

# 12. Magnetic Tapes, Lecture 2 (20th Century)

# Worksheet

<music. Hummel Bassoon Concerto>

Taped manipulations were not just employed by avant-garde musicians, but increasingly changes in recording techniques became common place in p\_\_\_\_\_\_\_\_ music.

Beatles song, “Tomorrow Never Knows” makes use of tape l\_\_\_\_\_\_\_. Some of the sounds were sped up and others were slowed down.

A special sound board with faders would increase and decrease the volume of the sounds on taped loops. The faders were like Hammond organ stops.

The special mix of Tomorrow Never Knows” can/can’t be given in a live performance.

S\_\_\_\_ back echo was developed in the Sun Studio by Sam Phillips. This required two t\_\_\_ machines and two microphones. The echo was created by the delayed signal from one of the tape machines. In the Sun Studio the echo had t\_\_\_\_ speeds, fast and slower. The slower speed was used for slow ballads, which are songs. “Blue Moon” sung by Elvis P\_\_\_\_\_\_\_\_ is an example of the slower echo speed.

In this time, audio engineers became important coll\_\_\_\_\_\_ in the final product—the recording.

The cassette recorder was popular because of its c\_\_\_\_\_ and ability to record music over and over again. No special s\_\_\_\_ were required to thread the tape and operate the cassette recording machine. One of the most common uses of the cassette recorder in the 1960s and 1970s was to record songs as they were broadcast over the r\_\_\_\_\_.

M\_\_\_\_\_ tapes were also featured in video cameras and video playback machines.

# Further Information from Other Videos and Readings

The 1980s recording from Grandmaster Flash appears two decades later, but is an extension of lives mixes seen in the prior studio creations. How does this mix pick up on and exceed the developments in the Beatles "Tomorrow Never Knows?" This type of mix would be easy to do in the digital age, but notice the virtuosity achieved by Grandmaster Flash with just electronic tools.

Information from Wikipedia (<https://en.wikipedia.org/wiki/The_Adventures_of_Grandmaster_Flash_on_the_Wheels_of_Steel>)

"**The Adventures of Grandmaster Flash on the Wheels of Steel**" is a single released by [Grandmaster Flash](https://en.wikipedia.org/wiki/Grandmaster_Flash) in 1981. It is a live [DJ mix](https://en.wikipedia.org/wiki/DJ_mix) recording of Flash scratching and mixing records from various groups using three turntables. This single was highly influential on many DJs, including rapper [Dr. Dre](https://en.wikipedia.org/wiki/Dr._Dre), and an early example of what would eventually be termed [turntablism](https://en.wikipedia.org/wiki/Turntablism).

Along with spoken word vocals from a 1966 album titled *The Official Adventures of Flash Gordon*, some of the primary records utilized to create the mix included:

* [Chic](https://en.wikipedia.org/wiki/Chic_(band)) – "[Good Times](https://en.wikipedia.org/wiki/Good_Times_(Chic_song))"
* [Blondie](https://en.wikipedia.org/wiki/Blondie_(band)) – "[Rapture](https://en.wikipedia.org/wiki/Rapture_(Blondie_song))"
* [Queen](https://en.wikipedia.org/wiki/Queen_(band)) – "[Another One Bites the Dust](https://en.wikipedia.org/wiki/Another_One_Bites_the_Dust)"
* [Sugarhill Gang](https://en.wikipedia.org/wiki/Sugarhill_Gang) – "[8th Wonder](https://en.wikipedia.org/wiki/Eighth_Wonder_(song))"
* [The Furious Five](https://en.wikipedia.org/wiki/The_Furious_Five) – "Birthday Party"
* [Spoonie Gee](https://en.wikipedia.org/wiki/Spoonie_Gee) – "Monster Jam"
* [Michael Viner's Incredible Bongo Band](https://en.wikipedia.org/wiki/Incredible_Bongo_Band) – "[Apache](https://en.wikipedia.org/wiki/Apache_(song))"
* [Grandmaster Flash and the Furious Five](https://en.wikipedia.org/wiki/Grandmaster_Flash) – "Freedom"
* [Sugarhill Gang](https://en.wikipedia.org/wiki/Sugarhill_Gang) – "[Rapper's Delight](https://en.wikipedia.org/wiki/Rapper%27s_Delight)"
* The Hellers – "Life Story"

Further information:

<https://www.songfacts.com/facts/grandmaster-flash-the-furious-five/the-adventures-of-grandmaster-flash-on-the-wheels-of-steel>

There was no editing on this track - Grandmaster Flash did it live in the studio after mapping out his cuts. He would put marks on the labels of his records so he would know when to bring the next one in, which is something he learned playing years of parties. It took him a few takes to get all his cues in the right place, but the end result at the time sounded like perfection. In the era of remixing and editing, every beat can be scrutinized and altered, but considering what Flash accomplished with what he had to work with, it was remarkable and extraordinary. It also demonstrated what you would hear at one of his live performances.