



sukōn

OMNIA
COLLECTION

DEAR CUSTOMER

Thank you for purchasing the Omnia Collection Sukōn Library for Native Instruments Kontakt Sampler.

I thank you for the faith you have put in Earcandy and hope you will enjoy playing this weird library as much as we enjoyed making it for you.

Kenneth Borlund

A handwritten signature in blue ink, appearing to read 'KB', with a long, thin horizontal stroke extending to the right.

LEAD DESIGNER AT EARCANDY



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1: ABOUT THE OMNIA SUKŌN LIBRARY

The Sukōn sample bank is a very special library of samples sampled from an old mid-eighties Japanese lo-fi sampler.

The Sukōn library could best be described as a loop and glitch library. You will probably agree after having played with it for some time.

At the time its capabilities may have been limited, but it introduced sampling to a broader audience and actually sounded fair given the underlying specifications.

Every single key was sampled from this 32-key sampler, and everything was done to make the library sound exactly as it did on the sampler itself.

More than thirty BASIC programs have been sampled - each consisting of 32 samples - and from these BASIC programs some EDIT programs were made. These were made to show you exactly how versatile this bank is.

You can alter the programs a lot and make them sound like something completely different.

Try it out and you'll see.

2: INSTALLATION

The Sukōn does not require any kind of installation. All you have to do is unpack it from its .ZIP shell and double click an .NKI file in the library.

Alternatively, you can use Kontakt's "Files" tab and browse to whatever location you unpacked and/or copied the library to. This way you can browse through the programs even faster.

3: REQUIREMENTS & RECOMMENDATIONS

To use the Omnia Collection Sukōn library you will need the full version of Native Instruments Kontakt 5.

Sukōn does not require much in terms of EDIT and CPU power and I am sure you will be able to run Sukōn without any issues if your computer will run Kontakt.

4: PROGRAMS

The Sukōn Library consists of 146 (2 x 73) programs.

Thirty of these are BASIC programs and sound exactly as on the old sampler. All 32 keys on the sampler were recorded and looped to sound like the original. The rest of the programs are based on these thirty BASIC programs.

Half of all programs are created with the original 32 keys sampler in mind; the keyboard range of these 73 programs are 32 keys.

The other 73 programs (with an FKR (Full Keyboard Range) added to the name) are the same programs but with full keyboard range.

We had a really hard time naming the programs. So, we chose not to.

NAMING CONVENTIONS

The BASIC programs are named BASIC followed by a unique number - let's call these the mothers.

The children are named Edit with the same unique number as the BASIC program followed by a unique number to indicate the number of the child.

You could say that the non-FKR programs are for the puritans out there who wants the real deal whereas the FKR programs are for those who wants more flexibility keyboard-wise.

IMPORTANT: The original 32 samples are always placed from key F2 to key C5 no matter if the program is an FKR program or not.

THE NAMING OF PROGRAM 1 WOULD LOOK LIKE THIS

Sukon 01 Basic.nki: The original 01 program with a key range of 32 notes.
Sukon 01 Basic FKR.nki: The same as above but with full keyboard range.

Sukon 01 Edit 1.nki: The first child of the original 01 program above.
Sukon 01 Edit 1 FKR.nki: The same as above but again with full keyboard range.

There are two BASIC programs that stand out; program 1.2 and 16.2.
These two programs - with edit programs - have different loop settings than all the rest.

They do not play the entire sample before looping but are two programs we made to try and hear how it would sound this way.

We decided on the other approach and so these two BASIC programs were added to the list just because – well - they were already there.

5: USER INTERFACE

The Sukōn Library's interface is made as simple as possible yet still allowing you to make a myriad of very different programs.

THE INTERFACE IS DIVIDED INTO THREE SEPARATE SECTIONS

1. The Left Channel parameters
2. The Right Channel parameters
3. Global Parameters



The LEFT and RIGHT CHANNEL PARAMETRERS offer the exact same functionalities.

You have the usual Volume and Pan settings that we always need - right? Then you have a START and HPF knob.

The START knob determines the start position of the sample. At zero value the sample will play from the beginning whereas higher values will make the sample start at a later point.

The HPF (High Pass Filter) knob will cut off low frequencies. The higher the value the more bottom end will be removed from the sound. At 100% the sample will be almost inaudible.

The lowest section of the Left and Right channel interface holds two different LFO's.



The first LFO - intelligently named LFO 1 - is able to control the AMPLITUDE (volume) and the PANNING of each channel while LFO 2 controls the LOOP parameter.

The LOOP parameter is a very important part of the Sukōn's engine. The LOOP parameter is kind of hard to explain so please try it out for yourself to hear what it does. Yes; it is weird.

The RND SS knob will randomize the start point of the sample. This can be used alone or used alongside the START parameter.

GLOBAL PARAMETERS

The Global Parameters are parameters affecting both the left and the right channel.

On top you will see the SUB parameters. The SUB function is not adding any EQ, sub-harmonic content or other types of low-end processing to the sound. It will simply introduce a third channel playing the program but at an octave lower.

This SUB channel has two parameters; the START knob which - like the left and right channels. will determine the start point of the channel, and a REL knob that will set the release time of the SUB channel.

Next up is the L+R section introducing a single and simple EQ aimed at the mid to high frequencies of the program.

You have a FREQ knob used to set the frequency of the EQ and a GAIN knob used to set the gain of the frequency chosen.

Then you will see two familiar knobs; the START and the HPF knobs.

They are used in exactly the same way as they are used on the individual channels, but these two will set the start position of the sample and the high pass filter for both the left and the right channels.

The two knobs in the LFO RATE section will do the same thing namely setting the LFO 1 and LFO 2 frequency for both channels setting them in perfect sync.

To the right you will find a simple envelope controlling the volume of the sound over time.

There are the following parameters available: A for controlling the attack, D for controlling the decay, S will control the sustain and finally the R will control the release for both channels.

As basic as it gets.

