Name: ..... Due: **Next Class / Friday**

C3 Large Scale Analogue HW 1 – Pink Floyd 'Money' & 16/24-Track Tape

Artist: Pink Floyd (The Dark Side of the Moon, Abbey Road Studios, Engineer: Alan Parsons)
https://www.youtube.com/watch?v=-0kcet4aPpQ

1. In 1972–1973, Pink Floyd recorded "Money" on 16-track 2-inch tape at Abbey Road. Identify the track elements and acoustic sources in the table below. (3)

Track Element	Source / Studio Processing
Rhythmic 7/4 Tape Loop	Physical spliced magnetic tape loop (cash register, coins)
Bass Guitar Riff (Roger Waters)	Fender Precision Bass via Valve Preamplifier
Electric Guitars (David Gilmour)	
Tenor Saxophone Solo (Dick Parry)	

2. What prominent time signature change occurs between the main rhythm section groove and the guitar solo at 3'05"? (1)

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3. What year was "The Dark Side of the Moon" released, and explain ONE operational advantage 16-track and 24-track 2-inch tape machines provided over earlier 4-track recorders. (2)

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4. Analogue tape recorders require high-frequency AC bias (100–150 kHz) during tracking. Explain why magnetic tape exhibits non-linear distortion without bias, and detail how bias current solves this. (4)

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5. Large-scale analogue studios transitioned from "split" mixing desks to "in-line" console architecture. Explain how an in-line channel strip accommodates both the Channel path and Monitor path simultaneously. (4)

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6. Describe how you would close-mic a loud electric bass amplifier or acoustic saxophone in a modern studio to achieve warmth while preventing low-end rumble: (4)

Choice of Microphone / DI Box & Polar Pattern (2)
Direct Injection (DI) / Microphone: Polar Pattern:
Positioning, Distance & High-Pass Filter Settings (2)

Total:	**/18**