

Recording Industry - Part 4: Record Production since the 1970s ^[1]

Recording Industry

by Michael L. Wells, 2006

See also: [Bluegrass Music](#) ^[2]; [Blues](#) ^[3]; [Country Music](#) ^[4]; [Gospel Music](#) ^[5]; [Old-Time String Band Music](#) ^[6]; [Rock Music](#) ^[7].

[Recording Industry - Part 1: Introduction](#) ^[8]; [Recording Industry - Part 2: North Carolina Recording Pioneers](#) ^[9]; [Recording Industry - Part 3: Independent Labels Find Success](#) ^[10]; [Recording Industry - Part 4: Record Production since the 1970s](#); [Recording Industry - Part 5: References](#) ^[11]

Record Production since the 1970s

With the exception of beach music, the 1970s saw a decline in regional hit records with the advent of [FM radio](#) ^[12] and formatted radio programming and the decline of the jukebox as a promotional tool. Local recording studios, independent labels, and custom recording remained in high gear, with cassette releases replacing the once-popular 45 singles by the early 1980s. Later local studios were forced to update their equipment for compatibility with new digital formats. Portable and easily affordable home-recording units began to allow both amateur and professional musicians to make quality recordings at home, lessening the need for studio time except for professional projects. Independent studios and record labels continued to thrive in North Carolina, including [Reflection studio in Charlotte](#) ^[13], the [Drive-In studio](#) ^[14] in Winston-Salem, TGF, [Sound Wave studios](#) ^[15] and [Merge Records](#) ^[16] in Chapel Hill, and Jag studio in Raleigh. Independent record labels such as [Sugar Hill Records](#) ^[17] in Durham and the World Music label based in Hillsborough released recordings that were distributed internationally, while several [hip-hop](#) ^[18] labels in Charlotte and elsewhere gained attention in the industry.

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[Encyclopedia of North Carolina, University of North Carolina Press.](#) ^[25]

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