

**African Udu
for NI Kontakt & Logic EXS24**



The African Udu is a clay pot drum based on the traditional Nigerian style, capable of resonant bass sounds, bright percussive accents, and bent talking tones. We recorded a wide variety of hits, taps, tones and rolls.

The African Udu features:

- 61 unique hits, taps, tones and rolls
- 4 round robins and up to 4 velocity layers
- 526 stereo 24-bit WAV samples
- 1 program for NI Kontakt 3+ with scripted performance controls and GUI
- 1 program for NI Kontakt 2
- 2 program for Logic EXS24

Introduction

Our African Udu is a clay pot drum based on the traditional Nigerian style. It is made entirely of clay, in the form of a narrow necked, vase-like vessel, with a circular hole in the side in addition to the opening at the top.



Playing technique for the traditional drum varies considerably between regions and players, but commonly involves drumming on the side hole while selectively opening and closing the top hole to modulate the air chamber resonance with the other hand.

The player produces a bass sound by quickly hitting the big hole. The entire round body of the drum can also be played by fingers. Thus, the drum is part idiophone and part aerophone.

Bent tones resulting from the player's modulation of the apertures can be reminiscent of tablas and talking drums.

The Udu's sound is one of deep air resonance accented by quick, bright percussion, at times light and bubbly and at times profound.

We recorded a wide variety of hits, taps, tones and rolls which are mapped from C1 – C6 inclusive.

We hope you enjoy playing our African Udu!

The Precisionsound Team

African Udu for NI Kontakt 3,4 & 5

The file in NI Kontakt 3, 4 & 5 format requires the full version of NI Kontakt and does not work fully with the free Kontakt player!

Udu Page



On the front page of the GUI, named “Udu”, you can adjust the instrument’s dynamics and stereo image. From left to right, the controls are:

Dynamics

Attack: sets the time in milliseconds for the sound to reach full volume when a note is played.

Decay: sets the time in milliseconds for the sound to die away to silence when a note is released.

- ① The Attack and Decay controls affect all one-shot sounds, but not roll sounds.

Release: sets the volume in decibels of the samples that trigger when certain notes are released.

- ① Release samples trigger when releasing notes D1, E1, G1 and C2.

Velocity: sets the relationship between how hard you strike the keys (MIDI velocity) and the volume of the sound.

At 0%, the volume of the sound is unaffected by how hard you play. At 100%, the volume of the sound is strongly affected by how hard you play.

Stereo

Width: sets the stereo image of the instrument, from mono (0%) to natural stereo (100%).

EQ Page



On the second page of the GUI, named “EQ”, you can shape the tone of the sound. From left to right, the controls are:

EQ

Lo Gain: sets the volume of low frequencies, between +/-6 decibels.

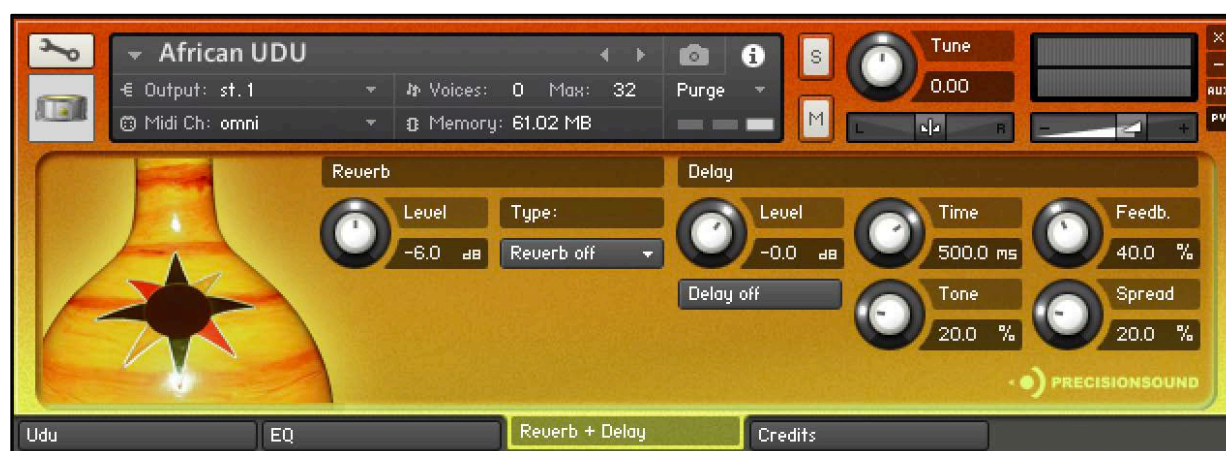
Mid Gain: sets the volume of mid frequencies, between +/-6 decibels.

Mid Freq: sets the centre of the frequencies controlled by the *Mid Gain* dial.

Hi Gain: sets the volume of high frequencies, between +/-6 decibels.

- ① The Lo and Hi EQ frequencies have been pre-tweaked by Precisionsound to suit the instrument.

Reverb + Delay Page



On the third page of the GUI, named “Reverb + Delay”, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are:

Reverb

Level: sets the volume in decibels of the convolution reverb effect.

Type: changes the impulse response of the convolution reverb. Seventeen impulse responses are available, ranging from short springs to churches and cathedrals.

You can also disable the reverb by setting this menu to “Reverb off”.

Delay

Level: sets the volume in decibels of the delay effect.

Delay on/off: enables or disables the delay effect.

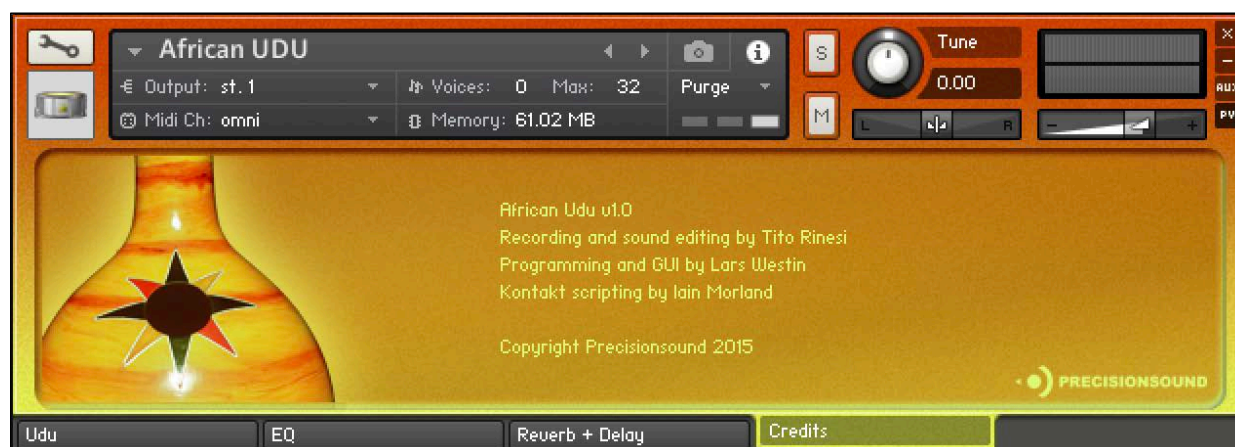
Time: sets the gap in milliseconds between delay repetitions.

Tone: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

Feedback: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

Spread: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

Credits



Recording and sound editing: Tito Rinesi

Programming and GUI graphics: Lars Westin

Kontakt scripting: Iain Morland <http://www.iainmorland.net>

This product includes impulses from the free Bricasti M7 library by Acousticas, used under license.

The manual was written by Iain Morland.

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