
BOWIE™
Stylophone®
LIMITED EDITION

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Official David Bowie advert for Dubreq Stylophone, 1969.

HOW IT ALL BEGAN...

The Stylophone was invented in 1968 by Brian Jarvis of Dubreq Studios, London. Repairing a toy piano for his niece, Brian had the idea to replace the toy keys with electronics, creating a monophonic organ and a unique, electronic sound.

Designed with a simple oscillator, controlled by a metal keyboard on a printed circuit board and played with a hand-held stylus, the Stylophone was born.

THE STYLOPHONE SOUND



A SIMPLE, RAW, ELECTRONIC TONE



Brian Jarvis

The Stylophone pocket synthesizer was an overnight success as an instrument that's fun to use and easy to play. It is one of the best-selling musical instruments of all time, selling over

4 MILLION since 1968.



Stylophone goes into production Cricklewood, London, 1968.

IT'S 1969 AND LONDON IS IN THE MIDST OF A YOUTH-DRIVEN CULTURAL REVOLUTION.

DUBREQ INVENT THE STYLOPHONE AND DAVID BOWIE WRITES SPACE ODDITY.

In July 1969, David Bowie released the single "Space Oddity", inspired by Stanley Kubrick's film *2001: A Space Odyssey*, which he had seen in the cinema six months earlier. Recorded at Trident Studios London, "Space Oddity" was produced by Gus Dudgeon, the rest of the album was produced by Tony Visconti.

It was the first pop song to feature the Stylophone and its unique electronic tone. The song introduces the character Major Tom, a fictional astronaut being launched on a mission into space. Bowie continued to reference Major Tom throughout his career in "Ashes to Ashes" (1980) and "Hallo Spaceboy" (1995). Major Tom also appears in the music video for "Slow Burn" (2002) and finally in the video for "★"(2015).

"Space Oddity" captured the zeitgeist of the late 60s; the growing public fascination with space travel and new futuristic sounds. Synthesizers were growing in popularity, though the instruments being manufactured at the time were big, expensive and complicated to operate. The Stylophone was a different kind of synthesizer: small, affordable and completely accessible to people of all ages and abilities. It's buzzy, space age sound complemented the song perfectly – futuristic and strange, also highly expressive and slightly fragile.

David Bowie wrote "Space Oddity" around its sound. It was Bowie's first single to chart in the UK and received the 1970 Ivor Novello Special Award for Originality. It was used by the BBC during its coverage of the Apollo 11 moon landing.

"Space Oddity" was the 'lift off' moment of Bowie's career that would span nearly 50 years and remains one of Bowie's most popular songs.

TABS

PLAY ALONG WITH "SPACE ODDITY"

[verse]
3 3 3 3-4 — 3 2 — [x2]
3 4 3 4 3 4 3 4 3 4-4 —
[chorus]
3 3— 3 4-6 — 5-4 — 3-2 —
2 5 4 3 2 3 4-3-1 —
1 2 3 3 3 3 3 3 3 4-4— 3—
1 2-3— 3 3 3 3 3 3 4-4 3—



From the Dubreq and David Bowie Archive, 1969.



Official press release, 1969.



TONY VISCONTI REMEMBERS

David Bowie's Stylophone Odyssey

"A young David Bowie was ecstatic when he was chosen by the makers of the Stylophone to receive a complimentary unit to play with. He was one of the first to own one and to discover this new, quite radical way of making music. He immediately put it to work and wrote a song around the unique sound of the instrument (a low-fi oboe or bassoon), which was of course, "Space Oddity". Even as late as 2002 David recorded again with the Stylophone for the song "Slip Away", on his *Heathen* album. For many years to come Bowie and Stylophone were names that were matched in the same breath. He would be very proud of this new incarnation named after him. Today the Stylophone is still very much in the hands of professionals and hobbyists. I have four Stylophones."

Tony Visconti
2021

1972

In 1972, the momentum building with *The Man Who Sold The World* (1970) and *Hunky Dory* (1971) exploded worldwide: With the release of the landmark glam-rock album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, Bowie emerged as sci-fi anti-hero Ziggy Stardust, dripping with alien decadence, gritty glamour, and androgynous sexual charisma.

The alter ego, along with the Spiders' edgy rock 'n' roll sound and their highly theatrical concerts, became a sensation in the UK, and helped Bowie become the only glam-rocker to build a substantial following in America. Capitalising on Ziggy's fame, "Space Oddity" was rereleased as a single in 1973, becoming a US hit as *Aladdin Sane* (1973) and *Diamond Dogs* (1974) launched Bowie further into the global spotlight.



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Archive memorabilia / Mark Adams / **davidbowie.com**





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TABS

PLAY ALONG WITH "SUFFRAGETTE CITY"

[chorus]

555—43.51—1144434-4— 5545437 3—



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During the mid-70s Bowie's music had grown more soulful, the influence of black American music styles like funk and disco heavily informing his classic *Young Americans* (1975), which featured his first US #1 single "Fame".

In late 1975, Bowie was one of the first white artists to perform on the music show *Soul Train*. In May 1976, Bowie played the lead role as the alien Thomas Jerome Newton in the science fiction film *The Man Who Fell to Earth* (dir. Nicolas Roeg, based on a novel by Walter Tevis). Inspired in part by his personal identification with the troubled and isolated alien, Bowie emerged in a new persona: The Thin White Duke. His next album *Station to Station* (1976) fused funk and soul with a raw edge of glam and a colder European sensibility.

The album was a huge hit, generating the Top Ten single "Golden Years." He also composed experimental music using synthesizers intended to become the soundtrack to Roeg's film, some of which ended up on his 1977 albums *Low* and *Heroes* (both made in collaboration with Brian Eno and Tony Visconti, as was 1979's *Lodger*).

Scary Monsters (and Super Creeps) (1980) found Bowie bringing his singular sound and vision into a new decade. The album's lead single, "Ashes To Ashes," was a farewell to the '70s featuring the Major Tom character from "Space Oddity" and visually realized as an epic video directed by Bowie and David Mallet.

TABS

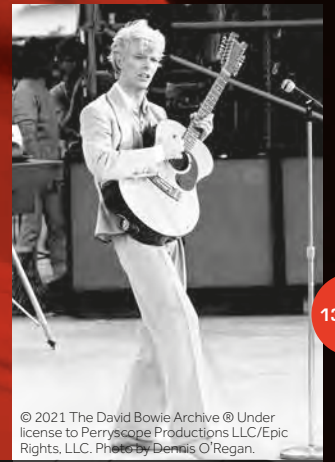
PLAY ALONG WITH "GOLDEN YEARS"

[verse]

8.5 8.5 7.5 7.5 6.5 6.5 5 — 8.5 8.5 7.5 8.5-7.5— 6.5—
6.5 5— 8.5 8.5 7.5 7.5 6.5 — 8.5 8.5 8.5 7.5 7.5—

In 1983 David Bowie teamed up with producer Nile Rogers for *Let's Dance*, what would be the most commercially successful album of his career.

It sold over 10.7 million copies worldwide and spawned three global hit singles "Let's Dance", "China Girl" and "Modern Love". It also announced Bowie to a new, younger audience, with a fresh new sound blending dance music, rock, and pop. Bowie supported the record with the sold-out Serious Moonlight Tour. He was now a global super star.



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TABS

PLAY ALONG WITH "MODERN LOVE"

[verse]

5 5 5-6— 5 5— 5 5 6. 5- 5—
4 5 4 3 2 4 — 5 5 6-5— 4 3 4—
1— 6— 5 5 4

During the 1990s Bowie continued to explore new music styles and new ways of working. In 1995, he reunited with Brian Eno for the concept album *1. Outside*, and embarked on a co-headlining tour with Nine Inch Nails to promote it.

The new sound that developed while on tour, a fusion of industrial rock and electronica, inspired the creation of his next record, *Earthling* (1997), which was heavily influenced by techno, jungle and drum'n'bass.

"I'm Afraid of Americans" was co-written with Eno, with popular remixed versions from the likes of Nine Inch Nails and Photek.



TABS

PLAY ALONG WITH "I'M AFRAID OF AMERICANS"

[synth riff]

4.5 8, 11.5 8, 4.5 8 (repeat)

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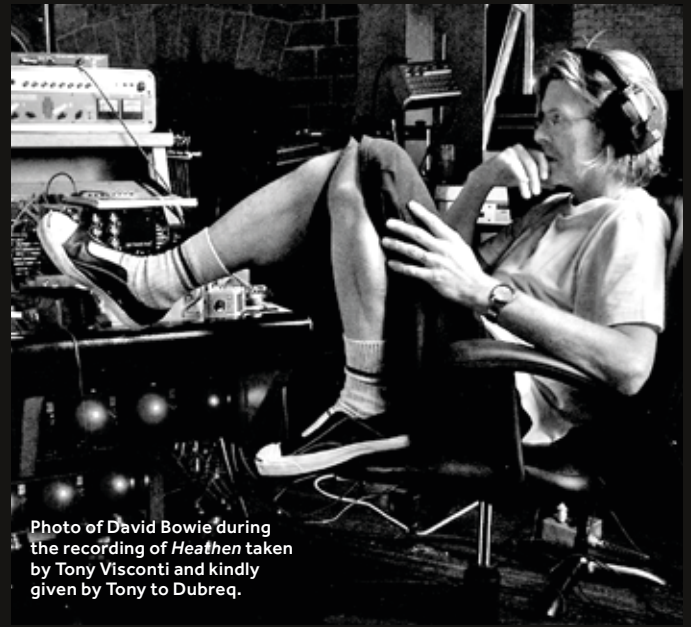


Photo of David Bowie during the recording of *Heathen* taken by Tony Visconti and kindly given by Tony to Dubreq.

In the early 2000s Bowie reunited with his long-time friend and collaborator, producer Tony Visconti, and in 2002 *Heathen* was released to critical acclaim. From here on Visconti would remain in the co-producer's chair on every release until the end of Bowie's life.

Their reunion created opportunities for Bowie's songwriting to reference ideas and sounds from his past. The Stylophone was a feature in songs from this period, a sound that reached right back to 1969 and the first album Visconti had produced with Bowie (*Space Oddity*), the very start of his journey.

Bowie always performed and recorded the Stylophone parts himself; standout moments in *Heathen* like the solo in "Slip Away", and the beautiful and unusual layered textures of album closer, "Heathen (The Rays)". The instrument also appears on B-sides "Safe" and "Your Turn To Drive". In each instance, the unique sound of the Stylophone communicates something nostalgic and futuristic, hopeful and fragile, strange and expressive. On subsequent tours and live performances, Bowie could be seen playing a special edition white Stylophone S1 live on stage during "Slip Away".

TABS

PLAY ALONG WITH "SLIP AWAY"

Bowie's Stylophone solo at the end starts from approx 5'00"

[highest setting, vibrato on]

Slide to 10——— 9 8 —, 5 4 3
Slide to 10——— 9 8 —
Slide to 10——— 9 8 —, 5 4 3
3—— 4 5— — —





David Bowie
Reality Tour, Dublin 2003.
(far left, left and right)
Photographer: Mark Adams
davidbowie.com





David Bowie
Los Angeles, 2004.
Photographer: Mark Adams
davidbowie.com

2016

After a quiet period in the mid-2000s, Bowie unexpectedly resurfaced in 2013 with *The Next Day*, a collection of contemporary rock songs that continued to mine his past legacies. The darker, jazz infused album ★ was released two days before his death on the 10th of January 2016.

In the video for the single "★", Major Tom is depicted as a skeleton in a spacesuit reclining in an alien landscape, finally providing closure to a stunning adventure spanning five decades of creativity. In Bowie's final years he also co-wrote the musical Lazarus (premiered 2015), which was inspired by *The Man Who Fell to Earth*, and he was the subject of a blockbuster touring exhibition, David Bowie Is. On January 8, 2017, a year after the release of ★, on what would have been his 70th birthday, the *No Plan EP* was posthumously released.

TABS

PLAY ALONG WITH "NO PLAN"

8 7 6.5 5 6.5 7 8 8.5 10 8 10.5 8
Here, there's no music here I'm lost in streams of sound
8 7 6.5 7 8 8.5 10.5 8
Here, am I nowhere now? No plan
8 7 6.5 5 6.5 7 8 8.5 10 8 10.5 8
Wherever I may go just where, just there I am
11 10.5 11 12 12 11 10.5 11—
All of the things that are my life
10.5 11 12— 11 10.5 11— 8.5 8.5—
My desires, my beliefs my moods
8.5 10 11 11 11 10.5 11 12—
Here is my place without a plan

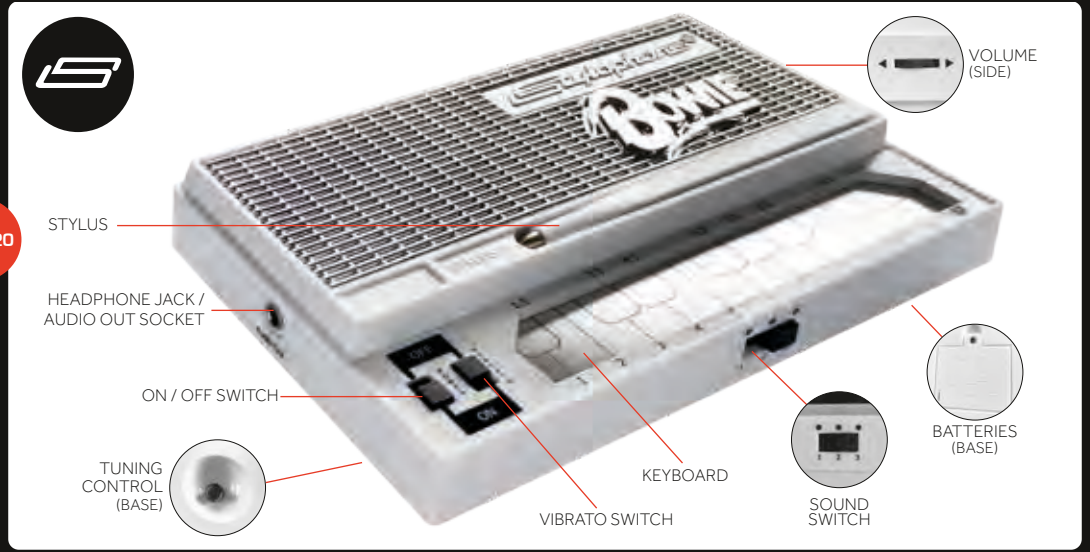


Mark Adams / **davidbowie.com**

"HE WOULD BE VERY PROUD OF THIS NEW INCARNATION NAMED AFTER HIM"

Tony Visconti
2021

INSTRUCTIONS



POWER

BATTERY OPERATED

The Stylophone is not supplied with batteries.

Insert 3 x AA batteries, observing the +/- polarities as indicated in the battery compartment. Do not mix old and new batteries. Replace cover.

PLAYING

Keep the keyboard and stylus clean with a soft cloth. Should the Stylophone emit a 'crackling' noise when played, clean the keyboard and stylus tip with a light abrasive metal cleaner.

The keyboard is set out in the same way as a piano keyboard. The bottom row of notes represent the white keys and the top row the black. Switch your Stylophone on. Remove the stylus from its housing and touch the point onto the keyboard. A smooth effect is obtained by sliding the stylus or you can pick out notes separately.

SOUND

There are 3 different Octaves available on the Stylophone. Switch 1 is a lower octave great for bass sounds, switch 2 in the middle is the classic sound, and switch 3 to the right is great for lead sounds.

VIBRATO

Switch on the vibrato to create an oscillating feature of each note.

VOLUME

Controlled from the right hand side of the Stylophone.

HEADPHONES/ AUDIO OUT

Play the Stylophone through headphones or a separate amplifier (not supplied) using a standard 3.5mm jack plug.

TUNING

The Stylophone is tuned to concert pitch before it leaves the factory. You may wish to accompany some other music which is not in tune with it and this is easy. Turn your Stylophone on its side, with the stylus held firmly on one of the keys, turn the tuning control in either direction until the correct pitch is obtained.

HINTS & TIPS

Always switch your Stylophone OFF when not in use and if it goes out of tune, replace the batteries. Do not pull on the stylus wire, place it back in its housing when not in use.

ONCE YOU HAVE MASTERED THE SIMPLE CONTROLS, YOU ARE READY TO PLAY YOUR STYLOPHONE, NO MUSICAL ABILITY REQUIRED!



SAFETY AND OPERATING INFORMATION

Keep these instructions for reference as they contain important safety and operating information.

IMPORTANT: Battery Information
IMPROPER BATTERY USE MAY RESULT IN A FIRE, EXPLOSION, OR OTHER HAZARD

- Only adults should handle batteries
- Keep batteries away from children and pets
- Do not mix old and new batteries or different types: alkaline, lithium, standard (carbon-zinc), or rechargable (nickel-calcium, nickel metal-hydride)
- Use only batteries of the same equivalent types as recommended
- Insert the batteries observing the proper polarity (+/-) as illustrated or indicated inside the battery compartment
- Exhausted batteries should be removed from the device. Depleted batteries could cause the unit to malfunction
- Remove the batteries when the product will not be used for an extended period
- The supply terminals are not to be short-circuited
- Do not use rechargeable batteries
- Non-rechargable batteries are NOT to be recharged
- Never throw batteries into a fire or other heat source
- Do not overtighten battery compartment screw

BATTERY DISPOSAL:
Spent or discharged batteries must be properly disposed of and recycled in compliance with all applicable national legistlation.

GENERAL PRECAUTIONS:

- Do read these instructions thoroughly before using the unit and save them for future reference.
- Do not allow liquids to spill into the unit or subject the unit to excessive smoke, dust, mechanical vibration or shock.
- Do not open the product other than to change the batteries using the slide off battery cover.
- Do not tamper with any internal components.
- There are no user serviceable parts in the unit and opening the product will invalidate the warranty.
- If the unit should be damaged in any way, stop using it.
- Do not attempt to repair the product yourself.
- Contact your retailer or our customer service department if the product requires servicing.
- Take care when using the stylus and refrain from placing excessive force on stylus cable.
- Clean the unit with a dry, soft cloth.
- Do not clean the unit with liquids, alcohol or solvents.

Avoid hearing damage

WARNING: If operating the unit with headphones, earbuds or similar:
To prevent possible hearing damage, not listen at high volume levels for long periods.

FCC Statement
This equipment has been tested and found to comply with the limits for a class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interfernce to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the seperation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

The user is cautioned that changes and modifications made to the equipment without the approval of manufacturer could void the user's authority to operate this equipment.

WEEE statement
Information on Disposal for Users of Waste Electrical and Electronic Equipment

This symbol on the product and accompanying documents means that used electrical and electronic products should not be mixed with general waste. For proper treatment, recovery and recycling, please take this product to designated collection points where it will be accepted free of charge. Alternatively, in some countries you may be able to return your products to your local retailer upon purchase of an equivalent new product.

Disposing of this product correctly will help save valuable resources and prevent any potential negetive effects on human health and the environment, which could otherwise arise from inappropriate waste handling.

Please contact your local authority for further details of your nearest designated collection point. Penalties may be applicable for incorrect disposal of this waste in accordance with national and regional legislation.

EU: John Simpson, Stylophone Ltd,
10 McCurtain Hill, Clonakilty, Co Cork P85 K230
UK: John Simpson, Dubreq Ltd,
45 Robertson Street, Hastings TN34 1HL

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dubreq.com

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Share your sound #BowieStylophone #Stylophone

THANKS We hope you enjoy your Limited Edition White David Bowie Stylophone and reading about the history in this booklet. We'd like to say a huge thank you to Tony Visconti, Mark Adams and Leah Kardos for their contributions, photographs and support. Kate Williams for help with design, Emily, Leigh and all the wonderful people we work with. We are very proud of this little synth. We hope David Bowie would be too.
John and Marcella.

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dübreq MAKING SYNTHESIZERS SINCE 1968