

= Until the Quiet Comes =

Until the Quiet Comes is the fourth studio album by American electronic producer Flying Lotus , released on September 26 , 2012 , by Warp Records . After releasing his 2010 album *Cosmogramma* , Flying Lotus continued his creative partnership with bassist Thundercat and worked with him on music that led to the album . For *Until the Quiet Comes* , he drew on African percussion and psychedelic musical influences , human @-@ subconscious and dream world concepts , and different mixing techniques and dynamics . He recorded for two years at his home in Los Angeles primarily using an Ableton Live sequencer along with other instruments and software , and recorded with guest vocalists including Erykah Badu , Thom Yorke , Laura Darlington , and Niki Randa .

An electronic jazz album , *Until the Quiet Comes* features free jazz elements , varying musical tones , contracting scale , and shifts in feel . Its songs are sequenced together and characterized by ghostly vocal production , irregular drum beats , pulsating percussive textures , trembling basslines , trilled synthesizers , and fluctuating samples . The album has a journey @-@ like concept and dreamy musical narrative , which Flying Lotus conceived through astral projection and felt could be interpreted uniquely by listeners . Music writers interpret it as a musical accompaniment to dreams , as well as emotional introspection by Flying Lotus .

*Until the Quiet Comes* was promoted with two singles and a short film featuring music from the album . Flying Lotus also embarked on a supporting international tour during October to November 2012 , performing at venues in North America and abroad . The album debuted at number 34 on the US Billboard 200 and sold 13 @,@ 000 copies in its first week . *Until the Quiet Comes* received rave reviews from music critics , who praised its complex music and Flying Lotus ' sound engineering .

= = Background = =

In 2010 , Flying Lotus released his third album *Cosmogramma* to critical acclaim and mainstream exposure . He recorded the album while grieving his mother 's death , and titled it as a reference to his late great @-@ aunt Alice Coltrane . The album showcased his dense , loose mix of electronic and live instrumentation with avant @-@ garde jazz , dance , and hip hop influences . During its recording , he developed a creative relationship with contributing bassist Thundercat , a member of his Brainfeeder record label . They continued working together on Flying Lotus ' 2010 EP *Pattern + Grid World* , which continued the dense electronic style of *Cosmogramma* . They developed more musical ideas together , from which Flying Lotus culled and produced for Thundercat 's debut album *The Golden Age of Apocalypse* in 2011 .

For *Until the Quiet Comes* , Flying Lotus was inspired by African percussion music and psychedelic bands such as Silver Apples , Can , Stereolab , Portishead , and Gentle Giant . He also returned to listening to the music of his relatives Alice and John Coltrane after listening excessively to austere electronica while recording *Cosmogramma* . Musically , he wanted to avoid repeating himself and chose a more minimal direction for the album , seeking to eschew the " strange sense of urgency " of *Cosmogramma* 's music for " tension and release " . He elaborated on his direction for the album in an interview for *The National* , saying that " I think I 'd have been in a bad position if I tried to recreate the same energy as I did on *Cosmogramma* ? like , go in further . How about we pull back , try to do something that gets to the core of the emotional sentiment . Not so grand , more intimate . But still have the core of what it is . "

Conceptually , Flying Lotus pursued human @-@ subconscious and dream world themes . He sought to tone down *Cosmogramma* 's grandiose , universal concept and create a timeless , journey @-@ like work with *Until the Quiet Comes* , from which he felt listeners could interpret their own stories . He imagined himself astral projecting when conceiving the album and tried to translate ideas from fiction he had read into music , including holographic universes , metaphysics , New Age philosophy , and astrodynamics . In conceiving a narrative for the album , he drew on Joseph Campbell 's hero 's journey literary theory to introduce a world , characters , and situations musically . He characterized the album as both " a collage of mystical states , dreams , sleep and lullabies " ,

and " a children 's record , a record for kids to dream to " . He clarified the idea in an interview for Spin as " that whole experience of being innocent in this new world that you don 't really understand . I imagined Little Nemo on a flying bed floating over the city , and this is the soundtrack to it . " Flying Lotus felt more confident in his ideas and as a recording artist after striving to distinguish himself from his contemporaries on previous albums .

= = Recording and production = =

Flying Lotus started working on *Until the Quiet Comes* at his home in Mount Washington , Los Angeles , which featured more acoustic space than his previous house in Echo Park . He recorded the album for two years , using a spacious room there as a recording studio . He revisited scrapped ideas from the sessions for Thundercat 's debut album and revised their direction for *Until the Quiet Comes* . The song " Hunger " developed from a demo he had recorded for the soundtrack to one of the Twilight films , and " Sultan 's Request " was performed live by Flying Lotus for three years before the album . For " Electric Candyman " , he used a beat he had prepared for sessions that ultimately fell through with Burial , and he used a five @-@ year @-@ old recording with Samiyam for the second half of " The Nightcaller " .

Flying Lotus recorded *Until the Quiet Comes* in a three @-@ part process ? first composing rough drafts for songs , then refining them for several months with additional instrumentation to make them substantial , and finally mixing the songs for a cohesive album . Unlike with his previous work , he concentrated on his music 's dynamics rather than just its production when working on the album . Interested in music theory and arrangements , he started taking piano lessons at the beginning of the album 's recording to learn more chords and progressions . Rather than emphasize conventional song structure elements such as hooks and choruses , Flying Lotus composed instrumentals that he found to be more intellectual and less danceable than *Cosmogramma* and treated them as the basis of tracks when recording the album . He also recorded melodic refrains to evoke feelings of childlike innocence on songs .

Flying Lotus worked primarily with an Ableton Live music sequencer through his MacBook Pro laptop . At his home studio , he had upgraded monitors acquired from after his move there , and various digital and analog instruments , including a drum kit , a Fender Rhodes piano , Wurlitzer electric pianos , Access Virus and Minimoog Voyager synthesizers , a drum machine , three Mac Powerbooks , and a DSP unit . He played drums without quantizing them and referred to the personal library of samples he had amassed over his career while producing the album . He recorded the song " Dream to Me " the day after purchasing a microKORG synthesizer . He ultimately recorded over 60 songs for the album before editing them down .

To attain certain dynamics on songs , Flying Lotus studied different mixing techniques and switched software midway through the album 's recording . He later cited the switch as the reason for the album 's completion being overdue , although he felt that it was productive to challenge himself as a student of music . Flying Lotus employed a trial and error approach to mixing and applied his new knowledge of compression to attain a more satisfactory result before the album 's master . He also sought to limit distracting frequencies and segues in favor of more important sounds throughout the album . To make certain sounds more affecting , he used the side @-@ chain compression technique to trigger compression of different organ , strings , and bass sounds upon a drum kick on a song . He said of his production and the music 's dynamic range in an interview for *Electronic Musician* , " I 've been learning to bring things down before I even start . I 'll start composing a track at like ? 8dB , then I have all this headroom to play with afterward . I 've learned how to tuck and limit things , learned to EQ before you limit . "

As with his previous releases , *Until the Quiet Comes* was mastered by engineer Daddy Kev at his Echo Chamber Studio in Eagle Rock . He used a Pro Tools 9 workstation and various EQ plug @-@ ins on his Mac Pro , while working at a 24 @-@ bit , 96 kHz audio quality to comply with iTunes ' " Mastered for iTunes " regulations . To preserve the tracks ' original dynamics , Daddy Kev used a signal chain that processed both digital and analog signals . He found the mastering process to be " very intimate " and likened it to " giving birth " for Flying Lotus , saying in an interview , " We may go

through multiple mixes so a certain 808 can sit right in the pocket for him , and while he 's finishing his edits its my job to boost just the right things by a decibel or two , and keep things sonically correct . " He used both professional and club @-@ oriented amplifiers and monitors to minimize harmonic distortion and maintain Flying Lotus ' minimalist aesthetic , which , along with his need to find a quiet mental space , inspired the album 's title : " I wanted to set people up to this idea , before they even heard it , that the quiet was a key word in the whole thing ... [ A ] part of pulling it back is some kind of growing up . "

= = = Collaborations = = =

Flying Lotus collaborated with other musicians for additional elements on songs . He worked with instrumentalist and musical director Miguel Atwood Ferguson to incorporate strings arrangements to songs . Thundercat played live bass on nine of the album 's songs . To develop basslines for songs , Flying Lotus had Thundercat 's bass plugged into a DI unit of a FireWire interface as he improvised riffs to Flying Lotus ' suggestions . Flying Lotus captured flat @-@ levelled bass ideas into the interface , which allowed him to manipulate their tone and integrate them with digital instruments and samples on songs . He attributes the continuity of the album 's music to Thundercat 's bass playing . For certain tracks on the album , Flying Lotus wanted to use vocalists that would " see their sound as texture as opposed to the song " , and said of this preference in an interview for Vibe , " Sometimes singers overdo it so that you only focus on the voice , which is cool sometimes , but it 's my record ? I 'm producing it ? so the songs should be about the track as a whole . The people that are my favorites are ones who have such a respect for what 's already there . They don 't try to approach it thinking they 're going to turn it into a song , but rather going to add to it . "

Flying Lotus enlisted other vocalists , including Thom Yorke on " Electric Candyman " , Laura Darlington on " Phantasm " , Erykah Badu on " See Thru to U " , and Thundercat on " DMT Song " . Yorke wanted to be involved with the album after collaborating on " ... And the World Laughs with You " for Cosmogramma , and exchanged his vocals via email . Flying Lotus admired him for knowing " when things work and [ when ] they don 't . He doesn 't bullshit in that way . He spends his time wisely . I wish I could say that about a lot more people . " He met Badu through Thundercat , who had played in her backing band and collaborated with her on The Golden Age of Apocalypse , and started working on her own upcoming album while recording Until the Quiet Comes . Flying Lotus also planned to work with Jonny Greenwood , but the collaboration fell through . Instead , he appropriated music from one of Greenwood 's film soundtracks for the song " Hunger " , for which Greenwood is credited as composer .

= = Composition = =

Until the Quiet Comes is characterized by varying musical tones , contracting scale , both consonant and dissonant sounds , counterpoint , and shifts in feel . Its complex , diverse soundscapes deviate from popular music song forms and employ contrast and improvisational adjustments in mood , structure , and time signature . Darryl Kirchner of The Huffington Post notes an emphasis on timbre throughout the album . Mark Richardson of Pitchfork observes Flying Lotus " putting a smaller frame around each individual part " throughout the album 's shifts and finds the " energy " to be " just as strong " as on his previous albums , but " concentrated into a smaller space . " Although he finds it less " imposing " than its predecessor , Thomas May of musicOMH comments that " Until the Quiet Comes is like a chamber concerto to Cosmogramma 's symphony " , noting " an increased sense of space and separation " on the former .

Songs on the album incorporate ghostly vocal production , winding basslines , uptempo drum @-@ and @-@ bass fills , broad orchestral elements , pulsating percussive textures , bright keyboards , trilled synthesizers , and fluctuating samples . They are sequenced together and exhibit a diminishing pace from the end of one track to the start of another . Joe Tacopino of Rolling Stone views that the album 's guest vocalists " float into [ Flying Lotus 's ] realm like visitors , just as fragile and malleable as the other elements he employs . This reiterates the album 's feel as one complete

story , instead of disparate songs . " Vincent Pollard of Exclaim ! comments that most of the vocals are " used as subtle textures " and observes Flying Lotus " employing more organic tropes in his digital mix " . He incorporates horn arrangements and live drum patterns , while his programmed beats evoke the " in the pocket " drumming of percussionists such as Rashied Ali . The songs also exhibits Flying Lotus ' characteristic mix of skittering , muffled percussion atop slightly irregular drum beats , accompanied by Thundercat 's trembling basslines .

Stylistically , the album eschews Flying Lotus ' hip hop roots for jazz influences , including free form jazz tonality and undertones , and jazz @-@ based time signatures and patterns . Gabrielle Ahern of CMJ calls it " a moody , electronic version of experimental jazz . " Jonny Ensall of Time Out views the album as " a digital jazz record which pushes hip hop beats and R & B melodies into bold , new syncopated and atonal territory . " Tony Ware of Electronic Musician attributes " certain chord choices and the interest in astral mystical states that permeates Until the Quiet Comes " to Flying Lotus ' " family lineage " of jazz musicians . Uncut finds it " often reminiscent of his auntie 's work " , while Consequence of Sound 's Derek Staples perceives a " free jazz aesthetic " similar to " his great @-@ uncle John Coltrane 's Ascension " , viewing both albums as " exercise [ s ] in dense rhythmic layers and melodic dissonance . " The album also repurposes elements of pop , soul , fusion , and psychedelia in a modern classical fashion . Q describes the album as " a lush , almost psychedelic mood piece . " Lucy Jones of NME attributes the album 's " meander [ ing ] and experiment [ ing ] " to a progressive rock influence .

= = = Concept and interpretations = = =

Until the Quiet Comes has been described as having a dreamy musical narrative by Uncut , and Mojo , who called it " quite literally , a dream album " . Andy Beta from Spin likened it to the " dreams within dreams within dreams " concept from the 2010 film Inception . Karen Lawler of State said " if the limbo between awake and sleeping , dreams and nightmares could be expressed through music , this album might well be it . " Jeff Weiss , writing in LA Weekly , felt the record had a loose concept that " surrounds the nocturnal visions of a child lost in spacedust dreams " and likens it to a narcotic film in the vein of Little Nemo and Michel Gondry , writing that " swirling voices seem like clouds communing . Snare crashes mimic obscene villains . Hard beats propel chase scenes . Basslines gurgle like goofy dancing sidekicks . Erykah Badu plays the all @-@ powerful good witch . Thom Yorke guests as the gnomish sorcerer with the seraphic yawp . "

In the opinion of Will Ryan from Beats Per Minute , Until the Quiet Comes was another " journey " concept work by Flying Lotus , but distinguished it as an introspective , " subconscious " journey following the " temporal " journey idea of his 2006 debut 1983 , the " geographical " 2008 album Los Angeles , and the " cosmic " , " out @-@ and @-@ out musical " Cosmogramma . Rory Gibb from The Quietus wrote that the narrative on this album veered into " the corridors " of Flying Lotus ' " own mind " , interpreting his guest vocalists as " disembodied phantoms , reanimated figments of his imagination stripped of agency and directed to their roles by [ his ] subconscious . " Gibb argued that Until the Quiet Comes was " an important and significant album " partly for engaging with " grand narratives " such as " the shifting identities of both humans and electronic music forms in a digital age " , and " the internet 's erosion of memory processes " .

Reef Younis of Clash perceived an emotional context to the album , writing that , " where [ Flying Lotus ] grieved on Cosmogramma , he believes on Until The Quiet Comes and there 's a burgeoning sense of hope and coherence and optimism " . Arnold Pan of PopMatters calls Until the Quiet Comes " a subliminal soundtrack to the postmodern experience of everyday life " and views that Flying Lotus ' subtle , " sentient and sensual " details throughout the album 's music represent " an undertone of yearning emotion and even soulfulness that separates [ his ] aesthetic on Quiet from that of other producer @-@ types who may be just as proficient , technically speaking . "

= = = Songs = = =

The opening track " All In " incorporates bells , kick and snare drums , shakers , harps , guitar , and

electric bass . It features a reverberating , high @-@ pitched note , whose discordant sound is subsequently offset by keyboard flourishes and cursory snare drums . Lilted background vocals during the song 's melodic section lead to a bass kick and aggressive drum patterns . The wistful " Getting There " expands on the previous track with a basic drum kick , emotional vocals by Niki Randa , Sonar blip sounds , chimes , and a walking bassline . It has heavy emphasis on the first and third beat of every measure . " Until the Colours Come " contains modulated synthesizers . " Heave ( n ) " features bright , round keyboards , jazz and electronica elements , and tonal shading . Mark Richardson of Pitchfork views that the music from " All In " to " Heave ( n ) " comprise an opening section on the album that " functions as a sort of miniature suite of downtempo jazz . "

" Tiny Tortures " features echoing , tendrillar guitar , minimal glitch sounds , and post @-@ rock melodies . The song begins with a skeletal , irregular rhythm , comprising a digital wood block , snare drum , and hissing cymbals , that is subsequently contrasted by Thundercat 's harmonic bass runs . " All the Secrets " has a new @-@ age sound and features Casiotone breakdowns , deftly timed vocal samples , restless drumming , poignant piano , and post @-@ dub elements . " Sultan 's Request " has a square wave bassline , tense synthesizers , and transitioning pitches and textures , spanning from a low @-@ end drop to an upper register of high @-@ pitched samples and steady hand claps . " Putty Boy Strut " features an alien critter voice , complex drum programming , and acousmatic jazz guitars . It concludes with a brief violin section .

" See Thru to U " incorporates jazz fusion and funk styles . It features a loose arrangement , tom @-@ tom drums , hi @-@ hats , double bass , and tribal rhythms . Erykah Badu 's vocals on the song are distorted and layered into loose , overlapping patterns , scat arrangements , and high @-@ pitched vocal runs . " DMT Song " and " Nightcaller " serve as the album 's centerpiece . The former song , titled after the natural psychedelic compound dimethyltryptamine , incorporates jazz @-@ funk and light tenor to chorused falsetto vocals by Thundercat . It transitions into " The Nightcaller " , which has analog 4 / 4 percussion , piercing synthesizers , and interplay between Thundercat 's bass and virtuosic cello . The song 's smooth , muffled beat climaxes as a euphoric crescendo . The densely textured title track features expressive bass playing by Thundercat , continuous gong and handclaps , and J Dilla @-@ like keyboard . " Only If You Wanna " is a futuristic jazz trio piece with both digital and analog sounds . Allmusic 's Andy Kellman delineates the songs from " See Thru to U " to " Only If You Wanna " as the album 's most musically connected and " least divisible " section .

" Electric Candyman " has a dreamy R & B style and features distant , cooing vocals by Thom Yorke , a rattling drum sample , ghostly drones , and anthropoid shrieks . Yorke chants on the song , " look into my mirror and say my name " , a reference to the titular character in the 1992 film Candyman . Flying Lotus said of his vocals on the song , " I like it when he gets into that spooky pocket . People are like , that doesn 't sound like Thom , make it sound more like Thom ? but I 'm like , it 's my album . " The electro @-@ acoustic " Phantasm " contains slinky vocals by Laura Darlington , metronome clicks , oscillating string arrangements , and agitated downtempo sounds . " me Yesterday // Corded " features bright arpeggios , twisted bass grooves , and a subsuming vocal chorus . Flying Lotus characterizes the song as a reflection of his past emotions . " Dream to Me " has overlapping synthesizers and serves as an exodus in the album 's conceptual arc .

= = Release and promotion = =

First released in Japan on September 26 , 2012 , as a CD , Until the Quiet Comes was made available on all formats ? CD , vinyl , and digital ? on October 2 by Warp Records . It was also made available for streaming online from September 26 to October 2 , the date of its release in North America . Until the Quiet Comes was sent as a single 47 @-@ minute digital track to music critics who would be reviewing it . Flying Lotus intended for the album to be listened as a whole instead of skimmed through by listeners . During October , he appeared at several release events , including in @-@ store appearances , signings , DJ sets , and interview sessions at music venues and retailers . In its first week of release , Until the Quiet Comes debuted at number 34 on the Billboard 200 , selling 13 @,@ 000 copies . By October 7 , 2012 , it had sold 14 @,@ 000 copies , according to Nielsen SoundScan . The album also debuted at number 34 on the UK Albums Chart , and became

Flying Lotus ' highest @-@ charting record in the United Kingdom . In Belgium , it charted for four weeks , peaking at number 26 .

Two singles were released in promotion of *Until the Quiet Comes* . Lead single " See Thru to U " was released on August 16 , 2012 , as a digital download on iTunes . It was accompanied by the release of an abstract music video online . On September 17 , Flying Lotus released a teaser video called *Small Moments* , in which previews of the album 's songs were accompanied by mysterious , botanical imagery . " Putty Boy Strut " was released on September 19 with an accompanying animated , robot @-@ themed video by Cyriak . A music video for " Tiny Tortures " was released on November 29 and featured Elijah Wood playing a depressed man without a right arm who envisions objects in his room recreating his arm , but is revealed to be torturing himself .

Flying Lotus released a short film on September 6 to promote *Until the Quiet Comes* . It was titled after the record and directed by Kahlil Joseph , who shot it in 35 mm film at the Nickerson Gardens housing project in Watts , Los Angeles and incorporated three songs from the album ? " See Thru to U " , " Hunger " , and " Getting There " . The film was intended to be a tragic depiction of urban life featuring Joseph 's interpretations of innocence , violence , and death . It begins with an African @-@ American youth 's death , segues into a scene of affection shared among other African @-@ American males , and concludes with the shooting of another , whose death is reversed to the effect of a dance . A scene in the film also features an inner city youth wearing a shirt bearing the words " J Dilla Changed My Life " , an allusion to the influence of J Dilla on Flying Lotus . The film received praise from critics , and its viral success led to Warp Records ' decision to pitch it to a music video network ; it was ultimately accepted and aired by MTV2 . Hilton Als of *The New Yorker* called the film " an amalgamation of horrifying beauty " and wrote of Joseph 's use of rewind , " the character ? s fall becomes a kind of dance ? for life . "

= = = Tour = = =

On September 23 , Flying Lotus performed at the Hollywood Bowl in Los Angeles . He then embarked on an international tour for the album during October to November 2012 , playing 11 concert dates in North America and eight dates abroad , including Europe and Japan . He performed strictly with his laptop , and excluded takes of songs he had recorded with Miguel Atwood Ferguson 's string quartet , feeling that the strings would not translate live . Along with his own material , Flying Lotus included remixes of other artists ' songs in his live sets , including Jay @-@ Z , Alicia Keys , and Kanye West .

Flying Lotus felt that his grasp on new mixing techniques helped make his live shows more " evolved and changed a little bit " , saying in an interview for *Exclaim !* , " It 's more dynamic . But still a party ! Not like my albums , [ which ] are more like personal exchange ; [ live ] it 's nice to have that social experience . " Reviewing his performance at Danforth Music Hall , *Now* magazine observed a " resoundingly maximal aesthetic and sound " that was " way more bombastic EDM " than the album 's " IDM abstraction " , citing as an example his mixing of " the recognizable with the weird , like when Kanye West 's *Mercy* gave way to the hand @-@ claps of *Quiet* cut *Putty Boy Strut* . " Flying Lotus also worked with longtime collaborator Dr. Strangeloop to create collage @-@ like imagery during the shows , including geometric visuals synched to the performed music . Joshua P. Ferguson of *Time Out* wrote of the visual effects in Flying Lotus ' performance at Metro Chicago , " all manner of *Tron* @-@ like halos , expanding and contracting orbs , starscapes and unidentifiable amorphous globs of color raced , shot and oozed their way across screens placed both in front of and behind Flying Lotus . "

= = Critical reception = =

*Until the Quiet Comes* received rave reviews from critics . At *Metacritic* , which assigns a normalized rating out of 100 to reviews from mainstream publications , the album received an average score of 83 , which indicates " universal acclaim " , based on 36 reviews . It was dubbed " the sound of the future " by *NME* magazine 's Lucy Jones , and a " masterpiece of sound

engineering " by Scott Kara of The New Zealand Herald . Allmusic 's Andy Kellman commented that Flying Lotus " not only peels away layers from his sound but organizes his tracks into a gracefully flowing sequence " on what is " his most accessible and creative release yet . " Filter magazine 's Kyle Lemmon found his musicianship deft and the songs invariably " vaporous and angelic or menacing and silhouetted . " Thomas May of musicOMH praised both the difficult concept and its execution : " With an unprecedented melodic disposition and busy yet rarely cluttered arrangements , this album possesses remarkable poise and balance in the face of its fearsome complexity . " Drowned in Sound 's Jazz Monroe said that it may ultimately be Flying Lotus ' best album because of his ability to " close the schism between the true avant @-@ garde and the leftfield mainstream " . Arnold Pan of PopMatters said that his amalgamated music is achieved with admirable ease and lucidity , as Flying Lotus " conducts a master class on both how to create flow as well as how to maintain it through an entire album . "

In a mixed review , Alex Macpherson from The Guardian found the record to be " packed full of ideas " on tracks that " feel less like fully fleshed @-@ out compositions than lightly drawn sketches started , but not always finished " . State magazine 's Karen Lawler said that its songs are " too short for any single musical concept to fully develop . " Will Hermes of Rolling Stone complimented Flying Lotus ' " taste for 21st @-@ century soul jazz with swarming high @-@ end displays " and stated , " It all adds up to something so captivating that vocal guests ... can get a little lost . Although maybe that 's the point " . Although he found its " complicated brilliance " less " boisterous " than Cosmogramma , Jonah Bromwich of The A.V. Club felt that the album " does a better job than its predecessor of weaving together the tangled strands of " disparate styles and concluded , " after multiple listens , the album reveals itself to be as nuanced , as subtle , and a lot more digestible " .

= = Track listing = =

#### Notes

( add . ) denotes additional production .

" Hunger " incorporates elements from " Guitar 12 " by Jonny Greenwood .

= = Personnel = =

Credits are adapted from the album 's liner notes .

Sam Baker ? composer

Brandon Coleman ? keyboards

Gene Coye ? drums

Daddy Kev ? mastering

Laura Darlington ? composer , vocals

Dorian Concept ? keyboards

Erykah Badu ? composer , vocals

Miguel Atwood Ferguson ? strings

Flying Lotus ? composer , producer

Jonny Greenwood ? composer

The Integration Players ? strings

Dan Kitchens ? photography

Austin Peralta ? composer , keyboards

Niki Randa ? composer , vocals

Stephen Serrato ? art direction , design

Thundercat ? bass guitar , composer , vocals

Thom Yorke ? composer , vocals

= = Charts = =

= = Release history = =