

Sleazy Beats

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**Sleazy Beats**

# Welcome to...

## Sleazy Beats /3

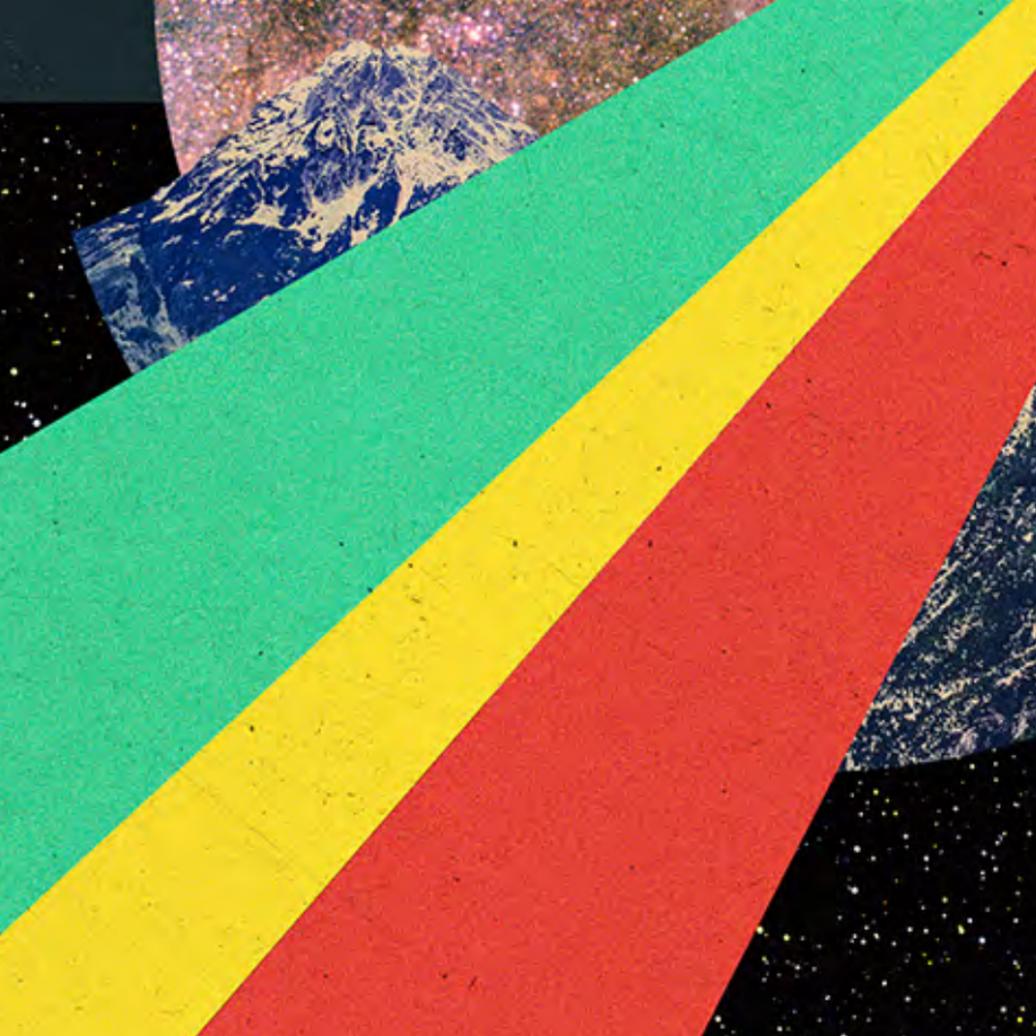
As the internet continues to have a global influence on music technology, production, and culture, we find ourselves in an era where the underground scene continues to fuse, mesh, and mold the sound of music. In between the chaos, we land at **Sleazy Beats**: a DIY sonic aesthetic rejecting conventional pop and radio aesthetics. Sleazy Beats is a byproduct of the current trends in the underground beat scene. Fusing ambient and ethereal production with the infamous MPC style beats and lo-fi sounds of retro equipment.

Drawing influences from some of the legendary beat-makers such as J. Dilla, Madlib and MF Doom as well as the emerging LA Beat scene, Many of the core tenets of Sleazy Beats can be found here: lo-fi drums, heavily processed ana-logue melodic, gritty foundsound, hazy textures and quirky live instrumentation. Additionally, we've included several processing racks, allowing for complete control over fattening, and carving out custom tones. Take advantage of Ableton's Low Pass Filter and add drive to your tracks for extra character.

Painstakingly sampled MPCs and found sound are at the forefront of this release. By processing samples and sounds through this acclaimed piece of gear - and applying sloppy quantization deliver the results each time. Bringing together found sound elements as well have created Sleazy Beats what it ultimately is: a producer's beat-making paradise.

As always, the authenticity of the sound lies in the quality of the source material. Whilst the samples have been engineered to sound great straight out of the box, we've been mindful to leave enough room for you to flex your own creative muscles. For those seeking more con-trol, MIDI variants of all melodic elements are provided where possible. Sleazy Beats has sonic exploration at its heart. Let your imagination run free and take these samples to places we couldn't dream of...

**The Producer**



# Producer tips

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### **Turn off snap to grid:**

Unsyncopated rhythms and offbeat flows are fundamental to this style of music. Making your beats drag and any melodic parts slightly delayed will create a very loose and free feeling throughout the track. Try offsetting your kicks and snares slightly and rushing your cymbals and percussion.

### **Rough it up with noise:**

When hip-hop first came around, it was solely created by sampling other music, and the recordings around this era were nowhere near as clean today. There was often room noise, background-scuttling or even noises from audiences on tracks that sampled a live recording. Give your music this same old-school vibe by triggering vinyl crackle, room noise or tape hiss at the same time as your sample.

### **Dust and Found Sound**

Adding foley sounds amongst your drum beats can add to the imperfect style this genre is unashamed of. Try adding the sound of scuffing, wood being dropped, crackling or anything else that sounds organic in between beats to replicate a more carefree vibe.

### **New York compression:**

Set up a drum buss of tape saturation followed by parallel compression and a tiny amount of reverb for the beats in this pack.

NY compression was a staple part of producing hip hop when it first originated and still is today across many genres for good reason. It can give your drums much more of a punch whilst not becoming too overwhelming easily.

### **Automating reverb:**

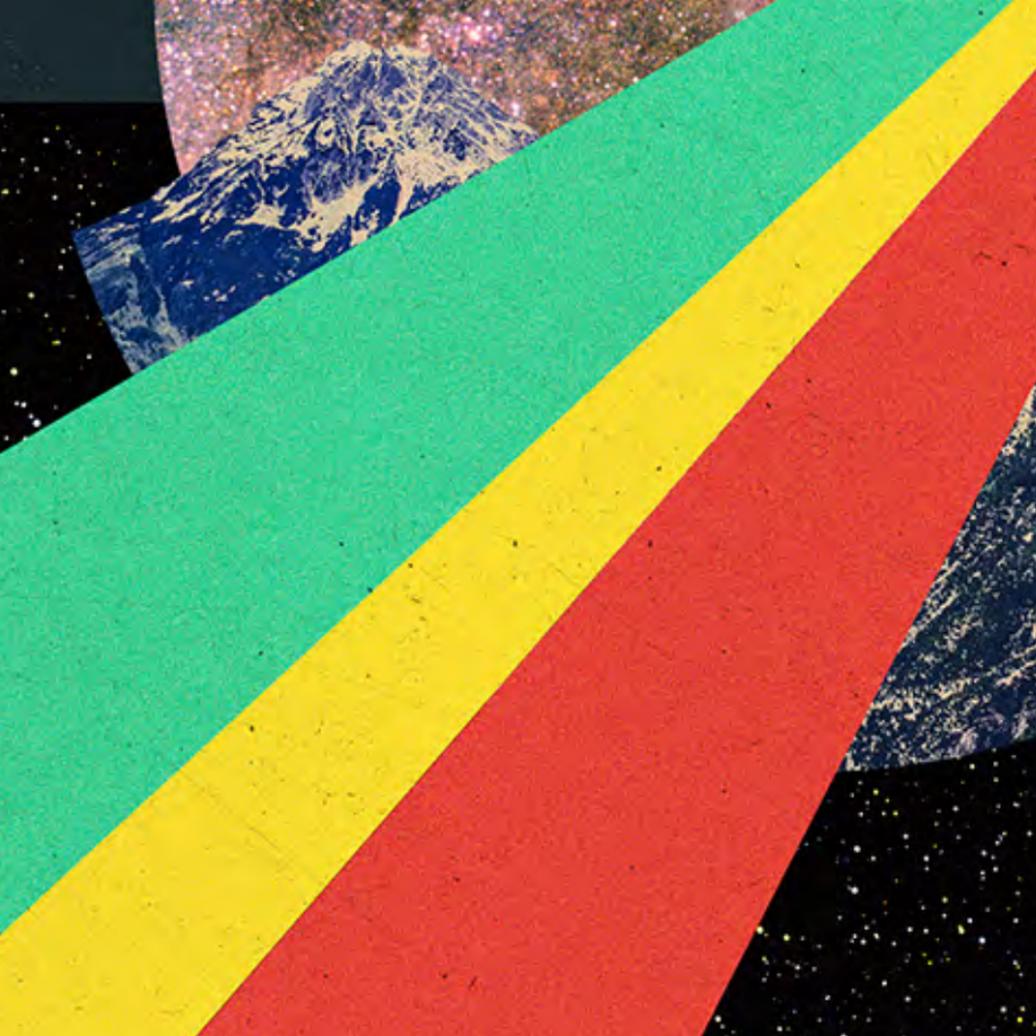
Try automating spacious reverb across a lot of parts in this pack, mainly synth arpeggios. This technique gives the listener the impression of something futuristic coming from far to near and vice-versa, which can be a great effect when contrasting old-school production, linking two eras together.

### **Bass saturation:**

Send synth basslines through amps & saturation plugins to bring in some analog warmth. Not only does this give your basslines a bit more edge & texture, but also helps with being able to hear them when playing music on speakers without much bass.

### **Chop up your loops:**

When writing piano loops for hip-hop music, try to recreate 'sampled' sound. To do this, rather than playing a loop on a midi keyboard, play piano chords and short melodies, then bounce them back into your DAW treat them like you would sample a recording. The tail of the piano notes cutting off abruptly making the loops sound choppy rather than if they were played in on a midi keyboard.



# Kit list

# Sleazy Beats /7

Lynx Aurora 8

Kemble Minx Upright Piano

Yamaha FG830

Zoom H4n

Universal Audio UAD2 Quad

Epiphone Les Paul

Fender Starcaster

Marshall MG 100DFX Amplifier

Ibanez Tube Screamer

Lynx Aurora 8

Akai MPC60

Akai MPC60mkII

Ensoniq ASR10

Ensoniq Mirage

E-mu SP1200

Akai X7000

Roland Juno 106

Roland Juno 60

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