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.¹ 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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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.²

[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.³

[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.)⁴ 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.”⁵ 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”.⁶ 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.⁷

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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)
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.”¹⁸ 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 *techné* (τέχνη). In the Aristotelian sense, techne 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.”¹⁹ Martin Heidegger (cf. above) developed a modern perspective from the classical sense of the term, suggesting that techne represented the bringing-forth of the creative idea through technical means (in the modern sense).¹⁰ In terms of the electroacoustic medium, a techne-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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¹⁸ Lizée, programme note, p. 11.
¹⁹ Cited in Whitehead.
creation are necessary if one is to avoid a charge of “ethnomusicological naïvete”.

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)focussed 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 Debyshire’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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11 Di Scipio, p. 371.

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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.\(^\text{12}\)

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’.\(^\text{13}\) 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”.\(^\text{14}\) 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*.\(^\text{15}\) 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.

\[
\begin{array}{ccc}
\text{Step} & \text{Oscillator} & \text{Frequency} \\
1 & 1 + 5 & 170Hz + 495Hz \\
2 & 4 & 340Hz \\
3 & 3 & 320Hz \\
4 & 5 & 495Hz \\
5 & 5 & 495Hz \\
6 & \downarrow & \downarrow \\
7 & 2 & 260Hz \\
8 & 5 & 495Hz \\
9 & 1 + 5 & 170Hz + 495Hz \\
10 & 4 & 340Hz \\
11 & 3 & 320Hz \\
12 & 5 & 495Hz \\
13 & 5 & 495Hz \\
14 & \downarrow & \downarrow \\
15 & 2 & 260Hz \\
16 & 5 & 495Hz \\
\end{array}
\]

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.
15 White, op. cit.
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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 \textit{a priori}, signal analysis brings representation \textit{a posteriori}.\textsuperscript{16}

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.\textsuperscript{17} 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

\begin{quote}
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.\textsuperscript{18}
\end{quote}

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

\textsuperscript{17} On Derbyshire and the Workshop’s approach to tonality, see Niebur (2010), pp. 55-56.
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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.19

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.”20 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.21

20 Brooker, p. 5.
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.

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.  

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. 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.

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.
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
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- 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.\(^\text{26}\)

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:

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

\(^\text{26}\) Waters, p. 146.
### Table II.1: Significant projects represented in Derbyshire archive holdings

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

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

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**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 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:

![Spectrographic analysis](image-url)

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. 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*. 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-containment’] 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.

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
technique 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.”

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 Schaffer’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

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.\footnote{31}

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.\footnote{32} 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.\footnote{33}

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.\footnote{34} 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 INFA\textsuperscript{x} 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

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\footnote{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)

\footnote{32} White, ‘2. Early Days 1957-1965’.

\footnote{33} Ibid.

\footnote{34} YouTube: ‘Reel-to-Reel Beat Matching Virtuosa’, <http://www.youtube.com/watch?v=NDX_CS3NsTk>
Delia Derbyshire’s creative process

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)”.

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 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. 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

35 BBC Motion Gallery catalogue, programme ID LSF5812L.
36 The term ‘Baker techniques’ is first used in Briscoe and Curtis-Bramwell’s 1983 book (p. 80), although described in little detail.
Delia Derbyshire’s creative process

'classical’ tape technique (although he does suggest that “the primary impression of the piece is that it was realized by computer.”)\(^{37}\) 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)](image)

- **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, 4'55.2"-4'55.6" (bass pattern frequency range visible)](image)

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

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• **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”](image)

• **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 Wobbulator).

![Fig. III.5: CDD/1/7/67, 10’39”-10’51”](image)

• **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:
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1965</td>
<td>Finnish Science and Technology</td>
<td>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 Pot au Feu (see below); this strongly suggests that the signature was 20 seconds long, used sound types A and C, and was reused verbatim in Pot au Feu.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive audio: n/a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive document: CDD/3/20 (sketches)</td>
</tr>
<tr>
<td>1966</td>
<td>Way Out</td>
<td>A self-contained piece created for the Frankie Howerd and Cilla Black West-end extravaganza Way Out in Piccadilly (1966), but not used, and subsequently released as a library music track on Standard Music Library ESL104 Electronic (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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive audio: CDD/1/7/66, CDD/1/7/69 (full) CDD/1/7/67 (some makeup elements)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive document: n/a</td>
</tr>
<tr>
<td>1966</td>
<td>Pot-pourri</td>
<td>A short piece which may be identical to Pot au Feu (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 Pot-pourri, is found in the archive (CDD/1/7/79), although it is in an uplayable condition.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive audio: CDD/1/7/79 (copy master)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive document: CDD/3/36 (programme note)</td>
</tr>
<tr>
<td>1968</td>
<td>Pot au Feu</td>
<td>The fifth band on the BBC Records LP BBC Radiophonic Music, which was initially released for internal library use but later re-pressed commercially (1970). Pot au Feu is possibly the same compilation of ca. 1965 signature tunes as Pot-pourri, the last of which being identifiable as Finnish Science and Technology. Aside from sound types A, B, C and E as heard in the Tomorrow’s World film demonstration, Pot au Feu also has sections built about types H and I which are not used in the Way Out realisation(s).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive audio: CDD/1/9/12 (cassette copy of album)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archive document: CDD/3/35 (sketches/notes)</td>
</tr>
</tbody>
</table>

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”):

![Spectrographic analysis of CDD/1/7/68](image)

**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. 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

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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 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 Leewers-Rich Eight-track Recorder in the 1963 *Radiophonics in the BBC* monograph seem to bear witness to this method of working.  

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 Leewers-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 21st October 1959, F.C.

39 Niebur (2010), pp. 118-119; Brooker, pp. 9, 12.
McLean wrote to confirm a request for expenditure on capital items including

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Leevers Rich or equivalent eight-track recording/reproducing tape machine</td>
<td>£3,000</td>
</tr>
<tr>
<td>[...]</td>
<td></td>
</tr>
<tr>
<td>Initial issue – 20 reels of 1” magnetic tape at approximately £10 per reel</td>
<td>£200</td>
</tr>
<tr>
<td>Initial issue – 200 reels of 1/4” magnetic tape at £2 per reel</td>
<td>£400</td>
</tr>
</tbody>
</table>

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. 41 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

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40 BBC WAC T31/42/1, ‘PROPOSAL FOR INCREASE IN EXPENDITURE’, 21/10/1959.
Delia Derbyshire’s creative process

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. 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.

![Image](image-url)

**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*.

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

42 Briscoe and Curtis-Bramwell, p. 83.
Delia Derbyshire’s creative process

<table>
<thead>
<tr>
<th>Time Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7'57”-11'37”</td>
<td>Lampshade at beginning but the identical lampshade section at end. Alternative master: lower-level version of above with extended lampshade section at end.</td>
</tr>
<tr>
<td>11'44”-14'54”</td>
<td>Alternative master: slower tempo version with additional reverberation</td>
</tr>
<tr>
<td>15'00”-17'42”</td>
<td>Makeup: ‘heat haze’ (high pass filtered pulsing noise)</td>
</tr>
<tr>
<td>17'42”-20'00”</td>
<td>Makeup: lowered speed lampshade/bell strikes, repeated</td>
</tr>
<tr>
<td>20'01”-22'50”</td>
<td>Makeup: above lampshade section reversed (and amplified)</td>
</tr>
<tr>
<td>22'55”-29'52”</td>
<td>Makeup: filtered square wave melody performed on keying unit (see § IV)</td>
</tr>
<tr>
<td>CDD/1/1/34</td>
<td>0'00”-0'20”</td>
</tr>
<tr>
<td></td>
<td>0'20”-1'12”</td>
</tr>
<tr>
<td></td>
<td>1'14”-1'24”</td>
</tr>
<tr>
<td></td>
<td>1'28”-1'43”</td>
</tr>
<tr>
<td></td>
<td>1'45”-5'19”</td>
</tr>
<tr>
<td></td>
<td>5'31”-10'57”</td>
</tr>
<tr>
<td></td>
<td>10'59-14'36”</td>
</tr>
</tbody>
</table>

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.43

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

with playwright and poet Barry Bermage, 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 concreète 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 concreète sound sources, by contrast with The Dreams, in which all sound were synthesised using additive methods. 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). 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 (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.

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

| N     | f     | 113 | 94  | 136 | 163 | 196 | 235 | 282 | 338 | 406 | 487 | 584 | 701 | 841 | 1010 | 1210 | 1450 | 1740 | 2090 | 2510 | 3010 | 3620 | 4340 | 5210 | 6250 |
|-------|-------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| h=1   | f=16.94| 550 | 1.6021| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771| 1.4771|
| h=2   | f=33.89| 640 | 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709| 2.7709|
| h=4   | f=67.79| 480 | 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800| 0.0800|

### Musical Intervals

| log | 113 | 94  | 136 | 163 | 196 | 235 | 282 | 338 | 406 | 487 | 584 | 701 | 841 | 1010 | 1210 | 1450 | 1740 | 2090 | 2510 | 3010 | 3620 | 4340 | 5210 | 6250 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 27  | 113 | .1005| 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 | 3/2 x 94 |
| 33  | .0531|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 39  | log 6250 | 0.0804 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 | log2 |
| 47  | 5210 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 56  | 1.205 | .7959 | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n | 2^u = f + n |

### Example Calculations

- **What musical interval?**
  - \( 2^{5/12} \) c/sec.
  - \( f = 0.0800 \)
  - \( n = 1.06 \)

### Additional Notes

- 1 hum, in tune?
- 1a mp slide, trans. [??]
- 2 bass for time & pitch C & Db
- 3 "shimmer" & tremolo?
- 4 tune

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**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 lowerpartials, 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 a 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*).

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

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 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 Kontakte (1958-60); the programme

Fig. IV.4: excerpt of Random Together I (CDD/1/6/3, 15’54”-18’16” visible)
Delia Derbyshire’s creative process

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 1966.48


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 intro 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’ announced; 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. In studying the interactions between the techniques and technologies of electroacoustic music – as a whole, aspects of techne – and the composer’s precompositional designs, it is possible to define and explore in some detail her singularly unique compositional aesthetic.

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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.


**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 bloops' 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 Exhbins.” 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/24 Notes: BBC RW

Poets in Prison

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

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 Dumaresq. 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  
CDD/1/3/9 Work Is A Four Letter Word  
CDD/1/3/10 Work Is A Four Letter Word  
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  

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  

**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 on eof 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 Radio Vision 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
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”
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)

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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

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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

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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*. 

Delia Derbyshire: Projects, 1962-2001 16 of 46
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 Afer Life.

**RELATED ARCHIVE AUDIO:** CDD/1/9/10 The Radio Feature / Afternoon Shift

**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.
**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  
**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.

**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 Leicester: In Perspective

Radio Merseyside: Electronic Music

Radio Merseyside: Football Links

Radio Newsreel: signature tune

Radio Solent ident

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.

Notes: A programme ident for BBC Radio Leicester.

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

Notes: RW local radio commission.

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

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 Gauld

**Notes:** 6-part children's radio drama serial written by Victor Pemberton, broadcast as part of The Fourth Dimension (prod. Graham Gauld). 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

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**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

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**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

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**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: 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: Macbeth
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: Macbeth
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
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.

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
Royal Court Theatre, Liverpool
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’)Planetary (1’30”)Stars, G & F♯ (20”)Bell sequence (30”)Extra to original commission: Morse for headlines (1’)Clock rhythms + pen @ MM = 100 (1’)Wooosh (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 Shepheard
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 Shepheard

**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 Shepheard  
**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)
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
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
“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)
Great Zoos of the World

TV  SERIES TITLE: Great Zoos of the World
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
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 Duly/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 Duly 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 SERIES 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)


New History: History on the Rack
TV SERIES 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 SERIES 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

“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
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  
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.


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

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

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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.

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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

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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 Pharoah’, 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

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**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)

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**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.
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

**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
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
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
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
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
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
MEDIUM: 10.5" reel, ¼" tape  DURATION: 00:23:41
LABELS: [Reel label:] AZTECS COPY
[Reel:] 6955 Aztec / Chronicle [2 irrelevent/ 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
FROMER 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
FROMER 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.

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**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.

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**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.

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**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.

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**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.

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**CDD/1/1/15 Egypt**
Opening title music, treated versions and atmospheres

FORMER REFERENCE: DD212  DATE: 1972  CONTENTS: Tutankhamun's Egypt
MEDIUM: 10.5" reel, ¼" tape  DURATION: 00:32:24
LABELS: [Reel:] EGYPT
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  CONTENTS: 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  CONTENTS: 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  CONTENTS: 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:] TITTLE: 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  CONTENTS: 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  CONTENTS: 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
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:] 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
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


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 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 rhythm.
NOTES: TRW 7336. See also CDD/1/2/7 Raven & Dove/Noah.

CDD/1/2/7 Raven & Dove/Noah

Synthesiser material
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 BALLET (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
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
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 irrelevent:] 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.
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, ½" 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, ½" tape  
**DURATION:** 00:17:15  
**LABELS:**  
- 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, ½" tape  
**DURATION:** 00:00:30  
**LABELS:**  
- Reel label: "WORK IS" LOOPS  
- 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 Psychadelian 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  
- Numerous other illegible cue labels  
**NOTES:** Various whole-tone loops.
CDD/1/3/14 Hamlet

Film material – original tape


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’


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


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)
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 TAPE SPEED: 15ips/7.5ips 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 DURATION: 00:34:31
LABELS: [Box spine:] HAMLET
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 label:] 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 Greenwhich 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 Greenwhich 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

Catalogue of Audio in the Delia Derbyshire Archive 19 of 55
NOTES: Synthesised bell/lampshade partials; rythmic 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: "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: "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
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


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
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 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 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
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
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
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
MEDIUM: 10.5” reel, ¼” tape  TAPE SPEED: 15ips, 7.5ips  DURATION: 00:18:05
LABELS: [Reel label:] POETS IN PRISON / MAKEUP

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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
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
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
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.
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” / “Brian’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
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.
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 Flooity 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:] PHOLOZZIZ! / 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
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, Ziwzih 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.

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**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.

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**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.

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**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.

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**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.

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**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
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

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


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/Howard
Moogies Bloogies and Way Out
FORMER REFERENCE: DD166
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
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

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 identifiable demo reel or lecture tape. Cello-like material at beginning unidentifiable; 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

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)
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
**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
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
MEDIUM: Cassette  DURATION: 00:06:32
LABELS: [Tape label:] THE RADIO FEATURE. R3. 11-10-1996 / PIERS PLOWRIGHT
NOTES: Fuji 60 cassette.
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
   FORMAL 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
   FORMAL 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
   FORMAL 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
   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
   FORMAL 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
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 Forefarr[?], 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.

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]


CDD/1/9/25 Stereo test disc

Copy of LP

FORMER REFERENCE: DD173

MEDIUM: 7" reel, ¼" tape   DURATION: 00:24:00
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


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.