

AMPEX

*Recording Studio
Applications*

**MULTICHANNEL
AG-440 RECORDERS**

CASE HISTORIES

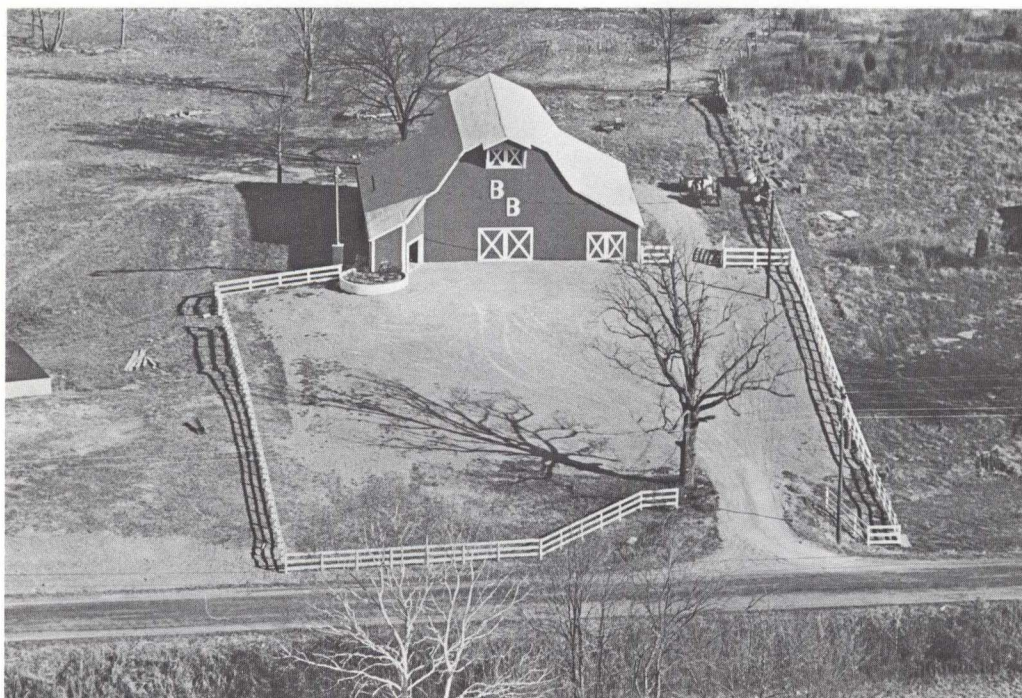
BRADLEY'S BARN: NASHVILLE SOUND IN A COUNTRY SETTING.

Bradley's Barn, located out in the country 20 miles from Nashville's music row, has been called the eighth wonder of the music world. Set up by Owen Bradley, sometimes referred to as the "Father of the Nashville Sound," the studio offers an appropriate setting for country and western talent away from the fast pace of downtown Nashville. At one time, this was a real barn with cattle, horses and feed. Now it's one of the most modern recording studios in the country, complete with a 14 input control console, eight and four channel Ampex AG-440 recorders, and a wide variety of microphones. The Barn has cut many hit records for some of the brightest stars in the business. Record labels include Decca, MGM, Kapp, Capitol, Mercury, and Warner Brothers, among many others.

THE NASHVILLE SOUND: Synonymous with Owen Bradley

The expression, "That record has the Nashville Sound" doesn't just mean any country music. The "Nashville Sound" can be summed up in two words, Owen Bradley, who is sometimes referred to as the "Father of the Nashville Sound." He is also the owner of Bradley's Barn. In 1964, this was a real barn that held cattle, horses, and feed. Now it's a barn with recording studio, complete with a 14 input control console, a variety of microphones, and four Ampex multichannel Model AG-440 recorders, including both eight and four channel versions. Owen Bradley has been around Nashville, most of his life. In the past 20 years he has been involved with five different recording studios, but none measure up to the success he has had with The Barn.

Bradley first noticed The Barn when he was driving to his favorite boat dock. Although he had passed the place many times, one day he was struck with the idea that it would be an ideal place to have a recording studio. With the help of his son, Jerry, and engineer Charlie Tallent, Bradley came up with what some call the eighth wonder of the music



Bradley's Barn, located twenty miles from downtown Nashville on Interstate 40 is undoubtedly one of the busiest recording studios in the music business since its conversion three years ago.

world. Located on a small knoll and surrounded by 68 acres of farm land just outside of the small town of Mt. Juliet in Wilson County, The Barn is a mere twenty miles by Interstate 40 from Music Row in downtown Nashville. Since its initial conversion to a studio, The Barn has undergone many modernizations. Today, it is one of the most sought-after sites for recording. The average week will find upwards of 15 sessions taking place.

Chief engineer of The Barn is one of the most talented electronics men in the business, Charlie Tallent. Charlie presides at every major recording session. With his vast knowledge of recording equipment, plus Owen Bradley's ear for the right sound, the results are little short of miraculous—it's something called The Nashville Sound.

MULTICHANNEL RECORDING: Cutting a Master in Stages

In the control room that is Tallent's domain, sits what he calls his pride and joy: an Ampex AG-440-8 eight channel master recorder. In addition to the eight channel, three other AG-440's offer one, two, and four channel capability. "I think that they have to be the best machines around," he said. "I can't think of anything better. I've built about five studios in the Nashville area and I've always used Ampex recorders."

With use of the eight track recorder, a master of a full orchestra can be cut in stages rather than in one shot. "This means," Charlie pointed out, "we can perfect each segment and come up with just the right sound that we want. The beauty of the whole thing is that we still have a first generation tape when we are finished." Owen Bradley characterizes multichannel recording on the AG-440 this way: "The new eight channel AG-440 gives us more versatility than we had before. We can do everything we want right on one machine and, with 90% of our masters being cut in stereo, we can really come up with the separation we want." According to Tallent, the AG-440 was designed with the engineer in mind. "You don't have to



Owen Bradley, often called the father of "The Nashville Sound," was the inspiration behind the barn. Together with his son Jerry, and Chief Engineer Charlie Tallent, they handle about 15 sessions in The Barn each week.

take it half apart to make an adjustment. Everything is right up front where you can get to it real easy. When it comes to making edits, the machine is especially good. I can do all of the editing that I want sitting down." Incorporated in the AG-440 is an editing device which allows the tape to play out freely while the safety arm is in the down position. This very feature alone, according to Tallent, is worth the price of the AG-440.

Complementing the recorders in the studio is a control console with 14 inputs designed and built by Tallent, using Altec Lansing components. A variety of RCA, Electro-Voice, Telefunken, Neumann, and Sonhauser microphones are used, usually in a close-in technique. Recording speed is 15 in/sec for maximum bandwidth and signal-to-noise ratio. The wide dynamic range of the AG-440 is especially important for today's records, because the mix-down session after the tracks have been laid down needs the widest signal-to-noise ratio possible. Mix down at The Barn has become a real creative session in its own right, in order to achieve the sound best suited to the talent.

MUSICAL SELECTIONS: Primarily Country & Western, Plus Rock and Roll

According to Jerry Bradley, about 75% of the music recorded in The Barn is country and western. Rock and roll takes up another 20%. Rhythm-and-blues and gospel music fill in the remainder. Such stars as Brenda Lee, Beau Brummel, Burl Ives, Roy Orbison, Wilma Burgess, Lenny Dee, Buddy Starcher, The Wilburn Brothers, Bill Phillips, Warner Mack, Loretta Lynn, Johnnie Wright, Bill Anderson, LeRoy Pullins, Grady Martin, The Osborne Brothers, Bobby Wright, Dickie Lee, Jack Webb, Kitty Wells, Mickey Newberry, Roy Clark, Maureen Reagan, Walter Haynes, Ernie Tubb, Jack Greene, Jimmie Gately, Les Cunningham, Claude Gray, Bill Howard, Jimmie Martin, and many others have cut tapes at The Barn.



Using an Ampex AG-440 eight channel multichannel recorder, Charlie Tallent is able to make a recording in stages, perfecting each stage as he goes, and still come up with a first generation tape. Three other AG-440's, in four, two and one channel versions are also used at The Barn.

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