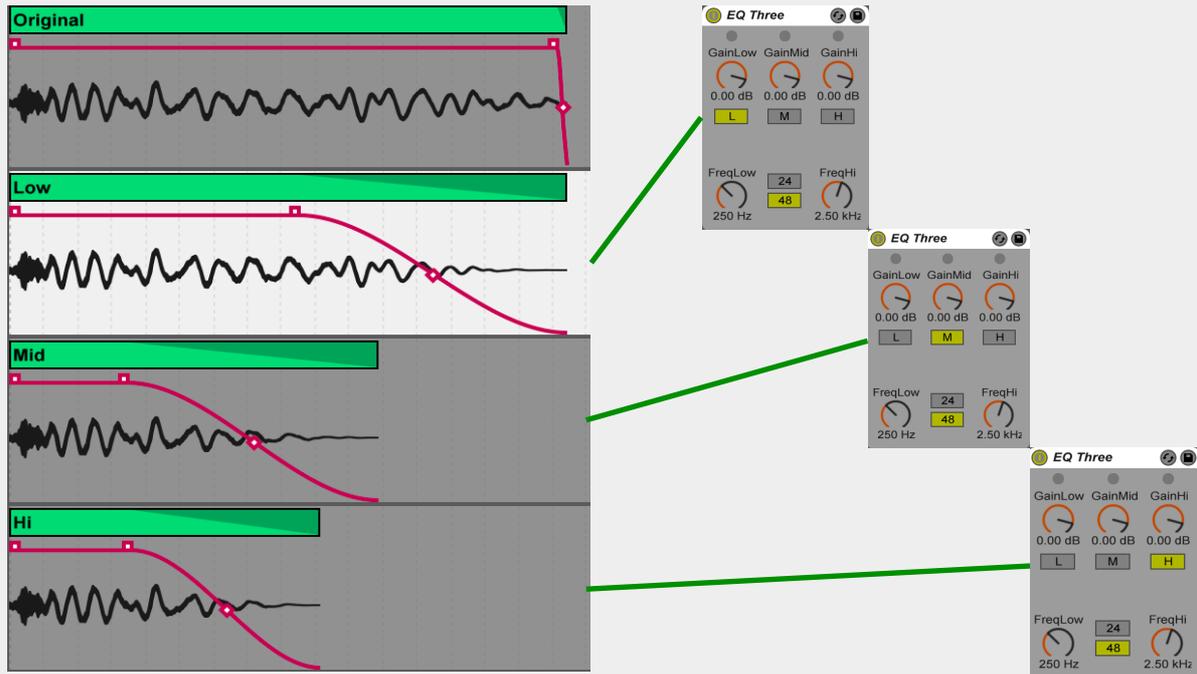


# Isolating Drums

By Gene Veldhuisen



So you hear this amazing kick drum on a track and you wish you could have that same kick. You wish you could somehow isolate this sample. There's some bits in the track where the kick is almost isolated, but there's still some synth bleed or there's a Hi Hat following straight after.

You could try to build that kick from sounds that are similar, but it's pretty difficult getting it spot on.

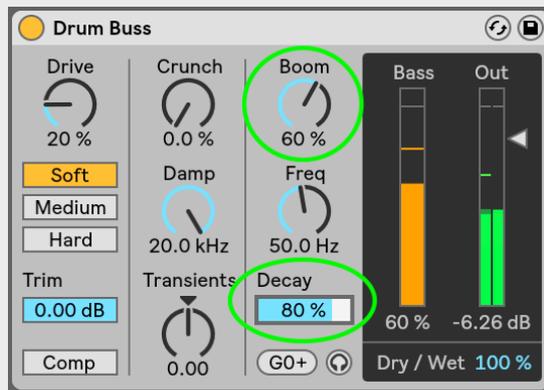
What if you could take that kick from the section where there's minimal bleed and filter out the bleed?

You'd be surprised to know how simple this is. You will definitely lose the tail-end of the sample, but we can fix that too using another new great feature released in Live-10, which is **Drum Buss**.

1. Work from **Arrange view**.
2. Create a new **Audio** track.
3. Name it **Original**.
4. If you have the audio from a CD or Flac file, use that, but if you don't, record the sound through **Soundflower** from **Spotify** or **Youtube**.
5. Find the **start** of the kick sample.
6. **Chop** off everything after it.
7. **Duplicate** the audio track **3-times**.
8. Rename track 1 **Original**.
9. Rename track 2 **Low**.
10. Rename track 3 **Mid**.
11. Rename track 4 **Hi**.
12. Go to your browser and find **EQ3** from Audio Effects.
13. Drag 'n drop EQ3 on **all three** duplicated tracks.
14. Switch OFF **M & H** on EQ3 on **track 2** (see illustration).
15. Switch OFF **L & H** on EQ3 on **track 3**.
16. Switch OFF **L & M** on EQ3 on **track 4**.
17. **Solo** the Low track.
18. Change the length of the sample so the **bleed** disappears.
19. Place a **fade-out** at the end and remove the fade-in at the start. (Option + Command + F)
20. Do the same with the **Mid** and **Hi** track, but make it even shorter as we only need the click portion of the sound.
21. Create a new **Audio** track.
22. Set the input to **Resampling**.
23. **Record** the 3 duplicate tracks into the new audio track.
24. **Save** the new sample into your user library.

By separating the three bands and cutting off the bleed on each, we are left with the content of the kick only.

## Drum Buss



Because we had to do a bit of trimming and lost the tail end of the original sample, we can extend that tail-end again using Drum Buss, which has this amazing feature called **Boom**? This dial extends the decay time of the low end portion of the sample, which can even be controlled. You can also tune the sample to the key of your track, using the **Freq** setting.

### What if we could have a Rack set up to do the editing quicker?

There is a way to use a Drum Rack with Macro controls to shape the sound, but it is much easier using **Impulse**. The beauty of using Impulse is, that we have many more parameters to play with.

Beside having control over the Start and End (Decay), we also have **Stretch**, so we can extend the length of the sample that we lost for each frequency band.

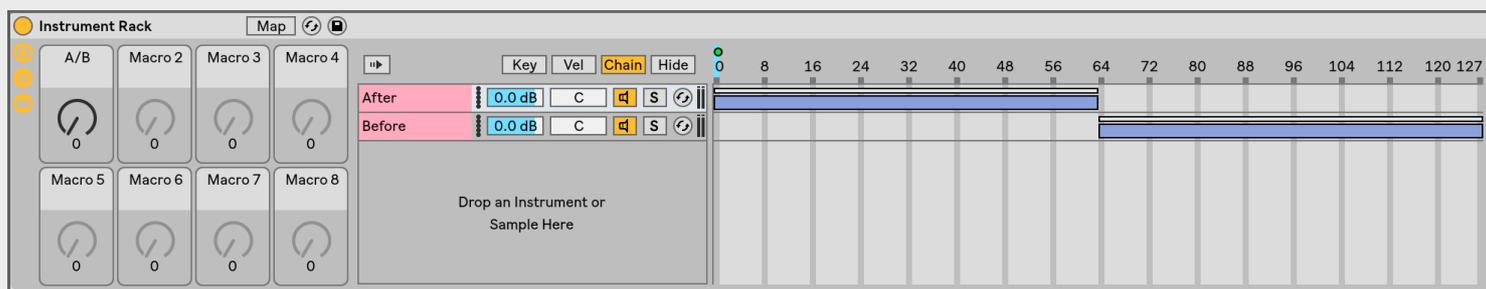
The biggest benefit though is, that we can save the Impulse preset and keep chipping away at the sound, almost as if we have our own drum synth device.

**Note:** the only drawback is that we can only hear the net result by playing the MIDI clip and having to program each sample on the MIDI grid editor.

You can Freeze & Flatten the device, so you can save your sample to your own user library.

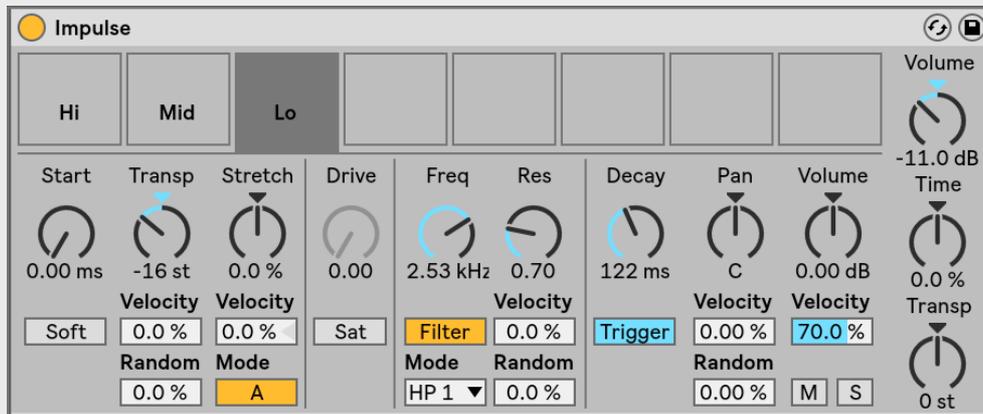
This however would void the possibility to edit the sound, but you can also save the device first before freezing/flattening.

## Set up



1. **Record** a kick from a track where there's as little noticeable bleed.
2. Chop the sample to length in the Arrangement view and **consolidate** the clip (command + J).
3. Create a MIDI track and load **Impulse**.
4. Drag 'n Drop the kick sample into the first **3 slots** of Impulse.
5. Create a MIDI clip and place a note on all three kicks.
6. **Group** the Impulse device by highlighting it and holding command + G.
7. Open the **Chains list**.
8. **Copy** the Impulse Device underneath it and delete the sample from the second and third pad.
9. **Mute** that device for the time being and rename it **Before**.
10. Go back to the first device and rename it **After**.
11. Rename the pads **Hi, Mid & Low** respectively.

## Editing



1. **Solo** the first pad (top right corner of the pad).
2. Turn the **Filter ON** and scan through the frequencies until you only hear the low end.
3. Play with the **Decay** until you hear the bleed disappear.
4. Solo the second pad called **Mid** and set the **Filter** to **BPF**.
5. Repeat for the **Hi** pad but using a **HPF**.
6. Set the Main **Volume** of Impulse to **0.00dB**.
7. Activate Chain to show the chain selector.
8. Set the **blue bar** to the first device to **63**.
9. Set the second **blue bar** from **64** to **127**.
10. Right click on the **chain selector** and assign it to **Macro-1**.
11. **Rename** Macro-1 to **Before & After**.
12. **Save** the Instrument Rack for future use.
13. Set the Macro to play the After result.