Recording Eras (Large-Scale Multitrack) - Knowledge Organiser

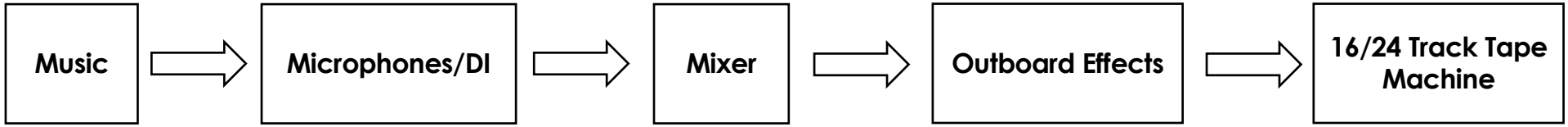
GLOSSARY

Splicing	The physical act of joining two sections of edited tape together - The angle at which the tape is cut determines the smoothness of the fade between sections

1970s RECORDING PROCESS

- Multitrack recording was the norm
  - The rhythm section would sometimes be captured live using acoustic panels to minimise spill
  - Due to the increased number of tracks available there is an overall increased clarity of parts
  - This increased number of tracks also allows for more liberty to experiment and record with multiple microphones
- Drums would be close miked
- Bass guitar and synthesisers would be captured using either DI or Amplifiers
- Vocals would be multitracked

TYPICAL 1970s SIGNAL FLOW



ANALOGUE MULTITRACK TAPE

- Multitrack tape has multiple '**lanes**' that allow for independent recordings onto several tracks at once
  - The **wider** the tape and the **faster** it ran, the **higher** the quality of audio production
  - The higher quality also meant less hiss would be present and that there would be a better high frequency response
  - The multiple lanes also allow for recording at different times for the purpose of overdubbing
- Domestic tape recorders would use tape **¼-inch** thick whereas studio machines would use up to **2-inch** thick tape