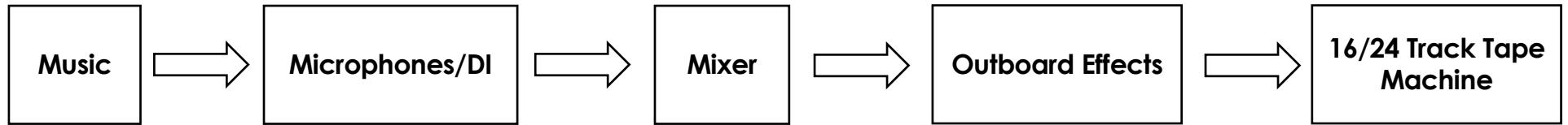
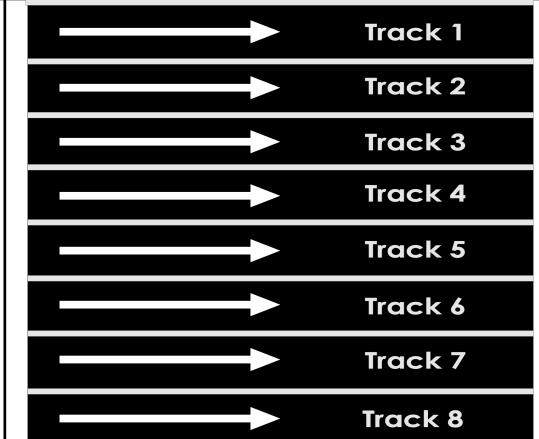


Recording Eras (Large-Scale Multitrack) - Knowledge Organiser

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	
<ul style="list-style-type: none">Multitrack recording was the norm<ul style="list-style-type: none">The rhythm section would sometimes be captured live using acoustic panels to minimise spillDue to the increased number of tracks available there is an overall increased clarity of partsThis increased number of tracks also allows for more liberty to experiment and record with multiple microphonesDrums would be close mikedBass guitar and synthesisers would be captured using either DI or AmplifiersVocals would be multitracked	
TYPICAL 1970s SIGNAL FLOW	
 <pre>graph LR; Music[Music] --> Microphones[Microphones/DI]; Microphones --> Mixer[Mixer]; Mixer --> Outboard[Outboard Effects]; Outboard --> Tape[16/24 Track Tape Machine]</pre>	
ANALOGUE MULTITRACK TAPE	
<ul style="list-style-type: none">Multitrack tape has multiple 'lanes' that allow for independent recordings onto several tracks at once<ul style="list-style-type: none">The wider the tape and the faster it ran, the higher the quality of audio productionThe higher quality also meant less hiss would be present and that there would be a better high frequency responseThe multiple lanes also allow for recording at different times for the purpose of overdubbingDomestic tape recorders would use tape 1/4-inch thick whereas studio machines would use up to 2-inch thick tape	 <p>Diagram illustrating the concept of 'lanes' on a multitrack tape. It shows a vertical stack of eight horizontal lines, each with an arrow pointing to the right, representing the eight tracks. The tracks are labeled from top to bottom: Track 1, Track 2, Track 3, Track 4, Track 5, Track 6, Track 7, and Track 8.</p>