

Recommendation on 3-band EQ:



Recommendation on 3-band EQ w seepable mid filter:



sound clearer. Then you can carefully turn up the bass to your desired level or until you hear it is not on the verge of feeding back.

If you have a sweep-able mid filter we recommend that you use this to control the frequencies around 120-180Hz. Try to find the one that is closest to feeding back and cut this frequency back. A good way to find these frequencies is to use your hand as a lid over the top opening and partly covering it, trying to find the right hole size which starts to feedback. By slightly moving your hand you can learn to find these frequencies and eliminate them with the sweep-able low mid filter. You can also choose to have the controlled feedback as another sound to play with, controlling it with your hand (be aware that this can actually damage the speakers if your volume is too high, so be careful! Valter Percussion accepts no responsibility of damaged equipment).

**The finger brush** is a unique Valter Percussion invention that adds an extra dimension to your ALUDU. It gives you many more sounds to create and keeps both your hands free to use with or without the brush... You can place it however you feel suits you best. I hope you will enjoy your ALUDU as much as I do!



**Playing ALUDU** is a lot of fun and easy to learn. The most important rule is that to get the deepest Bass you need to strike the top hole with your palm, making sure that you cover the hole completely. Otherwise the sound will be short and die out quickly. Many types of finger techniques can be utilized while the textured surface and the brush adds a nice touch to it all. Covering the side hole partly can also change the bass tone while hitting the side creates additional sounds. Play around and enjoy it!



Valter Kinbom  
inventor and owner of Valter Percussion

**Thank you for choosing a Valter Percussion instrument** and thereby investing in the development of many interesting future percussion products! Also and feel free to post any videos on social media! That 's a big help for me to spread the word about my products!

Check Video and more info [HERE:](#)



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the bands being sweep-able to dial in the right frequencies. Then, enjoy your Aludu as I do!

### Equalisation of the ALUDU

First of all you'll need to find the correct mic gain so that the sound doesn't distort. The output of the ALUDU condenser mic is quite high so I would start with the gain set at zero. It is recommended to turn the bass down to around 9 o'clock but to turn up the treble a bit, finding the right volume to make the top end

# aludu™

## AMPLIFIED ALUMINUM UDU DRUM

by VALTER



**VALTER**  
PERCUSSION  
INNOVATIVE INSTRUMENTS DESIGNED IN SWEDEN

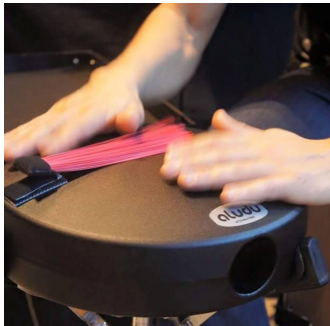


## ALUDU - AMPLIFIED ALUMINUM UDU

**The idea** for the ALUDU first came to me around 2005 while I was touring, using one of my old ceramic Udus, which needed a huge padded hard case so not to break it during transport. This idea of making a flatter, more compact Udu with an inverted neck had been with me for a long time. A few years later I then got the idea to design and make a metal Udu, but it wasn't until 2012 that the first prototype of the ALUDU saw the light of day.

My idea was to create an unbreakable Udu with a built-in mic, as compact but with as big of a sound as possible. I wanted to expand on the sound possibilities of the traditional Udu, which as we all know is very fragile, but the more durable you make them, the less responsive they turn out, as high temperature durable ceramics get very hard and less resonant.

I thought that **the sound** of aluminum would be close to ceramic if you just find the right shell and its thickness, with maybe some dampening to reduce metallic harmonics. I am very happy with the result! Of course, there will always be ceramic Udus that have beautiful sounds, since ceramic is a more "organic" material, but Aluminum is now an additional option!



Thanks to **the design** of the ALUDU you can get a full array of sounds from the shell and body while the main opening is comfortably positioned on the top playing surface (where there's plenty of space for both hands). The neck/tube is inverted inside the ALUDU. This saves space in your luggage and makes it easy to play the neck opening as well. The neck has two bell-like notes which have an interval of an approximate fourth between them (not tuned to any precise pitch). These notes can be used to play "bell patterns" or as the drone tone similar to that of an Indian Tabla or Gatham.



To play these 2 notes - strike the edge of the side hole or right on the ALUDU sticker and you will get two different pitched ringing "bell sounds". These tones or "harmonics" can be dampened thanks to an internal **dampener switch** which is located inside the playing hole, mounted on the preamp housing. This switch can be adjusted to touch the tube, which will dampen the vibration, if you choose not to use the long sustained bell sounds. You can experiment with the dampening pressure by bending the dampener arm slightly towards or away from the tube.

**Micing an Udu drum** in live performances has often been a problem since the sound of an Udu is just air moving in and out of the neck of a bottle. The sound and volume is determined by the air volume of the body, the air volume of the "neck" and the size of the holes. No Udu drum is loud enough to be heard acoustically across its entire sound range by an audience, so all Udus need amplification. There are many Udus on the market that are designed for micing through a small hole where a small condenser/electret



mic can be placed. I felt it would be nice to offer an Udu with a built-in high quality mic, to eliminate the need to have a separate mic that would have to be placed or removed each time you play.

**The mic in the ALUDU** is a cardioid condenser microphone with almost linear frequency response. The connector is an XLR (normal mic cable) placed at the side of the Aludu. The Mic is fastened with velcro on the inside of the top opening and pointing toward both holes but can also be moved to various other positions quickly and with ease.



As with all condenser microphones, it requires phantom power (9-48V). This is standard on most modern mixing boards, sound interfaces for computer or other phantom powered devices. The mic is designed for Live situations but works fine in the studio as well.

Being a condenser mic, it has a wider frequency response than a dynamic microphone and also picks up sound from a further distance. By placing the mic inside the body of the ALUDU, the characteristics of the mic is altered so its frequency response is no longer linear, therefore it needs to be equalized properly in live situations. This can be done with a mixer's graphic equalizer or in the EQ software on your computer or with an external device or guitar effect pedal (devices that have phantom power such as the "Zoom A3" can add a greater function by detecting and eliminating unwanted feedback).



So, with regards to sound engineering, for a beginner it's not just plug and play, but it's not too complicated either. To mic up any low volume instrument in a high volume playing situation it is almost impossible without some equalization (as an acoustic guitar for example). Also, the sounds that comes out of the ALUDU are the same frequencies that are acoustically reinforced by the shape and size of the opening on the ALUDU. Low bass tones when top hole is closed = 63Hz, higher pitched bass tones when top hole is played open or partly open (the "boing" sound) = 115-180Hz but most important 150-165Hz.

When the amplified sound from the ALUDU mic goes through the PA system or stage monitors the sound will come back into the ALUDU mic and could cause feedback. To avoid this, be aware that most of the time these frequencies may need to be cut a bit. To get the best desired result you will need at least a 3-band equalizer, with one of

