

## Intertextual Observations of Jimmy Boyle's Handwritten Manuscripts

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### Abstract

Our study on Jimmy Boyle (1922-1971) has been one that attempts to unfold the many facets of his creativity against the single-dimensional image of a patriotic songwriter. His sentiments as songwriters of many kinds, a jazz musician, and a cultural enthusiast have been proven through his different branches of work that are at times seem contrasting with each other in compositional styles. As a result of a long term archiving project, this paper reveals the entire set of handwritten artefact left after his death in 1971 and was recovered in Universiti Putra Malaysia in 2014, namely some 177 items of Boyle's manuscript that contains unpublished, published compositions as well as hand copy of others' compositions. Main methods employed were that of the construct of taxonomy, and some cross-examination of the items covered within the catalogue mooted by the concept of intertextuality. I argue that Tokumaru's concept of intertextuality is viable in examining a large number of Boyle's songs of laconic structures. Through narrating the interlinks between multiple manuscripts surrounding "*Mutiara Ku*", "*Pulau Pinang*" and "*Medhini*", the process of composition was brought to life in displaying the all-rounded capacity of Boyle.

*Keywords:* Jimmy Boyle, composer, catalogue, music manuscripts, intertextuality

## Background

Based on the examination of selected contrasting works produced by Jimmy Boyle (1922-1971), the authors of this paper made a case for Boyle's versatility as a multi-faceted artist and musician by outlining certain dimensions about Boyle by using the term "sentiment" (Chan et al., 2015). Jimmy Boyle brings many sentiments to his creative process that motivate him in making artistic decisions in a certain way that combines his inner inclinations and his intentions in relating to the social environment he was placed in at the time of composing music. Convinced by the potential impact of researching Boyle's work, what is revealed is the cultural mosaic of post-colonial Malaya in the 1960s and the entire set of handwritten artefacts left after his death in 1971. There are some 177 items of Boyle's manuscripts that are revealed herein via a constructed catalogue with some observations made on the musical content using the concept of intertextuality.

In October 2013, James Boyle, the son of Jimmy Boyle, brought a sizeable amount of materials that belonged to his late father to Universiti Putra Malaysia in his quest for collaboration in order to conduct research. These are personal works produced by the late Jimmy Boyle during his career as a musician. Since Boyle's death in 1971, the materials have been kept by his wife Madam Tan Yoke Lin who now owns the material.

The materials were presented to the research team as they were kept by Boyle stacked in paper bags and boxes. There were items of various forms: 177 hardcover music manuscripts in the B4 paper size, four published books, an "exercise book" which is a notebook commonly used in the public schools in Malaysia, and 11 open reel tapes. A majority of the items contain Jimmy Boyle's handwriting including music notations, words, as well as drawings. The musical content contained in the manuscripts is diverse ranging from Boyle's own compositions and arrangements to hand copies of some well-known songs composed by others. Within Boyle's compositions what is found is that a large portion are songs that are either less known or rarely spoken of today. Some of the songs were aired on the radio in the 1960s while others remained unpublished until today. Early findings of the research project were published in an article in the Malaysian Music Journal in 2015 titled "Jimmy Boyle's Sentiments in Sketches of Melodies and Songs" (Chan et al., 2015). Diversities in Boyle's compositions were explored in selected examples of love songs, jazz songs and cultural tunes. A more thorough examination of the manuscripts would have taken more time to complete.

## Literature Review

Intertextuality as Tokumaru (2005) expounds, is a view that takes the truth about an artist/artwork exists not in one particular manifestation of his/her work, but in between the variants of reproductions of works of the same artist/artwork (pp. 219-224). Applying intertextuality to the present case by scrutinising the "in-between" variants of Boyle's manuscripts enables meaningful comparison in showing the potential use of the catalogue in fostering discovery. Tokumaru displayed evidence of cross-genre references among the Japanese music traditions which had been widely recognised as parallel co-existing until then and even today (Tokumaru, 1991). He coined a motto of *reputare nihil insulatum* or "consider nothing isolated" to advocate a way to revitalise East Asian court music tradition through what he called global networks (Tokumaru, 1997). Intertextuality for Tokumaru, is where a "musical text is cast into an intertextual relationship with other

units” (Tokumaru, 2005, p. 219). In our understanding, the units in the present case could be other musical texts composed by the same composer or by other composers, or from other genres, competing traditions or of other forms.

Conceptualised within the field of contemporary music history in Malaysia and Southeast Asia, the study of Boyle and his music contributes towards several areas of knowledge. The contributions comprise themes such as Eurasian Musicians of Penang, composers associated with Radio TV Malaya/Malaysia, Malay songs/music and nationalism and the development of jazz in Malaysia. In Lockard’s overview of the development of popular music in Malaysia, Boyle was mentioned in passing as “... patterns of the 1940s and 1950 ... when ... Alfonso Soliano and Jimmy Boyle wrote and arranged Malay music”(Lockard, 1996, p. 16).

It is within the literature that discusses Eurasian musicians in Penang that Jimmy Boyle has been a central figure. Our preceding article (Chan et al., 2015) reviewed the general background of Penang and Eurasian Musicians and cited Augustin (1970) and Daus (1989). For the social-historical set up of the Eurasians, Tan (2011) and Rozells and Rodrigues (2002) provide an overview of the many Eurasian musicians in Penang, and Sarkissian (2000) discussed identity and identification of the Eurasian communities in Malaysia. Lochhead (2011) and a more recent book by Augustin and Lochhead (2015) are comprehensive documentations that feature the individual musicians from Penang that features Jimmy Boyle<sup>1</sup>.

The close relationship between Jimmy Boyle and the composers associated with Radio Malaya/Radio TV Malaysia in the 1950s and 1960s is one angle through which Boyle and his music could be examined. The interaction among these musicians, though frequently reported in personal weblogs<sup>2</sup>, has yet to receive any academic attention. Boyle and Alfonso Soliano, the conductor of Orkes RTM, were key figures in the movement for *Lagu Melayu* in jazz (Forum record, 2012), which was mentioned by Lockard (1996) as a pattern of writing Malay music by the two composers in the 1940s and 1950s. Another close relationship among musicians was testified by Ahmad Merican’s own words spoken in a panel discussion in 2012 (Forum record, 2012) and transcribed by the researchers below:

The best church organist in Penang. I used to go passing by the church. I saw him playing, I coaxed him, a [Eurasian decent<sup>3</sup>], who does not know Malay song, to play Malay songs on the organ. Play “*Rasa Sayang*”, “*Nona Nona*”. I converted (meaning, changed) him, a [Eurasian decent], to become a prolific composer of *lagu Melayu* (Malay songs).

The preceding paper also highlights the presence of *lagu Melayu* in pre-independence era citing the social-cultural environment surrounding the industry of phonograph records written by Tan (2013) that put forth the idea of “cultural cosmopolitanism” and “rooted cosmopolitanism”. Tan argues that singers and composers in the 1930s including Zubir Said, put forth a form of Malay cultural nationalism which is inclusive and cosmopolitan in nature through their production of songs in Malay. Tan, as a pioneer in music studies in Malaya/Malaysia, has been consistent in contrasting the rooted and more organic kinds of musical changes with those that were influenced by agendas as can be seen in her comments on the revitalisation projects of Bangsawan in

the 1970s (Tan, 1993) and an analysis of the reconstructed Malay dance music Ronggeng (Tan, 2005).

Johan's account on Zubir Said's film scoring in the 1960s (Johan, 2017) confirmed that the situation in the nascent independence period was one where musicians had to work out their musical solutions in response to ongoing social changes. Johan contrasted the "traditionalised" Malay musical solution worked out by Zubir Said with the anti-feudal narrative of film and explicated the intriguing and at times contradictory facets in music-making of that time. Within their own social circle, Boyle and Soliano envisioned a solution by captivating the well-accepted Malay-ness of *lagu Melayu* merged with a modern, imported and cosmopolitan genre—at least from Malaya's point of view—called jazz that was already reported in our previous paper (Chan et al., 2015).

Hamzah (2016a, 2016b, 2018, 2019) contributed to the much-needed discourse of patriotic songs, a topic that affects the social lives of Malaysians in the ordinary sense but remained un-researched thus far. Hamzah (2019) offered a useful framework to explain how patriotic songs that are publicly broadcasted could function as a form of branding. The dissemination of songs popularised through Orkes Radio Malaya/Malaysia was interpreted as a form of branding that was instrumental in creating a kind of simultaneous experience by people unknown to each other, or "unisonance" (Bohlman, 2009), with the purpose of realising the imagined polity called nation. A bottom-up perspective on how patriotic songs function was provided in another article: Hamzah and Johan (2020) explain how patriotic songs help to create social cohesion in the Malaysian context and reveals the affectionate ways that the Malaysian public connects to patriotic songs as individuals. Being involved in the broadcast of songs such as "*Kemegahan Negaraku*", the song played during the flag-raising ceremony of the formation of Malaysia on 16 September 1963 (Boyle, 2014), Boyle composed many songs that were sung through generations of school choirs nationwide such as "*Putera Puteri*" and as such is one of the key actors in the discourse of the unique and reciprocal dynamic between the state and the people surrounding patriotic songs in post-colonial Peninsular Malaysia.

The narrative on jazz in Malaya/Malaysia is extremely scarce. Jähnichen's (2012) account on the jazz scenes in Kuala Lumpur reports views of selected jazz musicians. In Chan and Boyle (2016), we attempted a contrast between the nationalistic but relational ethos of jazz musicians in the 1960s and the ethic of authenticity displayed in the individualised jazz musicians from 1970s onwards symbolised by Michael Veerapen. Jimmy Boyle and Alfonso Soliano were the icons of the earlier period. We argued the presence of a gap of discontinuity of jazz tradition between the two types of ethos. Jimmy Boyle's reel tapes and manuscripts are materials for further research to unveil the style of jazz held in the 1960s. These materials reveal Boyle's individual stylistic particularity and the stylistic commonalities of the composers linked to Radio TV Malaysia.

One of the aims in our past research was to reconcile the sharp contrast between Boyle as a popular songwriter that writes accessible music as a jazz musician who incarnates the authenticity of modern jazz. To complicate the matter, within the popular songs that Boyle wrote there were further differences between his love songs often accompanied by his own English lyrics and the many official patriotic songs.

We had arrived at a two-fold argument of inclination versus intention, a private-public significance of composer based on Spivak's idea of "on mode"- to behave in response to social expectations and norms, and "off mode"- to behave as free from external control of a person in relating to society (Jackson & Mazzei, 2012). Our rough

interpretation in 2015 had been that there were times Boyle consciously “put on” a certain mode in response to the circumstance he was placed in. Patriotism is one prevalent mode in Boyle’s composition strategy and his insistence on writing *lagu Melayu* was another mode.

One significant contribution resulting from the recovery of Jimmy Boyle’s manuscripts is the potential to fill in some unknown areas in the knowledge about Boyle. The widely known social image of Jimmy Boyle is that of a patriotic composer whose songs have been “sung in schools by choirs” and “played by musicians all over the country” (Lochhead, 2011). The association of Jimmy Boyle with patriotism mainly through his compositions, “*Putera Puteri*”, might however render his image single-dimensional.

A critical area in studying Boyle is that despite his widespread image as a productive songwriter, not all songs that were written by Boyle were accessible and still lack documentation<sup>45</sup>. The number of songs known today is not in proportion to a news article in 1961 that claimed Jimmy Boyle had written approximately 350 pieces of known compositions (Anak Bandar Raya, 1961). This discrepancy invites queries into the possible unknown repertoire of Boyle’s work<sup>6</sup>.

The sheer number of radio programs and recording projects that Boyle was involved in also hints at the possibilities of more work to be rediscovered<sup>7</sup>. A personally preserved recording of Boyle’s composition for the Saturday program called Organ and Piano Capers (Anak Bandar Raya, 1961) revealed some incomplete recording of “Malayan songs” with unheard titles (James A. Rozells, personal communication, 2014). Playing the piano for the Radio and TV Malaysia programmes such as Sports Scope and *Dunia di-sana sini* were said by Boyle’s wife to be some of the happiest moments for Boyle (Jimmy Boyle buried to the sound of his music, 1971, May 9). Scattered works of Boyle that were created spontaneously in either written or recorded forms await examination to give a complete image of Boyle. Boyle’s music is well-known in the public sphere but much less is known about the amount and scope of works he had produced.

### **Purpose of This Paper**

Our preceding paper (Chan, et al., 2015) had explored the sentiments within which Jimmy Boyle functions as a creative person. We associated these sentiments with Spivak’s post-colonial idea (Jackson & Mazzei, 2012) that a person’s expression could involve conscious manipulation of “modes” in relating to one’s inclinations and external circumstances. Away from the conventional but vague image of a patriotic composer, and based on the examination of selected manuscripts, we had proposed an early stage interpretation that illustrates Boyle as a popular songwriter, a jazzman and a cultural enthusiast. This was an early outcome based on limited works that were chosen partly to highlight his divergent approaches. For example, we examined the contrast between Boyle’s advocacy-flavoured public songs and his casual pop tunes, and between the accessible Tin Pan Alley styled love songs and his radical experiments in bop tunes. Our quest for a theory of sentiments, meaning the particular state of mind and being that motivates certain artistic directions at a particular time in response to the artist’s circumstances, describe Boyle and his music that needs substantiation in terms of the size

of information and depth of analysis. In this paper, by revealing the actual and the entire set of manuscripts recovered in 2014, we hope to provide evidence with sufficient weight needed for future re-examinations of the broad fundamental question of who the musician Jimmy Boyle was and how he composed. We anticipate that through our analysis we would solidify or rework the theory of sentiments in understanding Boyle.

This paper intends to: 1) present a coded system for all handwritten manuscripts by Jimmy Boyle recovered in 2014 at Universiti Putra Malaysia as a catalogue that is conducive for future referencing, tracing and research purposes, and 2) demonstrate intertextual analysis between manuscripts contained in the catalogue that reveal new insights into Boyle's process, inclination and intention of particular music creation<sup>8</sup>.

## **Method**

The main methods employed for this paper include the construction of a taxonomy, a catalogue for Boyle's manuscripts and observatory content analysis through cross-examination of items covered within the catalogue mooted by the concept of intertextuality. Decisions on the way of categorisation of manuscripts were informed by the findings of our earlier paper in 2015 (Chan et al., 2015) that presented a preliminary list of 36 manuscripts. Metadata for the entire artefact was created with a traceable ID created for each musical content and the digital print. Manuscripts were divided according to the status of publication and copyright ownership. The sequence of arranging the items was based on similarity in content observed between the manuscripts and other aspects such as writing styles (calligraphy) and paper type that hinted at the relation between items. A chronological order was not observed as there were items that did not indicate the date of composition.

In this study, we localised the theory of intertextuality as a network of relations between the musical content contained in multiple manuscripts created by composer Jimmy Boyle. The reasons for such an approach are that there are potentials for intertextual analysis indicated by a large number of Boyle's songs of laconic structures. Our earlier study (Chan et al., 2015) confirms the depth of Boyle's diverse sentiments contained within the manuscripts. Scrutinising the relations between the manuscripts is also in line with Latour's notion of "the agency of object" (Latour, 2005, pp. 63-86), situated within the frame of Actor-network theory (Martin, 2005) that deals with human-things relations. We see meaning in the act of describing the relations between objects themselves as agents involved in Boyle's music, especially within the context of constructing a counter-narrative for Boyle.

## **General Condition of the Manuscripts**

The content of the manuscripts consists of Boyle's songs, instrumental compositions and handwritten copies of well-known existing songs, mostly jazz songs. Most but not all of the sketches come with an indication of the date of composition. For the songs with lyrics, the lyrics were written directly on the manuscripts. Some manuscripts have explanatory notes and drawings that reveal further information. Parts of the manuscripts are stained, burned and have incomplete torn spots. A total of 177 written manuscripts were recovered: 113 song sketches were identified as Boyle's compositions. However, it is actually 89 compositions after discounting the repeated sketches of the same songs while 64 were

copies of other composers' songs. Repetitions were made because of changes in instrumentation, key transpositions and recopying of some disorganised writing. This article focuses on the manuscripts alone. Other materials such as Boyle's field notes, reel recordings and published songbooks have to be examined and presented in a subsequent article.

Below is an overview of the condition and some surface observations of Jimmy Boyle's manuscripts recovered in 2014 by Universiti Putra Malaysia, hereafter referred simply as "the manuscripts". The general condition of the manuscripts is mediocre: The contents are readable but the physical papers are considerably worn. Many papers have incomplete parts at the sides with minor or major tears. Yellowish stains found on most of the manuscripts are believed to be the effect of oxidation after some 40 years of exposure to heat and humidity. Apart from natural stains due to oxidation some stains are believed to have been caused by liquids such as water or coffee. There are minor burns on the side of a manuscript and the incident, time and cause of these occurrences are yet to be identified.

One striking character of the manuscripts is the complementary notes and drawings that were included together with music notation in forming a "complete" picture for a particular song. This holistic character of Boyle's writings informed our approach. Lead sheets that contain melody, lyrics and chords are the norms for Boyle's manuscripts. Similar to other drafts, "*Mutiara Ku*" (HM034) (Figure 1) has basic information indicated at the top of the manuscript specifying the date of composition, musical style and the required mood or expression of the song.

While the tidy "typed written" style of writing draws the reader's attention, a fair amount of the writing in the manuscripts are cursive, free-flowing scribbles. Figure 3d shows a complete manuscript that depicts the composer-at-work with a sense of Jimmy Boyle coming "alive" with his capacity to create and express in various forms including illustrations. In "*Sunset over Bangkok*" (HM046), this kind of information is contained within a half-page manuscript. Boyle's will to provide information is notable: There are indications of the date and venue of composition, name of composer, musical style required as well as a rough sketch of a sunset view of a pagoda. Handwritten notes in Figure 3d describe the environment in which the composition was created. In this manuscript, the visual scene, the music and his reflections were documented using drawings, musical notations and writing all on the same page.

Boyle's drawings and notes next to the music notations are elements that reveal much of Boyle's personality as a well-rounded and communicative artist. The illustration in Figure 3d reveals the artistic structure with many objects detailed such as the sun, a pair of pagodas, trees and other buildings foregrounding a river that mirrored the view in reflections. The subject Boyle was trying to portray is nevertheless the sensation that transpired inside him at the time of composing, that in his words were, "an intrinsically sense-impression of an exotic sunset" (which can be traced from Figure 3d). Other sketches include the pencil sketch of a river with riverbanks on the first page of "*Full Symphony of Sungai Pahang*" (HM003). Small comical sketches believed to be "*Ranard*", a Thai mallet instrument, were found on "*Mehdini*" (HM033) (Figure 3b).

The signature of Jimmy Boyle was common and inserted together with the date at the edge of a manuscript. Another feature is the native quality Chinese handwriting of several song titles. Four manuscripts contain writing with Chinese titles and signs of alterations made at different attempts. It is unclear whether Boyle or someone else was

asked to write the titles in Chinese. The handwriting of Chinese words in the manuscripts reveal Boyle's interaction with another person or persons in the writing of Chinese titles for his songs.

Boyle frequently used comical icons in his manuscripts that are known today as "smiley face". Among these icons, some are stand-alone while others were accompanied with text giving a warm feeling of the composer as well as showing his communicative nature. The printed marks on the manuscript reveal the source of manuscript papers and the organisation that Boyle was associated with.

### **Catalogue of Handwritten Manuscript of Jimmy Boyle**

The earlier list created in 2015 (Chan et al., 2015) contained 36 manuscripts/songs and was without any system of coding. It was sufficient then to keep track of the collected items. As the study progressed, the researchers attempted to reorganise the items and improve the description so that the list could provide information beyond utilitarian purposes. A column of brief remarks of one sentence or two were added to the list to give some insights into each item. The solution for coding, as the musical content, the artefact and the digital files each present its own considerations, was done by prioritising the musical content using multiple codes for one artefact. An artefact containing two musical contents will be given two separate codes. In such cases, digital files were duplicated and given separate codes to correspond to the content.

The completed catalogue is based on the digital reprint of the artefact, not the artefacts themselves, and has a double system of coding, one for the musical content and another for the digital files. This catalogue is named Catalogue of Digital Archive of Jimmy Boyle's Personal Works of Music 2017. The word "personal" was inserted as the entire materials were Boyle's personal belongings. We have no information on Boyle's Will and what he wanted to do with the materials upon his death. He might have had plans to publish some of them or otherwise. It is therefore important to label the materials with a perspective that these works would not be judged with the same weight as some of the formal works of Boyle. The phrase "works of music" may seem odd at first but this is necessary to reflect the diverse nature of the materials. Boyle did not compose songs and melodies alone. He also produced many other content items related to music that is uniquely the result of his creativity, namely notes, drawing, icons as well as field notes. The metadata of the catalogue is presented below in Table 1.

The total number of coded items in the catalogue is 193 within which 177 items are manuscripts. The four main categories in the catalogue are Handwritten Manuscripts, Published Books, Handwritten Field Notes and Open Reel Recordings. Handwritten Manuscripts is further divided into subcategories of "unpublished work", "published work" and "copy of others' works". Though not stated in the catalogue, there are a total of 89 compositions composed by Jimmy Boyle, 64 are lesser-known works and only 25 well-known works. This number differs from the numbers stated in the metadata because there are many repeated occurrences for the same work. For example, there are multiple manuscripts written at different times for the same song<sup>9</sup>.



Table 1.

*Metadata of Digital Archive of Jimmy Boyle's Personal Works of Music 2017*

Catalogue Name		ID	
Digital Archive of Jimmy Boyle's Personal Works of Music		DJP2017	
Date created	15 August 2017	Created by	Lee Sze May, Chan Cheong Jan, James Boyle, Ahmad Faudzi Musib
Place of Archive	Putra Science Park, Universiti Putra Malaysia, Serdang	Copyright	Universiti Putra Malaysia
		Project leader	Chan Cheong Jan
Content		Number of Items	Item ID
Handwritten Manuscript		177	
Handwritten Manuscript - unpublished work		73	HM001 to HM073
Handwritten Manuscript - published work		40	HM074 to HM113
Handwritten Manuscript - copy of others' works		64	HM114 to HM177
Published book		4	HM178 to HM181
Handwritten Field Notes		1	HM182
Open Reel Recording		11	HM183 to HM193
Total number of item		193	

## Handwritten Manuscript-Unpublished Work

The Catalogue of Jimmy Boyle's handwritten manuscripts-unpublished work is shown in Table 2. The manuscripts revealed various context in which they were written including performances for radio programmes and public events, but none to our knowledge were officially printed. It consists of a total of 73 sketches of song most of which do not come with lyrics and four have no written title. Only seven compositions were written with English lyrics and one written in Malay. Subcategorisation to assist general understanding of these manuscripts is possible by looking at the language used, the mentioning of a person's name and the mentioning of place in a song title. A total of 38 sketches has a title in Malay, 17 in English, four mention names of persons (three female and one male name) and six mention names of places. Among the Malay titles are "Awan Putih", "Batantang", "Embun Suchi", "Bila Kembali", "Rayuan Hatiku", "Fajar Murni", "Suasana Senja", "Gelisah", "Hilang Tiada Berganti", "Harapan", "Kaseh", "Ketari", "Kuda", "Pelangi Harapan", "Lagak Penari", "Mariana", "Lambaian Sukma", "Di-larut Malam", "Mutiara Ku", "Mutiara Timor", "Seruan Murni", "Pantun Melayu", "Pening", "Permintaan Ku", "Sakura Idaman Ku", "Taman Gembira", "Kaseh Mesra", "Berdendang Ria", "Taman Tak Bernama", "Engkau Sahaja", "Hanya Hasrat Merayu", "Aman dan Sentosa", "Sinaran Bulan di Batu Karang", "Ta'usah", and "Merana". English titles include "Hope", "I Lost My Love in Pesta Ria", "My Lovely Corner", "Tender Memories", "The Fifth Temperament", "The Focal Point", "Swan", "Bitter Sweet", "X'mas Theme Intro Song", and "Seven Maidens". Titles that involve names are "Chiranan", "Medhini", "Tribute to Ernesto Daroya", "Caravelle" and "Gisborne"; while titles mentioning places include "Ipoh and A-GoGo", "Kowloon", "Maktab Tengku Khursiah", "Sekolah Menengah Teknik", "Sunset over Bangkok", "Vienna's Detour" and "Wetlands". The opportunity for

intertextual study abounds as there are eight repeated versions of the same songs. Some songs were repeated in the same keys while others were transposed.

Table 2.

*Catalogue of Handwritten Manuscript-Unpublished Works  
Digital Archive of Jimmy Boyle's Personal Works of Music 2017*

ID	File Name	Date/Year	Title	Remarks
HM001	UHMJB-0001	4/10/1965	Awan Putih	Half page (26 bars); with chords; no lyrics. <i>Seriosa</i> .
HM002	UHMJB-0002	N.D.	*No title	Half page (32 bars); with chords; no lyrics. Copy of "Something Good" from movie <i>The Sound of Music</i> *UHMJB-0001
HM003	UHMJB-0003	17/4/1967	Bang.Ko.Go	1 page (16 bars); with English lyrics
HM004	UHMJB-0004	N.D.	Batantang	Half page (32 bars); no chords; no lyrics.
HM005	UHMJB-0005	1957	Embun Suchi	Half page (32 bars); with chords; no lyrics. *UHMJB-0004
HM006	UHMJB-0006	26/3/1961	Bila Kembali	Half page (33 bars); with chords; no lyrics.
HM007	UHMJB-0007	25/3/1961	Rayuan Hatiku	Half page (32 bars); with chords; no lyrics. *UHMJB-0006
HM008	UHMJB-0008	N.D.	Chiranan	1 page (24 bars); with chords; with English lyrics; torn into half in the lyrics' section but secured with adhesive tape.
HM009	UHMJB-0009	2/12/1968	"F.A.B" Washes Whiter	1 page (12 bars); with full piano accompaniment; with English lyrics.
HM010	UHMJB-0010	5/4/1957	Fajar Murni	Half page (32 bars); with chords; no lyrics; a written remark on score - "Chinese in Malaya"
HM011	UHMJB-0011	8/4/1957	Suasana Senja	Half page (32 bars); with chords; no lyrics. *UHMJB-0010
HM012	UHMJB-0012	1956	Fajar Murni	Half page (32 bars); no chords; no lyrics; page is torn. *PHMJB-0034
HM013	UHMJB-0013	N.D.	Gelisah	Half page (28 bars); with chords; no lyrics; similar composition in different key (C major).
HM014	UHMJB-0014	N.D.	Gelisah	Half page (Incomplete score, torn); with chords; no lyrics; similar composition in different key (Bb major). *UHMJB-0013
HM015	UHMJB-0015	N.D.	Gelisah	Half page (28 bars); with chords; no lyrics; similar composition in different keys in G major
HM016	UHMJB-0016	N.D.	Title not written, but content is similar with "Gelisah"	Half page (Incomplete score, torn); with chords; no lyrics; similar composition in different key (Eb major). *UHMJB-0015
HM017	UHMJB-0017	N.D.	Hilang Tiada Berganti	1 page (24 bars + 4 bars intro); brief piano accompaniment without chords; no lyrics.
HM018	UHMJB-0018	12/9/1967	Hope	1 page (32 bars); with chords; with English lyrics.
HM019	UHMJB-0019	12/9/1967	Harapan (Hope)	Half page (32 bars); with chords; no lyrics.
HM020	UHMJB-0020	N.D.	I Lost My Love at "Pesta Ria"...	1 page (32 bars); with chords; with English lyrics.
HM021	UHMJB-0021	10/9/1966	Ipoh and A-GoGo	Half page (32 bars); with chords; with English lyrics.
HM022	UHMJB-0022	-/10/1959	Kaseh (GemaRia)	Half page (Incomplete score. Half page torn); with 4 bar full chord piano accompaniment intro, 20 bars accessible; with chords; no lyrics.
HM023	UHMJB-0023	21/2/1966	Ketari	Half page (24 bars); with chords; with Malay lyrics written on another paper.
HM024	UHMJB-0024	16/12/1969	Kowloon	Half page (32 bars); with chords; no lyrics.
HM025	UHMJB-0025	N.D.	Kuda	Half page (64 bars+ 4 bars intro); only chord name
HM026	UHMJB-0026	N.D.	Pelangi Harapan	Half page (33 bars); mostly only with chord name, with only 10 bars written with notation; no lyrics. *UHMJB-0025
HM027	UHMJB-0027 UHMJB-0027a UHMJB-0027b	N.D.	Lagak Penari	Half page (32 bars); no chords; no lyrics.
HM028	UHMJB-0028	N.D.	Mariana	Half page (32 bars); no chords; no lyrics. No mentioning of composer's name. *UHMJB-0027
HM029	UHMJB-0029	N.D.	Lambaian Sukma	Half page (32 bars); no chords; no lyrics.
HM030	UHMJB-0030	N.D.	Di-larut Malam	Half page (32 bars); no chords; no lyrics. *UHMJB-0029
HM031	UHMJB-0031	28/11/1962	Maktab Tengku Khursiah	1 page (16 bars); with complete piano accompaniment; with incomplete lyrics; short letter to whom requested for a college song, stated few discussions and concerns about the composition. "the spelling of "Khursiah": most probably "Kurshiah", referring to Tengku Kurshiah College

HM032	UHMJB-0032	N.D.	Medhini (The Sage)	Half page (32 bars); with chords; no lyrics; stated copyright (B.I.E.M) Radio Malaysia Penang – Kuala Lumpur.
HM033	UHMJB-0033	N.D.	Mehdini	1 page (32 bars); with chords; with English lyrics; manuscript is torn and yellowish; minor unexplainable doddle beside the title.
HM034	UHMJB-0034	-/10-11/1959	Mutiara Ku	1 page (32 bars); no chords; with English lyrics; neat and organised writing.
HM035	UHMJB-0035	-/10-11/1959	Mutiara Ku	Half page (32 bars); with chords; no lyrics.
HM036	UHMJB-0036	N.D.	*Title unclear	Half page (32 bars); with chords; no lyrics. *UHMJB-0035
HM037	UHMJB-0037	-/1955	Mutiara Timor	Half page (33 bars); no chords (Only stated Dm in first bar); no lyrics.
HM038	UHMJB-0038	-/4/1956	Seruan Murni	Half page (32 bars); no chords; no lyrics; minor damage in manuscript. *UHMJB-0037
HM039	UHMJB-0039	N.D.	Pantun Melayu	1 page (24 bars); with piano accompaniment; with Malay lyrics.
HM040	UHMJB-0040	27/2/1970	Pening (Dizzy)	1 page (32 bars); with chords; no lyrics.
HM041	UHMJB-0041	N.D.	Permintaan Ku	Half page (40 bars); bass part, incomplete chords; no lyrics.
HM042	UHMJB-0042	N.D.	Sakura Idaman Ku	1 page (64 bars); with chords; with English lyrics; lyrics written in cursive handwriting and certain words are indecipherable.
HM043	UHMJB-0043	N.D.	Sekolah Menengah Teknik	1 page (16 bars); complete voice part and piano accompaniment; no lyrics; * minor doddle found in the end of the manuscript.
HM044	UHMJB-0044	5/8/1970	S.M.I. Song	1 page (32 bars); with chords; no lyrics.
HM045	UHMJB-0045	N.D.	* No title	1 page (16 bars); complete piano accompaniment; no lyrics; shows similarities with "S.M.I. Song", could be part of the piano accompaniment written for that composition.
HM046	UHMJB-0046	25/12/1965	Sunset over Bangkok	Half page (24 bars); with chords; no lyrics; short paragraph of personal notes described the environment when composing the composition; small part of doddle that look like landscape painting with notes – "L B (Lovely Bangkok)".
HM047	UHMJB-0047	N.D.	Taman Gembira	1/3 page (16 bars); no chords; no lyrics.
HM048	UHMJB-0048	N.D.	Kaseh Mesra	1/3 page (31 bars); no chords; no lyrics. *UHMJB-0047
HM049	UHMJB-0049	N.D.	Berdendang Ria	1/3 page (8 bars); no chords; no lyrics. *UHMJB-0047
HM050	UHMJB-0050	N.D.	Taman Tak Bernama	Half page (32 bars); with chords; no lyrics.
HM051	UHMJB-0051	18/11/1959	Tender Memories	1 page (32 bars); no chords; with English lyrics; torn in the middle of manuscript; Malay lyrics for "Mutiara Ku" is written in the other half of the same manuscript.
HM052	UHMJB-0052	26/7/1965	The Fifth Temperament	1 page (32 bars); with chords; no lyrics; stated "Modern JAZZ", "For TV Malaysia"; 3 other compositions title (Yesterday, Chendering, Medhini) written as note in the end of the manuscript.
HM053	UHMJB-0053	14/7/1965	The Fifth Temperament	Half page (32 bars); with chords; no lyrics.
HM054	UHMJB-0054	-/11/1964	The Focal Point	1 page (44 bars); with chords; no lyrics;
HM055	UHMJB-0055	12/12/1964	月光下的竹桥	Half page (16 bars + 4 bars intro); with chords; no lyrics.
HM056	UHMJB-0056	14/12/1964	甜苦的爱 / 甜与苦	Half page (16 bars + 4 bars intro); with chords; no lyrics; drawing of smiley face.
HM057	UHMJB-0057	12/12/1964	鵝 (The Swan) / 恬靜的天鵝	Half page (24 bars + 4 bars intro); with chords; no lyrics; small doddle of sad face.
HM058	UHMJB-0058	12/12/1964	甜苦的爱 / Bitter Sweet	Half page (16 bars + 4 bars intro); with chords; no lyrics; written in different key from UHMJB-0055
HM059	UHMJB-0059	14/10/1966	Tribute to Ernesto Daroya	1 page ( 8 bars); with chords and piano accompaniment; no lyrics.
HM060	UHMJB-0060	21/12/1964	X'mas Theme Intro Song	1 page (12 bars); with chords, piano accompaniment and melody; no lyrics.
HM061	UHMJB-0061	1/4/1967	Caravelle	Half page (32 bars); with chords; no lyrics; modern jazz.
HM062	UHMJB-0062	N.D.	Engkau Sahaja	Half page (40 bars); incomplete chords only in 9 bars); no lyrics.
HM063	UHMJB-0063	19/3/1961	Hanya Hasrat Merayu	Half page (32 bars); with chords; no lyrics.
HM064	UHMJB-0064	N.D.	Aman dan Sentosa	1/4 page (25 bars); with chords; no lyrics. *UHMJB-0063
HM065	UHMJB-0065	N.D.	Sinaran Bulan di Batu Karang	1/4 page (17 bars); with chords; no lyrics.
HM066	UHMJB-0066	16/4/1961	Ta'usah	Half page (32 bars); with chords; no lyrics.
HM067	UHMJB-0067	9/7/1961	Merana	1 page (40 bars / 24 + 16); with chords; no lyrics.
HM068	UHMJB-0068	6/10/1966	My Lovely Corner	1 page (2 different versions; version 1 - 16 bars, version 2 – 32 bars); both with chords; no lyrics.
HM069	UHMJB-0069	1/11/1966	Gisborne	Half page (16 bars); with chords; no lyrics; score written in an unorganised way.
HM070	UHMJB-0070	22/11/1966	Vienna's Detour	Half page (32 bars) with chords; no lyrics; score written in an unorganised way. *UHMJB-0069

HM071	UHMJB-0071	4/11/1966	Gisborne	1 page (24 bars); with chords and piano accompaniment; no lyrics found on the same sheet but stated in manuscript that "music + words – Jimmy Boyle".
HM072	UHMJB-0072	21/8/1970	Wetlands	1 page (16 bars); with chords and piano accompaniment; no lyrics; score written in an unorganised way.
HM073	UHMJB-0073	-/1958	Seven Maidens	1/3 page (24 bars); no chords; no lyrics. *PHMJB-0034

## Handwritten Manuscript-Published Work

The published compositions of Jimmy Boyle in the manuscript collection (Table 3) have a different outlook compared to the unpublished ones: Notations were neatly written and organised. Some were written with a manuscript pen and is of print-ready quality, for example, “*Pulang Pinang’s Anthem*” (HM074), “*Bahtera Karam*” (HM077) and “*Penang National Anthem*” (HM084). Song titles in this category are those that are more familiar to the public. There is no overlap of song titles with the unpublished category except for “*Berdendang Ria*”<sup>10</sup>. Here we see the titles that managed to make it to the public sphere: “*Pulau Pinang’s Anthem*”, “*Sungai Pahang*”, “*Bahtera Merdeka*”, “*Bahtera Karam*”, “*Wanita Sejati*”, “*Rayuan Hatiku*”, “*De Tepi Pantai*”, “*Rayuan Mesra*”, “*Ingat Ingat*”, “*Jauh Jauh*”, “*Pulau Pinang*”, “*Kahulu Kahilir*”, “*Api dan Ayer*”, “*Megah Rasa*”, “*Kemegahan Negara Ku*”, “*Menuntut untuk Berbakti*”, “*Berdendang Ria*”, “*Putera Puteri*”, “*Bunga Negara*”, “*Rukunegara*”, “*Sukan Sekolah-Sekolah Malaysia*” and “*Bersatu-Jaya*”. Most of these were published later in the form of books and are publicly known as patriotic songs. A total of 40 different manuscripts were collected but there are many repeats. For instance, there are three different manuscripts for “*Jauh Jauh*”, three for “*Pulau Pinang*” or “*Penang Anthem*”, three versions of “*Berdendang Ria*”, two versions of “*Sungai Pahang*” written with different orchestration and more. Understandably, not all of the versions were published and made known to the public. Compositions that are widely known as Boyle’s songs such as “*Bersatu Jaya*” and “*Rukunegara*” are within the catalogue. The differences in writing styles between manuscripts of unpublished and the published works reveal the context in which the notation was created. The numbers of items in the two catalogues are evidence that Boyle composed much more than what was published.

Table 3.

### *Catalogue of Handwritten Manuscript-Published Works* *Digital Archive of Jimmy Boyle’s Personal Works of Music 2017*

ID	File Name	Date/Year	Title	Remarks
HM074	PHMJB-0001, PHMJB-0002	-/1970	Pulau Pinang’s Anthem.	1 page (16 bars); with complete piano accompaniment and melody; no lyrics; short notes about the composition written in the next page.
HM075	PHMJB-0003, PHMJB-0004, PHMJB-0005, PHMJB-0006, PHMJB-0007, PHMJB-0008, PHMJB-0009, PHMJB-0010, PHMJB-0011, PHMJB-0012, PHMJB-0013, PHMJB-0014	-/12/1965	Sungai Pahang	11 pages (78 bars); full orchestra arrangement with instruments and voices (15 parts); landscape doodle of river in first page; manuscript written with pencil.
HM076	PHMJB-0015, PHMJB-0016, PHMJB-0017	N.D.	Bahtera Merdeka *arrangement	First page (0015) is arrangement of Bahtera Merdeka, second page (0016) is a different tune in C, which was rewritten in F on page 3 (0017); all pages with melody, counter melody and bass (three staves) with chord names

				but no lyrics. A word "Borneo" written on the upper left of 0016.
HM077	PHMJB-0018, PHMJB-0019, PHMJB-0020	30/4/1960	Bahtera Karam	2 pages (33 bars); with chords and piano accompaniment; with Malay lyrics by Dol Baharim; with a first page of written letter replied to Mr. Leong Pak Hong.
HM078	PHMJB-0021, PHMJB-0022	N.D.	Wanita Sejati	2 pages (31 bars + 8 bars intro); 4 parts (Clarinet, Alto, Tenor, Baritone); no lyrics.
HM079	PHMJB-0023	4/4/1961	Rayuan Hati Ku	1 page (68 bars + 2 bars intro); with chords; no lyrics.
HM080	PHMJB-0024	N.D.	De Tepi Pantai	1 page (8 bars); with piano accompaniment; with Malay lyrics written by Dol Baharim.
HM081	PHMJB-0025	6/10/1959	Rayuan Mesra	Half page (32 bars); with chords; no lyrics.
HM082	PHMJB-0026	N.D.	Ingat Ingat	1 page (12 bars); with piano accompaniment; with Malay lyrics written by Dol Baharim.
HM083	PHMJB-0027	N.D.	Negara Ku *arrangement	1 page (24 bars); with piano accompaniment and chords; no lyrics.
HM084	PHMJB-0028, PHMJB-0029	N.D.	Penang National Anthem	2 pages (16 bars); with melody and piano accompaniment; no lyrics.
HM085	PHMJB-0030	N.D.	"Jauh Jauh" Bass	1 page (37 bars + 4 bars intro); with chords; no lyrics.
HM086	PHMJB-0031	N.D.	Jauh Jauh	Half page (36 bars); with chords; no lyric; torn.
HM087	PHMJB-0032	4/10/1959	Rayuan Mesra (Melody of Love)	Half page (32 bars); with chords; no lyrics.
HM088	PHMJB-0033	21/3/1959	*No title	Lower half page of HM087 (32 bars); no chords; no lyrics. *UHMJB-0032
HM089	PHMJB-0034	-/1955	Pulau Pinang	A page containing three melodies marked with tune number, year and number of bar structure. It says: 24 "Fajar Murni" 1956, 25 "Pulau Pinang" 1955, "Seven Maidens" 1958. No chords; no lyrics.
HM090	PHMJB-0035, PHMJB-0036	N.D.	Bhatera Karam	2 pages (32 bars); accompaniment in 3 parts; no chords; no lyrics. *spelling of "Bhatera", probably "Bahtera"
HM091	PHMJB-0037, PHMJB-0038	-/1964	Palau Pinang	1 page (21 bars); no chords; with English lyrics.
HM092	PHMJB-0039, PHMJB-0040, PHMJB-0041, PHMJB-0042	6/9/1967	*No title	3 pages (31 bars – incomplete pages); Full orchestra score with 15 parts; no lyrics; note and doodle in first page stated that it was arranged and composed for Radio Malaysia Orchestra.
HM093	PHMJB-0043	N.D.	Kahulu Kahilir	1 page (8 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim.
HM094	PHMJB-0044	N.D.	Api dan Ayer	1 page (8 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim.
HM095	PHMJB-0045	N.D.	Tepi Pantai	1 page (8 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim.
HM096	PHMJB-0046	-/10/1959	Ingat Ingat	1 page (12 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim; note stated "above song adopted by The Federation of Malaya Police for road safety in Malaya.
HM097	PHMJB-0047	N.D.	Megah-Rasa	1 page (8 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim.
HM098	PHMJB-0048	N.D.	Pulau Pinang / Pearl of the East	1 page; only 2 different versions of lyrics that were already cancelled by cross drawing over the lyrics with pencil.
HM099	PHMJB-0049	N.D.	Kemegahan Negara Ku	1 page (16 bars); with melody and piano accompaniment; with Malay lyrics for "Pulau Pinang" but was cancelled with pencil.
HM100	PHMJB-0050, PHMJB-0051	N.D.	Menuntut untuk Berbakti	1 page (32 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim along with the composition and written individually in another page before manuscript; small note written "March for schools and general purposes".
HM101	PHMJB-0052, PHMJB-0053	N.D.	Putera Puteri	2 pages (32 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim.
HM102	PHMJB-0054	N.D.	Kemegahan Negaraku	1/3 page (8 bars); with piano accompaniment; no lyrics.
HM103	PHMJB-0055, PHMJB-0056, PHMJB-0057, PHMJB-0058	-/1957	Berdendang Ria	1 page (12 bars); with piano accompaniment; with Malay lyrics written by Dol Baharim; a page of Malay lyrics that was cancelled by pencil; then followed by an official lyrics for Dendang Ria; a letter/note written by Jimmy Boyle in another page about his songs that were performed.
HM104	PHMJB-0059, PHMJB-0060	N.D.	Putera Puteri Intro (8 bars)	Half page (8 bars); intro written as piano score with elaborated chord and voicing; with Malay lyrics written in cursive handwriting behind the manuscript.
HM105	PHMJB-0061	N.D.	Berdendang Ria	1 page (12 bars); with piano accompaniment; with Malay lyrics by Dol Baharim written along the music.
HM106	PHMJB-0062	N.D.	Berdendang Ria	1 page (12 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim; short note written "new set of words but same music – just got confirmation just now!".
HM107	PHMJB-0063	N.D.	Bahtera Karam	1 page (32 bars); with chords; with Malay lyrics written by Dol Baharim; *short note written above the title "E.G.of. A LOVE SONG".

HM108	PHMJJB-0064, PHMJJB-0065	N.D.	Bunga Negara	2 pages (32 bars); with melody and piano accompaniment; with Malay lyrics written by Dol Baharim along the music and written individually in the next page (PHMJJB-0065).
HM109	PHMJJB-0066, PHMJJB-0067	29/4/1971	Rukunegara	1 page (12 bars); with piano accompaniment; with Malay lyric based on Malaysia 5 principles in Rukunegara; 2 sections written with different accompaniment pattern; a letter from Ministry of Education from Pulau Pinang to Jimmy Boyle attached behind the manuscript.
HM110	PHMJJB-0068	N.D.	Sungai Pahang (Malaysia)	1 page (32 bars); with piano accompaniment and chords; no lyrics; torn at sides; some words cannot be read.
HM111	PHMJJB-0069	N.D.	Jauh-Jauh	1 page (12 bars + 8 bars); with violin and piano accompaniment; no lyrics;
HM112	PHMJJB-0070	26/6/1969	Sukan Sekolah-Sekolah Malaysia	1 page (16 bars); with piano accompaniment; with English lyrics by Jimmy Boyle and Malay lyrics by Amran Hamid.
HM113	PHMJJB-0071, PHMJJB-0072	29/9/1965	Bersatu-Jaya	1 page (16 bars); with piano accompaniment and chords; with English lyrics by Jimmy Boyle and Malay lyrics by Noor Hasnimah.

### Handwritten Manuscript-Copy of Others' Work

Jimmy Boyle's Handwritten Manuscript-Copy of Others' Work, on the other hand, provides complementary but essential information that could aid in better understanding the content of the first two sets of catalogues. Intertextuality is demonstrated by placing Boyle's composition in view of the other works that he imitated and performed, and enables locating the process of analysis. As shown in Table 4, the list presents a good collection of Modern Jazz pieces, some popular tunes in the 1960s and several Malay songs. The jazz collection confirms Boyle's passion and his identification with jazz, particularly Modern Jazz. This includes Count Basie's "Tap Miller" and "Feather Merchant", Charlie Parker's "Yardbird Suite", Dizzy Gillespie's "Algo Bueno", "Juice", "When Lights Are Low", Clifford Brown's "Tiny Capers" and "Daahoud", John Lewis' "Django" and "The Theme" (John Lewis and Milt Jackson), Milt Jackson's "Bag's Groove", J. J. Johnson's "Wee Dot", Duke Jordan's "Jordu", Thelonious Monk's "Round About Midnight", Horace Silver's "Opus de Funk", "Split Kick", "May Rey (or Mayreh)", Bill Evans' "Bluesette" and "Waltz for Debby" and more. Boyle's own composition of experimental jazz tunes like "*Pening* (Dizzy)" (HM040), "The Fifth Temperament" (HM052), "The Focal Point" (HM053) and "Caravelle" (HM061) find resemblances in many if not most of the titles he copied. For example, one finds chromatic turns in Jimmy Raney's "Lee" and Clifford Brown's "Daahoud". Manuscripts of the 1960s include popular songs such as John Barry's "Born Free" and "Goldfinger", Henry Mancini's "Moment to moment", George Duning's "Picnic", as well as John Lennon's "Ringo's Theme". Malay songs include "*Kisah Mawar di Malam Hari*" (Iskandar), "*Doa dan Lagu*" (Iskandar), "*Asmara Kechewa*" (J.S. Hamzah), "*Rindu Kaseh Di Malam Sepi*" (J.S. Hamzah), "*Rindu Di Kala Senja*" (J.S. Hamzah) and "*Musafir Kelana*". Unlike the previous two categories, Boyle omitted the names of the composers in some of these manuscripts. A possible purpose for copying others' work could be for rehearsal and performance or simply for self-collection. In the variants of chord and notations from his manuscripts compared to other versions of notation published, it is highly probable that Boyle transcribed the melody and chords by ear. Regardless of the purpose, the catalogue gives valuable insights into the music and composers to which Boyle was exposed to.

Table 4.

*Catalogue of Handwritten Manuscript-Copy of Others' Works  
Digital Archive of Jimmy Boyle's Personal Works of Music 2017*

ID	File Name	Date/Year	Title	Remarks
HM114	CHMJJB-0001	N.D.	Kisah Mawar di Malam Hari	Half page (64 bars); with chords; no lyrics; stated in manuscript that it is composed by "Iskandar".
HM115	CHMJJB-0002	N.D.	Doa dan Lagu	Bottom half of the page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by "Iskandar". *UHMJJB-0061
HM116	CHMJJB-0003	N.D.	Days of Wine + Rose	Bottom half of the page (26 bars); with chords; no lyrics; no composer stated. *Henry Mancini (1962). *UHMJJB-0019
HM117	CHMJJB-0004	N.D.	People	1 page (40 bars); with chords; no lyrics; no composer stated. *Jule Styne 1964.
HM118	CHMJJB-0005	N.D.	When Day Is Done	Half page (32 bars); with chords; no lyrics; no composer stated. *Paul Whiteman (1927)
HM119	CHMJJB-0006	N.D.	Nice Work If You Can Get It	Half page (34 bars); with chords; no lyrics; no composer stated. *George Gershwin (1937) *CHMJJB-0005
HM120	CHMJJB-0007	N.D.	Bluesette	Half page (49 bars); with chords; no lyrics; stated in manuscript that it is composed by Bill Evans.
HM121	CHMJJB-0008	N.D.	*Dedication	Bottom half of the page (45 bars); with chords; no lyrics; no composer stated. **"Meditation" by Antônio Carlos Jobim and Newton Mendonça (1960) *CHMJJB-0007
HM122	CHMJJB-0009	N.D.	Algo Bueno (Woody'n You)	Half page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by Dizzy Gillespie.
HM123	CHMJJB-0010	N.D.	Yardbird Suite	Bottom half of the page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by Charlie Parker. *CHMJJB-0007
HM124	CHMJJB-0011	N.D.	Jordu	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Duke Jordan. *UHMJJB-0021
HM125	CHMJJB-0012	N.D.	I Know, Don't Know How	(38 bars); with chords; no lyrics; no composer stated. *Gerry Mulligan (1962)
HM126	CHMJJB-0013	N.D.	Bag's Groove	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Milt Jackson.
HM127	CHMJJB-0014	N.D.	Juice	1 page (24 bars); with chords; no lyrics; divided into two sections by different key; stated in manuscript that it is composed by Dizzy Gillespie.
HM128	CHMJJB-0015	N.D.	Daahoud	Half page (38 bars); with chords; no lyrics; stated in manuscript that it is composed by Clifford Brown.
HM129	CHMJJB-0016	N.D.	Tunisia; When Lights Are Low	The page has a intro vamp of Night of Tunisia (3+ bars), followed by When the Lights Are Low (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Dizzy Gillespie.
HM130	CHMJJB-0017	N.D.	Walk, Don't Run	Half page (32 bars); with chords; no lyrics; no composer stated. *Its neither the tune by Johnny Smith (1954) nor the Ventures (1964). Composer unknown.
HM131	CHMJJB-0018	N.D.	Wee-Dot	Bottom half of the page (12 bars); with chords; no lyrics; no composer stated. *CHMJJB-0017 *J. J. Johnson (1965)
HM132	CHMJJB-0019	N.D.	Come Pone	Half page (24 bars); with chords; no lyrics; no composer stated.
HM133	CHMJJB-0020	N.D.	The Wind	Bottom half of the page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by Russ Freeman. *CHMJJB-0017
HM134	CHMJJB-0021	N.D.	Round About Midnight	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Thelonious Monk.
HM135	CHMJJB-0022	N.D.	Dr. Zhivago (Somewhere My Love)	Half page (34 bars); with chords; no lyrics; no composer stated. *Ray Conniff (1969)
HM136	CHMJJB-0023	N.D.	Almost There	Bottom half of the page (40 bars); with chords; no lyrics; no composer stated. *CHMJJB-0022 *Gloria Shayne and Jack Keller (1964)
HM137	CHMJJB-0024	N.D.	* Title unclear (Stranger in the Night)	Half page (32 bars); with chords; no lyrics; no composer stated. Memo of list of song (for show, etc) was written at the bottom of the page. *Ivo Robić and Bert Kaempfert 1966
HM138	CHMJJB-0025	N.D.	The Shadow of Your Smile	Half page (32 bars); with chords; no lyrics; no composer stated. Another 12-bar sketch of melody with chords in C major entitled "MLTA" was written on the same page. *Tony Bennett (1966)
HM139	CHMJJB-0026	N.D.	Bossa Nova U.S.A.	Half page (36 bars); with chords; no lyrics; no composer stated. *Dave Brubeck (1963)
HM140	CHMJJB-0027	N.D.	Moaning	Half page (24 bars); written in G minor, with chords; no lyrics; stated in manuscript that it is composed by Bobby Timmons.

HM141	CHMJB-0028	N.D.	Django	Bottom half of the page (20 bars + 32 bars only chord progressions); with chords; no lyrics; stated in manuscript that it is composed by John Lewis. *CHMJB-0027
HM142	CHMJB-0029	N.D.	Round About Midnight	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Thelonious Monk.
HM143	CHMJB-0030	N.D.	My Funny Valentine	Bottom half of the page (36 bars); with chords; no lyrics; no composer stated. *CHMJB-0029 *Richard Rogers (1937)
HM144	CHMJB-0031	N.D.	Tamalpais	Half page (28 bars); with chords; no lyrics; stated in manuscript that it is composed by Oscar Pettiford.
HM145	CHMJB-0032	N.D.	Opus de Funk	Bottom half of the page (16 bars); with chords; no lyrics; stated in manuscript that it is composed by Horace Silver. *CHMJB-0031
HM146	CHMJB-0033	N.D.	Split Kick	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Horace Silver.
HM147	CHMJB-0034	N.D.	The Theme	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by John Lewis and Milt Jackson. *CHMJB-0033
HM148	CHMJB-0035	N.D.	Taps Miller	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Count Basie.
HM149	CHMJB-0036	N.D.	Tiny Capers	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Clifford Brown. *CHMJB-0033
HM150	CHMJB-0037	N.D.	Feather Merchant	Half page (12 bars); with chords; no lyrics; stated in manuscript that it is composed by Count Basie.
HM151	CHMJB-0038	N.D.	This Reminds Me of You	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Ralph Burns. *CHMJB-0037
HM152	CHMJB-0039	N.D.	Things Are Getting Better	Half page (16 bars); with chords; no lyrics; stated in manuscript that it is composed by Julian Adlerly "Cannonball".
HM153	CHMJB-0040	N.D.	Waltz for Debby	Bottom half of the page (48 bars); with chords; no lyrics; stated in manuscript that it is composed by Bill Evans. *CHMJB-0039
HM154	CHMJB-0041	N.D.	Lee	Half page (64 bars); with chords; no lyrics; stated in manuscript that it is composed by Jimmy Raney.
HM155	CHMJB-0042	N.D.	H + J (Edison + Jones)	Half page (22 bars); with chords; no lyrics; *Harry "Sweet" Edison and Jo Jones
HM156	CHMJB-0043	N.D.	Rubber Neck	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Frank Rosolino. *CHMJB-0042
HM157	CHMJB-0044	N.D.	Batter Up	Half page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by Russ Freeman.
HM158	CHMJB-0045	N.D.	May Rey	Half page (32 bars); with chords; no lyrics; stated in manuscript that it is composed by Horace Silver. *May-Reh or Mayreh played by Art Blakey et al
HM159	CHMJB-0046	N.D.	Swing Till The Girls Come Home	Bottom half of the page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Oscar Pettiford but also mentioned Jimmy Blanton. *CHMJB-0045
HM160	CHMJB-0047	N.D.	Doxy	Half page (16 bars); with chords; no lyrics; stated in manuscript that it is composed by Sonny Rollins.
HM161	CHMJB-0048	N.D.	Summer Setting	Bottom half of the page (32 bars); with chords; no lyrics; unclear handwriting stated in manuscript that it is composed by "Mommy Altran" (approximation). *CHMJB-0045
HM162	CHMJB-0049, CHMJB-0050	N.D.	Dear Heart	Full page (49 bars); with chords; no composer stated. Lyrics was written on second page CHMJB-0050 *Andy Williams (1964)
HM163	CHMJB-0051	N.D.	To Night	Bottom half of the page (64 bars); with chords; no lyrics; no composer stated. **"Tonight" by Leonard Bernstein (1961) *CHMJB-0050
HM164	CHMJB-0052, CHMJB-0053	N.D.	Quiet Nights of Quiet Stars	Full page (32 bars); with chords; no composer stated. Lyrics was written on the second page CHMJB-0053 *Antônio Carlos Jobim (1960)
HM165	CHMJB-0054, CHMJB-0055	N.D.	Ringo's Theme (This Boy)	Half page (36 bars); with chords; lyrics was written on the second page CHMJB-0055 *Lennon-MaCartney (1963)
HM166	CHMJB-0056, CHMJB-0057	N.D.	House of the Rising Sun	Half page (50 bars); with chords; with lyrics; no composer stated. *The Animals (1964)
HM167	CHMJB-0058	N.D.	Born Free	Full page (56 bars); with chords; no lyrics; no composer stated. *John Barry (1966)
HM168	CHMJB-0059	N.D.	Downtown	Half page (27 bars); with chords; no lyrics; no composer stated. *Tony Hatch (1964)
HM169	CHMJB-0060	N.D.	Goldfinger	Bottom half of the page (60 bars); with chords; no lyrics; no composer stated. *John Barry (1964) *CHMJB-0059
HM170	CHMJB-0061	N.D.	Moment to Moment	Half page (72 bars); with chords; with lyrics; no composer stated. *Henry Mancini 1966
HM171	CHMJB-0062	N.D.	A Taste of Honey	Half page (52 bars); with chords; with lyrics; no composer stated. *Bobby Scott and Ric Marlow(1960)
HM172	CHMJB-0063	N.D.	Picnic	Bottom half of the page (32 bars); with chords; no lyrics; no composer stated. *George Duning (1955) *CHMJB-0062
HM173	CHMJB-0064, CHMJB-0065	7/6/1962	Asmara Kechewa	Half page (32 bars); no chords; with Malay lyrics by Asbar Semah; stated in manuscript that it is composed by J. S. Hamzah.



HM174	CHMJJB-0066, CHMJJB-0067	N.D.	Rindu Kaseh Di Malam Sepi	Half page (32 bars); no chords; with Malay lyrics by Asbar Semah; stated in manuscript that it is composed by J. S. Hamzah.
HM175	CHMJJB-0068, CHMJJB-0069	N.D.	Rindu Di Kala Senja	Half page (32 bars); no chords; with Malay lyrics by Asbar Semah; stated in manuscript that it is composed by J. S. Hamzah.
HM176	CHMJJB-0070	N.D.	Salute to Charlie Christian	Half page (24 bars); with chords; no lyrics; stated in manuscript that it is composed by Barney Kessel; another half of the same manuscript is written with "Ipoh Agogo" lyrics by Jimmy Boyle.
HM177	CHMJJB-0071	N.D.	Musafir Kelana	Half page (59 bars); with chords; with lyrics; no composer stated.

## Discussion

The catalogue that is presented enables a thorough investigation into the intertextuality of Boyle's work. The sheer number of English love songs in the Unpublished category, Malay songs in the Published category and the bop tunes in the Copy of Others' Work catalogue further enhance our earlier observations of Boyle as a songwriter, a jazzman and a culture advocate (Chan et al., 2015). The sections that follow display only three of the many possible observations on intertextuality within Boyle's manuscripts.

### Intertextuality in "*Mutiara Ku*"

One facet of Boyle's composing process that has become clearer by comparing the manuscripts is the process by which languages are used in expressing lyrics for songs. Our earlier findings in 2015 reported Boyle's own lyrics in his English songs for love songs like "Hope" and "I Lost My Love in *Pesta Ria*". A fact that is less known today about the composer is that Boyle composed love songs and wrote lyrics. Boyle's simple and straight-forward style of writing lyrics for the English language love songs are in contrast with the formal and eloquent Malay lyrics created by lyricists such as Dol Baharim for the patriotic songs.

In the catalogue there is evidence of lyric versions in two languages for one song called "*Mutiara Ku*" that provides a glimpse into the process of lyric formation, beginning with the composer who wrote in English and later arrived at the skillfully crafted Malay version by the lyricist (Figure 1). The lyrics depict one's lonesome feelings in facing some unavoidable physical separation with his loved one due to untold reasons. The term "pearl" stands out to hint at the particularity in the message of this song. Whether this is a song directed to his daughter, his wife or his homeland remains speculative. Interestingly, the English version adopts the Malay title "*Mutiara Ku*" instead of having an English title of its own. In general, the Malay lyrics correspond with the English version. While the English lyrics use daily language, the Malay text is characterised by poetic expression. For example, "I will always love you so" is given as "*Asmara nan merana*" [(my) desire endures]. "My heart alone, without my pearl" becomes "*Dengankau lah, dendang sayu*" [With you, a song of sorrow]. The Malay lyric is indirect and elaborated. We deduce that the Malay text was created by Dol Baharim, the known lyricist for Boyle's songs.

Our subjective view is that both the English and Malay versions of "*Mutiara Ku*" have a considerably different effect. The Malay version is complete, the melody and lyrics are inseparably integrated into embodying a good sense of Malayness<sup>11</sup> with fluidity, elaboration (as the concept of "*bunga*" or ornaments shows) and indirectness as if the melody was created specifically for the language. Today the public is familiar with this character of Boyle's song as the same character that is found in "*Putera Puteri*" and "*Jauh*

*Jauh*” that have been showered with praise like “showing the beauty of nature” or “breaking the boundaries of race” (Boyle, 2014, p. 24)<sup>12</sup>. It is an elegant way that fluidly amalgamates all elements. The English versions when listened to separately, do not hint at any resemblance of the fluidity in Malay language. It is romantic, individual, more direct and simpler, reminding one of the songs in Tin Pan Alley. It is gentle but has a firm directness in ordinary English speech.

Speculations abound around the lyrics. The English lyrics could be temporal; they may be only a draft to show the lyricist the overall idea of the song in order for the lyricist to get on with his work. Boyle might have wanted both versions for what they are. What is certain from this observation is that the widely known effect of the beauty of Boyle’s Malay songs which is the hallmark of Boyle’s identity, is an output of a successful collaboration between a composer and a lyricist. From the sketch of the melody and English lyrics, Boyle is undeniably the owner and the initiator of the entire idea of the song. However, it could not be completed without the crucial work of the lyricist. The discourse on Boyle and Malayness (Chan & Boyle, 2016) remains a relevant topic for future research.



Figure 1. (Upper) Manuscript HM034 /UHMJB0034 “Mutiara Ku” (Lower) Manuscript HM051 /UHMJB0051 Malay lyrics of “Mutiara” (sharing the same page with “Tender Memories”)

## Intertextuality in “Pulau Pinang”

The story of appropriating the melody, originally meant for the state anthem of *Pulau Pinang*, into a signature song for the newborn nation of Malaysia, “*Kemegahan Negaraku*” (HM099), was already reported by Boyle’s son James Phillip Sheng Boyle (2014). Manuscript HM099 (Figure 2a) is one of the most revealing artefacts with the new lyrics written for the then newly formed nation of Malaysia on top of the cancelled lyrics written for one of the subordinate states. Putting the new next to the old, it is apparent that the new version came as a modification based on the old version while maintaining the rhymes with some words remaining from the old version. More interestingly, in HM091, which was a new melody created in 1964 (that is a year later than the premier of HM099 in 1963), the idea of the original lyrics in HM099 has been employed. The idea of *Pulau Pinang* as a pearl that it is beautiful, a place with pride and the plural society living harmoniously survived through the drama of appropriation. This process of appropriating composition materials of Boyle symbolises the issue of identification between a closer, local but urban community of Penang and the more distanced and central authority, the new nation called Malaysia. Boyle has had to deal with both spheres, the dynamic of which is vividly observed in manuscript HM099 (Figure 2a) and HM091 (Figure 2b). The intertextual links go from HM099-original lyric to HM099-new lyric by means of appropriation, and to HM091 by extension: a two-step progression involving essentially three items. A song of praise of a state was appropriated to signify national sovereignty, and its lyrics were later applied in another song praising the state with a totally different melodic set up: from “*Pulau Pinang*” to “*Kemegahan Negaraku*” and extended to another “*Pulau Pinang*”.

Figure 2a. Manuscript HM099 /UHMJB0049 “*Kemegahan Negara Ku*”

Moderate PALAU PINANG 1964

Chorus: Pu-lau Pi-nang O Pe-nang Is-land --  
Bet-ter known as "Pearl of the  
O-ri-ent --" O beauti-ful

Verse 1  
Isle pleas-ing to ev-ry hu-man eye --

Verse 2  
O land of uni-que beauty sur-round-ed by  
green blue seas Bor-dered by golden beach --  
es Pa-ra-dise for pic-nic-kes.

Figure 2b. Manuscript HM091 /PHMJ0037 "Pulau Pinang"

### Intertextuality surrounding "Medhini"

One striking example of intertextuality is observed in HM008, HM032, HM033, and HM046 (Figure 3a, 3b, 3c, 3d), manuscripts that are respectively titled "Chiranan", "Medhini", "Mehdini" and "Sunset over Bangkok". Related to this is a newspaper article in 1966 that features "Chiranan". What is revealed in these manuscripts and linked by variants of names and spelling is the track demonstrating an incidence where Boyle composed music with an impression of Thai through which a personality is featured. Manuscripts left by Jimmy Boyle show that the song was presented several times and that it was presented each time in a slightly different context. Here we see three versions in content: the first two versions are identical with merely the name of a person "Chiranan" (HM008) mentioned in the title with the lyrics replaced by "Mehdini" (HM033). In contrast, the third version called "Medhini" (HM032), is a melodic embellishment meant as an instrumental work. The spelling of "Chiranan" (HM008) on the manuscript corresponds to "Chirananun" in the newspaper article (Chua, 1966); while "Mehdini" (HM033) corresponds to "Medhini" (HM032).

Figure 3a. Manuscript HM008 /UHMJB0008 “Chiranan”

A 1966 news article<sup>13</sup> reveals the context for the composition of HM008. However, the subsequent activities in composing HM032 and HM046 are unknown. The matter of concern is the reuse of composition with the switch of the object while maintaining the same lyrics in Boyle’s composition process. The composer praises the beauty and greatness in “Chiranan” (HM008) and that the time that they shared will be missed. The object of praise later became “Mehdini” (HM033) and in HM032 a descriptive version of “a Thai Song” and “The Sage” was added to the title. The transposition of key could imply a change of singer or for other purposes. Unlike “Chiranan”, the identity of “Mehdini” is unknown. The handwriting notion of “Radio Malaysia Penang-Kuala Lumpur” and “copyright for B.I.E.M” are the remaining hints for further investigation.

For reasons unknown, Boyle stretched the materials beyond the vocal song and turned it into an instrumental showcase. While the first two manuscripts are a mere change of title, the third manuscript “Mehdini” (HM032) stands out as an instrumental piece with particular instructions for melodic embellishment. Claimed as “a Thai song”, the

recurring three-note motifs are elaborated into quintuplet patterns. The oriental impression as displayed in the use of pentatonic scales in the original songs is fully expressed with highly ornamented notes. Incidentally, “Mehdini” (HM032) (Figure 3c) resembles another tune “Sunset on Bangkok” (HM046) (Figure 3d) in terms of a rhythmic pattern that is used. The following two manuscripts of instrumental melody are evidence of Boyle’s impression of music in “Thai” style.

The image shows a handwritten musical manuscript on aged, slightly torn paper. At the top, the title "Mehdini" is written in cursive. Below the title is a piano score consisting of five staves of music. The first staff includes chord markings: Eb, Gm, Cm, F#9, and Fm7. The second staff has markings for Eb, Fb, and Ab. The third staff has Ab, Ab, Ab, Ab, Ab, and Ab. The fourth staff has F7, D7, Fm7, and Ab7. The fifth staff has a double plus sign (+ +) and a circled 5. Below the score, the lyrics are written in cursive on a series of lines. The lyrics are: "Mehdini - sing to me - a word of love. and ecstasy - You're all aglow of love and more Oh Mehdimi - In my dreams - you're supreme - but when I wake my heart doth ache - For I'm alone - as you are gone - Oh Mehdimi. This life - is but a phase - where love must have a gentle place. Quel thui' a mist - you fade away with love I'll miss Mehdimi - sing to me - a melody that I shall know when love was near and yet so far with Mehdimi".

Figure 3b. Manuscript HM033 /UHMJB0033 “Mehdini”





Figure 3c. Manuscript HM032 /UHMJB0032 “Medhini (A Thai Song)”



Figure 3d. Manuscript HM046 /UHMJB0046 “Sunset Over Bangkok”

The intertextual link goes from HM008 to HM032 by means of appropriation, and to HM032 by extension, which is aligned to HM046 in compositional styles: a three-step progression involving four items. A song about beauty was appropriated to praise a different name and further be extended into an instrumental work aligned to Boyle's Thai impression of another work: from "*Chiranan*" to "*Mehdini*" and to the instrumental "*Medhini*" resembling "Sunset of Bangkok".

### Conclusion

The catalogue of Jimmy Boyle's manuscripts that include unpublished, published and transcribed works offers opportunities for inter-itemised, intra and cross-sectional comparisons. One contribution of this paper is that it initiates an inquiry into the material presented—to examine and scrutinise the observable contents and to identify the features, before analysing them in terms of musical content and social issues. Biographical research on the composer is highly subjective and interpretative but the artefact observed gives an axis of objectivity to return to in the face of contradictory arguments. The discussion above offers footprints of the composers, the dynamics of the process of creating, appropriating and extending ideas, and thereby presents this vivid process to the reader. In this sense, the value of analysis is expressed in the narrative of the material itself of how manuscripts inter-relate to each other and presents many cues for interpretations. Many things indeed remain uncertain from the narrative of the intertextual links surrounding "*Mutiara Ku*", "*Pulau Pinang*" and "*Chiranan*" but the availability of these narratives brings tremendous differences in having a sense of Boyle compared to the stage before the narratives were created.

What is being demonstrated in the method of analysis presented in the intertextual comparison of Jimmy Boyle's work? Intertextuality when applied to music holds music as a form of text, hence referring to the truth revealed between one piece of music and another (Tokumaru, 2005). In this study, the content of the manuscripts, either self-composed or a copy of others, are the text. By employing the concept of intertextuality we can derive new narratives about Boyle that can possibly reconcile the many contrasting branches of his works. Intertextuality avoids overemphasising observations that manifest as the personality of a particular end, for example, on one instance of Boyle's composition but that looks for any coherent stream of thoughts that could be explained as the underlying phenomenon that holds the manifestation of a few different end outputs. In line with Latour's (2005) idea of object as agency, the narrative of materials presents the interaction between the agents as a different form of cultural descriptions that involve human-thing relationships.

By identifying a relevant approach to document the set of music materials left by Jimmy Boyle, the research team discovered that the personal and contextual particularities of Jimmy Boyle as a composer lies more in the intertextual relationship between the diverse aspects of creativity all within the composer rather than his relationship with the society that surrounds him. This paper provides a counter-concept to the initial existing conceptualisation of Jimmy Boyle as a patriotic composer whose impact was made in the areas of nationalism, identity and post-colonialism in the Malay Peninsula. Along the line of Frye's (Saint-Cyr, 2012) term of "music music-criticism",



inter-item interaction within the manuscripts is crucial due to the prevalent gap between the characters of works in one group to another. The relevant approach to Jimmy Boyle's works is most of all an approach that could devise ways to reconcile the multiple facets of a single person who possessed the immense capacity to create, connect and learn.

Each intertextual observation presented in this paper reveals subtle details that support a certain understanding of Boyle. The difference in size of the unpublished work compared to the published ones indicates that a large portion of Boyle's work remains unknown today. The presence of the subcategory of "copy of others' works" gives a fuller picture of the exact music/songs Boyle was exposed to and that he had taken the effort to reproduce them. His preference for Modern Jazz is reinforced but his transcription of John Lennon's song "Ringo's Theme" (HM165) could be a counter fact to his harsh criticism of the rock genre in a comment he made in a news article<sup>14</sup>. More evidence on the relationship between the composer's perceptions of different genres can contribute to forming a narrative of musical tastes which is the crucial item in determining the kind of jazz ethos held by the composers associated with Radio TV Malaya/Malaysia. Furthermore, this method contributes to the discourse of nationalism versus authenticity observed as a generational gap among jazz musicians in Malaysia (Chan & Boyle, 2016).

Observations on "*Mutiara Ku*" reveal the collaborative nature of the creation process behind the fluid character of Malayness displayed in Boyle's well-known songs, reminding us of the contributions of the lyricist. The narrative of materials shows the stages through which a song achieves its final form. Questions remain if Boyle composed the melody with the Malay aesthetics in mind and that his English lyrics were meant only as a transition before the Malay poem was written. Our instincts as musicians informed us such was the case. A further examination of Malay aesthetics contained in Boyle's manuscripts, as well as in the open-reel recording (containing his piano playing), is one potential area to advance the discourse of Malay cultural cosmopolitanism proposed by Tan (2013).

Observations on "*Pulau Pinang*" and "*Kemegahan Negaraku*" together with the frequent signifier "pearl" for Penang Island, invites discussion on the process of negotiating nationalism between a state and the larger nation, between Penang State and the Federation of Malaya (Malaysia). The interaction of the materials unveiled the process through which patriotic songs were produced, an aspect to complement the report of the dissemination by Shazlin Hamzah (2019) and the perception of patriotic songs (Shazlin Hamzah & Adil Johan, 2020). An analysis of Boyle's manuscripts of other patriotic songs await. By examining the relations between manuscripts of patriotic and non-patriotic songs, the composer's sentiments of aligning with the purpose of creating social cohesion could be revealed.

One such example that features the interplay of the private-public sphere within the composer is in the intertextuality observed in the manuscripts of "*Medhini*". "*Medhini*" is an example where Boyle navigated between utility and artistry: appropriating material that was created for "on mode" (refer to Spivak's theory above) into the purpose for "off mode" of turning a job request of writing a popular song for the public into a personal experiment. As such, the musical structure of "*Medhini*" may be one such coherent "thing"

lying beneath Boyle's contrasting sentiments. Here lies the potential to develop a sophisticated description in the fashion of "agents in inter-action" proposed by Martin (2010).

In closing, we ask, have the findings of this paper revealed any coherent stream of Boyle's thoughts that could hold the manifestation of his contrasting end outputs? Did it progress any deeper than or go beyond our surfaced notions presented in 2015 that Boyle has several sentiments as a songwriter, jazz musician and cultural enthusiast? In directing the findings back to the larger discourse of Boyle's study, what is the current interpretation of Jimmy Boyle's personality and his music? The purpose of this paper has been to provide comprehensive information to substantiate and to continue the discourse focused on Jimmy Boyle set in our earlier publications in 2014 and 2015. From a holistic description of Boyle (Boyle, 2014) and an analysis on selected works to highlight Boyle's multi-faceted aspects in artistry (Chan et al., 2015), we have now presented a full list of the manuscript artefacts as a catalogue and have shown the potential of research into material analysis.

### Endnotes

<sup>1</sup> Besides enthusiasts like Rozells and Rodrigues (2002) who promoted Boyle's musical heritage through their documentation work, Paul Augustin and James Lochhead (2015) were strong proponents of Boyle that they organised featured exhibitions and music competition (The Jimmy Boyle Young Talent Competition) in the annual Penang Island Jazz Festival (Patterson, 2015) until 2018, as well as curated a permanent exhibition space in Penang city (Penang House of Music, 2017).

<sup>2</sup> To date, weblog posts remain as an accessible source for biographical information for composers associated to Radio TV Malaysia, like for Ahmad Merican (Lohan, 2015, October 19; The Sun Daily, 2006), Alfonso Soliano (Chew, 2017; Low & Syahir, 2015; Mohd Faizal, 2010), Ahmad Nawab (Zieman, 2017, May 9), Ooi Eau Jin (Chew, 2017; Quah, 2015, September 4; Jalil, 2015), as well for Jimmy Boyle (Quah, 2009, April 5).

<sup>3</sup> The word *serani* was used in the original speech spoken in Malay.

<sup>4</sup> Below is a brief account of some known songs of Boyle. Some of Boyle's works were compiled in *Irama Tanah Melayu*, a publication by Eastern Universities Press Ltd in Singapore in 1962, that contains 16 songs that include "Api dan Ayer", "Bunga Negera", "Putera-Puteri", "Kemegahan Negera-Ku", "Megah Rasa", "Ingat-ingat!", "Tepi Pantai", "Berdendang-Ria", "Ka-Hulu Ka-Hilir", "Bahtera Karam", "Pantun Melayu", "Gema Rombongan", "Sang Bayu", "Rayuan Mersa", "Menantut Untok Berbakti", and "Bertugas". Apart from the songs in *Irama Tanah Melayu*, Boyle's well-known songs till present day include "Jauh jauh", "Chendering", "Sungai Pahang", "Sukan Sekolah-Sekolah Malaysia", "Legak Penari", "Jamboree Song" and "Rukunegara". Some of his compositions can be found on newspaper reports for the events or performances (Boyle, 2014; Chan et al., 2015).

<sup>5</sup> Within these songs, "Jamboree Song" was first Malaysian Jamboree Scout song that was composed on 29 September 1966 with an initial Malay title "Bersatu Jaya". "Sukan Sekolah Sekolah Malaysia" was composed for the Malaysian Sports Council's national meet and was meant to unite the nation, as the end phrase "We are one for Malaysia" shows (Cheah, 1969). "Rukunegara", a song for the five fundamental principles of Malaysia, is pivotal in the social landscape of Malaysia. Boyle wrote to the Minister with Special Functions and Information, Tan

Sri Ghazali Shafie with the manuscript of this 12-bar song nine days before he passed away. A news article reported of Boyle's spirit of optimism and patriotism quoting his phrase, "even if we fall flat in our faces, we'll lick our wounds and still "GO" because there is so much to be done in such a short space of time" (Khor, 1971, May 11). "*Legak Penari*" (or "*Lagak Penari*", as in his manuscript HM027) or "The dancer's technique" is composed in keroncong style, was performed by jazz trombonist, Jack Teagarden during his Malayan tour, who commented it as a "fine piece—easily the best of several I have collected during my Malayan tour" (Runnymede Swingtette, 1958). Apart from the songs mentioned above, there are also scattered reports of songs composed by Boyle uploaded by individuals on social media. The account above enhanced the image of Boyle as a patriotic composer. Thus far, we have observed that Boyle's songs that have a utilitarian nature, patriotic songs, anthem, sports songs included, are only but a part of the trajectory of Boyle's life work.

<sup>6</sup> His compositions may have been lost due to various factors. Kathleen Rodrigues informed us that old recordings were destroyed by fire during an accident in Radio Television Malaysia (personal communication, 2014).

<sup>7</sup> In our preceding paper (Chan, Lee & Boyle, 2015), we cited Mohamad (2013) that the performance of Jimmy Boyle's trio was regularly aired by Radio Malaya's English language service. In addition, Boyle's handwriting notes inserted on several pages of his published music score, Irama Tanah Melayu (HM181 according to the Catalogue), the information of recording were revealed as below.

- Bahtera Karam (1955)-Royal Command Performance 1960 (45 piece Orchestra) by Radio Malaysia
- Pantun Melayu (1958)- World Release on Philips ( Recorded in Holland) . Recorded by Radio Malaysia- Sung by Sandra Reemer ( Holland)
- Kemegahan Negaraku ( 1956) – Recorded by the Merdeka Choir July 1957
- Berdendang Ria (1955) – Recorded by the Royal Command Performance 1961 and by Radio Malaysia + Radio Singapore Orchestra
- Putera Puteri (1954) – 1) Dewan Tengku A. R. as a Tone Poem for Concert Symphony orchestra 2) Used as a Soundtrack for Radio & TV Malaysia 3) Played by the Singapore Orchestra + Radio Malaysia Orchestra – 65 Piece Concert. 4) Merdeka Choir (1957)
- Bunga Negara (1959)- Played on Radio Malaysia at midnight 16 Sept 1963 on the First Malaysia Day
- Gema Rembulan (1956)- Recorded by Radio Malaysia ( 1958 Orchestra ) Recorded by the Ger Van Leeuwen Orchestra of Europe in Philips LP ' Music of Malaysia in Modern Mood (1968)
- Rayuan Mesra (1958)- Recorded by Peggy Tann for Radio Singapore and Malaya (EP)

<sup>8</sup> This paper is the outcome of a research project entitled "Capturing the beauty of Nusantara in intercultural perspectives: Towards a theory of musical-Malayness for legends of improvisations in the Modern Malay World" funded by Ministry of Higher Education's Fundamental Research Grant Scheme (FRGS), with the project number of FRGS/1/2019/WAB04/UPM/02/1

<sup>9</sup> In the catalogue, HM#### refers to the code for musical content or a sketch of a song. Digital files were coded according to a subcategory, that is UHMJB-00## for "unpublished works", PHMJB-00## for "published works", CHMJB-00## for "copy of others' works", JBFN for Field Notes, and, RTJB for Open Reel Recording. Details of JBFN and RTJB is beyond the limited scope of this paper. The remarks column contains various information, which includes the condition of the item, length of composition, as well as the style of handwriting for specific

items. Remarks were created with consistency according to different categories. For instance, remarks of manuscripts are mainly the length of composition, number of bars, with or without indication of chord names and lyrics. Asterisk (\*) were used to link the multiple codes of one identical artefact. For example, \*UHMJB-0001 in the remark column of UHMJB-0002 means that the two musical content share the same artefact, i.e. written on the same page of the manuscript, usually one on the upper half and the other on the lower half of a page. In the subcategory of “copy of others’ work”, an asterisk was also used to supplement the information that was missing in the original manuscript, that is the name of composer and year of release of certain songs. The spelling of names and title in the original manuscript was maintained even when some of them contradict with the known version of spellings.

<sup>10</sup> There are several versions of manuscripts for “*Berdendang Ria*” (HM047, HM103, HM105, HM106), a song that was published and known to the public. HM049 was included within the category of unpublished manuscripts due to the nature that it was a rough sketch written on the same page with another two unpublished songs, which are “*Taman Gembira*” (HM047) and “*Kaseh Mesra*” (HM048).

<sup>11</sup> The characteristics of Malay as a civilisation, often expressed with the term “Malayness”, are presented in Milner (2011), Benjamin (2002), among others; writing that links music to Malayness are found in Benjamin (2019) and Chan (2014). Malayness is a defining character of Jimmy Boyle’s composition that needs another article by itself. Recent works that analysed Malay aesthetic in music include Tan (2013) and Adil Johan (2017).

<sup>12</sup> These are words of the jazz pianist Mohd Razif Ismail quoted by James Boyle.

<sup>13</sup> In the news article (The Sunday Times, 1966), Toby Chua reported that the song “*Chiranan*” was composed within a few hours during Boyle’s visit to Thailand, in a request to perform his composition in a television program and dedicate it to the Miss Thailand then. Boyle was reportedly glad to receive the request that he eventually sang in a public performance for his first time, for the reason that he wanted to “keep Malaysia’s flag flying”. Boyle himself created music and the English lyrics, and Mr Ahrampee wrote another version of Thai lyrics. Boyle regarded the Thai lyrics as depicting the essence of “peace and serenity” and turned the song into one that is “for a special person”.

<sup>14</sup> Boyle made several public comments against the shift of musical trends from jazz into the rock era. These comments at the time indicate his determination in developing jazz music of his own. A short report entitled “Jimmy Boyle on ‘Rock and Roll Music’” published in 13<sup>th</sup> August 1959 reveals his firm stance on rock music, as he says, “Make no mistake about kiddiewinks, rock and roll. No matter how you wrap it, it is not good music, it’s a gimmick!” (Jimmy Boyle on ‘Rock and Roll music’”, 1959).

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