

behind the sound pt.2: vinyl drum kit on OP-1 field.

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if you run through the drum sounds on OP-1 field, you'll find 'classix', 'minimo', 'grits' and 'vinyl' - all created by our friends at samples from mars. started by producer, engineer and dj, teddy stuart, they're a sample label based in nyc focused on bringing vintage and rare electronic instruments to your daw.



RECORDING RIM SHOTS IN THE STUDIO

"my team and i focus on capturing old drum machines, samplers, synthesizers and acoustic drums, and processing them through gear that excites us, like consoles, tape machines, and pressing our own vinyl."



SAMPLING DIFFERENT PERCUSSION SOUNDS

teddy has been playing guitar since he could form a c chord, but it was getting involved in music production that prompted a permanent shift in focus towards hip hop. he began expressing himself "in more sonic ways, by making beats and designing sounds. at the time, everything was done on a VS-880 multi-track and an SP-202, by playing drums, guitar and bass parts by hand."



MIXING THE SOUNDS TO PREPARE THEM FOR PRESSING

jump to 2013. samples from mars is established with a goal of sharing "the history of these iconic (and sometimes forgotten) pieces of gear, their role in music, how we go about using them, and what that might mean for your music." their unique and textured samples created from analog equipment was the key to crafting the vinyl drum kit for OP-1 field.



CUTTING ONTO VINYL

"we began by recording acoustic drum hits and sounds from some of our favorite drum machines. then we pressed that onto vinyl, and sampled the results cleanly in a mastering studio. after that, we scratched the record, to produce various sonic artifacts, and recorded more samples, processing them with eqs and compressors on the way in. finally, we grouped the sounds into kits that played well together and popped them on the OP-1 field."



FROM PRODUCTION TO DESTRUCTION, THE SEARCH FOR THE PERFECT SONIC ARTEFACTS FOR VINYL DRUM KIT

this attraction to raw and low-fi sound was how we first came to teddy's attention, pocket operators were the gateway.

"i was blown away by how gritty the sound was (uncommon for modern gear), and the innovative FX sequencing, form factor and low price was all very compelling. then, we made a sample pack out of it!"

so how does it feel to create sounds that can inspire someone else's creative expression? "it's the best part of the job! ...i'm most excited seeing music interact with the world around me."

explore OP-1 field [here](#)



OP-1 field

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