USER MANUAL

ALBION COLOSSUS

SPITFIRE AUDIO

CONTENTS

INTRODUCTION

A NEW DAWN FOR EPIC SCORING

A new era in blockbuster scoring is upon us. Spitfire Audio's most epic library yet, this gargantuan, all-in-one toolkit pushes contrast, dynamism and intensity to eleven — elevating your scores to breathtaking new heights.

Action films are nothing without suspense. This feat of musical engineering offers every element needed to seamlessly transport your scores from quiet suspense and tension, through to the most dramatic and epic of soundworlds — with two complete orchestras, Chamber and Symphonic, heavy chugging guitars, a diverse, hard-hitting set of percussion and drum kits, and epic, widescreen synths — expertly crafted for ultra-modern scoring.

Discover all-new features including Scale, Depth and Hype – expressive controls to help you build intensity and push sounds even further.

QUICK SPECS

MAC SYSTEM REQUIREMENTS
Mac OSX 10.13 - Mac OS 12
Minimum: 2.8GHz i5 minimum (quad-core), 8GB RAM.
Recommended: 2.8GHz I7 (six-core), 16GB RAM.
Intel and M1 Macs supported
64 bit DAW required (32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS
Windows 10 or Windows 11 (latest Service Pack, 64-bit)
Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5.
Recommended: Intel 2.8 GHz i7 (six-core) or AMD R7 2700.
64 bit DAW required (32 bit DAWs not supported)

- Download Size: ~148GB
- Dedicated plugin (AU, VST2, VST3, AAX)
- NKS Compatible

WELCOME

Albion Colossus is not just our first Albion hosted in our dedicated plugin, it's also the biggest and boldest one by far. An Orchestral library that breaks up the rule book, barges past the conventions and redefines what an Action library really should sound like. It is not only MASSIVE and LOUD but also ARTICULATE and AGILE.

Albion Colossus revolves around not 2 dimensions of control, but 4:

Expression (Volume)
Timbre (Dynamics)
Scale (Number for players)
Depth (Mix & Signals)

We have two bands per section, one small Chamber-sized Orchestra in a 600-seater Auditorium, one full Symphonic-sized Orchestra in a large Royal Concert Hall (2500 seat), recorded through the same Microphones, preamps, desk, etc. (both venues are part of the same building and connected). Using our experience with Aperture products, we have curated the mixes so that users will be able to fade effortlessly from intimate and quiet to loud bombastic energy with one finger.
Additional very heavy and extremely tight (Djent) Guitars and Drumkit will provide sharp transients, and a collection of modern Synthesizer sounds, percussions and FX will round off the collection.

Also including:

The EVO Grid Mode - An array of hand-crafted evolving textures generated from our acoustic content accessible in our EVO Engine. With 10 string, 4 brass, 4 woodwinds, 8 granular evolutions the possibilities are endlessly inspiring.

eDNA - Our fully featured sound design engine stocked with a curated selection of sounds from the library. Each one reprocessed to bring you an entirely new palette to explore. Providing 995 techniques and enhanced by 5 distorting, carnage-provoking warps, take your compositions to the next level.

Albion Colossus is unapologetically heavily processed, and brought to the edge of destruction and beyond, with many different ways to turn the sounds up another level. It dexterously moves from eerily beautiful to exceptionally fierce, allowing users to craft emotional, intense and complex music effortlessly.

ALBIONS

The original Albion concept was simple - everything you need to create breathtaking scores for TV, film, games and trailers, as well as giving you the edge when adding cinematic, hybrid orchestral elements to pop, electronic music, and beyond in one product.

Trusted by media composers around the world for over 10 years, Albion Virtual instruments are centred around an orchestra of varying sizes, performing a huge range of classic and progressive techniques - with their own individual twist.

Whether you are looking for the classic, cinematic sound of Albion One, intense lows of Albion Uist, Albion Tundra's "edge of silence" textures, the delicate modernity of Albion Neo, the organic folk noir of Albion Solstice or now the brand new action packed Albion Colossus - this range is designed for those who want an instant cinematic sound.
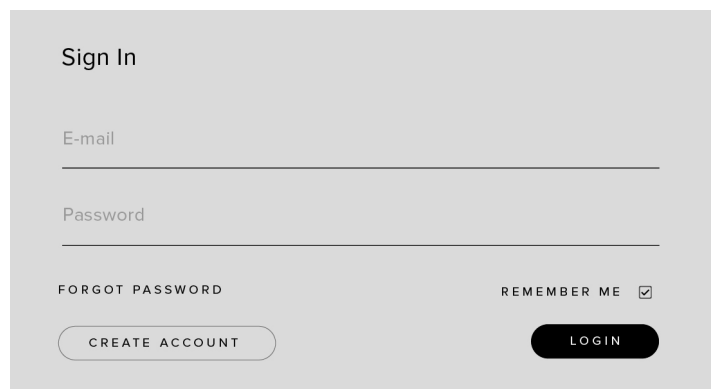
DOWNLOADING & INSTALLING

Thank you for buying Albion Colossus. If you are new to Spitfire Audio, you can get up to speed here: https://www.spitfireaudio.com/about/

First though, grab the 'Spitfire Audio App' from this link, this app will enable you to download the library: http://www.spitfireaudio.com/info/library-manager/

THE SPITFIRE AUDIO APP

When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:
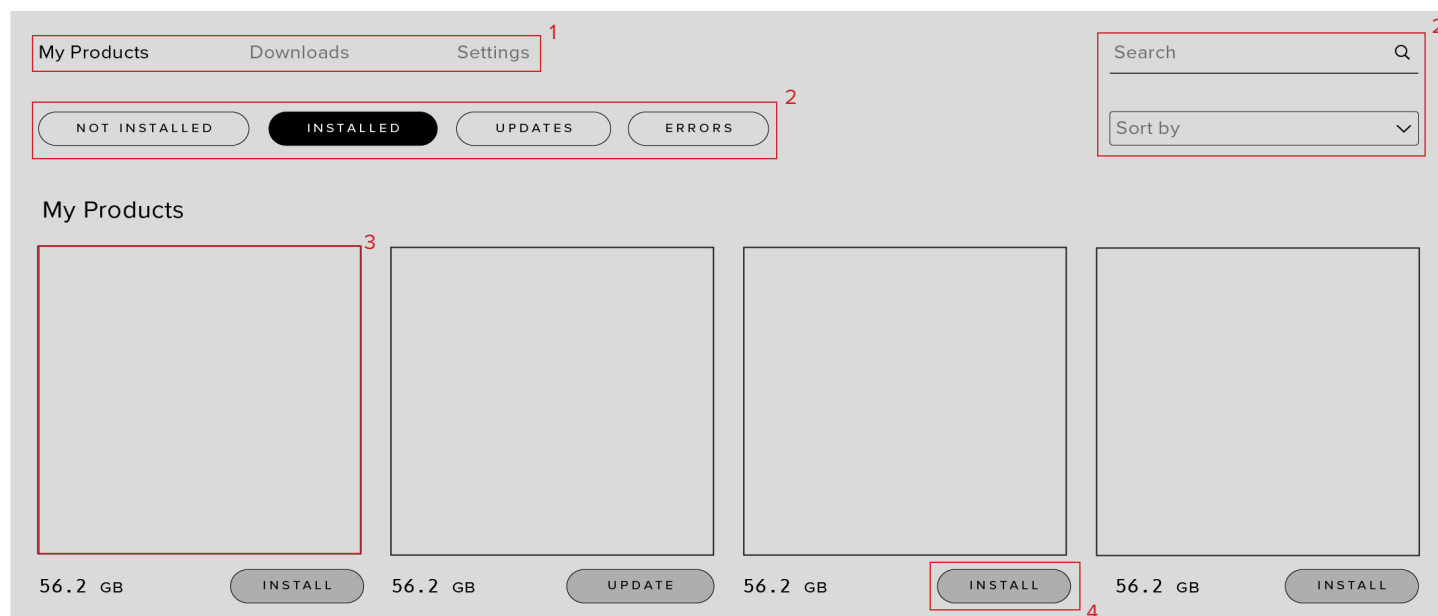
Sign In

E-mail

Password

FORGOT PASSWORD   REMEMBER ME ☑

CREATE ACCOUNT   LOGIN

1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.

2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

3. LIBRARY All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and instructions as well as Reset and Repair options.

4. INSTALL/UPDATE buttons allow you to quickly start a download directly from the My Products tab, instead of clicking through to the Library. Next to the button the size of the download is shown.

| My Products | Downloads | Settings | | Search 🔍 |

| NOT INSTALLED | INSTALLED | UPDATES | ERRORS | | Sort by ▾ |

My Products

| 56.2 GB | INSTALL | 56.2 GB | UPDATE | 56.2 GB | INSTALL | 56.2 GB | INSTALL |

THE SPITFIRE APP PREFERENCES

My Products	Downloads	Settings

General   **Auto Login**

Default Content Path

VST2 Install Location

VST3 Install Location
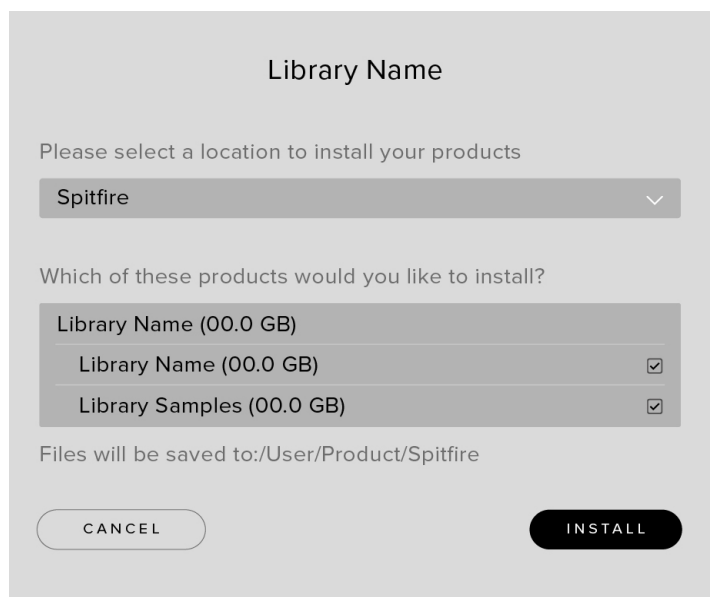
AU Install Location

AAX Install Location

About
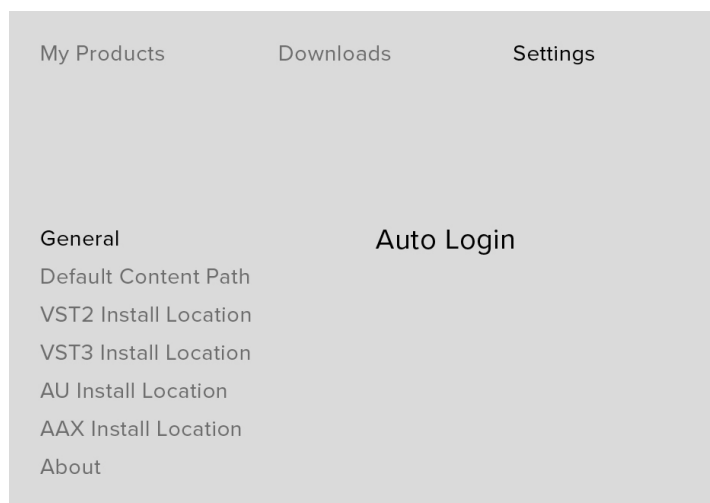
If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content location for where you wish to download your libraries. You can also you can set the default VST2 install location to the folder where your DAW expects to find VST files.

Here you can also enable Auto Login to save time in future.

Library Name

Please select a location to install your products

Spitfire	⌄

Which of these products would you like to install?

Library Name (00.0 GB)	
Library Name (00.0 GB)	☑
Library Samples (00.0 GB)	☑

Files will be saved to:/User/Product/Spitfire

CANCEL   **INSTALL**

Once you are happy with your preferences, simply click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your preferences will be suggested but you can select any suitable location. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.

My Products	Downloads	Settings

Installing

Hans Zimmer Strings
1.0

Downloading

Orchestral Swarm
1.0.5
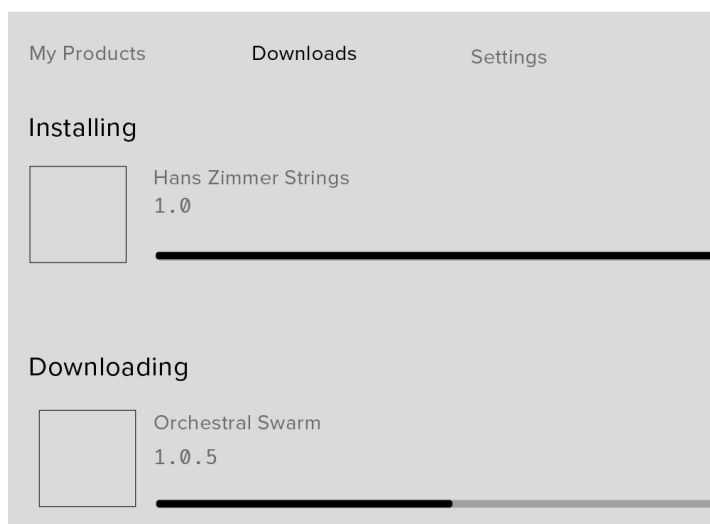
After clicking install you will be directed to the Downloads tab where you can watch the progress if you like. You can of course leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

THE DEDICATED PLUGIN

Unlike many Spitfire libraries (and Albion libraries prior to this release), you don't need Kontakt Player or the full Kontakt version to run this library. Albion Colossus is its own, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go.

LOGIC PRO X

• On a fresh project, a track dialogue box will automatically pop up

• Choose 'Software Instrument', and then look beneath the 'Instrument' dropdown

• Select AU Instruments > Spitfire Audio > Albion Colossus.

CUBASE

• Right-click the track window and choose 'Add Instrument Track'

• Underneath the 'Instrument' dropdown, choose Albion Colossus.

• Select 'Add Track'

PRO TOOLS

• Go to the 'Track' menu at the top of the screen, and select 'New'

• In the pop-up, select Stereo and Instrument Track, and press 'Create'

• In the first Insert slot, select multichannel plug-in and 'Instrument'

• You should see the Albion Colossus plugin available as an option

ALBION COLOSSUS STANDARD INTERFACE

THE ALBION COLOSSUS STANDARD INTERFACE

OPENING YOUR FIRST PRESETS

When you first open Albion Colossus, this is what you will see. It opens with the Combinations: Anthology patch.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. TECHNIQUE SELECTOR
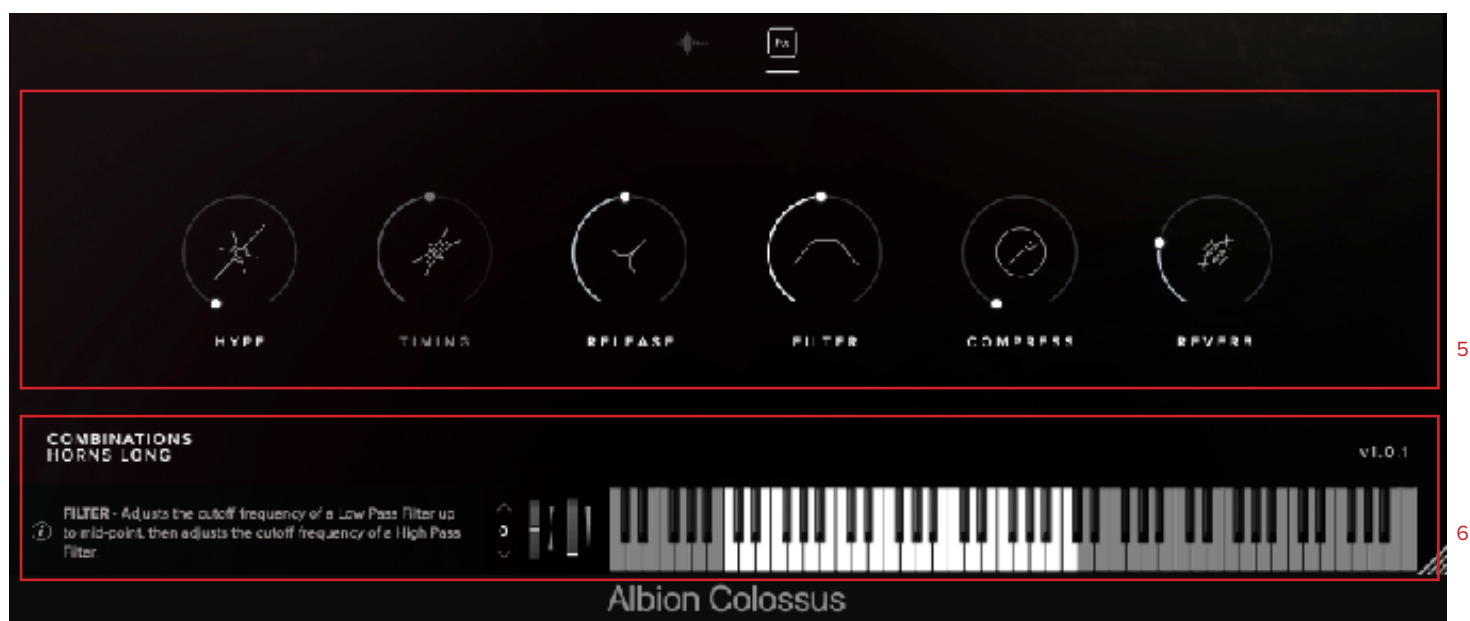
5. FX CONTROLS

6. KEYBOARD & INFO

STANDARD PRESET SELECTOR
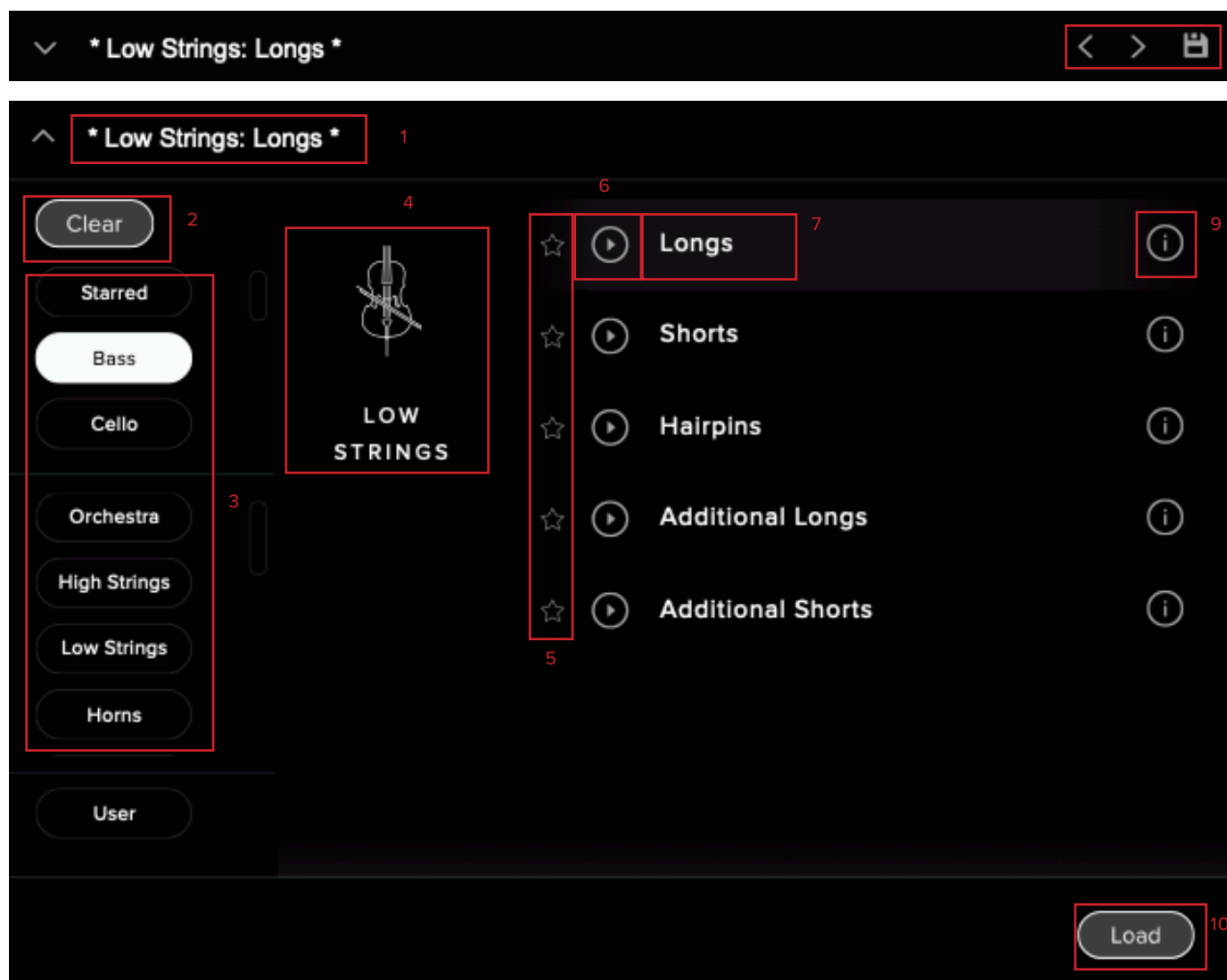
1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those preset grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.
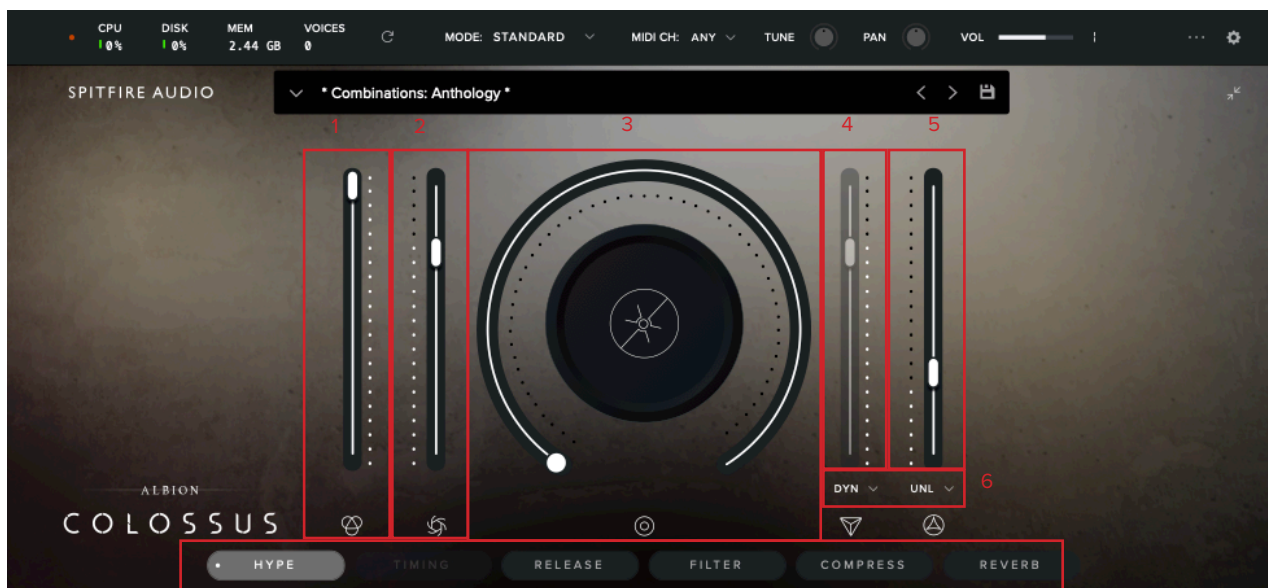
9. INFORMATION

Hover over the 'i' icon to see further information about the preset.

10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

STANDARD MAIN CONTROLS

3.1

1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

Adjusts the dynamics of the rolls and loops.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

3.1 CLICK: Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

HYPE: Adds a dynamic layer of hype to the mix.

TIMING: Adjusts the time-alignment of each signal. For tempo-synced techniques, this adjusts the playback rate.

RELEASE: Adjusts the overall release envelope.

FILTER: Controls the cutoff frequency of a Low Pass Filter up to mid-point, then adjusts the cutoff frequency of a High Pass Filter.

COMPRESS: Controls the "amount" of master bus compression. Increasing "COMPRESS" decreases threshold, with corresponding auto-makeup gain to retain perceived volume.

REVERB: Provides control over the amount of send to the convolution reverb.

4. SCALE

Adjusts the section's scale, by blending between Chamber and Symphonic Orchestras. For further detail, see page 23.

5. DEPTH

Adjusts the depth of the mix, from incredibly close and detailed to very distant and ambient. For further detail, see page 23.

6. PARAMETER LINKING

This offers the ability to adjust both control aspects by either the Dynamics (CC1) or Expression (CC11) sliders. For further detail, see page 23.

STANDARD TECHNIQUE SELECTOR

1. TECHNIQUE SWITCHER

Click to select a technique. Shift-Click to select multiple techniques. The black dot in the top left shows which technique(s) will play, the black outline shows which technique will be affected by any changes you make to the other options in this page.

2. VIEW SELECT

Choose between the Technique Selector, Mixer and Effects. The Mixer and Effects are covered in different chapters of this manual.

3. TECHNIQUE NAVIGATION

Click the right arrow to access additional techniques.

4. KEYSWITCH ADJUST

Click and drag to move the keyswitches to the left or right on your keyboard.

5. LOCK

Click here to lock off the technique section and prevent any unwanted changes.

6. TECHNIQUE TRIGGER

With the technique trigger section you can choose to trigger techniques using various

parameters:

KEYSWITCH: Pick a key on the keyboard that will select this technique. The selected keys will show up in green for unselected techniques and in orange for selected techniques.

CC RANGE: Choose a CC# and a range of values (or a single value) for the control that you want to trigger this technique.

VEL. RANGE: Switch technique based on how hard you are playing! You might want to trigger longs when playing softly and pizzicato when playing hard.

MIDI CHANNEL: Switch techniques based on the incoming MIDI channel.

SPEED: Switch technique based on the speed of playing. Specify the time interval between notes to switch to a particular technique.

PROGRAM CHANGE: Switch technique based on program change messages sent.

7. ACTIVATE

Choose between "NORMAL" and "LATCH" for your technique switching.

8. ROUND ROBINS

Round robins are a way to ensure that repeated notes don't sound robotic and unnatural. We record the same note multiple times and then cycle through them. Here you can choose to reduce the number of round robins that are being used.

9. RESET ON TRANSPORT

If you're worried about the effect of the round robins making each run through of your session sound different, you can choose to reset the round robins using the DAW transport.

10. RESET FROM KEY

You can also reset the round robins using a keyswitch. Choose that keyswitch here.

11. OPTIONS

Add additional round robin options to the technique, including neighbouring zones, and various layering options.

12. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

13. TECHNIQUE EDITOR

Opens the Techniques Editor, allowing you to customise and edit your preset (see).

EFFECTS

1. VIEW SELECT

Choose between the Technique Selector, Mixer and Effects. The Technique Selector and Mixer are covered in different chapters of this manual.

2. TECHNIQUE NAME

3. HYPE

Adds a dynamic layer of hype (overdrive, high end saturation and heavily exaggerated bass harmonics) to the mix.

4. TIMING

Adjusts the time-alignment of each signal against the closest mix. 50% is as recorded, 50-0% increases pre-delay, 50-100% aligns signals up to no pre-delay.. For tempo-synced techniques, this adjusts the playback rate.

5. RELEASE

Adjusts the overall release envelope.

6. FILTER

Controls the cutoff frequency of a Low Pass Filter up to mid-point, then adjusts the cutoff frequency of a High Pass Filter.

7. COMPRESS

Controls the "amount" of master bus compression. Increasing "COMPRESS" decreases threshold, with corresponding auto-makeup gain to retain perceived volume.

8. REVERB

Control over the amount of send to the convolution reverb.

STANDARD TECHNIQUE EDITOR

The Technique Editor will allow you to both add and remove techniques from your current preset, as well as re-arranging the order of the techniques to your own personal preference. This is opened by selecting the pencil icon ✑ (see).
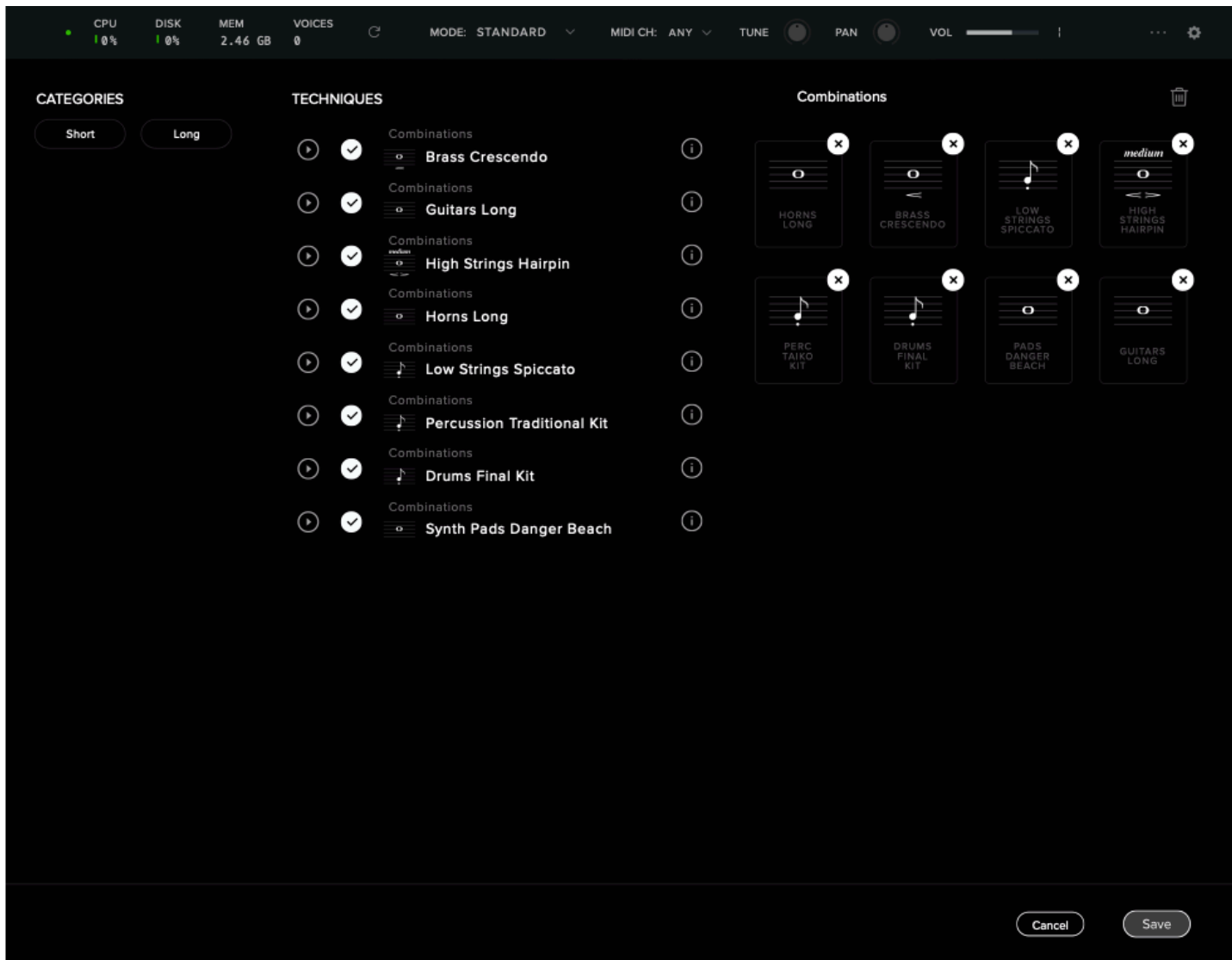
• The left 'Instruments' panel allows you to filter between all available techniques for this specific preset.

• The central 'Techniques' panel shows all available techniques for each preset. Click the '+' to add techniques back into your current preset.

• The panel on the right is where your current articulations are displayed. Click and drag these to re-arrange the order. By selecting the 'x' in the top-right corners, you can remove a technique from your preset. Click the 'trash-can' in the upper corner to remove all techniques completely in a single click.

• Once you're done, click 'Save'. If you have made a mistake and don't want to save, choose 'Cancel' instead to go back to your previous setting.

ALBION COLOSSUS SYNTH INTERFACE

THE ALBION COLOSSUS SYNTH INTERFACE

OPENING YOUR FIRST PRESETS

When you first open Albion Colossus (Synth Interface), this is what you will see. It opens with the Synth: Default patch.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. SOUND BAYS

5. WOBBLES

6. ENVELOPE

7. MIXER

8. KEYBOARD & INFO

SYNTH PRESET SELECTOR

1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those presets grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.

9. INFORMATION

Hover over the 'i' icon to see further information about the preset.
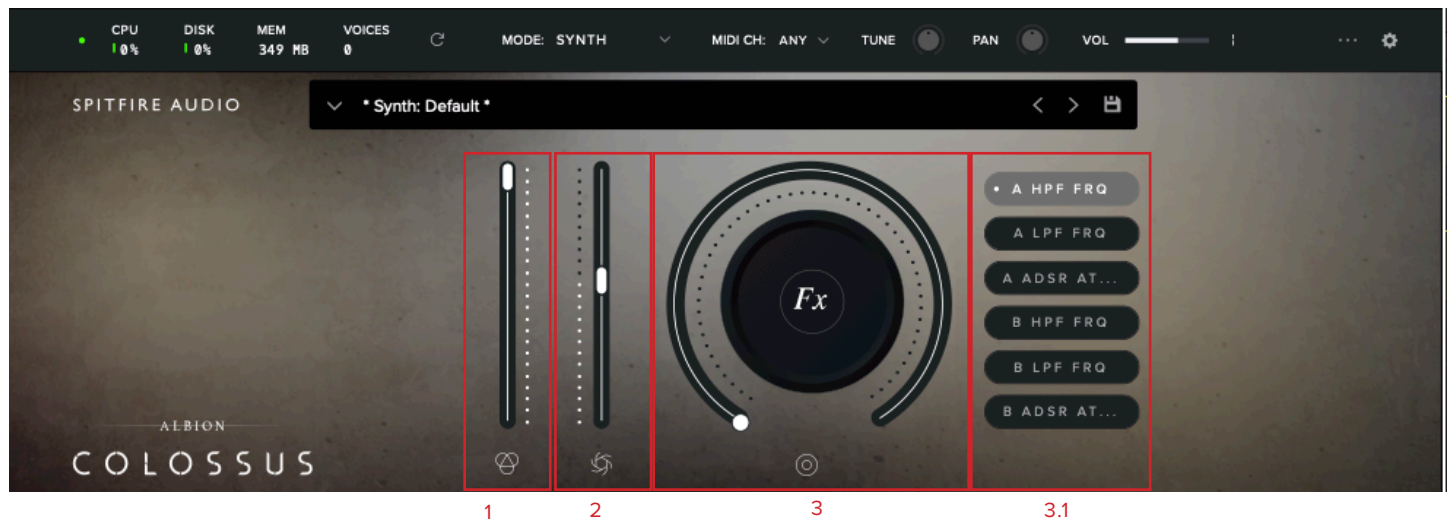
10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

11. MODE FILTERS

Click on a mode filter to only show those presets grouped by the mode filter.
.

SYNTH MAIN CONTROLS

1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

Adjusts the dynamics of the rolls and loops.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

3.1 CLICK: Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

A HPF FREQ: Adjust the high-pass frequency filter for bay A.

A LPF FREQ: Adjust the low-pass frequency filter for bay A.

A ADSR AT: Adjust the attack time of the amplitude envelope for bay A.
B HPF FREQ: Adjust the high-pass frequency filter for bay B.

B LPF FREQ: Adjust the low-pass frequency filter for bay B.

B ADSR AT: Adjust the attack time of the amplitude envelope for bay B.

EDNA INTERFACE

SOUND BAYS

The Sound Bays display which sounds are loaded (2) and allow you to favourite (1) and mute (5) the sound as well as swapping the bays with the button in the centre (6).

You can also browse for, and load, different sounds from the browser (2), as well as

unloading the sound (3) and navigating back and forth through the available sounds (4).

Finally, use (7) to view the main eDNA panel, (8) to view the FX pages, and (9) to view the Gater Sequencer.

WOBBLES

Wobbles are low frequency oscillators (LFOs) which are linked to Volume, Pitch and Filter.

Each of these has a frequency (1) and amount (2) which you can change by clicking and dragging up and down. These can also be assigned to your MIDI controller by right clicking (control clicking on Windows).

ENVELOPE SECTION

This section is made up of the Filters and ADSR.

Filters - Two filters, low-pass (cuts frequencies above the cutoff point) and high-pass (cuts frequencies below the cutoff point).

Click and drag the curve (1) up and down to adjust the frequency cut off of the filter. Pull the slider (2) left to right to adjust the resonance of the filter.

ADSR - The ADSR controls the amplitude envelope of the sound.

Adjust the attack (3) to create a slow or fast fade to your sound.

The Decay (4) drops the volume to Sustain level (5).

Release (6) sets the time it takes the sound to decay to 0dB after you release a note.

SAMPLE / NOTE CONTROLS

1. Tune - Adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob.

2. Pan - Moves the instrument within the stereo field left and right.

3. Offset - Is the quickest way of changing the samples you're using. Use this in conjunction with the tune knob to get the desired effect.

In context: offsetting by + 7 keys, you will hear the sample for the note 7 keys higher. If you then tune down 7 semitones you will hear the correct note with a different sample. Offset - Is the quickest way of changing the samples you're using. Use this in conjunction with the tune knob to get the desired effect.

4. Trim - Is a gain stage. It helps you tweak the volume balance between sound bay A & B.

In Context: use this if a Bay A instruments needs balancing against Bay B when the x-fade slider passes through the middle position.

Note: Holding ALT while moving a control will move Bays A and B together at the same value.

5. Glide ON - This activates the Glide Control.

6. Glide amount - Slide this amount up to increase the time it takes to reach the target note.

Bend Controls - These control what happens when you use the pitch bend wheel. This is a parameter that is independent between Bay A & B.

7. Bend Amount - This controller sets the extreme bend amount up to 2400 cents.

8. % Bend - This controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

9. Clone On - This activates the clone control.

10. Coarse Tune - This tunes the clone up and down in 100 cent (1 semitone/halftone) steps to +/- 1200 cents (1 octave).

11. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halftone).

OSCILLATE MIXER

This mixer crossfades between the sound in Bay A and Bay B.

1. Oscillate On - Switch this to turn on the Oscillator

2. Stop On Release - this returns the fader to the 50/50 position on note release. When this option is off the x-fader returns to 50/50, after the sounds in Bay A and B have stopped playing.

3. Speed - Synced to your host DAW tempo, adjust up or down to affect the frequency of the Oscillator.

4. Direction Strength - These control the amount the XFader travels in each direction. Both sliders at 50% will oscillate half way in and out of each bay.

5. The X-FADER - This is the cross fader between Bay A & B.

6. Start/ Phase - This slider controls where the X-Fader starts and which direction it moves first.

7. Oscillator Shape - These toggle between the standard 'equal' shape moving left and right, to a more jagged shape to uni-directional.

SYNTH MASTER FX

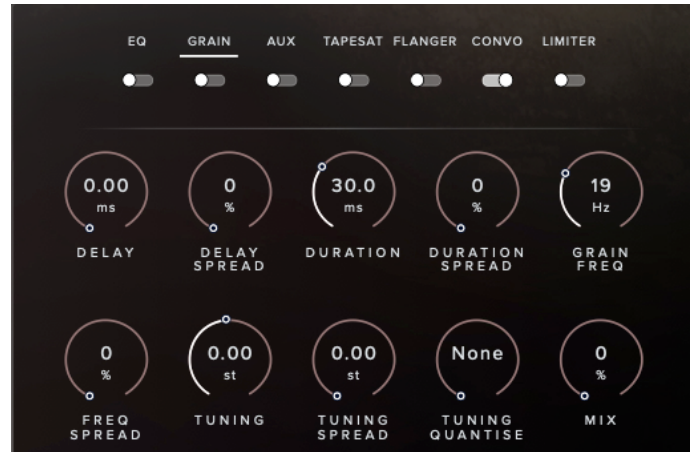These FX are direct inserts on Sound Banks A and B.

EQ

3 bands to adjust the frequency spectrum.

Frequency - Controls the band location.

Gain - Controls the boost or cut in dB, of frequency.

Q - Controls the bandwidth of the chosen frequency.

GRAIN

Granular FX.

Delay - The time offset within the delay line from which grains are generated.

Delay Spread - Random distribution of delay times, measured as a percentage.

Duration - Duration of each grain.

Duration Spread - Random distribution of grain durations, measured as a percentage.

Grain Freq - The frequency at which new grains are generated.

Freq Spread: Random distribution of grain frequencies, measured as a percentage.

GRAIN contd.

Tuning - The pitch tuning of grains in semitones.

Tuning Spread - Random distribution of grain tune as measured as a semitone from the grain tune parameter.

Tunin Quantise - Quantisation of the tuning value after randomisation. This quantisation is performed to a number of different intervals, chord shapes and scale patterns.

Mix - Wet/dry mix of the granular FX.

AUX

8 x FX sends directed to the AUX FX section. These will not be heard unless activated in the AUX FX section.

2 x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Activate these and adjust the settings in the AUX FX returns area.

TAPESAT

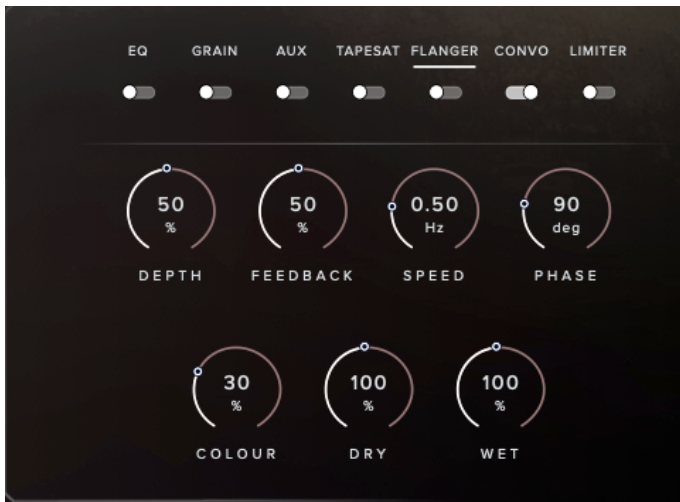Tape saturation emulates gentle compression and distortion of recording to tape.

Gain - Increasing this will create a greater distortion.

Warmth - Tone control for the tape and adds harmonics.

HF Rolloff - Attenuates high frequencies.

Output - allows the user to compensate for any gain reduction.

FLANGER

A Flanger splits the signal and delays one version. The delayed version is then modulated and fed back into the input.

Depth - The LFO modulation amount. Increase this for a greater range of sweeping.

Feedback - Controls the amount of output signal that is returned into the input.

Speed - Controls the rate of the LFO variation.

Phase - The phase difference between the left and the right channels.

Colour - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

Dry / Wet - Adjust the balance between the original signal, and the processed signal.

CONVO

Convolution is a Impulse Response(ir) reverb.

Pre Delay - Adjust the onset of the reverb in ms.

Dry / Wet - Adjust the balance between the original signal, and the processed signal.

Drop-down Menu - Choose from a range of different impulses.

LIMITER

Limiters are a safeguard against clipping of the overall output signal. with a ratio of 1.100 and a fast attack.

In Gain - Sets input signal gain. Turn this up until attenuation is heard.

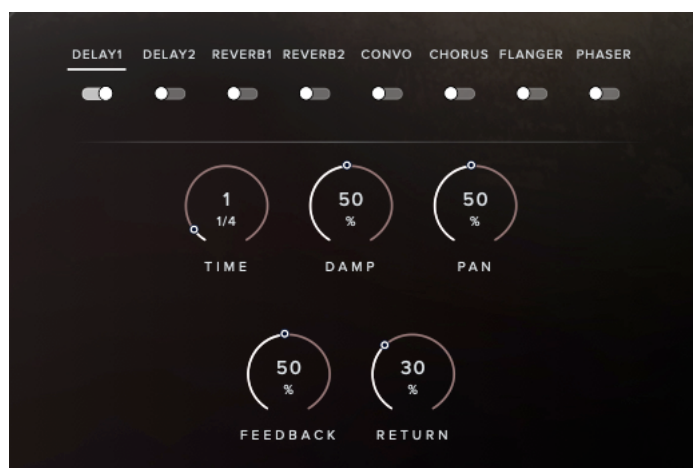Release - In ms, how long it takes for the Limiter to return to its unprocessed signal.

Output - Compensates for any gain reduction.

SYNTH AUX FX

Under Aux FX are all the controls from the AUX tab.

Send signal content to these FX via the Aux section of Master FX, Bay A FX and Bay B FX.
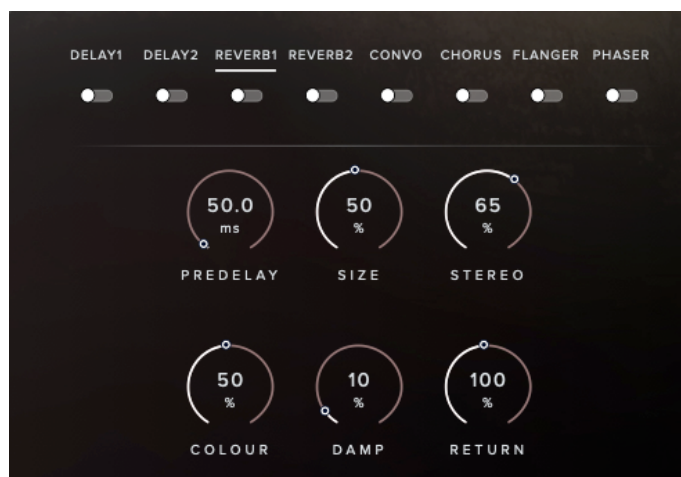

DELAY 1&2

Time - The delay time in notation. For example 1/8 = a delay time of 1 quaver / 8th note.

Damp - With each delay repetition the high frequencies are attenuated.

Pan - Create a stereo delay where delay fluctuates between L/R channels.

Feedback - Controls the amount of repetitions that occur.

Return - Overall FX volume level.

REVERB 1&2

Pre Delay - Adjust the onset of the reverb in ms.

Size - Increase the size to give the impression of a larger room.

Stereo - Increase the stereo width of the reverb.

Damp - The room absorption control.

Colour - Lower values will resemble softer room material, whereas higher values resemble more reflective surfaces.

CONVOLUTION

Pre Delay - Adjust the onset of the reverb in ms.

Return - Overall FX volume level.

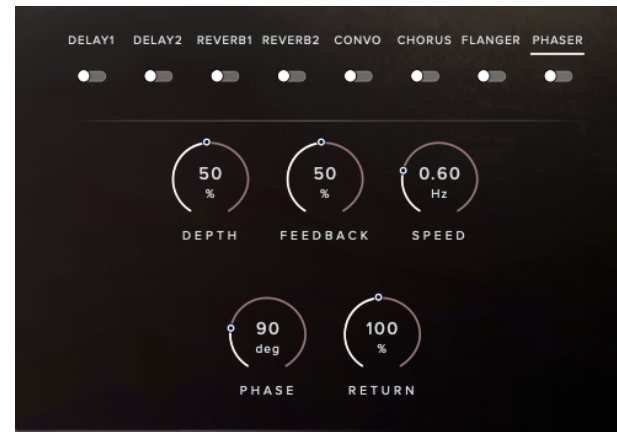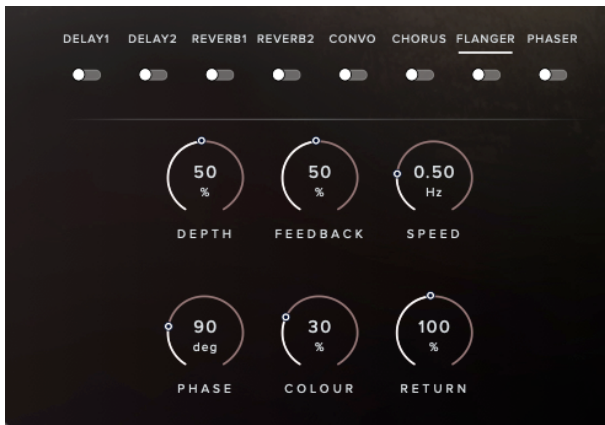Drop-down Menu - Choose from a range of different impulses.

CHORUS

Depth - The LFO modulation amount

Speed - The Frequency of the LFO.

Phase - The phase difference between left and the right channels.

Return - Overall FX volume level.

FLANGER

Depth - The LFO modulation amount. Increase this for a greater range of sweeping.

Feedback - Controls the amount of output signal that is returned into the input.

Speed - Controls the rate of the LFO variation.

Colour - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

Phase - The phase difference between the left and the right channels.

Return - Overall FX volume level.

PHASER

Depth - The LFO modulation amount. Increase this for a greater range of sweeping.

Feedback - Controls the amount of output signal that is returned into the input.

Speed - Controls the rate of the LFO variation on the all pass filter.

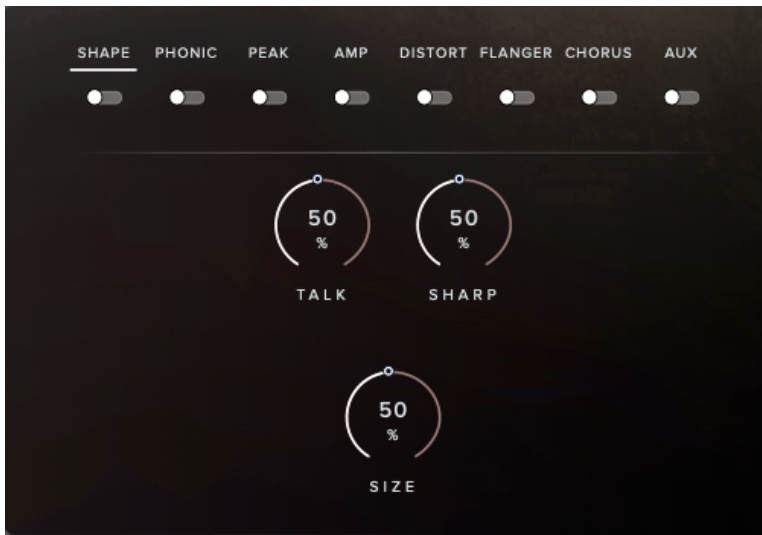Phase - The phase difference between the left and the right channels.

Return - Overall FX volume level.

SYNTH BAY A FX

These FX are direct inserts which affect the sound in Bay A.

The Aux send signals to the AUX FX.

SHAPE

Associated with a talk box effect, a filter which can target the vowel sounds.

Talk: Controls the frequency response of the filter

Shape: Similar to a resonance control on a synth, this control provides a boost or cut to the notches.

Size: Similar to a frequency cutoff control.
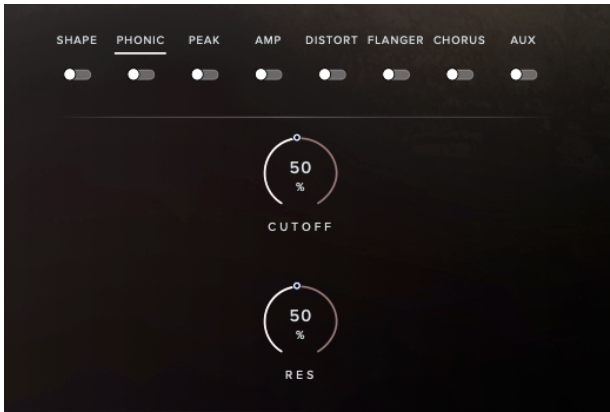
PHONIC

Similar to the shape, this is another filter emphasising vowel sounds.

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.
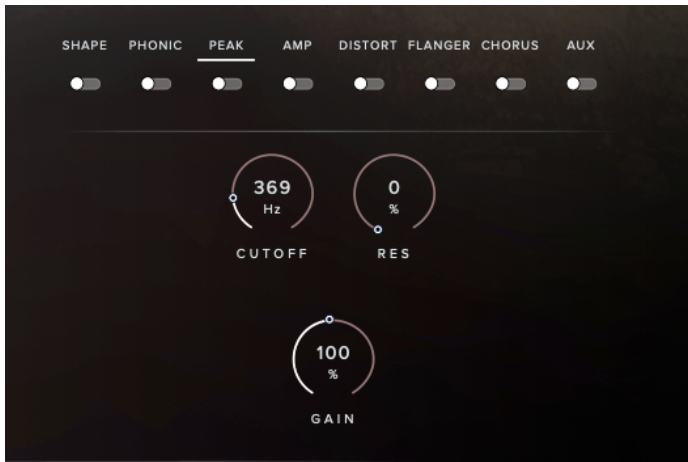
PEAK

A traditional filter found in early synthesis, a Ladder Peak filter that emphasises frequencies at the cut off point

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.

AMP

A typical guitar amplifier FX.

Bass - Modifies Bass frequencies

Mid - Modifies Mid frequencies

Treble - Modifies High frequencies

Presence - Boosts upper mid frequencies.

Preamp - Use this to increase drive and distortion.

Output - Adjust the volume level after the FX.

DISTORTION

Another traditional filter found in early synthesis, a Ladder Peak filter that emphasises frequencies at the cut off point

Drive - Increase or decrease the amount of distoritom

Damp - Increase this to increase high frequencies. Similar to a presence control.

Output - Overall volume output after the FX.
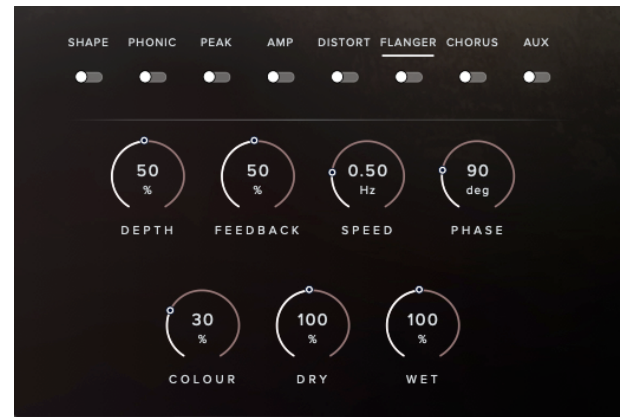
FLANGER

Depth - The LFO modulation amount. Increase this for a greater range of sweeping.

Feedback - Controls the amount of output signal that is returned into the input.

Speed - Controls the rate of the LFO variation.

Colour - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

Phase - The phase difference between the left and the right channels.

Output - Overall volume output after the FX.

CHORUS

Depth - The LFO modulation amount.

Speed - The Frequency of the LFO.

Phase - The phase difference between left and the right channels.

Output - Overall volume output after the FX.

AUX

8 FX sends. NOTE: These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

SYNTH BAY B FX

These FX are direct inserts which affect the sound in Bay B.

The Aux send signals to the AUX FX.
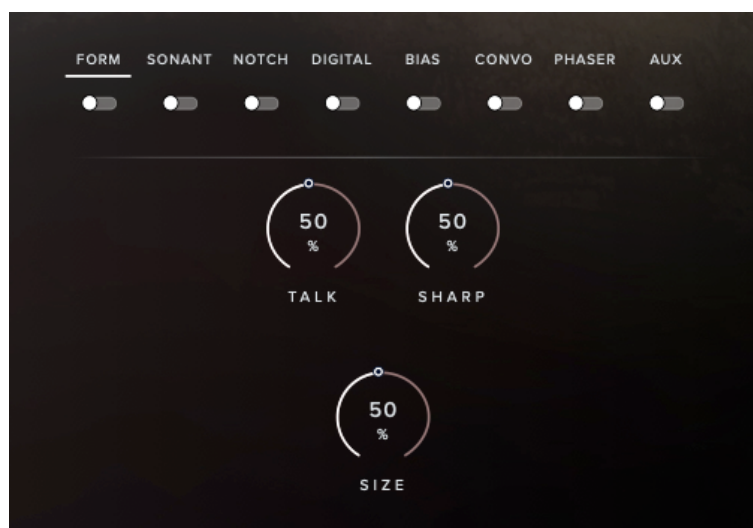
FORM

Another filter associated with a talk box effect, a filter which can target the vowel sounds.
Talk - Controls the frequency response of the filter

Sharp - Similar to a resonance control on a synth, this control provides a boost or cut to the notches.

Size - Similar to a frequency cutoff control.
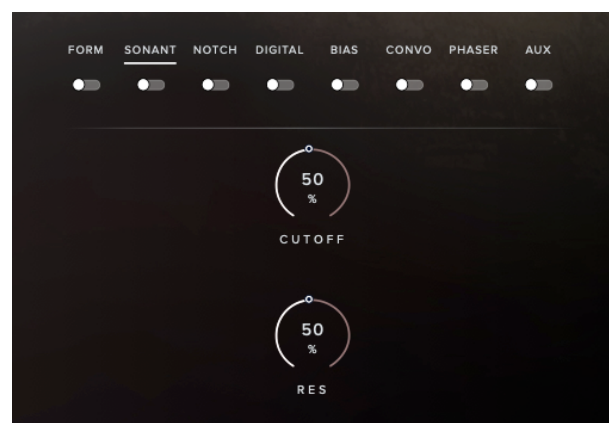
SONANT

Similar to Phonic.

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.
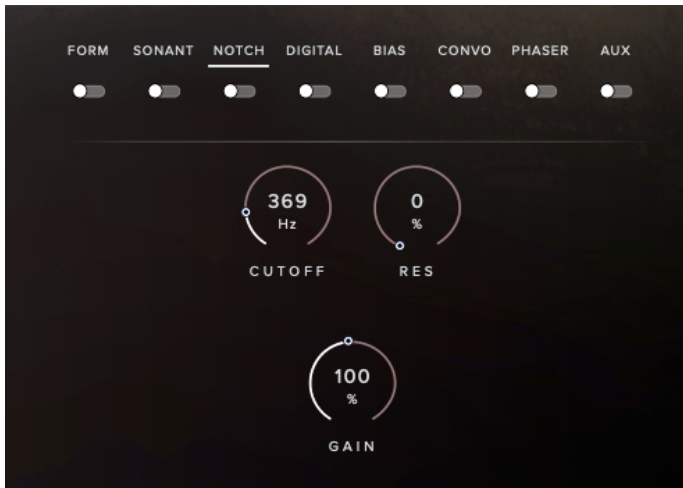
NOTCH

Similar to Peak however the Notch Filter cuts two bands either side of the cut off point.

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.

Gain - Overall volume output after the FX.
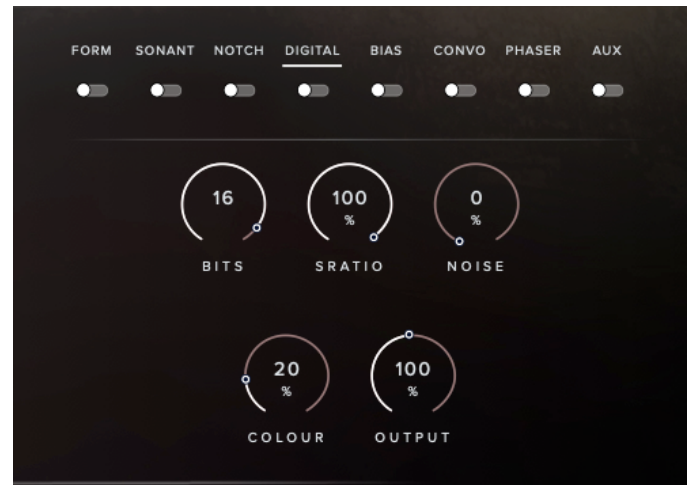
DIGITAL

Bits - Adjust the quantisation of the audio to a different bit-depth.

Sratio - Adjust the samples of the audio to a different sample rate

Noise - Adds noise to the audio signal.

Colour - Adds a frequency variation to the noise.

Output - Overall volume output after the FX.
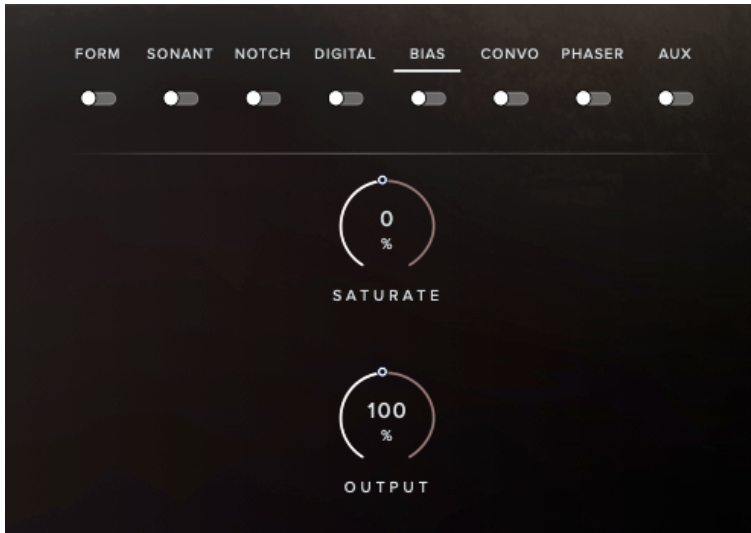
BIAS

A saturation based Amplifier.

Saturate - Increase this to add a gentle compression. Similar to the drive of analogue tape.

Output - Overall volume output after the FX.
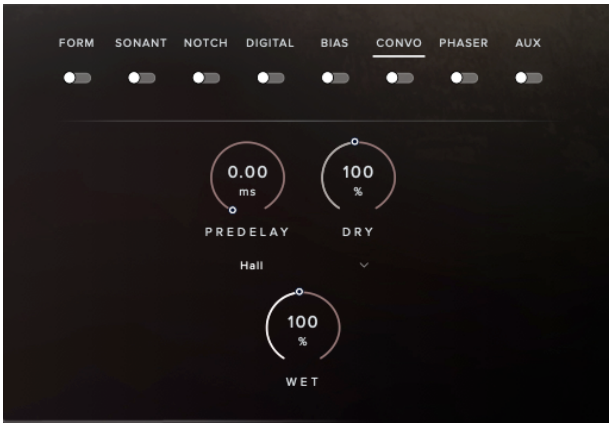
CONVOLUTION

Pre Delay - Adjust the onset of the reverb in ms.

Dry / Wet - Adjust the balance between the original signal, and the processed signal.

Drop-down Menu - Choose from a range of different impulses.
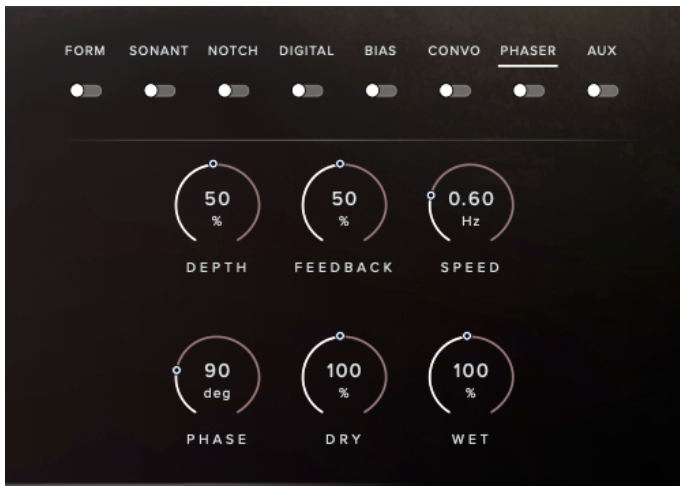
PHASER

Depth - The LFO modulation amount. Increase this for a greater range of sweeping.

Feedback - Controls the amount of output signal that is returned into the input.

Speed - Controls the rate of the LFO variation on the all pass filter.

Phase - The phase difference between the left and the right channels.

Dry / Wet - Adjust the balance between the original signal, and the processed signal.
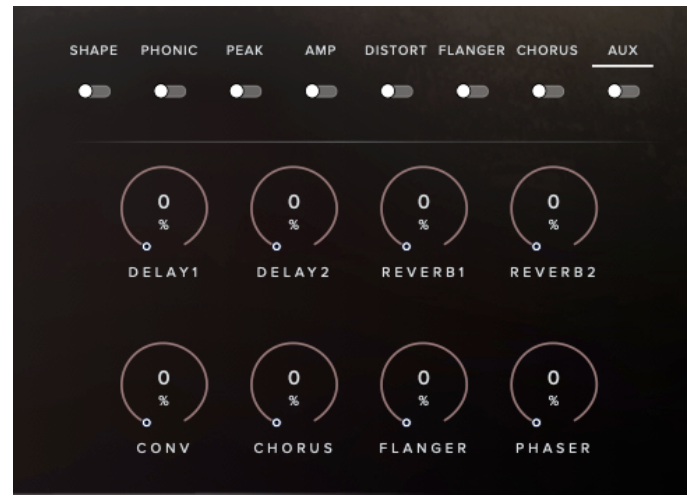
AUX

FX sends. NOTE: These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

SYNTH GATE SEQUENCER
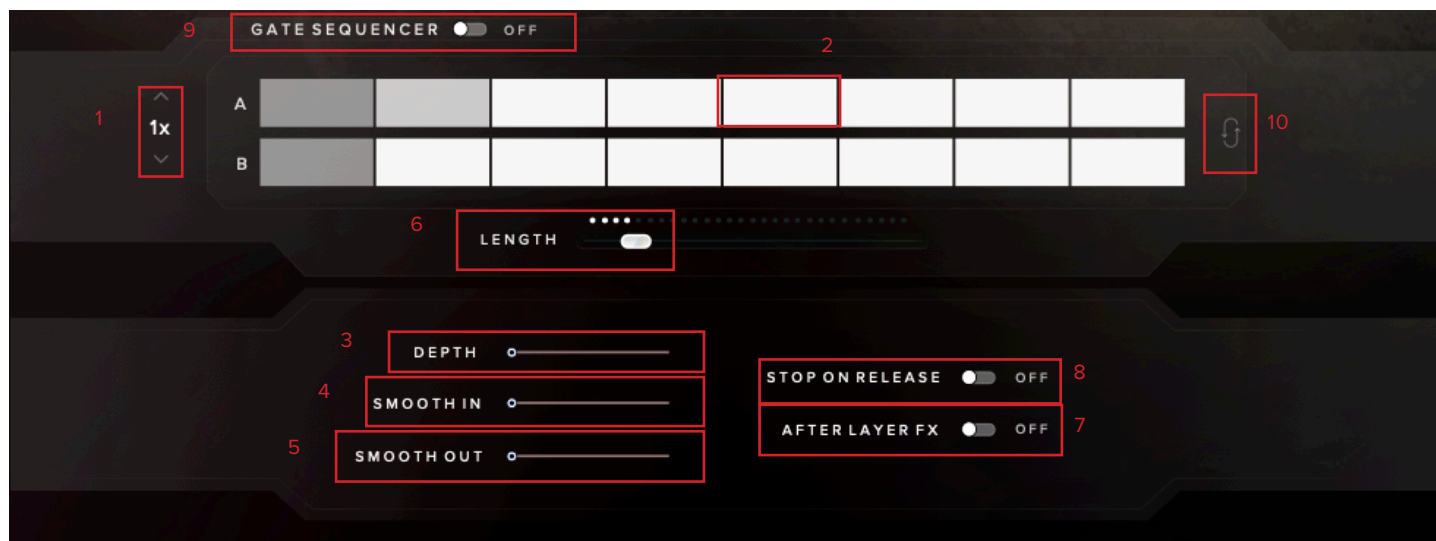
1. Speed - Adjusts the speed of your gate sequence in relation to your DAW tempo.

2. Gate Cell - Click these in / out to activate a sequence.

3. Depth - Control how much of the signal is affected by the gate sequencer.

4. Smooth In - Changes the shape of the front of the gate and smooths it in.

5. Smooth Out - The amount of tail the gate has.

6. Division Slider - If you need more or fewer steps than the default length, use the division slider. This will not affect the gate speed, but the number of steps in your pattern. Particularly useful when working in a 3/4 time signature.

7. After Layer FX - This switches the gate stage to after the bank FX.

8. Stop on release - Switches the gate engine off when you release your sound.

9. Gate Sequencer - Switches the machine on or off.

10. Flip - This swaps the A/B sequence around.

We have also have some quick keys that help you tweak and experiment quickly and easily:

• Holding shift toggles a range of cells (i.e. press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)

• Holding ALT affects both A and B cells (same as ALT and knob twiddling)

• Holding CMD/CTRL (Mac/PC) and clicking inverts the current sequencer track. On becomes off and vice versa.

ALBION COLOSSUS GRID INTERFACE

THE ALBION COLOSSUS GRID INTERFACE
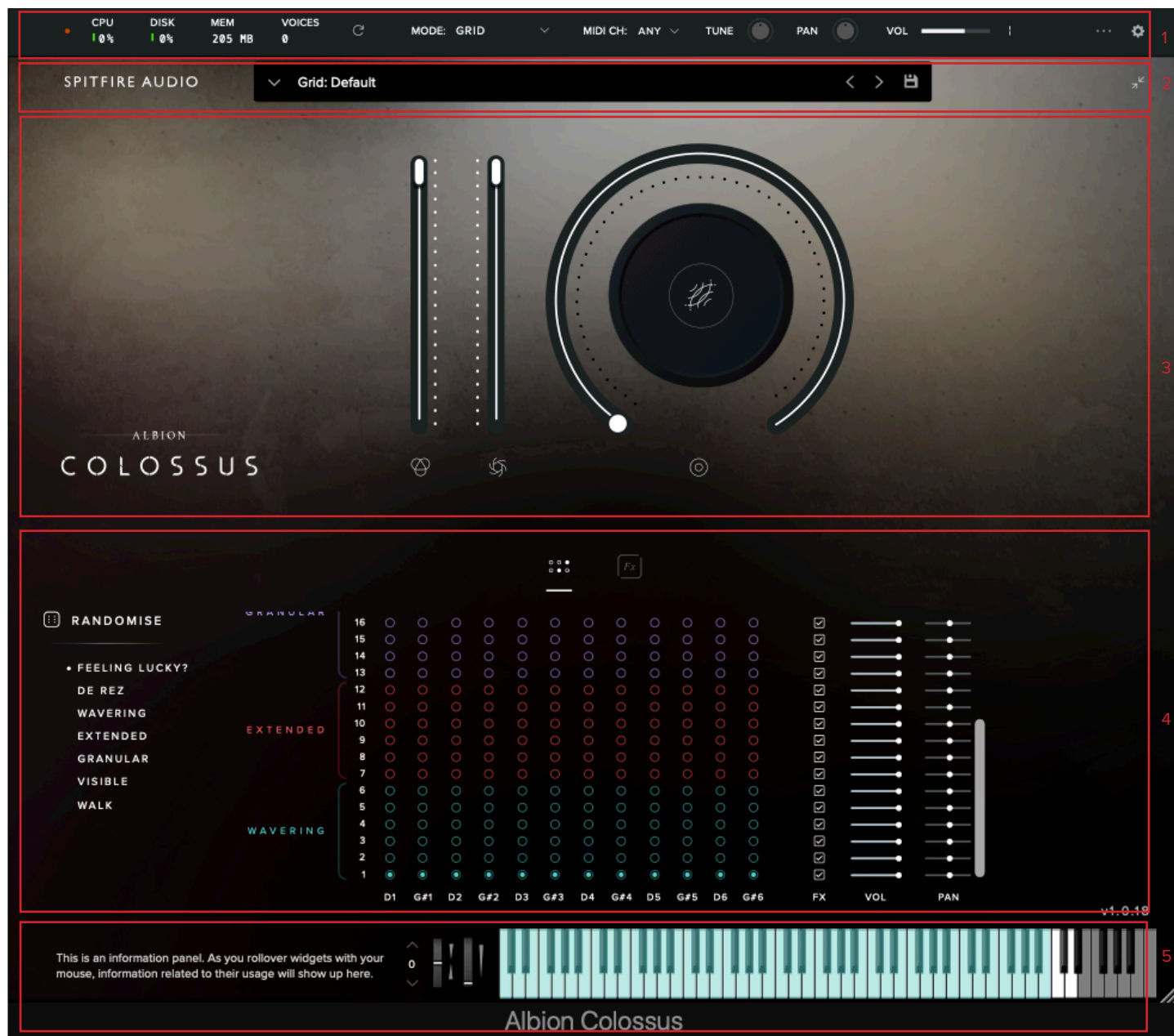
OPENING YOUR FIRST PRESETS

When you first open Albion Colossus (Grid Interface), this is what you will see. It opens with the Synth: Default patch.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. NEW KIT AND RANDOMISATION SELECTOR

5. KEYBOARD & INFO

GRID PRESET SELECTOR

1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those presets grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.

9. INFORMATION

Hover over the 'i' icon to see further information about the preset.

10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

11. MODE FILTERS

Click on a mode filter to only show those presets grouped by the mode filter.

GRID MAIN CONTROLS

1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

Adjusts the dynamics of the rolls and loops.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

<u>3.1 CLICK:</u> Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

REVERB: Provides control over the amount of send to the convolution reverb.

TAPE SAT: Adjusts the amount of tape saturation applied.

TAPE GAIN: Controls the amount of additional gain on the tape saturated signal.

TAPE WARM: Adjusts the level of warmth applied to tape saturation.

TAPE HF: Controls the point at which high frequencies are attenuated.

DELAY: Controls the amount of signal sent to the delay effect.

THE GRID
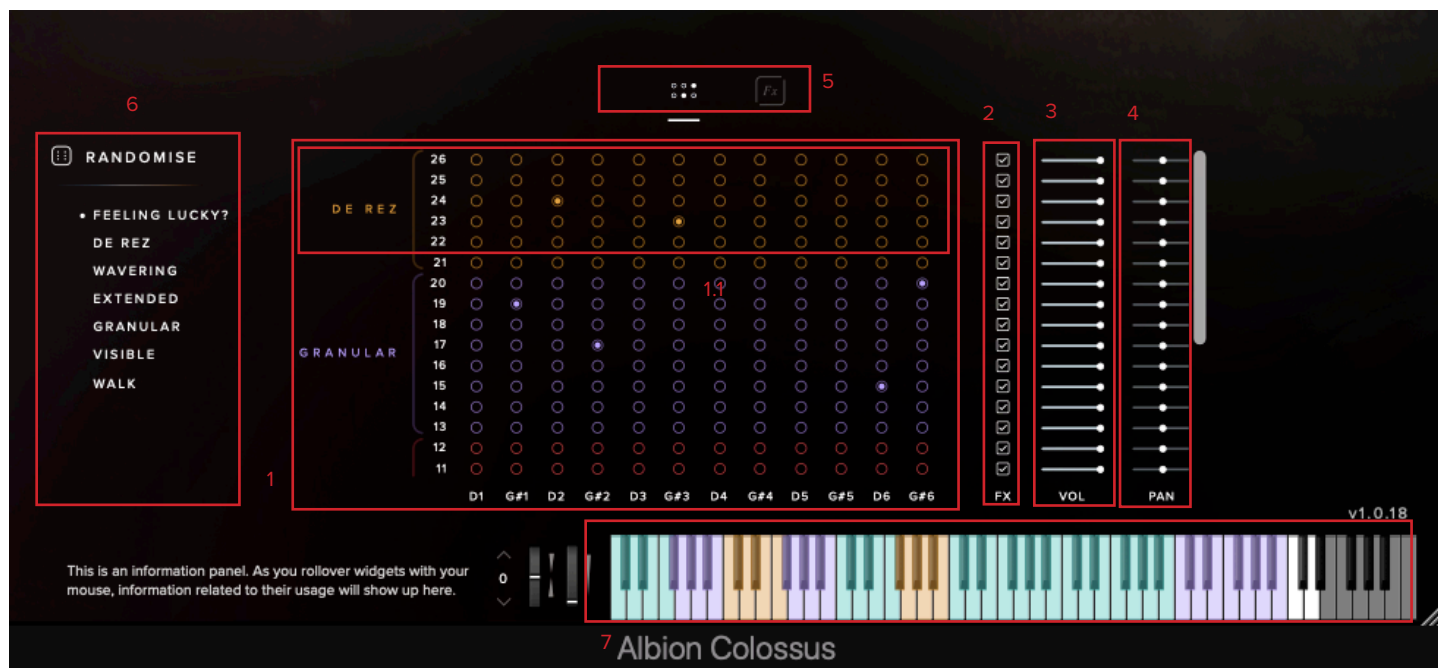
1. THE GRID

Assign techniques to ranges across the keyboard by clicking on circles on the grid. Lit circles (sometimes referred to as pegs) show where the techniques are currently assigned.

The circles behave like toggles - click on them to select a technique and they will automatically disable any circle on the same Y axis. On the X axis are the pitch centres, on the Y axis are the techniques. The different categories are colour coded, scroll vertically to see more categories.

1.1 THE GRID WARP MIXES:

Each row in every category represents a different Warp signal.

TIP: Holding down CMD/CNTRL while clicking a note value will assign that technique to all note centres vertically. Holding down SHIFT whilst clicking a note value will draw a diagonal line from the first selected note value. i.e. click D1 16 then hold shift and click D#3 1, you'll get a diagonal line from top left to bottom right.

2. FX

These checkboxes toggle whether the technique in this row will be sent to the FX or not.

3. VOLUME

These faders adjust the level of each technique.

4. PAN

Pan each technique left or right.

5. NAVIGATION BUTTONS

These buttons switch views between the main grid and the FX view.

6. RANDOMISE

Clicking on the options under this heading will assign techniques randomly within each category.

THE GRID EFFECTS

1. VIEW SELECT

Choose between the Grid and Effects view.

2. TAPE SATURATION

TAPE SAT: Controls the amount of tape saturation heard on the signal, with 0% being none and 100% being full saturation.

GAIN: Controls the amount of additional gain on the tape saturated signal.

WARMTH: Controls the level of warmth on the tape saturator.

HF ROLL: Controls the point at which high frequencies are attenuated/reduced in volume.

3. DELAY

DELAY: Controls the amount of signal sent to the delay effect.

TIME: Changes the delay time in milliseconds.

DAMP: Changes the dampening of the signal, the more damped the signal is, the more

the high frequencies are reduced on each repeat.

PAN: Adjusts the stereo spread of the delay effect.

FEEDBACK: Control the level sent back through the delay. The higher the level, the more repeated and pronounced the delay affect.

RETURN: Adjust the level of the delay effect in the mix.

4. REVERB

REVERB: Control over the amount of send to the convolution reverb.
RETURN: Adjust the level of reverb effect in the mix.

TOP MENU

1. LED

Shows when an instrument is loaded by lighting solid green. If this is flashing, your instrument is not fully loaded yet.

2. CPU METER

Displays how much CPU is being used, maxing this out can cause dropouts and glitches.

3. DISK METER

If this is getting too high, get a faster disk or increase your Preload Size and/or Stream Buffer Size in Settings > Audio.

4. MEMORY

The amount of space taken on your RAM by instantly accessible data.

5. VOICES

How many streams of audio are being played at once.

6. REFRESH

Refresh the instrument, alt-click to refresh the whole plug-in. This can be useful if you have hanging MIDI notes or have moved samples in your file system.

7. MODE SWITCHING

Here you can change the mode between Standard, Synth and Grid.

8. MIDI CHANNEL

Displays the MIDI channel being used. If in doubt, pick "ANY".

9. TUNE

Adjust the tuning of your instrument in semitone increments, hold down shift to move in increments of 0.01 of a semitone. Alt-click to reset to default.

10. PAN

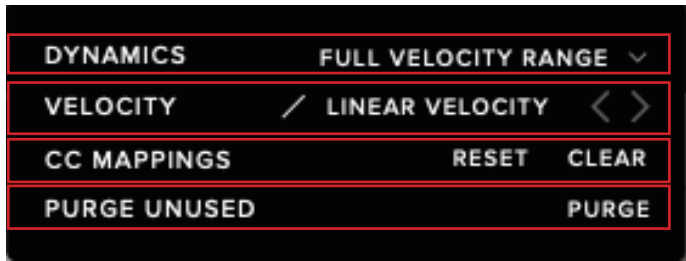Pan the whole plug-in left and right in the stereo field. Alt-click to reset to centre.

11. VOLUME

Control the overall volume of the instrument.

12. LEVEL

A visual indication of the level of the instrument.

13. PRESET SETTINGS (STANDARD)

A
B
C
D

A. VELOCITY MAPPED TO DYNAMICS

Different behaviours for the Dynamics fader.

1)   Full Velocity Range.
2)   Velocity Mapped to Dynamics.
3)   Compressed Velocity High.
4)   Compressed Velocity Low.

These settings will change how hard you need to hit the keyboard to trigger different layers. Velocity mapped to dynamics will allow you to control short note velocity with the mod wheel.

B. VELOCITY

Pick from 4 different velocity curves to suit your controller.

C. RESET CC MAPPINGS

Clicking on this will reset all of the CC mappings for this instrument to the defaults - useful if you've got yourself in a mess.

D. PURGE UNUSED

Active only if Eco-Load is enabled in Global Settings. Once your desired technique is selected, you can purge non-required samples from system memory by using this PURGE SAMPLES option. Selecting any further techniques will load these into memory and PURGE SAMPLES will need to be re activated.

14. PLUGIN SETTINGS

COPY SETTINGS

Common controller values will copy to other Spitfire plugins.
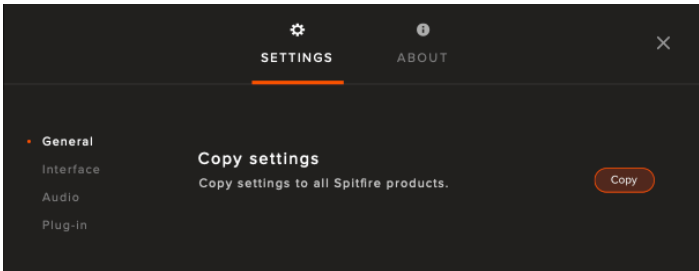
HELP TEXT

Turn this on to display parameter information in the bottom left corner of the plug in.

DEFAULT SIZE

Set whether the instrument opens up collapsed or expanded by default.

DEFAULT SCALE

How big the plugin UI is when opened. Press "get" to set the current scale or type a value before pressing "Set" and "Save".
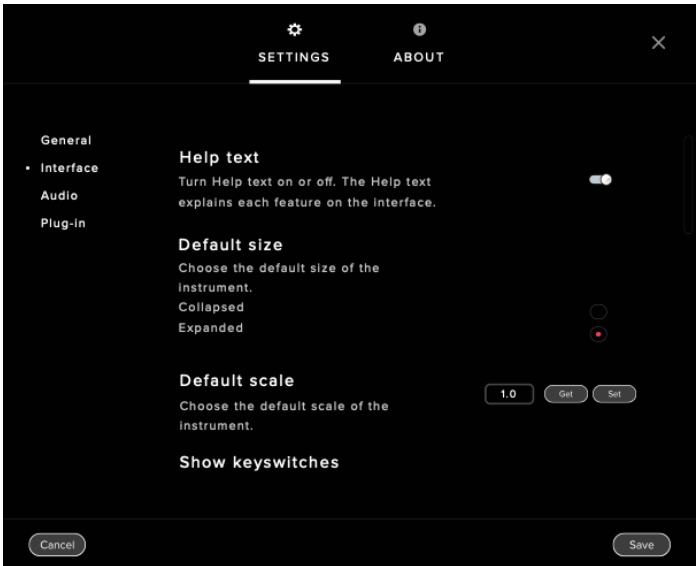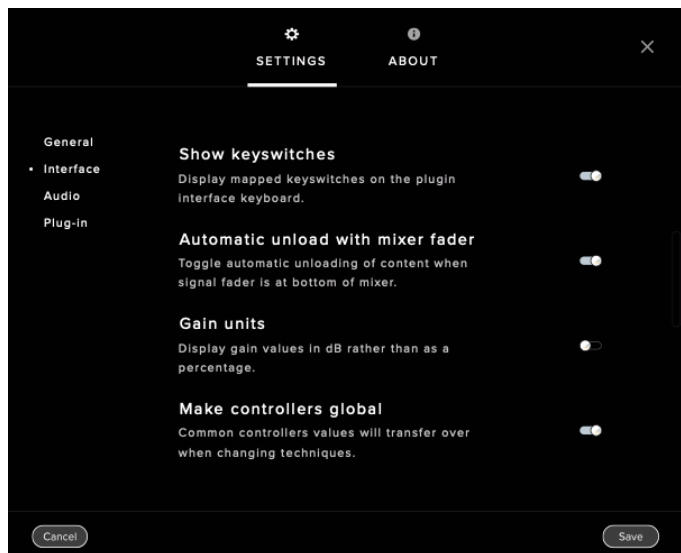
SHOW KEYSWITCHES

When this option is on, presets that have multiple techniques will show available keyswitches in red and the currently selected technique(s) in yellow.

AUTOMATIC UNLOAD WITH MIXER FADER

Toggle automatic unloading of content when signal fader is at bottom of mixer.

GAIN UNITS

Toggle this if you want your gain to be displayed in dB instead of as a percentage.

MAKE CONTROLLERS GLOBAL

Common Controller values will remain when switching techniques.
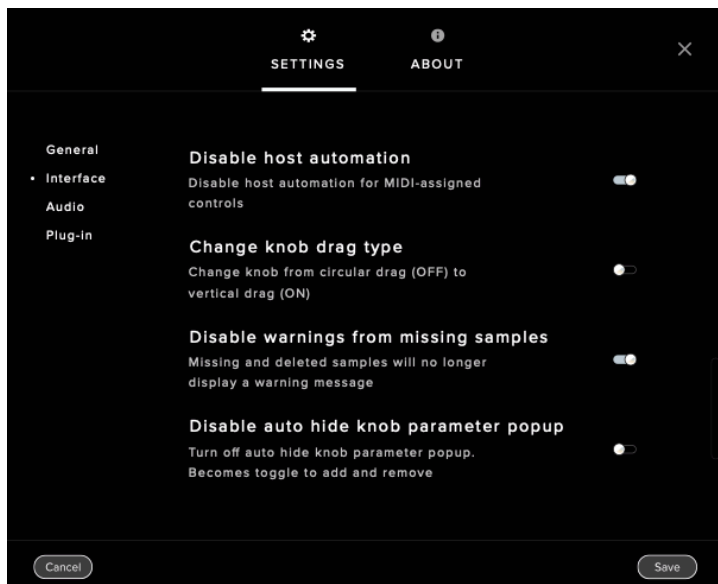
DISABLE HOST AUTOMATION

Turn this on to enable the Host Automation from the DAW.

CHANGE KNOB DRAG TYPE

Change the mouse behaviour when dragging the Knob control.

DISABLE WARNINGS FROM MISSING SAMPLES

Hide an error in the plugin top left corner which is visible when the library is missing its content.

DISABLE AUTO HIDE KNOB PARAMETER POPUP

When enabled, clicking the knob will always shows the FX controls menu.
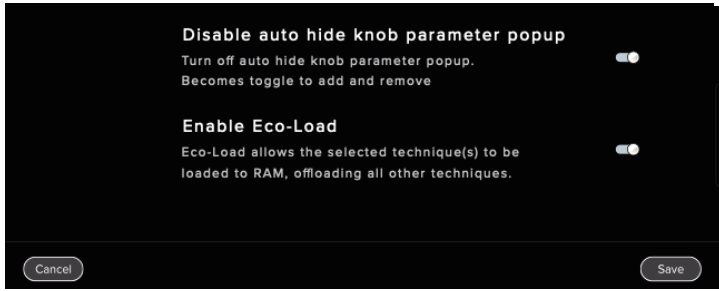
ENABLE ECO-LOAD

Eco-Load allows only the selected technique(s) to be loaded to RAM, offloading all other techniques.
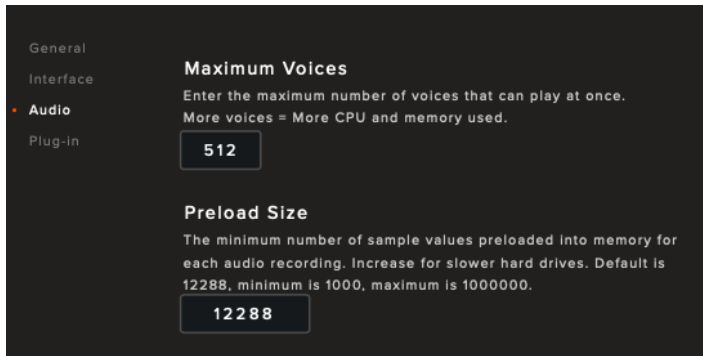
MAXIMUM VOICES

Enter the maximum number of voices that can play at once. More voices = More CPU and memory used.

PRELOAD SIZE

The minimum number of sample values preloaded into memory for each audio recording. Increase for slower hard drives. Default is 1288.
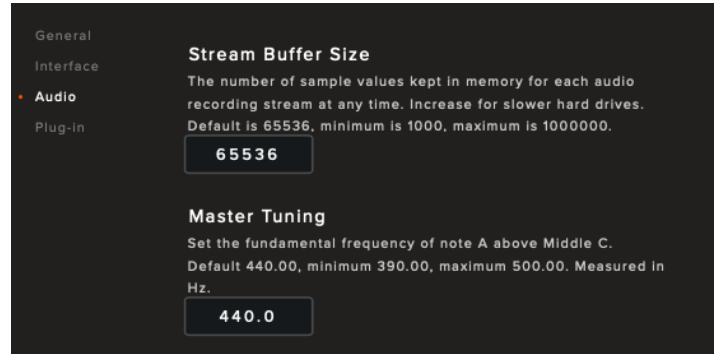
STREAM BUFFER SIZE

The number of sample values kept in memory for each audio recording stream. Increase for slower hard drives.

MASTER TUNING

Change the default tuning of the plugin. For example A = 440hz or A = 432 HZ.
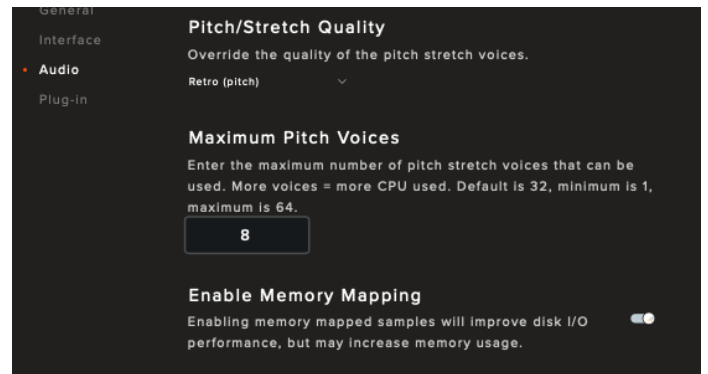
PITCH/STRETCH QUALITY

This option allows you to override the default pitch/time quality to improve performance or improve audio quality. (Not present in Grid mode)

MAXIMUM PITCH VOICES

Limit the number of voices triggered at any one time. Lower values can aid CPU.

ENABLE MEMORY MAPPING

Turn off for windows machines for better performance.

Default Stereo Outputs

Set the default number of stereo outputs created, required by some hosts to control the number of outputs available. Default is 16, minimum is 1, maximum is 64.

[1]
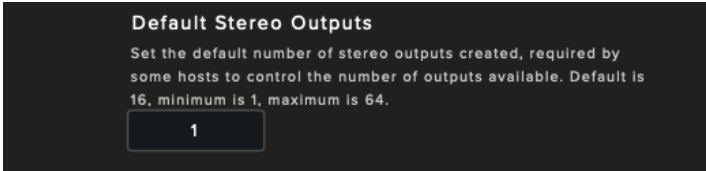
DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.
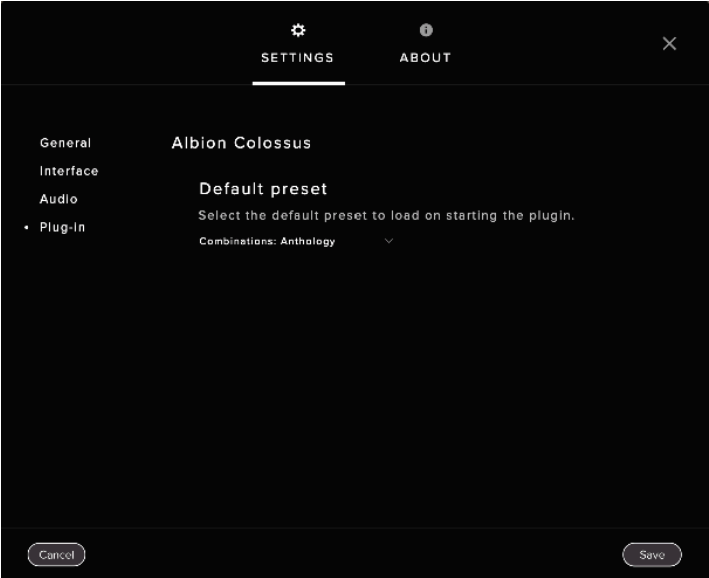
PLUG-IN

Under this heading you can choose a default preset to load, simply click on the preset name and choose your preferred preset from the list.

NEW FEATURES EXPLAINED

PARAMETER LINKING
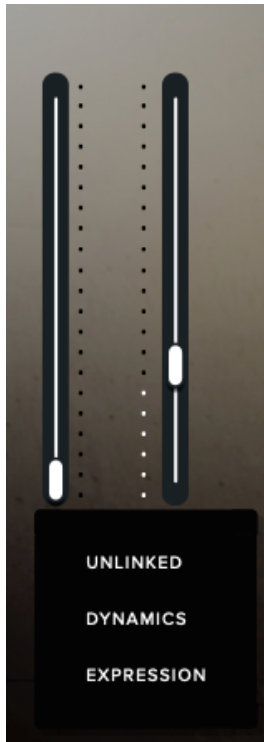
Parameter linking can be accessed via the dropdown menu directly under the SCALE & DEPTH control.

This control offers the ability to adjust both control aspects of the library by either the Dynamics (CC1) or Expression (CC11) sliders. This linking offers an easier and more familiar control method whilst performing with each instrument.
Both controls also offer an Unlinking option. This option separates either parameter from being paired with another allowing for further and more precise sculpting capabilities.

SCALE

Expand the size of your band, from chamber to symphony. Recorded in the Glasgow Royal Concert Hall, the Chamber was captured in the New Auditorium, the Symphony was captured in the Main Concert Hall. Both captured using the same gear and players.

DEPTH

Mixes which move from super close signal, perfect for manipulation, to two more tree-based mixes, to a super wide and ambient mix.

HYPE

Enhances each preset differently, adding a selection of professional production knowledge to your sounds, from tape saturation, depth to distortion widening - push from loud to louder.

APPENDIX A - STANDARD TECHNIQUES/MIXES

COMBINATIONS:

ANTHOLOGY:
A selection of techniques from across the library to demonstrate the sonic possibilities of Albion Colossus.

LOW STRINGS:

LONGS:
The main long techniques for the Cellos and Basses sections of the Chamber (4, 3) and Symphonic (12, 10) Orchestras, presented together in unison.

SHORTS:
The main short techniques for the Cellos and Basses sections of the Chamber (4, 3) and Symphonic (12, 10) Orchestras, presented together in unison..

HAIRPINS:
The hairpin techniques for the Cellos and Basses sections of the Chamber (4, 3) and Symphonic (12, 10) Orchestras, presented together in unison.

ADDITIONAL LONGS:
The additional long techniques for the Cellos and Basses sections of the Chamber (4, 3) and Symphonic (12, 10) Orchestras, presented together in unison.

ADDITIONAL SHORTS:
The additional short techniques for the Cellos and Basses sections of the Chamber (4, 3) and Symphonic (12, 10) Orchestras, presented together in unison.

HIGH STRINGS:

LONGS:
The main long techniques for the Violins 1, 2 and Violas sections of the Chamber (8, 6, 4) and Symphonic (16, 14, 12) Orchestras, presented together in unison.

SHORTS:
The main short techniques for the Violins 1, 2 and Violas sections of the Chamber (8, 6, 4) and Symphonic (16, 14, 12) Orchestras, presented together in unison.

HAIRPINS:
The hairpin techniques for the Violins 1, 2 and Violas sections of the Chamber (8, 6, 4) and Symphonic (16, 14, 12) Orchestras, presented together in unison.

ADDITIONAL LONGS:
The additional long techniques for the Violins 1, 2 and Violas sections of the Chamber (8, 6, 4) and Symphonic (16, 14, 12) Orchestras, presented together in unison.

ADDITIONAL SHORTS:
The additional short techniques for the Violins 1, 2 and Violas sections of the Chamber (8, 6, 4) and Symphonic (16, 14, 12) Orchestras, presented together in unison.

APPENDIX A - STANDARD TECHNIQUES/MIXES

BRASS:

LONGS:
The long techniques for the Brass section of the Chamber (1 Tuba, 1 Euphonium) and Symphonic (6 Trombones, 2 Bass Trombones, 1 Contrabass Trombone, 2 Tubas, 3 Cimbassos) Orchestras, presented together in unison.

SHORTS:
The short techniques for the Brass section of the Chamber (1 Tuba, 1 Euphonium) and Symphonic (6 Trombones, 2 Bass Trombones, 1 Contrabass Trombone, 2 Tubas, 3 Cimbassos) Orchestras, presented together in unison.

HAIRPINS:
The hairpin techniques for the Brass section of the Chamber (1 Tuba, 1 Euphonium) and Symphonic (6 Trombones, 2 Bass Trombones, 1 Contrabass Trombone, 2 Tubas, 3 Cimbassos) Orchestras, presented together in unison.

HORNS:

LONGS:
The long techniques for the French Horns section of the Chamber (3) and Symphonic (8) Orchestras, presented together in unison.

SHORTS:
The short techniques for the French Horns section of the Chamber (3) and Symphonic (8) Orchestras, presented together in unison.

HAIRPINS:
The hairpin techniques for the French Horns section of the Chamber (3) and Symphonic (8) Orchestras, presented together in unison.

WOODWINDS:

LONGS:
The long techniques for the Winds section of the Chamber (1 Oboe, 1 Bass Clarinet, 1 Contrabass Clarinet, 1 Contrabassoon) and Symphonic (3 Oboes, 2 Bass Clarinets, 2 Contrabass Clarinets, 1 Contrabassoon, 1 Tenor Sax, 1 Contrabass Sax) Orchestras, presented together in unison.

SHORTS:
The short techniques for the Winds section of the Chamber (1 Oboe, 1 Bass Clarinet, 1 Contrabass Clarinet, 1 Contrabassoon) and Symphonic (3 Oboes, 2 Bass Clarinets, 2 Contrabass Clarinets, 1 Contrabassoon, 1 Tenor Sax, 1 Contrabass Sax) Orchestras, presented together in unison.

HAIRPINS:
The hairpin techniques for the Winds section of the Chamber (1 Oboe, 1 Bass Clarinet, 1 Contrabass Clarinet, 1 Contrabassoon) and Symphonic (3 Oboes, 2 Bass Clarinets, 2 Contrabass Clarinets, 1 Contrabassoon, 1 Tenor Sax, 1 Contrabass Sax) Orchestras, presented together in unison.

FLUTES:

LONGS:
The long techniques for the Flutes section of the Chamber (1 Flute, 1 Alto Flute, 1 Bass Flute) and Symphonic (6 Flutes, 3 Alto Flutes, 1 Bass Flute), presented together in unison.

SHORTS:
The short techniques for the Flutes section of the Chamber (1 Flute, 1 Alto Flute, 1 Bass Flute) and Symphonic (6 Flutes, 3 Alto Flutes, 1 Bass Flute), presented together in unison.

APPENDIX A - STANDARD TECHNIQUES/MIXES

FLUTES (CONTD):

HAIRPINS:
The hairpin techniques for the Flutes section of the Chamber (1 Flute, 1 Alto Flute, 1 Bass Flute) and Symphonic (6 Flutes, 3 Alto Flutes, 1 Bass Flute), presented together in unison.

PICCOLOS:

LONGS:
The long techniques for the Piccolos section of the Chamber (2) and Symphonic (3) Orchestras, presented together in unison.

SHORTS:
The short techniques for the Piccolos section of the Chamber (2) and Symphonic (3) Orchestras, presented together in unison.

HAIRPINS:
The hairpin techniques for the Piccolos section of the Chamber (2) and Symphonic (3) Orchestras, presented together in unison.

PERCUSSION:

CONCERT:
A concert percussion kit comprising of Gran Casa, Toms, Snares, Piatti Cymbals, and Tam Tam, along with a collection of Timpani, with single hits and rolls.

TRADITIONAL:
A traditional percussion kit comprising of Bodhran, Rototoms and Dhols, along with a collection of Taiko drums comprising of Odaiko, Nagado, Okedo and Shime Daiko, with single hits and rolls.

JUNKYARD:
A collection of single percussive hits on a variety of metal objects.

TUNED:
A collection of tuned percussion comprising of Crotales, Glockenspiel and Sustained and Dampened Vibraphone.

DRUMS:

ACOUSTIC DRUMKIT:
A complete aluminium drumkit for hard hitting rhythms. Presented as a dry 'Chamber' kit along with a fuller-sounding 'Symphonic' kit, at opposite end of the Scale Control.

ALTERED DRUMKITS:
These drumkits were created by Snakes of Russia using altered Percussion and Drum sounds. Kits are available as small and large counterparts on opposite ends of the Scale Control.

GUITARS:

LONGS:
The Guitar sections of the Chamber (triple tracked) and Symphonic (sextuple tracked) Orchestras.

SHORTS:
The Guitar sections of the Chamber (triple tracked) and Symphonic (sextuple tracked) Orchestras.

FX:
The Guitar sections of the Chamber (triple tracked) and Symphonic (sextuple tracked) Orchestras.

APPENDIX A - STANDARD TECHNIQUES/MIXES

SYNTHS:

BASS:
These bass sounds were created by Snakes of Russia using his collection of synthesizers and effects units. Sounds are available as small and large counterparts on opposite ends of the Scale Control.

DRONES:
These Drone sounds were created by Snakes of Russia using his collection of synthesizers and effects units. Sounds are available as small and large counterparts on opposite ends of the Scale Control.

KEYS:
These keys were created by Snakes of Russia using his collection of synthesizers and effects units. Sounds are available as small and large counterparts on opposite ends of the Scale Control.

LEADS:
These Leads were created by Snakes of Russia using his collection of synthesizers and effects units. Sounds are available as small and large counterparts on opposite ends of the Scale Control.

PADS:
These Pads were created by Snakes of Russia using his collection of synthesizers and effects units. Sounds are available as small and large counterparts on opposite ends of the Scale Control.

SCALE CONTROL MIC/MIXES:

NO MIXER PAGE AVAILABLE IN THE PLUGIN: MIX 1-4 ARE IN AN EXTENDED 'EASY MIXER' CONFIGURATION, THAT MIMICS AN 'APERTURE'-LIKE EFFECT OF GOING FROM AN INCREDIBLY CLOSE SIGNAL ALL THE WAY TO A VERY WIDE AND AMBIENT SIGNAL.

MIX 1
DPA's / Close mics / Spot Mics

MIX 2
Tree 1 / Outriggers / Binaural Mic Head

MIX 3
Tree 2 / Outriggers

MIX 4
Ambient

HYPE
Overlay connected to 'Hype' Control. This sound enhances each preset differently and acts as a baked-in effect (e.g.. Tape Sat/Distortion/Widening effect etc..) - Multi-Dynamic signal.

APPENDIX B —
FAQS AND TROUBLESHOOTING

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS
Mac OSX 10.13 - Mac OS 12
Minimum: 2.8GHz i5 minimum (quad-core), 8GB RAM.
Recommended: 2.8GHz I7 (six-core), 16GB RAM.
Intel and M1 Macs supported
64 bit DAW required (32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS
Windows 10 or Windows 11 (latest Service Pack, 64-bit)
Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5.
Recommended: Intel 2.8 GHz i7 (six-core) or AMD R7 2700.
64 bit DAW required (32 bit DAWs not supported)

Machine must be connected to the internet during install.

Q: I WANT TO RESET MY ALBION COLOSSUS SETTINGS TO THE DEFAULT

You can delete the Albion Colossus.settings file to reset the settings to default. This is located at Users/username/Music/Spitfire Audio/Settings on a Mac and C:\Users\username\AppData\Roaming\Spitfire Audio\Settings on a PC.

Q: MY LIST OF PRESETS IS EMPTY, HOW DO I SOLVE THIS?

If you have moved your Albion Colossus folder, you can solve this problem by using the "Locate Library" feature in the Spitfire Audio App.

If this does not solve the problem, the library likely needs reauthorising, to do this, use the "repair" feature in the Spitfire Audio App.

Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF ALBION COLOSSUS, WHAT DOES THIS MEAN?

This means that there is an error, you can click the exclamation mark to open a log with further details. It is likely that using the "Repair" and "Locate Library" features in the Spitfire Audio App will solve the problem but if not, contact our support team at spitfireaudio.com/support and attach the log.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Albion Colossus, you can copy the library folder over to the second machine and then use the "Repair" and "Locate Library" features in the Spitfire Audio App.

Q: I CAN'T SEE THIS IN THE KONTAKT LIBRARIES PANE AND WHEN I TRY AND LOAD IT INTO KONTAKT IT SAYS NO LIBRARY FOUND

This library does not run in Kontakt, it is a standalone plug-in that you can run in your chosen DAW.

Q: HOW DO I AUTHORIZE ALBION COLOSSUS ON A MACHINE NOT CONNECTED TO THE INTERNET?

It is currently not possible to authorise Albion Colossus on a machine not connected to the internet. Authorisation is done with the Spitfire Audio App and an internet connection is required.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Spitfire Audio App. To reset both your entire library download or the latest update;

• Open up the Spitfire Audio App and log in with your account email and password.

• Select the product artwork you wish to re-download

• On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.

This will reset your latest update ready for install again. You can repeat this process for any of the libraries you own.

Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process. If you find that you are having some trouble, please check the list below for possible causes:

• The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive or use a different drive. We recommend NTFS on PC and Mac OS Extended or AFPS on Mac.

Other possible issues:

• Spitfire App freezes in the "Extracting" stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you're unsure whether it has crashed or is simply extracting files, visit the installation folder you chose when you started the install. If everything is working normally you'll see various files appearing in the folder (or one of its sub-folders).

• If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us your operating system, where you are downloading from (your country, and also whether you're at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

Q: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds.

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.

If you go to our Youtube channel you'll see many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

Q: MY LIBRARIES ARE NOT SHOWING UP IN MY SPITFIRE APP

A handful of customers may find that when they log into their Spitfire App, some of their previously purchased products do not show up in the 'Installed' section or in the 'Download Ready' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.

The more information we have, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is important to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE

LATEST UPDATE?

With the continuous improvements to our Spitfire Audio App, we have incorporated the ability to reset your own downloads.
This can easily be done via your Spitfire Audio App.
Open up the Spitfire Audio App and log in with your account email and password.

• Select the product artwork you wish to re-download

• On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.

• This will reset your latest update ready for install again.

You can repeat this process for any other updates you wish.

If you do not see the option to reset your download in your Spitfire Audio App, we would advise to download the latest version of the Spitfire App from spitfireaudio.com/info/library-manager/.

Q: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS...???

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, e.g. Black Friday), but if your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours (though this would be a rare and exceptional case).

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

Q: CAN I DOWNLOAD ON A PC, THEN TRANSFER TO A MAC OR VICE VERSA?

Yes, you can copy the library folder and plugin files over to the second machine and then use the "Repair" and "Locate Library" features in the Spitfire Audio App. Please note that although the majority of the download can be done on a separate machine, you will always need an internet connection to finish the authorisation process.

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of the Spitfire App needed to install Albion Colossus only supports Mac OSX 10.10 and upwards.

Q: I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;

• A description of the bug you have found

• A screencast (video) of the bug happening, or an audio example

• The exact preset name (or presets) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, and bought within 14 days then we CAN refund / return your product, please contact support with your account email address and order number so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns.

We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 1-2 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please see this link spitfireaudio.com/my-account/login/, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

APPENDIX C —
DEFAULT CC MAPPINGS

Dynamics	1
Global Gain	7
Global Pan	10
Expression	11
Timing	17
Release	17
Reverb	19
Scale	20
Depth	21
Filter	74