CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD

VOLUME II:
PERFORMANCE AND PRODUCTION

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continuum
LONDON • NEW YORK
becoming the industry standard. The postwar period saw a great leap forward in synchronization technology, particularly with the introduction of magnetic tape recording, which greatly simplified location sound shooting. By 1950, compact quarter-inch tape recorders were synchronized by means of a common AC pulse from the power source. The 1957 Auricon Cine-Voice camera permitted single-system synchronized sound filming through the use of a magnetic strip on the edge of 16 mm film. Double-system synchronization connected sound and image recorders by means of a cable. By the 1960s, both systems had been superseded by crystal oscillator technology, permitting tape recorder and camera to operate on their own power sources without any physical connection. The Nagra tape recorder dominated film production, and the cheaper Uher became the television standard. The venerable Moviola editors increasingly were replaced by flatbed synchronizing editing machines (based on prewar Zeiss models), with the German Steenbeck dominating the market.

While multitrack synchronized sound was introduced with Disney’s Fantasound stereo process in 1940, theatrical systems using as many as six or seven magnetic soundtracks were in use in the mid-1950s, made possible by advances in electronic mixing technology. Dolby stereo optical soundtracks had replaced magnetic media as the industry standard by the mid-1970s, coexisting with the older analog optical systems. At the beginning of the twenty-first century, the marketplace was served by several competing digital sound systems, with most films being released with both analog and digital optical tracks alongside the image.

**Bibliography**


**Filmography**


**Take**

'Take' is a term used to identify each recorded play-through of a piece of music, typically in the setting of...
The term only became common in non-English-language settings with the advent of multitrack studios. The term derives from the notion that something is 'taken' and subsequently inscribed, much as in photography one 'takes' a picture with a camera. Several takes are usually recorded. Before the advent of multitrack studios, the best take would be chosen to make the recording. Since the advent of multitrack studios, the best portions of multiple takes have been edited together to make a single 'ideal' recording. In certain genres, such as rock, where notions of authenticity have been important, musicians have sometimes striven for a 'perfect take,' which requires no later editing or manipulation. In other genres, such as jazz, the process of editing together the best portions of multiple takes, made possible by multitrack studios, is often resisted in the name of preserving the integrity of a particular performance. Takes not used for the final recording issued to the public are referred to as 'out-takes.' The term 'alternate take' is used to refer to out-takes that are released as part of the complete recorded documentation of a musician's or group's work.