Long live analog

Analog tape offers the best chance to create great sounding high-definition masters for digital and vinyl music listening.

When it comes to audio, some aspects of analog technology introduce artifacts and distortions that are perceived as pleasant, and are often musically enhancing and this is something that lies at the heart of the idea of “analog warmth”.

Analog audio tapes have been used to record famous albums. The technical limitations and imperfections of analog systems have become an integral part of the quality of the recorded sounds that we all grew up with. Each formulation offers like a painter pallet of differents colors, and sound differently.

Musicians, labels, word-class studios still want to be totally engaged by music. They love the sound of analog which adds just the right amount of punch, warmth, fuzziness, rounding off or just plain magic to our drums, vocals, guitar, bass with +9, +6, +3 tapes.

RecordingTheMasters is proud to carry the torch of audio analog recording, and will continue to produce and distribute the tapes for audio engineers who like them for their audio technical and emotional properties, mixing the best albums forever.

RECORDING THE MASTERS

Product code	Tape Width		Tape Length		Reel Diameter		Reel Type or Pancake	Hub Type
	inch	mm	ft	m	Inch	mm		
sm 900	0,25	6,3	600	183	5	130	Plastic Reel	Trident
	0,25	6,3	1 200	366	7	180	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	265	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	250	Pancake	NAB
	0,25	6,3	2 500	762	10,5	265	Metal Reel	NAB
	0,5	12,7	2 500	762	10,5	265	Metal Reel	NAB
	0,5	12,7	2 500	762	10,5	265	Pancake	NAB
	0,5	12,7	3 750	1 143	12,5	320	Metal Reel	NAB
	1	25,4	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	5 000	1 524	14	360	Prec. Reel	NAB
sm 911	0,25	6,3	600	183	5	130	Plastic Reel	Trident
	0,25	6,3	1 200	366	7	180	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	265	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	250	Pancake	NAB
	0,25	6,3	2 500	762	10,5	265	Metal Reel	NAB
	0,5	12,7	2 500	762	10,5	265	Metal Reel	NAB
	0,5	12,7	2 500	762	10,5	265	Pancake	NAB
	0,5	12,7	3 750	1 143	12,5	320	Metal Reel	NAB
	1	25,4	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	5 000	1 524	14	360	Prec. Reel	NAB
sm 468	0,25	6,3	600	183	5	130	Plastic Reel	Trident
	0,25	6,3	1 200	366	7	180	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	265	Plastic Reel	Trident
	0,25	6,3	2 500	762	10,5	265	Metal Reel	NAB
	0,25	6,3	2 500	762	10,5	265	Pancake	NAB
	0,25	6,3	3 280	1000	10,5	265	Pancake	NAB
	0,5	12,7	2 500	762	10,5	265	Metal Reel	NAB
	0,5	12,7	2 500	762	10,5	265	Pancake	NAB
	1	25,4	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	2 500	762	10,5	265	Prec. Reel	NAB
	2	50,8	5 000	1 524	14	360	Prec. Reel	NAB
lpr 90	0,25	6,3	885	270	5	130	Plastic Reel	Trident
	0,25	6,3	1 800	549	7	180	Plastic Reel	Trident
	0,25	6,3	3 608	1100	10,5	250	Plastic Reel	Trident
	0,25	6,3	3 608	1100	10,5	250	Metal Reel	NAB
	0,25	6,3	3 608	1100	10,5	250	Pancake	NAB
lpr 35	0,25	6,3	885	270	5	130	Plastic Reel	Trident
	0,25	6,3	1 800	549	7	180	Plastic Reel	Trident
	0,25	6,3	3 608	1100	10,5	250	Plastic Reel	Trident
	0,25	6,3	3 608	1100	10,5	250	Metal Reel	NAB
	0,25	6,3	3 608	1100	10,5	250	Pancake	NAB

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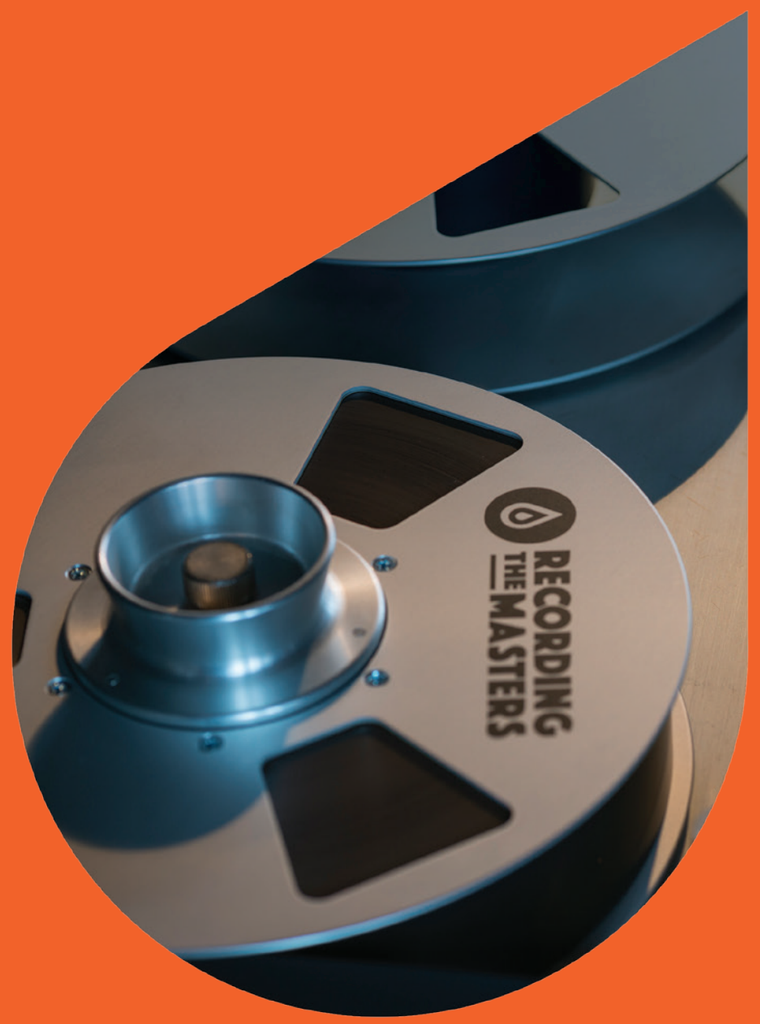
World Class Professional Audio Tapes



RECORDING THE MASTERS

Pro tapes

sm 900 +9

PREMIUM HIGH OUTPUT STUDIO TAPES

- Backcoated
- Formats: 1/4", 1/2", 1", 2"
- Multitrack
- Mastering recording
- High output
- Wide dynamic range
- High level uniformity up to the highest frequencies
- Low print-through
- Excellent DC noise

sm 911 +6

STANDARD BIAS COMPATIBLE, STUDIO AND ARCHIVE TAPE

- Backcoated
- Formats: 1/4", 1/2", 1", 2"
- Multitrack
- Mastering recording
- High level uniformity up to the highest frequencies
- Excellent DC noise
- Excellent winding even at high speeds
- Low print-through

sm 468 +3

HIGH BIAS STUDIO AND ARCHIVE TAPE

- Backcoated
- Formats: 1/4", 1/2", 1", 2"
- Multitrack
- Mastering recording
- Excellent dynamic range over the entire frequency spectrum
- Minimal print-through
- High level uniformity up to the highest frequencies
- Excellent winding even at high speeds, allows flangeless operation
- Archive ability, long term stability, worldwide proven

Semi-pro tapes

lpr 35

LONG PLAY STANDARD BIAS STUDIO TAPE

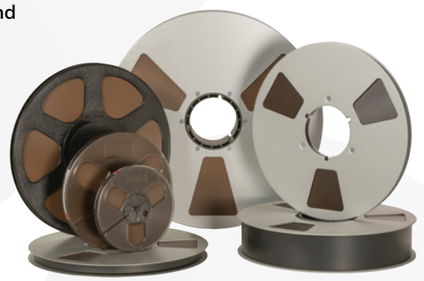
- Same formula as the high bias studio tape SM911
- Backcoated
- Formats: 1/4"
- Wide dynamic range
- High level uniformity up to the highest frequencies
- Excellent winding properties
- Can be used for low speed recording

lpr 90

LONG PLAY HIGH OUTPUT STUDIO TAPE

- Same formula as the high bias studio tape SM900
- Backcoated
- Formats: 1/4"
- Higher Dynamic Range
- Higher Output
- Excellent winding properties
- Low noise, low distorsion
- Sounds open and transparent with a solid bottom end

Our audio tapes are available on Pancake, Plastic reel or Metal reel, with differents hubs : NAB or Trident. Exist in 1/4", 1/2", 1", 2" (according to the formulation)"



Archiving and Handling Recommendations

For more than 50 years, magnetic tapes have proven themselves to be outstanding as robust, stable carriers of all kinds of information. Nevertheless, problems do occasionally occur during playback. The causes for this usually result from careless handling of the tapes. If handled with a little care, magnetic tape is without doubt a long lived archive material. The most important rules can be assigned to three typical areas of application. The climatic conditions should nevertheless be observed in any case. A good climate for a person is also a good climate for a magnetic tape.

Operating and storage climate, upper and lower limits:

	Temperature	Relative Humidity
Studio:	15°C-26°C or 59°F-78°F	45%-70%
Archive:	15°C-22°C or 59°F-72°F	40%-60%

Magnetic Tape in the Archive

A tape archive should be provided with functioning air conditioning. At the least a thermometer and a hygrometer should be permanently installed in order to have a running check of the climate in the archive. In cleaning the room, no substances should be used that emit acidic components into the air. In regions with heavy industrial air pollution, appropriate air filters must be available. Steel shelves are preferable to wooden ones. Wood shelves store dampness and produces heat energy and harmful gases in the event of a fire.

- Tapes that are used for archiving must have even and smooth winding surfaces. Tapes that have been exposed to different operating modes (eg; fast wind then play then fast wind again) exhibit different pressure distribution during winding. To generate equal pressure distribution, it is necessary to rewind the tapes, possibly in "library mode".
- In practice the climatic conditions in a studio and in an archive are not the same. To allow it to acclimatize itself, the tape to be used for archiving should lie in the archive for several days (protected from dust) before it is packed into a polyethylene bag and placed in an archival holder for final archiving.
- Magnetic tapes should basically be stored vertically. Tapes on a hub must be fixed on the hub support.
- Audio magnetic tapes should be stored "tail out". This forces a rewind procedure before reuse, whereby the magnetic print-through effect is significantly lessened.
- If boxes other than the originals are used, they must be made of acid-free paper, since acids act as catalysts in the decomposition of certain bonding agents.
- Temperature cycles cause expansion and contraction of the tape, and lead to uneven pressure distribution in winding and harmful effects on the magnetic layer and base film. In archives with temperature deviations > 4°C (>7°F), regular rewinding (every two to three years) is necessary.