BBC

ORIGINAL TELEVISION SOUNDTRACK

THE CHANGES

Music Composed by

PADDY KINGSLAND

BBC RADIOPHONIC WORKSHOP

EPISODE 1: THE NOISE

1. The Changes Opening Titles 0.35
2. Home Alone (Nicky's Theme) 3.05
3. Everybody's Gone 2.07

EPISODE 2: THE BAD WIRES

4. A Note on the Door 1.14
5. A Special Kind of People 3.34
6. Your Ways Are Not Our Ways 1.08
7. The Changes Closing Titles (56" version) 1.01

EPISODE 3: THE DEVIL'S CHILDREN

8. The Bad Wires 0.58
9. The Barns 1.36
10. Life on the Farm 1.45
11. The Devil's Children 2.17
12. The Village Court 0.56

EPISODE 4: HOSTAGES!

13. The Forge 1.54
14. Hostages! 4.46
15. Rescue 5.43
16. The Changes Closing Titles (67" version) 1.10

EPISODE 5: WITCHCRAFT

17. The End of the Rescue 0.32
18. A Farewell 0.43
19. A Journey, and Arrival at Henley Farm 3.21

EPISODE 6: A PILE OF STONES

20. Sentence of Death 3.07
21. Leaving Shipton 0.49

EPISODE 7: HEARTSEASE

22. Heartsease 4.09
23. At Purton Bridge 1.10
24. The Changes Closing Titles (63" version) 1.07

EPISODE 8: LIGHTNING!

25. After the Bridge 1.59
26. Michael and Mary 2.09

EPISODE 9: THE QUARRY

27. Necromancer's Weather 3.19

EPISODE 9: THE QUARRY (CONTINUED)

28. The Quarry 2.46
29. Mr Furbelow 0.59
30. Qui Me Tangit, Turbat Mundum 2.39
31. The Changes Closing Titles (48" version) 0.53

EPISODE 10: THE CAVERN

32. Into the Rock 2.59
33. The Cavern 1.53
34. Merlinus Sum 0.19
35. It's All Over 1.40
36. Everything's Alright Again (End Titles) 0.49

BONUS TRACKS

37. Nicky's Theme (Stereo Demo) 1.35
38. Theme 2 Demo 1.47
39. The Noise 3.10

THEY'RE AWFUL
THEY FRIGHTEN ME
THEY'RE EVIL
AND WICKED
AND DANGEROUS!

IN AN AGE RELIANT ON TECHNOLOGY, SUDDENLY ALL MACHINERY STARTS EMITTING 'THE NOISE' CAUSING PHYSICAL AND VIOLENT REACTIONS.

NICKY GORE FINDS HERSELF ALONE IN A BROKEN SOCIETY, WHERE THE REMAINING POPULATION LIVES SCATTERED ACROSS RURAL BRITAIN. THERE IS NOW A DEEP SUSPICION OF ANYONE WHO MAY BE HARBOURING THOSE WICKED MACHINES...

THE CHANGES WAS MY FIRST BIG PROJECT AT THE BBC RADIOPHONIC WORKSHOP. I WROTE THE INCIDENTAL MUSIC AND ALSO PROVIDED SOUND EFFECTS FOR THE SCENES OF MADNESS AND CHAOS WHEN THE PEOPLE RISE UP AND SMASH MACHINES AND TECHNOLOGY, LEAVING THE WORLD TO REVERT TO A MEDIEVAL FORM OF SOCIETY.

Anna Home had adapted Peter Dickinson's books and was producer of the series. It was a very happy time for me because both Anna and the director John Prowse gave me a great deal of freedom and encouragement during the making of the show. I particularly appreciate that because, looking back, I was relatively inexperienced, although probably filled with unjustifiable confidence.

I have found a note in my diary of my first meeting with Anna Home on June 20th 1974 in Room E509. The E stands for East Tower at TV Centre. The last entry for The Changes is the sound dub for episodes nine and ten on February 24th 1975.

The Changes was but one of many projects I worked on over that period of time including schools TV projects, radio jingles, experimental phonetic poetry and an Overseas Services theme tune.

After our initial discussion I worked on demos of the opening music and some ideas for "The Noise" which motivates people to rise up and smash the machines. The EMS Synthi 100 Delaware synthesiser features on this sound and I may have come quite close to smashing it in the process! In those days synthesisers did not come with ready-made preset sounds and it was necessary to make each sound from scratch, which was quite time consuming. However these sounds were unique and not available for use everywhere.

The opening music begins with a 70s-style funky feel and changes violently into chaos, to represent the destruction. While the opening was more or less entirely electronic (and performed entirely by me), for the closing music I also used horns, trumpet and percussion. This was a Children's TV drama production and so the budget - although not huge - was big enough to cope with hiring some "real" musicians.

The Workshop was located at the BBC's Maida Vale studios, also home to the BBC Symphony Orchestra, so we had access to some wonderful players; for a suitable fee, of course. The incidental cues featured a good deal of Arp Odyssey synth and electric guitar (Fender Telecaster) for the basic tracks, also the EMS VCS3 synthesiser (smaller sibling to the 100). Percussion, sitar, flute and some brass were added using Studer 8-track recorders.

The process involved a viewing in the cutting room with the director John Prowse and film editor Chris Rowland. I would then get a copy of the final edit of the 16mm film. This was an inexpensive black and white copy known as a 'slash reversal'. We had a Steinbeck machine at the Workshop so we could play the film with a separate magnetic soundtrack in synchronisation with the picture. I copied the sound onto one track of the 8 track recorder, having previously inserted "beeps" at key visual cue-points. I was then able to work without the picture to write the music, while listening to the soundtrack and a click (metronome) track. After mixing the tracks I would take the music to the cutting room for the director to listen to before the final dubbing process. Any changes (no pun intended), were incorporated into a later session. For the final episode we combined the opening and closing themes, using horns, trumpet and percussion to make a more triumphant ending, underlining the return to normality.

There wasn't time to think too much, due to the deadlines for producing the material. I enjoy working that way because first ideas are often the best and it's easy to freeze up when given too much time.

The programmes we made for broadcast TV in those days would be transmitted once or twice, after which nobody expected to see them again. So it is a real pleasure to know that people are still interested in them after such a long time.

PADDY KINGSLAND, December 2017

IT IS A JOY TO FINALLY BE ABLE TO RELEASE THIS ICONIC SOUNDTRACK. THE CHANGES WAS A GROUNDBREAKING PIECE OF TELEVISION DEALING HEAD-ON WITH ISSUES OF TECHNOLOGICAL PROGRESS, RACISM, JUSTICE AND ACCEPTANCE IN A TEATIME SLOT FOR TEENAGERS. THOSE OF MY GENERATION, THAT TARGET AUDIENCE ON ITS FIRST TRANSMISSION IN JANUARY 1975, FOUND THE STORY THRILLING AND IMPACTFUL, WITH MANY STILL HAUNTED EVEN NOW BY THE EPISODE 2 CLIFFHANGER - SO TAME BY TODAY'S STANDARDS - WHEN THE STARK EDIFICE OF AN ELECTRICITY PYLON INDUCES TERROR IN OUR HEROINE, NICKY.

The music was similarly memorable, with its mixture of dread drones, synthesiser, sitar, percussion, flute and funk. The sitar provides a unique signature for the earlier episodes, but it and the music part company when Nicky parts company with the Sikh family, giving way to an alto flute in episode 5 which takes the music in a whole new direction. Then in the final episode as Nicky comes face to face with what is buried in the quarry. The flute is gone to be replaced by two French horns (up until now only heard in the closing titles) and a horn figure which still sends shivers up my spine. And, if you haven't, do read the books - the ending was somewhat toned down for television!

The music here has been remastered from the original mono 1/4" mix masters (sadly, the 8-tracks are long-gone) given a very slight stereo ambience. We close with two demos Paddy produced before starting work: Nicky's theme became a major part of the score, but "Theme 2" was never heard again. And then... the noise. Sweet dreams.

MARK AYRES, December 2017

ALBUM CREDITS

Music Composed and Arranged by Paddy Kingsland, BBC Radiophonic Workshop

Published by BBC Worldwide / Universal Music Publishing

Paddy Kingsland (Guitar, Bass Guitar, Synthesisers, Assorted Percussion)
Terry Emery (Timpani and Percussion)
Nick Gomm (Sitar - episodes 2-5)
Bob Downes (Alto Flute, episodes 5-9)
Nick Hill (French Horn - episode 10)
Julian Baker (French Horn - episode 10 and closing titles)
Derek Taylor (French Horn - closing titles)
John Wilbraham (Trumpet - closing titles)

Recorded and Mixed by Paddy Kingland, BBC Radiophonic Workshop, 1974-5

Album compiled, produced and mastered by Mark Ayres at Tempus Fugit, 2017

Executive Producers for Silva Screen Records Ltd. Reynold D'Silva and David Stoner
Release Co-ordination by Anna Harvey
Album Cover by Stuart Manning
Package & Design Layout by Stuart Ford

SILVA SCREEN RECORDS

BBC

Original Music Recorded in 1974. SILED1540 LC 07371 MCPS
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OTHER RADIOPHONIC WORKSHOP TITLES AVAILABLE ON ITUNES

The Living Planet

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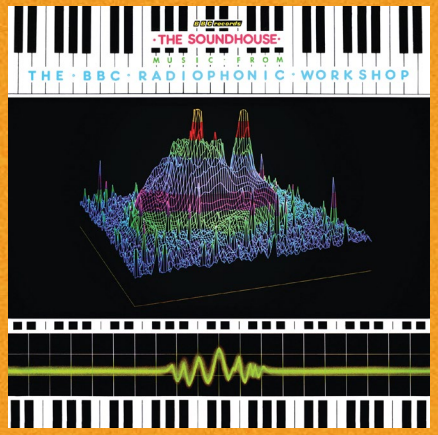

The Soundhouse

https://geo.itunes.apple.com/gb/album/bbc-radiophonic-workshop-the-soundhouse/1153053190?app=itunes

BBC Radiophonic Workshop - 21

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Doctor Who: The Daleks

https://geo.itunes.apple.com/gb/album/doctor-who-the-daleks-original-television-soundtrack/1276280462?app=itunes

Doctor Who: The Caves of Androzani

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