



**UNIVERSITI PUTRA MALAYSIA**

***CRITICAL DESCRIPTION OF HANDWRITTEN MUSIC MANUSCRIPTS  
AND MATERIALS OF JIMMY BOYLE***

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**FEM 2018 20**



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AND MATERIALS OF JIMMY BOYLE**

**By**

**LEE SZE MAY**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra  
Malaysia, in Fulfilment of the Requirements for the Degree of Master of  
Science**

**December 2017**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the degree of Master of Science

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**Chair: Chan Cheong Jan, D. Lit**  
**Faculty: Human Ecology**

In response to the recovery of a set of materials left by the iconic composer of Malaysia the late Jimmy Boyle in 2014 that contains many handwritten manuscripts of his unpublished works, songbooks, field notes and open reel recordings, this study is conceived to provide an academic documentation of the said materials. The objective of this study is therefore to examine the set of music materials recovered by Jimmy Boyle, and to provide a critical description on what the materials contain, provide, indicate and imply as a historical source from the viewpoint of composer study. In locating the study within a broader frame of music and identity, the discourse on a multiple “self” by various sociologists such as Schrage, Levinas and Spivak was utilized to construct the multiple images of Boyle as an all rounded music person. The two main components in the research design are the creation of a catalogue of archive for the recovered materials, and the writing of critical description on different aspects of Boyle based on the themes emerged from the manuscript analysis. Analysis of the basic structure of Boyle’s composition, as well as a cross-item comparison was conducted.

The result of the study consists of firstly a complete Catalogue of Archive for Jimmy Boyle’s Personal Work of Music 2017 that covers 193 item. The thematic description on Jimmy Boyle reveals that love songs is one major portion of Boyle’s songwriting career. Evidence of jazz related materials portrays an image of Boyle as an all rounded jazzman that was intuitive and inventive and was filled with great sense of humor. Description on “cultural tunes” reveals Boyle’s unending interest with the music culture of the “others”, in which he imitates, studies as well as making effort to disseminate music cultures of various ethnic group in the region to wider audience. Future research can expand their foci onto the discourse of local composers’ individual creativity and intertextuality in the post-colonial music history.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk Ijazah Sarjana Sains

**DESKRIPSI KRITIKAL TERHADAP MANUSKRIP TULISAN TANGAN  
SERTA BAHAN JIMMY BOYLE**

Oleh

**LEE SZE MAY**

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Ekoran daripada pemulihan satu set bahan yang ditinggalkan oleh komposer ikonik Malaysia iaitu mendiang Jimmy Boyle pada tahun 2014, yang mengandungi banyak karya belum terbit dalam bentuk tulisan tangan, buku lagu, nota lapangan dan rakaman *open reel*, kajian ini disarankan untuk memberi satu dokumentasi akademik terhadap bahan tersebut. Objektif kajian ini adalah untuk mengkaji set bahan oleh Jimmy Boyle yang sudah dipulih, dan seterusnya menghasilkan satu deskripsi secara kritikal terhadap apa yang terkandung, ternyata, dan termaksud dalam bahan tersebut sebagai sumber sejarah dari perspektif kajian komposer. Demi melokasikan kedudukan kajian ini dalam satu rangka yang lebih luas iaitu perihal muzik dan ideniti, diskursi tentang berbilang “diri” yang diterajui oleh pelbagai ahli sosiologi seperti Schrage, Levinas dan Spivak telah digunakan untuk membina imej Boyle yang berbilang sebagai seorang pemuzik yang serba boleh. Dua komponen utama dalam reka bentuk kajian ialah penghasilan satu katalog arkib bagi bahan yang sudah dipulih, dan penulisan deskripsi kritikal terhadap pelbagai aspek Boyle berdasarkan tema-tema yang terwujud daripada analisis manuskrip. Analisis struktur asas komposisi Boyle, dan juga perbandingan melangkaui-item telah dilaksanakan.

Hasil kajian terdiri daripada pertamanya satu Katalog Arkib Karya Muzik Persendirian Jimmy Boyle 2017 yang merangkumi 193 item. Diskripsi bertema terhadap Jimmy Boyle menunjukkan bahawa lagu cinta merupakan satu bahagian utama dalam kerjaya penulis lagu beliau. Eviden berkaitan dengan jazz pula mengilustrasikan Boyle sebagaimana seorang ahli jaz serba boleh yang bersifat intuitif, inventif dan penuh dengan perasaan humor. Diskripsi bertema “lagu budaya” pula menerangkan minat berterusan Boyle dengan muzik budaya kepunyaan orang “lain”, di mana beliau telah meniru, mempelajari, serta mengambil usaha untuk menyebarkan budaya muzik pelbagai kumpulan etnik di rantau ini kepada khalayak ramai. Kajian masa depan boleh memperluaskan lagi fokus mereka ke diskursi tentang kreativiti individu dan diskursi intertextualiti di sejarah muzik pasca-kolonial.

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Last but not least, I would like to thank my family and friends for their understanding and continuous support throughout my throughout my life generally and along my Master study specifically.

I certify that a Thesis Examination Committee has met on 04 December 2017 to conduct the final examination of Lee Sze May on her thesis entitled “Critical Description of Handwritten Music Manuscripts and Materials by Jimmy Boyle” in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Science.

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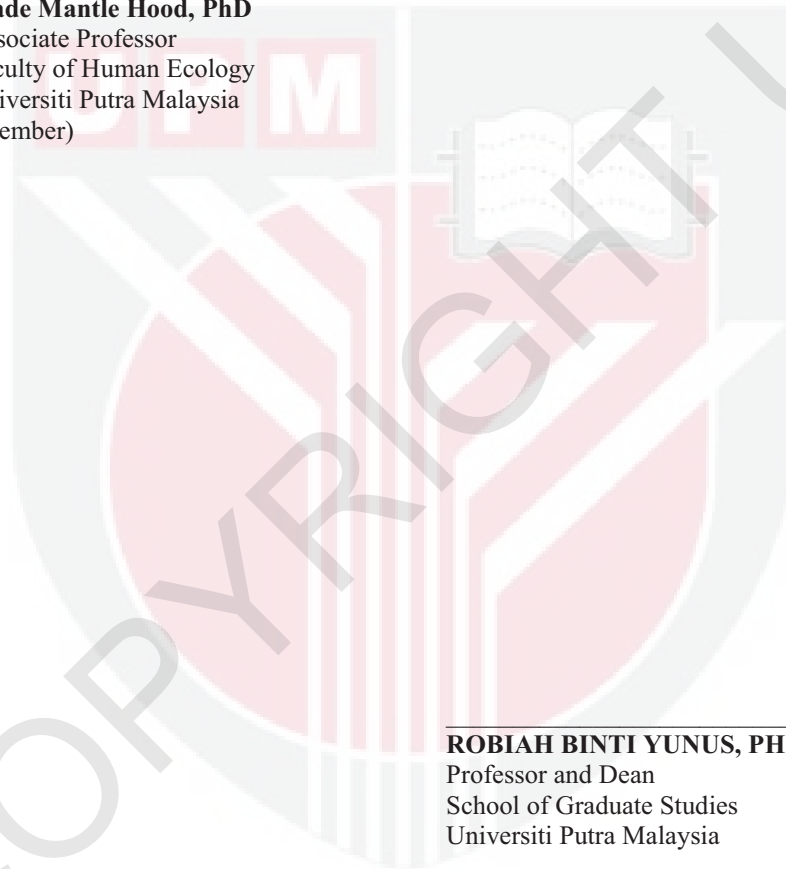
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## CHAPTER 1

### INTRODUCTION

#### 1.1 Background

The late Jimmy Boyle's (1922-1971) iconic position in Malaysian music history owes to the long lasting and widespread popularity of the songs he composed, and also his contribution as one of the pioneer of jazz pianist-composer in the country alongside Alfonso Solianos. Living in the multicultural port city of Penang at the juncture of time turning into post-colonial era, Boyle was at a strategic position to contribute with his music. He witnessed the importation of broadcast music and was an active musician for Radio TV Malaysia. Boyle's "Kemegahan Negaraku"(splendour of my nation) accompanied the hoisting of the first Malaysian flag. The legacy of Boyle, his life and his music, has yet been examined in depth.

In October 2013, James Phillip Sheng Boyle, son of Jimmy Boyle brought a set of sizeable amount of materials belonged to his late father to Universiti Putra Malaysia in seeking collaboration to conduct research. These are personal works produced by the late Jimmy Boyle along his career as a musician. Since Boyle's decease in year 1971, the materials have been kept by his wife Madam Tan Yoke Lin, who is now the owner of the materials by law. A major portion of the materials are music manuscripts with musical notations, words and drawing by hand. The content of the manuscripts are diverse, ranging from Boyle's own compositions to his hand copy of some well-known songs composed by others. Many of these compositions are not known to the public today; some were probably aired in the radio program during Boyle's life time, while others could have remained unpublished till today.

A research team was set up by Universiti Putra Malaysia in 2014 to examine the material and to explore relevant methods to analyze them. In 2015, the team received a grant for research, known as Science Fund, from the Ministry of Science, Technology and Information, Malaysia to conduct a thorough study on the materials. Under the grant project, materials were examined and transformed into digital format, and a catalogue of all items were created. This thesis is part of the outcomes of a larger research project mentioned above. The purpose of the thesis is to provide a documentation or a report for this particular set of handwritten manuscripts of Jimmy Boyle recovered in 2014. As a study derived from a historical material, the thesis serves as a guide to the original material, translating observations on the knowledge content into a form that can help reader to understand and to draw effect from the material, hence improving the accessibility to the artistic heritage of Boyle. In addition, brief structural description and cross-item analysis was conducted to identify new areas, themes, issues or insights to which the handwritten manuscript could contribute within the domain of Boyle study as well as cultural study at large. The outcome of the thesis consists of a catalogue for the archive of the handwritten manuscript by Jimmy Boyle, and interpretative discussions depicting three largely unknown aspects of Boyle's creativity, they are the aspects of Boyle as a songwriter for love songs, a radical jazzman, and a culture enthusiast.

## 1.2 Statement of Problem

Popular writing and media sources mentioning music composers abound, but academic studies on Malaysian composers are extremely rare. In the specific area of textual analysis that is based on music manuscripts, this thesis could be a pioneer. Without preceding cases of manuscript analysis and with the bare minimal discourse on local composers that are available, it is extremely difficult to locate the research within certain framework. In such situation, the novelty nature of the study, as it has not been done before here, together with the particularity of the study materials themselves become the research problem. What are the relevant methods to sort, categorize, analyze and to provide a description over a set of music materials that come in various forms and musical content? How do we approach written works left by a composer who was active in 1950s' and 60s' Penang, that was known nothing more than a jazz musician who had composed some famous patriotic songs in the country? What are the approaches to conduct analytical observation on non-classical compositions but manuscripts of lead sheets of popular songs with lyrics and some jazz instrumental tunes? The primary task in documenting a set of music materials that was created with personal and contextual particularities is to devise a solution that is case-specific. In order to do that, however, the said personal and contextual particularities of the material must first be outlined. It is in this light that the task of documenting a music materials is challenging and complex. Way beyond a simple "documentation" for utility purpose, it involves an organic process in which the materials themselves determines the research problem, the objective, as well as the solution.

The second research problem for this thesis is tied to the limited body of knowledge about Jimmy Boyle. The public image of Jimmy Boyle today as a patriotic song composer is rather single dimensional. There is gap between what is said and what is actually known about Jimmy Boyle. Though highly revered as a productive composer, existing literature focuses only on limited number of songs written in patriotism, which are the few famous songs (for example "Putera-puteri", "Jauh-Jauh") and his single author songbook "Irama Tanah Melayu" (The tunes of Malaya). Meanwhile, he was said to be a pianist and had performed jazz with his group in the 1950s and 1960s, none of his jazz compositions nor recording, as well as his style of playing are accessible by the public today. Did Boyle composed patriotic songs only? What are the other hundreds of songs that he was said to have composed? How is his style of piano playing? What kind of jazz music did he play? The musical substance of the highly acclaimed composer remains vague.

As a material oriented study held with the mission to add on to the extremely scarce body of knowledge of modern music history of Malaysia, two main research questions are formulated for this study. First, it is a question of what are the relevant ways to approach the documentation of the set of music materials, the handwritten manuscripts of Jimmy Boyle that can enable the accessibility to the materials. The second question is, what could be revealed about the image of Jimmy Boyle as a musician and composer through a particular set of handwritten manuscripts that was left unpublished by the late Jimmy Boyle in his residence after his decease in 1971? This can be further elaborated as below. Do the manuscripts contribute towards new knowledge that is useful in a more balanced and accurate construct of the image of Jimmy Boyle as a composer in the history of

Malaysia? Do the manuscripts shed new lights on the compositional styles of Jimmy Boyle, especially on the style of songwriting that differ from the well-known patriotic songs composed by him?

### 1.3 Objectives of Study

The main objective of this study is to 1) examine a set of historical material of music works left by the late Jimmy Boyle, a prolific Malaysian composer, and to provide a critical description on what the materials contain, provide, indicate and imply as a historical source for the development of music in Malaysia. As this is a material based study, the nature of the materials 2) determine the finding of the thesis. The primary task of this thesis is to restore, sort and categorize these materials and to present it as a description that is accessible for future research and performance applications. This work of description is at the same time a work of unveiling many new aspects of Jimmy Boyle's music as well as Boyle as a creative person. By the word "critical description", the manuscripts of Jimmy Boyle are described together with insights of categorization, analysis and implications, in which description and analytical comments are not separated.

Specific objectives of the study are:

- 1) To describe the conditions of and the general features that characterize the set of material of personal works by Jimmy Boyle, the handwritten manuscripts, as recovered in 2014 by Universiti Putra Malaysia (hereafter referred as the Manuscript), and to present it a clear categorized manner.
- 2) To identify the major aspects of the musical content contained in the manuscripts, and to provide a critical description of each aspect identified according to the genre, style of composition, and other features, depending on the nature of the content contained in the original Manuscript.

Incidentally, this thesis also describes two additional materials that are recovered together with the Manuscripts, which are the audio recording of a radio program Voice of America and a hand written field notes by Jimmy Boyle. These descriptions are included in the thesis as means to verify the result of analysis of the compositions in the manuscripts. Though not the main objective of the thesis, the information contained in the description of these additional materials are necessary to give a fuller understanding of Boyle's jazz style and his concern on local music culture.

#### **1.4 Significance of Study**

This study has many contributions. As a pioneer study on manuscript of popular and jazz compositions in Malaysia, the methods used and the way description was made becomes a model for subsequent similar studies. It gives one of the earlier case of documenting historical resources in music in Malaysia. At the same time, the study adds on to the body of knowledge of Jimmy Boyle as a local composer, and that of local music history in the 1950s and 1960s. As a documentation, the catalogue created for the hundreds of items of Jimmy Boyle's material adds on to the archive of local music heritage of Malaysia. Theory wise, the study contributes towards the discourse of image of a composer, which the understanding of a composer could not be restricted to a single dimensional image, but be held in balance in multiple dimensions. In addition, the findings of the thesis that details the multiple aspects of Jimmy Boyle's contributes as a idiographic case for individual creativity. In a larger perspective, the study is a significant piece that bears its impact on cultural identity of Malaysians in relation to the issues of patriotism, nationalism, individualism, cultural taste, music advocacy and music education.

#### **1.5 Literature Review**

In order to perceive the person and music of Jimmy Boyle as a composer, and to be able to understand the effect and implications of the musical works contained in the handwritten manuscripts, a large amount of background information related to Jimmy Boyle and the social-historical context that surrounded him is necessary. This information is arranged and presented as a separate chapter, as Chapter 2 in the thesis. This section of Literature Review contains review of items that are broader and more general. They are an overview on western music in Malaysia, existing studies on urban music in Malaysia, and social theories that could help to grasp the Jimmy Boyle's musical creativity in a wider and deeper context in order to provide a critical description of his music works.

##### **1.5.1 Western Music in Malaysia**

Malaysia popular music has under the influenced of western music culture ever since 1920s and 1930. It was especially noticeable through the performance of bangsawan theatre. Bangsawan used combination of many different types of music, such as presence of Malay traditional instrument together with Latin American and Indian music elements. It is not uncommon to see the mixture of Malay and western musical elements in terms of harmony and orchestration. For instance, Malay singing style and text are being used together western musical elements. (Ang, 1998:45).

Not restricted to western musical influence, Malaysia music was also gone through different foreign influences such as Hindu and Islamic. However, it seem like there were multiple types of native ritual musical culture being practice way before the presence of India and Muslim traders. For example, rhythm for meditation and verbal chanting exist way before any western, Islam, or Hindu elements can be traced. (Mohd Ghouse, 1992:1).

While according to Chopyak (2007), foreign musical influence was started in the 16<sup>th</sup> century during Portuguese period. However, the true impact started during British colonial period when the culture of military wind bands began popular. It derived with initial purpose to entertain the officers. The bands mainly formed by Philippines and Indian that was imported to the country and later settled down into local living style. Some of the musicians that capable in cabaret music has provided it as a form of background accompaniment in bangsawan performance, while some participated in Chinese operas (Chopyak, 2007: 3–4). Bangsawan theatre and joget music was taken as the popular music culture, and gradually turned into large number of different rhythmic styles, which Thai, Middle Eastern, East Asian, or Western can be found in the music (Matusky and Tan, 2004: 8).

The importation of British military bands, which consisted of members from India and the Philippines helped kick start the development of western music in the country (Chopyak, 2007). Western instruments like pianos, clarinets, saxophones, and trumpets were introduced around the 20<sup>th</sup> century, mainly in western musical setting like brass bands and orchestra, and became popular in a short period due to the establishment of radio stations, and filming and recording companies (Tan, 1993: 8–16). By the 1950s, western rock music had exerted its influence in the Peninsular, beginning with rock ‘n’ roll music like “Rock around the Clock” performed by local Malay artists (Matusky and Tan, 1997:447). This was followed by the viral influence of “Beatlemania”, in which pop yeh-yeh spread rapidly in Malaysia during the 1960s (Schnabel, 2013). The local version of guitar bands ‘kugiran’ which is an acronym for “kumpulan gitar rancak” (upbeat guitar group) became popular nationwide. Boyle consciously differentiated jazz music from the rock music that had become prominent in Peninsular from the 1950s. As an exponent of jazz, he mentioned that rock and roll is ‘not good music’ and it is a ‘gimmick’ (Boyle 2014:42). Malay traditional music is not much influenced by the music brought by the Chinese and Indian immigrants. Only until 19<sup>th</sup> century, there are a few composers attempting to blend the Chinese and the Indian musical elements with the Malay elements in their compositions (Ang, 1998:28).

Popular music seem to bring more than one type of meaning to different person. The final outcome (composition) that a musicians produce may carries the musician’s own interpretation that could be different to the audience’s understanding. Hence, the social context plays an important role in defining over meaning. It is one of the most effective medium to reflect the society and culture especially in a larger picture in social, economic, and political relationships. Hence, musicians plays a role in a society under the music-cultures. While ‘text’ in a song takes an important position to deliver the message and connection between musicians and audiences, it is not the entire key factor. For instance, personal experience of the audience may directly affect the interpretation of a song differently (Lockard, 1998).



### **1.5.2 Research on urban music in Malaysia**

Chopyak (1986) has done a research on the influences of Malaysian popular music, which was focusing on various traditional Malaysian music like rongeng, zapin, keroncong, and so on. A detailed analysis of all these genres is done, especially on rhythm pattern, tempo, forms, and melody. Tan Chong Yew (2012) published a study about music and the social politic issues in Malaysia, focusing on analyzing Namewee's music. In this paper, he provided an overview from policies that implemented by the government since the early 1970s. For instance, issues like 'Ketuanan Melayu' or Malay domination, Racial Riot 1969, Internal Security Arts 1969 and other policies were discussed. Other than that, it provides a new insight to lyric analyzing, where 'street slang' and every word should be look into detail. It can be part of characteristic for Malaysia music, or it can tell the composer's story and insight. Many researches about performing arts (Bangsawan, Ko-tai, and Gramophone music) in Malaysia has been done by Tan Sooi Beng (1984, 1990, 2013). Researcher not only focuses on the musical element but the background and current issues of the particular period also play an important role. Accumulated various concepts and way of music analysis of different publications, perhaps that can make this research design, especially on music analysis part be more complete, with not only focusing on musical elements, but also social background / experiences, lyric analysis, and every details that available on the score.

### **1.5.3 Local Musicians in Malaysia during 1960s**

In year of 1960s, Malaysia music scene has developed several changes in popular music culture. The exposure of western popular music through radio station increased and spread rapidly among the society. Romantic lyrics, western social dances, Chinese pop recordings, even traditional joget tuned into livelier tempo (Lockard, 1998). Several musicians that contributed to the music scene in Malaysia during 1960s included Alfonso Soliano, Ahmad Merican, Ahmad Nawab, Ooi Ewe Jin, and P. Ramlee. Malaysia music scene strike a huge change when Alfonso Soliano decided to proceed from his nightclub pianist part-time into starting an orchestra, which later being recognized as Radio Malaya orchestra in 1957. He later became the conductor of the RTM orchestra during 1963 when television broadcasting was introduced and the orchestra was back then one of the most popular music acts in the country (Chew, 2017).

Many musicians come from different setting, from orchestras to small bands had the experience working together with Soliano. From the view of Saidah Rastam, he was one of the person who introduced off-beat jazz (bebop) trend to the audiences in KL through his compositions. Not only limited to western music, he was also fluent in Malay music such as bangsawan to the level that he able to interpret it for a symphonic orchestra. Few of his popular compositions includes "Gadis Idamanku", "Air Mata Berderai", "Ku Puju Alam" and "Malam". (Shazryn, 2010). However, Soliano resigned as a full time conductor and arranger from the RTM orchestra during 1960s due to the critical voices. According to Saidah Rastam, the criticism speculated to come from his religion and the western influence in his music (Low & Syahir, 2015).

The other musician that has made a point in Malaysia music development is Ooi Ewe Jin. He composed many popular songs for local singers including “Masa Berlalu”, “Lagu Untukmu”, “Kisah Gadis Sepi”, and “Dia Ibuku”. Ooi joined P. Ramlee’s tour to Sabah during 1965 for the entertainment event to the Malaysian armed forces (Quah, 2015). He was invited by Soliano and Boyle to work under RTM orchestra before he quit his full time government clerk position (Hamid, 2015).

“That was my calling. I couldn’t be a clerk if there was something like this in front of you. Those days, the Orchestra was the biggest thing to happen to music.” (Chew, 2017)

Ahmad Nawab is one of the significant figures in Malaysia music scene. He achieved the record of 2,000 compositions, participated in 500 albums, and consulted over 75 singers in their career. He worked as a composer as well as a saxophonist (Zieman, 2017). Several of his well-known compositions include “Antara Matamu dan Mataku” sung by Uji Rashid and Hail Amir (Muhammad, 2015), while his first recorded song was “Bintang Malam” around 1950s, and the biggest achievement throughout his career was “Kau Kunci cintaku Di Dalam Hatimu” recorded by Ramlah Ram during 1988 that has a record of 400,000 copies sales (Zieman, 2017). He eventually joined into RTM orchestra for approximately 17 years.

Ahmad Merican not only an influential individual to Malaysia music scene but also a close friend to Boyle. He is a self-taught guitarist that later well-recognized for his musical talent. The opportunity for him to travel across in overseas and experience of music exchange with musicians from different places such as Duke Ellington and George Shearing from United States, Gabor Szabo a Hungarian jazz guitarist, Arif Mardin a Turkish producer, and Toshiko Akiyoshi a Japanese pianist has contributed different insights that he later introduced into local music scene especially in network planning, TV production and management. (Lohan, 2015) He served in RTM for approximately 21 years taking charge of entertainment related programmes (www.thesundaily.my, 2006). He was active in leading patriotic compositions progression before Malaysia independent day in 1957, when patriotic songs were needed at most. One of his own popular patriotic compositions would be Tanah Pusaka that remain well-known through different generations (Lohan, 2015).

#### 1.5.4 Social theory

Any topic that deals with patriotism in a country like Malaysia cannot be exempted from the larger discourse of post-colonialism. Gayatri Spivak (in Jackson & Mazzei, 2012) used deconstruction to critique the field of post-colonialism and expose how ‘marginality’ re-claimed, who re-claim it, and what being valued through the process of re-claiming. She rejects post-colonialism as adequate referent at the time because decolonization has not happened. For instance, a very interesting example has shown by Spivak in the political claims by decolonized space, where those aspects like nationhood, constitutionality, citizenship, democracy, even culturalism were written within the

legacy of imperialism, in the social formation of Western Europe. Hence, using the language of colonialism to define margin definitely would not help in developing any new concept. Therefore, the center and margin attempted to expose paradoxes, predicaments, and constraints of the term. There is never a fully center or margin because they always have mutual affect between each other.

In Spivak's 'identity fetish' theory (Jackson & Mazzei, 2012), marginality can be a fetish in identity, which mean the marginality or the particularity of a person can become a factor in forming his identity. Due to the reason behind this, people may tends to cling to marginality, which later then help building up to their special identity. Blacking (1995; 198) mentioned that music is important in preserving cultural and identity for a nation. A nation may be recognized by its own genres of music with the unique musical character that one can recognize its origins. Apart from that, some music can be serves as a symbol of identity for particular group. The structure of music can lead to positive thinking and action in extra-musical fields by producing feelings and relationships between people. Jimmy Boyle was one of the early composers who had tried to create "Malaysian music" that will develop the unique identity of Malaysian; perhaps he was also trying to contribute in generating unity in the newly formed nation, Malaysia. The nationalism and appreciation towards Malaysian music can already be seen as early as 1958 in one of his interview about their 'Swingette trio' (The Strait Times, 27<sup>th</sup> January 1958).

A range of discourse about the concept of multiple "self" is relevant to the present study. Schrage (Olshansky, 2006) believes that in order to analyze the whole understanding of a human self, there are four different aspects that should be taking into consideration, which is: in discourse, in action, community, and transcendence. Discourse with particular dynamic and form of narrative is the element of self-identification, self-unification and self-identity. People do not speak simply for narration but also to show self-identity. That is because human speech that includes our literary tradition is already a tool to show our self-identity. Therefore, Schrage believes the social activities cannot be omitted in analyzing self, because according to Levinas (Olshansky, 2006), every individual act is defines by the community, or "being-with-others". The community becomes the center that set the rules on limiting what the person should or has to do, by one's inner awareness such as fear, desire and interest. Jimmy Boyle may also have many different version of "self". Each of them can be trigger with different venue, culture, incident, or mood.

Other than that, Spivak (Jackson & Mazzei, 2012) believes that a person will behave accordingly to become a person that fit into everyone's expectation. In other word, one may always have two different modes, 'on mode' and 'off mode', where 'on mode' is to be the person that others think you should be, and 'off mode' is to becoming your own self. Jimmy Boyle, a person who carried multiple identities, such as a musician, a school teacher, a member of the Eurasian community living in a multi-cultural city of Penang. The theory of 'on mode' and 'off mode' adds on an interesting dimensions in understanding his handwritten manuscripts.



## **1.6 Methodology**

As a particular set of music materials is the main focus of this study, a separate chapter, Chapter 3 is created to describe the process of material collections and the huge amount information about the materials themselves. This section of Methodology discusses aspects in methodology other than the above items.

### **1.6.1 Research design**

This is a qualitative study, focusing on documentation of a particular set of musical materials that has historical significance. It consist of two components: the creation of catalogue for archive of the materials, and to provide critical descriptions on the content of the materials. The research set up is derived and determined by the nature of the set of materials under study. It covers examinations of manuscripts, restoration, categorization of information, music analysis, cross-item comparison within the materials, and interpretative description.

### **1.6.2 Source of Data**

The primary source of data is the set of music materials of Jimmy Boyle recovered in 2014. This consists of many handwritten manuscripts, a few songbooks, a book of field notes, and several open reel tapes. The content of the handwritten manuscripts consists of Boyle's songs and instrumental compositions, and hand written copies of well-known existing songs, mostly jazz songs. Most of the sketches come with an indication of the date of composition. For the songs with lyrics, song texts mostly were written directly on the manuscripts. Some manuscripts have explanatory notes, and also drawings that reveals further information. Part of the manuscripts are stained, burned, and have incomplete torn spots. A total of 177 written manuscripts were recovered, 113 compositions were identified as Boyle's own compositions and 64 were the copied compositions. There are repetition of similar songs among the 113 compositions.

Few factors analyzed for the reason of repetition was the rearrangement in instrumentation, keys transposition, and recopy of the disorganized writing. Apart from the written manuscripts, there are three published patriotic music books, and several open reel tapes. The information contained in these items are also included in this study to give a fuller understanding of Boyle's creativity. A full account of these materials is presented in Chapter 3.

.Other source of data that the thesis applies are

a) Written / Recorded Data

Some written sources such as books, thesis, newspaper, and online article that are related will be using as reference and support for this research.

- Newspapers cutting around 1960s  
That included his news and personal interviews. It is useful to have a direct understanding of his perception especially towards a particular music genre. Those also provide his experiences and preference in music.
- ‘Putera-Puteri’ by James Philip Sheng Boyle  
‘Putera-Puteri’ is published in 2014 by Jimmy Boyle’s son, James P.S Boyle. This book included the biography and history of Jimmy Boyle. Apart from that, few significant published compositions were also being introduced again in this book.

b) Interviews

Unstructured interview were conducted to individuals that are related to Jimmy Boyle to verify the findings in the handwritten manuscripts, included James Philip Sheng Boyle, Kathleen Rodrigues, and James A Rozells. (Refer to chapter 3.2 for details about the interviews)

### 1.6.3 Analysis and Description Writing

According to Northrop Frye (Saint-Cyr, 2012), the lack of systematic in criticism has created a big impact that drawn many other disciplines towards music criticism. For instance, there are many different types of music criticism, such as feminist music-criticism, hermeneutical-music criticism, ideological music-criticism, semiotic music-criticism, and so on, but what that does not exist is “music music-criticism”. In another word, the definition behind music criticism should come from nowhere but the music itself. In view of this, this study applies analysis that could come closer to the desire “music music-criticism” mentioned. This is done by conducting structural analysis on the music works of Jimmy Boyle, and a cross-item comparison within the music content contained in the set of music materials under study.

Manuscripts were studied, and were reproduced into live performance and casual recording in order to grasp the musical pictures intended by the composer. Open reels were digitized with a high cost of format transfer, and the digitized recording were listened carefully together by the researcher for several sessions. The actual work of analysis began with grouping the manuscripts under certain themes that emerged through the overview examination of the manuscripts. A number of selected compositions will then be analyzed for their basic musical structure which includes chord progression, melody progression, intervals, tonal center, etc. To great extent, the mode of analysis is developed based on the particularity of the compositions themselves. Upon that, the result will be analyzed in a more in-depth by linking features of different items to search for emergent themes. Social theories and related background knowledge will be drawn in to form a critical description for the analysis outcome.

#### **1.6.4 Exploratory Study**

Early findings of the research project was published as an article in Malaysian Music Journal in 2015, entitled “Jimmy Boyle’s Sentiments in Sketches of Melodies and Songs”. At the point of research then, the researcher had managed to depict the diversities in Boyles’ composition by focusing only on selected examples of love songs, jazz songs and cultural tunes. A more thorough examination of all manuscripts in the material had taken more time to complete.

#### **1.7 Limitation of Study**

This study is limited to its nature as a material based study. Information gathered and discussion made were derived from the evidence shown on the handwritten manuscripts and other related materials left by Jimmy Boyle. Interpretative discussion was drawn by putting together observations on different items of materials. Although several interviews and discussion session were carried out to confirm the research finding, it is beyond the scope of the thesis to provide any kind of answers to social as well as sociological aspects of Boyle. Also, this study does not at all include a vertical perspective of historical time. Sequence of events in Jimmy Boyle’s career, as well as the period of his musical life, are beyond this study. As the study is derived from the historical materials, the result has to be open ended in nature. It takes on an ideographical set up as a research and provides new insights that can inspire further undertaking in future, and could not be limited into answering one or two specific research questions.

#### **1.8 Organization of thesis**

As Boyle study is completely new in the academia, much background information is needed before we can proceed with the findings. Chapter 2 gives a broad overview to background information related Jimmy Boyle that are prerequisite to comprehend the rich content and implications contained in the handwritten manuscripts. An overview of Boyle’s life events, his identity and related social events that contextualize Boyle’s music career will be presented. Some broader issues that are closely related to the research topic are also inserted in this chapter, including music in 1960s’ Penang, the Eurasian communities, and others.

Chapter 3 gives a full report on the detail conditions and outlook of the set of music materials under study. This include the process of handling the manuscripts, categorization of items, as well as coding the items into a comprehensive catalogue. A surface-description on the content of the entire set of materials are included in this chapter. Chapter 4, 5 and 6 are critical descriptions following the emerged theme obtained through structural and cross-item analysis. These chapter revealed new insights of Jimmy Boyle.

Chapter 4 focuses on the evidence from the manuscripts on the large amount of love songs composed by Boyle and the English lyrics written by him. Chapter 5 gives a comprehensive account of Boyle as a all rounded “jazzman” based on the rich evidence from his manuscripts, recording and newspaper articles. Chapter 6 depicts Boyle as a cultural enthusiast, displaying the evidence of Boyle in engaging himself into imitating, researching as well as advocating local music culture of different ethnic groups in Malaysia.



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