

SPITFIRE AUDIO

# HANS ZIMMER STRINGS

USER MANUAL

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# CONGRATULATIONS

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Thank you for purchasing Hans Zimmer Strings. To create the greatest film scores in the world, you need to think outside the box. Hans Zimmer, the Godfather of Orchestral Sampling, came to Spitfire to produce this spectacular innovation; 344 players, AIR Studios... Only technology can allow you to play an ensemble this big. From thundering basslines to glass-like high strings, this is symphonic strings maximised. With the help of design and user experience agency UsTwo (Monument Valley, Headspace, DICE), Hans Zimmer Strings is available as a plugin developed primarily for composers, by composers. Take the dynamic of your scores to levels you'd never imagined with our most ambitious library yet.

## Quick Specs

- 195804 Samples
- 424.11GB uncompressed WAV
- Disk space required: 183.27GB
- Disk space required during install: 200GB
- 147 Techniques
- 234 Presets
- Up to 26 Mic positions
- Dedicated plugin (AU, VST2, VST3, AAX)
- Deep sampled:
  - Multiple Instruments
  - Multiple Techniques
  - Multiple Dynamics
  - Multiple Round robins
  - Release Triggers
  - Legato

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# WELCOME

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## Sampling the Impossible

Hans has often said that ‘the true magic of sampling, is when you are creating something that’s impossible in reality’.

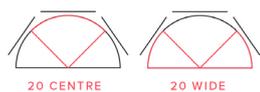
For Hans Zimmer Strings, we’ve adopted his groundbreaking approach to large group sampling and taken it to another level. We assembled the greatest players in London to perform on this library, recorded at Air Studios, and it’s the combination of such vast numbers of top-tier session players performing together, as one, that led to results we couldn’t have dreamt of.

Here’s how the 344 players break down:

### VIOLINS



### VIOLAS



### CELLOS



### BASSES



These musicians have been sampled performing a large number of playing techniques and, as a result, what’s available is a huge amount of composition possibilities. You’ll be able to use this on projects for years to come.

And how does it sound? It’s hard to describe, but our founders Christian and Paul have a go:

“When you gather large string forces it is like the thread count with Egyptian cotton sheets; the higher the count, the silkier the feel. Hans Zimmer Strings offers an oceanic patina of strings and articulations. Where some techniques are often angular, here they suddenly take on a fresh beauty; try out the Col Legno Trattos, a totally unique sound.”  
Christian Henson

“This really will make you feel like you can create something totally new and extraordinary sounding - for example, the first experience of hearing 60 exceptional cellists playing muted as softly as possible is so memorable! Being able

to realise my own musical ideas with this unusual creative toolkit is extremely inspiring.”

Paul Thomson

## Designed for Composers, By Composers

This library is available as a plugin (VST2, VST3, AU, AAX) and we’ve worked with UsTwo, one of the world’s best design and user-experience agencies, to create a composition tool that’s easy to use, intuitive and inspiring.

**Built to perform** - honed exclusively for these samples, Hans Zimmer Strings is clutter-free and focused.

**Simplified Control** - featuring sliders for expression and dynamics, and the knob that can be easily customised to the user’s personal workflow.

**Intuitive Navigation System** - tailored specifically for orchestra work, loading instruments is a pleasure. Includes preset filtering.

**Clear and beautiful icons** - at a glimpse, know exactly what you’re working with.

## The Biggest Name in Film Scoring

Perhaps the name most synonymous with modern film scoring, Hans Zimmer, has not only composed some of the most memorable scores in recent years, but he has also revolutionised music production for film with his innovative approach to sampling and recording. His daring instrument selection and use of unusual techniques have given his scores a distinctive reputation for making the unexpected sound like it couldn’t have been anything else.

With Hans Zimmer Strings, we offer you a string library so ambitious and exciting that you’re sure to unlock areas of creativity you didn’t imagine possible.

# DOWNLOADING & INSTALLING

Thank you for buying this Spitfire product. If you are a total newbie to this kind of thing you can get up to speed here: [spitfireaudio.com/info/basics/](http://spitfireaudio.com/info/basics/)

If you have ordered the product on a hard drive, the first step is to copy the content onto your computer or the drive that you wish to play your samples from.

If you have ordered the product as a download, the Library Manager will download the product as well as install and authorise it.

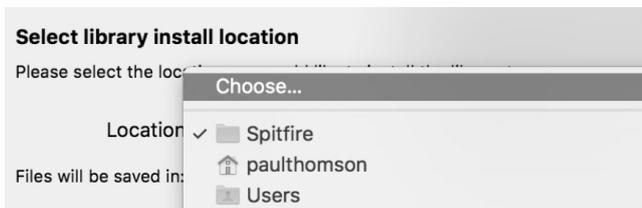
Grab our 'Library Manager' app from this link: [spitfireaudio.com/info/library-manager/](http://spitfireaudio.com/info/library-manager/)



When you launch the app you will be prompted to sign in using the same details you use at our site. Then you'll see your available products:



Once you have selected what you wish to download on the left pane and clicked the 'download' button you will have the option to select a location for the sample content.



A default location will be generated but you'll most likely want to change this. Here's how! Click on the two little vertical arrowheads to the right of the default location. You will be presented with the following options, and you'll want to click 'CHOOSE'. If you have purchased the product on a hard drive, at this point you will need to point the library manager at the location you copied the sample content to.

Once you've selected the location you can proceed with the download. NOTE THAT THE DOWNLOADER WILL CREATE A SUB FOLDER FOR YOUR LIBRARY IN THE LOCATION SELECTED. This is important: if you have a multi part library, or an update, it means that the Library Manager app will look INSIDE the selected location for your library folder. If it's not there, it will create a new library folder. So, if you mistakenly select the actual library folder itself when adding content or doing an update, instead of the location (one folder level up) that CONTAINS this library folder, you'll end up with a nested mess!!

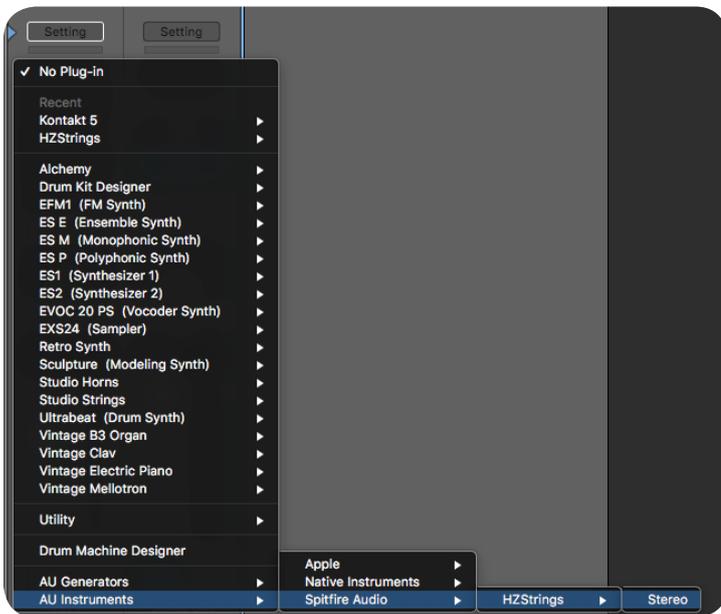
TOP TIP: You will need approx TWICE the amount of hard drive space as the library uses (see the product page on our site for this info) to download: this is because the zip files are all downloaded, and then unzipped. This process takes a while so don't panic if it looks like it's frozen!

TOP TIP 2: If you get in a total mess you can reset the download of either the whole library or just the latest update from the 'Library' menu of the app. This is limited to a couple of downloads as bandwidth is expensive! Please only do this if you actually need to.

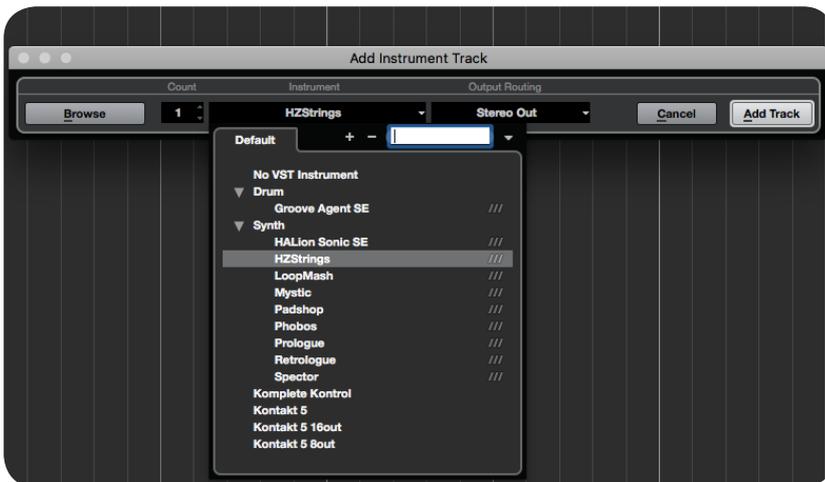
Once everything is downloaded, the Library Manager will place the plugin files that it needs to enable the product to work in the right locations on the computer and authorise the library. If you ordered the hard drive, the Library Manager will have only downloaded the files it needs for authorisation and then moved the system files to the correct location.

# AN ALL NEW PLUGIN

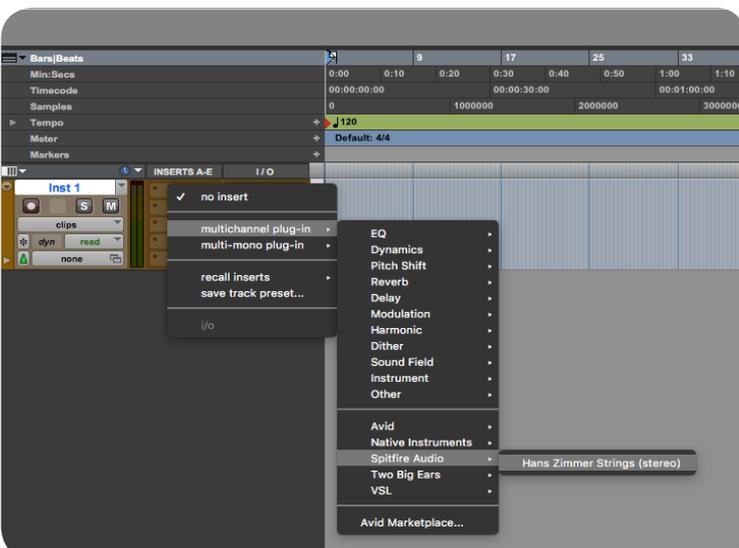
Unlike many Spitfire libraries, you don't need Kontakt Player or the full Kontakt to run this library. Hans Zimmer Strings is its own, all new, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go. The image below shows how you would open Hans Zimmer Strings in Apple's Logic Pro X. We've clicked on software instrument and have scrolled to the stereo version of Hans Zimmer Strings via the dedicated 'Spitfire Audio' Folder.



Here is Hans Zimmer Strings being loaded into Cubase.



And finally, as an AAX on an instrument track in Pro Tools:

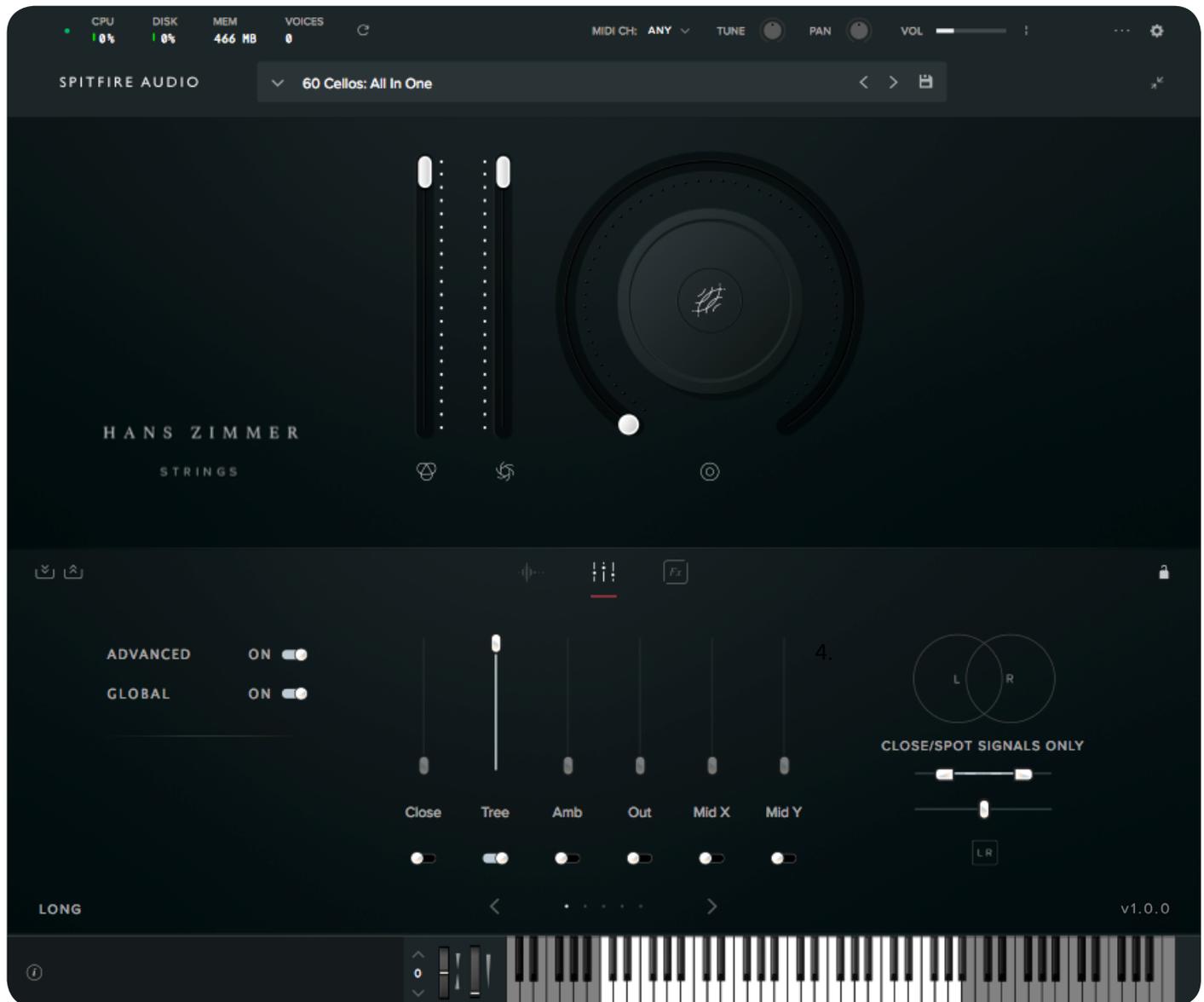


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# A QUICK LOOK

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## OUR NEW INTERFACE!



## OPENING YOUR FIRST PRESETS.

When you first open Hans Zimmer Strings, this is what you will see. It opens up in our favourite preset and you can play immediately using the default settings.

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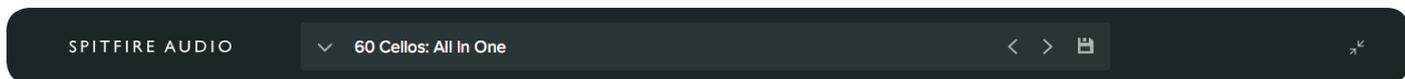
# HAVE A LOOK AROUND

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## TOP MENU



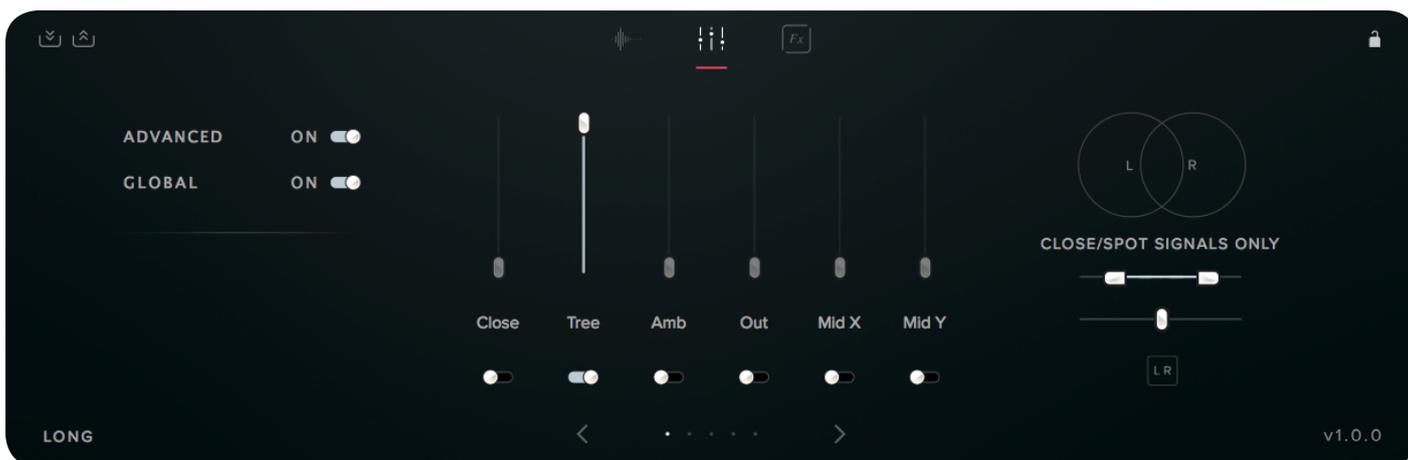
## PRESET SELECTOR



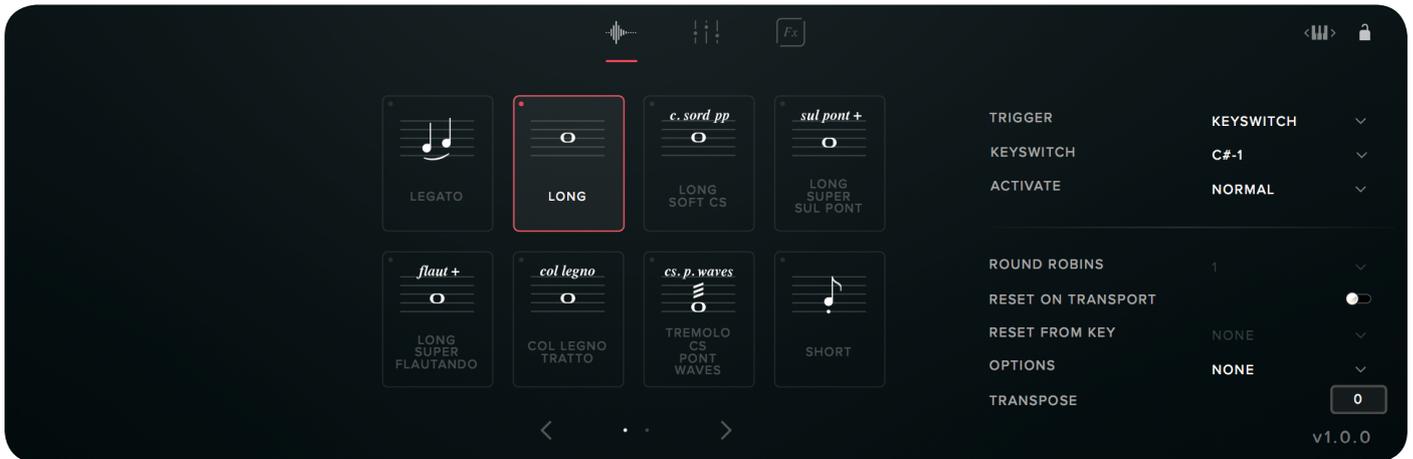
## MAIN CONTROLS



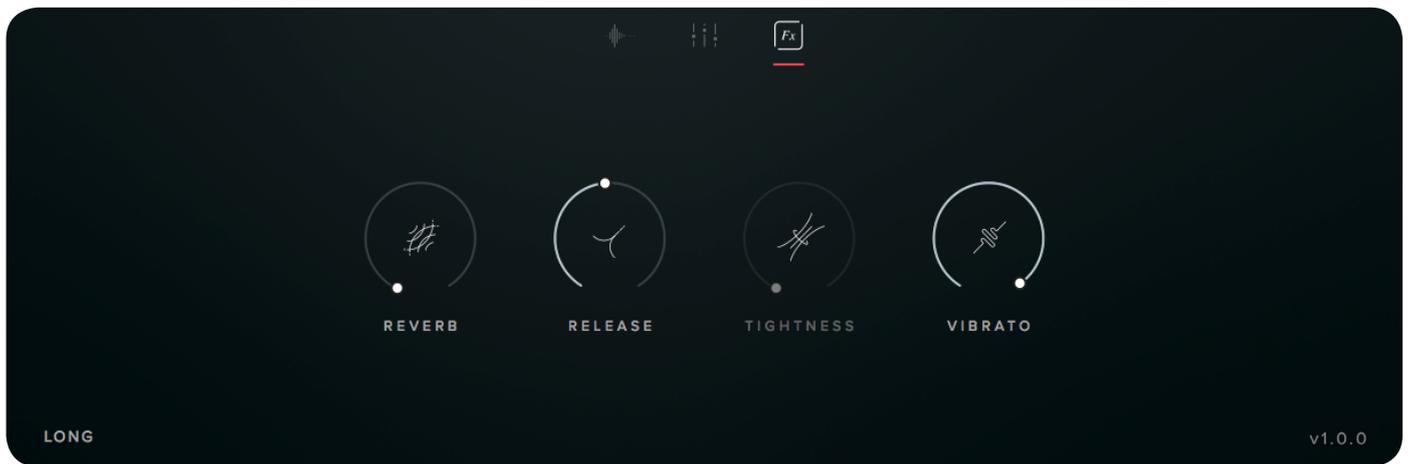
## SIGNAL MIXER



## TECHNIQUE SELECTOR



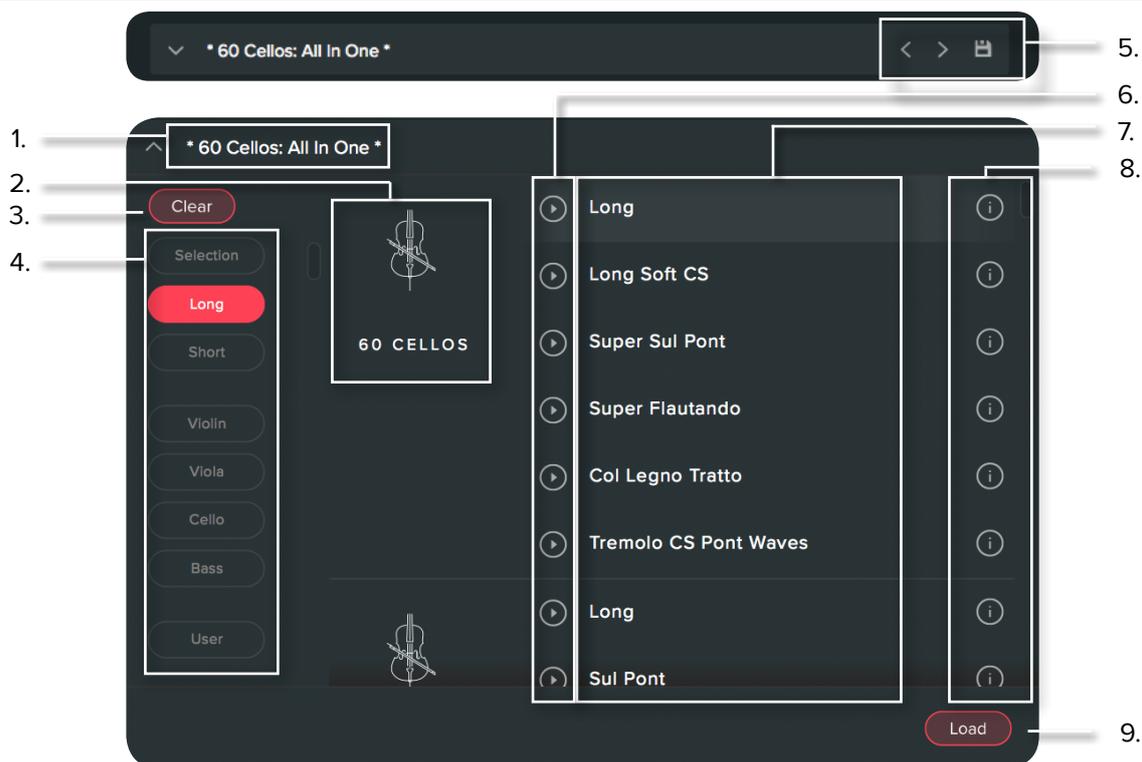
## CONTROLLERS



## KEYBOARD AND INFO



# PRESET SELECTOR



## 1. PRESET NAME

Here you can see the currently selected preset. Note that some presets are single techniques, like “Long Super Sul Pont”, others are collections of techniques, like the “All In One” or “All Shorts” preset.

## 2. INSTRUMENT GROUP

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

## 3. CLEAR FILTERS

Click here to show all instruments at once.

## 4. FILTERS

Click on a filter to only show those presets. The filters are subtractive, so selecting “Viola” and “Long” will show you only the Long Viola presets. Click the “Clear” button to return to a view of all presets.

## 5. 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 simply send 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 appear under the “user” 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. INFORMATION

Hover over on the “i” icon to see some information about the preset.

## 9. LOAD

Select a preset and then press “load” (or double-click the preset).

# INSTRUMENTS

Welcome to the wonderful world of orchestral strings. Here's a quick crib sheet of the instruments that we've recorded with some quick facts. We've curated ranges that fit within the reasonable demands of professional players in London. If you're looking for further reference sources for string writing we recommend 'Orchestration' by Walter Piston and 'The Study Of Orchestration' by Samuel Adler which both have a very easy "at a glance" approach to taking you through the orchestra.

Note that where there are "harmonics" techniques, the range of the instrument will differ from what is displayed below

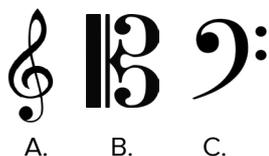
Violins	G3	C#7	60 players
Usually the largest of the string sections with the widest expected range.			
			

Violas (or Va)	C3	F#6	20 players
Similar in shape, but much larger in size than a violin. They often play the simpler more 'pedalling' harmonic lines.			
			

Cellos (or Violoncello or VC)	C2	Bb5	60 players
Arguably the most versatile of the string instruments with a huge range from very low to heartbreaking highs.			
			

Basses (or Contrabass or CB)	C1	F#3	24 players
Huge and monstrous instruments. CBs recorded for Spitfire all had the low C extension, hence the range.			
			

## WHICH CLEF?



Violins read from the treble clef (A.), violas from the alto clef (B.) (where the middle line is middle C). Cellos play from the bass clef (C.) as do the basses. The basses sound an octave lower than written. Want cellos and basses to play in unison octaves? Give them both the same music and it will happen!

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# MAIN CONTROLS

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## 1. VOLUME

Often referred to as “Expression” in our Kontakt Libraries, this is a simple level control for you to adjust along with...

## 2. DYNAMICS

Adjust the dynamic layer that you are playing here, use in conjunction with the volume to make your performances sound so much more musical than before!

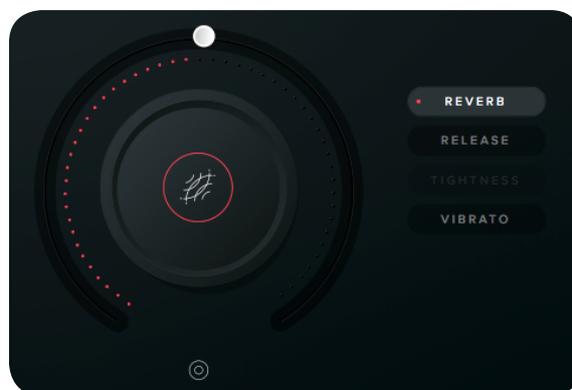
## 3. KNOB

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

Hover over the knob and it will turn red

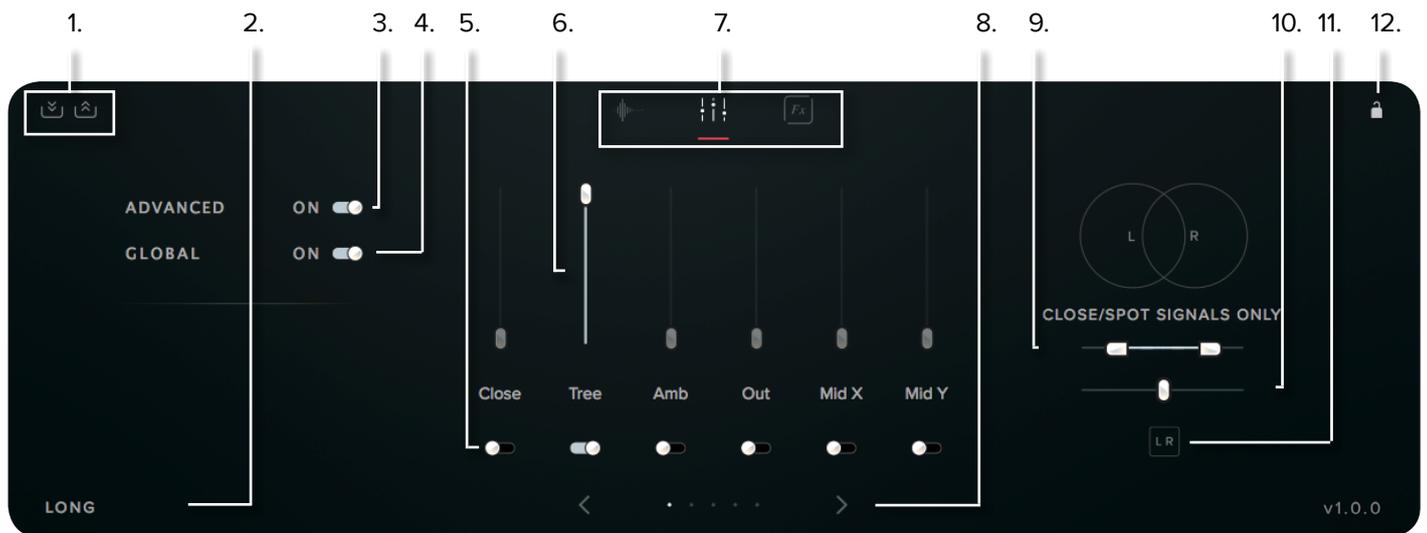


Click and you will be able to assign any of the remaining available controls to the knob.



Right click on any of these controls to assign them to a MIDI controller. Remember that if 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.

# SIGNAL MIXER



## 1. MIXER PRESETS

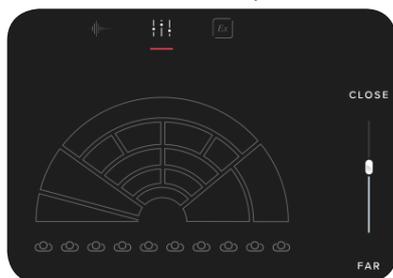
Load and save your own mixer presets here, this is a good way for you to share your mixes across different instruments and presets. Click on the down arrows to save and the up arrows to load.

To rename a preset after saving or delete a preset, browse to Spitfire Hans Zimmer Strings > Presets > mix in the finder and edit the .mpreset files.

## 2. TECHNIQUE NAME

## 3. ADVANCED

By default, the mixer will load up in the advanced view, turn it off to show this simple view:



In this view, you can simply adjust how close the instruments sound with a single fader. Under the hood, this will adjust the Close, Tree and Ambient signals.

## 4. GLOBAL

By default, this is “on” and means that any changes you make to the mixer are replicated across any technique in that particular preset.

## 5. SIGNAL ON/OFF

Here you can turn signals on or off (you can also turn them on by fading them up). If you turn a signal on, pay attention to the LED in the top left of Hans Zimmer Strings, if it is flashing red, it means that the samples are still loading

into RAM and you should wait before playing again to avoid glitches.

## 6. SIGNAL FADER

Adjust the level of each signal here, right-click to learn MIDI cc# automation.

## 7. VIEW SELECT

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

## 8. SIGNAL NAVIGATION

Click the right arrow to access additional signals. Unused signals are greyed out.

## 9. STEREO WIDTH

Adjust the stereo width of the close and spot signals here. Right-click to assign to a MIDI cc#.

## 10. PAN

Adjust the position of the close and spot signals within the stereo field. Right-Click to assign to a MIDI cc#.

## 11. INVERT

Click to swap the left and right channels.

## 12. LOCK

Click to lock the Mixer. This will prevent further changes to the mixer, useful if you're happy with what you've done and don't want to accidentally change it. This will even prevent changes made by MIDI controllers, but beware, as soon as you unlock the mixer, the control will be active.

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# TECHNIQUES

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## LONG TECHNIQUES

### LONG

This is the most vanilla of the 'long notes' we have recorded. The basic standard playing style, recorded with and without vibrato, and sometimes with 'molto vibrato' or a lot of vibrato! Occasionally you'll see 'senza vib' which means 'without vibrato'. You'll sometimes see 'dolce' which means 'sweetly' and this refers to a tasteful amount of vibrato. You can use the Modwheel, or a slider set to CC1, to control the 'dynamic' of the sound, this smoothly crossfades between very soft (or 'pp') recordings, through to very loud (or 'ff'). Also you can use a slider set to CC21 to control the amount of vibrato, smoothly crossfading between no vibrato all the way up to the maximum vibrato.

### CON SORD

This is short for 'con sordino' which means 'with the mute'. A small rubber mute is attached onto the bridge, and this has a damping effect on the strings, that produces an extremely beautiful sound. This is softer than the 'open' sound, but still very dynamic in range.

### SOFT CON SORD

As above but only the very quietest dynamic layer.

### HARMONICS

If the player holds down lightly on the string a perfect 4th interval up from the note they are fingering, you hear what is called an 'artificial harmonic' sound - two octaves up from the note being fingered. This is called 'artificial' to distinguish it from the natural harmonic series of the open string. These 'natural' harmonics can be heard by moving the finger up and down the string lightly while bowing.

### SUL PONT

Short for 'sul ponticello' - meaning 'on the bridge' - here the player bows very close to the bridge which produces a brittle and edgy sound, always reminding us of nails on a chalk board!

### SUPER SUL PONT

As above but taken to the extreme! Played as close to the bridge as possible.

### SUL TASTO

Playing with the bow over the fingerboard, to produce a thinner more delicate tone. This is different from 'Flautando' in that it is not specifically required to be 'flute like' or 'harmonic like' and therefore is more of a very very soft delicate but yet 'normale' sounding tone.

## SUPER FLAUTANDO

This refers to a soft 'flute-like' way of performing on a stringed instrument. Often the bow will be near or over the fingerboard, which gives a very different character to the sound from the usual bow position. Sometimes we describe this to the players as 'harmonic like' and this gives them a steer toward a more 'glassy' and delicate, often non vibrato sound.

### TREMOLO

The player rapidly moves the bow while keeping the left hand fingering a single note. The effect is a shimmering one when played softly, and a very aggressive one when played loud.

### TREMOLO CS

As above but with the mute attached (Con Sordino)

### TREMOLO HARMONIC WAVES

Combining the "Tremolo" and "Harmonics" techniques described above but also played from side to side across the band at a conducted speed.

### TREMOLO CS SUL PONT

Tremolo, played with a mute on (Con Sordino) and also played close to the bridge (Sul Pont)

### TREMOLO CS PONT WAVES

Combining a number of the techniques described above, Tremolo, Con Sordino, Sul Pont and Waves.

### COL LEGNO TRATTO

Literally, 'Drawn With The Wood'. This style of playing is to turn the bow over and play the string with the wood of the bow. Usually players will bring a practice bow or a less expensive one for this, as their main bows can cost tens of thousands!

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## SHORT TECHNIQUES

### SHORT

A nice very tight sound, with the bow bouncing on the string. This creates a sound that can be used either as a nice short staccatissimo, but also as part of a sequence of fast short notes.

### PIZZICATO

Plucking the string with the finger.

### STRUMMED PIZZICATO

A gentle sideways pizzicato rather than the more traditional vertical pluck.

### PIZZICATO BARTOK

In this technique, the player plucks so hard that the string 'snaps' back onto the fingerboard producing a characteristic percussive noise almost like the 'col legno battuto' sound. To be used sparingly unless you want your players to all develop blisters!

### COL LEGNO

Literally, 'With Wood' and short for 'Col Legno Battuto' or 'hit with the wood'. This style of playing is to turn the bow over and strike the string with the wood of the bow. Usually players will bring a practice bow or a less expensive one for this, as their main bows can cost tens of thousands!

### LEGATO

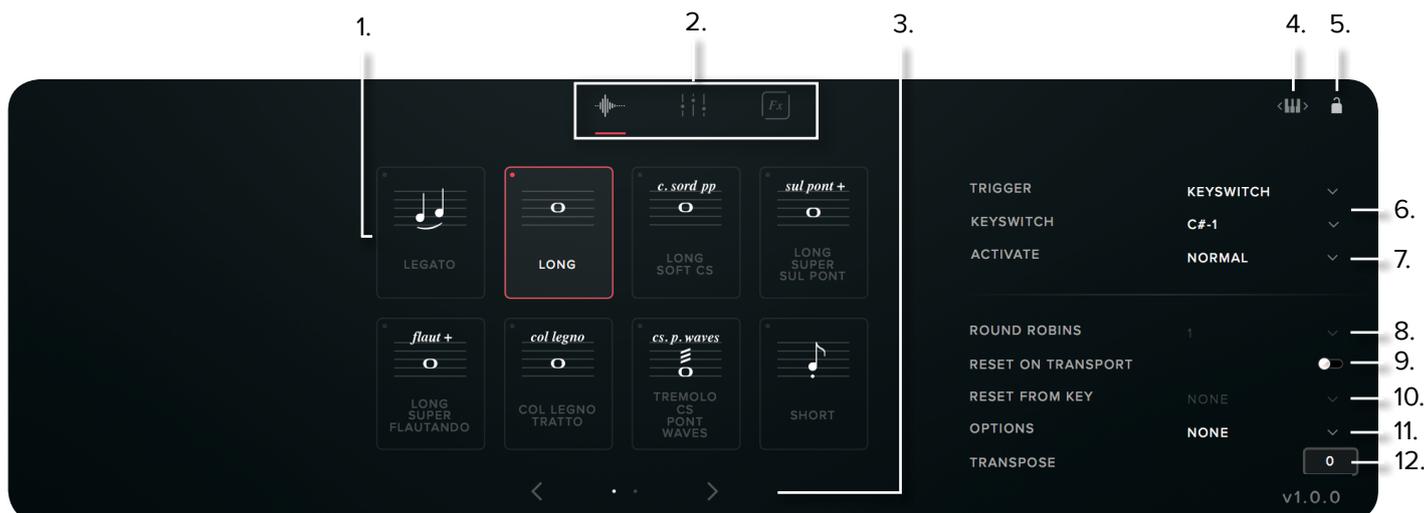
Legato in the context of a sample instrument refers to a technique of capturing the sound of an instrument moving from one note to the next. Capturing this detail gives a lot of added realism, but means that you need to play monophonically (one note at a time).

To 'trigger' the in-between sounds, you must make sure that you hold down the first note while pressing the key of the second note. As long as you overlap the notes in this way, the engine will know that you want to trigger what we call a 'legato transition'.

### FX

A collection of various FX, from slides through to unusual 'chattering' and 'cluster' sounds. Have an explore through these presets!

# TECHNIQUE SELECTOR



## 1. TECHNIQUE SWITCHER

Click to select a technique. Shift-Click to select multiple techniques. The red dot in the top left shows which technique(s) will play, the red 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 red for unselected techniques and in yellow 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.

## 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.

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## 11. OPTIONS

Neighbour Zone RR - Double the number of round robins by “stealing” notes from neighbouring notes and transposing them to match the pitch.

Layer x2 - Thicken the sound by layering round robins on top of one another. This option will play round robins 1/2 followed by 3/4, effectively halving the number of round robins.

Layer x2 (No skip) - Same as above but this time you will be playing 1/2 followed by 2/3 and so on, meaning that you will not halve the number of round robins available.

Layer +2 - This option will play the round robins from the tone above the key played but transposed down so that it plays at the right pitch.

Layer -2 - This option will play the round robins from the tone BELOW the key played but transposed UP so that it plays at the right pitch.

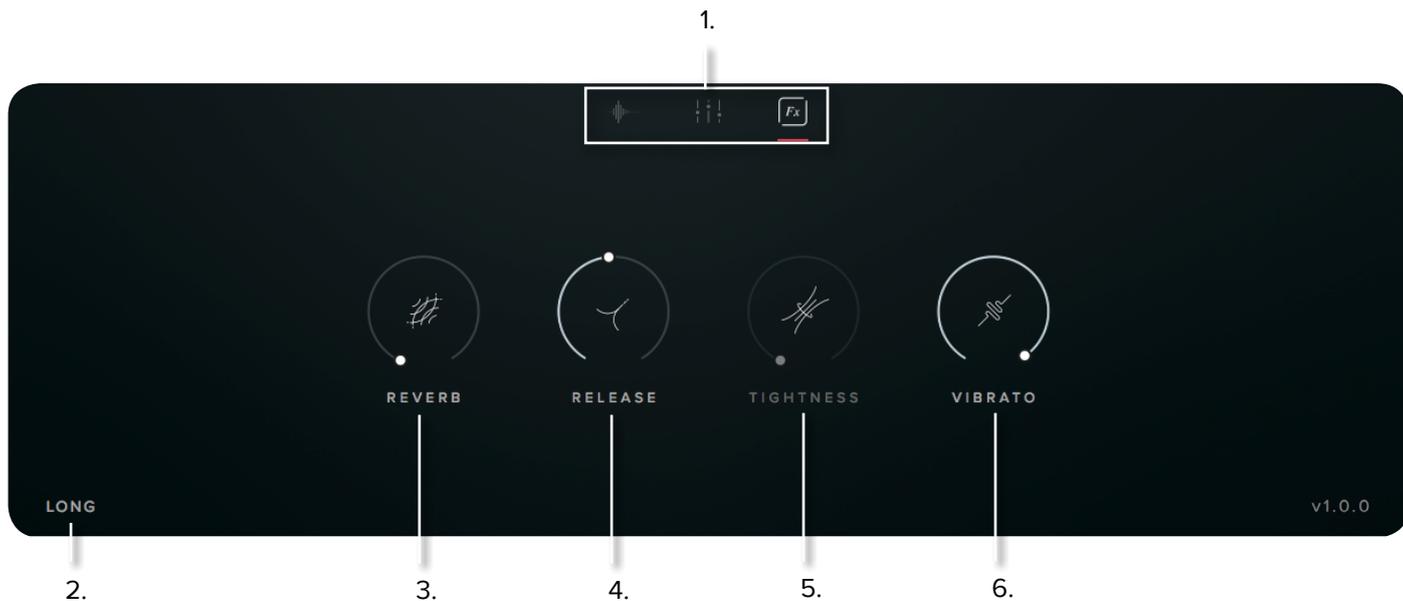
## 12. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

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# CONTROLLERS

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## 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. REVERB

You can add additional reverb to the sound here. Right-click to learn cc#

### 4. RELEASE

Allows you to change the amount of release trigger you and your listener hears. This only applies to Long techniques Right-click to learn cc#

### 5. TIGHTNESS

The start of a note is often not the start of the 'sound' of the instrument. This cuts further into the note to make it tighter. But does detract from realism. Worth tightening up when playing in, then loosening and putting a negative delay into your DAW to compensate for ultimate reality! This only applies to Short techniques Right-click to learn cc#

### 6. VIBRATO

Where appropriate this crossfades from no (or senza) to lots (molto) vibrato. Right-click to learn cc#

# TOP MENU



## 1. LED

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

## 2. CPU METER

An indication of how much your CPU is being taxed, the green flash next to the CPU meter will turn red when you are overloading it.

## 3. DISK METER

How hard are you taxing your hard drive? If this is close to, or going over 100% it's time to consider a faster drive. See next page for settings that can help get the most out of a slower drive

## 4. MEMORY

This shows how much RAM you are currently using in this instance of Hans Zimmer Strings. While the preset is loading, this will show the instrument loading into memory.

## 5. VOICES

Shows how many voices are being used at any one time.

## 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. MIDI CH

Set the MIDI channel that will control the instrument here. If in doubt select "all" so that the instrument will react to any incoming MIDI messages.

## 8. TUNE

Move this knob to tune in semitone increments, shift-click to move in increments of 0.01 of a semitone. Alt-click to reset to default

## 9. PAN

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

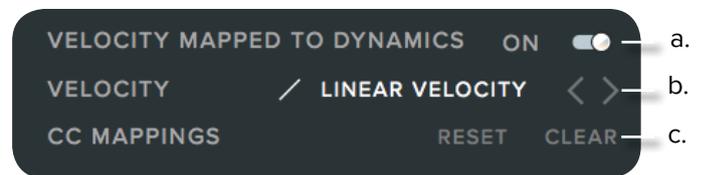
## 10. VOLUME

Control the overall volume of the instrument.

## 11. LEVEL

A visual indication of the level of the instrument.

## 12. PRESET SETTINGS



a. **Velocity mapped to dynamics** - When this is on, all techniques have their dynamic level mapped to the dynamics slider. With this option off, the dynamic level of short techniques is controlled by velocity.

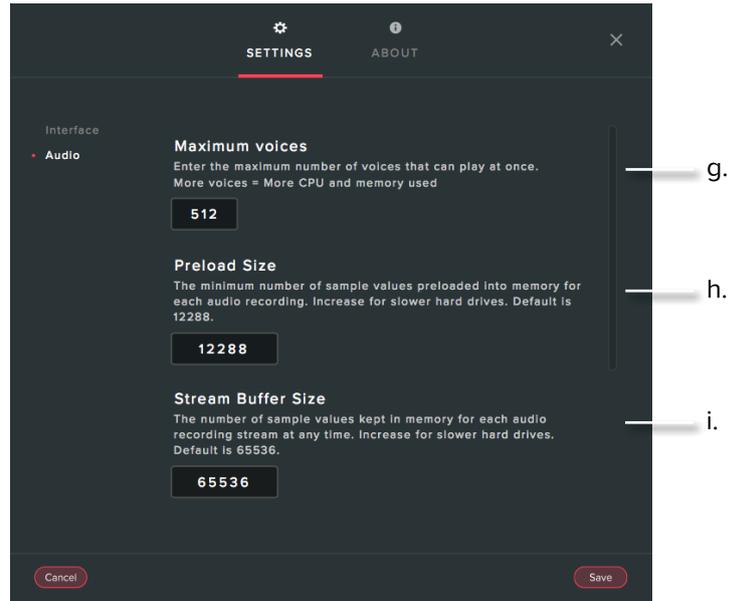
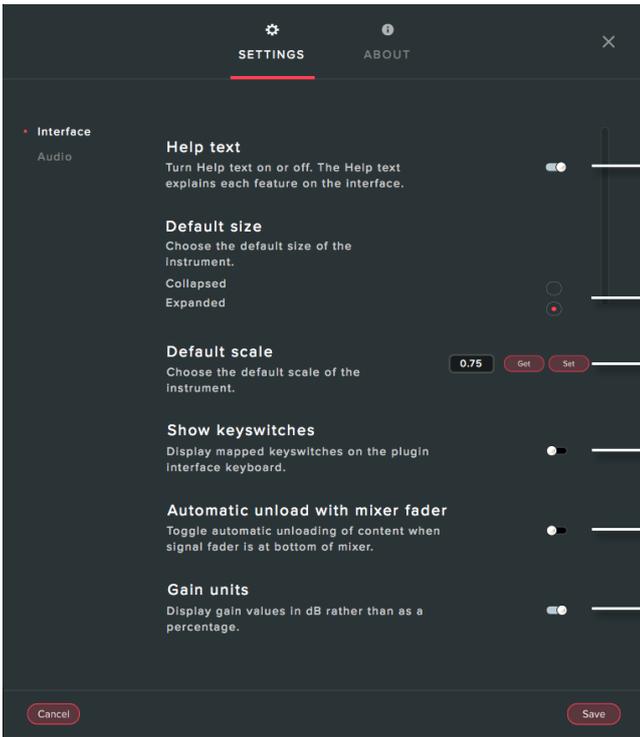
b. **Velocity response** - Pick from 4 different velocity curves to suit your controller.

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!

**Clear CC Mappings** - Delete all CC mappings - this is good if you have a clear idea of what parameters you want to control and want to start from a clean slate!

For a list of all the default CC mappings, please see Appendix C.

### 13. PLUGIN SETTINGS



a. Help text - Turn the help text off here if you don't need it any more

b. Default size - Set whether the instrument opens up collapsed or expanded by default.

c. Default scale - How big the instrument is when you open it as a fraction of its original size. Here you can "get" the current scale of the instrument or change the value and press set to change the scale of the instrument. Press "save" to save the current scale as the default and press "reset" to change the current scale to the default value.

d. 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.

e. Automatic unload with mixer fader - Toggle this to unload data from RAM when fader is pulled down to the bottom.

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

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

h. Preload Size - The minimum number of sample values preloaded into memory for each audio recording. Increase for slower hard drives. Default is 12888.

i. Stream Buffer Size - The number of sample values kept in memory for each audio recording stream at any time. Increase for slower hard drives. Default is 65536.

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# APPENDIX A - FAQs & TROUBLESHOOTING

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## Q: WHAT ARE THE SYSTEM REQUIREMENTS?

**MAC SYSTEM REQUIREMENTS:** Mac OS X 10.10, 10.11, 10.12, 10.13 (latest update)

Minimum: 2.8GHz i5 (dual core), 8GB RAM, 184GB free HD space (7200rpm).

Recommended: 2.5GHz i7 (quad-core), 16GB RAM, 184GB free SSD space.

*Machine must be connected to the internet during install*

**PC SYSTEM REQUIREMENTS:** Windows 7, Windows 8, or Windows 10 (latest Service Pack, 32/64-bit)

Minimum: 2.8GHz i5 (dual core), 8GB RAM, 184GB free HD space (7200rpm).

Recommended: 2.5GHz i7 (quad-core), 16GB RAM, 184GB free SSD space.

*Machine must be connected to the internet during install*

## Q: I WANT TO RESET MY HANS ZIMMER STRINGS SETTINGS TO THE DEFAULT

You can delete the HZStrings.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 Hans Zimmer Strings Library folder, you can solve this problem by using the “Locate Library” feature in the Spitfire Audio Library Manager.

If this does not solve the problem, the library likely needs reauthorising, to do this, use the “reauthorise” feature in the Spitfire Audio Library Manager.

## Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF HANS ZIMMER STRINGS, 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 “reauthorise” and “Locate Library” features in the Spitfire Audio Library Manager will solve the problem but if not, contact our support team at [spitfireaudio.com/support](http://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 Library Manager. If you

downloaded Hans Zimmer Strings, you can copy the library folder and plugin files over to the second machine and then use the “reauthorise” and “Locate Library” features in the Spitfire Audio Library Manager.

## 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 plugin that you can run in your chosen DAW.

## Q: HOW DO I AUTHORISE HANS ZIMMER STRINGS ON A MACHINE NOT CONNECTED TO THE INTERNET?

It is currently not possible to authorise Hans Zimmer Strings on a machine not connected to the internet. Authorisation is done with the Spitfire Audio Library Manager and an internet connection is required.

## Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Library Manager app. To reset both your entire library download or the latest update;

- Open up the Library Manager app and log in with your account email and password.
- Select the download you wish to re-download
- In the toolbar under Library > Reset Download > Entire Download/Latest Update
- This will reset your whole download/your latest update

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 (journalled) on Mac.

Other possible issues:

- Library Manager 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

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is working normally you'll see various files appearing in the folder (or one of its sub-folders).

- If you see a "Download interrupted" message may be caused by a change in IP, usually the case with people using a VPN, or people who for some reason started a download in one country and tried to resume it in another. In this case, please submit a support ticket and we can unblock you.

- 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 S3 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 Library Manager 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 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 LIBRARY MANAGER**

A handful of customers may find that when they log into their Library Manager, 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 library manager 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 library manager 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 library manager 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 Library Manager app, we have incorporated the ability to reset your own downloads.

This can easily be done via your Library Manager app.

Open up the Library Manager app and log in with your account email and password.

- Select the download you wish to re-download

- In the toolbar under Library > Reset Download > Latest Update

- This will reset your latest update

You can repeat this process for any other updates you wish. If you do not see the option to reset your download in your Library Manager App, we would advise to download the latest version of the library manager from [spitfireaudio.com/info/library-manager/](http://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, eg. 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](mailto: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 "reauthorise" and "Locate Library" features in the Spitfire Audio Library Manager. Please note that although the majority of the download can be done on a separate machine, you will always

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need an internet connection to finish the authorisation process.

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

The version of the Library Manager needed to install Hans Zimmer Strings 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, 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/](http://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.

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# APPENDIX B - TECHNIQUES / MICS / MIXES

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## PRESETS / TECHNIQUES

### INDIVIDUAL TECHNIQUES:

#### VIOLINS

60 Violins - Short  
60 Violins - Short Pizzicato Bartok  
60 Violins - Short Soft Col Legno  
60 Violins - Long  
60 Violins - Long Super Sul Pont  
60 Violins - Long Super Flautando  
60 Violins - Long Soft CS  
60 Violins - Long Col Legno Tratto  
60 Violins - Legato  
60 Violins - FX

20 Violins LHS - Short Tight  
20 Violins LHS - Short Pizzicato  
20 Violins LHS - Short Col Legno  
20 Violins LHS - Long  
20 Violins LHS - Long Super Sul Pont  
20 Violins LHS - Long Super Flautando  
20 Violins LHS - Long Sul Tasto  
20 Violins LHS - Long CS  
20 Violins LHS - Legato

20 Violins CTR - Tremolo  
20 Violins CTR - Tremolo Harmonics  
20 Violins CTR - Tremolo CS  
20 Violins CTR - Short Tight  
20 Violins CTR - Short Strummed Pizzicato  
20 Violins CTR - Short Col Legno  
20 Violins CTR - Long  
20 Violins CTR - Long Super Sul Pont  
20 Violins CTR - Long Super Flautando  
20 Violins CTR - Long Sul Tasto  
20 Violins CTR - Long Sul Pont  
20 Violins CTR - Long Harmonics  
20 Violins CTR - Long CS  
20 Violins CTR - Long Col Legno Tratto

20 Violins RHS - Tremolo Harmonics  
20 Violins RHS - Tremolo CS  
20 Violins RHS - Short Strummed Pizzicato  
20 Violins RHS - Short Pizzicato Bartok  
20 Violins RHS - Short Col Legno  
20 Violins RHS - Long  
20 Violins RHS - Long Tremolo Harmonic Waves  
20 Violins RHS - Long Super Sul Pont  
20 Violins RHS - Long Super Flautando  
20 Violins RHS - Long Harmonics  
20 Violins RHS - Long CS  
20 Violins RHS - Long Col Legno Tratto  
20 Violins RHS - Legato  
20 Violins RHS - FX

Violins Galleries - Tremolo CS  
Violins Galleries - Short Pizzicato  
Violins Galleries - Short Pizzicato Bartok  
Violins Galleries - Short Col Legno  
Violins Galleries - Long  
Violins Galleries - Long Super Flautando  
Violins Galleries - Long Sul Pont  
Violins Galleries - Long CS  
Violins Galleries - Long Col Legno Tratto

#### VIOLAS

20 Violas CTR - Short Tight  
20 Violas CTR - Short Strummed Pizzicato  
20 Violas CTR - Long  
20 Violas CTR - Long Super Flautando  
20 Violas CTR - Long CS  
20 Violas CTR - Long Col Legno Tratto  
20 Violas CTR - FX

20 Violas WIDE - Tremolo  
20 Violas WIDE - Tremolo Harmonics  
20 Violas WIDE - Tremolo Harmonic Waves  
20 Violas WIDE - Short  
20 Violas WIDE - Short Pizzicato  
20 Violas WIDE - Short Pizzicato Bartok  
20 Violas WIDE - Short Col Legno  
20 Violas WIDE - Long  
20 Violas WIDE - Long Super Sul Pont  
20 Violas WIDE - Long Super Flautando  
20 Violas WIDE - Long Harmonics  
20 Violas WIDE - Long CS  
20 Violas WIDE - Legato

#### CELLOS

60 Cellos - Tremolo CS Pont Waves  
60 Cellos - Short  
60 Cellos - Short Pizzicato Bartok  
60 Cellos - Short Soft Col Legno  
60 Cellos - Long  
60 Cellos - Long Super Sul Pont  
60 Cellos - Long Super Flautando  
60 Cellos - Long Soft CS  
60 Cellos - Long Col Legno Tratto  
60 Cellos - Legato  
60 Cellos - FX

20 Cellos RHS - Tremolo Sul Pont  
20 Cellos RHS - Tremolo Harmonic Waves  
20 Cellos RHS - Tremolo CS  
20 Cellos RHS - Tremolo CS Sul Pont  
20 Cellos RHS - Tremolo CS Pont Waves  
20 Cellos RHS - Short  
20 Cellos RHS - Short Pizzicato Bartok  
20 Cellos RHS - Short Col Legno  
20 Cellos RHS - Long  
20 Cellos RHS - Long Super Sul Pont  
20 Cellos RHS - Long Super Flautando

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20 Cellos RHS - Long Harmonics  
20 Cellos RHS - Long CS  
20 Cellos RHS - Long Col Legno Tratto  
20 Cellos RHS - Legato  
20 Cellos RHS - FX

20 Cellos LHS - Tremolo  
20 Cellos LHS - Tremolo CS  
20 Cellos LHS - Short  
20 Cellos LHS - Short Pizzicato  
20 Cellos LHS - Short Pizzicato Bartok  
20 Cellos LHS - Short Col Legno  
20 Cellos LHS - Long  
20 Cellos LHS - Long Super Sul Pont  
20 Cellos LHS - Long Super Flautando  
20 Cellos LHS - Long Sul Pont  
20 Cellos LHS - Long Harmonics  
20 Cellos LHS - Long CS  
20 Cellos LHS - Legato

20 Cellos CTR - Tremolo CS Pont Waves  
20 Cellos CTR - Long  
20 Cellos CTR - Long Super Sul Pont  
20 Cellos CTR - Long Super Flautando  
20 Cellos CTR - Long Sul Pont  
20 Cellos CTR - Long Harmonics

Cellos Galleries - Tremolo CS  
Cellos Galleries - Short Pizzicato  
Cellos Galleries - Short Pizzicato Bartok  
Cellos Galleries - Short Col Legno  
Cellos Galleries - Long  
Cellos Galleries - Long Super Flautando  
Cellos Galleries - Long Sul Pont  
Cellos Galleries - Long CS

## **BASSES**

24 Basses - Tremolo  
24 Basses - Tremolo CS Pont Waves  
24 Basses - Short  
24 Basses - Short Pizzicato  
24 Basses - Short Pizzicato Bartok  
24 Basses - Short Col Legno  
24 Basses - Long  
24 Basses - Long Super Sul Tasto  
24 Basses - Long Super Sul Pont  
24 Basses - Long Super Flautando  
24 Basses - Long Sul Pont  
24 Basses - Long Harmonics  
24 Basses - Long Col Legno Tratto  
24 Basses - Legato  
24 Basses - FX2 (Chatter)  
24 Basses - FX1 (Cluster Slides)

## **MICS & MIXES**

### **NUMBER OF MICS**

60 Violins - 21  
20 Violins Left - 13  
20 Violins Centre - 14  
20 Violins Right - 13  
Violins Galleries - 15

20 Violas Wide - 17  
20 Violas Centre - 15

60 Cellos - 26  
20 Cellos Left - 15  
20 Cellos Centre - 14  
20 Cellos Right - 15  
Cellos Galleries - 18

24 Basses - 21

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## APPENDIX C - DEFAULT CC MAPPINGS

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Global Gain	7
Global Pan	10
Reverb	19
Tighness	18
Release	17
Expression	11
Dynamics	1
Vibrato	21
Close	22
Tree	23
Ambients	24
Outriggers	25
Mid X	26
Mid Y	27
808 Array Front	28
808 Array Surround	29
Bottles	30
Mid Z	31
Close L	33
Close C	34
Close R	35
Gallery	36
Under Riser	37
Spot Left 1	38
Spot Left 2	39
Spot Left 3	40
Spot Left 4	41
Spot Centre 1	42
Spot Centre 2	43
Spot Centre 3	44
Spot Right 1	45
Spot Right 2	46
Spot Right 3	47
Spot Right 4	48

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