

**Greek Lira V2 - Kementze
for NI Kontakt & EXS24**



Our Greek Lira is a Kementze, a three-stringed fiddle with a lively tone and variety of playing styles that suit traditional and contemporary music production.

The Greek Lira V2 Kementze features:

- 254 stereo 24-bit WAV samples
- Sustained, Marcato, Staccato, Tremolo, and Plucked chromatic articulations
- Two versions of each chromatic articulation for layering
- Slides and FX articulations
- 1 program for NI Kontakt 3-5 with scripted legato and GUI
- 2 programs for NI Kontakt 2 with key switches from C1-F#1
- 2 programs for Logic EXS24 with key switches from C1-F#1

Introduction

The *Kementze* is a Turkish/Greek instrument, a three-string fiddle with a spike-shaped neck. Of Persian origin, the instrument is played with a *Kaman*, the Persian word for bow.

We bought the instrument on location in Greece, and sampled it with two versions of each chromatic articulation. We also recorded slides and some unusual scrape and scratch effects.

Now we have updated the library to make it even better.

We re-worked the Greek Lira from the ground up, cleaned samples, remapped the instrument, and added some clever scripting for NI Kontakt 3, 4 & 5.

The Greek Lira V2 Kementze makes it easy to access the articulations via keyswitches, and provides legato for more realistic playing and programming. It includes controls for EQ, reverb, and delay.

If you are new to the Greek Lira, enjoy. If you already have the old version, we suggest that you keep it installed on your system in case you have songs that use it. Version 2 has too many improvements to be backward-compatible. It's more suitable for realistic playing from a keyboard than before.



Greek Lira V2 – Kementze 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!

Kementze Page



On the front page of the GUI, named “Kementze”, you can adjust the articulation and dynamics of the sound. From left to right, the controls are:

Articulation

Articulation Menu: sets the active articulation for played notes. Seven articulations are available. In addition to being selectable with this menu, articulations can be chosen by pressing keyswitches on your MIDI keyboard. The articulations and keyswitches are as follows:

Articulation	Keyswitch note
Sustained	C1
Marcato	C#1
Staccato	D1
Tremolo	D#1
Plucked	E1
Slides	F1
FX	F#1

The playable range for all articulations except the FX is C2 - C4. The FX articulation extends from C2 - C5.

- ① The currently selected articulation will be remembered after you save and reopen the Greek Lira V2 Kementze instrument.

The other Articulation controls are activated by the *Articulation Menu*.

The *Blend*, *Spread*, *Legato*, and *Retrigger* controls are active and visible when the menu is set to Sustained, Marcato, Staccato, Tremolo, or Plucked:



When the menu is set to Slides or FX, the *Blend*, *Spread*, *Legato*, and *Retrigger* controls are inactive and hidden:



Blend: mixes the two versions of each note. When *Blend* is zero, the versions are equal in volume. When *Blend* is at -12, you hear only one version of each note. When *Blend* is at +12, you hear only the other version.

Spread: sets the stereo position of the two versions of each note. When *Spread* is zero, both versions are panned centrally. When *Spread* is at -100%, one version is panned fully left and the other fully right. When *Spread* is at +100%, their panning is reversed.

Legato: enables realistic transitions between connected notes. When *Legato* is active, overlapping notes in a melody line will sound more natural, because their attack is smoothed.

- ① Activating *Legato* places the instrument in monophonic mode. You cannot play chords when *Legato* is active.

Retrigger: enables retriggering of held notes when *Legato* is active. This means that if you hold one note and play a second note, when you release the second note, the first note will trigger again. Retrigger is useful for playing trills.

- ① The *Retrigger* button is visible only when *Legato* is active.

The values of the *Blend*, *Spread*, *Legato*, and *Retrigger* controls stay the same when switching to articulations for which these controls are visible. Therefore, if you switch to an articulation for which *Blend*, *Spread*, *Legato*, and *Retrigger* are hidden, then switch back to an articulation for which the controls are visible, they reappear with their most recent values restored.

Response

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.

EQ Page



On the EQ page, you can shape the tone of the sound. From left to right, the controls are as follows:

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.

FX Page



On the FX page, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are as follows:

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% = no damping, and 100% = 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% = mono, and 100% = full stereo for a ping-pong delay effect.

Credits



Recording and sound editing by Lars Westin

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

GUI Graphics by Lars Westin

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

The Greek Lira V2 Kementze manual was written by Iain Morland, with introductory text by Lars Westin.

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