

COLLISION FX

CINEMATIC SCORING TOOL

- USER MANUAL -



SoundYeti

Sound Different.

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WELCOME TO COLLISION FX!

Thank you for purchasing Collision FX!

Your new Kontakt library from Sound Yeti provides a remarkably powerful sound design tool built on Hollywood style HD quality samples, handcrafted by the team at Sound Yeti - a team of forward thinking sound designers, engineers and composers focused on making amazing sounds for industry professionals. With Collision FX we pushed it to the limits cultivating and shaping new and unique iconic sounds, most from 192k 24bit source recordings to ensure that today's progressive musicians, composers, sound designers, DJs and remix engineers all have the creative tools that help them realize their unique sonic visions.

The Collision FX simple and powerful user interface delivers fast and inspiring cinematic sound design capabilities that will keep you in the creative zone for hours and hours. Beware, with Collision FX, you might not be seeing your girl friend, boy friend, spouse or kids for a while!

Building Collision FX was no easy task. We have invested countless hours and energy into making Collision FX your go to cinematic blockbuster tool. We truly hope you enjoy it and we expect that Collision FX brings you many successes and endless inspiration for your audio, music and sound effects productions.

The Sound Yeti Team

COLLISION FX OVERVIEW

SAMPLES AND SOUNDS

Collision FX is derived in part from three SFX libraries by Epic Stock Media. [BlockBuster Trailer](#), [Bane Cinematics](#), and [Asylum](#). These popular and potent sound effects collections provide a wide range and compelling assortment of unique and dynamic sample sets and tempo synced sequences with hundreds of handcrafted NKIs, geared to give you an edge in your next project.

- 14.72 GB uncompressed
- 10.97 GB gb compressed
- 2,985 Source Samples
- 190 Custom convolution IR reverbs
- 234 NKI presets
- Sounds in 24 bit 96k .ncw resolution

.NKI CATEGORIES

- 19 Collision FX Themes
- 85 Environments - Set under tones and vibes
- 17 Movement - Dynamic rises and motion elements
- 36 Stingers - Thrills impacts and Hits
- 53 Tempo Sync Sequences - Instant theme beds
- 24 Textures - Environmental and ambient textures

BASIC NAVIGATION



The instrument is composed of four tabs, as selected at the bottom of the user interface. Click to navigate to the desired page.

- Main
- Sculpting
- Effects
- Space

GLOBAL OUTPUT EFFECT CONTROLS

Note: Output Effect controls will impact the overall final stage output of Collision FX. They are located on the **Effects tab** under the heading: **Output Effects**.



- Low Pass - Master Low Pass
- High Pass - Master High pass
- Pitch - Master Pitch
- Pan - Master Pan
- Output - Master Volume

KEY COMMANDS

- Holding the **Command key** on Mac or the **Control key** on PC and clicking a user interface control will set it to its default value.
- Holding the **Shift key** will give a higher precision control over any of the user interface controls throughout the instrument.
- **Reset:** In the lower left hand corner of each tab/page is a button that resets

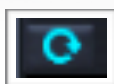


all the controls on the page to their default value. This button is present on each of the 4 tabs/pages of the instrument.

TAB 1: MAIN



First we'll examine the controls on the left and right sides of the Main Page interface. On the left is an independent control to modify the pitch of sample playback, a reverse and a reset button.



- **Pitch:** Changes the pitch of sample playback in semitones +/- 36 semitones.
- **Reset:** In the lower left hand corner, above the "Main" tab selection button, is a button that resets all the controls to their default value. This button is present on each of the 4 tabs/pages of the instrument and resets all of the effects on the page to their default values.

AMPLITUDE ENVELOPE (AKA ADSR).

On the right side of the main tab interface are controls for the amplitude envelope (AKA ADSR).



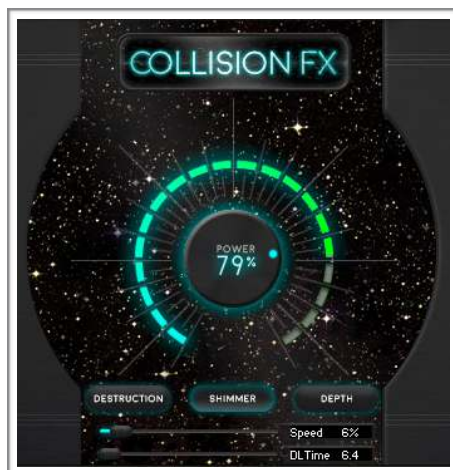
- **Attack:** Adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered. Ranges from 0 ms to 15 seconds

- **Decay:** Adjusts the time it will take the envelope to fall from its maximum value to the level set by the sustain control. Ranges from 0ms to 25 seconds.

- **Sustain:** Adjusts the level the envelope will stay at for as long as a key is being held (measured in decibels), after the attack, and decay phases. Ranges from $-\infty$ dB to 0 dB.

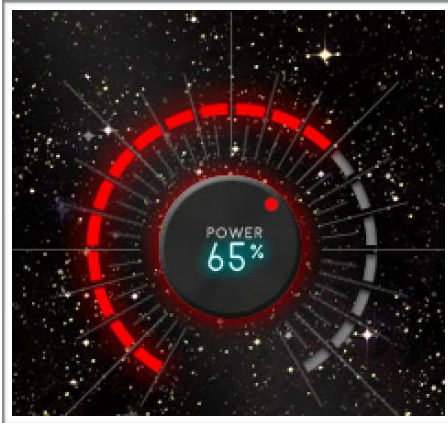
- **Release:** The time it will take the envelope to fall from its sustain level back to zero after the key has been released. Ranges from 0ms to 25 seconds.

TAB 1: MAIN CONTROL KNOB



The center section of the main tab consists of controls for three special groups of effects, referred to as "Destruction", "Shimmer", and "Depth" These are pre-defined "effect side chains" for fast modification of the selected NKL.

These effects are engaged by clicking their corresponding buttons below the large main knob in the center of the interface (See below).



The main knob controls the amount of each effect discretely.

To Activate: Turn the knob up to

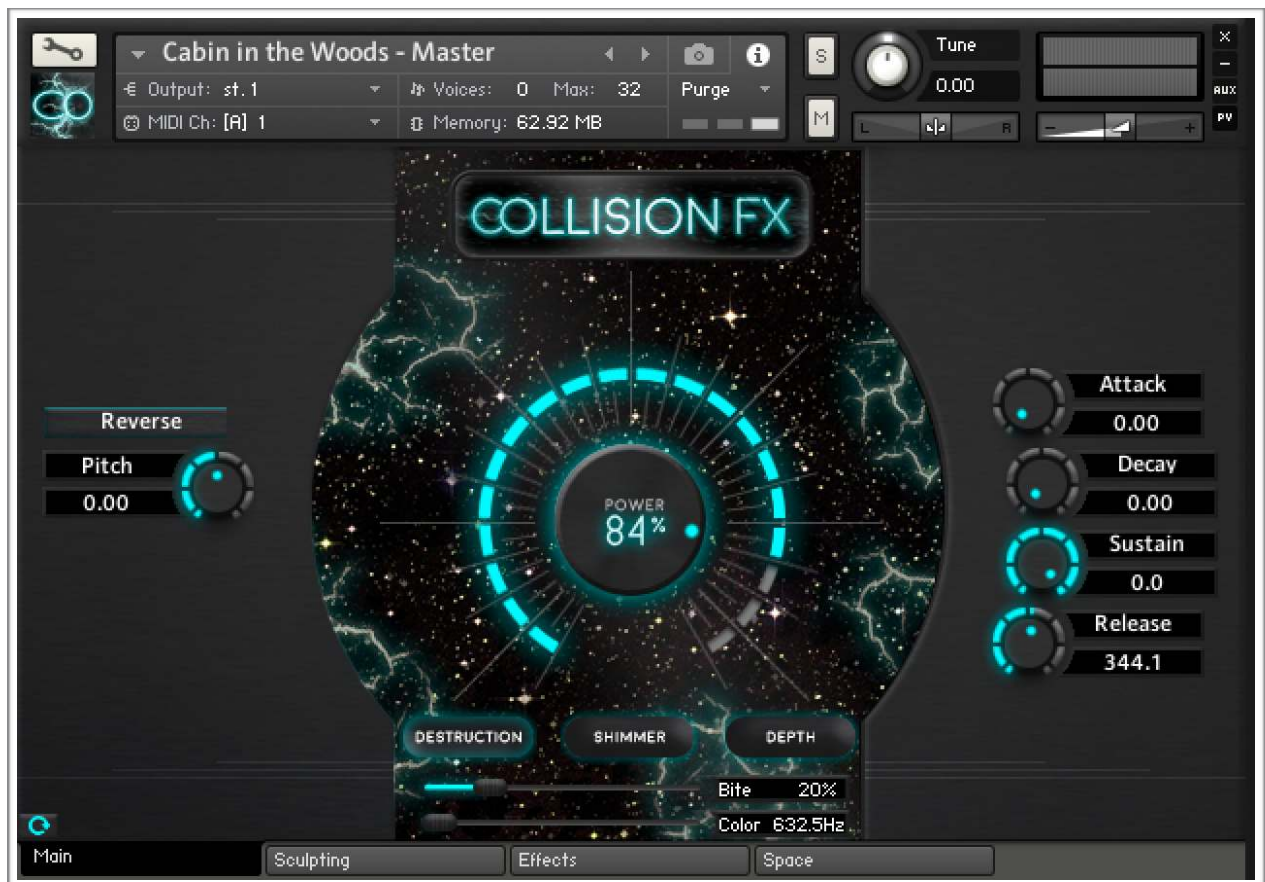
1%- 100%

To Deactivate: Turn the knob down to 00%. this will deactivate the main knob's effects.



The labeled horizontal sliders below the effect selection buttons control parameters specific to each of the three effects groups.

TAB 1: DESTRUCTION



Destruction is the first of the three effect groups (side chains). It is preset with four effects in series: A Limiter, Tape Saturation, Transistor Distortion, and a Single Band Peaking Equalizer

The main knob along with the two horizontal sliders each affects specific parameters within this effects group. As you increase the value of the center knob, the input gain into the limiter increases, as well as the gain and warmth of the tape saturator, and the drive to the distortion.

The additional two controls, labeled **Bite** and **Color** control the drive of the distortion (in conjunction with the main knob) and the frequency of the peaking band on the equalizer unit.

The distortion and equalizer can individually be deactivated by sliding these controls all the way to the left.



TAB 1: SHIMMER



Shimmer is a unique sounding group of effects that engages of a Resonant Ladder High-pass Filter with an envelope mapped to its cutoff frequency, with the output fed into a delay unit.

The main knob increases the resonance of the high-pass filter and the feedback of the delay unit. As you hold down a key, the cutoff frequency of the high-pass filter will increase at a rate defined by the “Speed” control. The delay time is determined by the “DL Time” control.



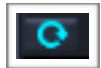
TAB 1: DEPTH



Depth is a preset effects side chain that consists of a compressor whose output is routed into a 2-Band equalizer. As you increase the value of the main knob, the compressor threshold lowers, the dry/wet mix gets wetter, and makeup gain is

applied. Meanwhile, as you turn up the main knob, the lower equalizer band is boosted along with a relatively less intense decreasing of the higher frequencies. The bass boost peaking band extends from 20 Hz to 632.5 Hz while the treble cut band extends from 632.5 Hz to 20 kHz.

The **Boost** and **Cut** controls affect the frequencies of the EQ bands, and by sliding either of the controls all the way to the left, you can turn off either the bass boosting or treble reduction bands.



Note: Remember that on each page in the lower-left corner is a reset button that will reset each of the effects on that page to their default value.

Tab 2: Sculpting



Sculpting in Collision FX offers three convenient controls to shape your sound and slot it into your mix. The available effects are akin to typical channel strip effects on an analog recording console: Filtering, Equalization, and Compression. Specifically, the available effects are 2-Pole Legacy filters, a Solid Bus Compressor, and a Solid-G Parametric Style Equalizer.



The controls on each parameter are concentric - placed on top of one another.



200.0Hz



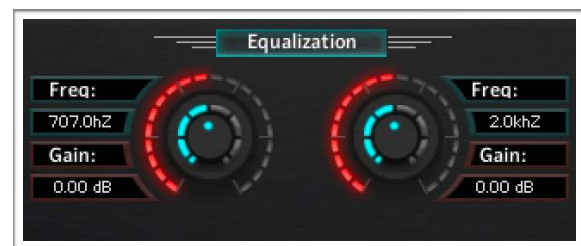
200.0Hz

OFF

ON



707.0Hz

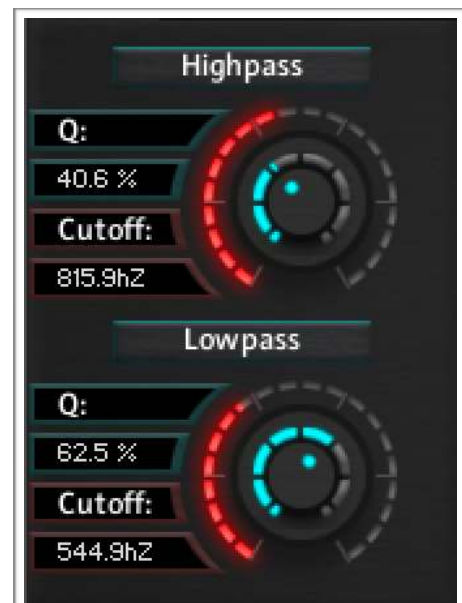


707.0Hz

TAB 2: HIGH-PASS & LOW-PASS

High-Pass Filter: Additional high-pass filter allowing you to cut the low end of the frequency spectrum.

Low-Pass Filter: - Additional low-pass filter allowing you to cut the high end of the frequency spectrum.



244.8Hz

Cutoff

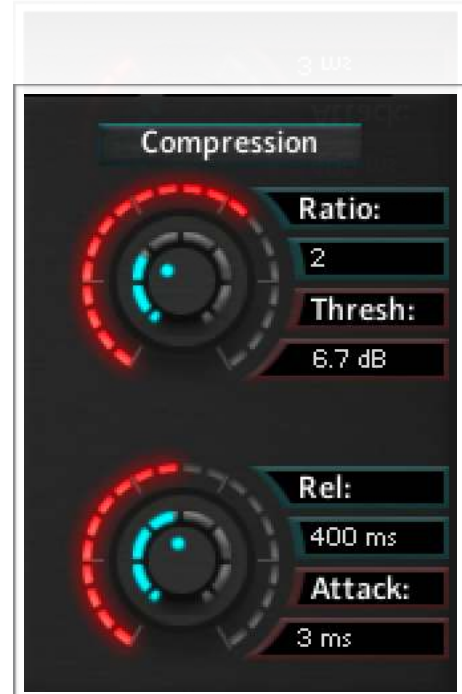
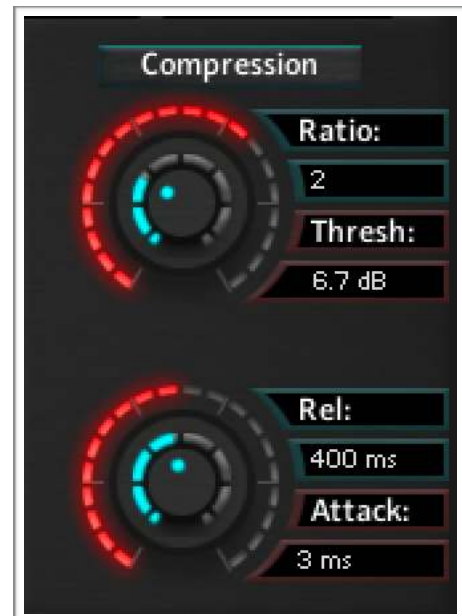
TAB 2: COMPRESSION

Compression can be controlled by several parameters. Collision FX available parameters are the following:

Threshold (red) defines the audio level above which compression takes place. Below this threshold level, the incoming signal is left untouched; above this threshold level, the gain of the incoming signal is attenuated. You can choose how much attenuation is applied to the signal by defining an input/output **Ratio (Blue)**. For example, when you select a ratio of 2:1, an input level that is 2 dB above the threshold will create an output level that is only 1 dB above the threshold.

Attack time - can define how long it takes for the compressor to come into full effect when the threshold level is reached.

Release time - can define how long it takes for the active compressor to return to its standby state after the signal level has fallen below the threshold level. The right settings for attack and release time strongly depend on bot



TAB 2: EQUALIZATION



LF section (Blue): controls for the low frequency band 40 to 600hz

LF section (Red): controls for the low frequency band Gain -20 to +20db

LMF section (Blue): controls for the low-middle frequency band 200hz to 2.5khz

LMF section (Red): controls for the low-middle frequency band Gain -20 to +20db

HMF section (Blue): controls for the high-middle frequency band 600hz to 7.0khz

HMF section (Red): controls for the high-middle frequency Gain -20 to +20db

HF section (Blue): controls for the high frequency band 1.5khz to 22.0khz

HF section (Red): controls for the high frequency band Gain -20 to +20db

TAB 3: EFFECTS

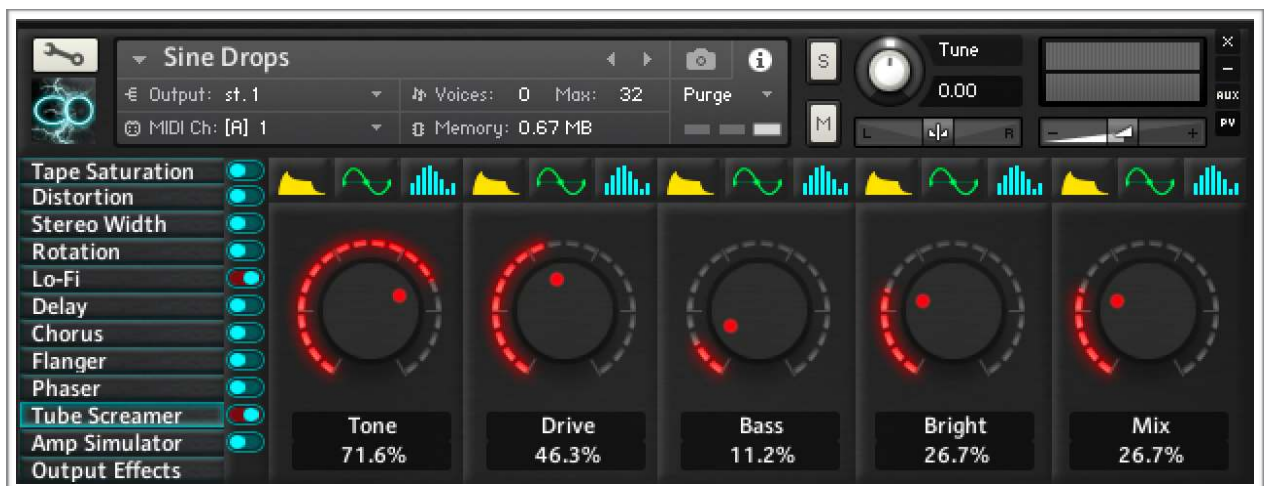


The **Effects** tab/page is a key component of Collision FX and offers a wide variety of tools for shaping and creating cinematic sounds and FX. The Effects interface in Collision FX brings you an unprecedented level of creativity with matrix style control over effect parameters and three modulation types. Each modulation type can be applied to an arbitrary effect parameter.

For every parameter of every effect Collision FX provides immediate and powerful access to envelope modulation, LFO modulation and step sequencing modulation (often used for mod. and tempo sync). The interactions and variability you can create are almost endless. Collision FX multi assignable modulation schemes could by themselves keep you busy in “ultra-creative mode” for hours and hours.

The Effects interface is divided in an **upper and lower half**. The **upper half hosts the effect controls** while the **Lower half hosts the modulation controls**, with the lower left hand corner hosting the reset button to reset all effects on the tab/ page.

TAB 3: EFFECTS SECTION - UPPER - EFFECT CONTROLS



The top half of the interface consists of a series of buttons with the names of the available effects with corresponding on/off switches. In the left corner. To activate an effect - The correlating on / off switches or knobs are clicked to engage/disengage.



By engaging one of these effects, the corresponding effect's controls will appear to the right. **Note:** Not all effects have 5 controls.

Each effect parameter control consists of a knob, the name of the parameter, the value of the parameter, and three modulation controls, corresponding to the **Envelope**, **LFO**, and **Sequencer modulation** that can be assigned to each effect parameter.

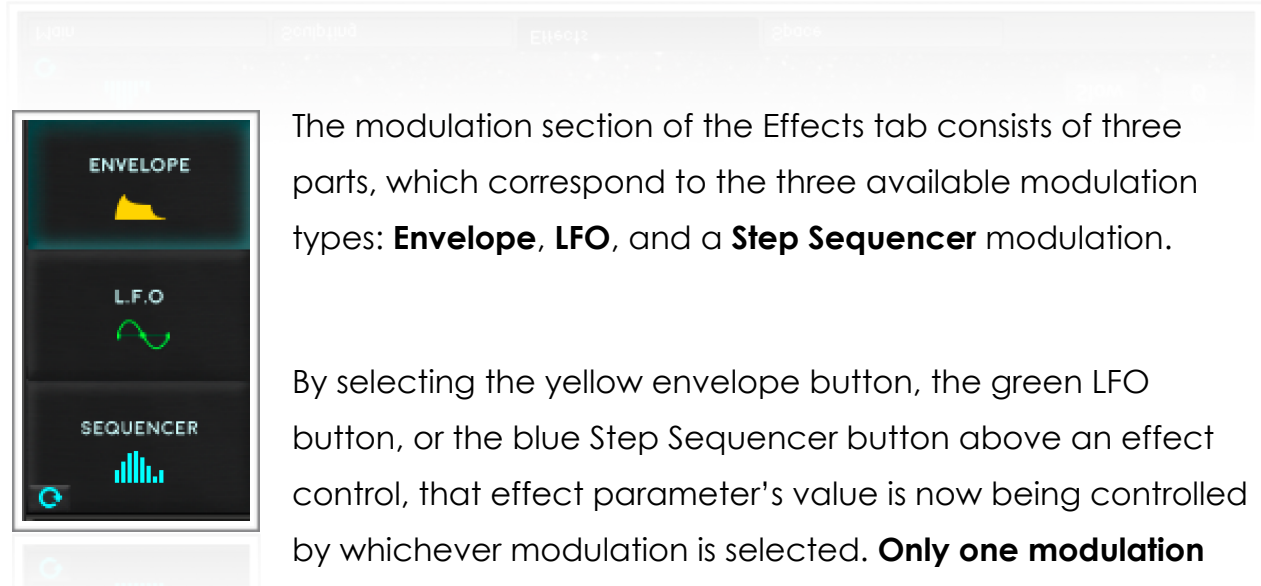
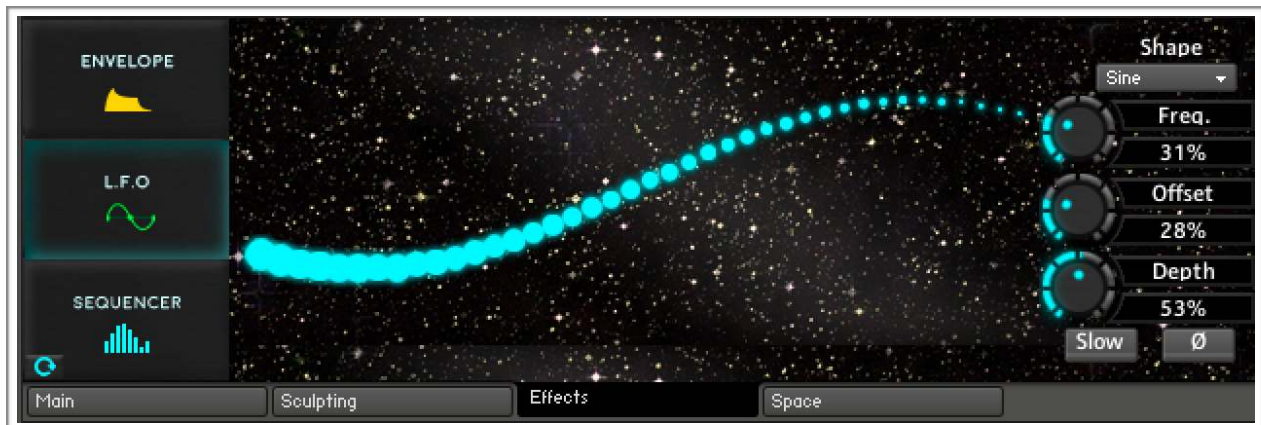


For Example: If you activate one of the modulation switches in an effects section, lets say **LFO (green waveform)** on the **Output Effects Low-Pass control**. LFO parameters will be automatically assigned to the **lower half modulation controls**. You will have corresponding LFO parameters to edit at the right of the LFO graphical wave display.



Note: Effects if selected by label will automatically engage/turn on for you by interacting with one of the parameter controls

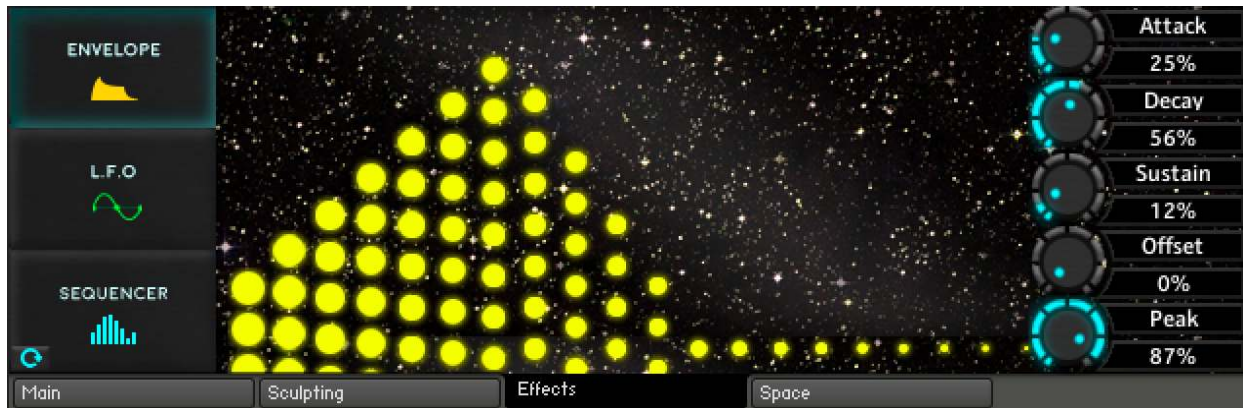
TAB 3: EFFECTS SECTION -LOWER - MODULATION CONTROLS



can be applied to a particular effect parameter at a time, but the same modulation can be applied to any number of effect parameters. When a modulation button is activated on a particular effect, the corresponding modulation controls will be displayed in the modulation section in the lower half of the interface.



TAB 3: MODULATION SECTION – ENVELOPE



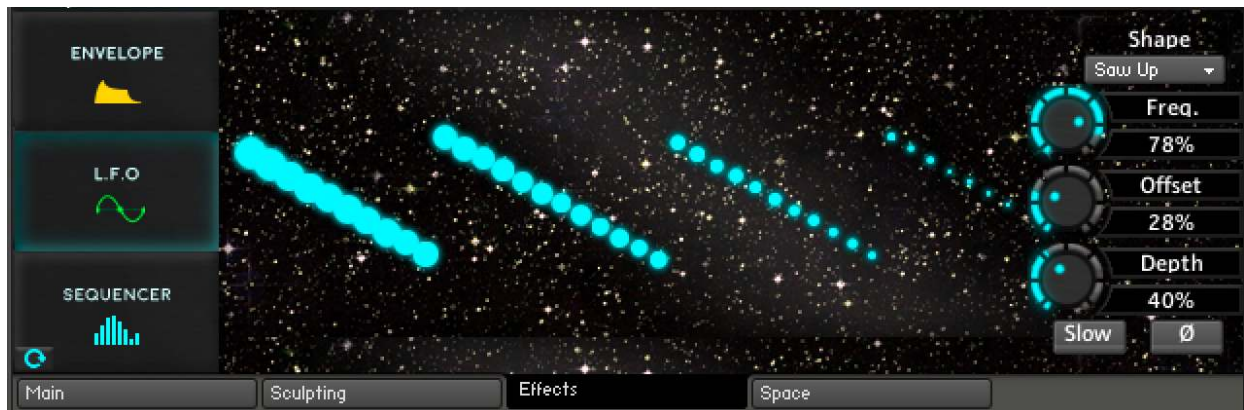
Collision FX features a custom linear envelope generator to give precise control of how effect parameters will move through time as you play a sound.



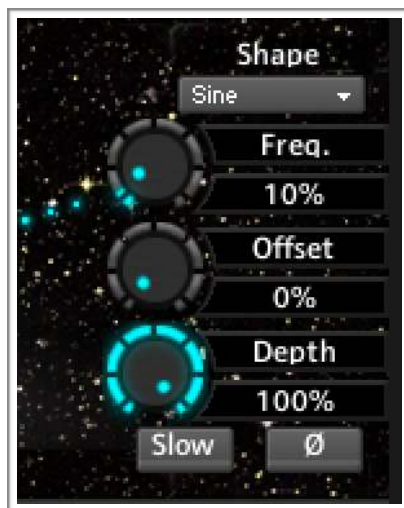
It features attack, decay, and sustain controls, as well as a peak and offset control. Attack dictates how long it takes for the envelope to reach the peak level, which is controlled by the peak knob. After it has reached the peak, the decay control dictates how long it will take for the envelope to reach its sustain level, which is controlled by its own corresponding knob. The offset control determines the initial starting level of the envelope.

The envelope is monophonic, meaning it is triggered once when you press a key, but it isn't re-triggered for each note if you hold multiple keys down at once. It is only re-triggered when a key is pressed, and all other keys are let go.

TAB 3: MODULATION SECTION – LFO



Collision FX also features a custom Low Frequency Oscillator modulation that can be applied to any of the effects parameters on the effects tab. It provides a selection of oscillator shapes, frequency, offset, and depth knobs, as well as a polarity inversion and fast/slow modes.



The selection of available shapes are sine, cosine, square, sawtooth up, sawtooth down, triangle, and random. These shapes can be inverted by pressing the polarity inversion button (Ø), which for example would turn the sawtooth up shape into a sawtooth down shape.

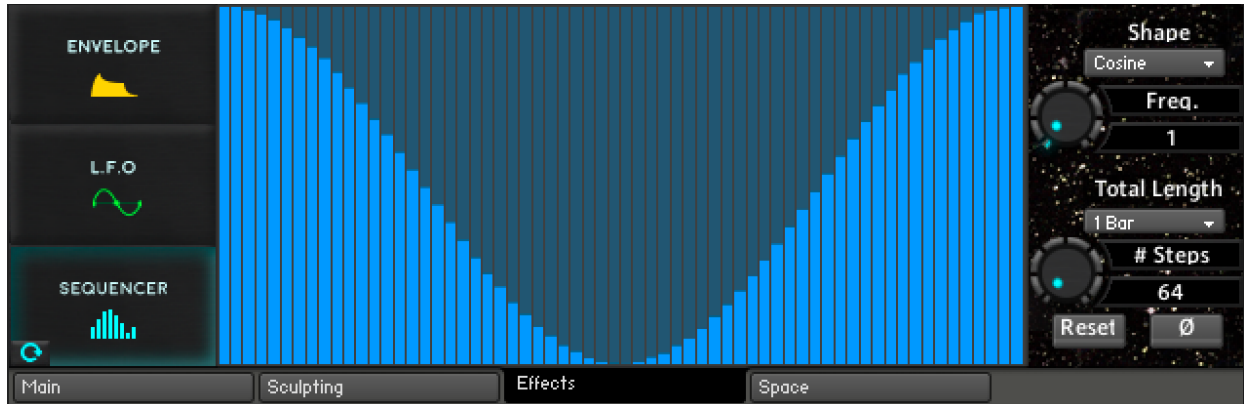
The offset control is akin to a DC offset to the oscillator, effectively shifting the range of values up and down. Similarly, the depth control vertically stretches the range of values determined by the oscillator.

By pressing the fast/slow button, you determine the range of values accessible by the frequency knob.

Fast mode allows you to get twice as high of frequency values, whereas slow mode allows you to be more precise in your frequency selection at slower overall values.



TAB 3: MODULATION SECTION – STEP SEQUENCER



The step sequencer is the modulation type you want to use when you want your modulation to be tempo synced.

Select the shape of the curve with the preset menu, while the frequency knob determines the frequency of the shape being drawn to the step sequencer.



The Total Length menu determines the repetition period of the step sequencer, and by extension, the step size of the sequencer.

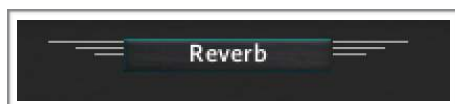
The “# Steps” control determines the number of steps in the sequencer in powers of two, in order to maintain the ability to sync the sequencer to the tempo.

The Reset button will clear all steps to zero, and the polarity inversion switch (Ø) will vertically flip anything currently drawn into the step sequencer.

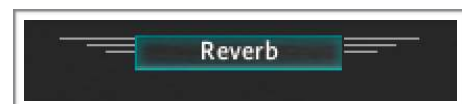
TAB 4: SPACE



The Space tab hosts Collision FX's convolution reverb controls and 190 custom IRs. To activate/deactivate the reverb effects, press the labeled Reverb button in the top center of the interface. This effect will automatically be activated if you adjust one of the controls when it is not currently on.



Reverb Off



Reverb On



A wide variety of impulse response rooms and environments can be selected via the main dropdown menu in the center of the interface,

or move incrementally through the list via the adjacent left/right arrows. 190 IRs available including reverbs and delays from: AMS RMX 16, Eventide H3000 SE, Lexicon 480L, AKG BX-25, Orban and Furman RV 2 plus environments like Movie Trailer Arena, Jazz Hall, Atlanta Arena, Warehouse, Large Cathedral, Auditoriums and Gymnasium.



Also in the center of the interface are two knobs, labeled Return, which controls the output level of the effect, and Pre Delay, which controls the delay time of the signal before it is fed into the reverb unit.

On either side of the interface are controls for the respective early and late reflections associated with the convolution reverb unit.



HELP AND SUPPORT

For questions or help in using Sound Yeti's Collision FX Kontakt plugin, we offer the following options:

Tutorials and User Guide - Check the [Collision FX product page](#) for video resources, tutorials and the Collision FX User Guide. These resources are available free to any users. Go to soundyeti.com

Email Support - Support is available to all registered users of Collision FX via email. Email support covers general questions and best practices for the use of the Collision FX software. Please note cannot offer support for the operation of your digital audio workstation or 3rd party hardware or software.

We are actively working to make Collision FX even better. If you find a bug or technical issue, please notify us and provide as much detail as you can.

We also welcome your comments, reviews and content requests for Collision FX through our support mailbox.

Our support staff will respond to most email inquiries within 1 business day. Send your inquiries to support@soundyeti.com and be sure to include the following information with your message:

Your Name

Phone Number

Product Name

Serial Number of Product

System Specs (Processor, OS, RAM, DAW etc.)

Inquiry/Question

Sound Yeti also offers custom sound design, audio consulting and custom music production services. Just drop us a line to discuss your project - info@soundyeti.com

UPDATES

Don't hesitate to send ideas or requests for future updates. It is our general practice to inform you via email about future updates and add-ons. Additionally check the Native Instruments Native Access for product related updates as they are made available through the Native Access software management portal.

CREDITS

Product Concept and Design: Sound Yeti - Andrew Scudder, Collin Scudder, John Scudder

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Special Thanks

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