



BBC

DOCTOR WHO

SERIES 11

ORIGINAL TELEVISION SOUNDTRACK
MUSIC BY SEGUN AKINOLA

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03	LONG STORY
04	THIS NEW NOSE IS SO UNRELIABLE
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VOLUME TWO

A new soundscape
for a new era



Recording the Chamber Orchestra of London for 'Demons of the Punjab' at Abbey Road Studios

Working with Segun on the new series of Doctor Who has been a total joy and a musical revelation. His mission (and thank God he accepted it) was to provide a new soundscape for a new era, a new version of the show and for Chris Chibnall's vision. In that, he excelled and then some. We wanted to make 11 stand-alone movies and he has given us 11 stand-alone scores. He's embraced the history of the show with his love of interrogating just what makes up music and what music can be. The use of found sounds and experimentation in the best traditions of the pioneering BBC Radiophonic Workshop. His love of chart pop is in there, so too ambient film scores, big orchestrated classical pomp and synth and electronic soundscapes.

Most importantly for this series, he is an instinctive storyteller. He understands how the score can accentuate and elevate the narrative arc and the emotional journeys of the characters. He evokes worlds, whether the Punjab of 1947, the civil rights embattled American south of the Fifties or a medical ship hurtling through space. He's embraced the shifts in genre, from a giant spiders horror movie to a supernatural chiller set in the witch trials of seventeenth century Lancashire. All individually curated and lovingly specific. He's made them, however, all seem like part of a whole, with his beautiful themes for the characters that are shot through with their personality and weave their way through the series in ever new and surprising iterations. We needed a new voice for the show and with Segun we got a choir of them.



Working with new talent is one of the most exciting things you can do as a showrunner in television. Working with a new composer who hasn't previously scored multi-episodic drama is thrilling but an undeniable risk. You have to decide whether the risk might be worth the reward.

Segun made that risk seem completely negligible, from our very first conversation.

I'd listened to samples of his work in factual and documentaries and was struck by the breadth and emotion of his work. I responded to the eclecticism, the heart and the energy.

I then talked to Segun. His personality is as wonderful as his work. He's kind, smart, generous, delightful, inquisitive, vastly intelligent with a huge and deep musical knowledge – and hugely ambitious in all the right ways, for both the work and himself.

He asked me for a few words to describe the new Doctor, played by Jodie Whittaker. I gave him a handful.

72 hours later a demo track arrived from Segun – a possible theme for the new Doctor. I listened to it: it encompassed every feeling I wanted the show to have. It had a punch-the-air heroism allied with an

emotional sensitivity. It made me beam and it made me cry. It summed up Jodie Whittaker's Doctor. It was everything I could ever want from a demo for the work we were making.

He's a huge talent. He's brought sounds and performers and collaborators into Doctor Who who have never been connected to it before. He zeroes in on the heart of the moment, of the sequence, of the episode and of the series.

And to top it off, he's answered the seemingly impossible question I asked him about the iconic Doctor Who theme: is there a version that uses the original elements, created by Delia Derbyshire and the Radiophonic Workshop, but which also sounds incredibly modern and contemporary; as much sound as music. And he went and gave us that too.

Segun is one of the key creative talents behind Jodie Whittaker's first series as Doctor Who. I hope you enjoy listening to this work as much as I did the first time each new set of demos came in.

It made me beam and it made me cry.
It summed up Jodie Whittaker's Doctor

Where do I even begin?! Working on Series 11 has been nothing short of the experience of a lifetime. I have loved every single minute of it. From working closely with the production team, to writing the character themes, to recording the New Year's Day special, it's truly been so much fun. I'm incredibly grateful to have been entrusted with the musical reins by showrunner Chris Chibnall and executive producer Matt Strevens and to have been welcomed by everyone else in the team.

In all honesty, it's been a bit emotional (in the best way) putting this album together; to look back on where we started and where we ended up. We wanted to go on a new musical journey that would compliment the ambition of the stories themselves. We continually tried to make the boldest decisions, to take the exciting option, the one that kept us all on our toes. We aimed to ask questions about what the music could do, how it could support and elevate the story. We tried to be brave every step of the way. This album is a musical snapshot of all that we achieved.

So, for all the fans reading, this is for you. I hope this brings back emotions and memories from watching the series; I hope it makes you fall in love with Jodie and the gang all over again.

Segun Akinola, composer



Segun during the recording session for 'Demons of the Punjab' at Abbey Road Studios
Recording 'Resolution' at AIR Studios – Guitar: Andrew Cooksley / Bass: Mike Mondesir



India 1947. The Doctor officiates the wedding ceremony of Umbreen and Prem in 'Demons of the Punjab'

Specialist musicians at Abbey Road Studios
Sarangi: Surjeet Singh / Vocals: Shahid
Abbas Khan / Tabla: Kuljit Bhamra



The Woman Who Fell to Earth

(tracks 2-8)

New series. New Doctor. New showrunner. New era. This was all about introducing the new world of the series and music.

Orchestrated by Alec Roberts

Mixed by Goetz Botzenhardt

Technical Assistant: James Otto

Vocals: Hollie Buhagiar

Guitars: Andrew Cooksley

Cello: Matt Constantine

Horn: Daniel Curzon and Martin Owen

The Ghost Monument (tracks 9-11)

The first alien planet visited in the series needed a bit of a harsher, more aggressive sound to replicate the hostile environment the team were in.

Orchestrated by Alec Roberts

Recorded by Goetz Botzenhardt

Guitars recorded by Darren Williams

Mixed by Olga FitzRoy

Technical Assistant: James Otto

Vocals: Hollie Buhagiar

Guitars: Adam Goldsmith

Cello: David Cohen

Bassoon: Julie Price

Horn: Martin Owen

Arachnids in the UK (tracks 12-14)

Big, scary spiders in the midst of a conspiracy thriller. Time for some dark, pulsing music.

Orchestrated by Alec Roberts

Recorded and Mixed by Olga FitzRoy

Pro Tools Operator: Paul Clark

Technical Assistant: Huw White

Guitars: Andrew Cooksley

Cello: David Cohen

Horn: Nick Korth

The Tsuranga Conundrum

(tracks 15-16)

The team is stuck in space on a medical

spaceship which gave us a bit of an 80s feeling - we thought it best to lean into it!

Mixed by Goetz Botzenhardt

Technical Assistant: Huw White

Kerblam! (tracks 17-18)

Another conspiracy thriller, but very much an action-adventure. This time set on a moon in a warehouse with workers fulfilling repetitive tasks, which called for a groove-based band sound mixed with repetitive electronic elements.

Orchestrated by Alec Roberts

Recorded and Mixed by Olga FitzRoy

Pro Tools Operator: Paul Clark

Technical Assistants: James Otto & Huw White

Vocals: Hollie Buhagiar & James Otto

Guitars: Andrew Cooksley

Cello: David Cohen

Percussion: Matt Whittington

Bass Guitar: Mike Mondesir

Drum Kit: Ash Soan

The Battle of Ranskoor Av Kolos

(tracks 19-21)

The conclusion of the series, a moving story of faith, doubt, loss and hope offered the chance to return to the sound of The Woman Who Fell to Earth, whilst also encompassing many of the musical journeys we've been on up to this point.

Orchestrated by Alec Roberts

Recorded by Olga FitzRoy

Mixed by Goetz Botzenhardt

Pro Tools Operator: Adam Miller

Music Preparation: Simon Whiteside

Technical Assistant: James Otto

Musicians contracted by Gareth Griffiths

Cello: David Cohen

Horn: Andrew Littlemore

Guitars: Andrew Cooksley

Soprano: Kirsty Hopkins

Alto: Ksnyia Loeffler

Tenor: Mark Dobell

Bass: Nicholas Garrett

Thirteen

New Doctor. New theme! This particular arrangement is written just for the album and the fans, from me to you.

Conducted & Orchestrated by Alec Roberts
Recorded by Olga FitzRoy
Mixed by Goetz Botzenhardt
Pro Tools Operator: Fiona Cruickshank
Technical Assistants: Huw White & James Otto

Chamber Orchestra of London
Musicians contracted by Gareth Griffiths

Rosa (tracks 2-8)

Our first trip back in time had the team meeting an American hero, so it was time to bring out the orchestra.

Conducted & Orchestrated by Alec Roberts
Recorded by Olga FitzRoy
Guitars recorded by Chris Parker
Mixed by Goetz Botzenhardt
Pro Tools Operator: Fiona Cruickshank
Music Preparation: Simon Whiteside
Technical Assistant: Huw White

Chamber Orchestra of London
Musicians contracted by Gareth Griffiths

Solo Trumpet: Chris Deacon
Guitars: Adam Goldsmith

Demons of the Punjab (tracks 9-12)
Faithfully representing India in 1947 within the new musical sound world meant spending a wonderful day in Abbey Road with the orchestra and a group of amazing, specialist musicians.

Conducted & Orchestrated by Alec Roberts
Recorded by Olga FitzRoy
Mixed by Goetz Botzenhardt
Pro Tools Operator: Toby Hulbert
Music Preparation: Simon Whiteside
Technical Assistant: James Otto

Chamber Orchestra of London
Musicians contracted by Gareth Griffiths

Vocals: Shahid Abbas Khan
Sarangi: Surjeet Singh
Tabla: Kuljit Bhamra
Guitars: Andrew Cooksley

The Witchfinders (tracks 13-15)

A supernatural horror set in the 17th century provided the opportunity to mix a very classical string quartet with a more modern, rhythmic sound in addition to found sounds and experimental textures.

Orchestrated by Alec Roberts
Recorded by Olga FitzRoy
Mixed by Goetz Botzenhardt
Pro Tools Operator: Adam Miller
Music Preparation: Simon Whiteside
Technical Assistants: James Otto & Huw White

Musicians contracted by Gareth Griffiths

Violin 1: Stephanie Gonley
Violin 2: Jan Schmolck
Viola: Judith Busbridge
Cello: Timothy Walden
Guitars: Andrew Cooksley



It Takes You Away (tracks 16-17)

This Norway-based story, which was both emotionally intimate and scary, asked for a musical palette that could bring out both elements equally; in this case, a cello trio and more found sounds and experimental textures.

Orchestrated by Alec Roberts
Recorded and Mixed by Olga FitzRoy
Pro Tools Operator: Adam Miller
Music Preparation: Simon Whiteside
Technical Assistants: James Otto & Huw White

Musicians contracted by Gareth Griffiths

Cello 1: David Cohen
Cello 2: Kate Gould
Cello 3: Dan Gardner
Guitars: Andrew Cooksley

Resolution (tracks 18-19)

The first New Year's Day special introduced a terrible alien threat that required a very special sound. Time to bring out the orchestra AND the band.

Conducted & Orchestrated by Alec Roberts
Recorded and Mixed by Olga FitzRoy
Pro Tools Operator: Adam Miller
Assistant Mix Engineer: Laurence Anslow
Music Preparation: Simon Whiteside
Technical Assistant: James Otto



Chamber Orchestra of London
Musicians contracted by Gareth Griffiths

Solo Cello: David Cohen
Guitars: Andrew Cooksley & Adam Goldsmith
Bass Guitar: Mike Mondesir
Drum Kit: Ash Soan

Series 11 Opening Titles, End Credits & Yaz And Nani End Credits

(Volume One track 1;
Volume Two track 12 & 20)
Music Composed by Ron Grainer
Arranged by Segun Akinola
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Segun Akinola
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(PRS) and Du Vinage Publishing Ltd. (PRS)

(*) except Volume One track 1;
Volume Two track 12 & 20



Thank Yous

First and foremost, thank you Matt and Chris, for welcoming me into the amazing Doctor Who family. Thank you for always believing in me, trusting me and encouraging me to wholeheartedly bring my voice to the series.

Thank you Harry Barnes for being so open to working closely together. We had high

ambitions for a close synergy between music and sound design. The number of times we turned to each other in the dub after hearing something and asked “Was that you or was that me?!” proves that we really did succeed.

Thank you Howard Bargroff for such fun dubbing mixes! Thank you for treating the music with care and always finding a way to make the music work with all the sound design, foley etc. to tell the story in the best way.

Thank you to my parents, sisters and my whole family: your constant support means the world to me and I thank God for you.

Thank you Goetz and Olga for the outstanding recording and mixing across the series, you really made the music sound the best it could possibly be.

Thank you to my orchestrator and conductor, Alec Roberts, and all the many musicians who worked on every episode: you brought the music to life!

A big thank you to the following:
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Thank you to every single fan! From my announcement to the last note in the New Year’s Day special: thank you for embracing me and the music in Series 11 so warmly. You made the best job in the world even better.

Last, and certainly not least, thank you to my best friend and amazing wife, Jade. Every moment of working on this series was even more enjoyable and special because of you. I can’t wait to support you as you go after your dreams!

Dedicated to Jade Akinola.

— Segun Akinola, Composer

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