

MUSC40110 Dissertation

Candidate 71040190

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# Delia Derbyshire's creative process

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### **Preface**

Delia Derbyshire (b. Coventry, 5 May 1937; d. Northampton, 3 July 2001) is widely regarded as a pioneering figure in the early development of electronic music. Her posthumous acclaim (with such honorific titles as “the godmother of modern electronic dance music”) however, rests upon a relatively small body of commercially released music.<sup>1</sup> The discovery of a collection of largely unknown work by Derbyshire, in the form of 267 reel-to-reel analogue audio tapes and around 500 items of documentation and correspondence, following her death in 2001, prompts a critical re-assessment of her contribution to the field of electronic music, and raises broader methodological concerns for the writing of the history of the same.

The following essay – broadly, an historically-informed analysis of Derbyshire's creative process, working methods and musical language – builds on the work of the writer's previous dissertation on her music in light of a detailed examination of the contents of the collection (here, informally known as the “Derbyshire archive”), in addition to the recent secondary literature on Derbyshire's work, the output of the BBC Radiophonic Workshop, and a number of tangentially related areas on which her work touches, including radio drama and the contemporary arts scene and avant-garde of 1960s London. Whilst a limited sample of the music found in the Derbyshire archive is considered critically and technically, the two documents provided as appendices present a list of all known composition projects undertaken by Derbyshire, and a comprehensive catalogue of all audio materials found in the collection and their associated programme contexts, respectively.

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#### Appendix 1: Delia Derbyshire: Projects, 1962-2001

#### Appendix 2: Audio in the Delia Derbyshire Archive

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1 *The Times*, July 2008, cited by BBC News <[http://news.bbc.co.uk/1/hi/northern\\_ireland/7513156.stm](http://news.bbc.co.uk/1/hi/northern_ireland/7513156.stm)> [accessed 20/08/2012].

## Introduction: Technology, history, creativity

Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it. Such a realm is art.<sup>2</sup>

[Heidegger]

The story of the Radiophonic Workshop and its machines is really the story of people opening the backs of those machines and doing things they weren't meant to do.<sup>3</sup>

[Brian Hodgson]

In the present age, in which “the creation of electronic music” almost exclusively implies the use of computer software environments, the technical, physical, and creative processes associated with the first decades of the electroacoustic medium appear as a distant vision of an era of technological primitivism, notwithstanding a postmodern, occasionally fetishistic trend towards the nostalgia of the retro (new releases on vinyl and cassette, vacuum tube-based audio equipment, software-modelled vintage synthesisers, etc.)<sup>4</sup> As Peter Manning has noted, “The birth of electroacoustic music is associated with an era of creativity which is now firmly embedded in the past.”<sup>5</sup> Thus, whilst the disseminated creative work of such a ‘pioneer’ figure as Delia Derbyshire has drawn wide acclaim for its visionary qualities, contemporary composers have also found in this and other early electronic work “a number of features that appear to have no parallels in the modern all-digital domain”.<sup>6</sup> The significant agency Derbyshire, Daphne Oram and other radiophonic experimenters hold within the estimation of current practitioners in the field (especially those outside of academia) is due in no small part to the fact that their known music appears to sonically transcend the simple, often mundane technologies of its own creation.

In a recent composition for string quartet and on-stage sound equipment, *The Golden Age of the Radiophonic Workshop (Fibre-Optic Flowers)*, Canadian composer Nicole Lizée directly engages with a technocentric imagining of Derbyshire's music:

In the 1960s the BBC Radiophonic Workshop was a place where the role of electronic music in our sound-world began to take shape and, in many ways, was defined for ensuing generations. A primordial aesthetic formed around the synthetic textures that emerged from the mother(s) of invention. New sounds were needed – and found. [...] The merging of the real with the unreal (on reel-to-reel) imbued this new music with a kind of pre-digital binary sheen: positive and negative, aligning magnetically via ferric oxide, capturing the visionary results for positronic posterity. [...] Sitting among the electronic bric-à-brac, I imagine the strings lying in wait for the moment when Delia might sneak in late at night and, in a moment of synergy, meld the wooden with the molten.<sup>7</sup>

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2 Heidegger, p. 35.

3 Briscoe and Curtis-Bramwell, p. 41.

4 See Simon Reynolds, *Retromania: Pop Culture's Addiction to its Own Past* (London: Faber and Faber, 2011)

5 Manning (2006), p. 81.

6 Ibid.

7 Lizée, programme note, pp. 11-12.

For Lizée, the Radiophonic Workshop technology was not a passive agent in Delia's creative process, but rather a defining aspect of her aesthetic. In the course of *The Golden Age of the Radiophonic Workshop*, the musicians engage with all manner of sound-producing electronic 'toys' in a theatrical manner; the 'normal' texture and timbre of the quartet provides a static backdrop to a foreground of high sonic novelty. Whilst the piece may be an eclectic, highly stylised tribute to the soundworld and techniques of the Radiophonic Workshop (we hear snippets of such famous sounds as the *Doctor Who* bass line), Lizée's imaginative engagement with Derbyshire's tools and techniques gives rise to numerous questions about the role of technology in the aesthetic of the Workshop's output. The politics of this situation are complicated further given that 'the radiophonic', in a stricter sense which will be defined here (§ I), as understood by Derbyshire and her contemporaries, has a highly problematical ontology which poses unique challenges to musicological lines of enquiry; these will be explored soon, but in short, they arise from the fact that radiophonic music cannot readily be considered as a series of autonomous artworks.

When Derbyshire first had opportunity to experiment in the creation of electronic sound, the field of *musique concrète* was not yet 20 years old, and magnetic tape as a medium had been generally available for just over a decade. Lizée points out that the technology of the Radiophonic Workshop in the early 1960s was "simple but cutting-edge."<sup>8</sup> No equipment specifically designed for the creation of radiophonics was commercially available, and therefore the 'music technologies', as such, were largely improvised. Commercially manufactured standard equipment – particularly tape recorders – were used in non-standard ways and specific 'musical' working practices developed; bespoke, Workshop-designed equipment was developed and built in-house to realise composers' special requirements (cf. Hodgson's suggestion of non-prescriptive approach, above). To comprehend and analyse Radiophonic Workshop output in any meaningful sense, therefore, necessitates the consideration of aspects in which the available technology mediated the relationship between composers' and producers' creative vision and the pragmatic realities of the tape medium.

One such approach, proposed by Gianmario Borio, elaborated by Agostino Di Scipio, and furthered by Peter Manning, is to apprehend electronic music in terms of *technē* (τέχνη). In the Aristotelian sense, *technē* concerns the praxis of art, or the aspect of craft in the creation of artwork: "Every art is concerned with bringing something into being, and the practice of an art is the study of how to bring into being something that is capable either of being or of not being."<sup>9</sup> Martin Heidegger (cf. above) developed a modern perspective from the classical sense of the term, suggesting that *technē* represented the bringing-forth of the creative idea through technical means (in the modern sense).<sup>10</sup> In terms of the electroacoustic medium, a *technē*-centric critical approach, then, recognises the material influence that technology has upon the compositional (radiophonic) aesthetic; that, indeed, the characteristics of the available technology *defined* such an aesthetic to the same or a greater extent as the composer's theoretical concerns and musical inclinations. Di Scipio further argues that a musicological approach to electroacoustics additionally demands a certain ethnographic sensibility, and suggests that consideration of cultural values and community attitudes to the means of

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8 Lizée, programme note, p. 11.

9 Cited in Whitehead.

10 On Heidegger's *Ge-stell*, see Palombini (1998).

creation are necessary if one is to avoid a charge of “ethnomusicological naïveté”.<sup>11</sup>

In ‘Centrality of *Téchne* for an Aesthetic Approach on Electroacoustic Music’, Di Scipio develops the notion of a techne-mediated relationship between creative thought and electroacoustic materials:

For a composer, to gain control over the materials and forms of his/her art is to develop suitable generative and manipulative techniques (praxis), as well as to reason about the pertinence and coherence of those techniques (theory). The technical process in his/her design is ultimately a process of capturing knowledge into workable tools and strategies. It entails a careful consideration of one's own working environment and its technical processes and technological instruments, that reflect knowledge level creative strategies. Electroacoustic music – in both its two historical derivations, *musique concrète* and *elektronische Musik* – has (re)focused musicians' attention towards the role of technique, an issue that was never a minor one in modern theories of art.

The medium of the electroacoustic and the implications of its associated technology, therefore, give rise to new lines of enquiry on “the role of technique”. The development of Derbyshire's own techniques for manipulating sounds in Di Scipio's proposed praxis-theory feedback model, considered with reference to the notion of techne, will here be set in the context of broader questions about creativity in the field of radiophonic music. With the audio tapes in the Manchester University Delia Derbyshire archive being the basic objects of research, the overarching discussion will concern how the tapes and the recordings-as-broadcast evince the creative process. As such, four distinct research questions are proposed:

- What were Derbyshire's typical techniques for putting together electroacoustic tape works?
- How do the written and sketch materials relate to the finished form of the music (i.e. on tape)?
- Are, or *how are*, production demands reflected in the ‘incidental’ characteristics of the music?
- What technologies, existing or improvised, were used, and how did these materially influence the composition process?

With respect to the final question, above, it is perhaps worth reiterating the fact that the French *technique* and Latin-derived *technology* share the Greek root, and thus a techne-centric approach would avoid compartmentalising, for example, details about equipment used at the Radiophonic Workshop and description of the music produced there. A case in point concerns the famed and enigmatic device known as the ‘Crystal Palace’, designed and built by Workshop engineer Dave Young. Former engineer Ray White provides an insightful description of the device:

At this time [ca. 1963], the Workshop was experimenting with various sources of sound, including electronic oscillators, and needed a way of creating audio montages from sounds that faded into other sounds.

Dave's device was constructed inside a handmade Perspex box, which gave it the name ‘Crystal Palace’. At the base it contained a variable-speed dictation machine motor that rotated a ‘capacitive’ vane, connected to the input of a FET amplifier via the gold nib of a Conway-Stewart fountain pen. The output of this amplifier was

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<sup>11</sup> Di Scipio, p. 371.

The preeminent example of such an ethnographic approach is Georgina Born, *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (Berkeley: University of California Press, 1995).

connected in turn to a set of four output jacks.

A total of sixteen input jacks were connected to the non-rotating input vanes. These jacks were linked cleverly by connecting the 'inner' contact of each socket to the 'outer' of a previous input.<sup>12</sup>

With the possible exception of the green lampshade (Derbyshire's signature sound source), the Crystal Palace more than any other item objectifies the quirky and innovative nature of the Workshop's 'Golden Age'.<sup>13</sup> To a large extent, the reputation of the device's Heath Robinson-esque appearance has preceded straightforward consideration of its musical use, and even the most basic notions of 'what it sounded like'. The device is a fetishised icon of an era of innovation and experimentalism, and hence there is a fundamental historical disjunction between its form and function.

The characteristic sound of the Crystal Palace will be familiar to viewers of the many BBC science fiction programmes featuring 'special sound' created by Workshop member Brian Hodgson (the most prominent of which being the early *Doctor Who* series). The device itself, being a treatment unit rather than a sound-generator, has no sonic 'fingerprint' of its own. It is, conversely, a processing tool with a single, specific purpose: to simplify the creation of rhythmic montages of sound; Brian Hodgson has described it as a "sixteen input scanner".<sup>14</sup> White gives an outstanding example of the Crystal Palace's use: Hodgson's cue 'Music of the Brisbane School' for *The Machine Stops*, an adaptation of an E. M. Forster short story in the fantasy drama series *Out of the Unknown*.<sup>15</sup> Following the series' instrumental title music (by Norman Kay), the first sound heard (0'33") in *The Machine Stops*, underscoring the voice of the machine, is a rhythmic pattern created using the typical technique for which the Crystal Palace was designed: the outputs of 5 valve oscillators (of the type used in the BBC for measurement work but repurposed for Workshop use as sound sources), tuned to distinct musical tones, are connected to the 16 inputs of the Crystal Palace in the order in which they appear in the fast-moving set of 'notes' in the sequence.

Step	Oscillator	Frequency	Step	Oscillator	Frequency
1	1 + 5	170Hz + 495Hz	9	1 + 5	170Hz + 495Hz
2	4	340Hz	10	4	340Hz
3	3	320Hz	11	3	320Hz
4	5	495Hz	12	5	495Hz
5	5	495Hz	13	5	495Hz
6	↓	↓	14	↓	↓
7	2	260Hz	15	2	260Hz
8	5	495Hz	16	5	495Hz

12 White (2004), 'Early Days, 1957-1965'.

13 The trope of the Workshop's 'Golden Age' (putatively coinciding with the tenures of composers John Baker, Delia Derbyshire and Brian Hodgson) originated in the 1983 book *The BBC Radiophonic Workshop: The First 25 Years*, and has since gained unquestioned acceptance in even such critical secondary literature as Louis Niebur's 2010 monograph on the Workshop, in addition to Lizée's eponymous piece.

14 Garrad (2008).

15 White, op. cit.

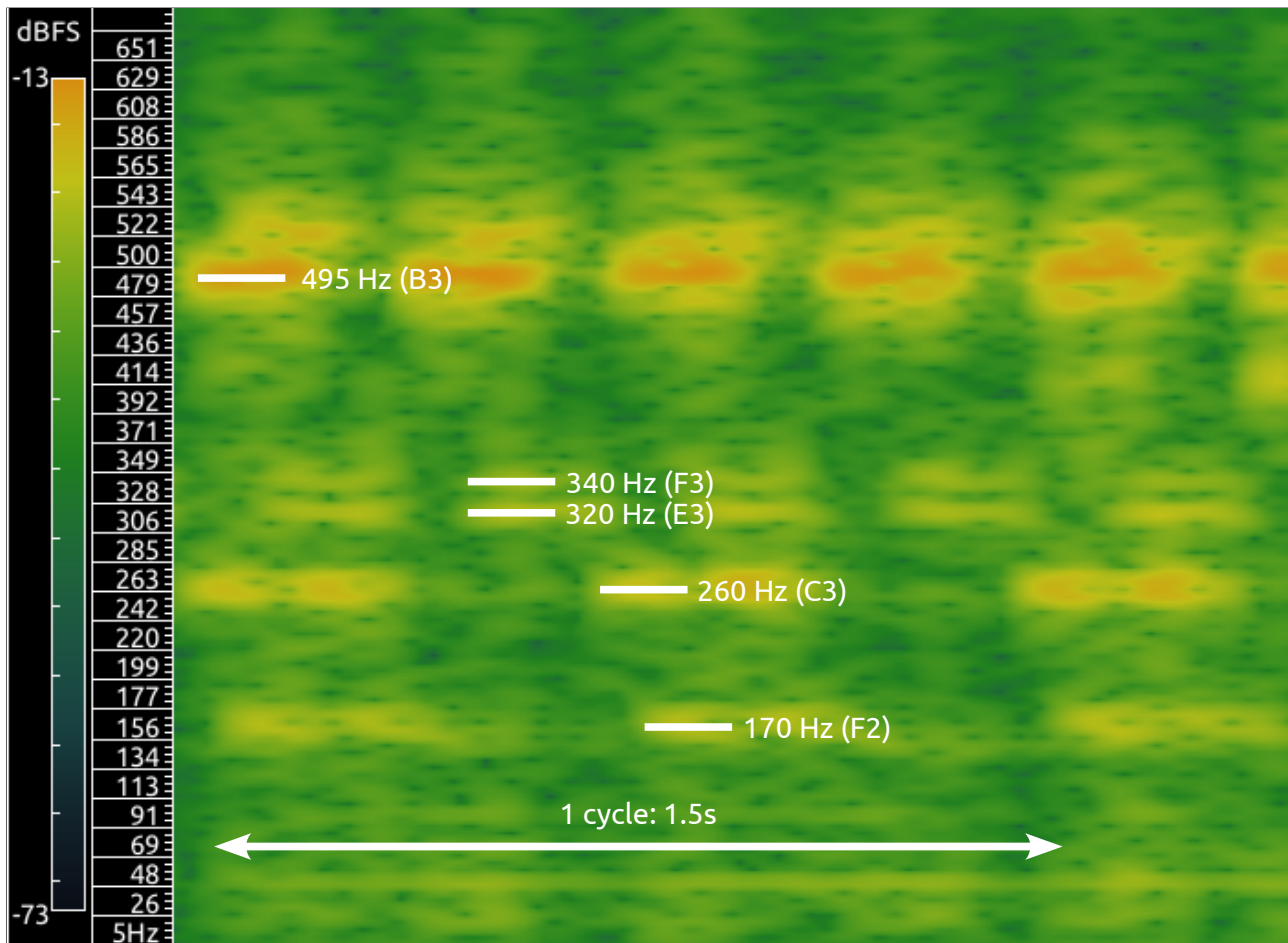


Fig. 0.1: spectrographic analysis of 'Music of the Brisbane School' (2.25s visible)

Plotting a sample of the loop spectrographically (Fig. 0.1) reveals the precise construction of the sequence: 16 stepped events are 'scanned' over the course of 1.5 seconds, the tempo dictated by the speed of the device's motor. In the programme context, the novelty in this sequenced, rhythmic sound for the 1965 audience gives Forster's dystopian vision of a future society a distinctive sonic identity. The sound recurs in interior scenes throughout the play, and becomes noticeably absent when Hodgson's soundtrack changes to reflect the devastating consequences of the machine, on which humanity is reliant, breaking down.

The Crystal Palace could be considered the precursor of voltage-control sequencers of the sort not available at the Workshop until the arrival of the Delaware synthesiser in 1970. The fact that it could be used to create montages of dynamic, taped sound sources in addition to stable oscillator outputs makes it the product of an era of technical hybridity for the Workshop, and such features as the sequencing of *concrète* sounds were not available on later sequencers. Indeed, the same sonic result – a 'sequenced' montage of tones – could have been achieved by tape-splicing methods, but the development and use of the Crystal Palace represented a significant time-saver at a period in time in which tight programme deadlines began to restrict the repertoire of time-intensive tape editing techniques available to Workshop composers.

In such cases as Hodgson's score for *The Machine Stops*, prior knowledge as to the specific equipment used can give significant analytical insight into not only the radiophonic sounds and their 'musical' sense, but

also the organisational and environmental aspects of the creation of Workshop sound. For the purposes of this study of Delia Derbyshire's work, such techniques as demonstrated above, including spectrographic analysis, will be used as a method by which the sound objects (to borrow Pierre Schaeffer's term) on tape can be deconstructed in a musically-informed manner. On such an approach to the materials of electroacoustic work, Bruno Bossis notes that

The difficulties encountered in the analytic approach are found less and less in the segmentation and description of perceived morphologies, especially since the emergence of effective computer tools. On the other hand, a deep understanding of the mechanisms of electroacoustic composition is still difficult to achieve. It must be said that although current methods of spectral investigation by FFT or automatic segmentation permit a certain illumination of the structure of acoustic textures, they remain considerably below the level of precision obtained by the careful reading of a traditional score. [...] While traditional notation bears a written representation *a priori*, signal analysis brings representation *a posteriori*.<sup>16</sup>

That is to say, whilst such tools as signal analysis offer a deconstructive analytical paradigm, score-based notated work (such as that present in the Derbyshire archive written collections) can offer a reconstructive perspective. The problem in the case of the Derbyshire archive, as will be considered later, is that notated sketches and scores are often incomplete in themselves, and, especially where the music is more straightforwardly 'tonal' and could hence be understood and transcribed entirely by close listening, would in most instances offer no significant analytical insight.<sup>17</sup> Nevertheless, other written materials which evince Derbyshire's working-out methods, theoretical concerns, and pragmatic needs, are potentially of great analytical significance. Bossis suggests that

the creator's thoughts – whether gathered in interviews, conversations, and published writings or not – belong to different genetic sources [to recordings]. They are essential to the illumination of the process of creation. This 'primordial' source material must be considered to be endangered by its dispersion, its confidentiality, and the progressive disappearance that has already begun. The time has come for consideration of the source materials, the conditions of their collection, identification, classification, conservation and dissemination, and the way in which they are made accessible.<sup>18</sup>

Fuller consideration of the manner in which the written sources bear upon Derbyshire's recorded output is given in Section 2, and they are treated with intrinsic philological value in the illustration of her creative processes in subsequent sections.

The critical apparatus with which Derbyshire's creative processes will here be explored are eclectic. Given the nascent state of research into the history of electronic music as a whole (let alone so specific an aspect as British radiophonics), and the variation in practice and output between composers of the pioneering era, no single formal method would prove wholly satisfactory or could comprehensively cover large amounts of varied tape music. Laura Zattra, in her 2006 article 'The Identity of the Work: agents and processes of electroacoustic music', argues that

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16 Bossis (2006), p. 101.

17 On Derbyshire and the Workshop's approach to tonality, see Niebur (2010), pp. 55-56.

18 Bossis (2006), pp. 109-110.



It is fundamental that future studies have an interdisciplinary character. Forthcoming procedures for the analysis of electroacoustic music should derive from the synthesis of top-down and bottom-up views derived from different competences. The research on the identity of electroacoustic music shifts continuously from the analysis, towards the theoretical discourse, and back to the analysis, both being fundamental to the investigation of the electroacoustic object. Several domains are involved: the study of texts (in the larger sense), [...] the consequent problem of studying various and unstable sources (a different era of the philology of music), and the problem of authorship of pieces which, beyond the creative process of composition, involves a large quantity of technological competence which invades the compositional dimension.<sup>19</sup>

It is significant that Zattra's notional 'top-down' and 'bottom-up' analyses have distinct parallels to Derbyshire's working methods. For example, a favoured technique was to analyse a recorded, steady-state sound through manual Fourier calculations and then recreate it through additive synthesis on multiple valve oscillators, subsequently changing the parameters of the re-synthesis in a 'musical' way. It should be noted that subsequent spectrographic analysis for musicological purposes (such as our own) is, in a sense, completing a metaphorical feedback loop of sonic discourse: our 'top-down' method for deconstructing the sonic material mirrors and hence reveals Derbyshire's 'bottom-up' approach to creating it. Conversely, where it is possible to match written sketches to their recorded outcome on an archive tape, the process of realisation can be followed from the most abstract of Delia's theoretical concerns to the pragmatic realities she often contended in the medium in which she worked.

It is felt that consideration of Derbyshire's approach to composition with respect to the *techne* of her working methods will offer the greatest possible critical insight into her creative process and musical aesthetic. First however, it will be necessary to briefly consider the institutional, technical, and artistic background to her work over the course of the 1960s and 70s, aspects of which clearly delineate her work and that of her colleagues (especially Hodgson) at the Radiophonic Workshop from electronic music in the 'autonomous' tradition represented by her continental contemporaries and the small group of independent British composers of this period.

## I. A context for British radiophonics

"The main function of the Radiophonic Workshop", claims a BBC technical monograph from November 1963, "is to produce sounds which convey to the listeners' imagination the *mood* or *emotional idea* behind the author's theme of his radio or television drama."<sup>20</sup> Behind this short statement of intent lies a complex and particularly heated debate held within the BBC over the course of the 1950s. The outcome of this internal power struggle, traced in some detail by Louis Niebur in chapter 2 of his extensive study of the Radiophonic Workshop, was the foundation of an experimental facility within the BBC for the creation of specifically *radiophonic* sounds which were either so esoteric, abstract or unique as to be unobtainable from the sound effect library, or needed to be created to a very specific production brief and never-before-heard.<sup>21</sup>

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19 Zattra (2006), pp. 113-114.

20 Brooker, p. 5.

21 Niebur (2010), pp. 35-63.

As a concession to the highly conservative BBC Music department, and in part as a result of discussions with the PRS, the Workshop was forbidden from creating electronic music *per se*, even though such experimental drama and 'features' producers as George Macbeth, Douglas Cleverdon, Donald McWhinnie and Michael Bakewell were well-informed about the work of Pierre Schaeffer, the aesthetic discourses associated with the *musique concrète* school, and the artistic ramifications of the acousmatic. By the early years of the 1960s, the Workshop could no longer categorically deny that its output was at least in some way 'musical', although the founding principle of production utility (i.e. all electronic music had a specific use in a programme context rather than being self-sufficient) continued to distinguish the studio from its European counterparts, the composers associated with which produced *both* musically autonomous works and (to a lessening degree) sound for specifically 'radiophonic' contexts. Thus, 'the radiophonic', in the British sense, was a field that, although not entirely unconnected to electronic music and *musique concrète*, was as generically distinct as it was ephemeral and ontologically exceptional.

It is in this context and specific sense of the term 'radiophonic' that Delia Derbyshire's work at the Radiophonic Workshop must be situated, even though it is tempting to assert that she had aspirations to pursue much more radical musical and technical goals than the hierarchy of BBC programme-making would allow. The case is little different with the freelance music Derbyshire produced for various commercial clients and other artistic enterprises from the mid 1960s onwards: the constant ontology underlying her work is that of the 'incidental sound'. But this is not to say that Derbyshire did not take an experimental approach within the scope and context of a producer's brief: on experimentalism, Radiophonic Workshop organiser Desmond Briscoe commented in 1983 that

There is always an element of experiment, and we have always been a pioneering place. But we rarely experiment just for its own sake. Every commitment is its own experiment.<sup>22</sup>

Derbyshire's musical style is, in most cases, notably more abstract than those of her Workshop contemporaries, and by this measure her technique and understanding of the technical dimensions of sound and composition rather more mature in several respects than theirs, sharing artistic traits with Karlheinz Stockhausen (at least, the '50s Stockhausen' of electronic oscillator studies, *Kontakte* and *Gesang der Jünglinge*). However, the constraints of producing music to a brief – however loose – must be considered in a critical analysis of Derbyshire's output.

Derbyshire was centrally situated in the *milieu* of electronic music-making in Britain and tangentially connected to both pop artists and serious composers of the avant-garde. Mainly due to establishment conservatism, electronic music was not nearly so institutionalised in this country (during the period in question) as elsewhere, and in many respects the 60s electroacoustic scene comprised entirely 'outsiders', each pursuing singular musical goals and simultaneously developing their own technologies for the task. By this token, Derbyshire's was about as 'central' a figure as the scene had, and it is therefore an interesting point of tension that, in contradistinction, her work defies many of the boundaries of 'musical' ontology.

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22 Briscoe and Curtis-Bramwell, p. 61.

## II. Presence/absence and the archive

An archive is [...] no different from a composition. Far from being a benign, neutral, ordered space it is a manifestation of the activity which led to its formation, and which sustains it. It incorporates preferences, misunderstandings, misreadings, changes of direction.<sup>23</sup>

That the Manchester Delia Derbyshire collection exists is something of a minor miracle. This archive represents not only the broad range of musical, broadcast, theatrical and artistic projects Derbyshire was involved with over the course of the 1960s and early '70s, but all the more remarkably, a detailed insight into the genesis of the works, her creative and technical processes, and indeed – in several cases – a complete paper trail for several interesting projects, 'from detection to confection' (to borrow composer Robert Saxton's summary of the creative process). On the subject of archival sources for electroacoustic music, Bossis writes that "[t]he discovery of unpublished tapes either of complete works or of work fragments is certainly a cause for concern," given the relative fragility of the carrier media and obsolescence of tape formats.<sup>24</sup> That the opportunity to work with the material artefacts of Derbyshire's composition process is now a possibility is testament to the fact that efforts to conserve this unique collection have been successful. This section presents a palaeographic (in the broad sense of the term) overview of the archive collection in order to give necessary background the main technical-artistic issues of the study.

In an interview recorded for the 2010 Radio 4 documentary *Sculptress of Sound: The Lost Works of Delia Derbyshire*, the beneficiary of Derbyshire's collection, Mark Ayres, briefly commented on the circumstances of the collection's existence preceding its loan to the John Rylands Library, University of Manchester. Following Derbyshire's death in 2001, numerous boxes of tapes and papers were found stored in the attic of her Northampton home. Following their removal, Ayres states that

Initially, Brian Hodgson took delivery of the tapes [...] and he weeded out a lot of stuff. Basically, Delia seemed to, when she left the BBC, just empty her studio into the back of a car. So, a lot of them were either blank tapes or echo tapes, just bits of edits which weren't going anywhere, or duplicates of things we already had [...] but I still ended up with about 300 reels of tapes.<sup>25</sup>

This statement confirms, in part, the provenance of the collection: the Radiophonic Workshop, Delia's working environment for over 10 years. A proportion of both audio tapes and written documents can be confirmed to be of BBC origin; 1/4" reel-to-reel tapes on metal 10.5" spools were the de-facto standard for mono and stereo editing and mastering, and very few tapes in the collection with BBC content (either Derbyshire's work or otherwise) are not in this format. Many written materials have distinctive hallmarks of BBC provenance, such as folio music manuscript papers being marked 'BBC MUSIC MSS PAPER 12 Stave Plain', and typewritten letters and memos with the standard corporate format (as found in BBC Written Archive Centre holdings), or the BBC logo.

Archive materials related to Derbyshire's freelance work, on the other hand, are of a more varied

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23 Waters, pp. 146-147.

24 Bossis (2006), p. 109.

25 Sweet et al., *Sculptress of Sound*.

character. Some tapes, although dubbed with notable technical care, are recorded at the lower professional speed of 7.5ips or the consumer 3.75ips, and/or are on smaller 7" plastic spools. As a whole, there are fewer written materials relating to Derbyshire's non-BBC projects, although amongst these are relatively rare items of secondary literature and ephemera (exhibition catalogues, programmes) and external correspondence. Generally speaking, where Derbyshire's non-BBC work is found on tape in the collection, it would appear to be a copy of now-lost masters held by the studios in which she worked, namely Peter Zinoveiff's shed studio in Putney (Unit Delta Plus), Kaleidophon, and Electrophon. Stickers with the logos of these studios are found on the boxes of some of the better-preserved tapes, giving some inclination as to the professionalism of their operations.

Except for some ex-BBC reels which had previously been digitised, the digitisation of the entire collection of audio materials was undertaken in 2007 by Mark Ayres and Louis Niebur, and all but one badly deteriorated tape was transferred. Given the inherent instability of the carrier medium, the use of digital surrogates allows for the repeat listening necessary for close analysis, although detailed examination of the tapes' physical state in playback (not undertaken by the author) has such advantages as revealing the position of tape splices, which – if made well – tend to be inaudible, but nevertheless reveal details of the editing work needed and the generation of copied material. A provisional catalogue of the entire archive was compiled by Ayres and David Butler at the time of the tapes' digitisation; this required the reunion of many loose plastic labels which had come loose from their respective reels, and which in many cases provided the only means of identification of the material.

This provisional catalogue, with 281 entries for media items (tapes, film prints and some other pieces) and 52 folders of documents, reflects no particular scheme of organisation except the order in which the reels were digitised and the folders itemised. Further work by the writer, using the Butler/Ayres catalogue as a basis, has produced a database of all items in the collection, and a report of the 276 individual recordings therein is provided as Appendix 2, 'Audio in the Delia Derbyshire Archive'. In the database, the original (provisional) reference scheme of DD- numbers, reflecting the random initial order of tapes, is superseded by the CDD/- reference, which groups the items which are related by content and usage (in BBC cases, by programme; for freelance work, by 'project') into three series and nine sub-series:

- CDD/1: Sound recordings
  - CDD/1/1: Music for TV
  - CDD/1/2: Music for radio
  - CDD/1/3: Music for film
  - CDD/1/4: Music for the stage
  - CDD/1/5: Music for commercial use
  - CDD/1/6: Music for events/concert use
  - CDD/1/7: Unidentified/miscellaneous work by Derbyshire
  - CDD/1/8: Music by other composers
  - CDD/1/9: Other sound recordings

- CDD/2: Other recorded media
- CDD/3: Documents

The task of imposing a 'virtual' order to this unwieldy and organic collation of audio materials was problematic in that there was no initial order to the tapes, most of the labelling (where it had 'survived' attached to its partner spool) was rather cryptic, and in many cases there was no apparent distinction between what audio was 'master' and what was 'makeup'. Ultimately, sonic self-similarity between multiple tapes (i.e. they contained very similar material) and extant labels which sensibly matched provided the most compelling evidence for grouping the materials.

Following the organisation of the tapes based on content, it became possible to draw perhaps the most basic distinction of audio materials in the collection: those tapes which contain electronic music or radiophonic sound produced with Derbyshire's involvement, and others which contain no such identifiably 'Delia' material. The latter category (some 71 reels, in sub-series CDD/1/8 and /9) contain eclectic and occasionally eccentric sounds and music, including off-air programme recordings, disc transfers and copies of electronic work by other composers. Some of these items give tantalising suggestions as to Derbyshire's sphere of influence: there are recordings of music by Penderecki (*De Natura Sonoris*, CDD/1/8/7), Ligeti (*Lux Aeterna*, CDD/1/8/19) and Stockhausen (*Studie II*, CDD/1/8/10; *Gesang der Jünglinge*, CDD/1/9/3), alongside Bach, Can, The Kinks, and unidentified modern jazz numbers. Others have a wholly uncertain provenance (cf. music-hall song *Harmonium Horatio*, CDD/1/8/31). A number are identifiably 'lecture tapes' (CDD/1/9/1, /2, /3) with a combination of simple test waveforms, complex synthesised tones, and examples of Derbyshire's own music for the collaborative *Inventions for radio*, which lend an interesting aspect on Derbyshire as an authoritative expert on contemporary developments in electronic music as well as a composer willing to share insights into her own practice.

Of the 203 reels with material which can putatively be credited to Derbyshire (or were produced in collaboration with Hodgson, Peter Zinovieff or David Vorhaus), it is possible to positively identify the 'project' of some 123 of these reels, the other 80 having unknown, miscellaneous, 'makeup' or otherwise transitory contents. 55 of the identifiable reels are materials for BBC TV or radio programmes, and the other 68 are identified freelance work for film, stage, commercials or concert use. With such a variety of sources, uses and provenance involved, it is quickly necessary to disentangle the catalogued material from the metadata of 'programme context' which constituted the projects Derbyshire work on throughout the 1960s. As Simon Waters has noted,

Unfortunately, many archive systems work within paradigms of practice and specialism informed by the twentieth or even nineteenth century, assuming the self-containedness of the 'work' created by a single individual, despite all the evidence around us that much of the reality of practice is contingent and collaborative, that much of a work's manifestation is dependent upon how it is delivered (context, not content), that knowledge is diffuse, multi-centred. And our sense of our own worth as composers is informed by an old musicology which reifies the notion of the individual production of discrete objects, particularly of text objects [...] and which is less able to deal with slippery notions of music as practice – of people doing things, of actions,

of behaviours – which as a result are far more endangered than the objects we all start by archiving.<sup>26</sup>

By the token of Waters' nineteenth and twentieth century paradigms, it is apparent that in this collection, the tapes alone defy notions of self-containedness, 'work', and the discrete object. Indeed, the ephemeral nature of all the projects for which Derbyshire created incidental sounds (especially pithy radiophonic sequences for the BBC, sound for commercials and music for the London stage) conspires to deny the taped output a sense of workhood, even given its concrete nature.

To provide a better sense of how the Derbyshire archive materials fit into the larger scheme of the composer's entire output, and to reinstate something of a conventional sense of 'the work' to her *oeuvre*, a database was created in which the atomic item is 'the project' (any endeavour, commercial or corporate for which she contributed sound or music); the full summary of 188 such projects is included as Appendix 1, 'Delia Derbyshire: Projects, 1962-2001'. This information is collated from numerous primary and secondary sources, including Derbyshire archive documents, documents at the BBC Written Archives Centre, the British Library CADENSA catalogue, the BBC INFAX catalogue, and the BFI Film & TV Database. This index of 188 projects contains all known composition and sound projects undertaken by Delia Derbyshire, not only those where material is found in the Derbyshire archive collections, but all material which is identified on either the archive tapes or documents is cross-referenced with Appendix 2. Approximately 100 such cross-referenced projects in total are represented in the archive. Some of the most significant projects represented, most of which include music and sound which was never commercially released, include:

Title/name	Date	Format	Studio	Audio	Doc.
Art and Design: <i>Cubism</i>	1968	Radio	BBC RW		
<i>K4 (Kinetic four dimensional)</i>	1967	Event/concert	Unit Delta Plus		
[Untitled] Chalk Farm piece	1976	Event/concert	Unit Delta Plus		
Chronicle: <i>Pompeii</i>	1973-74	TV	BBC RW		
Chronicle: <i>The Realms of Gold</i>	1968	TV	BBC RW		
<i>The Cloud</i>	1964	Stage	[BBC RW]		
Drama Workshop: <i>Noah</i>	1971	TV	BBC RW		
<i>Hamlet</i>	1969	Film			
<i>Hamlet</i>	1968	Stage			
Inventions for radio: <i>The Dreams</i>	1963	Radio	BBC RW		
Inventions for radio: <i>Amor Dei</i>	1964	Radio	BBC RW		
Inventions for radio: <i>The After Life</i>	1964	Radio	BBC RW		
Inventions for radio: <i>The Evenings of Certain Lives</i>	1965	Radio	BBC RW		
Listening and Writing: <i>Orpheus</i>	1970-71	Radio	BBC RW		

26 Waters, p. 146.

The Long Polar Walk	1968	TV	BBC RW	
<i>Lowell</i>	1970	Film	Kaleidophon	
<i>Macbeth</i>	1967	Stage	Unit Delta Plus	
<i>Macbeth</i>	1971	Stage	Kaleidophon	
<i>Medea</i>	1970	Stage	Kaleidophon	
Omnibus: <i>Goya</i>	1972	TV	BBC RW	
<i>On The Level</i>	1966	Stage	Unit Delta Plus	
Out of the Unknown: <i>The Naked Sun</i>	1969	TV	BBC RW	
Play for Today: <i>O Fat White Woman</i>	1971	TV	BBC RW	
<i>Poets in Prison</i>	1970	Event		
<i>Random Together I</i>	ca. 1966	Concert piece	Unit Delta Plus	
Tutankhamun's Egypt	1972	TV	BBC RW	
<i>Work is a Four Letter Word</i>	1967	Film		
The World About Us: <i>The Blue Veiled Men</i>	1968	TV	BBC RW	

**Table II.1: Significant projects represented in Derbyshire archive holdings**

As is the case with many – if not most – archives, what distinctively characterises those materials here present is the acute sense of what is absent. A paradigm of presence/absence, suggested by (amongst others) Derrida, has some bearing on the following discussion of Derbyshire's techne-mediated creative process and working practice: where 'makeup' is absent, it is necessary to proceed along Zattra's notional top-down approach to whatever master sources are available (off-air programme broadcasts, such as CDD/1/2/1 'Cubism TX' and, more pressingly, the four significant *Inventions for radio*). Where fragments of makeup evince the vestigial remains of what would subsequently become a rich, complex broadcast 'text', these can sometimes at offer the suggestion of grander compositional schemes at work only in Delia's mind (such as CDD/1/7/6 and /7, component sounds for the now-lost *The Long Polar Walk*). Where sounds are orphaned and are neither identifiably complete in themselves, nor seem too trivial to be the mere remnants of mundane working processes, and moreover the project remains unidentified, we can at best draw small, localised inferences about Delia's preferred sounds and treatment techniques.

A case in point which exemplifies the latter type of 'orphaned' material is a series of four reels (CDD/1/7/37 – /40) which contain a set of striking radiophonic treatments of the poem *Il pleut* ('It rains') by surrealist writer and poet Guillaume Apollinaire. The reels, containing between them over an hour of similar material, offer isolated glimpses at the types of creative treatments Derbyshire had at her disposal, and particularly illustrate a penchant for poetic and 'visual' analogues. These are historically congruous with Apollinaire's prototypical style of visual poetry, which he termed 'Calligrammes'.

Reel	Label(s)	Duration
CDD/1/7/37	WATER PENNY STUDIO	26'58"
CDD/1/7/38	M33 VOICE TAPES SINGING WATER	31'15"
CDD/1/7/39	SINGING WATERS	16'09"
CDD/1/7/40	[Printed label:] Title: 24 Hours R.P. Ref. No.: CTAL13635 [Handwritten:] e.g. + f./b.	16'04"

Table II.2: Archive tapes containing 'Singing Water' material

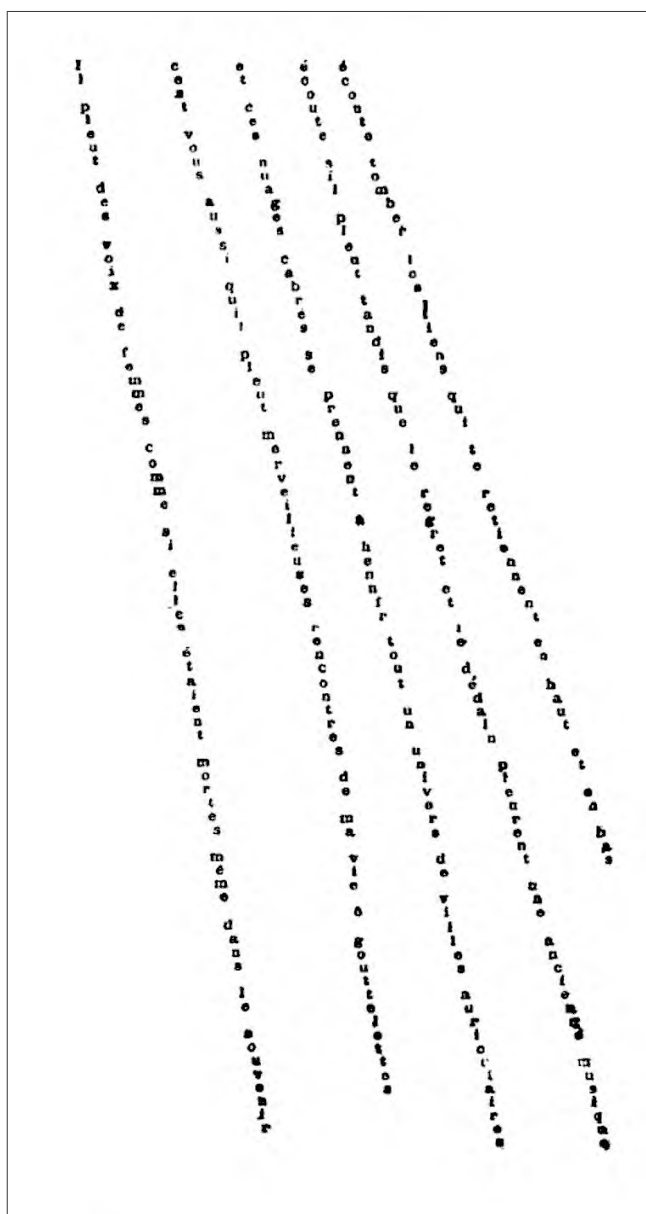


Fig II.3: Apollinaire, *Il pleut* (from Apollinaire, *Calligrammes*, p. 100)



Tapes /37, /38 and /40 contain, to a greater or lesser extent, the basic recorded elements from which the radiophonic treatment is derived. The entirety of CDD/1/7/38 comprises a recording session of female singer (presumably “Penny”) performing the poem in several ways:

- sung, descending syllabically through a chromatic scale (on some takes, one ‘line’ of the poem ascends chromatically) (0’04”-15’50”)
- spoken, somewhat softly (15’55”-28’36”)

CDD/1/7/40, also a session recording tape, has several takes each of two distinct sung interpretations:

- descending chromatically (as above), but legato
- as above, but with pronounced staccato

On both reels, Derbyshire can be heard directing the singer in the studio via a talkback microphone, and the recording of the voice is both close and dry. The staged nature of the takes, the musical imagery of the chromatic descent, and the latter technical factors all strongly suggest that Derbyshire had already planned the way in which the voice recordings would be treated, and the sticker on reel /40, “e.g. + f./b.” – that is to say “e.g., add [tape] feedback” – would appear to confirm this.

A tape delay (the technique then more commonly known as ‘feedback’) is indeed added to one of ‘legato’ takes comprising the first band of treatment at the beginning of reel CDD/1/7/37 (0’00”-1’24”), with additional reverberation added to resulting effect. The straightforward processing technique of tape feedback is here used to create parallel chromatic harmonies in a canon of sorts, and of itself it creates the vivid musical landscape of abyssal rainfall suggested by the graphology of Apollinaire’s poem. A second family of treatment, also based on the tape feedback effect, is found on the second and third bands band of tape /37 (1’26”-2’48”; 2’51”-4’02”). These two takes of the poem (processed versions of the ‘normal’ singing of CDD/1/7/38 and a ‘staccato’ take from of CDD/1/7/38 respectively) have, in addition, frequency-shifting processing added to the two iterations of delay, resulting in ghostly minor-chord arpeggios which fall away from the intoned pitches. The delays iterate at a consistent tempo but the change between the ‘normal’ and the ‘staccato’ singing gives both versions a distinct character. A spectrographic plot of one ‘line’ of the staccato version of this effect bears striking resemblance to the design of poem:

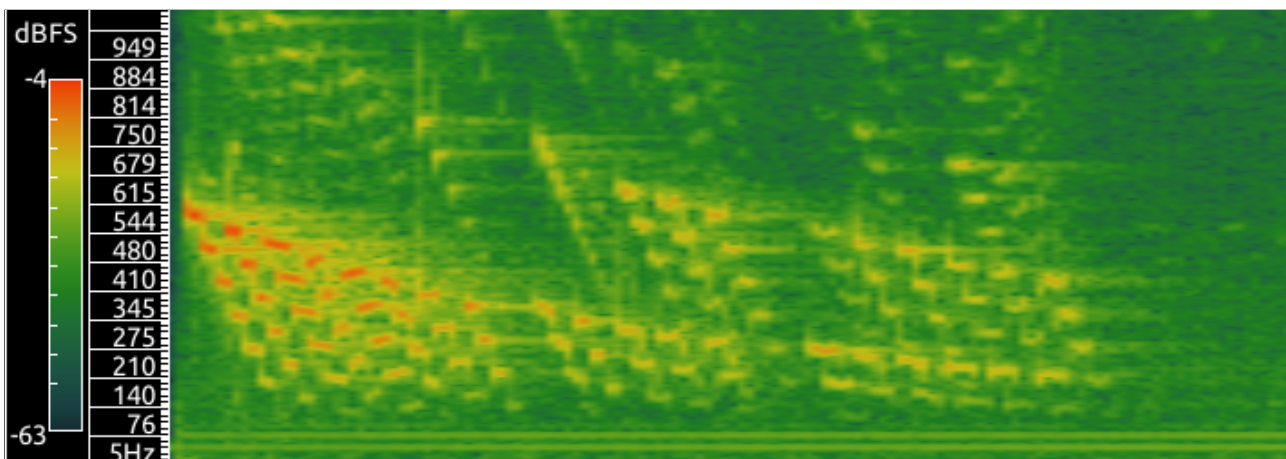


Fig. II.4: Spectrographic analysis of CDD/1/7/37 (2’49”-3’00” visible)

The frequency-shift effect necessary for this chain of treatment to work was probably achieved with the ring modulator of VCS3, the synthesiser designed and built by EMS, of which Derbyshire purportedly owned the first commercially-built model. This would date this set of tapes to post-1968, although, as noted above, the precise programme for which the sounds were designed is unknown; a different Apollinaire poem is set by Derbyshire for *Art and Design: Cubism*, a 1968 schools radio broadcast, and there was also a film insert on the work of the poet in the 09/11/1968 edition of BBC2 arts programme *Release*, but again, there is no evidence for a connection.<sup>27</sup> Even in 'orphaned' isolation from their programme context, these treatments at once give both high- and low-level insights into Derbyshire's creative thought: they demonstrate what are essentially elaborations on the straightforward technique of tape feedback, but in addition, they point to a broader trope of 'the artistic' in radiophonic practice. The Radiophonic Workshop is synonymous with the soundworlds of science fiction, the metaphysical, and internal states, but radiophonic evocations of art and such visual media as concrete poetry are a common special case in Workshop output.

Furthermore, Derbyshire seems to have been capable of working to visual analogies where demanded by the production: the pre-eminent example of her 'visual' approach to sound is the "beautiful Gothic altarpiece" requested by Barry Bermange for his second *Invention for radio, Amor Dei*.<sup>28</sup> Spectral analysis of the type seen in figure II.4 was not available at the time Derbyshire would have created these 'singing water' sounds, and so the similarity of this graph to the layout of the poem is not necessarily intentional – the treatment is certainly not designed to be a conceit of *augenmusik* – although it nevertheless goes a long way to illustrate the ingenuity with which Derbyshire could translate visual ideas into sonic gestures which are highly evocative in their own right, yet stand in need of the contextualisation of the programme for which they were created, whose absence is acutely felt.

As illustrated here, the presence/absence relationship between materials in the Derbyshire archive and the material existence of her music 'in the wild' (through commercial releases, off-air recordings, BBC documentation, etc.) thus causes problematic inequalities when the composer's work is understood through the paradigm of the autonomous, self-contained work. Waters, in his penetrating analysis of the issues associated with collections of the artefacts of electroacoustic music, suggests that

Perhaps some solutions or resolutions [to the lack of inherent 'self-containedness'] lie in the nature and function of the technologies we are using. Because of the technologies we use as composers we are already effectively archivists as well as makers. We store multiple versions, incomplete alternatives, complex families of material with interrelationships which are remarkably similar to those of procreation and mutation. We store vast amounts of material, with a variety of mechanisms for understanding, containing, and navigating it. In making a work we create a vast trail of activity which in some way encapsulates all (or many of) the important decisions which led to the final result.<sup>29</sup>

Waters' generalisations (although stated in the present rather than past tense) hold true across the scope of the Derbyshire archive, and whilst the "trail of activity" found in the course of the papers and tapes is, for the

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27 BBC Motion Gallery catalogue (INFAX), accessed 27/08/2012.

28 'Wee Have Also Sound Houses', BBC Radio 4, 1979. The construction of this sound is discussed at length in Percival (2010).

29 Waters, p. 146.

most part, not so “vast” as might be hoped, it is nevertheless sufficient to allow unprecedented insights into Delia Derbyshire’s hitherto obscure techniques and creative practice. The medium which allowed for the realisation of Derbyshire’s characteristic soundworld, and with which she gained significant proficiency, was the magnetic tape. The plasticity of this medium, as was realised by Schaeffer and others, played a significant role in the development of electroacoustic technique in its own right, and it is this aspect of radiophonic techne that will be considered next.

### III. Tape techniques

The earliest compositional experiments of Pierre Schaeffer, co-originator of the school of *musique concrète*, used specially-recorded gramophone records as a medium and performative tool for working with the sound object (*objet sonore*). Whilst the limitations of the record appear insurmountable in hindsight of the subsequent development of *musique concrète*, Schaeffer and Pierre Henry nevertheless succeeded in proving the basic experimental point that recorded sound could be used to make a new, non-representational musical aesthetic. Such technical factors as the fixed duration of the closed groove record constrained the compositional possibilities of early *musique concrète* and thus, as Peter Manning has noted, “materially influenced the ways in which [the] composers developed their compositional aesthetic.”<sup>30</sup> With the advent of magnetic tape, the material influence of the medium upon the aesthetics still determined compositional factors, but the repertoire of potential transformations was vastly increased, since the time domain became fully accessible to the composer through the linear progress of the tape past the playback head. Sound, as Varèse had prophesied, could be *organised* not only metaphorically but literally.

Some 15 years on from Schaeffer’s initial experiments at the RTF *Club d’Essai* and slightly less than 10 years after the French studio had transitioned to working exclusively with tape, Delia Derbyshire began her own tentative exploration of the medium whilst on temporary attachment to the BBC Radiophonic Workshop. In 1962, the techniques of tape composition employed by Workshop staff were largely those found in the other continental studios associated with national broadcasters, the three most preeminent being the GRM (as the *Studio* and *Club d’Essai* subsequently became known) in Paris, the Westdeutscher Rundfunk *Studio für Elektronische Musik* in Cologne, and the *Studio di fonologia* in Milan. As has been discussed elsewhere, the partisan attitudes which have compartmentalised the early technical histories of the GRM and the WDR Studio – the argument being that Eimert and Meyer-Eppler held Schaeffer’s preference for natural sounds in disdain, favouring synthesised sources as the means of achieving total serial integration – have tended to overdraw such distinctions, and by the mid-to-late 1950s, the composers associated with all three studios used both recorded and (to be terminologically strict) ‘electronic’ sources in a compositional context. For the early period of BBC radiophonics, this was largely a moot point, since (as has been discussed above) the department did not exist to produce music *per se*, even though such drama producers as Douglas Cleverdon appear to have been well aware of the musical-aesthetic implications arising from Schaeffer and Henry’s practice. However, by around 1960 it was realised that the trend toward a progressive ‘musicalisation’ of the Radiophonic Workshop’s output was inevitable, and the three musically-trained staff

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30 Manning (2006), p. 81.

attached to the Workshop and subsequently hired between 1962 and 1963 (Brian Hodgson, John Baker, and Delia Derbyshire) subsequently and quickly appropriated and adapted the various Workshop technologies to more-or-less 'musical' ends.<sup>31</sup>

The fact that the repertoire of tape transformation techniques employed by both Workshop composers and their European counterparts was for the most part identical does not necessarily imply that, for example, the BBC staff consciously tried to emulate the musical directions being followed abroad. To a greater extent, the equipment itself tended to dictate what transformations were possible, and thus the comprehensive upgrade of Workshop equipment which came about in 1962, and especially the arrival of higher quality BBC-customised Philips EL 3566/00 tape recorders, is a notable historical milestone.<sup>32</sup> White recalls that

These were the first high-quality machines to be used in the Workshop. Although only considered 'semi-professional', they were absolutely perfect for fast editing. [...] A standard BBC editing block and a splicing tape dispenser was also fitted to each machine. [...] In Room 12, as in the later Room 10, three of these machines were arranged in a line, allowing a tape to pass through the heads of every machine. A special remote control box allowed one or more machines to be started by means of a single switch.

This was an incredibly flexible arrangement, since any of the machines could be in recording mode. The tape could be drawn out as a loop between any pair of machines, or a tape loop could be created that returned from the third machine back to the first.<sup>33</sup>

By coincidence rather than design, the Philips recorders in this arrangement thus became the ideal working environment for the construction of radiophonic music (coincidental since White notes that these recorders were becoming commonly used across the BBC). Moreover, it appears that Derbyshire gained such proficiency on these machines that she could use them in a 'performative' way in the construction of layered sound sequences. The popular YouTube video 'Reel-to-Reel Beat Matching Virtuosa', an excerpt of the 2003 documentary *The Alchemists of Sound* – which was in turn extracted from a film insert to the 9 September 1965 edition of *Tomorrow's World* produced by Julian Cooper – is a unique demonstration of Derbyshire's musical and technical proficiency and interest in eccentric rhythmic patterns.<sup>34</sup> It is in fact possible to trace the background and subsequent course of the very music used by Derbyshire to demonstrate radiophonic techniques in the film through the contents of the Manchester archive, and this provides numerous insights into her approach to working with tape.

The BBC Archive's INFAX catalogue entry for the *Tomorrow's World* episode in which Derbyshire is interviewed provides basic details about her appearance on the programme: "(3:46-4:15) Delia DERBYSHIRE

31 Desmond Briscoe reported to the BBC's Radiophonic Effects Committee in May 1963 that "It would seem that the work which the unit is called upon to create has steadily become more sophisticated, more precisely designed and shaped and above all more musical in nature, whether the source of this musical sound be electronic (in this respect we have increased our equipment, having twenty two tone generators with two associated keying units, as compared with two generators when most of our work was special effects) or the sound of musical instruments played either by members of the unit or by professional musicians on contract for that particular programme."  
(BBC WAC R97/9/1)

32 White, '2. Early Days 1957-1965'.

33 Ibid.

34 YouTube: 'Reel-to-Reel Beat Matching Virtuosa', <[http://www.youtube.com/watch?v=NDX\\_CS3NsTk](http://www.youtube.com/watch?v=NDX_CS3NsTk)>



**Fig. III.1: 'Reel-to-Reel Beat Matching Virtuosa'**

studio manager re constructing basic sounds, shows sound generators with sound wave, square wave and white noise i/cut s oscilloscope; also sounds from existing sources eg percussion, strings; how manipulate sound to produce finished piece (5:15-7:07) re synchronising tapes with each other and with live musicians (8:05-8:20)".<sup>35</sup> It would appear that the clip, which in many respects contributes to the iconisation of Delia as a pioneer figure and this feat as precursor of such other technical/performative techniques as turntablism, comprises the latter part of the *Tomorrow's World* interview; earlier parts of the same interview are included in Kara Blake's 2009 film documentary *The Delian Mode*. In the YouTube clip, Derbyshire demonstrates a range of acoustic sound sources including an ornate woodblock instrument and a metal-strung autoharp or zither, then illustrates the manual synchronisation of multiple tape recorders loaded with loops of rhythmic patterns based on these sounds. The impressive nature of this feat is largely related to the very precise synchronisation Derbyshire achieves with a fast-moving and metrically complex pattern in  $\frac{11}{8}$  time, built up from individual tape loops and reels across no fewer than four (Philips) recorders.

The evident virtuosity of this stunt and the slick tracking shot which documents it make this rare video clip of Derbyshire iconic, but there is cause to be circumspect about how regular a Workshop practice it represents. Indeed, the music featured could be said to represent a small sub-genre of Derbyshire's oeuvre, that of the pithy, 'tonal' signature tune, although with unique rhythmic features. This contrasts with the somewhat more prominent sub-genre of the static, abstract, and enigmatic radiophonic texture. Generally speaking, the first category is characterised in the period 1962-ca. 1968 by tape pieces which use so-called 'Baker techniques' - two or three-part tonal sequences, using distinct recorded timbres repitched from single recorded notes, arranged on tape, note-by-note, according to a precisely-scored arrangement.<sup>36</sup> Louis Niebur offers a thorough analysis of John Baker's signature tune *Radio Nottingham* as an example of this type of Workshop piece, but Niebur does not venture detail on the methods involved in constructing the piece, or emphasise the enormous technical challenges imposed by its realisation in the pre-synthesiser era of

<sup>35</sup> BBC Motion Gallery catalogue, programme ID LSF5812L.

<sup>36</sup> The term 'Baker techniques' is first used in Briscoe and Curtis-Bramwell's 1983 book (p. 80), although described in little detail.

'classical' tape technique (although he does suggest that "the primary impression of the piece is that it was realized by computer.")<sup>37</sup> Beginning where Niebur leaves off, it is possible to elaborate on the nature of such 'Baker techniques' as were used by Derbyshire.

The origins of the sounds and sequences heard in 'Reel-to-Reel Beat Matching Virtuosa' can be traced to a series of signature tunes Derbyshire produced at the Workshop ca. 1965. They are characterised by the use of similar modal harmonies and *concrète* source materials, some of which are found in isolation on archive 'makeup' reels. This family of makeup sounds include:

- **Type A:** a high rhythm pattern on three 'notes', derived from the wooden hand percussion instrument Derbyshire is seen striking (0'12" in the YouTube clip). The centre frequencies of the three pitched strikes are 1735Hz, 1900Hz and 2110Hz, very roughly corresponding to the first three notes of a minor scale.

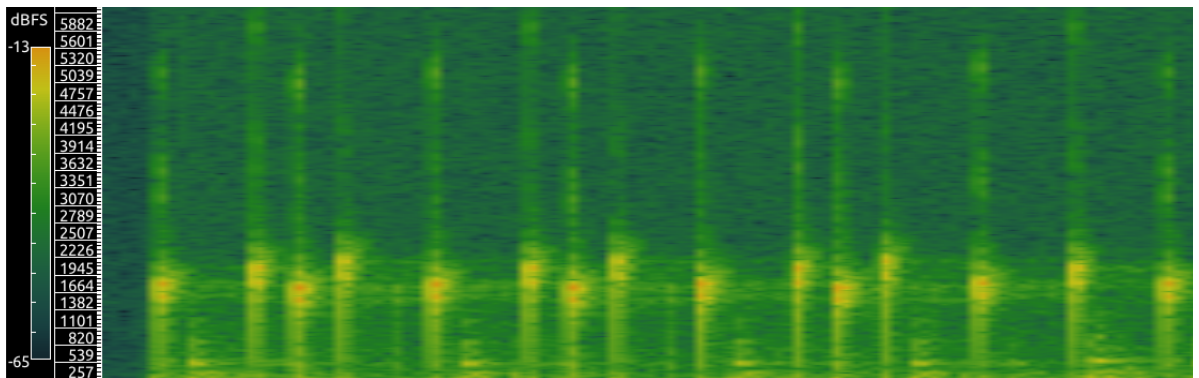


Fig. III.2: CDD/1/7/67, 4'53.2"-4'55.6" (rhythm pattern frequency range visible)

- **Type B:** a bass part alternating between two similarly vaguely pitched notes a third apart (almost certainly the same percussion instrument sound but at a much lower speed/pitch and hence a slower attack envelope). The frequency spread is correspondingly much broader, and although the centre pitches are roughly 170Hz and 210Hz, these pitches are barely perceptible as such.

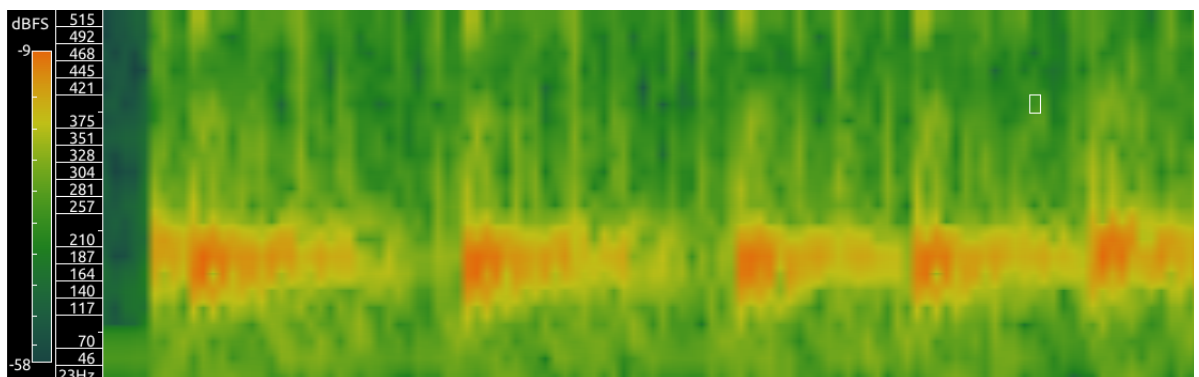


Fig. III.3: CDD/1/7/67, 4'53.2"-4'55.6" (bass pattern frequency range visible)

- **Type C:** a brilliant autoharp/zither sound used to make punctuating dyads (0'21" on the clip). This line by itself has reverb added.

<sup>37</sup> Niebur (2010), p. 116.

- **Type D:** a clearly defined, upward-trending melody using the same brilliant sound. Note attacks are short and immediately on-pitch with the exception of several glissandi between melodic notes.

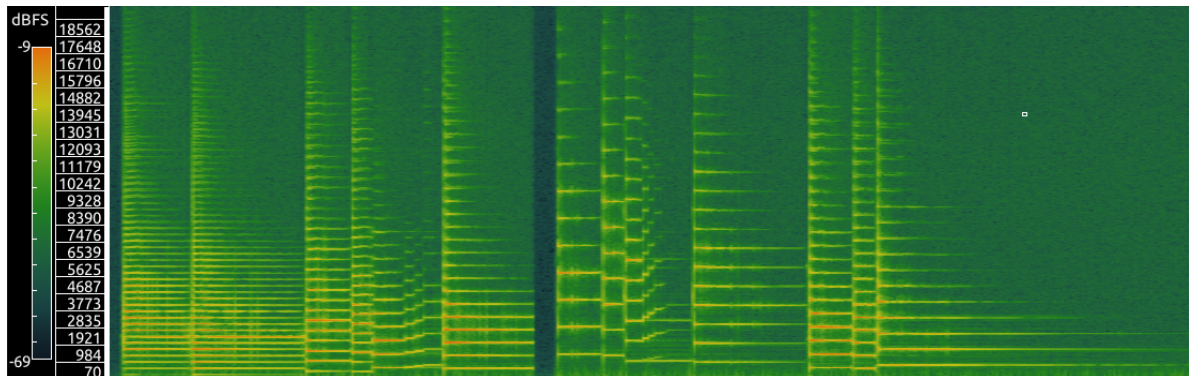


Fig. III.4: CDD/1/7/67, 7'59"-8'08"

- **Type E:** a 'jangly' and insistent rhythmic zither or electric guitar sound on a single high pitch, the notional 'dominant' of the pieces' modal context (e.g. in isolation CDD/17/3, 24'27"-26'08")
- **Type F:** a sinewave oscillator sound which follows the same melodic shape as Type D but without distinct note attacks and a with smooth glissando between pitches. A slight pulsing of the sound which is audible when the element is played in isolation strongly suggests that this melody was, like the *Doctor Who* theme, 'performed' on the Workshop's B&K beat-frequency oscillator (the so-called Wobulator).

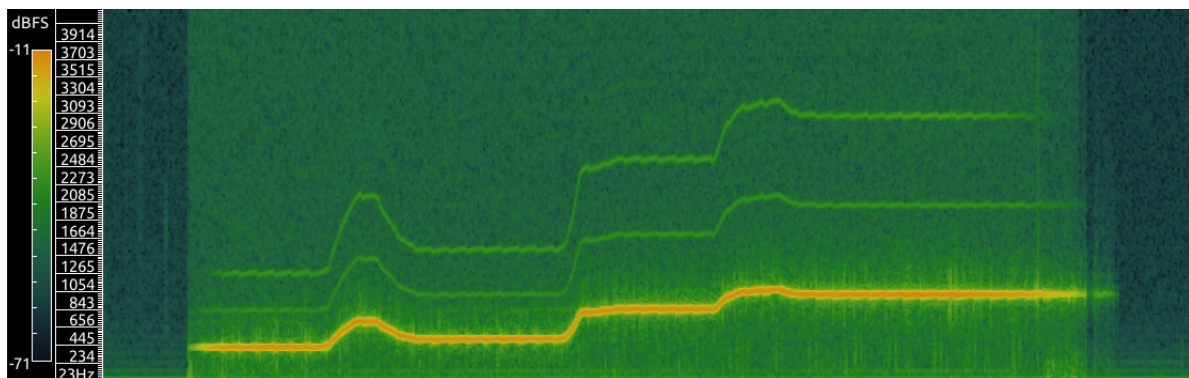


Fig. III.5: CDD/1/7/67, 10'39"-10'51"

- **Type G:** single, stable oscillator notes with individual attacks outlining the most significant notes of the Type D melody (e.g. CDD/1/7/67, 3'00"-3'12").
- **Type H:** three stable notes with an inharmonic timbre outlining the triad of a minor chord (several examples CDD/1/7/3, 21'47"-23'42")
- **Type I:** an amplified electric guitar note pitched to make an alternating two-note pattern (e.g. CDD/1/7/3, 23'46"-24'24")

These sounds, or close variations on them, were used in the creation of at least six distinct pieces of music between the period ca. 1965-ca. 1970. The associated project for four of these can be positively identified:

Date	Title	Notes
1965	<i>Finnish Science and Technology</i>	A BBC radio news signature for the recently rebranded World Service. There is no copy of the piece's audio in the archive, but a music MS in CDD/3/20 contains a brief two-stave sketch which corresponds precisely to the final section, 2'58"-3'15", of <i>Pot au Feu</i> (see below); this strongly suggests that the signature was 20 seconds long, used sound types A and C, and was reused verbatim in <i>Pot au Feu</i> .
		Archive audio: n/a
		Archive document: CDD/3/20 (sketches)
1966 1969	<i>Way Out</i>	A self-contained piece created for the Frankie Howerd and Cilla Black West-end extravaganza <i>Way Out in Piccadilly</i> (1966), but not used, and subsequently released as a library music track on Standard Music Library ESL104 <i>Electronic</i> (1969). Freelance commissioned work, although probably realised at the Radiophonic Workshop. Sound types A, B, D, F, G and further sine wave swoops with reverberation are used.
		Archive audio: CDD/1/7/66, CDD/1/7/69 (full) CDD/1/7/67 (some makeup elements)
		Archive document: n/a
1966	<i>Pot-pourri</i>	A short piece which may be identical to <i>Pot au Feu</i> (see below) played at the 1966 Unit Delta Plus concert in Bagnor and at the 1968 Redcliffe concert organised by Peter Zinovieff at the Royal Festival Hall. The Bagnor concert programme states that "Each of the short sections was composed as a piece of introductory music for the BBC, with similar rhythms, melodic intervals and sound qualities," (CDD/3/36). A reel apparently containing the short items in the Bagnor concert programme, including <i>Pot-pourri</i> , is found in the archive (CDD/1/7/79), although it is in an unplayable condition.
		Archive audio: CDD/1/7/79 (copy master)
		Archive document: CDD/3/36 (programme note)
1968	<i>Pot au Feu</i>	The fifth band on the BBC Records LP <i>BBC Radiophonic Music</i> , which was initially released for internal library use but later re-pressed commercially (1970). <i>Pot au Feu</i> is possibly the same compilation of ca. 1965 signature tunes as <i>Pot-pourri</i> , the last of which being identifiable as <i>Finnish Science and Technology</i> . Aside from sound types A, B, C and E as heard in the <i>Tomorrow's World</i> film demonstration, <i>Pot au Feu</i> also has sections built about types H and I which are not used in the <i>Way Out</i> realisation(s).
		Archive audio: CDD/1/9/12 (cassette copy of album)
		Archive document: CDD/3/35 (sketches/notes)

Fig. III.6: Realisations using *Way Out*-family sound sources.



In addition to the identifiable uses of these sounds, it seems certain that they were used for other BBC and non-BBC projects. For example, reel CDD/1/7/68, labelled “SF / COPY MASTERS / BTR2 15ips”, is evidently a dub of an extant Radiophonic Workshop reel (there are no splices and it is on a consumer-type plastic spool). For the purposes of cataloguing this tape, it has been identified as containing *Pot au Feu*/*Way Out* makeup materials; in fact, it would appear to comprise a much earlier state of what would later become *Pot au Feu*. Only the central sections are included (not the filtered noise opening, nor the *Finnish Science and Technology* ending), the sections using material types H and I are presented in different arrangements than those of *Pot au Feu*, and there is an additional self-standing section comprising the metallic type H drones underscored by a more complex three-note bass pattern than the ‘normal’ type B loop (1’24”-2’47”):

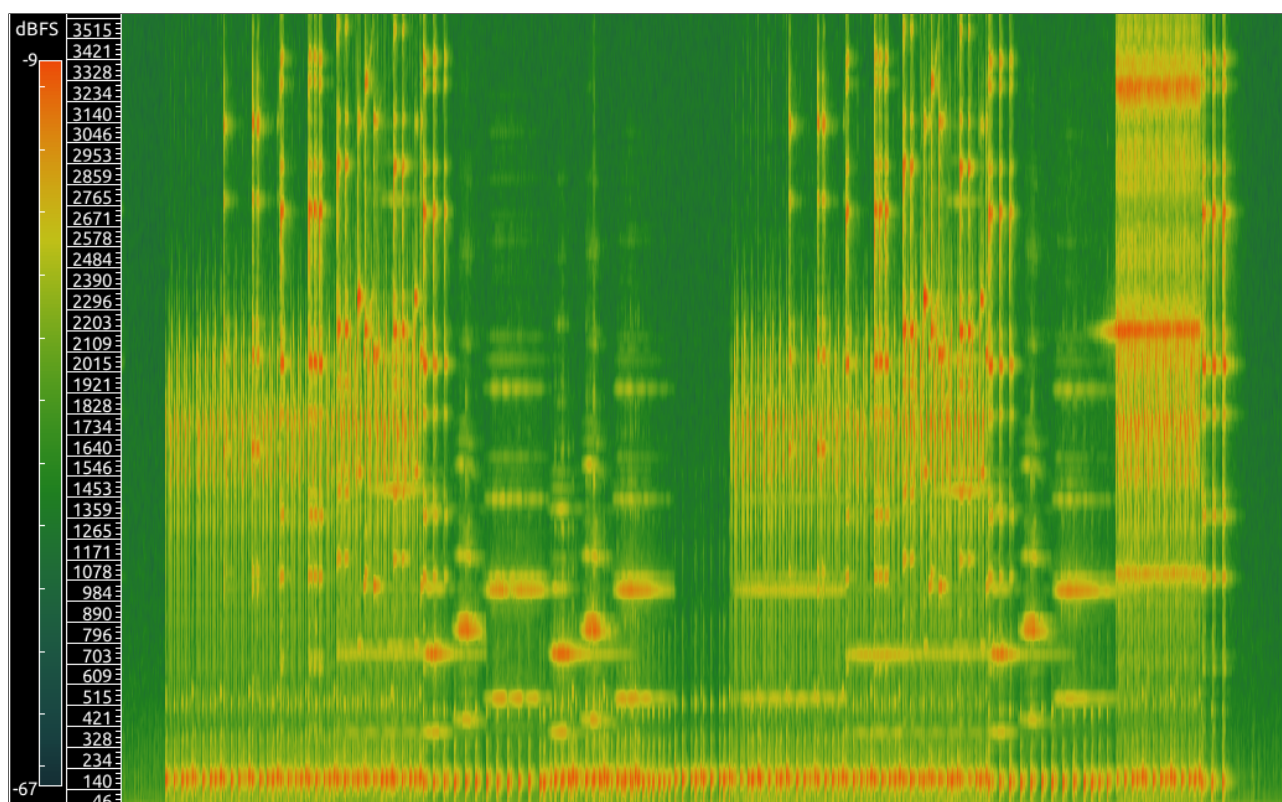


Fig. III.7: Spectrographic analysis of CDD/1/7/68 (1’21”-2’51” visible)

Hence, it seems likely that this reel contains one or more of the other BBC signature tunes as described in the *Pot-pourri* programme note.

In tracing the genesis of the *Way Out* family of sounds, it becomes apparent that Derbyshire used and repurposed sounds between pieces in a relatively fluid manner, in projects for both the Radiophonic Workshop and freelance clients; Derbyshire herself commented on the subsequent repurposing of precisely this track in the 1997 Radio Scotland interview with John Cavanagh.<sup>38</sup> The makeup materials for the multiple versions are good illustrations of the ‘classical’ (cf. Briscoe) Workshop tape editing techniques in the context of the tonal miniature. The construction of individual sound elements associated with these miniatures demonstrate both straightforward splicing-together of individual repitched ‘notes’ into short, bar-length tape

38 Transcribed at <[http://wiki.delia-derbyshire.net/wiki/Way\\_Out\\_in\\_Piccadilly](http://wiki.delia-derbyshire.net/wiki/Way_Out_in_Piccadilly)> [accessed 20/08/12].

loops (types A, B and G) or through-composed spools which can vary from bar to bar (type C and H) and through-composed passages involving 'performative' techniques which are realised partially in real-time and partially through splicing (types D, F – which have 'performed' glissandi – and I). Whilst the *Tomorrow's World* film shows Derbyshire manually starting multiple mono tape recorders in synchronisation, it seems equally probable that under everyday circumstances either the bespoke remote control box which allowed multiple machines to be started at once (built by John Harrison) was used, or individual reels were dubbed from the mono recorders onto the Workshop's (then) only multi-track recorder.

The choice of whether to use the multi-track recorder must have been dependent on the circumstances of individual projects, as it could only record onto one of the eight tracks at a time, and moreover wouldn't have been necessary if fewer than three or four (depending on the number of mono machines) component reels needed to be 'bounced' to a mono master. However, the relative complexity of Derbyshire's later works evidently constructed using 'classical' *musique concrète* techniques tend to suggest that multi-track re-recording of multiple mono makeup reels/loops became more common as the 1960s progressed. The schedule of Workshop equipment as of April 1967 presented by Niebur and the description of the Leavers-Rich Eight-track Recorder in the 1963 *Radiophonics in the BBC* monograph seem to bear witness to this method of working.<sup>39</sup> Mark Ayres has asserted that for the construction of the *Doctor Who* theme in August 1963 that "There were no multitrack tape machines, so rudimentary multitrack techniques were invented: each length of tape was placed on a separate tape machine and all the machines were started simultaneously and the outputs mixed together", although *Radiophonics in the BBC* is almost exactly contemporaneous with the first *Doctor Who* realisation and BBC Radiophonic Effects Committee meeting minutes indicate that the Leavers-Rich machine was purchased in 1959.

Whilst there is little material evidence in the Manchester archive to substantiate an assertion that multi-track working was the rule rather than the exception – there is but a single 1" 8-track tape reel, CDD/1/8/9, which appears to be unrelated to Delia's Workshop output – the technical obstacles involved in creating such complex montages as the *Inventions for radio*, cues for *On The Level*, the Chalk Farm piece and the *magna opera Blue Veils and Golden Sands* and *The Delian Mode* seem insurmountable without resort to synchronising multiple tracks on a multi-track machine to be subsequently mixed down in a controlled way (a performative act in itself). Moreover, economics may have played a significant role in the dearth of multi-track evidence which has been passed down to us, even though 1/4" reels evincing the makeup process are very common in the archive: until the late 1960s, the 1" reels of tape used with the 8-track recorder were significantly more expensive than 1/4" tape used for mono work and 'bounced' masters. Many edits would have been made in the construction of 1/4" reels, each having a single musical part. But once dubbed (one-by-one) to the multi-track recorder, the 8-track tape would then not need splicing or editing, and could subsequently be wiped and re-used for other projects once the master was mixed down, thus making the survival of original multi-tracks for productions in the 1960s highly exceptional. A Television department communication in the BBC Written Archives concerning proposed upgrades and new purchases for the Radiophonic Workshop gives some inference on the scarcity of 1" tape: dated 21<sup>st</sup> October 1959, F.C.

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39 Niebur (2010), pp. 118-119; Brooker, pp. 9, 12.

McLean wrote to confirm a request for expenditure on capital items including

One Leever's Rich or equivalent eight-track recording/ reproducing tape machine	£ 3,000
[...]	
Initial issue – 20 reels of 1" magnetic tape at approximately £10 per reel	200
Initial issue – 200 reels of 1/4" magnetic tape at £2 per reel	400 <sup>40</sup>

The difference in cost and the number of reels initially acquired would appear to support the notion that 1" tape was used in proportionately smaller quantities than everyday 1/4" tape, and whilst this document reflects the assumed demand for tape several years before the advent of the "more musical" radiophonics, it at least inferentially furthers the argument that multi-track reels would have been kept intact and re-used as a matter of course.

\* \* \*

The (sometimes vestigial) archive remains of Derbyshire's musical projects created using the 'classical' techniques of *musique concrète* during the period ca. 1962-1969 reveal a fundamental point of tension in our proposed scheme of techne-mediated creativity: whilst, as Manning states, "the functional characteristics of the equipment available during the formative years [of electronic music] materially influenced the ways in which composers developed their compositional aesthetic", Delia Derbyshire's tape music achieves a unique sort of technical transparency in which the sonic outcomes transcend the basic equipment involved, and the inherent 'sound' of the technology does not impose itself upon the realisation of the musical ideas.<sup>41</sup> I believe this is for two principal reasons.

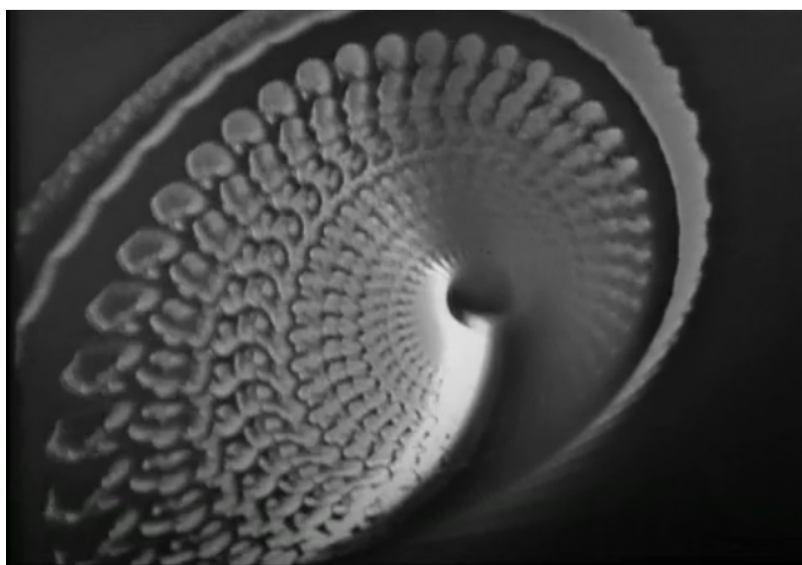
Firstly, Derbyshire's training as a studio manager for the Corporation involved tuition in best-practice techniques for working with tape – to paraphrase, she knew the rules in order to be able to break them effectively – and thus such technical limitations as, for example, the accretion of noise resulting from multiple generations of copying, were overcome with a craft-like attitude to working with the medium and a technically grounded respect for its shortcomings. To this end, there is a direct correlation between the skill with which the reels in the Derbyshire archive were created and copied, allied to the high-quality tape stock of BBC provenance, and the playability, high sound quality and low noise floor which characterise the new digitisations of the tapes; this in spite of the poor conditions in which the reels were kept for almost 30 years.

The second method by which Derbyshire's music achieves apparent technical transparency is that it 'plays off' the advantages of tape – total plasticity given to the sound object – against popular and (even by the 1960s) stereotyped impressions of the 'noisiness' of much radiophonic work, approaching instead a nuanced

40 BBC WAC T31/42/1, 'PROPOSAL FOR INCREASE IN EXPENDITURE', 21/10/1959.

41 Manning (2006), p. 81.

notion of the acousmatic (Schaeffer). In short, Derbyshire was making notably more abstract, theoretically-grounded and subjectively “very beautiful” (Briscoe) music than her British contemporaries, in which the transformation processes used are not obvious, immediately at least, through regular audition alone.<sup>42</sup> An apposite visual analogy of such ‘unobtrusive technicality’ is designer Bernard Lodge and technician Norman Taylor’s howlaround graphics for *Doctor Who*. In Lodge’s title sequences which were broadcast, the method behind the graphics’ creation is entirely invisible and unguessable, but in a number of test sequences which have been subsequently been issued as DVD extras, what begins as a completely enigmatic visual presentation can suddenly be shattered by the reality of the visual situation becoming obvious. I refer here to a specific Troughton-era graphics test of ca. 1966 in which a spinning pattern is seen on screen; reality ‘intervenes’ when a slight camera jerk exposes the fact that the central light source of the spiral is in fact the rounded corner of the television monitor the camera is directed at.



**Fig. III.8: Bernard Lodge/Norman Taylor, visuals test for *Doctor Who***

The *trompe l'oreille* equivalent of such optical illusions is one of the signature characteristics of Derbyshire’s work. Some of the most enigmatic ‘Delian’ timbres have their source in straightforward or unlikely recorded sounds. The famed Coolicon green lampshade is the most prominent example, but the presence of makeup elements for Derbyshire’s *Blue Veils and Golden Sands* in the archive reveal other instances of her singular approach to the acousmatic detachment of sound from signifier. Two reels, CDD/1/1/33 and /34, contain between them the entire set of sound materials for the piece, in addition to four distinct (sub-)mixes, none of which directly correspond to the master track on *BBC Radiophonic Music*.

Reel	Time	Description
CDD/1/1/33	0’00”-2’13”	Sub-mix: no ‘lampshade’ drones
	2’23”-3’32”	Sub-mix: the first minute of the above
	3’35”-7’33”	‘Alternative master’: 1 minute longer than <i>BBC Radiophonic Music</i> track, no

<sup>42</sup> Briscoe and Curtis-Bramwell, p. 83.

		lampshade at beginning but the identical lampshade section at end.
	7'57"-11'37"	Alternative master: lower-level version of above with extended lampshade section at end
	11'44"-14'54"	Alternative master: slower tempo version with additional reverberation
	15'00"-17'42"	Makeup: 'heat haze' (high pass filtered pulsing noise)
	17'42"-20'00"	Makeup: lowered speed lampshade/bell strikes, repeated
	20'01"-22'50"	Makeup: above lampshade section reversed (and amplified)
	22'55"-29'52"	Makeup: filtered square wave melody performed on keying unit (see § IV)
CDD/1/1/34	0'00"-0'20"	Makeup: 'camels' notes; Derbyshire sings 'ah' vowel to the pitch of three piano notes (audible in background) and the tape transposed/sped down by approximately a 4 <sup>th</sup> .
	0'20"-1'12"	Makeup: the three 'camels' notes are extended by looping each and a fourth, low note created by transposition. This section of tape is not 'working makeup' as such but probably a safety copy of the loops.
	1'14"-1'24"	Makeup: 'camels' melody, arranged, without reverb (slow version)
	1'28"-1'43"	Makeup: 'camels' melody, arranged, without reverb (fast version)
	1'45"-5'19"	Makeup: 17 repetitions of the fast version 'camels' melody, with reverb
	5'31"-10'57"	Makeup: a loop of the fast version 'camels' melody, with reverb, first with additional tape feedback (to 7'08"), then a slow-moving 'performed' high pass filter sweep ending with just the extreme high frequency range
	10'59"-14'36"	Makeup: two slow version 'camels' melody loops, with reverb on the first and tape feedback the second

Fig. III.9: Contents of reels CDD/1/1/33 and /34



Fig. III.10: Waveform representation of CDD/1/1/34 (16'18" duration)

The particularly enigmatic 'camels' melody has its aural illusion exposed at the beginning of reel CDD/1/1/34, when it becomes apparent that the notes are Delia's own singing, heavily filtered and transposed such as to drastically alter the formant quality of the voice, which becomes unrecognisable as such. In the context of the final piece, the melody suggests an exotic oboe timbre, but subtle fluctuations lend the melody a 'performed' quality which stands in distinction to the static and electronic qualities of the 'heat haze' and extreme filtered square-wave melody as constructed on CDD/1/1/33. The methods by which these latter elements were synthesised and how these methods fit into Delia's creative process is considered next.

#### IV. Synthesis techniques

The mid-to-late 1960s at the Radiophonic Workshop and at the newly-established private studios of London were at the threshold of the era of voltage-control synthesis. As Niebur has illustrated, the advent of the synthesiser meant a profound change in the working practices associated with the composition of electronic music, and at the BBC in particular, such experiments in sound as Derbyshire's 'classical' tape compositions waned in favour of music produced to much tighter deadlines but with a proportionately smaller amount of recorded sound. The period 1968-1971, however, is particularly interesting, for this was a hybrid period technologically: the only synthesiser available until 1971 was the EMS VCS3, which was limited in its 'tonal' applications due to the lack of a keyboard. In the hands of Brian Hodgson and Dick Mills, the VCS3 became the tool of choice for creating sound effects; for Derbyshire, it offered a source of complex timbres and noises which could be generated, recorded in real-time and subsequently manipulated on tape in non-real-time using the conventional tape-splicing and multi-tracking techniques explored earlier.

Derbyshire had, in fact, been synthesising sound since her arrival at the Workshop in 1962, laboriously creating complex spectra partial-by-partial via additive synthesis methods on valve oscillators (of which there were at total of 22 available). Intellectually, synthesis must have for her been a stimulating activity, and it outwardly seems to reflect her analytical character and interests in numerical conceits. For the 1969 LP *BBC Radiophonic Music*, the author of the sleeve notes wrote that, due to the 'incidental' nature of much radiophonic output,

she often decides to attach more importance to the musical quality of the individual sound than to the musical argument, which is usually kept simple or even non-existent. She prefers to use an analytical approach and to synthesise complex sounds using electronic sources; she finds that this throws valuable light on the nature of sound and the way we hear and interpret it.<sup>43</sup>

These words are almost certainly a thinly-veiled manifesto from Derbyshire herself, certainly as far as her Workshop output up to the late 1960s is concerned. In approaching the shaping of sound from the principles of additive synthesis, Derbyshire was re-treading the ground covered in the mid-to-late 50s by Stockhausen, Berio and German proponents of *Elektronische Musik* methods, although her musical aesthetic was starkly different from the angular, fast-moving and largely serial modernism which characterised the music of the Darmstadt generation. Derbyshire shared a tendency to favour extended, steady state and organically developing synthesised textures with two other European contemporaries from outside the establishment: Eliane Radigue in France (a one-time assistant of Pierre Henry) and Teresa Rampazzi in Italy both explored similar lines of enquiry in about this period and they too transitioned to voltage-control synthesis when the technology became available (and in this respect Derbyshire was in an advantageous position, having met and worked with Peter Zinovieff, the co-designer of the VCS3 and the later Synthi 100).

Derbyshire used her "analytical approach [...] to synthesise complex sounds using electronic sources" extensively in three of the four *Inventions for radio*, a series of critically acclaimed radiophonic collaborations

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43 Anon., LP sleeve notes notes to *BBC Radiophonic Music* (1969/1971).

with playwright and poet Barry Bermange, broadcast on the Third Programme between 1963 and 1965. The first, third and fourth Inventions (*The Dreams*, *The After Life* and *The Evenings of Certain Lives*) counterpoint poetically arranged collages of interview speech against dynamically evolving musical backgrounds comprised of electronic and *concrète* sound, the 40-minute programmes as a whole being shaped in movements by analogy with symphonic form. Niebur has provided an extensive commentary on the second Invention, *Amor Dei*, in light of the discovery of the programme's source materials in the Manchester archive; it transpires that *Amor Dei* uses strictly *concrète* sound sources, by contrast with *The Dreams*, which in which all sound were synthesised using additive methods.<sup>44</sup> Audio sources for *The Dreams per se* are not common in the archive, although it must be noted that some of the synthesised materials were reused in other Workshop and non-Workshop projects (notably for the track *The Delian Mode* on *BBC Radiophonic Music*, which a reviewer from *Gramophone* favourably compared to Xenakis' *Orient-Occident*; they were also used as dramatic underscore in Bermange's stage work *The Cloud* of 1964 for which Derbyshire contributed other sound treatments).<sup>45</sup> There is a somewhat low-quality transfer of *The Dreams* and *Amor Dei*, divided over three reels (CDD/1/2/9, 10 and /11), although *The Dreams* has been broadcast from the higher quality BBC-owned master as recently as July 2012. Contemporary archive documents, however, are relatively plentiful, and do give some explication of the working process.

A 2-sided handwritten sheet<sup>46</sup> (transcribed overleaf) illustrates the precision with which Derbyshire went about the process of synthesising a single sound by the additive method. In many ways this document is typical of the type of working sketch Derbyshire produced, scattered with rough calculations and shorthand *aides-mémoire*. It is, however slightly exceptional in that it contains a straightforward list of calculated frequencies for the partials of the note (these are in the top section of the reverse side of the sheet); one can state with some certainty that these figures are indeed the frequencies of partials which would be generated by oscillators and mixed together by the fact that there are 24 of them, perhaps corresponding either to the total number of valve oscillators available at the Workshop (there were in fact 23) or – more likely – two 'batches' of 12 generated at a time, the largest number which could be mixed down at once through the 12-channel mixing desk (in Room 12!) These frequencies have some harmonic relationships, but together they build up to a clamorous inharmonic timbre. It is possible to construct a putative synthesis based on the frequencies (Fig. IV.2), although Derbyshire does not here give specific amplitudes for each partial and thus the timbre which is generated is subject to variation. These handwritten notes, produced in the course of rough planning, do not constitute a formal scheme or score for the piece, and there are no words or names to give any suggestion as what it was used for. However, the putative synthesis based on the frequency list generates a complex inharmonic sound almost identical to the one found on reel CDD/1/3/5, a master tape of cues for Caroline McCollough's 1970 documentary film *Lowell*. In context, this synthesised drone is part of a collage of other textural sounds, and seems to 'emerge' from out of a mass of low-frequency filtered noise (0'30"-4'10", Fig. IV.3). Further cues on the reel include developments of the same spectrum.

44 Niebur (2010), pp. 102-109.

45 *Gramophone*, September 1969, p. 85. Available online at <<http://www.gramophone.net/Issue/Page/September%201969/85/758888/BBC+RADIOPHONIC+MUSIC.+BBC+Radio+Enterprises+REC25M+%2828s.+9d.%29.>> [accessed 20/08/2012].

46 Not catalogued; unattributed source is Delia Derbyshire archive, DD334 Delia Notes – Sequence of Numbers.pdf

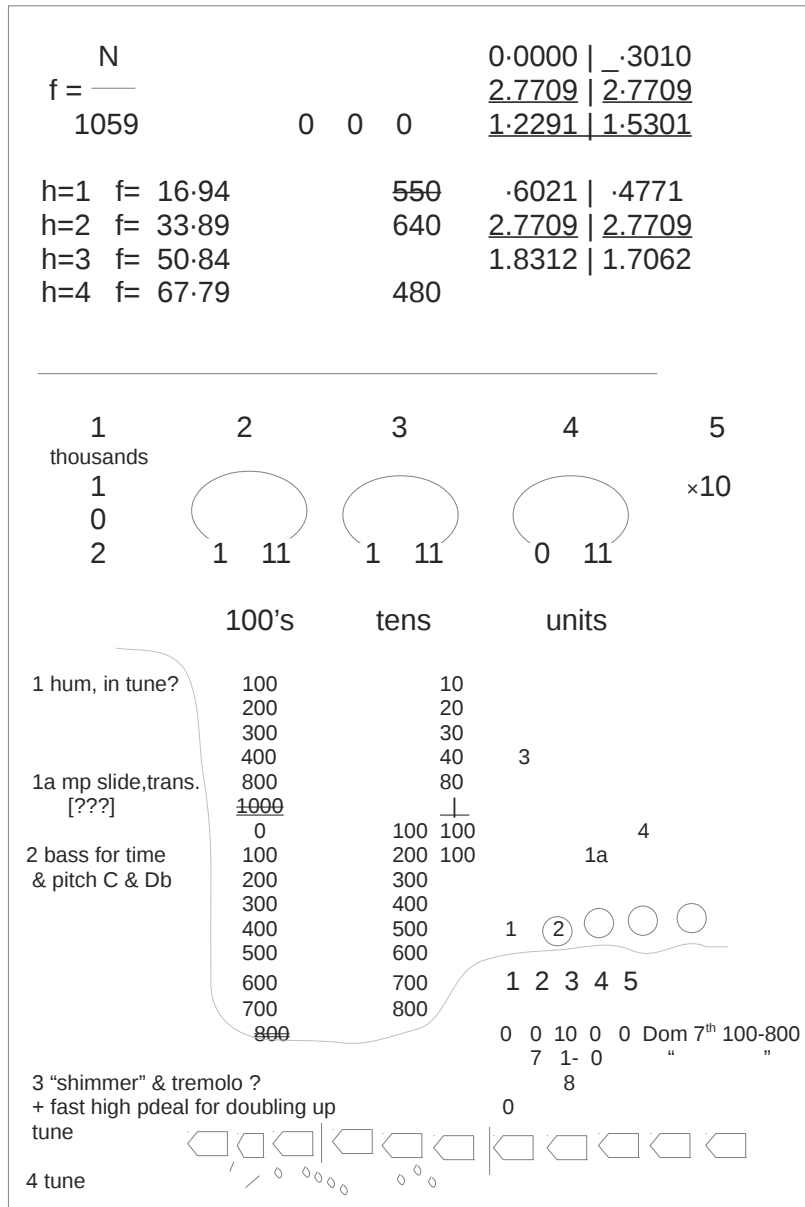


Fig. IV.1a: DD334 notes (obverse)

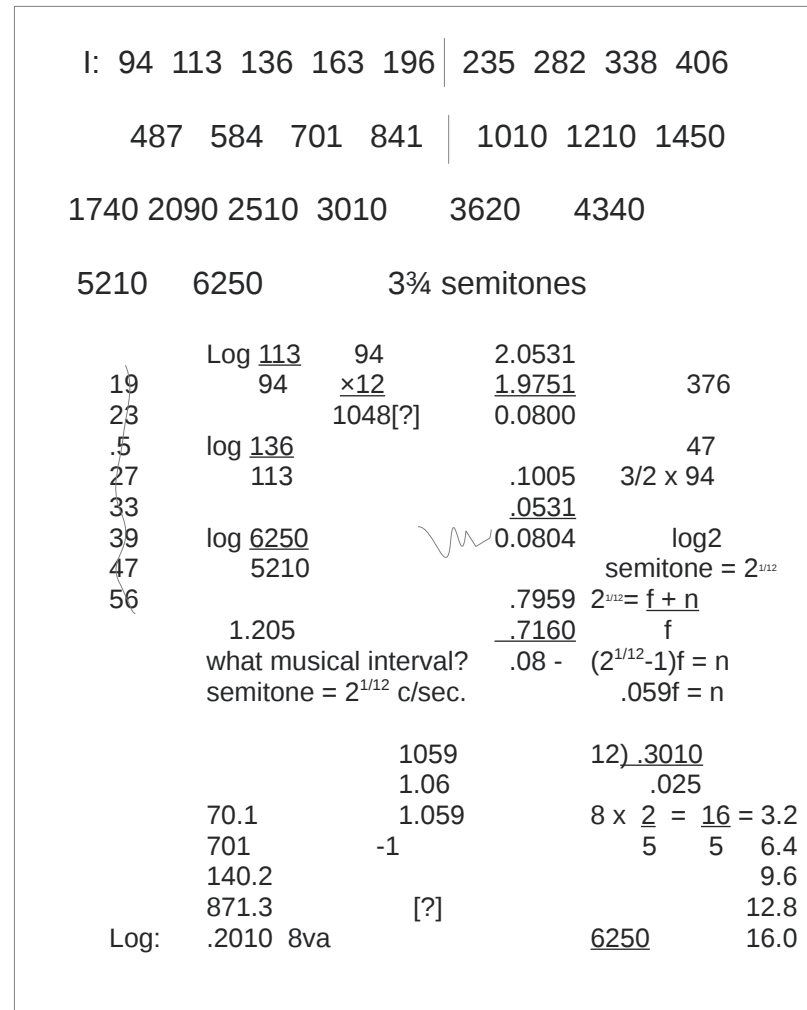


Fig. IV.1b: DD334 notes (reverse)



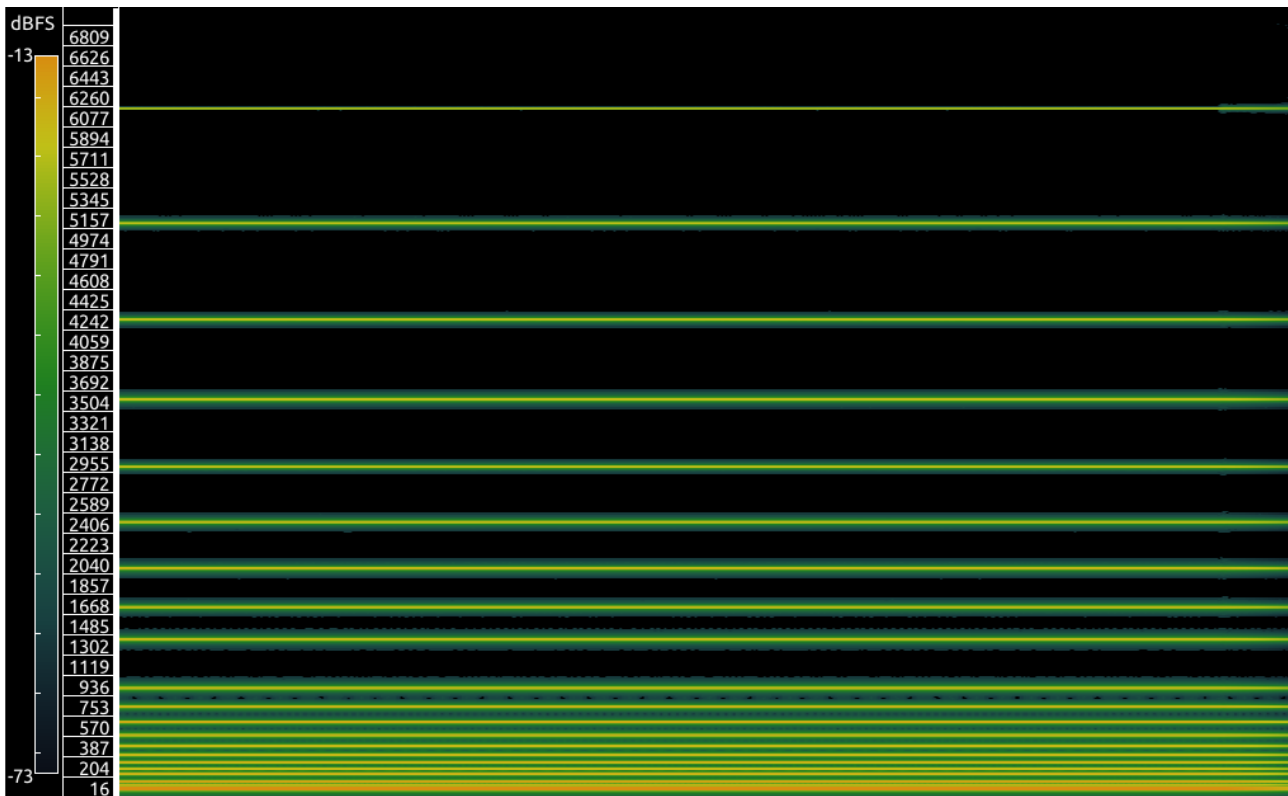


Fig IV.2: Putative synthesis using DD334 calculated partials (linear frequency scale)

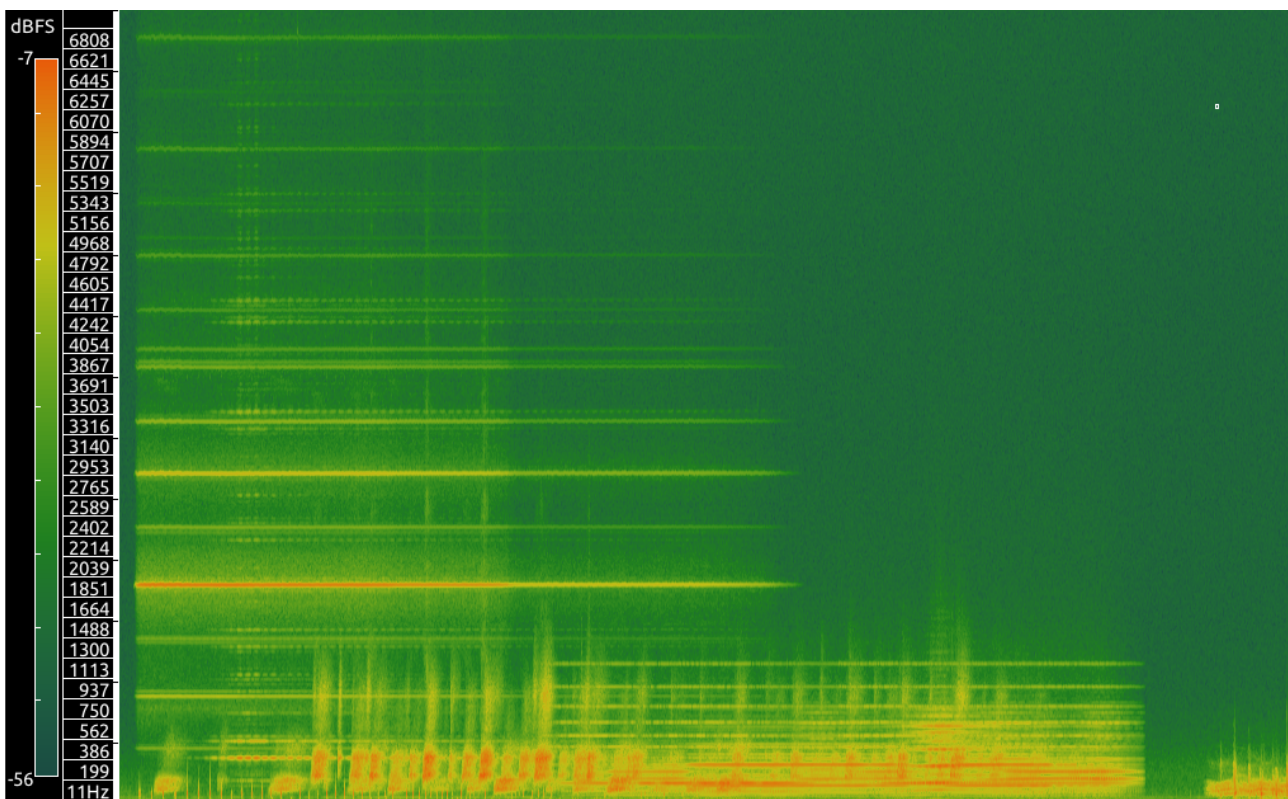


Fig. IV.3: CDD/1/3/5 (0'32''-4'32'' visible)

The necessity of combining the outputs of numerous oscillators, which were after all test instruments never designed for musical applications, made the mixing of additive timbres an additional performative act in itself. Two techniques in this area were used to add richness to the otherwise-static drone of the oscillators, both of which had been used by Stockhausen – although it is entirely probable that Derbyshire could have intuitively happened upon them. Firstly, as noted, the outputs of individual oscillators contributing to the additive complex needed to be balanced in order to make the resultant sound resemble a single note of proper timbre, rather than a chord built out of sine tones; however, slight variations in volume over time created by performatively manipulating the faders, especially with the lower partials, impart an ‘organic’ quality to the sound, imitating, say, the complex low-frequency interactions of struck bells. The morphological shape of the synthesised sound could thus be made more natural-sounding and thus easier for the ear to accept in isolation, as Derbyshire presented it in such works as *The Dreams* (and especially in the proposed scheme of technical transparency described at the end of § III). A similar method for adding ‘movement’ to otherwise steady-state synthesised timbres (especially ones already bounced to tape) involved real-time manipulation of several bands of the Albis graphic equaliser unit, re-recording the output to a second tape; this is probably the method behind the unused sub-mix of *Blue Veils and Golden Sands* on CDD/1/1/34 (5’31”-10’57”), noted above, in which the bands of sound progressively drop out until only a high-pitched whistle remains.

The second technique by which additive synthesis could be given a ‘natural’ spectral morphology was to splice a *concrète* attack onto the steady state synthesised sound. As Jean-Claude Risset demonstrated in his computerised models of trumpet sounds in the late 1960s, the attack of an instrumental note is significantly more spectrally chaotic than the sustain of that note. Since Derbyshire’s additive syntheses had to be controlled manually and in real-time, it was not possible to introduce such spectral complexity to such short instants of synthesised sound, and thus a recording of an attack which could plausibly be spliced before a steady state, synthesised sustain, was thus considered an acceptable method of ‘cheating’, as the attack recording would pass by in a fraction of a second. Derbyshire’s propensity towards complex bell-like spectra of the type generated by the analysis and resynthesis of the spectrum of the Coolicon lampshade implies that this technique was used wherever the strike of the note needed to be audible; unfortunately, there are no specific instances of ‘makeup’ in the archive which evince this practice, although it was described by Desmond Briscoe in an overview of Workshop techniques written in the late 1960s, and is suggested audibly on such reels as CDD/1/7/21 (lampshade-type materials used for the series *Tutankhamun’s Egypt*).<sup>47</sup>

Derbyshire’s freelance work of the late 1960s and early 70s used the EMS VCS3 extensively. As a general trend, the shorter deadlines which were inevitably associated with these commissions (and tended to necessitate the ‘borrowing’ of material produced for and at the BBC) meant that the time-consuming manual synthesis techniques were used in a progressively more restricted way. The VCS3 was still used as a tool to generate materials which had to then subsequently be arranged on multiple synchronised tapes (as was the ‘classical’ Workshop technique), but generally speaking, the initial sound sources were suitably complex at the point in time at which they were captured on tape to make subsequent tape transformations less common or necessary. This is reflected in an apparent increase in sound fidelity on those tapes which can be ascribed

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47 BBC WAC R97/5/1, typewritten text “The Radiophonic Workshop” (BBC internal document).

to this later period in Derbyshire's compositional career, but one also senses that there is an element of compromise; more frequently in the 70s tapes, the transparency of method is lost and there is full concession to 'the synthesiser' representing a generic sound in itself, rather than as a 'transparent' tool for analytically, experimentally and musically constructing timbres. In this light, the prophetic *Dance from Noah*, of which the archive contains several makeup reels (CDD/1/2/4, /5, /6, /7), is somewhat exceptional in Derbyshire's compositional aesthetic: it is the stylistic successor of the tonal miniatures and signature tunes rather than the enigmatic, abstract work of the *Inventions for radio* or the soundtrack for *Lowell*, but is the logical outcome of a notional regression from the 'artistic' recorded sound in favour of the economically-justified synthesiser.

A tantalising historical 'what-if' hinted at by Derbyshire's connection to Peter Zinovieff is the possibility that, in the latter years of her musical career, she might have applied her approach to analysing and and resynthesising complex timbres to the computer-controlled analogue synthesis technology being developed by Zinovieff and EMS. A piece of self-standing concert music by Zinovieff and Derbyshire, *Random Together I*, is exceptional in Derbyshire's output in being a work with no 'incidental' connotations. It is also a notable early example of British computer music (although not digital computer music in the American sense, as was pursued by Max Matthews in the *MUSIC* series of programmes), the analogue synthesisers for the piece having been controlled by a PDP-8 minicomputer via digital-to-analogue voltage control units designed by Zinovieff and David Cockerell. A section of music (the full tape of which is found in the archive) spectrographically analysed gives a suggestion as to the busyness of the aleatorically-arranged musical material, which is arranged in sections in the manner of Stockhausen's *Kontatke* (1958-60); the programme

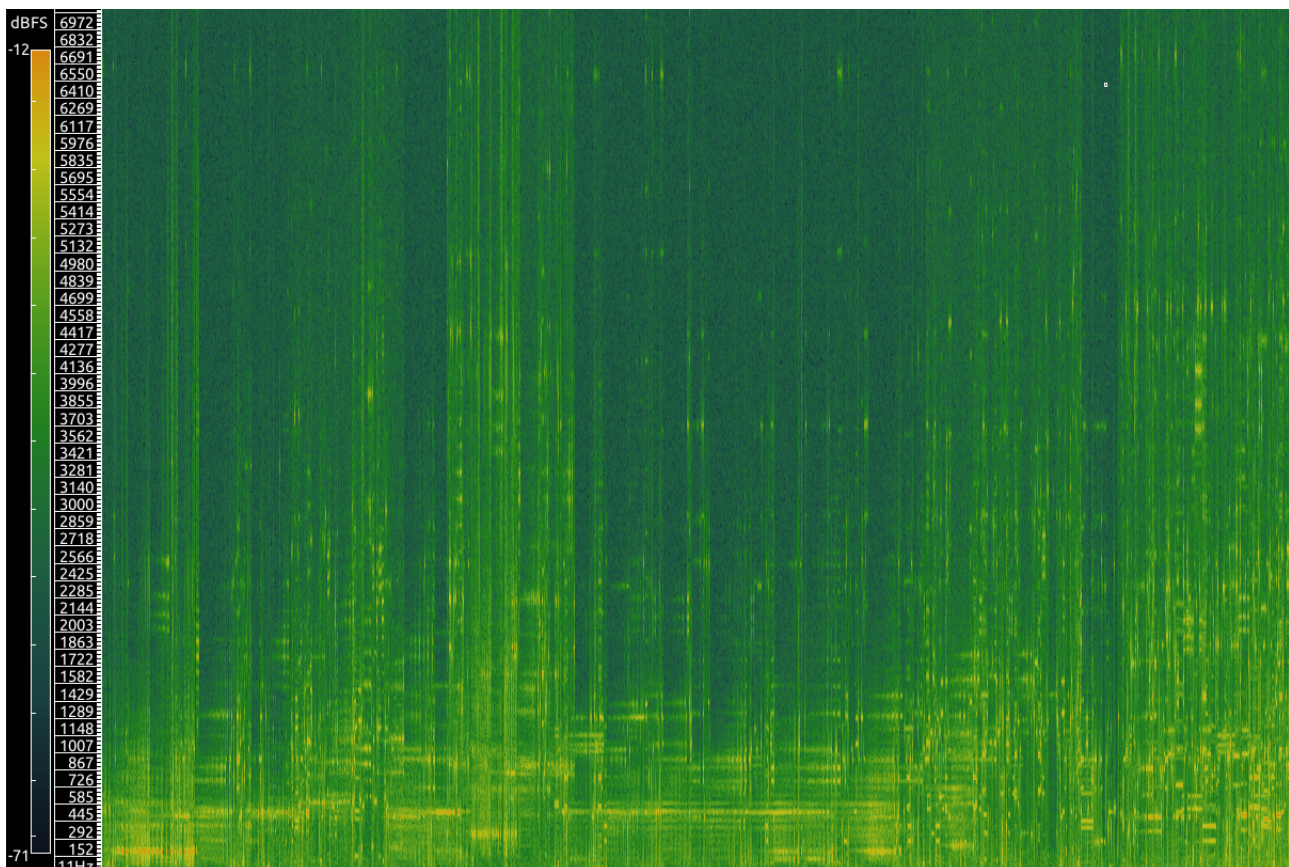


Fig. IV.4: excerpt of *Random Together I* (CDD/1/6/3, 15'54"-18'16" visible)

note for the performance of the piece at the Windmill Theatre (Bagnor) concert of electronic music in 1966 (Fig.IV.5) explains that the work was conceived with accompanimental visuals in mind. Zinovieff subsequently went on to work with composer Harrison Birtwistle on electronic realisations for a number of the latter's works, all of which used to some extent the cutting-edge digital technologies which EMS developed, including early phase vocoder synthesis. The somewhat negative picture we have of Derbyshire's relationship with the synthesiser might have been very different had she further pursued composition along these lines over the course of the 1970s.

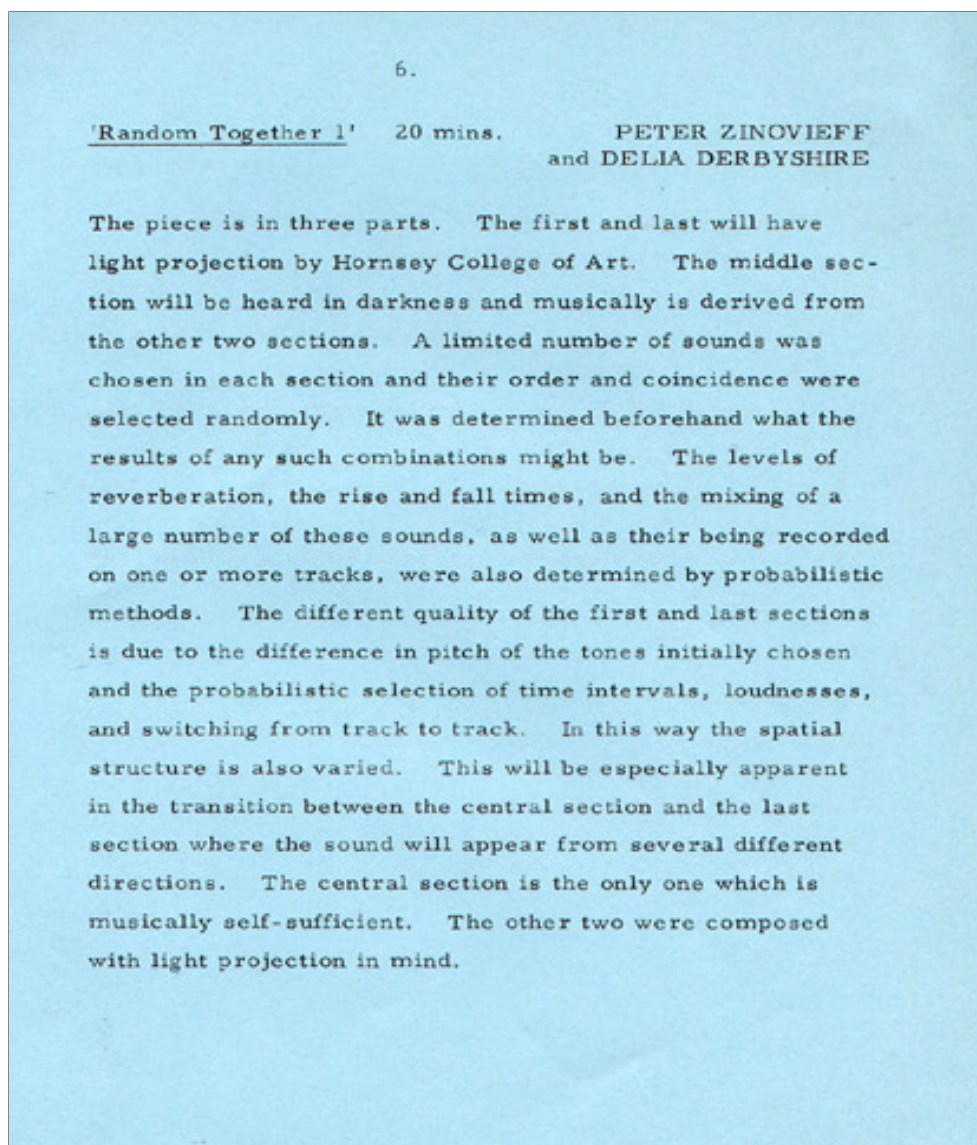


Fig. IV.5: Programme of the 'Concert of Electronic Music', 10 September 1966.<sup>48</sup>

48 <<http://www.delia-derbyshire.org/unitdeltaplus.php>> [accessed 20/08/12].

Two different printed programmes for this concert, as well as their typewritten drafts, are found in the archive.

## Conclusion

In the course of this examination of Delia Derbyshire's creative process and working techniques, space has allowed for detailed examination of but a few of the works and sounds evident in the archive which give the best generalisations of the processes and technologies she used and the compositional aesthetic she subsequently developed, rather than more fleeting consideration of a wider range of musical projects. Thus, several important discoveries from the archive remain overlooked here by necessity rather than design. These include the music for the 1972 series *Tutankhamun's Egypt*, by some margin the most numerous-represented tape reels; the hybrid synthesiser/tape realisations for the London stage of the late 1960s, including music for the Royal Shakespeare Company; further 'tonal' miniatures produced for Schools radio programmes, and numerous others. Their omission here points to the need for a comprehensive study of the archive contents in the light of the 'programme' contexts (BBC work) and reception history (freelance works, such as the plays) where these are available; unfortunately, of course, many BBC television programmes from the period are not.

To conclude, it will be profitable to re-visit the four research questions proposed at the outset in light of some of the rather involved technical description provided above. Given the complex web of materials, sources and destinations represented by the archive, the broad picture of Derbyshire's creative work might well be reduced to the following general traits.

- What were Derbyshire's typical techniques for putting together electroacoustic tape works?

Enamoured by the possibilities offered by the 'plasticity' of taped sound, Derbyshire freely fused the techniques associated with *musique concrète* and electronic music proper in search of a sonic language which gave precedence to the immediate aural impact of the sound, with secondary importance being given to the musical grammar (which where present tends to favour modalism over tonality). The repertoire of 'classical' Radiophonic Workshop techniques included tape editing and collage, manipulation of pitch, speed and spectral content, and tape delay ('feedback'). Derbyshire – of her own initiative – developed sophisticated techniques to analyse and re-construct sounds synthetically, an idiosyncratic technique amongst Workshop composers. These techniques were typical throughout the period in which Derbyshire created electronic music, although (as elsewhere) one observes a broad trend towards the use of synthesisers and a commensurate decline in complex, time-consuming tape transformations over the course of the period 1968-1973.

- How do the written and sketch materials relate to the finished form of the music (i.e. on tape)?

The written documents in the archive, eclectic in range and patchy in coverage, occasionally offer significant insights into Derbyshire's work and musical sphere of influence. A lack of imposed order means that notes and sketches are spread disparately, presenting numerous challenges in the comparison of these materials with their resultant tape realisations. Various notation strategies are used, from stave notation (although there are very few fully worked-out scores) to basic, tabulated numeric data. Overall, the fact that the written

materials are working documents and not representative of any conception of the music as 'work' or overarching compositional strategy means that they present information about the sounds represented in biased and inconsistent ways. In this regard, the absence of material is often as telling as its presence, as Derbyshire's evident written preoccupations (calculations of inharmonic spectra, derivation of scale temperaments, jotted impressions of the visual context) point to what she might have considered to be the most salient aspects of her music.

- Are, or *how are*, production demands reflected in the 'incidental' characteristics of the music?

As noted, Derbyshire's preference for instantaneous sonic impact over sustained musical argument reflects a musical aesthetic which, it can be argued, developed from significant insight into the needs of the 'incidental' score. Abstraction, perhaps the defining quality of much of Derbyshire's work, was highly suited to the programmes for which Derbyshire was commissioned, and in this respect it would appear that her reputation and work preceded her. The reels and documents in the Derbyshire archive collection also reflect the specific working practices of the BBC: master tapes have cue numbers such as 'M3' annotated; sketched plans have sonic events tailored to sync points and lengths of music are calculated in terms of film footages.

- What technologies, existing or improvised, were used, and how did these materially influence the composition process?

Such technologies as multi-track recording allowed for the construction of more complex pieces than were possible with multiple mono machines, and thus had a significant impact on Derbyshire's technique from an early stage. Improvised technologies unique to the Workshop such as the Crystal Palace offered an expanded sonic palette for the most commonly required 'styles' of radiophonic sound, and Derbyshire's connection to Peter Zinovieff gave her access to cutting-edge synthesis and control equipment specifically designed for the creation of complex electroacoustic music. In her use of the technologies of electronic music, Derbyshire consistently achieved a transparency of method which meant that although the available equipment materially dictated the possibilities of synthesis and transformation (cf. Manning), it did not audibly constrain the creative potential of the materials, and objectively high standards of technical process ensured that the output was of broadcast quality.

Technology which was at once "simple but cutting-edge" (Lizée) was Delia Derbyshire's compositional medium of choice.<sup>49</sup> In studying the interactions between the techniques and technologies of electroacoustic music – as a whole, aspects of *techné* – and the composer's precompositional designs, it is possible to define and explore in some detail her singularly unique compositional aesthetic.

[14,340 words]

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49 Lizée, programme note, p. 11.

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# Appendix 1

## Delia Derbyshire: Projects, 1962-2001

### Advert

#### Esso: "Tiger Talks"

ADVERT FORMAL TITLE: Tiger Talks

DATE: 1967

COMPOSER: David Vorhaus, Delia Derbyshire

NOTES: Referred to on a UDP-boxed reel as C-W&T Lion: a ring-modulated voice.

See bundle of notes in **CDD/3/35 Notes: non-BBC projects**, including a telegram of 15/09/1967.

RELATED ARCHIVE AUDIO: CDD/1/5/1 C-W&T Lion Basic Voice

CDD/1/5/2 Lion basic voices

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

#### L.P.E.: Searching (Sandy Brown)

ADVERT FORMAL TITLE: Searching

DATE: 1966

COMPOSER: Sandy Brown, Delia Derbyshire, Brian Hodgson

NOTES: A score by Sandy Brown realised electronically by Derbyshire and Hodgson. Assumed to be the music for an advert (for a client referred to only as "L.P.E."). Notes and correspondence exist in **CDD/3/35 Notes: non-BBC projects**, and a copy of the master is on **CDD/1/4/5 The Cloud 2/Searching**. A detailed work list describes Hodgson and Derbyshire's contribution over the course of 29 hours, 1-10 February 1966.

RELATED ARCHIVE AUDIO: CDD/1/4/5 The Cloud 2/Searching

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

#### London Lemons

ADVERT

DATE: ca. 1968

COMPOSER: Delia Derbyshire, Brian Hodgson

NOTES: This jingle was used on several occasions, including on the Standard Music Library *ESL104 Electronic* record. The original purpose appears to have been for this advert for an unknown client. See bundle of notes in **CDD/3/35 Notes: non-BBC projects**.

RELATED ARCHIVE AUDIO: CDD/1/5/7 Early Kaleidophon demo

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

#### Palmolive

ADVERT

DATE: ca. 1967

RELATED ARCHIVE AUDIO: CDD/1/5/10 Palmolive/Mouse on the Moon

## Philips

ADVERT FORMAL TITLE: Philips

DATE: ca. 1967

COMPOSER: Peter Zinovieff, Brian Hodgson, Delia Derbyshire

NOTES: Described as Electronic music signal for 'Philips' TV advertising campaign. Audio present on demo reels, and some sketches in **CDD/3/35 Notes: non-BBC projects**.

RELATED ARCHIVE AUDIO: CDD/1/5/7 Early Kaleidophon demo

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

## Royal Bank of Canada

ADVERT FORMAL TITLE: Royal Bank of Canada

DATE: 1968

COMPOSER: Delia Derbyshire

NOTES: An early commercial commission produced at Kaleidophon, consisting of arranged sine tone *ostinati* (in the manner of Zinovieff's work), presumably to represent the notion of the information age.

There are two small reels containing several versions of the sound work, including one which is labelled as 'not used'. It is also contained on the **CDD/1/5/7 Early Kaleidophon demo** and apparently incorporated into the *Chalk Farm piece*.

RELATED ARCHIVE AUDIO: CDD/1/5/3 Bank

CDD/1/5/4 Bank/Interview

CDD/1/5/7 Early Kaleidophon demo

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

## Spin: Outer Space

ADVERT FORMAL TITLE: Outer Space

DATE: 1966

COMPOSER: Delia Derbyshire

NOTES: Described as an out-of-this-world type advert sound: 'Discover this new washing experience... now!' The script indicates a 'galactic nebula' background.

No audio found on archive reels, but several copies of the script in **CDD/3/35 Notes: non-BBC projects** indicate that the advert was produced by Young & Rubicam, Ltd. Advertising, the "cut version" of the script totalled 60 seconds, and the client was Procter and Gamble.

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

## CD

### Synchrondipity Machine (an unfinished dream)

CD FORMAL TITLE: Synchrondipity Machine (an unfinished dream)

DATE: 2001

COMPOSER: Peter Kember, Delia Derbyshire

NOTES: The credits for this track, created by Peter Kember and Delia Derbyshire, read: "Sonic Boom - Editing , mixing & effects inc. SMS tools 0.8 analysis/resynthesis software. Delia Derbyshire - liquid paper sounds generated using fourier synthesis of sound based on photo/pixel info (B2wav - bitmap to

sound programme). Dedicated to the Memory of Delia Derbyshire 5/May/37 - 3/July/01”

## Concert

### Pot-pourri

CONCERT FORMAL TITLE: Pot-pourri

DATE: [1966]

COMPOSER: Delia Derbyshire

NOTES: Concert piece by Derbyshire based on BBC work, played at the 1966 Bagnor and 1968 Royal Festival Hall Redcliffe concerts.

A copy of the piece is on **CDD/1/7/79 Bagnor concert tape**, a reel in unplayable condition. Given the similarity of the titles, and from the description of the work in the programme note given below, it may be inferred that this piece was/became the track Pot au Feu on *BBC Radiophonic Music*.

“Each of the short sections was composed as a piece of introductory music for the BBC, with similar rhythms, melodic intervals and sound qualities.” [Programme note, **CDD/3/36 Notes: Unit Delta Plus**]

Stanley Sadie mentioned the piece in his review in *The Times*: “A brief potpourri by Delia Derbyshire also made me wonder about the relationship between ingenuity and musicianship: its glassy, shimmering sounds were gorgeous, its music trite.” [Sadie (1968)]

RELATED ARCHIVE AUDIO: CDD/1/7/79 Bagnor concert tape

RELATED ARCHIVE DOCUMENTS: CDD/3/36 Notes: Unit Delta Plus

### Random Together 1

CONCERT FORMAL TITLE: Random Together 1

DATE: ca. 1966

COMPOSER: Peter Zinovieff, Delia Derbyshire PRODUCER: Peter Zinovieff

NOTES: Extended concert piece composed by Derbyshire and Peter Zinovieff. Synthesised and recorded sounds are used, the former arranged by probabilistic process resulting in an serial-like ‘bleep and bleeps’ soundworld. Zinovieff's computer-controlled synthesisers from his garden shed studio in Putney (that of Unit Delta Plus) were used in the piece's creation.

“The piece is in three parts. The first and last will have light projection by Hornsey College of Art. The middle section will be heard in darkness and musically is derived from the other two sections. A limited number of sounds was chosen in each section and their order and coincidence were selected randomly. It was determined beforehand what the results of any such combinations might be. The levels of reverberation, the rise and fall times, and the mixing of a large number of these sounds, as well as their being recorded on one or more tracks, were also determined by probabilistic methods. The different quality of the first and last sections is due to the difference in pitch of the tones initially chosen and the probabilistic selection of time intervals, loudnesses and switching from track to track. In this way the spatial structure is also varied. This will be especially apparent in the transition between the central section and the last section where the sound will appear from several different directions. The central section is the only one which is musically self-sufficient. The other two were composed with light projection in mind.” [(Programme note)]

A (possibly incomplete, abruptly-ending) copy of the final piece is on the reel **CDD/1/6/3 Random Together 1**, in 2-track or wide stereo.

RELATED ARCHIVE AUDIO: CDD/1/6/3 Random Together 1

## Event

### **Brighton Festival: K4 – Kinetic four dimensional**

EVENT FORMAL TITLE: K4 – Kinetic four dimensional ALTERNATIVE TITLE: Brighton Festival

DATE: 1967

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Michael Leonard

NOTES: UDP contribution to 1967 Brighton Festival. A collaboration between UDP and architect/designer Michael Leonard.

RELATED ARCHIVE AUDIO: CDD/1/6/6 Kinetic four dimensional

CDD/1/6/7 Look of the Week/Brighton Festival

CDD/1/5/7 Early Kaleidophon demo

### **Chalk Farm piece**

EVENT

DATE: 1967 VENUE: The Million Volt Light and Sound Rave, Chalk Farm Roundhouse, 28/01/67 & 04/02/67

COMPOSER: Delia Derbyshire, Brian Hodgson, Peter Zinovieff VENUE: The Million Volt Light and Sound Rave, Chalk Farm Roundhouse, 28/01/67 & 04/02/67

NOTES: An extended and varied (7'30") piece, untitled, except for in reference to "Chalk Farm". The familiar 5-time rhythm track of Way Out and Pot Au Feu is used, as well as excerpts of Moogies Bloogies and a 'frog'/guero sound. Some descriptive notes are found in **CDD/3/35 Notes: non-BBC projects**.

RELATED ARCHIVE AUDIO: CDD/1/5/7 Early Kaleidophon demo

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

### **Coloured Wall**

EVENT FORMAL TITLE: the coloured wall

DATE: 1968

COMPOSER: Brian Hodgson, Delia Derbyshire PRODUCER: Michael Leonard

NOTES: Kaleidophon work for Association of Electrical Engineers exhibition, Earls Court 1968. A typewritten sheet entitled "KALEIDOPHON.....at the coloured wall" notes that the song Love Without Sound from *White Noise: An Electric Storm* is included in the electronic music at the event.

**CDD/1/5/7 Early Kaleidophon demo** contains a reference to "Mike Leonard (WORK) 7½ El. Engineers Exhibn." There is also typewritten correspondence from Leonard to UDP in the document archive.

RELATED ARCHIVE AUDIO: CDD/1/5/7 Early Kaleidophon demo

### **ICI student fashion show**

EVENT FORMAL TITLE: ICI Fashion Show

DATE: 1967 VENUE: ICI Fibres Limited, 68 Knightsbridge, London, S.W.1.

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Michael Edser VENUE: ICI Fibres Limited, 68 Knightsbridge, London, S.W.1.

NOTES: The event is described in **CDD/3/35 Notes: non-BBC projects** as “A presentation of menswear styles in bri-nylon, terylene and crimple designed and made up by students of The Fashion School of the Royal College of Art”, 6th April 1967.

The reels use mainly recycled sounds from RW productions (including Brian Hodgson *Doctor Who* sounds) and elsewhere.

RELATED ARCHIVE AUDIO: CDD/1/6/4 ICI Fashion Show

CDD/1/6/5 ICI Fashion Show

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

## **IEE 100**

EVENT FORMAL TITLE: IEE 100

DATE: 1971 VENUE: Royal Festival Hall, 19/05/1971

COMPOSER: Delia Derbyshire PRODUCER: James Redmond, (Engineering Directorate) VENUE: Royal Festival Hall, 19/05/1971

NOTES: Piece using morse code and archive recordings produced for an external RW engagement at the Institute of Electrical Engineers' 100th anniversary event.

RELATED ARCHIVE AUDIO: CDD/1/6/1 IE100

CDD/1/6/2 IEE 100 Vocoder

RELATED ARCHIVE DOCUMENTS: CDD/3/24 Notes: BBC RW

## **Light Music Festival Fanfare**

EVENT FORMAL TITLE: Light Music Festival Fanfare

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: T. Philpott

NOTES: External dept. (Light Music) RW commission. Correspondence in archive documents.

RELATED ARCHIVE DOCUMENTS: CDD/3/24 Notes: BBC RW

## **Poets in Prison**

EVENT FORMAL TITLE: Poets in Prison ALTERNATIVE TITLE: Poetry from Prisons

DATE: 1970 VENUE: City Temple Theatre, 06/07/1970.

COMPOSER: Delia Derbyshire PRODUCER: Edward Lucie-Smith VENUE: City Temple Theatre, 06/07/1970.

NOTES: Collaboration with poet and art critic Edward Lucie-Smith for the 1970 Festival of the City of London, given at the City Temple Theatre on 6 July 1970.

An envelope of the poems used is included in the written archive. Poets set to instrumental and electronic accompaniment by Derbyshire include Mary, Queen of Scots ('O Domine Deus! speravi in te...'), Richard Coeur de Lion and the psalmist ('By the waters of Babylon...').

Archive has two reels of masters, a safety copy, a makeup reel and an extensive bundle of written notes, typewritten copies of the poems and correspondence with Lucie-Smith.

RELATED ARCHIVE AUDIO: CDD/1/6/8 Poets in Prison 1

CDD/1/6/9 Poets in Prison 2

CDD/1/6/10 Poets in Prison

CDD/1/6/11 Poets in Prison

RELATED ARCHIVE DOCUMENTS: CDD/3/39 Notes: Poets in Prison

# Film

## Cecil-Wright Topping show film

FILM

DATE: ca. 1967

NOTES: Various UDP and Kaleidophon references on reels suggest sounds or music created for this film production company (or more specifically, sound for their show film).

They produced 6 films detailed in the BFI FTVDB, and the precise connection with UDP is unclear.

RELATED ARCHIVE AUDIO: CDD/1/3/1 Cecil Wright & Topping

## Circle of Light

FILM FORMAL TITLE: Circle of Light: The Photography of Pamela Bone

DATE: 1972

COMPOSER: Elsa Stansfield, Delia Derbyshire PRODUCER: Anthony M. Roland

NOTES: Collaboration with sound designer Elsa Stansfield to produce the soundtrack to this film of photographic stills. Nature soundscapes are contrasted with lampshade and other musical timbres provided by Derbyshire.

RELATED ARCHIVE AUDIO: CDD/1/3/3 Nature for Elsa

CDD/1/3/4 Nature for Elsa

CDD/1/3/2 Toulouse Lautrec

## The Cracksman

FILM FORMAL TITLE: The Cracksman

DATE: 1963

COMPOSER: Ron Goodwin PRODUCER: W. A. Whittaker

NOTES: A “safe unlocking” sound was created for this 1963 film by Peter Graham Scott, which was apparently not used in the final cut.

RELATED ARCHIVE DOCUMENTS: CDD/3/29 Notes

## Duffer

FILM FORMAL TITLE: Duffer

DATE: 1971

COMPOSER: Galt MacDermot, Delia Derbyshire PRODUCER: Joseph Despins

NOTES: A dark, cult film by BBC documentary editor Joseph (Chuck) Despins and William Dumaesq. The black & white film has an asynchronous soundtrack. Instrumental music by Galt MacDermot.

Critic and writer Stephen Thrower, in his booklet notes to the BFI Flipside release of this film, suggests that the electronic sounds were produced at the Radiophonic Workshop by Derbyshire. Producer Joseph Despin's notes for the same release agree that sound work was done in after hours visits to the Workshop, but Delia is not mentioned by name. Other than Thrower's assertion, no Archive documents, audio or interviews appear to confirm her involvement.

“While cutting the film I decided that I could, for the most part, use natural sound effects to achieve the results I wanted. However, there were certain night scenes where I felt the new synthesiser machine at



the BBC Radiophonic Workshop would be effective. Radiophonics supplied several effects, which I laid over the appropriate sequences; they worked extremely well.” (Despins, booklet notes to *Duffer/Moon Over The Alley*)

### **Een Van Die Dagen**

**FILM** FORMAL TITLE: Een Van Die Dagen ALTERNATIVE TITLE: [trans. “One of These Days”]

DATE: 1974

COMPOSER: Delia Derbyshire PRODUCER: Elsa Stansfield, Madelon Hooykaas

NOTES: Music created for a 30 minute 16mm film directed by Elsa Stansfield and Madelon Hooykaas.

“One of these days was made as an image impression of Marte Roling, an Amsterdam designer. Integrating the familiar occurrences of an ordinary day with the aural and visual stimuli of the city, the film captures the ambiance of her life. Commissioned by NOS.” (CCA Website)

### **The Legend of Hell House**

**FILM** FORMAL TITLE: The Legend of Hell House

DATE: 1973

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Albert Fennell, Norman T. Herman

NOTES: Detailed marked-up script and notes found in written archive, but no audio on any archive reels.

RELATED ARCHIVE DOCUMENTS: CDD/3/37 Notes: The Legend of Hell House

### **Lowell**

**FILM** FORMAL TITLE: Lowell

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: Caroline McCullough, director

NOTES: Music for short documentary film (20 minutes) by Caroline McCullough about poet and conscientious objector Robert Lowell.

RELATED ARCHIVE AUDIO: CDD/1/3/5 Lowell 1

CDD/1/3/6 Lowell 2

CDD/1/3/7 Lowell 3

CDD/1/9/6 Lowell

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Oedipus the King**

**FILM** FORMAL TITLE: Oedipus the King

DATE: 1967

COMPOSER: Jani Christou PRODUCER: Timothy Burrill, Michael Luke

NOTES: Described as a “collaboration with composer Jani Christou” in Kaleidophon publicity material. Christou (Ianni or Yannis Hristou are phonetic variants) scored the orchestral soundtrack to this film, starring Christopher Plummer as Oedipus, Orson Welles as Tiresias, and directed by Philip Saville.

### **Overbruggen**

**FILM** FORMAL TITLE: Overbruggen ALTERNATIVE TITLE: [trans. “About Bridges”]

DATE: 1975

COMPOSER: Delia Derbyshire PRODUCER: Elsa Stansfield, Madelon Hooykaas

NOTES: Derbyshire created music for a 22 minute film directed by Elsa Stansfield and written and directed by Madelon Hooykaas. A the second of two collaborations with Stansfield/Hooykaas (the first being *Een Van Die Dagen*).

“About Bridges shows the perception and the experience of bridges in three different ways: by the artist, the worker and the user. The film is presented as a cinematic equivalent to the experience of crossing a bridge. The film was conceived and shot in Amsterdam, a city of bridges, and follows three interwoven working themes.” (CCA Website) The English translation of the title perhaps does not fully convey the richness of the bridge-crossing metaphor.

### **Work is a Four Letter Word**

FILM FORMAL TITLE: Work is a Four Letter Word

DATE: 1967

COMPOSER: Guy Woolfenden, Delia Derbyshire PRODUCER: Peter Hall, director, Thomas Clyde, producer

NOTES: Peter Hall film with Cilla Black uses repurposed and modified electronic music by Derbyshire (from familiar earlier sources) and conventional music by Guy Woolfenden.

RELATED ARCHIVE AUDIO: CDD/1/3/8 Work Is A Four Letter Word [1]

CDD/1/3/9 Work Is A Four Letter Word 2

CDD/1/3/10 Work Is A Four Letter Word 3

CDD/1/3/11 Work Is A Four Letter Word

CDD/1/3/12 Work Is A Four Letter Word

CDD/1/5/7 Early Kaleidophon demo

CDD/1/3/13 Whole tone loops

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

CDD/3/1 Correspondence: Unit Delta Plus

### **Wrapping Event**

FILM FORMAL TITLE: The Wrapping Event

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: Yoko Ono

NOTES: Soundtrack for 20-minute Yoko Ono Productions film. No copies of the film with Derbyshire's soundtrack are available, and no Archive material makes reference to it.

## **LP**

### **BBC Radiophonic Music**

LP FORMAL TITLE: BBC Radiophonic Music

DATE: 1968

COMPOSER: Delia Derbyshire, John Baker, David Cain PRODUCER: R. Pelletier

NOTES: Initially released as an internal library music record (1968), subsequently commercially released (BBC REC25M, 1971), later reissued on CD (2002, 2008). Three 'golden age' Radiophonic Workshop composers are represented: David Cain, John Baker and Delia Derbyshire.

Derbyshire's tracks on the album, including Blue Veils and Golden Sands and The Delian Mode are variously represented in master and makeup form on the archive reels.

The Delian Mode is derived from the backing to *Inventions for radio: The Dreams* (1963).

Blue Veils and Golden Sands was originally used in the anthropology documentary *The World About Us: The Blue Veiled Men* (1968).

RELATED ARCHIVE AUDIO: CDD/1/9/12 BBC Radiophonic Music

- CDD/1/7/18 Delian Mode: makeup
- CDD/1/9/3 Lecture tape
- CDD/1/7/68 Pot au Feu/Way Out
- CDD/1/6/7 Look of the Week/Brighton Festival
- CDD/1/7/44 Heavy Sinuous B
- CDD/1/7/21 Lampshade synthesis
- CDD/1/1/13 Towards Tomorrow
- CDD/1/1/33 Blue Veils and Golden Sands
- CDD/1/1/34 Blue Veils and Golden Sands
- CDD/1/1/22 Egypt Programme 10
- CDD/1/2/18 The After Life backgrounds

### **ESL104 Electronic**

LP FORMAL TITLE: Electronic ALTERNATIVE TITLE: ESL 104 SERIES TITLE: Standard Music Library

DATE: 1969

COMPOSER: Delia Derbyshire, Brian Hodgson

NOTES: Library music record, still in print/distribution as of 2011, with several tracks using elements of earlier pieces (the *London Lemons* advert series, *On The Level*, *Work is a Four Letter Word*). Derbyshire and Hodgson are known under their pseudonyms, Li de la Russe and Nikki St. George.

RELATED ARCHIVE AUDIO: CDD/1/5/16 London Lemons

- CDD/1/7/67 Way Out
- CDD/1/4/24 On the Level

RELATED ARCHIVE DOCUMENTS: CDD/3/30 ESL 104 tracklisting notes

### **KPM 1104 Electrosonic**

LP FORMAL TITLE: Electrosonic ALTERNATIVE TITLE: KPM 1104 SERIES TITLE: KPM 1000 series

DATE: 1972

COMPOSER: Brian Hodgson, Delia Derbyshire, Don Harper

NOTES: Library music record

RELATED ARCHIVE AUDIO: CDD/1/5/12 Electrosonic

- CDD/1/5/14 Dramatic Sci Fi Cue
- CDD/1/5/15 Electrosonic
- CDD/1/5/11 Electrosonic
- CDD/1/5/13 QUEST-fast

### **Music of Africa**

LP FORMAL TITLE: Music of Africa

DATE: 1972

PRODUCER: Jack Alstrop

NOTES: BBC Enterprises LP.

### **Top Gear: John Peel's voice**

**LP** SERIES TITLE: Top Gear

DATE: 1969

COMPOSER: Brian Hodgson, Delia Derbyshire PRODUCER: J. Waiters

NOTES: Subtle treatments of John Peel's speaking voice over an electronic backdrop used as opening to an LP release for the radio programme of the same name.

RELATED ARCHIVE AUDIO: CDD/1/7/42 John Peel's Voice

RELATED ARCHIVE DOCUMENTS: CDD/3/12 Top Gear

### **White Noise: An Electric Storm**

**LP** FORMAL TITLE: An Electric Storm

DATE: 1968-1969

COMPOSER: Delia Derbyshire, Brian Hodgson, David Vorhaus PRODUCER: David Vorhaus, production co-ordinator

NOTES: Album produced in collaboration between Derbyshire, Brian Hodgson and David Vorhaus, as 'White Noise' and completed on consumer Revox tape recorders, a home-built stereo mixing console and during after-hours Radiophonic Workshop visits.

Only late-generation master tracks are found on the archive reels, but there is extensive documentation on the production of the album and some musical sketches and notes, in addition to several clippings of album reviews.

RELATED ARCHIVE AUDIO: CDD/1/9/13 White Noise

RELATED ARCHIVE DOCUMENTS: CDD/3/54 Time Out in London, 1969

CDD/3/53 White Noise review

CDD/3/33 Sketches/correspondence

CDD/3/34 Notes: Kaleidophon / White Noise

CDD/3/25 Notes: Listening and Writing: Orpheus

## **Radio**

### **The African Xylophone**

**RADIO** FORMAL TITLE: The Xylophone: I. Africa and Indonesia SERIES TITLE: The Xylophone

DATE: 1966 TX: Third Programme, 13/04/1967, 14/04/1967

COMPOSER: Delia Derbyshire PRODUCER: Douglas Cleverdon

NOTES: Two radio talks presented by musicologist and missionary Arthur Morris Jones. The RW catalogue lists a radiophonic contribution by Derbyshire.

The Cleverdon MS collection at the University of Delaware lists the following Third Programme radio scripts: — F138 1967/04/13 Jones, Revd. Dr. A.M. The Xylophone. I. Africa and Indonesia. Illustrated by field recordings. — F139 1967/04/14 Jones, Revd. Dr. A.M. The Xylophone. II. Other Musical Evidence. Illustrated by field recordings.

### **The Anger of Achilles**

**RADIO** FORMAL TITLE: The Anger of Achilles

DATE: 1964-65 TX: Third Programme 17/05/1964

COMPOSER: Roberto Gerhard, Delia Derbyshire PRODUCER: Raymond Raikes

NOTES: Derbyshire created radiophonic sound to be incorporated into orchestral cues by Roberto Gerhard for Robert Graves' radio adaptation of The Iliad. The production won the 1965 Prix Italia.

### **Arabic Science and Industry**

**RADIO** SERIES TITLE: Arabic Science and Industry

DATE: 1962

COMPOSER: Delia Derbyshire PRODUCER: [Mrs] Ingham

NOTES: Signature tune produced for the Arabic Service's Science and Industry programme. Detailed notes on the realisation are in folder **CDD/3/28 Notes (early 1960s)**.

RELATED ARCHIVE DOCUMENTS: CDD/3/28 Notes (early 1960s)

### **Art and Design: Buckminster Fuller**

**RADIO** FORMAL TITLE: Structure: Buckminster Fuller SERIES TITLE: Art and Design

DATE: 1970 TX: 26/11/1971

COMPOSER: Delia Derbyshire PRODUCER: Joan Griffiths

NOTES: A Schools Radiovision programme.

### **Art and Design: Cubism**

**RADIO** FORMAL TITLE: Cubism SERIES TITLE: Art and Design

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Richard Wortley

NOTES: Music and sound composed for a schools radio programme about Cubism, presented and produced by Edward Lucie-Smith. Music includes the song Under the Pont Mirabeau, with words by Apollinaire set to electronic music by Derbyshire and sung by John Whitman. There are further electronic sounds, including short metallic strikes which punctuate the commentary (and apparently act as a cue for the teacher to change the projection slide!) Most of the programme is included on the reel **CDD/1/2/1 Cubism TX**, and Paddy Kingsland refers to the programme and the song in a 1997 letter (**CDD/3/9 Correspondence 1990s–2001**).

The series Art and Design was a 'radiovision' format schools programme for which teachers were encouraged to tape-record the audio from the radio broadcast and use it in the classroom alongside sets of projection slides available by mail order. The concept is explained in **CDD/3/42 Art and Design: Paolozzi**, the printed notes accompanying the slides for *Art and Design: Paolozzi*.

RELATED ARCHIVE AUDIO: CDD/1/2/2 Cubism song

CDD/1/2/1 Cubism TX

CDD/1/2/3 Treated electric guitar

RELATED ARCHIVE DOCUMENTS: CDD/3/9 Correspondence 1990s–2001

CDD/3/20 Scores/sketches

### **Art and Design: Paolozzi**

**RADIO** FORMAL TITLE: Paolozzi SERIES TITLE: Art and Design

DATE: 1971 TX: BBC Radio 08/10/1971, 2.20-2.40pm

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Joan Griffiths, Frank Whitford

NOTES: "This glimpse of some of the work of Eduardo Paolozzi should give an idea of how involved with our modern technological world an artist can be. He incorporates machine parts in his metal sculptures, and was one of the first to use commercial printing methods for fine art prints. He has always been an

avid collector of objects and images and the illustrated lecture which he gave from his huge personal archive (including, for instance, science-fiction magazine covers, advertisements, mechanical toys, children's painting books) at the Institute of Contemporary Arts in the early fifties was a formative influence on the beginning of Pop Art. An exhibition of his work is to be held at the Tate Gallery, 22 September to 31 October 1971." (BBC Radiovision booklet description, **CDD/3/42 Art and Design: Paolozzi**)

Written and presented by Frank Whitford. Music credited to Derbyshire in the programme book; the RW catalogue also credits Brian Hodgson.

The series Art and Design was a 'radiovision' format schools programme for which teachers were encouraged to tape-record the audio from the radio broadcast and use it in the classroom alongside sets of projection slides available by mail order. The concept is explained in **CDD/3/42 Art and Design: Paolozzi**, the printed notes accompanying the programme.

RELATED ARCHIVE DOCUMENTS: CDD/3/42 Art and Design: Paolozzi  
CDD/3/24 Notes: BBC RW

### **Autocrats**

**RADIO** FORMAL TITLE: Autocrats

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: M. Rolfe

NOTES: Schools radio programme (Features, Art & Education dept. RW commission).

### **Bob Cobbing: ABC in Sound**

**RADIO** FORMAL TITLE: ABC in Sound ALTERNATIVE TITLE: Alphabet Poetry

DATE: 1965 TX: Third Programme, 07/01/1966, 10.25pm

COMPOSER: Bob Cobbing, Delia Derbyshire PRODUCER: George MacBeth

NOTES: A RW realisation of Bob Cobbing's 1964 concrete poetry work ABC in Sound, with the voices of Bob Cobbing, Paula Claire, and Michael Chant. Basic radiophonic treatments appear to have been editing work and application of reverb.

"Since the success of Ernst Jandl's reading at the Albert Hall last June [1964] considerable interest has been aroused in attempts to develop an art of pure sound. Bob Cobbing's word combinations form an alphabet of effects whose impact has been varied and underlined in tonight's programme by the use of radiophonic techniques including speeding up and slowing down, multiple recording, echo, and feed-back." (Radio Times, December 30, 1965)

A clip of the piece (letters d - p - t) can be heard on UbuWeb.

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s

### **Christian Focus: Genesis**

**RADIO** FORMAL TITLE: Genesis SERIES TITLE: Christian Focus

DATE: 1971 TX: Series ran 1966-1974

COMPOSER: Delia Derbyshire PRODUCER: G. Curtis

NOTES: A RW contribution to one programme in the Schools Radio series.

### **Chronik des Tages**

**RADIO** ALTERNATIVE TITLE: [tr. "The Daily Chronicle"] SERIES TITLE: Chronik des Tages

DATE: 1965 TX: Bayerischer Rundfunk 09/02/66

COMPOSER: Delia Derbyshire PRODUCER: Hans Joachim, E. Larsen

NOTES: A rare external RW engagement, with Derbyshire providing an electronic version of Munich Radio's "The Daily Chronicle". The new version was first broadcast on 9 February 1966, with a spoken announcement and explanation by the producer, transcribed and translated in BBC WAC R97/9/1.

The document archive includes a copy of the same announcement in addition to a letter of thanks from Hans Joachim.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Cunard in the Desert**

**RADIO** FORMAL TITLE: Cunard in the Desert

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: Fred Willetts

NOTES: Correspondence from Fred Willetts indicates that Derbyshire was asked to treat Bennett Maxwell's "Cunard in the Desert" radiophonically. No audio or documentation exists for the project, and it is not listed in the RW Catalogue.

RELATED ARCHIVE DOCUMENTS: CDD/3/5 Letter, 1967

### **The Cyprian Queen**

**RADIO** FORMAL TITLE: The Cyprian Queen ALTERNATIVE TITLE: The Singing Bird [handwritten annotation in BBC WAC copy of RW Catalogue]

DATE: 1964

COMPOSER: Delia Derbyshire PRODUCER: Michael Bakewell

NOTES: Radio play produced by Michael Bakewell.

A brief excerpt was included in the programme *Wee Have Also Sound Houses*, in addition to a few words by Derbyshire and Bakewell (39'22").

### **Discovery: The Survival of the Fittest**

**RADIO** FORMAL TITLE: The Survival of the Fittest SERIES TITLE: Discovery

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Arthur Vialls

NOTES: Schools radio RW commission.

### **Drama Workshop: Noah**

**RADIO** FORMAL TITLE: Noah ALTERNATIVE TITLE: Dance from "Noah" SERIES TITLE: Drama Workshop

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: Dickon Reed

NOTES: Dance from "Noah" produced by Derbyshire; no other details about this schools radio programme are known. Subsequently released on EMS Flexidisc *EMS FLEXI 1*.

The Drama Workshop radio series included Ronald Duncan's *The Seasons* (also produced by Dickon Reed), for which David Cain created the radiophonic music.

RELATED ARCHIVE AUDIO: CDD/1/2/6 Dance from "Noah"

CDD/1/2/4 Dance from "Noah"

CDD/1/2/5 Dance from "Noah"

CDD/1/2/7 Raven & Dove/Noah  
CDD/1/7/66 Cilla/Mouse on Moon  
CDD/1/7/80 Various Delia  
CDD/1/2/2 Cubism song

### **Ernst Jandl: Radiophonic Texts**

**RADIO** FORMAL TITLE: Ernst Jandl ALTERNATIVE TITLE: 13 Radiophone Texte

DATE: 1966 TX: Third Programme, 13/12/1966

COMPOSER: Ernst Jandl, Delia Derbyshire, Dick Mills PRODUCER: George MacBeth

NOTES: Delia Derbyshire and Dick Mills collaborated with Austrian poet Ernst Jandl (1925–2000) in the realisation of 13 of his “radiophonic texts”. George MacBeth produced the programme, assembled at the RW between 11-16 July 1966 and broadcast that December. The treatments comprise straightforward layerings and repitchings of Jandl’s voice in the manner of concrete poetry.

A marginal note by Delia (**CDD/3/10 Documents ex Mark Ayres collection**) reads: “He [Jandl] didn’t give a bouquet to Dick”.

The programme was released on cassette by West German label S Press Tonbandverlag in 1977. There was a CD pressing in 2002.

### **Finnish Science and Technology**

**RADIO** SERIES TITLE: Finnish Science and Technology

DATE: 1965

COMPOSER: Delia Derbyshire PRODUCER: H. E. Arni

NOTES: A series ident for an external RW engagement, produced by Derbyshire.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Finnish Section: Oranges and Lemons**

**RADIO** FORMAL TITLE: Oranges and Lemons

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: S. Ahonen

NOTES: A catalogue entry lists “Oranges and Lemons”, produced by the RW, for “Finnish Section - Ext.”

A marginal note in the BBC WAC copy of the RW Catalogue suggests that this was a direct copy of TRW 6160, Information Please (contained on **CDD/1/9/7 Information Please**).

### **The Fire Raisers**

**RADIO** FORMAL TITLE: The Fire Raisers

DATE: 1965

COMPOSER: Delia Derbyshire PRODUCER: James Vowden, aka M. Vowden

NOTES: A Third Programme “World Theatre” production of Max Frisch’s 1953 radio play.

### **Fourteen Days**

**RADIO** FORMAL TITLE: Fourteen Days

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: D. Hearle

NOTES: A Belfast radio RW commission.



## Francis Younghusband in Tibet

**RADIO** FORMAL TITLE: Francis Younghusband [in Tibet] ALTERNATIVE TITLE: Francis Younghusband [RW Catalogue]

DATE: 1963

COMPOSER: Delia Derbyshire PRODUCER: David Lyttle

NOTES: Radio feature about explorer Francis Younghusband. Archive notes **CDD/3/28 Notes (early 1960s)** have reference to “F. Y. in T.”

RELATED ARCHIVE DOCUMENTS: CDD/3/28 Notes (early 1960s)

## Gravel

**RADIO** FORMAL TITLE: Gravel

DATE: 1964

COMPOSER: Delia Derbyshire, John Harris PRODUCER: Michael Bakewell

NOTES: An experimental radio play by Angela Radaway, produced by Michael Bakewell. Derbyshire’s electronic score was created from the “interpretation” of ECG graphs.

An 8-minute extract was played at the 1964 Congress for Experimental Music in Berlin, in addition to an 8-minute extract of *Inventions for radio: The Dreams* (BBC WAC R97/9/1). A German-language version of the play was produced by J. Best and John Harris in 1969 (TRW 6667).

RELATED ARCHIVE AUDIO: CDD/1/2/8 Angela’s Ballet

## Home This Afternoon

**RADIO** SERIES TITLE: Home This Afternoon

DATE: 1966 TX: Home Service

COMPOSER: Delia Derbyshire PRODUCER: Rosemary Hart

NOTES: An unspecified radiophonic contribution to this Home Service radio programme is listed in the RW catalogue.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

## Inventions for radio: Amor Dei

**RADIO** FORMAL TITLE: Amor Dei SERIES TITLE: Inventions for radio

DATE: 1964 TX: BBC Third Programme 16/11/1964, 8pm

BBC Third Programme 05/12/1964

COMPOSER: Delia Derbyshire PRODUCER: David Thomson, Barry Bermange

NOTES: Second of four collaborations between Derbyshire and playwright Barry Bermange.

“...Bermange said that he himself thought of Amor Dei as ‘rather in the manner of a Renaissance painting with the believers in God in the foreground or centre and half-hidden disbelievers looking out from shadowy places round the edges of the painting.’ “He has made this programme in four sections. In the first you will hear several thoughtful voices groping towards God, felling their way into something undefined. In the second, some more assured voices cite concrete images; a defined notion of God begins to emerge. The third is a contest between those who love God and those who cannot believe in Him. The assured and confident voices in the last section are inspired by absolute faith. “The radiophonic music has the essence of religious music but has been intentionally made abstract because the author and composer hope that people will not consciously listen to it, but may absorb its moods.” (David Thomson, Radio Times clipping)

An excerpt, underscoring Derbyshire talking about the visually-conceived gothic altarpiece, was included in *Wee Have Also Sound Houses* (38'45").

RELATED ARCHIVE AUDIO: CDD/1/2/9 Amor Dei

CDD/1/2/10 Amor Dei/The Dreams  
CDD/1/9/15 New Comment: Barry Bermange interview  
CDD/1/2/15 Amor Dei: makeup  
CDD/1/9/3 Lecture tape  
CDD/1/2/12 Amor Dei  
CDD/1/2/17 Angels  
CDD/1/2/13 Amor Dei/The Dreams backgrounds  
CDD/1/2/16 Heavenly Choir  
CDD/1/4/10 Macbeth for Stratford

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

CDD/3/52 Clippings, early 1960s  
CDD/3/36 Notes: Unit Delta Plus  
CDD/3/26 Sketches: Amor Dei

### **Inventions for radio: The After Life**

**RADIO** FORMAL TITLE: The After Life ALTERNATIVE TITLE: The Afterlife SERIES TITLE: Inventions for radio

DATE: 1964 TX: Third Programme, 01/04/1965, 9.20pm

COMPOSER: Delia Derbyshire PRODUCER: David Thomson, Barry Bermange

NOTES: Third of four collaborations between Derbyshire and playwright Barry Bermange. A master copy is absent from Derbyshire archive, although some reels contain makeup materials for two movements.

A trailer for the programme was also produced with RW involvement (TRW 6284).

Whilst *The Dreams* used solely electronic sounds and *Amor Dei* solely recorded source material, the backing track to *The After Life* exploits the ambiguity of the use of both.

RELATED ARCHIVE AUDIO: CDD/1/9/3 Lecture tape

CDD/1/9/1 Delia demo reel  
CDD/1/2/18 The After Life backgrounds

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Inventions for radio: The Dreams**

**RADIO** FORMAL TITLE: The Dreams ALTERNATIVE TITLE: Mid-Century Attitudes: Dreaming SERIES TITLE: Inventions for radio

DATE: 1963 TX: Third Programme 05/01/1964 7.15pm, repeated 15/01/1964 8pm

COMPOSER: Delia Derbyshire PRODUCER: David Thomson, Barry Bermange

NOTES: The first of four collaborations between Derbyshire and playwright Barry Bermange. Recordings of people speaking about their dreams are edited and arranged against a setting of Derbyshire's electronic music.

An 8-minute extract was played at the 1964 Congress for Experimental Music in Berlin, in addition to an 8-minute extract of *Gravel*. (BBC WaC R97/9/1)

A master copy of the programme is divided across two reels (**CDD/1/2/10 Amor Dei/The Dreams** and **CDD/1/2/11 The Dreams**). Other reels in the archive contain the electronic backings in isolation or material further derived from these and used in other projects: *The Delian Mode* (on *BBC Radiophonic Music*) is the most prominent example. There are some working notes in **CDD/3/29 Notes**.

RELATED ARCHIVE AUDIO: CDD/1/2/10 Amor Dei/The Dreams  
CDD/1/2/11 The Dreams  
CDD/1/9/15 New Comment: Barry Bermange interview  
CDD/1/2/14 Good Sinister Bg  
CDD/1/7/19 Big Bell  
CDD/1/4/4 The Cloud 1  
CDD/1/2/13 Amor Dei/The Dreams backgrounds

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s  
CDD/3/6 Correspondence, late 1960s  
CDD/3/29 Notes

### **Inventions for radio: The Evenings of Certain Lives**

**RADIO** FORMAL TITLE: The Evenings of Certain Lives SERIES TITLE: Inventions for radio  
DATE: 1965 TX: BBC Third Programme 15/09/1965, 8.45pm  
BBC Third Programme 03/10/1965

COMPOSER: Delia Derbyshire PRODUCER: Tom Crowe, Hallam Tennyson, Barry Bermange  
NOTES: Fourth of four collaborations between Derbyshire and playwright Barry Bermange.

No listening copies outside BBC Sound Archive. Two minute excerpt on **CDD/1/9/10 The Radio Feature / Afternoon Shift**, in the context of a brief discussion of Bermange's radio works. The latter part of Derbyshire's radiophonic backing during this clip is similar to the "cello II" material of *Inventions for radio: The After Life*.

RELATED ARCHIVE AUDIO: CDD/1/9/10 The Radio Feature / Afternoon Shift  
CDD/1/7/2 DD Material 2

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s

### **Joan Elliott Calls**

**RADIO** FORMAL TITLE: Joan Elliott Calls SERIES TITLE: Women's Programme  
DATE: 1968  
COMPOSER: Delia Derbyshire PRODUCER: Philip Sidey

NOTES: A local radio RW commission.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Listening and Writing: Orpheus**

**RADIO** FORMAL TITLE: Orpheus SERIES TITLE: Listening and Writing  
DATE: 1970/1971 TX: BBC Radio 4 (Schools) 29/01/1971, 11.20-11.40am  
COMPOSER: Delia Derbyshire, Alan Parker PRODUCER: Dickon Reed

NOTES: BBC Schools production of short radio play by Ted Hughes. Hughes's radio script calls for "electronic and futuristic music" to follow the death of Eurydice. Non-radiophonic guitar music recorded by Alan Parker.

Ariel (21/01/1972) states that the programme won "the Minister of Education prize in last year's Japan Prize contest".

Marked-up script, letter from producer and typewritten note by Hughes in **CDD/3/25 Notes: Listening and Writing: Orpheus**. Audio copy, transferred from RW master by Paddy Kingsland, on cassette **CDD/1/9/11 Cubism / Play for Today / Orpheus**.

RELATED ARCHIVE AUDIO: CDD/1/9/11 Cubism / Play for Today / Orpheus

RELATED ARCHIVE DOCUMENTS: CDD/3/25 Notes: Listening and Writing: Orpheus

### **Living Language: Here I Discovered Water**

**RADIO** FORMAL TITLE: Here I Discovered Water SERIES TITLE: Living Language

DATE: 1971 TX: Radio 4

COMPOSER: Delia Derbyshire PRODUCER: Joan Griffiths

NOTES: Radio 4 Schools programme.

### **The Man Who Collected Sounds**

**RADIO** FORMAL TITLE: The Man Who Collected Sounds

DATE: 1966 TX: Third Programme, 13/03/1966, 8.55pm

COMPOSER: George Newson, Delia Derbyshire PRODUCER: Douglas Cleverdon

NOTES: Play by Leonard Smith, produced for radio by Douglas Cleverdon. Derbyshire noted that she contributed “additional musical effects” to the production. Music was by George Newson. The young man (a singing role) was played by Denis Quilley, Avalon (soprano) by Dorothy Dorow.

“Driving across a Californian desert, a young man encounters a millionaire who stores in his ranch recorded sounds of every king — even the sounds of Perfect Love and Good Government. He hears the singing voice of his millionaire’s lost daughter, Avalon, and goes in search of her.” (Cleverdon, Radio Times)

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s

### **Mary Rose**

**RADIO** FORMAL TITLE: Mary Rose

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: J. Powell

NOTES: Radiophonic sound for an unidentified drama production. A marginal note in the BBC WAC copy of the RW Catalogue indicated that the programme was cancelled, although Derbyshire’s work was completed.

[There is a play of this name by J. M. Barrie.]

### **Monday Play: The Bagman**

**RADIO** FORMAL TITLE: The Bagman, or, The Impromptu of Muswell Hill SERIES TITLE: The Monday Play

DATE: 1970 TX: Radio 3 1970 rep. Radio 4 1975, 31/01/1977

COMPOSER: Delia Derbyshire, Malcolm Clarke PRODUCER: Martin Esslin

NOTES: Derbyshire created a number of radiophonic music cues for this radio play by John Arden, which was nominated for the Prix Italia. It reflects some of the typical ‘Delian’ tropes: the character is dreaming, several episodes are metaphysical fantasies, and the plot is broadly that of a traditional morality play.

No audio on archive reels, but there is correspondence in relation to the Italia nomination in **CDD/3/6 Correspondence, late 1960s**.

The track “Phantoms of darkness” on *Out Of This World* is from this production.

RELATED ARCHIVE DOCUMENTS: CDD/3/6 Correspondence, late 1960s

### **Monday Play: The Investigation**

**RADIO** FORMAL TITLE: The Investigation ALTERNATIVE TITLE: [tr. Die Ermittlung] SERIES TITLE: Monday Play

DATE: 1965 TX: Third Programme 11/09/1966

COMPOSER: Delia Derbyshire PRODUCER: Hallam Tennyson

NOTES: Radiophonic sound was created for this English-language version of Peter Weiss's "Die Ermittlung", a dramatic reconstruction of the Auschwitz trials held in Frankfurt, 1963-65.

### **Monday Play: Travelling in Winter**

**RADIO** FORMAL TITLE: Travelling in Winter SERIES TITLE: Monday Play

DATE: 1971 TX: Radio 3 03/17/1971

COMPOSER: David Cain, Delia Derbyshire PRODUCER: John Tydeman

NOTES: Radio play, set in the middle ages, by Jean Morris. Cast: Sheila Grant, Betty Bascombe, Kate Binchy, Rolf Lefevre, Peter Pratt, John Hollis, David Valor, Sean Barratt, Edward Kelsey, Anthony Higginson, Olwyn Griffiths, Jo Manning Wilson (Diversity).

Music composed by David Cain and realised by Derbyshire; lute played by Julian Byzantine.

The track "Dreaming" on *Out Of This World* is from this production.

RELATED ARCHIVE DOCUMENTS: CDD/3/7 Letter: Out of This World

### **New Worlds interview**

**RADIO** FORMAL TITLE: New Worlds

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: M. Bright

NOTES: Radio 4 talk.

### **Pitch Perception**

**RADIO** ALTERNATIVE TITLE: Pitch Perception (Expl.)

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: L. Slater

NOTES: Music Dept. RW commission.

### **The Pool**

**RADIO** FORMAL TITLE: The Pool

DATE: ca. 1965

COMPOSER: Delia Derbyshire PRODUCER: Bennett Maxwell

NOTES: Unidentified production with RW contribution.

### **The Pop Scene: Soft Machine**

**RADIO** SERIES TITLE: The Pop Scene

DATE: 1970

COMPOSER: Delia Derbyshire, Paddy Kingsland, Soft Machine PRODUCER: D. Epps

NOTES: Two Radio 3 'Study Session' programmes featuring Soft Machine were produced in collaboration with the RW.

Derbyshire's marginalia in the RW Catalogue (**CDD/3/10 Documents ex Mark Ayres collection**) adds

Paddy Kingsland's name to this programme.

RELATED ARCHIVE DOCUMENTS: CDD/3/6 Correspondence, late 1960s

### **Radio 3: interval signal**

**RADIO** ALTERNATIVE TITLE: Radio 3 Interval Signal

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: H. Newby

### **Radio Brighton train ident**

**RADIO** FORMAL TITLE: Radio Brighton Train Idents

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: Bob Gunnell

NOTES: Unused signature tunes for Radio Brighton. Demo versions made (DD140) but not used.

RELATED ARCHIVE AUDIO: CDD/1/2/19 Radio Brighton train idents

### **Radio Brighton: Trend**

**RADIO** ALTERNATIVE TITLE: 'Trend' Sig. Tune SERIES TITLE: Trend

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: T. Sellwood

NOTES: A local radio insert signature tune.

### **Radio Leeds: Anti Smoking Campaign**

**RADIO** FORMAL TITLE: Anti Smoking Campaign

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: P. Hayton

NOTES: Local radio RW commission.

### **Radio Leeds: Car Feature**

**RADIO** FORMAL TITLE: Car Feature

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Philip Sidey

NOTES: A local radio RW commission.

### **Radio Leeds: Daily Pop**

**RADIO** FORMAL TITLE: Daily Pop

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Philip Sidey

NOTES: A local radio RW commission.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Radio Leicester ident**

**RADIO** FORMAL TITLE: Radio Leicester

DATE: 1967 TX: Radio Leicester launch 08/11/1967, 12:45.

COMPOSER: Delia Derbyshire PRODUCER: David Challis

NOTES: Derbyshire created the first of numerous Radiophonic Workshop local radio idents in 1967, for the launch (8 November) of Radio Leicester.

The ident was an arrangement of the Posthorn Gallop, using the word LEICESTER spelt in Morse code. No such work can be found on the Archive reels or on any of the commercial RW releases.

### **Radio Leicester: In Perspective**

**RADIO** SERIES TITLE: In Perspective

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: David Challis

NOTES: A programme ident for BBC Radio Leicester.

### **Radio Merseyside: Electronic Music**

**RADIO** FORMAL TITLE: Electronic Music

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Miss Boughey

NOTES: Entry in the RW catalogue suggests a local radio feature on electronic music.

### **Radio Merseyside: Football Links**

**RADIO** FORMAL TITLE: Football Links

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: T. Harrison

NOTES: RW local radio commission.

### **Radio Newsreel: signature tune**

**RADIO** SERIES TITLE: Radio Newsreel

DATE: 1962

COMPOSER: Delia Derbyshire PRODUCER: Harry Brown

NOTES: Sketches, working notes and correspondence (July 1962) for this signature tune in **CDD/3/20 Scores/sketches** and **CDD/3/28 Notes (early 1960s)**.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

CDD/3/28 Notes (early 1960s)

CDD/3/29 Notes

### **Radio Solent ident**

**RADIO** FORMAL TITLE: Radio Solent

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: David Challis

NOTES: Local Radio ident (possible more than one) for Radio Solent, based on the first four notes of the hymn "O God our help in ages past".

Working sketches in **CDD/3/20 Scores/sketches**, and the completed ident on reel **CDD/1/2/2 Cubism song**. The ident is also on EMS demonstration record *EMS FLEXI 1*.

An off-air recording of the station's launch (31/12/70) can be heard on

RELATED ARCHIVE AUDIO: CDD/1/2/2 Cubism song

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Radio Vision: Christianity**

**RADIO** FORMAL TITLE: Christianity SERIES TITLE: Radio Vision

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: David Lyttle

NOTES: A Radio Vision format Schools programme.

### **Saturday Evening Prayers**

**RADIO** SERIES TITLE: Saturday Evening Prayers

DATE: 1971 TX: Radio 4

COMPOSER: Delia Derbyshire PRODUCER: P. Armstrong

NOTES: Religious Broadcasting dept. RW commission.

### **Science and Health**

**RADIO** FORMAL TITLE: Science and Health

DATE: 1964

COMPOSER: Delia Derbyshire PRODUCER: [Mrs] Kilham Roberts

NOTES: There is one reel of music signature/cue identical to the *Radiophonic Workshop 21* version. On the LP, it is cheekily subtitled "Mike's Choice" in reference to the producer's rejection of it.

RELATED ARCHIVE AUDIO: CDD/1/2/20 Science and Health

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **The Shadow of the Pharaoh**

**RADIO** SERIES TITLE: The Shadow of the Pharaoh

DATE: 1972 TX: BBC R4 30/09/1972

COMPOSER: Delia Derbyshire PRODUCER: Graham Gault

NOTES: 6-part children's radio drama serial written by Victor Pemberton, broadcast as part of The Fourth Dimension (prod. Graham Gault). 30 minute episodes.

"Co-written with David Spenser. A six episode adventure thriller serial set in ancient Egypt for the childrens' programme series, FOURTH DIMENSION, telling of the attempt to assassinate a future young Pharaoh." (Victor Pemberton)

Cast: Sean Barrett, David Valla, John Bentley, Sheila Grant, Betty Baskomb, John Westbrook, John Ruddock, Martin Friend, William Eedle, Katherine Parr (Diversity)

### **Sisters**

**RADIO** FORMAL TITLE: Sisters

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: S. Conn

NOTES: An unidentified Radio 4 drama production (Glasgow).



### **Springboard: Daedalus**

**RADIO** FORMAL TITLE: Daedalus SERIES TITLE: Springboard  
DATE: 1969 TX: BBC Radio 4  
PRODUCER: Jenyth Worsley

NOTES: Schools Radio programme, produced by ex-RW composer Jenyth Worsley.

Archive has one long reel of (apparent) masters, and there are excerpts on **CDD/1/7/78 Ideas for art series**.

RELATED ARCHIVE AUDIO: CDD/1/2/21 Daedalus  
CDD/1/7/78 Ideas for art series  
CDD/1/7/24 Rising notes

### **Talk Out**

**RADIO** SERIES TITLE: Talk Out  
DATE: 1964  
COMPOSER: Delia Derbyshire PRODUCER: H. Barclay

### **The Tower**

**RADIO** FORMAL TITLE: The Tower  
DATE: 1964  
COMPOSER: Delia Derbyshire, John Harrison PRODUCER: Martin Esslin

NOTES: Radio play (original in German as Der Turm) by Peter Weiss, in a production by Martin Esslin, who regarded the radiophonic contributions to the programme by Derbyshire and John Harrison very highly.

The archive has a memo from Esslin re. credits for Radiophonic Workshop contributors (**CDD/3/29 Notes**); there is also a Radio Times clipping written by Esslin (**CDD/3/52 Clippings, early 1960s**). No programme audio in archive.

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s  
CDD/3/29 Notes

### **Trade Mark Britain**

**RADIO** SERIES TITLE: Trade Mark Britain  
DATE: 1967  
COMPOSER: Delia Derbyshire PRODUCER: L. Spicer

NOTES: An external RW commitment.

### **A Year I Remember – 1939**

**RADIO**  
DATE: 1966 TX: Third Programme  
COMPOSER: Delia Derbyshire PRODUCER: Douglas Cleverdon

NOTES: Third Programme production of Francis Watson's "A Year I Remember – 1939".

### **Your Senses**

**RADIO** FORMAL TITLE: Your Senses  
DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Arthur Vialls

NOTES: Schools radio programme.

## Youthbenders

RADIO FORMAL TITLE: Youthbenders

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: C. Halski

NOTES: Marginal notes in the BBC WAC copy of the RW Catalogue suggest that this was an adaptation of a Polish work, and the RW input was a copy of TRW 1013 band 1.

## Stage

### Back to Methuselah

STAGE FORMAL TITLE: Back to Methuselah ALTERNATIVE TITLE: Methuselah

DATE: 1969 VENUE: The Old Vic. Serialised as Part One (opening night 22/07/1969), Part Two (29/07/1969); A Shorter Back to Methuselah opened 12/05/1970.

COMPOSER: Marc Wilkinson, Brian Hodgson PRODUCER: Clifford Williams, Donald MacKechnie, directors VENUE: The Old Vic. Serialised as Part One (opening night 22/07/1969), Part Two (29/07/1969); A Shorter Back to Methuselah opened 12/05/1970.

NOTES: 1969 National Theatre production of George Bernard Shaw play directed by Clifford Williams and Donald MacKechnie. Sound design by Marc Wilkinson (or Mark Wilkinson) completed at Kaleidophon with further material produced by Brian Hodgson.

Archive contains three reels of master material, with consistently misspelt ("Methusaleh") labels.

RELATED ARCHIVE AUDIO: CDD/1/4/1 Methuselah 1

CDD/1/4/2 Methuselah 2

CDD/1/4/3 Methuselah 3

### The Business of Good Government

STAGE FORMAL TITLE: The Business of Good Government ALTERNATIVE TITLE: A Christmas Play

DATE: 1965 VENUE: Parish Church of St Francis of Assisi, West Wickham, Kent, 16-18/12/1965.

COMPOSER: Delia Derbyshire PRODUCER: Ian Cotterell VENUE: Parish Church of St Francis of Assisi, West Wickham, Kent, 16-18/12/1965.

NOTES: John Arden play with 'Soundscore composed by Delia Darbishire [sic] of Unit Delta Plus' performed by group Theatre 62. Correspondence with Ian Cotterell in the archive documents.

### The Cloud

STAGE FORMAL TITLE: The Cloud

DATE: 1964 VENUE: Hampstead Theatre, Swiss Cottage: 23/01/64 to 15/02/64.

COMPOSER: Delia Derbyshire PRODUCER: Barry Bermange VENUE: Hampstead Theatre, Swiss Cottage: 23/01/64 to 15/02/64.

NOTES: Stage work by Barry Bermange, including electronic sound by Derbyshire, some of which was repurposed from *Inventions for radio: The Dreams* and *Inventions for radio: The After Life*. Produced in London in 1964.

"A tenuous, Beckettish piece about a group of people in a mysterious deserted tower, menaced by a

mysterious cloud which gradually gets closer and closer.” Taylor (1969)

RELATED ARCHIVE AUDIO: CDD/1/4/4 The Cloud 1

CDD/1/4/5 The Cloud 2/Searching

### **Hamlet (film version)**

STAGE FORMAL TITLE: Hamlet

DATE: 1969

COMPOSER: Delia Derbyshire, Brian Hodgson, Patrick Gowers PRODUCER: Tony Richardson, Neil Hartley

NOTES: Tony Richardson’s film production of Hamlet, with Nicol Williamson (Hamlet), Anthony Hopkins (Claudius) and Marianne Faithfull (Ophelia). The film version is an adaptation of the Chalk Farm Roundhouse staging for which Derbyshire and Brian Hodgson created the special sound.

There are cues intended for the film version not found on the stage version master reels (see **CDD/1/3/14 Hamlet** and **CDD/1/3/15 Hamlet**), but not all are used; the Derbyshire-Hodgson contributions to the film version are mainly heard in Act I, Scene V (treated speech of Williamson playing the ghost of Hamlet’s father). Instrumental music cues for the film (not on archive reels) were by Patrick Gowers.

RELATED ARCHIVE AUDIO: CDD/1/3/14 Hamlet

CDD/1/3/15 Hamlet

### **Hamlet (stage version)**

STAGE FORMAL TITLE: Hamlet

DATE: 1968-1969 VENUE: Chalk Farm Roundhouse

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Tony Richardson VENUE: Chalk Farm Roundhouse

NOTES: Sounds for Tony Richardson’s Chalk Farm Roundhouse production were created by Derbyshire and Brian Hodgson. The sound associated with the ghost of Hamlet’s father and the ghost’s speech from Act I, Scene V were incorporated in the derivative *Hamlet (film version)* (1969), filmed at the Roundhouse.

A safety copy of the master reels, as played, is **CDD/1/4/6 Hamlet**; there are several further reels of makeup.

RELATED ARCHIVE AUDIO: CDD/1/4/6 Hamlet

CDD/1/4/7 Hamlet

CDD/1/4/8 Hamlet

CDD/1/4/9 Hamlet

CDD/1/7/20 DD219

### **King Lear**

STAGE FORMAL TITLE: King Lear

DATE: 1968 VENUE: Royal Shakespeare Theatre, Stratford-upon-Avon: press night 01/04/1968.

COMPOSER: Guy Woolfenden, Kaleidophon PRODUCER: Christopher Morley, Trevor Nunn, directors VENUE: Royal Shakespeare Theatre, Stratford-upon-Avon: press night 01/04/1968.

NOTES: Sound for an RSC production; music is otherwise credited to Guy Woolfenden. Referenced in **CDD/3/35 Notes: non-BBC projects**, but no audio in archive.

### **Macbeth (Dublin production)**

STAGE FORMAL TITLE: Macbeth

DATE: 1971?

NOTES: Sound for an unknown production of Macbeth in Dublin: apparently a Derbyshire-Hodgson collaboration at UDP.

Possibly the 1971 Abbey Theatre production, directed by Hugh Hunt with music by Gerard Victory.

RELATED ARCHIVE AUDIO: CDD/1/4/14 Macbeth for Dublin (copy)

CDD/1/4/13 Macbeth for Dublin

CDD/1/4/15 Macbeth for Dublin

CDD/1/2/13 Amor Dei/The Dreams backgrounds

CDD/1/4/12 Atmos Indian Macbeth

### **Macbeth (Greenwich Theatre production)**

STAGE FORMAL TITLE: Macbeth

DATE: 1971 VENUE: Greenwich Theatre, London. First performance 18/02/1971.

COMPOSER: Delia Derbyshire, Brian Hodgson PRODUCER: Ewan Hooper, director VENUE: Greenwich Theatre, London. First performance 18/02/1971.

NOTES: Alan Dobie as Macbeth.

Letter of thanks from director Ewan Hooper in **CDD/3/3 Letter: Macbeth (Greenwich production)**. Hooper was the principle animateur of the theatre and prevented it from being closed in the late 1960s.

RELATED ARCHIVE AUDIO: CDD/1/4/12 Atmos Indian Macbeth

RELATED ARCHIVE DOCUMENTS: CDD/3/3 Letter: Macbeth (Greenwich production)

CDD/3/32 Notes and clippings: Macbeth (Greenwich production)

### **Macbeth (RSC Stratford production)**

STAGE FORMAL TITLE: Macbeth

DATE: 1967 VENUE: Royal Shakespeare Company Theatre, Stratford-upon-Avon. Opening/press night was 16/08/1967, having been delayed due to Peter Hall's illness.

COMPOSER: Guy Woolfenden, Delia Derbyshire, Brian Hodgson PRODUCER: Peter Hall, director, P.P. Maguire, producer VENUE: Royal Shakespeare Company Theatre, Stratford-upon-Avon. Opening/press night was 16/08/1967, having been delayed due to Peter Hall's illness.

NOTES: Peter Hall's 1967 Royal Shakespeare Company production of Macbeth for the RSC Theatre, Stratford-upon-Avon used a score by Guy Woolfenden and 'special electronic sound' by Unit Delta Plus.

Of the three Macbeth productions that Derbyshire worked on (RSC Stratford, Greenwich Theatre, *Macbeth (Greenwich Theatre production)*), the archive has only makeup materials and notes for the RSC production labelled as such, and no master reels. It is probable that master materials were shared between the productions. **CDD/3/32 Notes and clippings: Macbeth (Greenwich production)** contains a strikingly designed programme sent from 'Carol'.

RELATED ARCHIVE AUDIO: CDD/1/4/10 Macbeth for Stratford

CDD/1/4/11 Macbeth

CDD/1/4/12 Atmos Indian Macbeth

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

CDD/3/24 Notes: BBC RW

### **Medea**

**STAGE** FORMAL TITLE: Medea

**DATE:** 1970 **VENUE:** Greenwich Theatre, London. Ran from 14/04/1970 to 09/05/1970.

**COMPOSER:** Annette Battam, Delia Derbyshire **PRODUCER:** David Thompson, director **VENUE:** Greenwich Theatre, London. Ran from 14/04/1970 to 09/05/1970.

**NOTES:** Sound for 1970 Greenwich Theatre production directed by David Thompson produced at Kaleidophon. Music composed by Annette Battam. Electronic music contributed by Derbyshire includes material from *Inventions for radio: The After Life/Inventions for radio: The Evenings of Certain Lives*.

Marked-up script, notes and press cuttings (**CDD/3/43 Medea script**), two master reels (**CDD/1/4/16 Medea 1, CDD/1/4/17 Medea 2**) and two copies of a "first working tape" (**CDD/1/4/18 Medea, CDD/1/4/19 Medea**) in archive.

**CDD/1/7/46 FX (Ballard)** and **CDD/1/7/26 Sun crescendos** attributions are speculative.

**RELATED ARCHIVE AUDIO:** CDD/1/4/16 Medea 1

CDD/1/4/17 Medea 2

CDD/1/4/18 Medea

CDD/1/4/19 Medea

CDD/1/7/46 FX (Ballard)

CDD/1/7/26 Sun crescendos

**RELATED ARCHIVE DOCUMENTS:** CDD/3/43 Medea script

## On The Level

**STAGE** FORMAL TITLE: On The Level

**DATE:** 1966 **VENUE:** Saville Theatre, London - 19 April, 1966 (138 perfs)

Royal Court Theatre, Liverpool

**COMPOSER:** Ron Grainer, Delia Derbyshire, Brian Hodgson **PRODUCER:** Wendy Toye **VENUE:** Saville Theatre, London - 19 April, 1966 (138 perfs)

Royal Court Theatre, Liverpool

**NOTES:** Musical written by Ronald Millar and composed by Ron Grainer with electronic music realised by Derbyshire. Many sources are reused from earlier BBC RW projects, and the track most frequently encountered on the archive reels is known as Restless Relays on the Standard Music Library *ESL104 Electronic* record, and found on several Kaleidophon demo reels.

A playbill for a Royal Court Theatre, Liverpool production is in the archive (**CDD/3/35 Notes: non-BBC projects**), and a letter suggests that Brian Hodgson and Derbyshire saw that production (he refers to "us" in a letter to Martin [Goldstein]).

**CDD/3/35 Notes: non-BBC projects** includes a list of all of the electronic music cues commissioned for the musical, with timings:

**Originally commissioned:** Opening: (1'25") Albert Hall head-ache (1'26") Hieroglyphics (35") Wedding sequence (organ type) (10") Thermodynamics (ditto) (30") Strangely Attractive (ditto) (50") 5 versions of "Thermo" phrases (33") "Nasties" with extension (1'04") "Nasties" (1') Planetarium (1'30") Stars, G & F# (20") Bell sequence (30") **Extra to original commission:** Morse for headlines (1') Clock rhythms + pen @ MM = 100 (1') Whoosh (for planetarium) (15") Impacts (10") Chuck's inspiration (1') Realisation of Land of Hope and Glory with separate rhythm track (1'10") "Biscuit breaking" (15") Howler with twang (35")

**RELATED ARCHIVE AUDIO:** CDD/1/4/20 On the Level 1

CDD/1/4/21 On the Level 2

CDD/1/4/22 On the Level 3

CDD/1/4/23 On the Level

CDD/1/5/6 Unit Delta Plus demo reel

CDD/1/4/24 On the Level

# TV

## The Alberts Channel Too

TV FORMAL TITLE: The Alberts Channel Too

DATE: 1964 TX: BBC 21/14/1964

COMPOSER: Delia Derbyshire

NOTES: Intended to be the first programme broadcast on BBC2, this show was delayed until the following day. Derbyshire annotated a contribution to this programme in the RW Catalogue.

## Anything Goes

TV FORMAL TITLE: Anything Goes

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: G. McCrudden

NOTES: An unidentified RW commission.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

## Approaching the 70s

TV FORMAL TITLE: Approaching the 70s

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: Finlay MacDonald

NOTES: Scottish commission. No further details in RW catalogue.

RELATED ARCHIVE AUDIO: CDD/1/2/2 Cubism song

## The Ascent of Man: Music of the Spheres

TV FORMAL TITLE: Music of the Spheres SERIES TITLE: The Ascent of Man

DATE: 1972 TX: BBC2 02/06/1973

COMPOSER: Sheldon Hendler, Delia Derbyshire PRODUCER: Adrian Malone, Dick Gilling, Paul Carter

NOTES: Special sound for Programme 5 of this 13-part series was created by Derbyshire and credited (as 'Additional Music') to the RW. Sounds include realisations of the harmonic series accompanied by visuals of vibrating strings (4'20"), and a cue based on the 'knocking' recording of *I Think In Shapes Not Words: Henry Moore* underscoring computer-generated graphics and high speed film (44'50").

"Mathematics is a way of describing the world that we see, hear & touch. Jacob BRONOWSKI looks at the interlocking of numbers & nature in the descriptions of musical harmony, early astronomy & perspectives in painting." (BBC Archive description)

## BBC1 Call Signs

TV FORMAL TITLE: BBC1 Call Signs ALTERNATIVE TITLE: Presentation BBC 1 - call signs [RW Catalogue]

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: P. Scroggs

NOTES: RW catalogue credits BBC1 channel idents to Derbyshire. A marginal note in the BBC WAC copy of the RW Catalogue suggests that Derbyshire's work on the idents was completed but not used.

### **Beauty of the World**

TV FORMAL TITLE: Beauty of the World

DATE: 1972

COMPOSER: Delia Derbyshire PRODUCER: Guy Vaesen

NOTES: TV Drama.

### **Boy Meets Girl: Where Have All the Ghosts Gone?**

TV FORMAL TITLE: Where Have All the Ghosts Gone? SERIES TITLE: Boy Meets Girl

DATE: 1968 TX: BBC1 08/11/1968

COMPOSER: Ron Grainer, Dudley Simpson, Delia Derbyshire PRODUCER: B. Slater

NOTES: An entry in the RW catalogue: Derbyshire's radiophonic contribution to one episode in this "Drama anthology series on a romance theme" (BFI), directed by Naomi Capon.

### **Britain's Role in the 70s**

TV FORMAL TITLE: Britain's Role in the 70s

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: J. Eidenow

### **Cameron Country: Nobody Ever Asks Why**

TV FORMAL TITLE: Nobody Ever Asks Why ALTERNATIVE TITLE: Space SERIES TITLE: Cameron Country

DATE: 1969 TX: 12/07/1969

COMPOSER: Delia Derbyshire PRODUCER: Don Fairservice

NOTES: Documentary essay by presenter and writer James Cameron.

"James CAMERON visits Houston, Texas, where he examines the computerized & technological world of which the American manned space programme is a product" (BBC Archive description)

### **Case Studies in Industry**

TV FORMAL TITLE: The Industrial Training Act ALTERNATIVE TITLE: Case Studies in Industry SERIES TITLE: Case Studies in Industry

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: P. Jarvis

NOTES: A Further Education RW commission.

### **Chronicle**

TV SERIES TITLE: Chronicle

DATE: 1969

COMPOSER: Delia Derbyshire, David Cain PRODUCER: Kenneth Shephard

NOTES: A trumpet-based signature tune for the archaeology series for a redesigned title sequence.

Derbyshire's recorded version of the theme (as heard on the album *Radiophonic Workshop 21*) was used until ca. 1972, when it was replaced by a version by David Cain (TRW 7747). The same musical idea was used in different arrangements until the 1980s.

In addition to the releases (see Discography), the signature can be heard in context in several episodes from the BBC Archives Chronicle collection.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Chronicle: Egypt, Rome and Britain**

TV FORMAL TITLE: Egypt, Rome and Britain ALTERNATIVE TITLE: Chronicle [sic] Magazine:

Egypt SERIES TITLE: Chronicle

DATE: 1972 TX: BBC2 25/08/72

COMPOSER: Delia Derbyshire PRODUCER: Julia Cave

NOTES: "History & archaeology mag prog incl items on Egypt, Rome & Britain. Narrated by Gary WATSON." (BBC Archive description). The 'egypt' insert with Derbyshire's contribution was a the first of three segments of the whole programme. The subject matter is a UNESCO plan to save the temples on the island of Philae, which are being flooded by the Aswan High Dam.

### **Chronicle: Pompeii**

TV FORMAL TITLE: Pompeii SERIES TITLE: Chronicle

DATE: 1973-1974 TX: BBC2 14/02/74

COMPOSER: Delia Derbyshire PRODUCER: Julia Cave, Justin Care

NOTES: "Film [about] Pompeii & Herculaneum, buried by the eruption of Vesuvius in 79AD, looking at the extent of archaeological excavations & finds to date. Presented by Barry Cunliffe." (BBC Archive description).

Detailed makeup, masters with voice tags, a film negative and notes are held for Derbyshire's 'radiophonic sequence' for this archaeology documentary.

The date of the project, and the presence of an invoice in the name of Delia Derbyshire and Alan Oldham (**CDD/3/4 Invoice: Chronicle: Pompeii**) and the canister of film suggest that the music was not realised at the Radiophonic Workshop.

RELATED ARCHIVE AUDIO: CDD/2/2 Chronicle: Pompeii

CDD/1/1/3 Treated Lyre

CDD/1/1/5 Pompeii Odeon clarinet

CDD/1/1/1 Chronicle: Pompeii

CDD/1/1/4 Lyre/Clarinet

CDD/1/1/2 Pompeii basic

RELATED ARCHIVE DOCUMENTS: CDD/3/4 Invoice: Chronicle: Pompeii

CDD/3/14 Dubbing script: Chronicle: Pompeii

### **Chronicle: Storm in the Peninsula**

TV FORMAL TITLE: Storm in the Peninsula ALTERNATIVE TITLE: The Peninsular War SERIES TITLE: Chronicle

DATE: 1970 TX: BBC2 17/07/71

COMPOSER: Delia Derbyshire PRODUCER: Kenneth Shephard

NOTES: "Documentary about Peninsular war in Spain and Portugal 1808 to 1814. Written by Stuart Hood." (BBC Archive description) Presented by Paul Johnstone.

Derbyshire created a "Complete music track for the film, mainly based on existing music." (**CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970**)

RELATED ARCHIVE AUDIO: CDD/1/1/6 Spanish Peninsula



## Chronicle: The Realms of Gold

TV FORMAL TITLE: The Realms of Gold ALTERNATIVE TITLE: Cortes and the Conquest of Mexico

SERIES TITLE: Chronicle

DATE: 1968 TX: BBC2 08/02/69

COMPOSER: Delia Derbyshire PRODUCER: Kenneth Shephard

NOTES: "John Julius NORWICH recounts the interplay of mythology & warfare, of human sacrifice & brilliant strategy which led ultimately to Cortes' defeat of Montezuma & his Aztec empire & to the creation of Mexico." (BBC Archive description)

RELATED ARCHIVE AUDIO: CDD/1/1/7 Aztecs

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

## Controversy

TV FORMAL TITLE: Controversy

DATE: 1971 TX: BBC2

COMPOSER: Delia Derbyshire PRODUCER: J. Kabbagh

NOTES: BBC2 TV Science feature.

## Counterstrike

TV FORMAL TITLE: Counterstrike

DATE: 1966

COMPOSER: Delia Derbyshire PRODUCER: Anthony Kearey

NOTES: Unknown TV drama produced by Anthony Kearey, listed in RW catalogue. Not the 1969 series of the same title.

## Doctor Who

TV SERIES TITLE: Doctor Who

DATE: 1963 TX: BBCtv 23/11/1963, 5.15pm

COMPOSER: Ron Grainer, Delia Derbyshire, Brian Hodgson, Dudley Simpson, Paddy Kingsland PRODUCER: Verity Lambert, & al

NOTES: Signature tune composed by Ron Grainer and realised by Derbyshire. Archive audio reels contain special sounds by Brian Hodgson and music by Dudley Simpson.

Doctor Who sounds are used in later (and non-BBC) Derbyshire-Hodgson collaborations including the *ICI student fashion show* (1967) and the Macbeth productions. There is a set of master and makeup materials from the ill-fated 'Delaware' version of 1972 on **CDD/1/1/9 Doctor Who closing theme: Delaware version.**

RELATED ARCHIVE AUDIO: CDD/1/9/14 Music from the Tomb of the Cybermen

CDD/1/1/8 Doctor Who

CDD/1/8/5 VCS3 music/effects

CDD/1/1/9 Doctor Who closing theme: Delaware version

CDD/1/4/12 Atmos Indian Macbeth

CDD/1/8/6 Brian Hodgson backgrounds

CDD/1/6/4 ICI Fashion Show

CDD/1/7/22 DD264

CDD/1/4/14 Macbeth for Dublin (copy)

RELATED ARCHIVE DOCUMENTS: CDD/3/24 Notes: BBC RW

### **The Doctors**

TV SERIES TITLE: The Doctors

DATE: 1969 TX: BBC1 19/11/1969- 17/06/1971, 150 episodes (45 mins.)

COMPOSER: Delia Derbyshire PRODUCER: Colin Morris

NOTES: Medical drama series set in a North London practice.

A marginal note in the BBC WAC copy of the RW Catalogue suggests that Derbyshire's work was not completed and the sound not used.

### **Engineering Craft Studies**

TV SERIES TITLE: Engineering Craft Studies

DATE: 1972 TX: BBC1 04/10/1972-20/03/1974

COMPOSER: Delia Derbyshire PRODUCER: Robin Gwyn

NOTES: Schools TV series.

### **Famous Gossips**

TV SERIES TITLE: Famous Gossips

DATE: 1965 TX: BBC1 22/08/1965, 19/09/1965, 26/09/1965

COMPOSER: Delia Derbyshire, Bryan Daly PRODUCER: Patrick Garland

NOTES: "Six literary immortals brought to life by six well-known actors." (BFI Description) They include Oscar Wilde (played by Alan Badel), Augustus Hare (the programme written by Alan Bennett), and John Aubrey.

Music is credited to the BBC RW and Bryan Daly (guitar).

### **First Time Out**

TV SERIES TITLE: First Time Out

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: Anne Head

NOTES: Unidentified RW commission. The list in **CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970** suggests that this was a TV drama series.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **French Eyes on the Future**

TV FORMAL TITLE: French Eyes on the Future

DATE: 1965 TX: BBC1 01/06/1965

COMPOSER: Delia Derbyshire PRODUCER: Roy Battersby, Tony Staveacre

NOTES: Film documentary written and produced by Roy Battersby about economic aspects of the French nuclear and aerospace programmes. Narrated by Robert Lang.

"France spends 4 times as much as Britain on her national civil space programme: she has her own strategic atom bombers & colour TV system. She is building an H bomb, a Polaris type submarine & plans communications satellites. Her aircraft are sold in more than 33 countries. Is this window dressing? How much do dreams of greatness cost? What are the French getting for their money?" (BBC Archive description)

RELATED ARCHIVE DOCUMENTS: CDD/3/52 Clippings, early 1960s

### **Great Zoos of the World**

TV SERIES TITLE: Great Zoos of the World  
DATE: 1969 TX: BBC2 05/07/1969-23/08/1969  
COMPOSER: Delia Derbyshire PRODUCER: Barry Payne

NOTES: Programme theme for the Natural History Unit. 8-part series presented by Anthony Smith; zoos include Antwerp, Frankfurt, San Diego, and Tucson.

Theme uses animal noises and is found on *Radiophonic Workshop 21*.

### **The Greenwich Story**

TV FORMAL TITLE: The Greenwich Story  
DATE: 1969  
COMPOSER: Delia Derbyshire, John Baker PRODUCER: Peggy Miller

NOTES: A RW commission begun by John Baker but completed by Derbyshire. Unidentified programme, but **CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970** notes that it involved the creation of "Complete background music to synchronise with film".

### **I Measured the Skies**

TV FORMAL TITLE: I Measured the Skies SERIES TITLE: Biography  
DATE: 1970 TX: BBC2 04/11/1970  
COMPOSER: Delia Derbyshire, John Harrison PRODUCER: Mark Shivas

NOTES: Documentary drama "Adapted from Arthur KOESTLER's *The Sleepwalkers* by James BRABAZON, starring Tony CALVIN & Richard VERNON." (BBC Archive description). John Glenister, director.

Derbyshire contributed "Background music for film, based on Kepler's music" (**CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970**). An extract of this music became 'Music of [the] Spheres' on *EMS LP 1*.

The title refers to Kepler's epitaph: "I measured the skies, now the shadows I measure, / Sky-bound was the mind, earth-bound the body rests."

RELATED ARCHIVE DOCUMENTS: CDD/3/2 Memo: I Measured The Skies

### **I Think In Shapes Not Words: Henry Moore**

TV FORMAL TITLE: I think in shapes not in words  
DATE: 1968 TX: BBC2 27/08/1968  
COMPOSER: Delia Derbyshire PRODUCER: John Gibson

NOTES: 35-minute documentary about the open-air exhibition of Henry Moore's sculptures in 1968. The programme's opening special sound was created by Derbyshire from a recording of Moore knocking on a large, hollow sculpture (seen and heard during the programme).

Two clips of the programme, including the opening, were digitised and made available for the Tate's 2010 Moore exhibition.

RELATED ARCHIVE AUDIO: CDD/1/7/11 DD Material 11

### **In Your Own Words**

TV SERIES TITLE: In Your Own Words

DATE: 1966 TX: BBC1 1967

COMPOSER: Delia Derbyshire PRODUCER: Edmund Marshall

NOTES: "Series aimed to make people more confident with using the English Language." (BFI description)

### Jackanory

TV SERIES TITLE: Jackanory

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: P. Bradford

NOTES: An unidentified BBC Enterprises RW commission.

### Know Your Car ['64]

TV ALTERNATIVE TITLE: Family Car SERIES TITLE: Know Your Car

DATE: 1963

COMPOSER: Delia Derbyshire PRODUCER: S. Hyland

NOTES: Two RW/Derbyshire versions of the signature tune for this car programme: 5075 (1963), 6127 (for Know Your Car '64).

### Late Night Line-Up: Arthur Dulay/Brighton Postcards

TV FORMAL TITLE: Brighton Postcards SERIES TITLE: Late Night Line-Up

DATE: 1968 TX: BBC2 26/04/1968

COMPOSER: Delia Derbyshire, David Cain PRODUCER: Ian Keill

NOTES: A RW contribution to a feature on Late Night Line-Up (BBC2). The name Arthur Dulay is mentioned in the programme's RW catalogue entry.

"Sheridan Morley presents item in which the holiday postcard sent from Brighton to family & friends [sic], tell the story of the lives of Lizzie & Arthur Tate from the early part of the century to the present day." (BBC Archive description)

N.B. also Late Night Line-Up - Brighton Festival (pictured; tx BBC2 13/05/1968; not listed in BBC INFAX but found in the Screen Archive South East archive), featuring clips of RW composer David Cain and audience reactions to his electronic work Mass for Tomorrow.

RELATED ARCHIVE AUDIO: CDD/1/6/6 Kinetic four dimensional

CDD/1/6/7 Look of the Week/Brighton Festival

### Let Me Speak

TV SERIES TITLE: Let Me Speak

DATE: 1965

COMPOSER: Delia Derbyshire PRODUCER: Anthony Smith

NOTES: Current affairs discussion programme, chaired by Malcolm Muggeridge and produced by Anthony Smith (aka Tony Smith, who later introduced *Great Zoos of the World*).

### The Living World

TV SERIES TITLE: The Living World

DATE: 1968

COMPOSER: Delia Derbyshire PRODUCER: Robina Gyle-Thompson

NOTES: A signature tune for an otherwise unknown nature series, composed June-November 1968 but not used. Correspondence and notes in DD294.

RELATED ARCHIVE DOCUMENTS: CDD/3/16 Notes: The Living World

### **The Long Polar Walk**

TV SERIES TITLE: The Long Polar Walk

DATE: 1968 TX: [Episode 1 'Wally Herbert': 04/02/68]

Episode 2 'Race for the Pack': 22/04/1968

Episode 3 'Setback Before Winter': 21/10/1968

COMPOSER: Delia Derbyshire PRODUCER: Richard Taylor

NOTES: Documentary series about the 1968-9 British Trans-Arctic Expedition across the North Pole. Title music and cues by Derbyshire. At least three programmes were produced, of which Delia contributed material to episodes 2 and 3. The RW catalogue suggests that Episode 1 included sound by Brian Hodgson (TRW 6830).

Material, including the titles music, survives on two of the 'DD Materials' set of reels. Cues were later reused in "On the Rim - Spitzbergen" (CDD/3/8 Memo).

RELATED ARCHIVE AUDIO: CDD/1/7/6 DD Material 6

CDD/1/7/7 DD Material 7

RELATED ARCHIVE DOCUMENTS: CDD/3/9 Correspondence 1990s-2001

CDD/3/20 Scores/sketches

CDD/3/8 Memo

### **Look Out**

TV SERIES TITLE: Look Out

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: John Prescott Thomas

NOTES: Schools TV series.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Mathematics Around You**

TV SERIES TITLE: Mathematics Around You

DATE: 1966 TX: 24/04/1967-23/06/1967

COMPOSER: Delia Derbyshire PRODUCER: Andrée Molyneux

NOTES: 8-part Schools TV series. An excerpt of this rather delicate theme music is heard in *Wee Have Also Sound Houses* (21'40"), underscoring an interview with Andrée Molyneux.

### **Meeting Point: Lord of the Flies**

TV FORMAL TITLE: Lord of the Flies SERIES TITLE: Meeting Point

DATE: 1964 TX: 26/07/1964

COMPOSER: Delia Derbyshire PRODUCER: Peter Ferres, Michael Smee

NOTES: "Malcolm MUGGERIDGE chairs prog on discussion of film version of William Golding novel "Lord of the Flies" directed by Peter Brook" (BBC Archive description)

### **Merry-Go-Round: Using Wax**

**TV** FORMAL TITLE: Using Wax SERIES TITLE: Merry-Go-Round

DATE: 1972 TX: BBC1 22/01/73

COMPOSER: Delia Derbyshire PRODUCER: Sue Weeks

NOTES: TV Primary Schools programme.

“Prog for schools introduced by Michael BURRELL with Peter BARKER and children from Prior Weston Primary School and employees from Cosmic Crayon Company.” (BBC Archive description)

### **Moon Clue Game**

**TV** SERIES TITLE: Moon Clue Game

DATE: 1968 TX: BBC1, 10/07/1968-28/08/1968 (8 programmes)

COMPOSER: Delia Derbyshire PRODUCER: Britt Allcroft

NOTES: Children’s game show: “[T]wo celebrities and some children join Brian Cant in a race through space to reach the moon. All the members of each team were born under the same astrological sign. From write-ups in the Radio Times, it appears that the programme was divided into five rounds, a mixture of general knowledge and sketches, with the team winning the more rounds winning the contest.” (ukgameshows.com)

### **Music on Two: Percy Grainger**

**TV** FORMAL TITLE: Percy Grainger SERIES TITLE: Music on Two

DATE: 1969 TX: BBC2 01/03/1970

COMPOSER: Delia Derbyshire PRODUCER: William Fitzwater

NOTES: “A film biography of the composer Percy Grainger made from the vast collection of material which he amassed during his life & eventually gave to the Grainger Centre museum at Univ of Melbourne.” (BBC Archive description)

Derbyshire contributed the “Realisation of [a] short score” (**CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970**).

### **New History: History on the Rack**

**TV** FORMAL TITLE: History on the Rack SERIES TITLE: New History

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: Felicity Kinross

NOTES: Schools TV programme.

### **A New View of Politics**

**TV** SERIES TITLE: A New View of Politics

DATE: 1965

COMPOSER: Delia Derbyshire PRODUCER: S. Hyland

### **Omnibus: From Today, Painting is Dead**

**TV** FORMAL TITLE: From Today Painting is Dead ALTERNATIVE TITLE: [RW catalogue title:] History of Photography SERIES TITLE: Omnibus

DATE: 1969 TX: BBC1 02/02/1969

COMPOSER: Delia Derbyshire PRODUCER: Tristram Powell

NOTES: "A fascinating edition of the long-running arts programme which outlines the development of photography in the nineteenth century and its effect on painting." (National Media Museum TV Heaven Catalogue)

### **Omnibus: Goya**

TV FORMAL TITLE: The Performers: Goya ALTERNATIVE TITLE: Goya SERIES TITLE: Omnibus

DATE: 1972 TX: BBC1 29/10/1972

COMPOSER: Delia Derbyshire PRODUCER: Leslie Megahey

NOTES: "Depicts the astonishing twists and turns of the painter's life, paying special regard to his deafness, which occurred in his 40's, after which he dramatically changed both his style and the subjects he painted." (BFI description)

RELATED ARCHIVE AUDIO: CDD/1/1/10 Goya M2

RELATED ARCHIVE DOCUMENTS: CDD/3/24 Notes: BBC RW

### **Omnibus: Ken Russell Festival**

TV FORMAL TITLE: The Ken Russell Festival SERIES TITLE: Omnibus

DATE: 1968 TX: BBC1 25/06/1968

COMPOSER: Delia Derbyshire PRODUCER: Geoffrey Haydon

NOTES: Four-part series of Omnibus specials: "Michael CAINE introduces the first of four programmes devoted to the early films from Ken RUSSELL with 'A House in Bayswater'" (BBC Archive description)

### **Omnibus: Will the Real Mr Hogarth...?**

TV FORMAL TITLE: Will the Real Mr Hogarth...? ALTERNATIVE TITLE: Hogarth SERIES TITLE: Omnibus

DATE: 1970 TX: BBC1 12/12/71

COMPOSER: Delia Derbyshire PRODUCER: Gerald Scarfe

NOTES: Edition of Omnibus produced by cartoonist Gerald Scarfe, the subject of *One Pair of Eyes: Gerald Scarfe*. John Moffatt, narrator. Derbyshire created "non-musical film sequences".

"GERALD SCARFE introduces this film on WILLIAM HOGARTH, perhaps the greatest caricaturist in the history of British art. SCARFE emphasizes the relevance of social comment, which HOGARTH makes through his drawings, to contemporary society [...] In the film SCARFE emphasised the relevance of the social comment, which HOGARTH makes through his drawings, to contemporary society and suggests that if HOGARTH were alive today he might use the camera as a medium. The film is concerned as much with the present as with the past and SCARFE makes use of such techniques as the vox pops - meat porters from Smithfield Market, near where HOGARTH was born, and members of Boodle's Club discuss HOGARTH's work - and Desmond WILCOX shows how a current affair programme like 'Man Alive' would treat story of Mol HACKABOUT (one of HOGARTH's famous characters). There is detailed commentary on the 'Rake's Progress' and 'Marriage a la Mode', also on HOGARTH's portraits, illustrated by many stills. Also a rather tongue-in-cheek sequence in the cliched style of the TV dramatised documentary relates an incident in HOGARTH's life." (BBC Archive description)

### **One Pair of Eyes: Gerald Scarfe**

TV FORMAL TITLE: Gerald Scarfe: I Think I See Violence All Around Me ALTERNATIVE TITLE: Violence SERIES TITLE: One Pair of Eyes

DATE: 1967 TX: BBC2 22/08/68

COMPOSER: Delia Derbyshire PRODUCER: John Irvin

NOTES: Edition of the monthly documentary series.

“In this highly personal film Gerald Scarfe tries to justify the view of life he expresses in his ferocious cartoons.” (BBC Archive description)

See also *Omnibus: Will the Real Mr Hogarth...?*

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Out of the Unknown: The Naked Sun**

TV FORMAL TITLE: The Naked Sun SERIES TITLE: Out of the Unknown

DATE: 1969 TX: BBC2 18/02/1969, 21.05-21.55

COMPOSER: Norman Kay, Delia Derbyshire PRODUCER: Rudolph Cartier, director, Alan Bromly, producer

NOTES: A second Asimov adaptation in the series Out of the Unknown for which Derbyshire provided a Radiophonic Workshop contribution. Like *Out of the Unknown: The Prophet*, the master copy of the episode is believed lost. Cutler gives plot details and a Radio Times clipping.

The tracks “Heat haze”, “Frozen waste” and “Icy peak” on *Out Of This World* are from this production.

RELATED ARCHIVE DOCUMENTS: CDD/3/17 Notes: Out of the Unknown

CDD/3/7 Letter: Out of This World

### **Out of the Unknown: The Prophet**

TV FORMAL TITLE: The Prophet SERIES TITLE: Out of the Unknown

DATE: 1967 TX: BBC2 01/01/1967, 22.05-22.55

COMPOSER: Norman Kay, Delia Derbyshire PRODUCER: Naomi Capon, director, Irene Shubik, producer

NOTES: Radiophonic music created by Derbyshire for this now-lost episode of the series Out of the Unknown, based on the short story Reason by Isaac Asimov.

Besides the released track Ziw-zih Ziw-zih oo-oo-oo (on *BBC Radiophonic Music*), a surviving off-air clip of the programme includes further electronic music based on the Bach Toccata & Fugue in D minor. Only a low-quality dub of Ziw-zih is represented on archive reels.

RELATED ARCHIVE AUDIO: CDD/1/7/66 Cilla/Mouse on Moon

### **Papillons**

TV FORMAL TITLE: Papillons

DATE: 1970 TX: [BBC2] 29/03/70 10pm

COMPOSER: Delia Derbyshire PRODUCER: Anthony Wilkinson

NOTES: Drama about composer Robert Schumann set in Leipzig, 1830-40, where he met future wife Clara Weick. Cast included John Stride, Francesca Annis and Mark Dignam.

Derbyshire's contribution was “Nightmare sequences for film” (CDD/3/19 **Radiophonic Workshop Television and Radio Commitments 1970**).

### **Play for Today title music**

TV SERIES TITLE: Play for Today

DATE: 1971

COMPOSER: Delia Derbyshire PRODUCER: Irene Shubik



NOTES: Derbyshire created a short electronic title sequence for *Play for Today*, used in *Play for Today: O Fat White Woman*, and probably used in subsequent programmes in the series.

Archive reel **CDD/1/7/76 Play for Today titles** contains several slightly different mixes of the piece, based on heavy synthesised brass sounds and filtered noise.

RELATED ARCHIVE AUDIO: CDD/1/7/76 Play for Today titles

### **Play for Today: O Fat White Woman**

TV FORMAL TITLE: O Fat White Woman ALTERNATIVE TITLE: Oh, Fat White Woman SERIES TITLE: Play for Today

DATE: 1971 TX: BBC1 04/11/71

COMPOSER: Delia Derbyshire PRODUCER: Philip Saville, director

NOTES: TV play featuring Maureen Prior and Peter Jeffrey. "A frustrated and brutal ex-army man runs a "crammer" school to push boys to pass their Common Entrance exams. His fat wife is neglected and rejected by him, and lives in her own world. His brutality and physical violence end in tragedy however, when he accidentally kills one of his pupils with a blow." (BFI FTVDB description)

Music and Special Sound are credited to Delia Derbyshire/BBC Radiophonic Workshop. Session tapes and treatments in archive.

RELATED ARCHIVE AUDIO: CDD/1/1/11 Oh, Fat White Woman

CDD/1/1/12 Oh, Fat White Woman

RELATED ARCHIVE DOCUMENTS: CDD/3/18 Notes: Tutankhamun's Egypt

### **Play of the Month: A Midsummer Night's Dream**

TV FORMAL TITLE: A Midsummer Night's Dream SERIES TITLE: Play of the Month

DATE: 1971 TX: BBC1 26/09/1971 8.10pm-10.10pm.

"The play was watched by 8.5% of the BBC1 audience, falling to 7.4% in the second half." (BUFVC Shakespeare)

COMPOSER: Herbert Chappell, Delia Derbyshire PRODUCER: Cedric Messina

NOTES: 1971 BBC1 Shakespeare production, with music by Herbert Chappell and radiophonic sound ("Ariel Sounds - Stereo") by Delia Derbyshire. Actors include Michael Gambon as Theseus, Eileen Atkins as Titania and Ronnie Barker as Bottom; directed by James Cellan-Jones.

### **Playback**

TV FORMAL TITLE: Playback

DATE: 1972

COMPOSER: Delia Derbyshire PRODUCER: Guy Vaesen

NOTES: TV Drama.

### **Primary School Mathematics**

TV ALTERNATIVE TITLE: Primary School Maths (2) SERIES TITLE: Primary School Mathematics

DATE: 1965 TX: 1965-1968

COMPOSER: Delia Derbyshire PRODUCER: David Roseveare

NOTES: Schools programme.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Review - Ballard**

TV FORMAL TITLE: Review - Ballard

DATE: 1970

COMPOSER: Delia Derbyshire PRODUCER: H. Cokless

NOTES: Arts Features

### **Science All Around: Sound**

TV FORMAL TITLE: Sound SERIES TITLE: Science All Around

DATE: 1971 TX: BBC1

COMPOSER: Delia Derbyshire PRODUCER: Robin Gwyn

NOTES: Programme in the Schools TV series.

RELATED ARCHIVE DOCUMENTS: CDD/3/23 Notes (unknown projects)

### **Science Extra: Biology**

TV SERIES TITLE: Science Extra: Biology

DATE: 1968 TX: 1969-1971

COMPOSER: Delia Derbyshire PRODUCER: Michael Totton

NOTES: A Schools TV series theme tune.

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

### **Signpost: Model and Map**

TV FORMAL TITLE: Model and Map 2: The Model Becomes a Map SERIES TITLE: Signpost

DATE: 1965 TX: 24/06/1965

COMPOSER: Delia Derbyshire PRODUCER: Andrée Molyneux

NOTES: Schools programme.

“A boy takes a map of this town [Dulverton] into the street and tries to use it. He learns about direction and scale.” (BBC Archive description)

Produced by Andrée Molyneux, who also created Look and Read: Joe and the Sheep Rustlers, with music by Paddy Kingsland.

### **Thirty Minute Theatre: The Interview**

TV FORMAL TITLE: The Interview ALTERNATIVE TITLE: The Applicant [RW catalogue title] SERIES TITLE: Thirty Minute Theatre

DATE: 1967 TX: 28/02/1968

COMPOSER: Delia Derbyshire PRODUCER: Christopher Holme, producer, Donald McWhinnie, director

NOTES: A short television drama by Barry Bermange.

### **This Question of Pressures**

TV FORMAL TITLE: This Question of Pressures

DATE: 1969

COMPOSER: Delia Derbyshire PRODUCER: Stanley Hayward

NOTES: TV Current Affairs programme.

RELATED ARCHIVE DOCUMENTS: CDD/3/18 Notes: Tutankhamun's Egypt

## **Time On Our Hands**

TV FORMAL TITLE: Time On Our Hands

DATE: 1962 TX: BBCtv 19/03/1963

COMPOSER: Delia Derbyshire PRODUCER: Don Haworth

NOTES: Derbyshire's first RW commission for TV.

"Documentary made in 1963, which projected the viewer 25 years into the future to 14th Sept. 1988, to look back over the events of the past 25 years. With Kingsley Amis, Stafford Beer, Aldous Huxley, Franklin Medhurst and Raymond Williams." (BFI description) A follow-up programme was TX 14/09/1988.

Detailed working notes are contained in **CDD/3/28 Notes (early 1960s)**.

RELATED ARCHIVE DOCUMENTS: CDD/3/28 Notes (early 1960s)

## **Tom Tom**

TV ALTERNATIVE TITLE: Tom-Tom SERIES TITLE: Tom Tom

DATE: 1965

COMPOSER: Delia Derbyshire PRODUCER: H. Duggan

NOTES: A "series for young people about developments in arts, science, sports and technology." (BBC Archive description) Programmes comprise short film inserts.

The Radiophonic Workshop itself featured in an episode TX 26/11/1968, a clip of which is included in the short Doctor Who documentary *Masters of Sound*.

## **Towards Tomorrow**

TV ALTERNATIVE TITLE: Towards To-morrow SERIES TITLE: Towards Tomorrow

DATE: 1967 TX: 13 programmes, 07/12/67–27/05/69.

COMPOSER: Delia Derbyshire PRODUCER: Max Morgan-Witts, Glyn Jones

NOTES: Signature music for the TV series running from December 1967 – May 1969, examining the future, notions of utopia, issues in robotics, chemical warfare, genetics, recycling, the future metropolis etc. and with interviews with prominent forward-looking intellectuals including Denis Gabor and B. F. Skinner.

Subsequently, a BBC Radiophonic Music track, with alternate versions on archive reel **CDD/1/1/13**

### **Towards Tomorrow.**

RELATED ARCHIVE AUDIO: CDD/1/1/13 Towards Tomorrow

RELATED ARCHIVE DOCUMENTS: CDD/3/20 Scores/sketches

## **Tutankhamun's Egypt**

TV FORMAL TITLE: Tutankhamun's Egypt SERIES TITLE: Tutankhamun's Egypt

DATE: 1972 TX: BBC2:

Episode 1 'The Pharaoh': 02/04/72

Episode 2 'The Land': 09/04/72

Episode 3 'The Nile Fleet': 16/04/72

Episode 4 'The Temple': 23/04/72

Episode 5 'Death and Burial': 30/04/72

Episode 6 'The Warrior Pharaohs': 07/05/72

Episode 7 'King's Councillors': 14/05/72

Episode 8 'Scribes': 21/05/72

Episode 9 'Science and Technology': 28/05/72  
Episode 10 'Art and Artisans': 04/06/72  
Episode 11 'War and Trade: Egypt's Place in the Ancient World': 11/06/72  
Episode 12 'World of the gods': 18/06/72  
Episode 13 'Life and Times of Tutankhamun': 25/06/72

COMPOSER: Delia Derbyshire, Roger Limb PRODUCER: Paul Jordan, director

NOTES: Series of history/archaeology programmes written and presented by noted Egyptologist Cyril Aldred. Music for 7 of the 13 programmes by Derbyshire, mostly based on a treated 1939 archive recording of 'Tutankhamun's trumpet', played by James Tappern (pictured above; see BBC News 18/04/2011).

Archive contains numerous reels of audio material in various states of development. A script for episode 1, 'The Pharaoh', is marked up in the Document archive (**CDD/3/18 Notes: Tutankhamun's Egypt**).

The **CDD/1/7/26 Sun crescendos** attribution is speculative.

RELATED ARCHIVE AUDIO: CDD/1/1/29 Male Drone

CDD/1/1/24 Trumpet material  
CDD/1/1/25 Trumpet material  
CDD/1/1/26 Trumpet material  
CDD/1/1/14 Egypt copy master and programme  
CDD/1/1/18 Tutankhamun's Egypt  
CDD/1/1/15 Egypt  
CDD/1/1/27 Egypt  
CDD/1/1/28 Egypt  
CDD/1/1/19 Egypt  
CDD/1/1/20 Egypt  
CDD/1/7/80 Various Delia  
CDD/1/1/7 Aztecs  
CDD/1/7/21 Lampshade synthesis  
CDD/1/1/21 Egypt  
CDD/1/1/30 Lampshades Master 4 & 6  
CDD/1/1/22 Egypt Programme 10  
CDD/1/1/16 Egypt Programme 2 Master  
CDD/1/1/23 Tutankhamun's Trumpet  
CDD/1/2/17 Angels  
CDD/1/7/77 Whale Space  
CDD/1/1/17 Egypt/Copy of 6 Ap. Master

RELATED ARCHIVE DOCUMENTS: CDD/3/18 Notes: Tutankhamun's Egypt

## War and Peace

TV SERIES TITLE: War and Peace  
DATE: 1970 TX: BBC 30/09/1972-08/02/1973 (20 episodes)  
COMPOSER: Delia Derbyshire PRODUCER: Nesta Paine

NOTES: BBC Drama serial based on Tolstoy. The RW commission was for "Short Dream sequences based on existing music." (**CDD/3/19 Radiophonic Workshop Television and Radio Commitments 1970**)

## Ways of Seeing

TV ALTERNATIVE TITLE: Ways of Seeing – John Berger SERIES TITLE: Ways of Seeing

DATE: 1972 TX: BBC2[?]

Episode 1: 08/01/1972

Episode 2: 15/01/1972

Episode 3: 22/01/1972

Episode 4: 29/01/1972

COMPOSER: Delia Derbyshire, Malcolm Clarke PRODUCER: Michael Dibb

NOTES: Four-part TV series of postmodernist art criticism, presented and written by John Berger. Programmes consist mainly of rostrum shots of paintings, photographs and contemporary advertising with Berger's argument in narration. There are film inserts of discussion, Berger as a talking head, and more abstract sequences of city life and inside a factory. Much of the soundtrack has long silences, although there are 'special sound' cues by Derbyshire in episodes 2 and 4.

These include a vocal sound-derived texture at the beginning of episode 2 (on the female nude) found on **CDD/1/2/18 The After Life backgrounds**, several sparse Delaware music cues during episode 4 (on advertising), and extracts from the *Inventions for radio: Amor Dei* and *Inventions for radio: The After Life* backgrounds. The end credits to Episode 4 credit "Special Sound" to "DELIA DERBYSHIRE BBC Radiophonic Workshop".

The annotated RWS list (**CDD/3/9 Correspondence 1990s–2001**) has this programme, originally credited to Malcolm Clarke, added by Delia.

All four episodes of Ways of Seeing, the last of which in colour, can be watched at UbuWeb.

RELATED ARCHIVE AUDIO: CDD/1/7/51 Ways of Seeing

CDD/1/2/18 The After Life backgrounds

### Wednesday Play: The Mayfly and the Frog

TV FORMAL TITLE: The Mayfly and the Frog SERIES TITLE: The Wednesday Play

DATE: 1966 TX: BBC1 21/12/1966 21:05-22:15

COMPOSER: Guy Woolfenden, Delia Derbyshire PRODUCER: Lionel Harris

NOTES: TV Drama, written by Jack Russell, with John Gielgud as Quantara and Felicity Kendal as the Girl. Radiophonic sound by Derbyshire.

"A frog is confronted by a May fly; the result is a brief, bitter-sweet encounter. John Gielgud plays the frog, a middle-aged millionaire whose lonely life is penetrated by a bold but sensitive young girl - the May fly. In London, Gabriel Quantara's Rolls-Royce knocks over the May fly's motor scooter. Determined to be paid for the damage, she follows Quantara to his mansion, foils the devices designed to protect his privacy and confronts the millionaire in his bath!" (Classic TV Archive)

### Who Is...

TV SERIES TITLE: Who Is...

DATE: 1968 TX: BBC, 1968

COMPOSER: Cornelius Cardew, Delia Derbyshire PRODUCER: William Brayne, Dennis Postle

NOTES: Electronic signature tune for documentary series, created for production company Allan King Associates and broadcast by the BBC in late 1968. Programmes (produced between 1968-1969) are biographies and interviews of contemporary artists.

Kaleidophon publicity material suggests that there were 13 programmes; those listed in the BFI FTVDB include as their subject architect Oscar Niemeyer (directed by William Brayne, TX BBC 18/11/68, with music by Cornelis Cardew) and sculptor Richard Smith (directed by Dennis Postle, TX BBC 04/11/68).

The tune comprises a set of busy major-chord arpeggios with echo. A full set of makeup elements is on the reel **CDD/1/5/5 Who Is** in addition to a master copy. Further copies are found on the UDP/Kaleidophon demo reels.

RELATED ARCHIVE AUDIO: CDD/1/5/7 Early Kaleidophon demo

CDD/1/7/47 Who 373

CDD/1/5/5 Who Is

### **Wildlife Safari to the Argentine**

**TV** ALTERNATIVE TITLE: [Boswall's] Wildlife Safari SERIES TITLE: Wildlife Safari to the Argentine

DATE: 1972 TX: 6 episodes, 15/11/1972–20/12/1972

COMPOSER: Delia Derbyshire PRODUCER: Jeffrey Boswall

NOTES: Signature tune based on animal noise recordings for the nature documentary series presented and produced by Jeffrey Boswall. Notes, master tape and makeup in archive.

RELATED ARCHIVE AUDIO: CDD/1/1/31 Argentine Wildlife

CDD/1/1/32 Argentine Wildlife

RELATED ARCHIVE DOCUMENTS: CDD/3/22 Notes: Wildlife Safari to the Argentine

### **The World About Us: The Blue Veiled Men**

**TV** FORMAL TITLE: Blue Veiled Men ALTERNATIVE TITLE: The Last Caravans [RW engagements list] SERIES TITLE: The World About Us

DATE: 1968 TX: BBC2 30/06/68 7.25pm

COMPOSER: Delia Derbyshire PRODUCER: J. McFadin

NOTES: Episode in a series of anthropology and wildlife documentaries, each focussing on a group of people or geographical area 'out of time'. Programme follows a 12-day, 900 mile trip made by Tuareg members of the Lazouane tribe across the Tenere desert from the mountain region of Air to Bilma, in order to barter millet for salt.

This is the programme for which Blue Veils and Golden Sands (previously known as "Blue Veiled Men & Golden Sands") was written, later to be released on *BBC Radiophonic Music*. Two makeup tapes containing all elements of the piece are **CDD/1/1/33 Blue Veils and Golden Sands** and **CDD/1/1/34 Blue Veils and Golden Sands**.

RELATED ARCHIVE AUDIO: CDD/1/1/33 Blue Veils and Golden Sands

CDD/1/1/34 Blue Veils and Golden Sands

## **Other**

### **Anthony Newley: Moogies Bloogies**

**OTHER** FORMAL TITLE: Moogies Bloogies ALTERNATIVE TITLE: Moodgies Bloodgies [and similar]

DATE: ca. 1966

COMPOSER: Delia Derbyshire

NOTES: Unreleased pop track with tune and waltz-time electronic backing by Derbyshire and lyrics and singing by Anthony Newley.

Makeup lines, backing track alone and master copies on archive reels.

RELATED ARCHIVE AUDIO: CDD/1/7/70 Moogies Bloogies 1

CDD/1/7/71 Moogies Bloogies 2

CDD/1/7/72 Newley

CDD/1/7/69 Newley/Howerd

CDD/1/5/7 Early Kaleidophon demo

CDD/1/5/6 Unit Delta Plus demo reel

CDD/1/7/79 Bagnor concert tape

CDD/1/4/4 The Cloud 1

RELATED ARCHIVE DOCUMENTS: CDD/3/35 Notes: non-BBC projects

CDD/3/36 Notes: Unit Delta Plus

### **I Have Decoded You (Anthony Newley)**

**OTHER** FORMAL TITLE: I Have Decoded You

DATE: ca. 1968

COMPOSER: Delia Derbyshire

NOTES: Anthony Newley's speech with electronic underscore and synthesiser accompaniment to sung lines.

RELATED ARCHIVE AUDIO: CDD/1/7/73 I Have Decoded You

## **Unknown**

### **It Was a Solid Killing Match**

FORMAL TITLE: It Was a Solid Killing Match

DATE: 1967

COMPOSER: Delia Derbyshire PRODUCER: Ray Colley, N. Matthews

NOTES: An unidentified RW commission.

### **Primary English**

SERIES TITLE: Primary English

DATE: 1963

COMPOSER: Delia Derbyshire PRODUCER: J. Parry

NOTES: Schools programme. Three entries in the RW attributed to Derbyshire for this series.

### **Science in Shadow**

ALTERNATIVE TITLE: Science in the Shadows [Derbyshire's reference] SERIES TITLE: Science in Shadow

DATE: [1963]

COMPOSER: Delia Derbyshire PRODUCER: G. Jones

NOTES: A RW project referred to in **CDD/3/28 Notes (early 1960s)**.

RELATED ARCHIVE DOCUMENTS: CDD/3/28 Notes (early 1960s)

### **Science Serves the Arts**

SERIES TITLE: Science Serves the Arts

DATE: 1962

COMPOSER: Delia Derbyshire PRODUCER: L. Lawler

NOTES: A RW project referred to in **CDD/3/28 Notes (early 1960s)**.

RELATED ARCHIVE DOCUMENTS: CDD/3/28 Notes (early 1960s)



# Appendix 2

## Audio in the Delia Derbyshire Archive

### CDD/1/1 Music for TV

#### CDD/1/1/1 Chronicle: Pompeii

Master of Radiophonic sequence for Chronicle episode

FORMER REFERENCE: DD255 DATE: [1973] CONTAINS: *Chronicle: Pompeii*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:15

LABELS: [Reel:] POMPEII CHRONICLE

[Reel labels:] JULIA OPENENING [[sic]] SEP TO ENTRY INTO ODEON / GLADIATOR THRUSTS

[Reel:] 1'20"

NOTES: Stylised laughter; building, cacophonous crowd noises.

#### CDD/1/1/2 Pompeii basic

Source recordings for Chronicle: Pompeii

FORMER REFERENCE: DD270 DATE: [1973] CONTAINS: *Chronicle: Pompeii*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:35:20

LABELS: [Reel label, Delia's hand:] POMP BASIC 7½ ditto 15ips

[Reel label, Brian Hodgson's hand:] PRECEDED BY/ 2 TRADES MEN FIGHT / CROWD

[Illegible label in Delia's hand.]

NOTES: Source materials for *Chronicle: Pompeii* Radiophonic sequence: crowd sounds from library record; a session recording of metallic clanging and other percussive explorations with strong resonances; further industrial material recordings, some with an audibly poor microphone connection.

#### CDD/1/1/3 Treated Lyre

Plucked piano strings with treatment

FORMER REFERENCE: DD098 CONTAINS: *Chronicle: Pompeii*

MEDIUM: 7" reel, ¼" tape DURATION: 00:04:17

LABELS: [Reel label:] TREATED / LYRE / 8 TRACK / BATTLE

NOTES: Plucked piano strings, with slight feedback effect. Noisy roaring gestures. Possibly for *Chronicle: Pompeii* sequence.

#### CDD/1/1/4 Lyre/Clarinet

Session recordings of lyre and clarinet playing

FORMER REFERENCE: DD258 DATE: [1973] CONTAINS: *Chronicle: Pompeii*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:08:58

LABELS: [Reel label:] LYRE (122) / 15ips / Treated - 445

NOTES: Lyre playing with filtering and reverb, followed by session recordings of lyre playing (a series of dyads in an unusual tuning, with Delia's voice audible in the background), then strained clarinet notes, low and high. Materials of this type are used, in treated form, for *Chronicle: Pompeii* (TX 1973).

#### CDD/1/1/5 Pompeii Odeon clarinet

### Patterns of clarinet notes

FORMER REFERENCE: DD254 DATE: [1973] CONTAINS: *Chronicle: Pompeii*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:00

LABELS: [Reel label, Brian Hodgson's hand:] ODEON CLARINET

[Reel labels, Brian's hand:] POMPEII [Delia's hand:] Ch Clarinet mix 4ths? --- 5½ Ch. Clarinet "2" 5½

NOTES: Repitched clarinet patterns. Mainly oscillation between two notes a tone apart. Tape speed/repitched versions of the whole.

### CDD/1/1/6 Spanish Peninsula

Noisy, inharmonic textures with percussive and choral elements

FORMER REFERENCE: DD267 DATE: 1970 CONTAINS: *Chronicle: Storm in the Peninsula*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:13:05

LABELS: [Reel label, Brian Hodgson's hand:] CHRONICLE SPAN PENINSULA W[?]

[Reel label, Delia's hand:] COPY OF EXTRA CHRONICLE STUFF

NOTES: Material, mostly heavily distorted in this copy, is similar but not identical to that of CDD/1/1/7 *Aztecs*, for *Chronicle: Storm in the Peninsula* (aka "The Peninsular War").

### CDD/1/1/7 Aztecs

Sounds for *Chronicle: Cortes and the Conquest of Mexico*

FORMER REFERENCE: DD222 DATE: [1968] CONTAINS: *Chronicle: The Realms of Gold*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:23:41

LABELS: [Reel label:] AZTECS COPY

[Reel:] 6955 Aztec / *Chronicle* [2 irrelevant/illegible reel labels]

NOTES: MA attribution: TRW 6955, *Chronicle: Cortes and the Conquest of Mexico*. 2'35", Delia announces "Radiophonic Workshop tracks for *Chronicle*"; R1 uses synthesised material later used in *Tutankhamun's Egypt*.

### CDD/1/1/8 Doctor Who

Copy sent to BBC Enterprises for release

FORMER REFERENCE: DD061 DATE: 1963 CONTAINS: *Doctor Who*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:40

LABELS: [Reel label, not Delia's hand:] COPY OF WHO SIG / SENT TO ENTERPRISES / 9-12-63

[Reel label, Delia's hand:] COPY DR WHO MUSIC / SENT to TV. ENT. 9.12.63

NOTES: Master copy sent for commercial release pressing and returned to Workshop.

### CDD/1/1/9 Doctor Who closing theme: Delaware version

Master versions and makeup mixes

FORMER REFERENCE: DD109 DATE: 1972 CONTAINS: *Doctor Who*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:12:13

LABELS: [Reel label:] WHO CLOSING / ONE CUT to (x) / (before end)

NOTES: The ill-fated Delaware realisation of the *Doctor Who* theme, in an early-generation copy.

Master versions (several mixes, in stereo) from 1'03", and the elements tail off without a fade out. Numerous individual elements and submixes follow.

### CDD/1/1/10 Goya M2

### Transformation of church bells

FORMER REFERENCE: DD227 DATE: 1971 CONTAINS: *Omnibus: Goya*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:56

LABELS: [Reel label:] Goya M2

NOTES: Pealing church bells transform into a loop of harpsichord music via additive sine tones. 2 copies, then shorter test mixes. TRW 7367, missing from the RW archive.

### CDD/1/1/11 Oh, Fat White Woman

Session recording of Maureen Prior

FORMER REFERENCE: DD146 DATE: 1971 CONTAINS: *Play for Today: O Fat White Woman*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:21:15

LABELS: [Box, not Delia's hand:] "OH, FAT WHITE WOMAN" / SPEECH TAPE / 7.5"/sec 2x½ TRACK / (19cm/s)

[Take list on reverse of box]

NOTES: Session tape, with direction, of the voices of Maureen Prior and Peter Jeffrey. Detailed take list on reverse of tape box.

### CDD/1/1/12 Oh, Fat White Woman

Treated voice and organ sounds

FORMER REFERENCE: DD154 DATE: 1971 CONTAINS: *Play for Today: O Fat White Woman*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:10:48

LABELS: [Reel label:] SPEECH 7½

NOTES: Maureen Prior's treated voice for *Play for Today: O Fat White Woman*. Material from **CDD/1/1/11 Oh, Fat White Woman** is treated with a Leslie speaker-type effect. The text is Frances Cornford's poem "To a fat lady seen from the train". Organ chords punctuate sections of voice.

### CDD/1/1/13 Towards Tomorrow

Alternative mixes and makeup of BBC Radiophonic Music track

FORMER REFERENCE: DD242 DATE: [1967] CONTAINS: *Towards Tomorrow*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:45

LABELS: [No relevant labels]

NOTES: Four similar alternative mixes of "Towards Tomorrow", followed by the treated melodic makeup elements.

### CDD/1/1/14 Egypt copy master and programme

Opening title music, atmospheres and submixes

FORMER REFERENCE: DD160 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:29:18

LABELS: [Box spine:] EGYPT COPY MASTER + PROG 1

[Reel label:] EGYPT: COPY MASTER / OPENING + PROG 1

NOTES: Master of opening titles for *Tutankhamun's Egypt* series, followed by cues for Programme 1 ("The Pharaoh"), each introduced by Delia: M1 (abstract tolling bells), M2, M3 (an extract of *Inventions for radio: Amor Dei*), M4, M5a & M5b.

### CDD/1/1/15 Egypt

Opening title music, treated versions and atmospheres

FORMER REFERENCE: DD212 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:32:24

LABELS: [Reel:] EGYPT

[Reel labels:] TITLE MUSIC MIX [Reel:] 1. Title Music Mix / 2. Trumpets / 3. Trumpets / 4. Castanet Loop (short) / 5. Falling Boys / 6. Outdoor Flowering (1) / 7. Grand Booms as in (4) / 8. MYST (1)

NOTES: A similar reel to **CDD/1/1/14 Egypt copy master and programme.**

### **CDD/1/1/16 Egypt Programme 2 Master**

Cues from Egypt: trumpet and flute

FORMER REFERENCE: DD250 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:04:35

LABELS: [No labels]

NOTES: Louis Niebur identifies this reel as '6 Ap Master Opening & Prog 2, M4,5,6'. There is a direct copy of this reel at **CDD/1/1/17 Egypt/Copy of 6 Ap. Master.**

### **CDD/1/1/17 Egypt/Copy of 6 Ap. Master**

Trumpet material, Cues M4-M6

FORMER REFERENCE: DD277 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:04:33

LABELS: [Reel label:] COPY 6 Ap. REEL .. / MASTER / opening + 2 M(4)(5)(6)

NOTES: Copy of **CDD/1/1/16 Egypt Programme 2 Master.**

### **CDD/1/1/18 Tutankhamun's Egypt**

Cues by Roger Limb and Delia

FORMER REFERENCE: DD161 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:08

LABELS: [Box spine:] MUSIC FOR TUT'S EGYPT ART PT 2

[Radiophonic Tape label:] TITLE: Tutankhamun's Egypt / Despatch Ealing / TO: Keith Raven's Cutting Room / Ealing [Reel label:] 10 New Music Cues

NOTES: A personal note in the box gives cues as M3b, M5, M8, M6, with footages ("all new mixes as requested, love Roger & Delia").

### **CDD/1/1/19 Egypt**

Masters, described as "reel 3"

FORMER REFERENCE: DD217 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:39

LABELS: [No labels]

NOTES: Cues for *Tutankhamun's Egypt* episodes 2 and 3, with Delia's voice marking cues.

### **CDD/1/1/20 Egypt**

"Warriors" material for Episode 6

FORMER REFERENCE: DD218 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:06

LABELS: [Reel label:] (6) Warriors / M7

NOTES: Reel begins with collage of low quality piano recordings, followed by the identifiable 'trumpet' material.

### **CDD/1/1/21 Egypt**

"Scribes Heiroglyphs" material from Episode 8

FORMER REFERENCE: DD237 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:04:55

LABELS: [Reel label:] Scribes / Heiroglyphs / copy

NOTES: Treated 'harmonic minor' ostinato, layered in transpositions. Digitised at 7½ips and 15ips.

### **CDD/1/1/22 Egypt Programme 10**

The Delian Mode, harp and Egypt material

FORMER REFERENCE: DD248 CONTAINS: *Tutankhamun's Egypt*, *BBC Radiophonic Music*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:20:08

LABELS: [Reel label:] (10) MASTER

[Reel labels:] (10) new day M3b + M5 / MASTER (10) NEW / (10) New M8

NOTES: The Delian Mode material, with tape saturation. Harp textures as **CDD/1/7/35 Harp Material 1** and **CDD/1/7/36 Harp Material [2]**. Then, *Tutankhamun's Egypt* material (trumpet and flute).

The label suggests that this is a master reel of cues for *Tutankhamun's Egypt*, Episode 10 ('Art and Artisans', TX 04/06/72).

### **CDD/1/1/23 Tutankhamun's Trumpet**

Makeup for "Tutankhamun's Trumpet"

FORMER REFERENCE: DD253 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:02:49

LABELS: [No labels, illegible writing on reel]

NOTES: Makeup elements for Tutankhamun's Trumpet, including a sparse layering, high repitching and the initial recording of the trumpet call (from an earlier recorded source, as used by Desmond Briscoe for the *Radiophonic Workshop 21* album).

### **CDD/1/1/24 Trumpet material**

1 of 3

FORMER REFERENCE: DD081 DATE: 1973 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:04:06

LABELS: [Reel label:] MASTER B/G (1)

[Reel labels:] 17/03/73 / 3 [...] BUMBLE / END OUT

NOTES: Dissonant, trumpet-based textures.

If the date on the label is relevant it makes the identification of the material problematic. Trumpet materials feature prominently on the *Tutankhamun's Egypt*, but those programmes were TX in 1972.

### **CDD/1/1/25 Trumpet material**

2 of 3

FORMER REFERENCE: DD082 DATE: [1972] CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips/15ips DURATION: 00:06:39

LABELS: [Reel labels:] MIX FOREGROUNDS / MASTER FOREGR? I / =D Bb 7½ +15 / B Bb (123) Trtd.

[Reel:] I -

NOTES: See also DD081 and DD083; N.B. the commentary to **CDD/1/1/24 Trumpet material**.

### **CDD/1/1/26 Trumpet material**

3 of 3

FORMER REFERENCE: DD083 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:11

LABELS: [Reel label:] MASTER FORGROUND II

[Reel labels:] Longer LP1 / 203 / SPX x3 / LP1 x5 /

NOTES: See also DD081 and DD082; N.B. the commentary to **CDD/1/1/24 Trumpet material**.

### **CDD/1/1/27 Egypt**

Repitched versions of trumpet material

FORMER REFERENCE: DD213 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:34:45

LABELS: [Reel label:] TR. MELANGE / SP. CH. TAPE 1 of 2

NOTES: "Trumpet melange speed change tape": layered trumpet notes giving 8 different dyads in 4ths and 5ths.

### **CDD/1/1/28 Egypt**

"Hymns to Nile" and "Golden Music Atmos" material

FORMER REFERENCE: DD214 DATE: 1972 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:25:29

LABELS: [Reel label:] HYMNS TO NILE: VOICE

[Reel:] EGYPT / [erased] (1) HYMNS TO NILE VOICE MIXES / (2) (1) GOLDEN MUSIC ATMOS

([?]FEELING!) / (2) HYMNS TO NILE: VOICE MIX [Reel label:] Chanting F

NOTES: Three distinct sets of material; from 13', based on layered chant recordings.

### **CDD/1/1/29 Male Drone**

Abstract sound based on trumpet and chant

FORMER REFERENCE: DD078 DATE: [1972] CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:15

LABELS: [Reel label:] MALE DRONE

NOTES: Brief reel with a truncated, abstract sound using the Tutakhamun trumpet call and male voices chanting.

### **CDD/1/1/30 Lampshades Master 4 & 6**

Egypt material including a different treatment of the trumpet sound

FORMER REFERENCE: DD238 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:23:03

LABELS: Master part 4 & 6

### **CDD/1/1/31 Argentine Wildlife**

Rhythmic sequences of animal noises

FORMER REFERENCE: DD215 DATE: 1972 CONTAINS: *Wildlife Safari to the Argentine*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:06

LABELS: [Reel:] WILDLIFE ARGENTINE

[Reel:] (1) ARG OPENING / (2) SHORT OPENING/CLOSING / (3) BASS LOOP [Reel label:]  
OPENING A MU.

NOTES: Several mixed rhythmic sequences, followed by makeup loops of individual animal patterns. TRW 7598 (missing from RW archive). An earlier, simpler version is on **CDD/1/1/32 Argentine Wildlife**.

### **CDD/1/1/32 Argentine Wildlife**

Rhythmic sequence of animal noises

FORMER REFERENCE: DD281 DATE: 1972 CONTAINS: *Wildlife Safari to the Argentine*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:00:33

LABELS: [Reel label, not Delia's hand:] ROUGH RH. / FOR STEFAN

NOTES: A simplified version of the *Wildlife Safari to the Argentine* rhythm, probably produced as a demonstration for the producer.

### **CDD/1/1/33 Blue Veils and Golden Sands**

Copy of masters and makeup materials

FORMER REFERENCE: DD243 DATE: 1968 CONTAINS: *The World About Us: The Blue Veiled Men*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:29:52

LABELS: Blue Veils Copy Masters

NOTES: Several mixes to 14'52"; makeup materials from 15'00". Almost the complete makeup tracks for the piece, with the exception of the 'vocal oboe' representing the camels which is contained on **CDD/1/1/34 Blue Veils and Golden Sands**.

### **CDD/1/1/34 Blue Veils and Golden Sands**

'Camels' material and makeup

FORMER REFERENCE: DD244 DATE: 1968 CONTAINS: *The World About Us: The Blue Veiled Men*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:16:18

LABELS: [Reel label:] CAMELS

NOTES: Makeup for Blue Veils and Golden Sands: source recordings of Delia singing to a piano note, repitched; individual melody notes; then forward and reverse versions of the melody, looped, with reverb; half-speed treated version (same pitch); bell makeup (repitched single strikes).

## **CDD/1/2 Music for radio**

### **CDD/1/2/1 Cubism TX**

Schools radio programme about Cubism

FORMER REFERENCE: DD263 DATE: 1968 CONTAINS: *Art and Design: Cubism*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: DURATION: 00:26:21

LABELS: [Reel label:] Cubism prog / Copy of TX

NOTES: Off-air extracts of Alun Hoddinott's 1962 Folksong Suite and unidentified 20th-century piano music. Then, a radio programme about Cubism narrated by Edward Lucie-Smith, including the song Under the Pont Mirabeau (**CDD/1/2/2 Cubism song**), interjections to the narration with brief metallic-

strike sounds, and interludes based on the electric guitar 'octaves' material from **CDD/1/2/3 Treated electric guitar**.

Part of the following continuity announcement is included: "The programme was by Edward Lucie-Smith, with Radiophonic music by Delia Derbyshire. The poem by Apollinaire was sung by John Whitman." Part of an unrelated BBC Schools programme follows. Tail out.

### **CDD/1/2/2 Cubism song**

Short tracks including London Lemons and the song Under the Pont Mirabeau

FORMER REFERENCE: DD262 DATE: [compiled ca. 1972] CONTAINS: *London Lemons, Wildlife Safari to the Argentine, Drama Workshop: Noah, Radio Solent ident, Approaching the 70s*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:36

LABELS: [Reel label:] CUBISM SONG COPY

[Reel label:] APPROACHING THE 70's COPY

NOTES: A brief and varied reel of tracks partly from other sources, including *London Lemons* and *Wildlife Safari to the Argentine*, but with additional short tracks not on other reels: the song Under the Pont Mirabeau found typeset as a lithographic negative in the document archive, sung by White Noise vocalist John Whitman and set to an electronic backing (appears to be the 'Cubism song' in question); and a short track with the Dance from "Noah" (*Drama Workshop: Noah*) rhythm track. Also contains the *Radio Solent ident* based on the first four notes of "O God our help in ages past".

### **CDD/1/2/3 Treated electric guitar**

Untreated and treated material for Cubism programme

FORMER REFERENCE: DD060 DATE: 1968 CONTAINS: *Art and Design: Cubism*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:19:37

LABELS: [Reel labels:] beg = play 7½ / Pluto / needs RSA / -4, -2, 1.4, 2

[Further reel labels cryptic and unclear]

NOTES: Untreated material is an electric guitar with wah-wah effect. Treated version uses resonance filtering to build a long, slowly-morphing texture which fades. The material is used in this form for the programme *Art and Design: Cubism* (part of which is on reel **CDD/1/2/1 Cubism TX**).

### **CDD/1/2/4 Dance from "Noah"**

An alternative version of Dance from "Noah"

FORMER REFERENCE: DD118 DATE: 1971 CONTAINS: *Drama Workshop: Noah*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:00:42

LABELS: [No label]

NOTES: A shorter, slower version of the familiar "Noah" track using two timbres and without the rhythm track.

TRW 7336. See also DD034 & DD111.

### **CDD/1/2/5 Dance from "Noah"**

Alternative versions using Dance from "Noah" material

FORMER REFERENCE: DD122 DATE: 1971 CONTAINS: *Drama Workshop: Noah*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:09:43

LABELS: [No label]

NOTES: A track using well-disguised sounds from the familiar "Noah" material, followed by slower mixes of Dance from "Noah" with different rhythmic elements.



### **CDD/1/2/6 Dance from "Noah"**

Makeup materials and rhythm track

FORMER REFERENCE: DD111 DATE: 1971 CONTAINS: *Drama Workshop: Noah*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:14:58

LABELS: [Reel label:] NOAH's dance / basic rh[ythm].

NOTES: TRW 7336. See also **CDD/1/2/7 Raven & Dove/Noah**.

### **CDD/1/2/7 Raven & Dove/Noah**

Synthesiser material

FORMER REFERENCE: DD034 DATE: [1971] CONTAINS: *Drama Workshop: Noah*

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel label:] SPARE WIND / FOR RAVEN & DOVE

[Box spine:] 3 [W / M?]

NOTES: Delaware material; stylised bird and wind noises, with sections of the Dance from "Noah".

Digitised audio not available.

### **CDD/1/2/8 Angela's Ballet**

Early version "Gravel"

FORMER REFERENCE: DD221 CONTAINS: *Gravel*

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel labels:] ANGELA'S BALLETT (1) / MASTER

[Reel:] EARLY VERSION / 'GRAVEL'

NOTES: An experimental radio drama by Angela Radaway.

Digitised reel unavailable.

### **CDD/1/2/9 Amor Dei**

First part

FORMER REFERENCE: DD013 DATE: 1964 CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 7" reel, ¼" tape DURATION: 00:32:39

LABELS: [Reel:] AMOR DEI PART 1

NOTES: Second of the Inventions for radio in collaboration with Barry Bermange (first half).

### **CDD/1/2/10 Amor Dei/The Dreams**

Second part/First part

FORMER REFERENCE: DD014 DATE: 1963/1964 CONTAINS: *Inventions for radio: Amor Dei, Inventions for radio: The Dreams*

MEDIUM: 7" reel, ¼" tape DURATION: 00:23:11

LABELS: [Box spine:] AMOR DEI PART 2 / THE DREAMS PART 1

NOTES: Second, then first of the Inventions for radio in collaboration with Barry Bermange.

### **CDD/1/2/11 The Dreams**

Second part

FORMER REFERENCE: DD015 DATE: 1963 CONTAINS: *Inventions for radio: The Dreams*

MEDIUM: 7" reel, ¼" tape DURATION: 00:32:52

LABELS: [Box spine:] THE DREAMS PART 2

[Reel:] DREAMS PART 2

NOTES: First of the Inventions for radio in collaboration with Barry Bermange (second half).

### **CDD/1/2/12 Amor Dei**

3¾ips copy

FORMER REFERENCE: DD171 CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 3.75ips

LABELS: [Reel label:] 3¾' COPY / Amor Dei

[Box:] DELIA

NOTES: Reel 1 of 1. TRW1098

### **CDD/1/2/13 Amor Dei/The Dreams backgrounds**

Backgrounds used in the Bermange Inventions

FORMER REFERENCE: DD271 DATE: [ca. 1964] CONTAINS: *Inventions for radio: The Dreams, Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:24:56

LABELS: [Reel label, Brian Hodgson's hand:] AMOR DEI BG/S

NOTES: Very high quality copies of backgrounds for the first 2 Inventions for radio. 4 bands of backgrounds for Amor Dei, the 'movements' being in order (opening section; "Rorate coeli" texture of second movement); 'descending' gestures).

Then, one for The Dreams, the fourth movement (beginning at 14'55" of DD015, "It wasn't a stormy sea but it was a frightening sea"). Note that this background is very similar but not identical to The Delian Mode (*BBC Radiophonic Music*).

This followed by an unknown texture (21'34") with a distinct heartbeat rhythm, similar to that used in the Dublin Macbeth production (**CDD/1/4/14 Macbeth for Dublin (copy)**, **CDD/1/4/13 Macbeth for Dublin**)

### **CDD/1/2/14 Good Sinister Bg**

Material from The Dreams

FORMER REFERENCE: DD073 DATE: [1963] CONTAINS: *Inventions for radio: The Dreams*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:19:31

LABELS: [Reel label, not Delia's hand:] GOOD SINISTER BG

NOTES: A section of musical backing for The Dreams.

### **CDD/1/2/15 Amor Dei: makeup**

Makeup and source materials

FORMER REFERENCE: DD064 DATE: 1964 CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:24:06

LABELS: [Reel label:] MAKEUP FOR AMOR DEI / (SOURCE TAPE?)

[Reel labels:] 4 Clusters / vowels basic / Vln. track / Vln. Track & Voice Mix

NOTES: Reel forming part of TRW 6098: vocal 'cluster' makeup for Amor Dei.

### **CDD/1/2/16 Heavenly Choir**

Choir texture related to Amor Dei opening

FORMER REFERENCE: DD273 DATE: 1964 CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:05:19

LABELS: [Reel label, Brian Hodgson's hand:] HEAVENLY CHOIR

NOTES: Short, noisy copy of a texture similar to that used in the opening movement of Amor Dei several minutes from the beginning, although slower in pace. Not, however, a simple speed change as pitch is correct.

### CDD/1/2/17 Angels

Choir texture from Amor Dei

FORMER REFERENCE: DD256 DATE: [later 1960s] CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:31

LABELS: [Reel label:] ANGELS / (see Egypt)

[BBC 'SERVICED' label]

NOTES: 'Choir' background from middle movement of Amor Dei. Possibly extracted for demo purposes and sent to the producers of *Tutankhamun's Egypt* or *Ways of Seeing*, both of which re-use this choir texture.

### CDD/1/2/18 The After Life backgrounds

Backgrounds used in The After Life and Ways of Seeing

FORMER REFERENCE: DD272 DATE: 1964 CONTAINS: *Inventions for radio: The After Life, Ways of Seeing*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:21:59

LABELS: [Reel label, Brian Hodgson's hand:] HEAVENLY BG/S

[Reel reverse, Brian's hand:] FANFARES / HANDS OFF / 4, 5, 8, 9

NOTES: 4 bands of backgrounds used in *Inventions for radio: The After Life*, one based on synthesised inharmonic spectra, three on choral/vocal recordings. They are in order of their use in the Invention.

Interspersed are a treated recording of flamenco-type shoe rhythms and a choral texture used at the beginning of *Ways of Seeing*, Programme 2.

The reel ends with a crackly LP dub of Blue Veils and Golden Sands.

### CDD/1/2/19 Radio Brighton train idents

Listening copy of initial ideas

FORMER REFERENCE: DD140 DATE: 1971 CONTAINS: *Radio Brighton train ident*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:00:41

LABELS: [BBC RW Radiophonic Tape label:] Radio Brighton Train Idents. 1 / TO BOB GUNNELL, STATION MANAGER, RADIO BRIGHTON / FOR listening only

[Box spine:] Ref. No. CYRW 7341 / REEL 1 of 1 / Title RADIO BRIGHTON TRAIN IDENTs 1 / Date Jan. 71 / Duration

NOTES: Reel of ideas for local radio signature tune sent to Radio Brighton Station Manager.

Memo in box: "Here is a 7 ½ ips copy of six preliminary ideas. Myself, I feel that something on the lines of the last two would be the best idea to pursue. I shall be interested to hear your comments on these, and whether you have any ideas on a different style or form."

### CDD/1/2/20 Science and Health

Listening copy

FORMER REFERENCE: DD172 DATE: 1964 CONTAINS: *Science and Health*

MEDIUM: 5" reel, ¼" tape DURATION: 00:01:05

LABELS: [Reel:] S & H / MUSIC - LISTENING COPY

[Radiophonic Workshop label:] R.P. REF. NO KBU 87954

NOTES: Identical to *Radiophonic Workshop 21* album version.

### **CDD/1/2/21 Daedalus**

Resonant tones with treatment

FORMER REFERENCE: DD231 DATE: 1969 CONTAINS: *Springboard: Daedalus*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:56

LABELS: [Reel label:] COPY DAEDALUS

[Reel labels illegible]

NOTES: A looped, resonant, complex timbre with subtly changing treatments.

## **CDD/1/3 Music for film**

### **CDD/1/3/1 Cecil Wright & Topping**

Copy of master and makeup

FORMER REFERENCE: DD183 DATE: [post-1966] CONTAINS: *Cecil-Wright Topping show film*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:22:06

LABELS: [UDP label:] CECIL WRIGHT & / TOPPING / SHOW FILM / COPY 7½ i.p.s. full tr. / & M/U

[Tape labels:] COPY 7½ C.W.T. / LOW BUBBLE / A. link to I. fiddle

NOTES: Elements of Way Out used as short punctuating sounds. Soundtracks to various commercials with music and narration. Short jazz pieces.

Reel incorporates various earlier materials including the TARDIS computer sound, *BBC Radiophonic Music* tracks and Beatles.

### **CDD/1/3/2 Toulouse Lautrec**

Extended additive synthesis texture

FORMER REFERENCE: DD265 DATE: [ca. 1972] CONTAINS: *Circle of Light*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:19:02

LABELS: [Reel, probably irrelevant:] TOULOUSE LAUTREC

[Reel label:] DELIA

NOTES: Material for *Circle of Light*. Additive synthesis: a single high note undergoes slow spectral transformation; a complex spectrum emerges over the course of 10 minutes. The band beginning at 10'44" contains distinct 'strikes' and appears to be derived from the lampshade analysis. Untreated nature sounds follow at 14'06".

### **CDD/1/3/3 Nature for Elsa**

Various tracks including Dudley Simpson

FORMER REFERENCE: DD022

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Box:] DELIA: / NATURE FOR ELSA / FROM KAL.

[Reel labels:] Bullroar 1 / Bullroar 2 / DUD'S DESERT 1 Master 15ips M / MIX. MUSIC + FX / MIX FX / MUSIC BOTH. BASIC. / GROUND NOISE USE AT END OF MIX MUS + FX / WILLI WILLI. / HEAT 1 / MIX 2 BULLROARS \*

NOTES: Various tracks, including master of "Dud's Desert" (Dudley Simpson) and related makeup.

### **CDD/1/3/4 Nature for Elsa**

Stylised and synthesised nature sounds

FORMER REFERENCE: DD023

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:15:06

LABELS: [Box:] DELIA: / NATURE FOR ELSA / FROM KAL.

[Reel label:] Delia nature

NOTES: Stylised and synthesised nature sounds.

### **CDD/1/3/5 Lowell 1**

Caroline McCullough film – first master reel

FORMER REFERENCE: DD045 DATE: 1970 CONTAINS: *Lowell*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:46:11

LABELS: [Reel label:] LOWELL 1

[Reel label:] TAPE 1

NOTES: First master reel for the film *Lowell*. Synthesised textures, in the manner of The Dreams. Makeup materials used include a heartbeat, inharmonic/bell sounds, and drastically filtered wave surf.

### **CDD/1/3/6 Lowell 2**

Caroline McCullough film – second master reel

FORMER REFERENCE: DD052 DATE: 1970 CONTAINS: *Lowell*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:45:34

LABELS: [Reel label:] LOWELL 2

[Reel label:] TAPE 2

NOTES: Makeup for cues with similar material to **CDD/1/3/7 Lowell 3**.

### **CDD/1/3/7 Lowell 3**

Caroline McCullough film – third master reel

FORMER REFERENCE: DD051 DATE: 1970 CONTAINS: *Lowell*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:50:16

LABELS: [Reel label:] LOWELL 3

[Reel labels:] CUE 15+ / Full track / THIS TAPE COPY 1ST MASTER 1ST MASTER 2nd MASTER

NOTES: Electronic sound for *Lowell*: distorted heartbeat; 'flocking' door creaks; treated harmonium music which morphs into "The Star-Spangled Banner" with drumming; lampshade sounds.

### **CDD/1/3/8 Work Is A Four Letter Word [1]**

Master reel

FORMER REFERENCE: DD241 DATE: 1967 CONTAINS: *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:12:31

LABELS: [Reel label:] WORK IS / 4 LETTER WORD

[Reel labels:] MUSHROOMS HIGH / MUSHROOMS LOW / BLOOMIN / walk wob double sp. / wob y.l. / GLOOP [?] / WALTZ SWOOPS / Gloop Loop F6

NOTES: Third and final master reel of cues for *Work is a Four Letter Word*: “mushrooms” material.

### **CDD/1/3/9 Work Is A Four Letter Word 2**

Second master reel

FORMER REFERENCE: DD240 DATE: 1967 CONTAINS: *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:18:03

LABELS: [Reel label, Brian Hodgson's hand:] WORK IS A 4 LETTER WORD (2)

[Reel labels, Delia's hand:] Z phased G A6 G A6 / waltz f/w / waltz b/w change speed / WALTZ double sp. / MIX: WALTZ TUNE BUBBLE / TUNE 3 Bubble / WALTZ 2A / WALTZ with Z / Chase band. / BW Waltz - [?] / B/W loop / TUNE 4 b/w / NFW Z TUNES 3 & 8-4

NOTES: Second master reel for Tony Richardson film *Work is a Four Letter Word*, containing makeup for the track known as Delia's Psychedelian Waltz.

### **CDD/1/3/10 Work Is A Four Letter Word 3**

Third master reel

FORMER REFERENCE: DD239 DATE: 1967 CONTAINS: *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:15

LABELS: [Reel labels, Brian Hodgson's hand:] WORK IS A 4 LETTER WORD / MASTER TAPE 3

[Reel label, Delia's hand:] TRACK 2 / Master

NOTES: Third master reel for Tony Richardson film.

### **CDD/1/3/11 Work Is A Four Letter Word**

Tape of loops

FORMER REFERENCE: DD129 DATE: 1967 CONTAINS: *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:00:30

LABELS: [Reel label:] “WORK IS” LOOPS

[Reel label:] N.B Wk. ls. not timed labels / r. ls. not timed dividers [Reel:] M.P.

NOTES: The material is from the track known as Delia's Psychedelian Waltz on the Standard Music Library *ESL104 Electronic* album, but its original source is for the film *Work is a Four Letter Word*.

### **CDD/1/3/12 Work Is A Four Letter Word**

Rough mix of cue 10M1

FORMER REFERENCE: DD199 DATE: [1967] CONTAINS: *Work is a Four Letter Word*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:04:02

LABELS: [Box:] To Peter Hall/Richard Hiscox / Work is a 4 letter word / Demonstration rough / mix of cue 10M1 / 15 i.p.s. / DELIA DERBYSHIRE / BRIAN HODGSON

NOTES: Long version of M1 cue on reel sent for approval.

### **CDD/1/3/13 Whole tone loops**

Loops for Work Is A Four Letter Word

FORMER REFERENCE: DD110 CONTAINS: *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel labels:] MIX SWOOP LOOP / Whole Tone [...] / BUBBLE

[Numeous other illegible cue labels]

NOTES: Various whole-tone loops.

### **CDD/1/3/14 Hamlet**

Film material – original tape

FORMER REFERENCE: DD208 DATE: 1969 CONTAINS: *Hamlet (film version)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:22:54

LABELS: [Reel label:] HAMLET FILM MATERIAL

[Reel labels:] LOOPS / BASIC ORGAN / REC REP 15ips. / last band treated / [other reel labels illegible]

NOTES: Treated voice and concrete sounds. Tape has loose splices. See also **CDD/1/3/15 Hamlet**.

### **CDD/1/3/15 Hamlet**

Film material – ‘3rd session’

FORMER REFERENCE: DD209 DATE: 1969 CONTAINS: *Hamlet (film version)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:20:38

LABELS: [Reel label:] 15 COPY FILM / HAMLET – 3rd / SESSION / SEE LIST

NOTES: Brian Hodgson voice idents - “1m1” etc.

## **CDD/1/4 Music for the stage**

### **CDD/1/4/1 Methuselah 1**

National Theatre production – first master reel

FORMER REFERENCE: DD036 DATE: 1969 CONTAINS: *Back to Methuselah*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:33:43

LABELS: [Reel label:] METHUSALEH / COPY MASTER 1 / 7½ IPS

[Box spine:] METHUSALEH 1

NOTES: First of three master reels for 1969 National Theatre production. Complex synthesised acceleration and other rhythmic effects.

### **CDD/1/4/2 Methuselah 2**

National Theatre production – second master reel

FORMER REFERENCE: DD037 DATE: 1969 CONTAINS: *Back to Methuselah*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:44:05

LABELS: [Reel label:] METHUSALEH / COPY MASTER 2 / 7½ IPS

[Box:] National Theatre prod. / – Brian H. + Mark Wilkinson / (done at Kaleidophon).

NOTES: Second of three master reels for 1969 National Theatre production. Similarly complex timbres to **CDD/1/4/1 Methuselah 1**, but with some rather more concrete-like sounds; stylised birdsong.

### **CDD/1/4/3 Methuselah 3**

National Theatre production – third master reel

FORMER REFERENCE: DD149 DATE: 1969 CONTAINS: *Back to Methuselah*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:22:47

LABELS: [Reel label:] METHUSALEH 3 / COPY MASTER / 7½ M+S

NOTES: Third of three master reels for 1969 National Theatre production. Includes monologues treated with tape feedback, a rhythmic vocoder pattern, abstract spectral drones.

### **CDD/1/4/4 The Cloud 1**

Treated monologue for Barry Bermange's *The Cloud*

FORMER REFERENCE: DD143 DATE: 1964 CONTAINS: *The Cloud*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:25:55

LABELS: [UDP Box:] CLOUD 1 of 2 / Moodgies Bluedgies 3 of 3

[Reel:] The Cloud / 1 (+ NEWLEY M/U)

NOTES: A monologue with echo for Barry Bermange's stage work *The Cloud*. Textures from the first movement of *Inventions for radio: The Dreams*; stylised crow calls; a bell drone. A less-treated form of the ending music of *Inventions for radio: The After Life* is heard at around 20'. Makeup for the (non-Inventions) electronic sounds on this reel is found on **CDD/1/4/5 The Cloud 2/Searching**.

Contrary to the label, no Moogies Bloogies makeup seems to be included.

### **CDD/1/4/5 The Cloud 2/Searching**

Elements for *The Cloud* and master of *Searching* (Sandy Brown)

FORMER REFERENCE: DD194 DATE: 1964 CONTAINS: *The Cloud, L.P.E.: Searching (Sandy Brown)*

MEDIUM: 7" reel, ¼" tape DURATION: 00:34:51

LABELS: [UDP label:] (a) CLOUD (2) of 2 / (b) F. Chagrin / (c) S. Brown

[Reel label:] CLOUD 2 / F. CHAGRIN / S. BROWN

NOTES: Makeup sounds for *The Cloud*: stylised seagull calls; lampshade/bell material; filtered wave surf.

Following band, as per label: master of the realised version of *L.P.E.: Searching (Sandy Brown)*, exactly corresponding to the written score. Makeup for *Searching* follows, ending with a recording of the untreated glockenspiel part.

### **CDD/1/4/6 Hamlet**

Copy Reels of 1, 2 & 3

FORMER REFERENCE: DD035 DATE: [1968] CONTAINS: *Hamlet (stage version)*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:47:41

LABELS: [Reel label:] Hamlet COPY / Reels 1, 2 & 3

[Spine:] HAMLET

NOTES: Tony Richardson's Chalk Farm Roundhouse production of *Hamlet*. This is a safety copy of the three master reels (**CDD/1/4/9 Hamlet**, **CDD/1/4/7 Hamlet**, **CDD/1/4/8 Hamlet**) for the stage version.

### **CDD/1/4/7 Hamlet**

Reel 2

FORMER REFERENCE: DD156 DATE: [1968] CONTAINS: *Hamlet (stage version)*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:34:31

LABELS: [Box spine:] HAMLET

[Reel label:] REEL 2 4 M/U / MUSIC & F/X

NOTES: *Hamlet* Reel 2 of Makeup. Music & FX: [Unrelated?] electric piano; horse sounds; crowd scene.

### **CDD/1/4/8 Hamlet**

Reel 3

FORMER REFERENCE: DD157 DATE: [1968] CONTAINS: *Hamlet (stage version)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips

LABELS: [Box spine:] HAMLET



[Reel label:] REEL 3 4 M/U F/X

NOTES: *Hamlet (stage version)*, Reel 3 of Makeup. Various notes in box.

### **CDD/1/4/9 Hamlet**

Makeup reel 1 (ghost)

FORMER REFERENCE: DD210 DATE: [1968] CONTAINS: *Hamlet (stage version)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:30:43

LABELS: [Reel label:] HAMLET (GHOST) / REEL 1 OF M/U

[Reel label:] VOICE TREATED [Reel:] ×2 Treated / HAMLET

NOTES: Extended sound textures; treated voice material starts at 21' ("I find thee apt...", Act I Scene V)

### **CDD/1/4/10 Macbeth for Stratford**

RSC Production – makeup reel

FORMER REFERENCE: DD040 DATE: 1967 CONTAINS: *Macbeth (RSC Stratford production)*, *Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:41:00

LABELS: [Box spines:] STRATFORD MACBETH T1 + 2 7½ / SIDE 2 M/b 3 ZYGOAT

[Ripped label on tape:] judgement of [...]

NOTES: Makeup materials (specifically) for RSC Macbeth production, also incorporating the Rorate Coeli chant from *Inventions for radio: Amor Dei*.

### **CDD/1/4/11 Macbeth**

"Witches" master and makeup (Stratford production)

FORMER REFERENCE: DD211 DATE: [1967] CONTAINS: *Macbeth (RSC Stratford production)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:28:51

LABELS: [Reel label:] WITCHES NEW 7½ / MASTER & M/U / 15

[Reel label:] BEG & END

NOTES: Makeup of witch voices treatment, apparently for the RSC production of Macbeth.

### **CDD/1/4/12 Atmos Indian Macbeth**

Synthesised atmospheric sounds, inc. Doctor Who sound

FORMER REFERENCE: DD137 CONTAINS: *Macbeth (Dublin production)*, *Macbeth (Greenwich Theatre production)*, *Macbeth (RSC Stratford production)*

MEDIUM: 5" reel, ¼" tape DURATION: 00:12:45

LABELS: [BBC-branded plastic reel:] ATMOS / INDIAN / MACBETH

NOTES: Various sounds including Brian Hodgson's "Dalek City Corridor"; a heartbeat rhythm; drones, knocks; a zither/harp glissando. The specific Macbeth production is unknown.

### **CDD/1/4/13 Macbeth for Dublin**

Macbeth for Dublin master reel

FORMER REFERENCE: DD042 CONTAINS: *Macbeth (Dublin production)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:28:09

LABELS: [Box spine:] IC MacBeth Dublin?

[Box:] MCB. DUBLIN 7½? [Reel:] 1

NOTES: Wave sounds; stylised birds and frogs; "Macbeth, Macbeth..." with echo.

### **CDD/1/4/14 Macbeth for Dublin (copy)**

Copy of Macbeth for Dublin material

FORMER REFERENCE: DD041 CONTAINS: *Macbeth (Dublin production)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:29:31

LABELS: [Box spine:] MACBETH FOR DUBLIN / 3778

[Reel label:] Copy McBeth / for DUBLIN 15

NOTES: Atmospheric backgrounds (possibly used from *Doctor Who*) and thunder effects.

### **CDD/1/4/15 Macbeth for Dublin**

Makeup reel

FORMER REFERENCE: DD158 CONTAINS: *Macbeth (Dublin production)*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:26:33

LABELS: [Reel label:] MACBETH DUBLIN M/U

[Reel labels:] MACB. Opening notes / WITCHES APP / BREATH WIND 7½ / CAT & TOAD / TRUMPET BIRD / DRUM + VOICES

NOTES: 'Clanky' texture; trumpet calls, then the same layered; birdsong ambience; drumroll texture; untreated whisper ("Macbeth, Macbeth..."); wind noise; pulsing synthesiser glissando.

Reverse of tape box contains listing of previous tape contents: "PHILIPS SALES Conference Music Copies" / "PHILIPS 1" and 7 listed pieces.

### **CDD/1/4/16 Medea 1**

Euripides play – first master reel

FORMER REFERENCE: DD038 DATE: 1970 CONTAINS: *Medea*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:45:02

LABELS: [Reel label:] MED. 15 MASTER

[Electrophon label, erased title:] UNFAMILIAR PLAYGROUND [Labels on reel:] NEW p7,8,9a / OUR COPY OF 7½ THEATRE TAPES 1 & 2 (15 - 15)

NOTES: First of two master reels for David Thompson's Greenwich Theatre adaptation of *Medea*, with sounds created at Kaleidophon.

### **CDD/1/4/17 Medea 2**

Euripides play – second master reel

FORMER REFERENCE: DD039 DATE: 1970 CONTAINS: *Medea*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5/15ips DURATION: 00:33:25

LABELS: [Reel label:] MEDEA 2 of 2

[Electrophon label, erased title:] UNFAMILIAR PLAYGROUND [Labels on reel:] DRONE / ROUGH MIX CHORUS / TUNES / 7½ AEGEUS GOES / 15 COPY OF A.'S CHOS / NEW RH

NOTES: Second of two master reels for David Thompson's Greenwich Theatre adaptation of *Medea*, with sounds created at Kaleidophon.

### **CDD/1/4/18 Medea**

Euripides play – first "working tape"

FORMER REFERENCE: DD134 DATE: 1970 CONTAINS: *Medea*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:02:27

LABELS: [Kaleidophon box label:] MEDEA / 1st WORKING TAPE:- / 3 Tam tams / 4 Medea speeches /

7½ spd.

[Coloured writing on reel]

NOTES: A tam-tam sound; speech treated with stereo plate echo.

### **CDD/1/4/19 Medea**

Euripides play – copy of first “working tape”

FORMER REFERENCE: DD159 DATE: 1970 CONTAINS: *Medea*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:19:28

LABELS: [Reel label:] COPY 1ST WORKING TAPE - MEDEA

[Reel labels:] S FEMALE (ANNETTE HUMS) / 1 MEDEA UNT. SP 2 TAM TAM 3 MED TR SP. 4 TAM TAM / MEDEA 4.3.70 15I.p

NOTES: Treated and untreated tam tam sounds and monologues.

### **CDD/1/4/20 On the Level 1**

Ron Grainer musical – first master reel

FORMER REFERENCE: DD010 DATE: 1966 CONTAINS: *On The Level*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:16:13

LABELS: [UDP label:] “ON THE LEVEL” 1 of 3

[Reel label:] ON THE LEVEL 1 15ips

NOTES: In Unit Delta Plus box.

### **CDD/1/4/21 On the Level 2**

Ron Grainer musical – second master reel

FORMER REFERENCE: DD011 DATE: 1966 CONTAINS: *On The Level*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:18:27

LABELS: [UDP label:] “ON THE LEVEL” 2 of 3

[Reel label:] ON THE LEVEL 2 15ips

NOTES: In Unit Delta Plus box.

### **CDD/1/4/22 On the Level 3**

Ron Grainer musical – third master reel

FORMER REFERENCE: DD012 DATE: 1966 CONTAINS: *On The Level*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:16:21

LABELS: [UDP label:] “ON THE LEVEL” 3 of 3

[Reel label:] ON THE LEVEL 3 15ips

NOTES: In Unit Delta Plus box.

### **CDD/1/4/23 On the Level**

Ron Grainer musical – lampshade and Relays materials

FORMER REFERENCE: DD077 DATE: [1966] CONTAINS: *On The Level*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:09:31

LABELS: [Reel label:] RON GRAINER MUSICAL

[Reel label:] ON THE LEVEL RELAYS / 1. RH. mix / 2. Bass rh. / 3. 7½ clicks / 4. clickety [Reverse:] WHISP. P1.H

NOTES: Synthesised bell/lampshade partials; rhythmic twittering; Restless Relays rhythm in several mixes and at a higher speed.

### **CDD/1/4/24 On the Level**

Ron Grainer musical – copy of demo music

FORMER REFERENCE: DD198 CONTAINS: *On The Level, ESL104 Electronic*

MEDIUM: 5" reel, ¼" tape DURATION: 00:05:43

LABELS: [Box spine:] ON THE LEVEL COPY DEMO NOS.

[Reel label:] ON THE LEVEL / COPY DEMO NOS.

NOTES: Includes music produced with cutlery (not David Cain's Radio Sheffield ident), copies of Restless Relays, Planetarium and others.

## **CDD/1/5 Music for commercial use**

### **CDD/1/5/1 C-W&T Lion Basic Voice**

Male voice: ring-modulated and untreated material (Cecil Wright & Topping advert)

FORMER REFERENCE: DD139 DATE: 1967 CONTAINS: *Esso: "Tiger Talks"*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:08:13

LABELS: [Unit Delta Plus box:] C-W&T lion basic / voice - 1st / group (Mike) / + m/u & treatments.

[Reel:] 15 / MIKE

NOTES: A heavily ring-modulated 'lion'/'tiger' voice for use in a Cecil Wright & Topping advert. Followed by source recordings.

### **CDD/1/5/2 Lion basic voices**

Untreated speech for a Cecil Wright & Topping motor oil commercial

FORMER REFERENCE: DD144 DATE: 1967 CONTAINS: *Esso: "Tiger Talks"*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:04:33

LABELS: [UDP Box:] C-W. & T. / lion basic / voices - 2nd / group - ½tr. 7½

[Reel:] NEW VOICES / TIGER

NOTES: Lion/tiger, pirate and other 'accents'

### **CDD/1/5/3 Bank**

Royal Bank of Canada advert, rock song "She's Tiny" and sound effects

FORMER REFERENCE: DD186 DATE: 1968 CONTAINS: *Royal Bank of Canada*

MEDIUM: 5" reel, ¼" tape DURATION: 00:06:57

LABELS: [Box spine:] BANK EXTRACTS from TAPE A

[Reel label:] BANK Extracts / from TAPE A

NOTES: In 7" Kaleidophon box. Rock song ("She's six foot four in her stocking feet..."), unknown artist.

Then, sine tones ostinati and sound effects for the Kaleidophon-produced *Royal Bank of Canada* advert.

### **CDD/1/5/4 Bank/Interview**

Royal Bank of Canada advert and unrelated interview

FORMER REFERENCE: DD187 DATE: 1968 CONTAINS: *Royal Bank of Canada*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:17:11

LABELS: [Box spine:] BANK PRELIM. NOT USED

[Reel label:] BANK PRELIM. / NOT USED

NOTES: 'Bloopy' material with voices audible in the background (a *Royal Bank of Canada* advert). Followed by an interview with an unidentified Italian actor.

### **CDD/1/5/5 Who Is**

Master and makeup

FORMER REFERENCE: DD200 DATE: 1968 CONTAINS: *Who Is...*

MEDIUM: 5" reel, ¼" tape DURATION: 00:01:42

LABELS: [Box:] WHO IS / MASTER / & M.U.

[Box spine:] WHO IS ? [Reel:] WHO IS [Reel labels:] Master Mix / treated ripple / WHOID TUNE / Bass 4 tr

NOTES: Reel comprises the master, then the busy makeup elements of the brief signature tune.

### **CDD/1/5/6 Unit Delta Plus demo reel**

With detailed track listing

FORMER REFERENCE: DD196

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:14:28

LABELS: [Box spline:] U.D.P. Demo. 1, 7½, list enc.

[Box:] U.D.P. DEM 1

NOTES: Unit Delta Plus demo, including *On The Level*, *London Lemons*, *Anthony Newley: Moogies Bloogies* etc. Detailed contents note in box.

### **CDD/1/5/7 Early Kaleidophon demo**

Including Roundhouse piece

FORMER REFERENCE: DD080 CONTAINS: *London Lemons*, *Philips*, *Who Is...*, *Royal Bank of Canada*, *London Lemons*, *Anthony Newley: Moogies Bloogies*, *Coloured Wall*, *Chalk Farm piece*, *Work is a Four Letter Word*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips/15ips DURATION: 00:29:23

LABELS: [Reel label:] EARLY KAL. DEMO 7½ / WHO IS x2 / BANK x2 / [?] x2 / " " / LONDON LEMONS / NEWLEY

[Reel labels:] Mike Leonard (WORK) 7½ El. Engineers Exhibn. / 7½ copy Chalk Farm / LONDON LEMON WHO IS WAY OUT 15

NOTES: A Kaleidophon demo reel, including the *Chalk Farm piece*. Speed changes (as per labels).

### **CDD/1/5/8 Kaleidophon demo reel**

Two showreel sequences

FORMER REFERENCE: DD066 DATE: [ca. 1970]

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:09:53

LABELS: [Reel labels:] Heller Corp ELECTRONIC Demo / BAND 2 KALEIDOPHON DEMO about 1970

[Reel label:] Commercial Demo MASTER

NOTES: Commercials Demo Master. Kaleidophon Demo circa 1970 (band 2, 15ips) (and makeup). Also Commercials Demo (Heller Corp Electronic Demo) (track 1, 7.5ips). See also **CDD/1/5/9 Ads Demo**.

### **CDD/1/5/9 Ads Demo**

### Kaleidophon demo reel

FORMER REFERENCE: DD180 DATE: [ca. 1970]

MEDIUM: 5" reel, ¼" tape DURATION: 00:04:06

LABELS: [Kaleidophon box:] ADS. DEMO (YAMCO)

[Box:] 7½ / BY VAN / (Br.'s voice)

NOTES: Kaleidophon demo reel featuring Brian Hodgson's voice. Similar content to DD066

### CDD/1/5/10 Palmolive/Mouse on the Moon

Unit Delta Plus advert sound effects

FORMER REFERENCE: DD182 CONTAINS: *Palmolive*

MEDIUM: 7" reel, ¼" tape DURATION: 00:22:47

LABELS: [UDP label:] (a) Palmolive / (b) Mouse on the Moon (copy)

[Tape labels:] PALMOLIVE / COPY MOUSE ON THE MOON

NOTES: Sound effects for use in commercials, separated by markers spoken by an Australian man. A 'twangy' ostinato with variations; sine-wave swoops with plate echo; a vocoded ostinato.

Mouse On The Moon may refer to the 1963 comedy film with music by Ron Grainer.

### CDD/1/5/11 Electrosonic

Masters of KPM album tracks

FORMER REFERENCE: DD216 DATE: 1972 CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:15:44

LABELS: [Reel labels:] C3 B1 A7 / B2 A8 / A6 A2 / A4

NOTES: Described by Ayres/Butler as "KPM Copy Part Lot 1 Master". Reel is tail out.

### CDD/1/5/12 Electrosonic

Masters of several album tracks, and other material

FORMER REFERENCE: DD067 DATE: [1972] CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:21:10

LABELS: [Reel:] A8 rej. mixes. / A1 REJ

[Reel labels:] LONG PIECE - TITLES? / PROPHET? 2TAKES / DRAMATIC ORGAN STUFF / SOARING SOUNDS FLUTEY.

NOTES: Mixed masters of tracks from *KPM 1104 Electrosonic* library album.

### CDD/1/5/13 QUEST-fast

Track from KPM 1104 album

FORMER REFERENCE: DD266 DATE: 1972 CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:02:54

LABELS: [Reel:] A1 REJ.

[Reel reverse, irrelevant:] 7½TBu 433259 / Hungarian Feat. / 10F1 29'00"

NOTES: The track QUEST-fast from *KPM 1104 Electrosonic*, twice. This reel, like CDD/1/5/12 **Electrosonic**, is labelled A1 REJ., although there is no material in common.

### CDD/1/5/14 Dramatic Sci Fi Cue

Material from Electrosonic album

FORMER REFERENCE: DD074 DATE: [1972] CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:11:56

LABELS: [Reel label, BH's hand:] DRAMATIC SCI FI CUE / HIGH FLUTE / HI PLOPPY RANDOM / Double SP E minor spiral blips / LOW E minor BLOOPS

NOTES: Includes makeup rhythmic and melodic material and a master track (Shock Chords) from *KPM 1104 Electrosonic* album.

### **CDD/1/5/15 Electrosonic**

Makeup for KPM Electrosonic album

FORMER REFERENCE: DD088 DATE: [1972] CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:15

LABELS: [No label]

NOTES: Makeup materials for several tracks from *KPM 1104 Electrosonic*: synthesiser melodies and bass lines; rhythm tracks played against clicktrack. Metronome clicks are heard. Stereo master of one track.

### **CDD/1/5/16 London Lemons**

Master and makeup

FORMER REFERENCE: DD195 CONTAINS: *London Lemons, ESL104 Electronic*

MEDIUM: 5" reel, ¼" tape DURATION: 00:03:29

LABELS: [Box with removed UDP label:] LONDON LEMONS / MASTER & M/U / LIST IN FILE  
[Reel label:] LONDON LEMONS / MASTER & M/U

NOTES: 3 master versions on this reel, each with distinct elements. Rest of tape contains speed transpositions of these versions and makeup elements/solo melody versions. Sticky tape; not in playable condition.

### **CDD/1/5/17 Electrosonic out-take**

Unidentified synthesiser material

FORMER REFERENCE: DD127 DATE: [1972] CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:00:30

LABELS: [No label]

NOTES: Possibly outtakes of the the *KPM 1104 Electrosonic* album project, although the melody is unfamiliar. One further reel of this material.

### **CDD/1/5/18 Electrosonic out-take**

Unidentified synthesiser material

FORMER REFERENCE: DD128 DATE: [1972] CONTAINS: *KPM 1104 Electrosonic*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:00:34

LABELS: [No label]

NOTES: Possibly outtakes of the the *KPM 1104 Electrosonic* album project, although the melody is unfamiliar.

## **CDD/1/6 Music for events/concerts**

### **CDD/1/6/1 IE100**

### Makeup material

FORMER REFERENCE: DD076 DATE: 1971 CONTAINS: *IEE 100*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:37

LABELS: [Reel label:] IEE100 MAKEUP / INC MORSE + ARCHIVE REC / INC GLADSTONE ETC.

NOTES: Reel of source materials and makeup for *IEE 100*, including computerised bleeps with reverb; the Morse code pattern (realised on the Delaware) in stereo; a bass pattern; archive recordings (Samuel Morse, Lyndon B. Johnson, the opening of Alexandra Palace, the closing of Savoy Hill, Neil Armstrong). BBC continuity voices are set contrapuntally.

### CDD/1/6/2 IEE 100 Vocoder

EMS Vocoder material created by Peter Zinovieff

FORMER REFERENCE: DD260 DATE: [1971] CONTAINS: *IEE 100*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:25

LABELS: [Reel label, not Delia's hand:] IEE 100 / MATERIAL / From Pete Z. vocoder / orig.

[Reel label, Delia's hand:] IEE 100 Peter Z

NOTES: Three distinct, lengthy sections of material created with the EMS Vocoder. The second features interleaved rising-falling glissandi. The first section is then repeated in an extended version with greater tape saturation.

### CDD/1/6/3 Random Together 1

Zinovieff and Derbyshire/UDP piece

FORMER REFERENCE: DD176 DATE: [ca. 1966] CONTAINS: *Random Together 1*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:20:03

LABELS: [Reel:] COPY RANDOM TOGETHER 1

NOTES: Copy of substantial Unit Delta Plus piece, played at the Bagnor concert, and created at Peter Zinovieff's Putney studio by computer-controlled EMS equipment. Serially arranged sine tones contrasted against industrial textures, intended to be played with the accompaniment of projected lighting effects.

### CDD/1/6/4 ICI Fashion Show

First makeup tape

FORMER REFERENCE: DD184 DATE: 1967 CONTAINS: *ICI student fashion show*

MEDIUM: 7" reel, ¼" tape DURATION: 00:15:44

LABELS: [Box:] ICI FASHION SHOW / M/U 1

[Reel label:] ICI / M/U tape 1

NOTES: Sound effects. Including many lifted from Doctor Who. Possibly related timings written on box.

### CDD/1/6/5 ICI Fashion Show

Second makeup tape

FORMER REFERENCE: DD185 DATE: 1967 CONTAINS: *ICI student fashion show*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:15:53

LABELS: [Box spine:] ICI FASHION SHOW M/U 2 COPY

[Reel labels:] SPARE F SHOW / LEVEL / WAY OUT / SPY / M/U tape 2 [Reel label on reverse:] EDNA'S MASTER COPY 7½

NOTES: Sound effects, mainly reused from other sources: harmonic 'bubbles'; Restless Relays; Way Out; Pot Au Feu; *Science and Health*.



### **CDD/1/6/6 Kinetic four dimensional**

Extracts of Brighton Festival material

FORMER REFERENCE: DD179 DATE: 1967 CONTAINS: *Brighton Festival: K4 – Kinetic four dimensional*

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:03:45

LABELS: [Reel:] LIVELY ARTS / bands extra from BRIGTON FESTIVAL

[Reel:] UNIT DELTA PLUS / 15i/s

NOTES: Possibly incomplete copies of 1967 Brighton Festival material, here labelled as LIVELY ARTS.

Some of this material is also found on **CDD/1/5/7 Early Kaleidophon demo**.

### **CDD/1/6/7 Look of the Week/Brighton Festival**

2 tracks: "Labyrinth", "Beachcomber"

FORMER REFERENCE: DD201 DATE: 1967 CONTAINS: *Brighton Festival: K4 – Kinetic four dimensional*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:16:15

LABELS: [Reel:] 2 BANDS – LABYRINTH / BEACHCOMBER / FOR BRIGHTON FESTIVAL 1967 / UNIT DELTA PLUS ELECTRONIC MUSIC 15ips

[Box UDP label:] BY TAXI / To- / Mike MacIntyre / "Look Of The Week" / E. 614. / T.C. / 4393

NOTES: "Labyrinth" is an extended version of The Delian Mode.

### **CDD/1/6/8 Poets in Prison 1**

Edward Lucie-Smith project – first master reel

FORMER REFERENCE: DD019 DATE: 1970 CONTAINS: *Poets in Prison*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:08:29

LABELS: [Reel label:] PRISONS MASTER / 1 7½ stereo

NOTES: Banded master reel 1 of 2.

### **CDD/1/6/9 Poets in Prison 2**

Edward Lucie-Smith project – second master reel

FORMER REFERENCE: DD020 DATE: 1970 CONTAINS: *Poets in Prison*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:10:40

LABELS: [Box spine:] PRISONS 2

NOTES: Banded master reel 2 of 2.

### **CDD/1/6/10 Poets in Prison**

Edward Lucie-Smith project – safety copy

FORMER REFERENCE: DD021 DATE: 1970 CONTAINS: *Poets in Prison*

MEDIUM: 7" reel, ¼" tape DURATION: 00:18:32

LABELS: [Reel label:] PRISONS SAFETY / COPY

NOTES: Low-speed safety copy of *Poets in Prison* master materials.

### **CDD/1/6/11 Poets in Prison**

Edward Lucie-Smith project – makeup

FORMER REFERENCE: DD225 DATE: 1970 CONTAINS: *Poets in Prison*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips, 7.5ips DURATION: 00:18:05

LABELS: [Reel label:] POETS IN PRISON / MAKEUP

NOTES: *Poets in Prison* makeup reel.

At 10:30 (lyre song), tape changes speed from 15ips to 7½, returning to 15ips at 13:40.

## CDD/1/7 Unidentified/miscellaneous work by Derbyshire

### CDD/1/7/1 DD Material 1

MAGIC BOX material

FORMER REFERENCE: DD236

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:43

LABELS: [Reel label:] D.D. / Material 1

[Reel labels:] ALPHAVILLE MIX (BASIC) / "RUM" 15 or 7½ips / "Single" MIX / [?]more single this mix? [Reel:] (1)

NOTES: Various Delia makeup raw materials. Index describes this reel as "MAGIC BOX".

### CDD/1/7/2 DD Material 2

Makeup for The Evenings of Certain Lives

FORMER REFERENCE: DD223 CONTAINS: *Inventions for radio: The Evenings of Certain Lives*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:32:54

LABELS: [Reel label:] D.D. / Material 2

NOTES: Various makeup materials, including backing makeup for The Evenings of Certain Lives.

### CDD/1/7/3 DD Material 3

FORMER REFERENCE: DD224

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:30:38

LABELS: [Reel label:] D.D. / Material 3

NOTES: Various makeup materials.

### CDD/1/7/4 DD Material 4

FORMER REFERENCE: DD229

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:34:47

LABELS: D.D. / Material 4

NOTES: Various makeup materials.

### CDD/1/7/5 DD Material 5

Two-note guitar pattern

FORMER REFERENCE: DD044

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:06

LABELS: [Reel label:] DD material 5.

[Reel labels:] GIT. MIX ½sp / LOW GIT F/W 2 notes 3'00 LPW / GIT b/w

NOTES: Two-note guitar bass pattern with similarities to *Arabic Science and Industry*; synthesised swirl effects.

### **CDD/1/7/6 DD Material 6**

Including The Long Polar Walk

FORMER REFERENCE: DD226 DATE: [1968] CONTAINS: *The Long Polar Walk*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:28:13

LABELS: [Reel label:] D.D. / material 6

[Reel labels:] LONG POLAR WALK / SNOW WIND MEDIUM. / SNOW WIND HIGH. / R. MIXES WIND & ORGAN L.P.W. RED / UNSPEEDED SLEDGING / SWOOSHES: TITLES / LAST MASTER L.P.W. CUES, V.I's

NOTES: 1 of 2 copies of the titles and cues produced for *The Long Polar Walk*, the other being on the next DD Material reel in the set, **CDD/1/7/7 DD Material 7**.

### **CDD/1/7/7 DD Material 7**

Including The Long Polar Walk

FORMER REFERENCE: DD233 DATE: [1968] CONTAINS: *The Long Polar Walk*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:24:49

LABELS: D.D. / material 7

NOTES: Various makeup materials, including some from *The Long Polar Walk*.

### **CDD/1/7/8 DD Material 8**

FORMER REFERENCE: DD230

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:25

LABELS: [Reel label:] D.D. / material 8

[Reel label:] GONG [otherwise illegible]

NOTES: Various makeup materials.

### **CDD/1/7/9 DD Material 9**

Copy of Amor Dei makeup materials

FORMER REFERENCE: DD046 DATE: [1964] CONTAINS: *Inventions for radio: Amor Dei*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:23:30

LABELS: [Reel label:] DD material 9.

[Reel label:] R2/L1 / 1 – low thick & drone / 2 – without / 3 – higher with drone

NOTES: Sounds for/from *Inventions for radio: Amor Dei*, including the “falling” choral texture twice, with added reverb. Some percussive sound also. A noisy copy.

### **CDD/1/7/10 DD Material 10**

FORMER REFERENCE: DD234

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:24:29

LABELS: D.D. / material 10

NOTES: Various makeup materials.

### **CDD/1/7/11 DD Material 11**

Titles sound for I Think in Shapes: Henry Moore (1968)

FORMER REFERENCE: DD048 DATE: 1968 CONTAINS: *I Think In Shapes Not Words: Henry Moore*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:01:57

LABELS: [Reel label:] DD Material 11.

[Written on reel:] MASTER / 22a

NOTES: A section of musique concrète-like sound used for the opening of a John Gibson documentary about the 1968 Henry Moore retrospective at the Tate. The source material (heard during the programme) is Moore hitting a large, hollow, bronze sculpture.

### **CDD/1/7/12 Delia small tape 1**

“IK OOK Copy English Speech Loops”

FORMER REFERENCE: DD101

MEDIUM: 5" reel, ¼" tape DURATION: 00:01:43

LABELS: [BBC Film Dept TAPE SOUND RUSHES label, overlaid with] Delia 1

NOTES: Loops of male spoken voice. Parts of words are repitched and have echo applied.

This box includes a handwritten note (2 sheets) headed “Delia Tapes Transferred to small reels”. Based on this list, reel 5 appears to be missing. The contents list in identifies this reel as “IK OOK Copy English Speech Loops / Sexy single mouth / Sexy boat mouth”.

### **CDD/1/7/13 Delia small tape 2**

“FROGS” / ”Br[ian]'s dogs”

FORMER REFERENCE: DD102

MEDIUM: 5" reel, ¼" tape DURATION: 00:06:38

LABELS: [BBC Film Dept TAPE SOUND RUSHES label, overlaid with] Delia 2 [Tape:] Delia Small Tape 2

NOTES: Brian Hodgson imitating wolf cries and dog panting. “Frog” sound.

The contents list in **CDD/1/7/12 Delia small tape 1** identifies this reel as “FROGS disp. / prec. by Br's dogs”.

### **CDD/1/7/14 Delia small tape 3**

“Thunder” and S1 FX

FORMER REFERENCE: DD103

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips

LABELS: [BBC Film Dept TAPE SOUND RUSHES label, overlaid with] Delia 3 [Reel:] Delia Small Tape (3)

NOTES: Various sound effects, including a collage of the initial thunder sound and Brian's howling.

The contents list in **CDD/1/7/12 Delia small tape 1** identifies this reel as “Thunder? 7½ (ST) / To S1 FX (M)”.

### **CDD/1/7/15 Delia small tape 4**

“Carl Flutey”

FORMER REFERENCE: DD104

MEDIUM: 5" reel, ¼" tape DURATION: 00:05:44

LABELS: [BBC Film Dept TAPE SOUND RUSHES label, overlaid with] Delia 4

NOTES: The contents list in **CDD/1/7/12 Delia small tape 1** identifies this reel as “(may be end-out) / Carl Flutey / F/B BTR/2 spd.”

### **CDD/1/7/16 Delia small tape 6**

### “Tempophon Flute”

FORMER REFERENCE: DD105

MEDIUM: 5" reel, ¼" tape DURATION: 00:08:10

LABELS: [BBC Film Dept TAPE SOUND RUSHES label, overlaid with] Delia 6 [Tape:] Delia Small Tape (6)

NOTES: Low-pitched flute treatments. Also includes part of the previous contents of the reel, a discussion about a recent murder.

The contents list in **CDD/1/7/12 Delia small tape 1** identifies this reel as “(may be end-out) / Tempophon Flute”.

### **CDD/1/7/17 Delia small tape 7**

#### “Low flute”

FORMER REFERENCE: DD106

MEDIUM: 5" reel, ¼" tape DURATION: 00:03:54

LABELS: [Existing tape label overlaid with] Delia 7 [Tape:] Delia Small Tape (7)

NOTES: Similar flute treatments to previous “small tape”, **CDD/1/7/16 Delia small tape 6**.

The contents list in **CDD/1/7/12 Delia small tape 1** identifies this reel as “Low flute”.

### **CDD/1/7/18 Delian Mode: makeup**

Sections of makeup material

FORMER REFERENCE: DD071

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:05

LABELS: [Reel label:] LAMPSHADE? B. VEILS?

NOTES: An alternative, long version of The Delian Mode; possibly sections of makeup.

Contrary to the label, not Blue Veils and Golden Sands.

### **CDD/1/7/19 Big Bell**

Inharmonic sounds; material from “The Dreams”

FORMER REFERENCE: DD087 CONTAINS: *Inventions for radio: The Dreams*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:29:21

LABELS: [Reel label:] BIG BELL 1 / " " 2 / " " 3 / [...]

[Reel label:] 1 GOOD FALLING TWANG

NOTES: Various sections of treated inharmonic sound, similar to glass overtones. A chime melody emerges. Ring-modulated guitar dyads.

### **CDD/1/7/20 DD219**

Unidentified abstract material

FORMER REFERENCE: DD219 CONTAINS: *Hamlet (stage version)*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:11:51

LABELS: [No labels]

NOTES: Described in Butler/Ayres catalogue as "7 Master. 1-6 + Wild track flute". Possibly *Hamlet (stage version)* material.

### **CDD/1/7/21 Lampshade synthesis**

Lampshade synthesis and miscellaneous materials

FORMER REFERENCE: DD235 DATE: [ca. 1972]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:20

LABELS: [No labels]

NOTES: Synthesis of materials from The Delian Mode and 'harmonic glissando' effect from *Tutankhamun's Egypt*. Tape saturation at start.

### **CDD/1/7/22 DD264**

Swamp-like texture with lampshade drone

FORMER REFERENCE: DD264 CONTAINS: *Doctor Who*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:09:29

LABELS: [Reel label, Brian Hodgson's hand:] BRIAN? or DELIA

NOTES: Possibly *Doctor Who* sounds. The lampshade spectrum is a prominent background texture to the foreground bubbling swamp sounds. 5 minutes of an 'exterior' soundscape, followed by 4½ minutes of an 'interior' scene.

### **CDD/1/7/23 Paul / Patrick**

Dissonant drones on various pitches

FORMER REFERENCE: DD245

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:22:47

LABELS: [Reel label:] Copy Paul/Patrick N.U.

[Reel labels:] COPY REEL 5 / STUDIO REC TAPE 1 V&G / STUDIO REC TAPE 2 V&G

NOTES: Numerous extended, dissonant drones, some with vibrato treatment.

### **CDD/1/7/24 Rising notes**

Treated ambience effect and harmonic spectra

FORMER REFERENCE: DD108 DATE: [1969] CONTAINS: *Springboard: Daedalus*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:07

LABELS: [Reel label:] RISING NOTES ETC

NOTES: An ambient sound with lots of tremolo. Material on this reel is very similar to the contents of

### **CDD/1/2/14 Good Sinister Bg.**

Also includes the *Springboard: Daedalus* sound, a complex arpeggiated timbre.

### **CDD/1/7/25 Bell-type material**

Treated marimba sound

FORMER REFERENCE: DD117

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:13

LABELS: [Reel label:] + bell-type mat.

NOTES: A sound which resembles a repitched marimba recording.

### **CDD/1/7/26 Sun crescendos**

Atmospheric textures and bell-like material

FORMER REFERENCE: DD125 CONTAINS: *Medea, Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:20:31

LABELS: [Reel labels:] CRESCS MIX / SUN CRESCS etc.

[Reel:] TRAIL

NOTES: A number of atmospheric, 'approaching' crescendos; Risset-like bell sounds. Perhaps *Medea* material, but label could also imply *Tutankhamun's Egypt* ("obelisk erection").

### **CDD/1/7/27 Blue Veils Flute**

Three layered flutes

FORMER REFERENCE: DD070

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:43

LABELS: [Reel label:] BLUE VEIL FLUTE

NOTES: Layered flute parts.

No digital surrogate available for reference.

### **CDD/1/7/28 Waters Pastoral**

Ring-modulated flute

FORMER REFERENCE: DD092

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:24:52

LABELS: [Reel label:] TREATED FLUTE / (F.A. Stat.) / Waters Pastoral

[Reel:] POP

NOTES: Treatments include filtering and ring modulation. Makeup and source materials from 12'20".

### **CDD/1/7/29 High Flooty Stuff**

Treated synthesised flute sound

FORMER REFERENCE: DD205

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:20

LABELS: [Reel label, Brian Hodgson's hand:] PHOLOZZI? / HIGH FLOOTY STUFF

[Reel, reverse:] (SAN1)

NOTES: Sustained, overlapping synthesised flute notes with vibrato (several transpositions).

### **CDD/1/7/30 Carl Flute**

Textures based on looped flute recordings, including makeup

FORMER REFERENCE: DD251

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:17:04

LABELS: [Reel label:] CARL FLUTE (3) / [?]way selected

[Reel labels:] (4) 2×rec. rep. / (5) last rec. rep. / (7) MIX OF (5) & (6) / (9) mix of (5) & (6) / (10) = (7)

[down] 4th 7½

NOTES: Flute-based textures, similar to those on **CDD/1/1/22 Egypt Programme 10**, followed by makeup recordings of individual notes and single loops. Reel transferred at 7½ips but this may be incorrect.

### **CDD/1/7/31 Flute loop**

2 sections of 'Carl flute' loops

FORMER REFERENCE: DD252

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:02:27

LABELS: [Reel label:] DOUBLE SP. 6/w. fl.

NOTES: 2 sections of 'Carl flute' loops, very similar to those on **CDD/1/7/30 Carl Flute**.

### **CDD/1/7/32 Low strings**

Miscellaneous sounds

FORMER REFERENCE: DD086

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel label:] MISC. INCG. / LOW STRING / SHIPS WORK RHS / AFRICAN XYLO / FINGER CYMBALS / "KNOCKINGS"

NOTES: Miscellaneous sounds as labelled, for unknown purposes.

### **CDD/1/7/33 Pilot Piano Master**

Delia playing piano

FORMER REFERENCE: DD096

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:12:28

LABELS: [Reel:] MASTER / PILOT PIANO / 7½

NOTES: Untreated piano playing, with the voices of Delia and Elsa. Dissonant chords; feedback effect. Very fluttery. In cine box.

### **CDD/1/7/34 Piano Rough Cut**

Treated piano material

FORMER REFERENCE: DD261

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:11:27

LABELS: [Reel label:] Rough Cut 1 COPY b/w 7½

[Reel labels:] M1&M2 - Sleep b/g. / Old M7×2 / M1&2 b/g / at ½ sp. / M5 Copy

NOTES: Piano playing: several treated and apparently untreated sections. Treatments are straightforward tape speed/pitch changes. The material played bears some similarity to **CDD/1/7/33 Pilot Piano Master**, including having the sustain pedal pressed.

### **CDD/1/7/35 Harp Material 1**

Textures based on treated harp recording

FORMER REFERENCE: DD114

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:09:41

LABELS: [Reel label:] Harp Mat. 1

[Printed:] SERVICED

NOTES: Untreated recorded sample, followed by three extended sections of texture. The "harp" sound is particularly Kora-like.

### **CDD/1/7/36 Harp Material [2]**

Textures based on treated harp recording

FORMER REFERENCE: DD119

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:51

LABELS: [No label]

NOTES: Similar harp material to **CDD/1/7/35 Harp Material 1**, treated with a 1-iteration tape delay.

### **CDD/1/7/37 Water Penny Studio**

"It is raining women's voices": treated material

FORMER REFERENCE: DD026



MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:58

LABELS: [Reel labels:] WATER PENNY STUDIO / SPEECH  
[Blank RW "Radiophonic Tape" label]

NOTES: Various voice and vocal recordings and treatments of "It is raining women's voices". The text is the poem "Il pleut" by Apollinaire. Highly evocative and literal treatments of this text. The poem's graphology (a scan is available on UbuWeb) is apparently also reflected in Derbyshire's treatments.

The session recording for these treatments is on **CDD/1/7/40 Singing Waters**, which labels the tape as "Singing Waters". The label on this reel presumably refers to Penny as the singer.

### **CDD/1/7/38 Singing Waters**

"It is raining women's voices": recording session

FORMER REFERENCE: DD068

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:31:15

LABELS: [Reel label:] VOICE TAPE 5 / SINGING WATER  
M33

NOTES: Related to DD026. A session recording; we hear Delia through talkback.

### **CDD/1/7/38 Singing Waters**

"It is raining women's voices": treated material

FORMER REFERENCE: DD069

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:16:09

LABELS: [Reel label:] Singing Waters

NOTES: Related to DD026 and DD068.

### **CDD/1/7/40 Singing Waters**

"It is raining women's voices": untreated material

FORMER REFERENCE: DD091

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:16:04

LABELS: [Radiophonic label:] Title: 24 Hours / R.P. Ref. No.: CTAL13635 / Reel No.: / Dur:  
[Reel label:] e.g. + f./b.

NOTES: Session recordings of "Penny" singing the Apollinaire poem "Il pleut". We hear Delia directing the session through talkback at 12'. Treated versions of this material are on **CDD/1/7/37 Water Penny Studio**, although the project is unknown.

Tail out. The "24 Hours" label is probably irrelevant.

### **CDD/1/7/41 Chuckles**

Treated laughter and source material

FORMER REFERENCE: DD097

MEDIUM: 7" reel, ¼" tape DURATION: 00:05:58

LABELS: [Reel label:] CHUCKLES

NOTES: Several treatments of hysterical laughter, including filtered layering and "bubble" gestures.

### **CDD/1/7/42 John Peel's Voice**

Master and untreated voice recordings for "Top Gear" album

FORMER REFERENCE: DD206 DATE: 1969 CONTAINS: *Top Gear: John Peel's voice*

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:17:42

LABELS: [Tape label:] TOP GEAR - R.W. / JOHN PEEL'S VOICE 15 / N.A COPY & M/U (S)

NOTES: Mixed, final sequence, followed by various voice treatments and session recording. 15ips. TRW 7098, Missing from RWS Archive. Brian Hodgson's voice is audible during session. See also DD207.

### **CDD/1/7/43 Waltz + London Bridge**

Experiments with delay effects

FORMER REFERENCE: DD093

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:29

LABELS: [Reel label:] Waltz + London Bridge / ARP.

NOTES: Experiments with delay effects; unknown project. Unrelated to any familiar Delia 'waltz'.

### **CDD/1/7/44 Heavy Sinuous B**

Rhythmic patterns of clock/mechanical sounds

FORMER REFERENCE: DD228

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:17:44

LABELS: [Reel label:] HEAVY SINUOUS B

NOTES: Clock patterns, and other tracks including Know Your Car, Ziwezih and The Delian Mode.

### **CDD/1/7/45 DD246**

Two unidentified rhythmic sequences

FORMER REFERENCE: DD246

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:22

LABELS: [Blank Radiophonic label]

NOTES: Unidentified material: rhythmic sequences built from percussion instrument sounds. Tail out.

### **CDD/1/7/46 FX (Ballard)**

Unidentified musique concrète-type materials

FORMER REFERENCE: DD089 CONTAINS: *Medea*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:16:53

LABELS: [Reel label:] F/X (Ballard)

[Blank R.P. Ref. No./Radiophonics label]

NOTES: *Medea*-like 'industrial' sounds; percussion instruments, 'moves'; musique concrète-like.

Mark Ayres suggests that this is possibly TRW 7281.

### **CDD/1/7/47 Who 373**

Unidentified music and insect sounds

FORMER REFERENCE: DD107 DATE: [1968?] CONTAINS: *Who Is...*

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel:] WHO 373 / COPY MUSIC / EP3

NOTES: Flute and lute; insect sounds. Label suggests the use is *Who Is...*

### **CDD/1/7/48 Roundabout**

Tutankhamun's Trumpet, treated flute sounds and lampshade texture

FORMER REFERENCE: DD247

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:10:27

LABELS: [Radiophonic reel label:] Title: Roundabout / R.P. Ref. No.: 18/64/3529 / Reel No.: [?] Dur.:

NOTES: Opens with Tutankhamun's Trumpet theme, followed by reversed, treated flute sounds and low pitched lampshade material. Possibly tail out.

### **CDD/1/7/49 11th Ap. Master**

Abstract textures including harp material and trumpet

FORMER REFERENCE: DD249

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:11:38

LABELS: [Reel label:] COPY OF 11th Ap. Master 4 (part) & 5

NOTES: Abstract texture with distant melodic elements. Stylised stones sound. Texture with elements of harp (**CDD/1/7/35 Harp Material 1**, **CDD/1/7/36 Harp Material [2]**, **CDD/1/1/22 Egypt Programme 10**). Tutankhamun's Trumpet with different ('major') drone harmonisations unique to this reel.

### **CDD/1/7/50 KPM C2**

Unidentified synthesiser material

FORMER REFERENCE: DD024

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:32:42

LABELS: [Reel label:] KPM C2 / + perc – for / oblongs & industrial / + Fills

[Box:] Reel II [Side of box:] KPM

NOTES: Unknown synthesiser music, but contrary to the label apparently not related to the material of the *KPM 1104 Electrosonic* album.

### **CDD/1/7/51 Ways of Seeing**

Synthesiser Bach and improvisation

FORMER REFERENCE: DD062 DATE: [1972?] CONTAINS: *Ways of Seeing*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:12:05

LABELS: [Reel label:] WAYS / OF SEEING / MANY TAKES

[Reel: ...]WARD CUTS.

NOTES: 12 takes of a Bach 2-part Invention which turns into an improvisation, the timbre slightly different each time.

Despite the label attribution, this music is not used in *Ways of Seeing*.

### **CDD/1/7/52 Bach: Badinerie**

Synthesiser realisation of Bach movement

FORMER REFERENCE: DD257 DATE: [post-1971]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:53

LABELS: [No labels]

NOTES: Two-part synthesiser realisation of the Badinerie from Bach's Orchestral Suite No. 2 in B minor, BWV 1067.

### **CDD/1/7/53 Bach: Badinerie**

Synthesised version – master and makeup

FORMER REFERENCE: DD124

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:05:23

LABELS: [Reel labels:] COPY THIN MASTER / LONG AND SHORT  
[Reel label:] TOP LINE

NOTES: Master versions followed by separate melody and bass tracks. There are several Bach-related projects listed in the RW catalogue, some by Derbyshire.

### **CDD/1/7/54 High stuff**

Improvised music and textures with stereo treatment

FORMER REFERENCE: DD095

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:29:21

LABELS: [Reel label, BH's hand:] HIGH STUFF IN 2nd half / POSS FEEDBACK TAPE  
[Reel label:] EDITS

NOTES: Several distinct sections of spectral exploration with the hallmarks of Delia's work: synthesiser improvisation; space-like ambience; rising-falling sirens; Aeolian harp glissandi.

### **CDD/1/7/55 V.P. [J.A.]**

Signature tune-like Synthi material

FORMER REFERENCE: DD115 DATE: [post-1971]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:16

LABELS: [Reel label:] V.P. [J.A.]

[Reel labels:] NEW VERSION as 1 / 01 = 1 up ls. / 02 = 4 up ls. / gs 1 - he took / H: 0, +1s, +2s / HIGH: 2

NOTES: Short Delaware signature tune with reverb.

### **CDD/1/7/56 DD120**

Unidentified signature tune and jingle

FORMER REFERENCE: DD120

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:48

LABELS: [Reel label, BH's hand:] SIG OF SOMETHING

NOTES: Fanfare-like, cadential signature tune, followed by a related jingle and its makeup bass and treble lines.

An unidentified project, and not included on any Kaleidophon or UDP demo reel.

### **CDD/1/7/57 DD121**

Unidentified signature tune and jingle

FORMER REFERENCE: DD121

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips/15ips DURATION: 00:11:03

LABELS: [Reel label, BH's hand:] COPY OF? TAIL OUT

NOTES: An unidentified electronic signature, copied at two speeds. Tail out.

### **CDD/1/7/58 DD123**

Unidentified synthesiser material

FORMER REFERENCE: DD123

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:04

LABELS: [No label]

NOTES: Deep bassline and 'whirly' synthesiser melody, imitating elephants. See also DD126.

### **CDD/1/7/59 DD126**

Unidentified synthesiser material

FORMER REFERENCE: DD126

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:42

LABELS: [No label]

NOTES: Sloppily-played synthesiser parts. See also DD123.

### **CDD/1/7/60 DD136**

Unidentified synthesiser material – master tracks and makeup

FORMER REFERENCE: DD136

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:03:31

LABELS: [No label]

NOTES: A brassy synthesiser melody, possibly by Dudley Simpson or David Vorhaus. From 2'14", a more constructed, call sign-like piece.

### **CDD/1/7/61 VCS3 material**

Synthesiser improvisation

FORMER REFERENCE: DD153

MEDIUM: 7" reel, ¼" tape DURATION: 00:03:03

LABELS: [No label]

NOTES: Largely blank tape with VCS3 improvisation at top and tail.

### **CDD/1/7/62 Plymouth**

Short unknown synthesiser track

FORMER REFERENCE: DD259

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:05

LABELS: [Reel label, Brian Hodgson's hand:] PLYMOUTH?

NOTES: A short 3-part synthesiser track, several times in slightly different mixes. Apparently sequenced. The middle part is included in isolation at the end of the tape (6'40").

Possibly a Paddy Kingsland local radio ident.

### **CDD/1/7/63 DD275**

Unidentified VCS3 music

FORMER REFERENCE: DD275 DATE: [post-1969]

MEDIUM: 10.5" reel, ¼" tape

LABELS: [Reel label, Brian Hodgson's hand:] MASTER?

NOTES: A 1' VCS3-based track, twice, with several distinct layers of harmony, arpeggios and delay effect. The scale is not equally tempered. Followed by individual makeup tracks with alignment tones.

The harmonic sense suggests that this is Derbyshire's work.

### **CDD/1/7/64 Signature**

### Unidentified Synthi signature tune

FORMER REFERENCE: DD276

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:48

LABELS: [Reel label, Brian Hodgson's hand:] SIG? MANY TAKES

To be identified

NOTES: Snippets of a busy arpeggiated theme sequenced on an EMS synthesiser, in several transpositions. Two lines (treble and bass) are looped and move out of phase. Ends with cascading synthesised oscillation.

The music somewhat suggests "Pop goes the weasel", although it is not David Cain's parodic "Haro! Poppzgeyen ist das Wieselungenslied" from *The Shagbut*, Minikin and Flemish Clacket of 1968.

### CDD/1/7/65 R/Portob. Rough Finals

Synthesiser material based on "Way Out"

FORMER REFERENCE: DD099

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips/7.5ips DURATION: 00:30:16

LABELS: [Reel label:] R/PORTOB. / ROUGH / FINALS

NOTES: Synthesiser material based on "Way Out" (particularly the two-tone bassline); unidentified jazz at 7.5ips; a (probable) parody of talk radio and news, followed by an arrangement of the National Anthem.

### CDD/1/7/66 Cilla/Mouse on Moon

Excerpts of "Way Out", Dance from "Noah" and "Ziwzih"

FORMER REFERENCE: DD079 CONTAINS: *Work is a Four Letter Word*, *Drama Workshop: Noah*, *Out of the Unknown: The Prophet*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:27

LABELS: [Reel label:] CILL[A] MOUSE ON MOON / ZIZWIZ

[Print:] 214470

NOTES: Versions of Way Out (as used in *Work is a Four Letter Word*) at tape different speeds; lower quality copies of Dance from Noah (*Drama Workshop: Noah*) and Ziwzih Ziwzih (*Out of the Unknown: The Prophet*).

Tail out.

### CDD/1/7/67 Way Out

Makeup reel

FORMER REFERENCE: DD188

MEDIUM: 7" reel, ¼" tape DURATION: 00:16:35

LABELS: [UDP label:] WAY OUT / (F. Howerd) / (list in file)

[Reel label:] F HOWERD

NOTES: 2 master copies recorded at low level, followed by makeup elements and submixes of rhythms and melodies. Tape splices and leaders failing and repaired by Louis Niebur.

### CDD/1/7/68 Pot au Feu/Way Out

Copy of makeup elements

FORMER REFERENCE: DD193 DATE: [ca. 1969] CONTAINS: *BBC Radiophonic Music*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:05:13

LABELS: [Reel label:] SF / COPY MASTERS / BTR2 15ips

NOTES: Makeup elements of "Pot au feu". Reel is without tape splices; source tape unidentified.

### **CDD/1/7/69 Newley/Howerd**

Moogies Bloogies and Way Out

FORMER REFERENCE: DD016 CONTAINS: *Anthony Newley: Moogies Bloogies*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:05:37

LABELS: [EMITAPE box:] NEWLEY COPY long master 15 / F HOWERD COPY 15

[Erased:] Macbeth 2 Show tape [?] / copy / Backwards

NOTES: Unreleased pop track with tune and waltz-time electronic backing by Derbyshire and lyrics and singing by Anthony Newley, followed by Way Out.

### **CDD/1/7/70 Moogies Bloogies 1**

Copy of master and makeup

FORMER REFERENCE: DD141 CONTAINS: *Anthony Newley: Moogies Bloogies*

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips/15ips DURATION: 00:18:24

LABELS: [UDP box:] Moodges Bloodges / A NEWLEY / 1 / (list in file)

[Reel:] NEWLEY 1

NOTES: Instrumental tracks for Moogies Bloogies, in several slightly different forms, with vocal versions towards the end of the reel.

### **CDD/1/7/71 Moogies Bloogies 2**

Makeup material

FORMER REFERENCE: DD142 CONTAINS: *Anthony Newley: Moogies Bloogies*

MEDIUM: 7" reel, ¼" tape DURATION: 00:17:17

LABELS: [UDP box:] Moojies Bloodgies / A. NEWLEY / 2

[Reel:] NEWLEY 2 M/U

NOTES: Instrumental track followed by individual makeup elements, including untreated versions of synthesised notes.

A fragile reel with repairs made for transfer.

### **CDD/1/7/72 Newley**

Copy of Moogies Bloogies

FORMER REFERENCE: DD278 DATE: [1966] CONTAINS: *Anthony Newley: Moogies Bloogies*

MEDIUM: 3" reel ¼" tape TAPE SPEED: 3.75ips DURATION: 00:02:28

LABELS: [Box:] NEWLEY 3¾

NOTES: Noisy 3.75ips copy of Anthony Newley's Moogies Bloogies.

### **CDD/1/7/73 I Have Decoded You**

Short electronic track by Anthony Newley – master

FORMER REFERENCE: DD191

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:03:17

LABELS: [Reel:] 7½ / "I have decoded you" / A. NEWLEY

NOTES: Anthony Newley's speech with electronic underscore and synthesiser accompaniment to sung lines.

### **CDD/1/7/74 Bread [1]**

Ron Grainer piece – master

FORMER REFERENCE: DD162 DATE: [post 1971]

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:04:01

LABELS: [Box:] Ron Grainer [Box spine:] RON GRAINER

[Reel label:] Ron Grainer 'Bread' / 15 NAB master

NOTES: A single piece (very high quality master at 15ips) which the label in Delia's hand attributes to Ron Grainer. There is a prominent sequenced drum pattern, several synthesiser harmony parts and a melody, all very neatly played, suggesting it was realised on the Delaware (and hence cannot be for *On The Level*, which was realised in 1966).

### **CDD/1/7/75 Bread 2**

Ron Grainer material: makeup of Restless Relays

FORMER REFERENCE: DD163

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:25:27

LABELS: [Box spine:] TRW TEA PARTY EMUS.

[Reel labels:] 2 E.M.U. / Several bands of pre-master clickings / "ringing" mix / 2" / 8" / ½" / ⅛"

NOTES: 25-minute reel comprises the makeup elements of Restless Relays (as used in *On The Level*), with the exception of the synthesised drones.

Mark Ayres notes two RW projects named "The Tea Party", TRW 6018 and TRW 6246; it is not clear if these are related.

### **CDD/1/7/76 Play for Today titles**

Signature tune and cues

FORMER REFERENCE: DD268 DATE: 1971 CONTAINS: *Play for Today title music*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:04:20

LABELS: [Reel label, Brian Hodgson's hand:] PLAY FOR TODAY TITLES

[Reel label, Delia's hand:] PLAY FOR TODAY TITLES

NOTES: Three slightly different versions of the signature tune, followed by further cues featuring reversed and repitched elements.

### **CDD/1/7/77 Whale Space**

Imitation whale song

FORMER REFERENCE: DD269 CONTAINS: *Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:47:37

LABELS: [Reel label, Brian Hodgson's hand:] WHALE SPACE T2 / POSS DELIA

[Reel label, Brian Hodgson's hand:] SCI FI BGS + BOSHES

NOTES: Brian announces 'take 3' of an extended whale song imitation. The amount of processing applied on this dub can be heard from the reverb tail when the clip ends. A synthesised chord with overlaid major-chord arpeggios. Also includes *Tutankhamun's Egypt* cue M5, harmonic arpeggios and the 2-note gong figure.

### **CDD/1/7/78 Ideas for art series**

Demonstration reel: clips of RW material

FORMER REFERENCE: DD033 DATE: [ca. 1972] CONTAINS: *Tutankhamun's Egypt, Inventions for radio: Amor Dei, Springboard: Daedalus, Inventions for radio: The Evenings of Certain Lives, Art and Design: Cubism, Circle of Light, BBC Radiophonic Music*



MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips/15ips DURATION: 00:35:21

LABELS: [Box Spine:] ¼' MARK IDEA'S [?] MUSIC ART SERIES

[Handwritten Note:] Tony Rowlands Demo 7

NOTES: May be a demonstration reel related to *Circle of Light*, given mention of Tony Rowland (Anthony M. Roland).

Handwritten, numbered contents list in box. Reel contains sounds from numerous RW projects:

### **CDD/1/7/79 Bagnor concert tape**

Includes shorter items of the Bagnor concert programme

FORMER REFERENCE: DD147 DATE: 1968

MEDIUM: 7" reel, ¼" tape

LABELS: [Reel:] FRAGMENTS

[Reel:] DO NOT PLAY

NOTES: Shorter works of the UDP Bagnor concert programme: Fragment (Hodgson), Tarantella (Zinovieff), Pot-pourri (Derbyshire), Moogies Bloogies (Derbyshire).

Reel is marked "broken and sticky, do not play". Not digitised due to condition of reel.

### **CDD/1/7/80 Various Delia**

Miscellaneous material, including Dance from "Noah"

FORMER REFERENCE: DD220 CONTAINS: *Drama Workshop: Noah, Tutankhamun's Egypt*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:11

LABELS: [Reel:] VARIOUS DELIA

NOTES: Not identifiably a demo reel or lecture tape. 'Cello-like material at beginning unidentified; then, contains Dance from "Noah" and material from *Tutankhamun's Egypt* reels.

## **CDD/1/8 Music by other composers**

### **CDD/1/8/1 In a Covent Garden**

Copy of Electrophon album

FORMER REFERENCE: DD028 DATE: 1973

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:45:13

LABELS: [Box label:] POLYDOR RECORD 7½ STEREO

NOTES: Tracks from the Dudley Simpson & Brian Hodgson (Electrophon) album *In a Covent Garden*. The order of tracks matches that of the LP.

### **CDD/1/8/2 Zygoat**

Side 1 of Electrophon LP

FORMER REFERENCE: DD189 DATE: 1974

MEDIUM: 7" reel, ¼" tape DURATION: 00:21:59

LABELS: [Electrophon Box:] ZYGOAT COPY MASTER / SIDE 1.

NOTES: Several extended synthesiser pieces by Burt Alcantara, comprising Side 1 of the Electrophon album *Zygoat* (1974).

### **CDD/1/8/3 Zygoat**

### Side 2 of Electrophon LP

FORMER REFERENCE: DD190 DATE: 1974

MEDIUM: 7" reel, ¼" tape DURATION: 00:32:20

LABELS: [Electrophon Box:] ZYGOAT SIDE 2

NOTES: Further extended synthesiser pieces by Burt Alcantara, comprising Side 2 of the Electrophon album Zygoat (1974).

### CDD/1/8/4 Paddy Kingsland: Tamariu

Track from Fourth Dimension album

FORMER REFERENCE: DD084 DATE: [1973]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:15

LABELS: [Reel label:] PADDY?

NOTES: Copy master of track from BBC Records RED 93S. The take is not top-and-tail edited, and noise can be heard.

### CDD/1/8/5 VCS3 music/effects

Including Doctor Who sounds

FORMER REFERENCE: DD094 CONTAINS: *Doctor Who*

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:06:33

LABELS: [Reel label:] EDITS

NOTES: Synthesiser music and effects, probably the work of Dudley Simpson. Doctor Who effects (Ogron guns); Restless Relays. Direction reverses part way through tape.

Perhaps materials edited for use for the *ICI student fashion show*, which the documentation suggests re-used Hodgson/Derbyshire Radiophonic Workshop sounds extensively.

### CDD/1/8/6 Brian Hodgson backgrounds

Doctor Who backgrounds by Brian Hodgson

FORMER REFERENCE: DD145 CONTAINS: *Doctor Who*

MEDIUM: 7" reel, ¼" tape DURATION: 00:14:18

LABELS: [Reel label:] BHBG COPY

NOTES: Various Brian Hodgson *Doctor Who* backgrounds; a montage.

### CDD/1/8/7 Penderecki: De Natura Sonoris

UK Premiere – Maida Vale

FORMER REFERENCE: DD090 DATE: 1965

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:09:22

LABELS: [Reel label:] PENDERECKI / DE NATURA SONORIS / 7½

NOTES: 1965 Maida Vale Concert recording of the piece's UK premiere. The announcer states that it was played twice, although there is one playing on the tape.

### CDD/1/8/8 Rock collage

Collage based on a rock track

FORMER REFERENCE: DD113

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:10

LABELS: [No label]

NOTES: An unusual piece which begins as a straight rock track and breaks down into a collage of prepared piano sounds and vox pops on the subjects of pollution and contraception. Followed by makeup elements recorded back-to-back.

#### **CDD/1/8/9 DD164**

8-track reel

FORMER REFERENCE: DD164

MEDIUM: 10.5" reel, 1" 8-track DURATION: 00:23:25

LABELS: Delia

NOTES: An 8-track reel in one number with an eclectic selection of materials, some Michel Jarre-esque, including synthesised parts, concrete 'wipes', and clown-like laughter. Numerous gaps suggest the track is unfinished, and it is followed by several minutes of click track.

#### **CDD/1/8/10 Stockhausen: Studie II**

Electroacoustic piece and unidentified jazz

FORMER REFERENCE: DD165 DATE: 1954

MEDIUM: 3.25" reel, ¼" tape DURATION: 00:07:22

LABELS: [Reel:] STOCKHAUSEN STUDY 2?

NOTES: Small reel containing the classic early Stockhausen piece. May have been used by Derbyshire at lecture-demonstrations, as Stockhausen's *Gesang der Jünglinge* is found on **CDD/1/9/3 Lecture tape**.

#### **CDD/1/8/11 George Newson: One Under the Eight**

Stereo version of electronic piece

FORMER REFERENCE: DD148

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:07:52

LABELS: [Box:] "ONE UNDER THE EIGHT"

[Box:] Speed 15" / Time 7'.10" / Stereo Version / (Tracks 1&4 Left / 2&3 Right) [Leader tape:] REDUCED from 4 track GEORG NEWSON - ELECTRONIC PIECE ONE UNDER THE EIGHT 38cm/s STEREO

NOTES: Stereo reduction of a 4-track electronic piece by George Newson. There is a further reel of Newson's electronic-instrumental music in the archive: **CDD/1/8/12 Two George Newson pieces**.

#### **CDD/1/8/12 Two George Newson pieces**

"This Gap of Time" and "Alan's Piece Again"

FORMER REFERENCE: DD063 DATE: [1968]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:41:24

LABELS: [Reel label:] GEORGE NEWSON PIECE

[Reel:] IVAN CO[...] / IVAN DOUGLAS SPEECH

NOTES: Radio broadcast: a concert of music by George Newson, introduced by Ivan Douglas. Alan's Piece Again was written for clarinettist Alan Hacker and uses a 4-track electronic tape realised by Newson at the RAI Studio di Fonologia in 1968.

The Studio di Fonologia tape archive holds copies of a stereo recording (FON. 188), a 4-track tape solo version (Q. 012), and the 4-track electronics part (Q. 052), for Alan's Piece Again.

Another electronic piece by Newson, One Under the Eight, is on Derbyshire archive reel **CDD/1/8/11 George Newson: One Under the Eight**.

**CDD/1/8/13 DD053**

Unidentified synthesiser material

FORMER REFERENCE: DD053

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:10:32

LABELS: [Illegible label]

NOTES: A "gash tape" of VCS3/Synthi music for re-use.

**CDD/1/8/14 Amory Kane: LSD**

Split-track copy of psychedelic song

FORMER REFERENCE: DD031 DATE: 1967

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:43

LABELS: [Chappell Recording Studios label]

NOTES: Chappell Recording Studios label on tape box detailing contents, with the subject line "Split-Track. Copies for Programming". Dated 03/01/67. Associated letter in box.

**CDD/1/8/15 Vln track**

Song with filtered violin part

FORMER REFERENCE: DD065

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:11:09

LABELS: [Reel:] Vln track

NOTES: A strange trippy song with a filtered violin track. Provenance unknown.

**CDD/1/8/16 Call Sign**

An unidentified radio call sign

FORMER REFERENCE: DD072

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:12:48

LABELS: [Reel label, not Delia's hand:] CALL SIGN?

[Reel:] 7½ high [...]host / 3

NOTES: Various takes of an unidentified local radio call sign.

**CDD/1/8/17 Kevin 1**

Rock and blues music

FORMER REFERENCE: DD130

MEDIUM: 7" reel, ¼" tape DURATION: 00:15:15

LABELS: [Reel:] Kevin 1

NOTES: Unidentified rock track, followed by a more laid-back blues track, mixed rather roughly. Tail out.

**CDD/1/8/18 Kevin [2]**

Rock music

FORMER REFERENCE: DD131

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:12:43

LABELS: [No label]

NOTES: Unidentified rock music, as **CDD/1/8/17 Kevin 1**.

**CDD/1/8/19 2001 Chord**

Repitched extracts of Ligeti's "Lux Aeterna"

FORMER REFERENCE: DD100 DATE: [post 1968]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:02:42

LABELS: [Reel label:] "2001" chord 2

[Reel:] 1 2nd blink. [Reel labels:] 2 4-6 mat. / 5 M4 mat.

NOTES: An orchestral fragment re-recorded at several different pitches.

### **CDD/1/8/20 Goon Show**

Treated fiddle music

FORMER REFERENCE: DD169

MEDIUM: 7" reel, ¼" tape DURATION: 00:12:03

LABELS: [Reel label, Brian Hodgson's hand:] GOON SHOW

NOTES: Treated fiddle music, followed by untreated and repitched versions.

### **CDD/1/8/21 Can: Monster Movie**

Copy of two songs from 1969 album

FORMER REFERENCE: DD175

MEDIUM: 6" reel, ¼" tape DURATION: 00:10:33

LABELS: [Reel label:] CHORAL Symph.

NOTES: Two krautrock songs (Mary, Mary So Contrary; Outside My Door) from 1969 album Monster Movie. Tail out.

### **CDD/1/8/22 String quartet / Film music**

2 unidentified quartet movements (1966) and electronic piece (1967)

FORMER REFERENCE: DD192 DATE: 1966/1967

MEDIUM: 7" reel, ¼" tape DURATION: 00:14:44

LABELS: [Reel label, unidentified hand:] 1. String Qt. (66) / David W / 2. Film music (67) / (electronic)

NOTES: Several movements of an unidentified string quartet in a modern style (identified as by David W[?]), followed by an electronic composition in the manner of Peter Zinovieff.

### **CDD/1/8/23 Pollock**

Unidentified music tracks for film use

FORMER REFERENCE: DD202

MEDIUM: 5" reel, ¼" tape DURATION: 00:09:35

LABELS: [Sound Negative Report document:] Production[:] Pollock / Signed[:] signed M J Parrish

NOTES: Shimmery sound effects. No label on tape or box; Sound Negative Report note in (7" reel) box.

### **CDD/1/8/24 The Kinks: Got To Be Free**

Tape copy of song used in Play For Today series

FORMER REFERENCE: DD232

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:02:30

LABELS: [Reel label:] RAY DAVIES / MARATHON / COPY

[Reel:] LONG DISTANCE PIANO / PLAYER

NOTES: Not "Marathon" as labelled, but a different Davies/Kinks track, "Got To Be Free" from "Lola versus Powerman and the Moneygoround, Part One" (1970). Used in "Play for Today: The Long Distance

Piano Player" (1970, TRW 4069), in which Davies plays the lead role.

### **CDD/1/8/25 The Kinks: Got To Be Free**

Song copied twice

FORMER REFERENCE: DD166 DATE: 1970

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:05:01

LABELS: [Reel:] 15 / RAY DAVIES / "Gotta be Free"

NOTES: Song copied twice, as **CDD/1/8/24 The Kinks: Got To Be Free**, identified to be used in "Play for Today: The Long Distance Piano Player" (1970, TRW4069)

### **CDD/1/8/26 Bach: organ music**

Unidentified copies of disc recordings

FORMER REFERENCE: DD138

MEDIUM: 6" reel, ¼" tape TAPE SPEED: 3.75ips/7.5ips

LABELS: [No label]

NOTES: Toccata and Fugue in D Minor, Passacaglia and others. ¼ track, 3¾ ips.

### **CDD/1/8/27 Mozart: Clarinet Quintet**

Mono concert recording

FORMER REFERENCE: DD150

MEDIUM: 7" reel, ¼" tape DURATION: 00:32:20

LABELS: [Reel:] 1/2" track Mozart

NOTES: Mono concert recording of the Mozart Clarinet Quintet. Tail out.

### **CDD/1/8/28 Mozart: Serenade**

Copy of LP

FORMER REFERENCE: DD027

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 01:09:13

LABELS: [Reel label:] SERENADE FOR / 13 WIND INSTRUMENTS / STEREO 7½"

NOTES: Several movements of Mozart's Serenade for 13 Wind Instruments, K361 "Gran Partita". Unknown performers; recorded one-track end-to-end on reel. The final movement is truncated and the reel ends with 10 minutes of organ sound experimentation (single notes and clusters, random).

### **CDD/1/8/29 DD155**

Unidentified classical music

FORMER REFERENCE: DD155

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 3.75ips

LABELS: [No label]

NOTES: Unidentified classical recordings.

### **CDD/1/8/30 Scots Guards**

Military band recording

FORMER REFERENCE: DD152

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:08:30

LABELS: [No label]

NOTES: Rock track (reverse direction), followed by military band recording (Jimmy Howard, Scots Guards).

### **CDD/1/8/31 Harmonium Horatio**

A music-hall song

FORMER REFERENCE: DD018 DATE: [1930s]

MEDIUM: 7" reel, ¼" tape DURATION: 00:05:00

LABELS: [Ripped label]

NOTES: A 1930s novelty song with accordion and band, or a parody thereof; unknown singer or purpose.

### **CDD/1/8/32 Marlene Dietrich: Time on my Hands**

Copy of disc recording

FORMER REFERENCE: DD135

MEDIUM: 5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:01:33

LABELS: [Reel:] Marlene Dietrich

NOTES: Copy of song from disc recording.

### **CDD/1/8/33 Joshua Rifkin**

Copy of LP recordings

FORMER REFERENCE: DD168

MEDIUM: 7" reel, ¼" tape DURATION: 00:04:35

LABELS: [Reel label:] J. RIFKIN / PLAYS SCOTT JOPLIN

NOTES: Dub of Romantic piano music, orchestral music, oboe and piano music, excerpts of Mozart Serenade no. 12 and music by Nicholas Borne. Contrary to the label, no Joplin is included.

### **CDD/1/8/34 Meditation**

Monologue on meditation with soft sounds and music

FORMER REFERENCE: DD274

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:27:46

LABELS: [Reel label, Brian Hodgson's hand:] A MEDITATION

NOTES: A softly-spoken monologue (voice unidentified) on the subject of meditation. The speech is interspersed with low-level Japanese instrumental music, a heartbeat rhythm and wave sounds.

## **CDD/1/9 Other sound recordings**

### **CDD/1/9/1 Delia demo reel**

Lecture tape

FORMER REFERENCE: DD203

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:10:23

LABELS: [Reel:] DELIA DEMO 7½

NOTES: Lecture tape. Similar contents to DD170 (test tones, complex synthesised tones, excerpts of *Inventions for radio: The After Life* material), but not identical in sequence. See also **CDD/1/9/3 Lecture tape**.

### **CDD/1/9/2 Demo reel**

Tracks from BBC Radiophonic Music LP

FORMER REFERENCE: DD204

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:10:53

LABELS: [Reel label:] DEMO – 7½ / STOCK . . PROPHET / AIR /G

NOTES: Includes tracks by John Baker, local radio idents and The Beatles' A Day in the Life. The contents of the middle part of the reel are mostly identical to those of **CDD/1/9/3 Lecture tape**.

### **CDD/1/9/3 Lecture tape**

Test tones and extracts of Derbyshire, Stockhausen & Beatles

FORMER REFERENCE: DD170 DATE: [ca. 1967-1969]

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:11:00

LABELS: [Reel label:] DEMO TAPE 15ips

NOTES: Test tones, extracts from *Inventions for radio: Amor Dei*, *Inventions for radio: The After Life*, *Time to Go*, *The Delian Mode*, Stockhausen's *Gesang der Jünglinge* (dubbed from a tape copy) and the Beatles' *A Day in the Life*. See also **CDD/1/9/1 Delia demo reel**.

### **CDD/1/9/4 Loose tape loops**

1 of 2 sets

FORMER REFERENCE: DD181a

MEDIUM: 2 × ¼" tape loops TAPE SPEED: 15ips DURATION: 00:02:05

LABELS: [BBC tape label:] Prog 21 Rhythm Loops [Leader tape:] Loop 1 & 2

[Box spine:] 97599

NOTES: Box originally contained four loose tape loops (this is the original box), but they have been split between this box and **CDD/1/9/5 Loose tape loops**.

### **CDD/1/9/5 Loose tape loops**

2 of 2 sets

FORMER REFERENCE: DD181b

MEDIUM: 2 × ¼" tape loops TAPE SPEED: 15ips DURATION: 00:01:58

LABELS: [On loop:] loop 1 – hi – med – attack – low – med – at med – at hi – low – [leader] – at hi – at med – at low at med [On loop:] oop 2 – sp bowl – sided[(?) – tambourine – bongo –

NOTES: See also **CDD/1/9/4 Loose tape loops**.

### **CDD/1/9/6 Lowell**

Box of tape to be transferred by film studio

FORMER REFERENCE: DD178 DATE: 1970 CONTAINS: *Lowell*

MEDIUM: 7" tape box - empty

LABELS: [Kaleidophon box label: message to Dave in Delia's hand]

NOTES: Empty tape box, labelled.

### **CDD/1/9/7 Information Please**

Radio feature: Delia responds to listener's question

FORMER REFERENCE: DD177 DATE: 1965

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:30:03



LABELS: [Unreadable]

NOTES: Information Please: How is electronic music made? Interview with Delia Derbyshire, beginning at 5'26".

### **CDD/1/9/8 Shortwave Listeners' Corner**

Laurence Spicer interviews Delia Derbyshire

FORMER REFERENCE: DD085 DATE: [1963?]

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 7.5ips

LABELS: [Reel label:] SHORT WAVE LISTENERS / CORNER REF RWS DELIA / 7½

[Reel label:] HALF SPEED BUBBLE

NOTES: Laurence Spicer interviews Delia Derbyshire (introduced by Dorothy Logan).

In RW Catalogue: TRW 6166.

### **CDD/1/9/9 Original Masters**

BBC Radio Scotland programme

FORMER REFERENCE: DD004 DATE: 1997

MEDIUM: Cassette DURATION: 00:55:14

LABELS: [Case insert:] "ORIGINAL MASTERS", 18-20/10/97 / DELIA DERBYSHIRE interviewed by JOHN CAVANAGH NON DOLBY

[Tape label:] DELIA DERBYSHIRE on ORIGINAL MASTERS / NON DOLBY

NOTES: Delia Derbyshire interviewed by John Cavanagh as part of Cavanagh's radio show Original Masters (BBC Radio Scotland), October 1997.

### **CDD/1/9/10 The Radio Feature / Afternoon Shift**

BBC Radio 3 and Radio 4 programmes

FORMER REFERENCE: DD003 DATE: 1996 CONTAINS: *Inventions for radio: The Evenings of Certain Lives*

MEDIUM: Cassette DURATION: 00:06:32

LABELS: [Tape label:] THE RADIO FEATURE. R3. 11-10-1996 / PIERS PLOWRIGHT

NOTES: Fuji 60 cassette.

A-side: Off-air copy of Radio 3 broadcast: Third Words: The Radio Feature, presented by Piers Plowright. TX Radio 3, 11/10/1996. Subject is the *Inventions for radio*, the Radiophonic Workshop, Barry Bermange and *Inventions for radio: The Evenings of Certain Lives* in the last 10 minutes of programme.

B-side: Off-air excerpt from The Afternoon Shift, 28/03/1997, presented by Laurie Taylor and Ian Peacock. Discussion of the demise of the BBC RW, including interviews with Peter Howell and Elisabeth Parker.

Cassette case contains Radio Times clipping and letter from Desmond Briscoe.

### **CDD/1/9/11 Cubism / Play for Today / Orpheus**

Radio programmes with contributions by Derbyshire

FORMER REFERENCE: DD005 DATE: 1997 CONTAINS: *Art and Design: Cubism, Listening and Writing:*

*Orpheus*

MEDIUM: Cassette

LABELS: [Tape label:] CUBISM

[Case insert:] 1 – Cubism / 2 – Play for Today 7-10-71 / 3 – " " " / 4 – Orpheus

NOTES: TDK FE90 cassette.

Cassette sent from Paddy Kingsland to Delia Derbyshire (see letter dated 14/11/1997 in **CDD/3/9 Correspondence 1990s–2001**).

### **CDD/1/9/12 BBC Radiophonic Music**

Cassette copy of album

FORMER REFERENCE: DD001    DATE: 1968    CONTAINS: *BBC Radiophonic Music*

MEDIUM: Cassette

LABELS: [Computer-printed track list insert]

NOTES: Maxell brand C60 cassette. Incomplete copy of *BBC Radiophonic Music* (the 'pink album', BBC REC25M). On the printed insert card, the track names differ from those on the album sleeve.

### **CDD/1/9/13 White Noise**

Tracks from BBC Radiophonic Music and White Noise albums

FORMER REFERENCE: DD002    CONTAINS: *BBC Radiophonic Music*, *White Noise: An Electric Storm*

MEDIUM: Cassette

LABELS: [Case insert:] Wh – N / 1, 4

NOTES: Dixons brand C90 cassette. Various items of music, including tracks from *BBC Radiophonic Music*, piano music, *White Noise: An Electric Storm* tracks, and other unidentified pieces.

### **CDD/1/9/14 Music from the Tomb of the Cybermen**

Commercial CD V-Sat ASTRA 3967

FORMER REFERENCE: DD009    DATE: 1998    CONTAINS: *Doctor Who*

MEDIUM: CD

LABELS: Music from the Tomb of the Cybermen

NOTES: Commercial CD release, containing *Doctor Who* theme music.

### **CDD/1/9/15 New Comment: Barry Bermange interview**

Bermange in conversation with H. A. L. Craig

FORMER REFERENCE: DD017    DATE: 1964    CONTAINS: *Inventions for radio: The Dreams*, *Inventions for radio: Amor Dei*, *Inventions for radio: The After Life*, *Inventions for radio: The Evenings of Certain Lives*

MEDIUM: 7" reel, ¼" tape    DURATION: 00:32:32

LABELS: [Reel Side 2] BARRY, NEW COMMENT

[Reel Side 1] LATEEF / B. [?]

NOTES: First track is unidentified acoustic jazz.

Second track in the reverse direction is "Barry Bermange in conversation with H. A. L. Craig", from weekly arts review programme New Comment, TX Third Programme 30/11/1964. Bermange and Craig discuss Bermange's work including the *Inventions for radio*; there is an excerpt from *Inventions for radio: The Dreams*.

### **CDD/1/9/16 Anything Can Happen Here / Scrapbook for 1900**

Radio documentaries including music and vox pops

FORMER REFERENCE: DD029

MEDIUM: 10.5" reel, ¼" tape    TAPE SPEED: 7.5ips    DURATION: 01:29:44

LABELS: [Box label:] COLINS DOCUMENTARY / SIDE 1 7½ MONO / SCRAPBOOK 1900

[Reel label:] COLIN's Documentary 7½ / SIDE 1

NOTES: “[Anything Can] Happen Here: a personal view of the alternative society in Notting Hill Gate, London. Compiled and written by Colin Bennett. With the voices of Kate Binchy, John Rowe, and the people of Notting Hill.” At end: “Anything Can Happen Here was compiled and written by Colin Bennett. The programme was produced by Shaun MacLoughlin.” 60:10 programme.

“Scrapbook for 1900: The Vanishing Victorians”, compiled, written and produced by John Bridges. Narrator, over recording of Auld Lang Syne: “The pages of this Victorian scrapbook are turned by Michael Flanders”. Beginning (to fade in of this music) is truncated. Continuity announcer at end: “That was Scrapbook for 1900: The Vanishing Victorians. In addition to those personalities named in the programme, others taking part were Ronald Forefar[?], Nigel Lambert, Hector Ross, Eva Stewart[?] and Patrick Towell[?], with Geoffrey Burford at the piano. The narrator was Michael Flanders. In collaboration with Lesley Bailey[?], Scrapbook for 1900 was compiled, written and produced by John Bridges.” 56:27 programme.

A set of synthesised sounds follow. The programmes are recorded end-to-end, one track mono, in two directions.

### **CDD/1/9/17 Brief Lives**

Sounds and music from East End London

FORMER REFERENCE: DD075

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:24:16

LABELS: [Reel label:] BRIEF LIVES

[Reel labels:] Brief Lives 7 1 & 2 + tone between / this is a 15 to 15 copy of Pat's tape - S Cpy.

NOTES: Noisy tape dub. Includes Martin Carthy singing folksong “Raynardine”. Mark Ayres identifies as possibly TRW 6792: Brief Lives, composer Brian Hodgson, producer P[atrick] Garland (which is marked by Delia in the 1997 RW catalogue copy annotated by her).

### **CDD/1/9/18 Chains**

Radio drama with basic sound treatments

FORMER REFERENCE: DD174

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips DURATION: 00:18:05

LABELS: [Reel:] CHAINS / 7½

NOTES: Copy of unidentified play with basic vocal treatments and electronic music with an irrational-metre rhythm loop and layered flutes.

### **CDD/1/9/19 Throat Cancer**

Radio feature read by Wendy Jones

FORMER REFERENCE: DD197

MEDIUM: 5" reel, ¼" tape DURATION: 00:05:51

LABELS: [Box:] Wendy Jones - Throat Cancer

[Irrelevant BBC Publicity label]

NOTES: Incomplete radio feature about a case of throat cancer. ‘Oesophageal speech’ and an electronic larynx are demonstrated by newspaper editor and sufferer Frederick Whitehead. Both resemble a ring modulated voice. Typewritten note in box addressed to Brian Hodgson.

### **CDD/1/9/20 Voice recordings**

Speeches and Delia's voice

FORMER REFERENCE: DD133

MEDIUM: 4" reel, ¼" tape TAPE SPEED: 3.75ips DURATION: 00:08:24

LABELS: [No label]

NOTES: Various voice recordings, including a political speech and Delia's voice. Immediate purpose unknown.

### **CDD/1/9/21 Tempest**

Low-speed copy of unidentified material

FORMER REFERENCE: DD116

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 3.75ips

LABELS: [Reel:] TEMPEST

[Reel label:] 3¾

NOTES: Refers to an unknown "Tempest".

### **CDD/1/9/22 Metric Micrometric**

Voice recordings

FORMER REFERENCE: DD151

MEDIUM: 7" reel, ¼" tape TAPE SPEED: 7.5ips

LABELS: [Reel label:] METRIC MICROMETRIC

NOTES: Louis Niebur describes as "Parmenter etc, metric micrometric. unidentified voices."

Digital copy not available.

### **CDD/1/9/23 George Macbeth speech**

Spoken introduction to film festival

FORMER REFERENCE: DD112 DATE: [1970]

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:01:49

LABELS: [Reel:] G McB SPEECH / MONO

[Reel:] 3M

NOTES: Brian Aldiss, voice. (Brief) discussion of the 1970 Science Fiction film festival "A modest atmosphere with monsters".

Possibly Radiophonic Workshop project TRW 7256 ("Report from Trieste – Modest Atmosphere with Monsters. Brian Aldis")

### **CDD/1/9/24 Anthony Mendleson interview**

Interview with costume designer

FORMER REFERENCE: DD132 DATE: [ca. 1978]

MEDIUM: 7" reel, ¼" tape DURATION: 00:23:19

LABELS: [No label]

NOTES: Interview with Anthony Mendleson, costume designer, The Boys from Brazil (1978).

### **CDD/1/9/25 Stereo test disc**

Copy of LP

FORMER REFERENCE: DD173

MEDIUM: 7" reel, ¼" tape DURATION: 00:24:00

LABELS: [Blank Radiophonic Workshop label on reel]

NOTES: Bach, fiddle music and piano concerto transferred at incorrect speed.

### **CDD/1/9/26 Experiments on Tone Perception**

Recorded talk by Reinier Plomp with sound examples

FORMER REFERENCE: DD030 DATE: 1966

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:11:05

LABELS: [Box spine:] TALK

[Typewritten note in box:] EXPERIMENTS ON TONE PERCEPTION / by R. Plomp / [...] Institute for Perception RVO-TNO / [...] Copyright IZF 1966

NOTES: Recorded talk by Reinier Plomp with sound examples.

### **CDD/1/9/27 Delacroix**

Brief narration about Delacroix museum

FORMER REFERENCE: DD043

MEDIUM: 7" reel, ¼" tape DURATION: 00:01:27

LABELS: [Box:] Robin Artus / 804 6526

[Box, struck through:] Reel ONE / Frankly Speaking / with Mr Monsef

NOTES: A brief narration about the Delacroix museum in Paris.

### **CDD/1/9/28 Son of Dracula**

Clips of Ringo Starr's voice

FORMER REFERENCE: DD167 DATE: [1974]

MEDIUM: 5" reel, ¼" tape DURATION: 00:30:41

LABELS: [Box:] OED/TR 89 VI

NOTES: Poorly edited clips of Ringo Starr's voice from the 1974 film 'Son of Dracula'.

### **CDD/1/9/29 Post sync Bottom**

Untreated voice takes for RSC film of Midsummer Night's Dream

FORMER REFERENCE: DD032 DATE: 1967

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:07:24

LABELS: [Box label with logo:] MID-SUMMER / NIGHT'S DREAM / POST SYNC / "BOTTOM" / 15IPS 18-12-67

NOTES: Untreated voice takes of Paul Rogers as Bottom, used in the RSC 1968 film of A Midsummer Night's Dream (with Judi Dench as Titania). As RSC composer, Guy Woolfenden wrote the score for the film, although there are no electronic effects or music (either on the reel or in the film as a whole) which would suggest a contribution from Derbyshire. Sound Associates Limited label on box.

### **CDD/1/9/30 K&Q**

Untreated voice takes

FORMER REFERENCE: DD025

MEDIUM: 10.5" reel, ¼" tape TAPE SPEED: 15ips DURATION: 00:23:36

LABELS: [Reel label: illegible] Full tr.

[Reel label:] K&Q2 15 ST

NOTES: Unedited voice recordings.

### **CDD/1/9/31 K&Q**

Untreated voice takes

FORMER REFERENCE: DD049

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:25:25

LABELS: [Reel label:] K&Q 2[?]

NOTES: Unedited voice recordings.

### **CDD/1/9/32 K&Q**

Untreated voice takes

FORMER REFERENCE: DD050

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:26:35

LABELS: [Reel label:] K&Q / 1st take[?]

NOTES: Voice recordings. Unedited, unidentified (K&Q).

### **CDD/1/9/33 Mummy Daddy I Loathe You**

Session recording – voice takes

FORMER REFERENCE: DD047

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:03:57

LABELS: [Reel label:] Mummy Daddy I Loathe You. Centred & B/G.

NOTES: Speech, dialogue in stereo and alignment tones.

### **CDD/1/9/34 Mummy Daddy I Loathe You**

Session recording – voice takes

FORMER REFERENCE: DD054

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:07:56

LABELS: [No label]

NOTES: Unidentified voices. Similar material to **CDD/1/7/9 DD Material 9** and **CDD/1/9/37 Mummy Daddy I Loathe You**.

### **CDD/1/9/35 Mummy Daddy I Loathe You**

Copy of DD054; Session recording – voice takes

FORMER REFERENCE: DD057

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:08:51

LABELS: [No label]

NOTES: More "I loathe you" (cf. **CDD/1/9/33 Mummy Daddy I Loathe You**). Tail out.

### **CDD/1/9/36 Mummy Daddy I Loathe You**

Session recording – voice takes

FORMER REFERENCE: DD055

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:02:37

LABELS: [No label]

NOTES: Further "I loathe you" (cf. **CDD/1/9/33 Mummy Daddy I Loathe You**). Mostly session noise and microphone rumble. Tail out.

**CDD/1/9/37 Mummy Daddy I Loathe You**

Session recording – voice takes

FORMER REFERENCE: DD056

MEDIUM: 10.5" reel, ¼" tape DURATION: 00:12:29

LABELS: [No label]

NOTES: Further "I loathe you" (cf. **CDD/1/9/33 Mummy Daddy I Loathe You**). Unedited parts of **CDD/1/9/34 Mummy Daddy I Loathe You**. Tail out.