LCO PRODUCER STRINGS

Table of Contents

1. Welcome to LCO Producer Strings

LCO Producer Strings puts you in the conductor's seat and dares you to break the rules. It's a modern string library with a twist – where the finest musicians, bold orchestrations, and expert sound design come together. Built with pop, alternative, hip hop, and experimental productions in mind, this isn't about emulation, it's about expression.

LCO Producer Strings is powered by a flexible four-layer engine that lets you stack violins, violas, cellos, and synths into vivid, kaleidoscopic textures. Layers can be filtered by instrument type and performance technique. Each layer is easy to shape with dedicated controls for volume, tuning, and space, or jump straight into presets for instant, production-ready arrangements. From cluster blooms and harmonic trills to percussive pizzicatos, layers feature both classic and creative performance techniques. Each was designed to be playable, cinematic, and instantly usable across genres, giving tracks a unique voice and emotional contour.

All sounds were captured at London's iconic RAK Studios, in partnership with acclaimed engineer Fiona Cruickshank. Explore the beauty of the raw sounds or blend them with synthetic sources for colorful textures. Layer organic bowed sections with evolving synth beds and granular textures for hybrid timbres. Built-in effects and modulation routing let you push signals toward lush shimmer, gritty saturation, or otherworldly spectral movement while keeping everything musical and mix-ready.

This document shows you how to install and setup LCO Producer Strings and describes all features in detail, starting with the overview.

We hope you enjoy LCO Producer Strings!

Document conventions

In this document the following formatting is used to highlight useful information:

Italics	Indicates paths to locations on your hard disk or other storage devices.
Bold	Highlights important names, concepts, and software interface elements.
[Brackets]	References keys on the computer keyboard.
►	Denotes a single step instruction.
→	Denotes the expected result when following instructions.

The following three icons denote special types of information:

The **light bulb** icon indicates a useful tip, suggestion, or interesting fact.

The **information** icon highlights essential information in a given context.

The **warning** icon alerts you of potential risks and serious issues.

2. Installation and setup

Before making music with LCO Producer Strings, you must install and set up the necessary software. Follow these instructions to get started.

Installing LCO Producer Strings using Native Access

Native Access is your go-to app for downloading, activating, and updating all your NI music creation tools including LCO Producer Strings. If you are new to Native Instruments, you will first have to create your Native ID user account. To learn more about Native Access, visit our support page.

1. Download and install Native Access here.
2. Open the Native Access application.
3. Create a Native ID, if you do not have one already.
4. Login to Native Access using your Native ID.
5. Click **Library** on the left side of Native Access.
6. Click **Available** at the top of Native Access.
7. Click the **Kontakt** category to only show products related to Kontakt.
8. Click **Install** for the following products:
   - LCO Producer Strings
   - Kontakt or Kontakt Player

→ The software is installed automatically.

> ⓘ If the software is already installed, click the **Updates** tab and install the available updates before proceeding.

Loading LCO Producer Strings in Kontakt

Once installed, you can start using LCO Producer Strings in Kontakt. LCO Producer Strings is not an independent plug-in, so you first need to open an instance of Kontakt or Kontakt Player.

Kontakt offers two ways to load an instrument, the Library browser and the side pane browser.

To load an instrument using the Library browser:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. By default, Kontakt opens the Library browser on first launch. If you have turned this off, click **Library** in the Kontakt header to open the Library browser.
3. In the Library browser, make sure that the **Instruments** category is selected at the top (this should be the case by default), otherwise click **Instruments** to select that category.
4. Locate LCO Producer Strings in the Library browser. You can use the search bar at the top to quickly find it.
5. Click on the arrow icon (**>**) in the top right corner of the instrument's artwork to load the instrument and its first preset.
6. Alternatively, you can click the instrument's artwork to display its presets in the list on the right of the browser window.

7. Double click any preset to load it. The first entry, identified by a keyboard icon, loads the instrument with its default preset.

To load an instrument using the side pane browser:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. In the side pane on the left, make sure that the **Instruments** category is selected (this should be the case by default), otherwise click **Instruments** to select that category.
3. Locate LCO Producer Strings's artwork tile below.
4. Click on the arrow icon (**>**) in the top right corner of the instrument's artwork to load the instrument and its first preset.
5. Alternatively, you can click the instrument's artwork to display the list of its presets.
6. Double click any preset to load it. The first entry, identified by a keyboard icon, loads the instrument with its default preset.

If you are new to Kontakt and want more information, visit Kontakt Player and Kontakt.

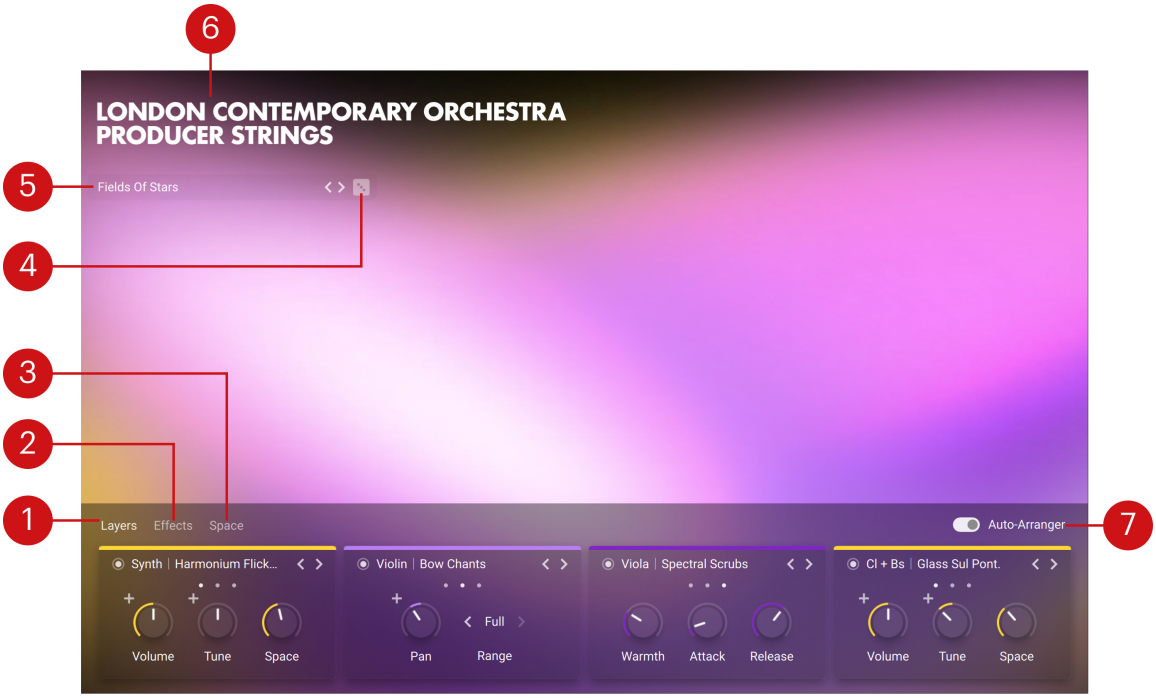
3. Disclaimer

Document authored by

Software version:

4. LCO Producer Strings overview

Once you have completed the installation and loaded LCO Producer Strings in Kontakt, you can start playing the Instrument. LCO Producer Strings opens with the main page. The Instrument provides the following key elements and global controls:



1. **Layers tab**: Provides four instrument layers. For each layer, you can switch it on/off, choose an instrument, and adjust controls like volume, tune, space, pan, range, warmth, attack, and release. Modulation can also be added to volume, tune, and pan. Refer to Layers tab.
2. **Effects tab**: Provides four effect units in series. For each unit, you can switch it on/off, change the effect, reorder the chain, and adjust its controls. Refer to Effects tab.
3. **Space tab**: Controls how much of each layer's signal is sent to a global reverb. From here, you can enable/disable the reverb, select and browse reverb types, and adjust the reverb controls. Refer to Space tab.
4. **Select Random** (dice): Loads a random preset from the ensemble preset list.
5. **Preset browser**: Lets you to cycle through the list of ensemble presets using the arrows, or open the **Preset** browser to view all available ensemble presets and filter them by instrument and character. Refer to Browsers.
6. **About**: Clicking the instrument name opens the About screen, which displays the credits for this instrument. You can click the About screen to close it again.
7. **Auto-Arranger**: Distributes simultaneously played notes across the four layers, so each layer handles different notes instead of all layers playing every note. This creates a more balanced and varied sound compared to all layers doubling the same chord.

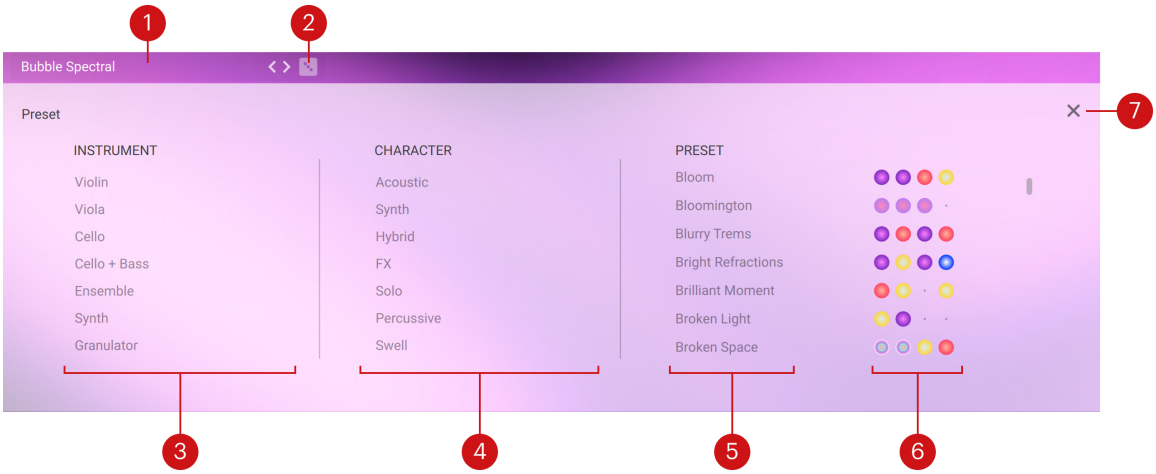
5. Browsers

Browsers are available in many places in LCO Producer Strings. Each Browser is dedicated to a particular object type (**Preset** for all layers, single **Layer Preset**, **Effects** list, and **Space** list) and lets you search and load presets for that object type from a list. All browsers are opened by clicking the preset name of the object you want to change.

Preset

The Preset browser lets you load presets that affect all four layers at once. Each preset recalls instruments, values, and states (on/off) for every layer, but also Effects and Space settings. A compact version of the browser is always available at the top of the screen, where you can use the arrows to cycle through presets or click on the die to randomly select a preset.

Clicking the preset name opens the full browser view with the following elements:

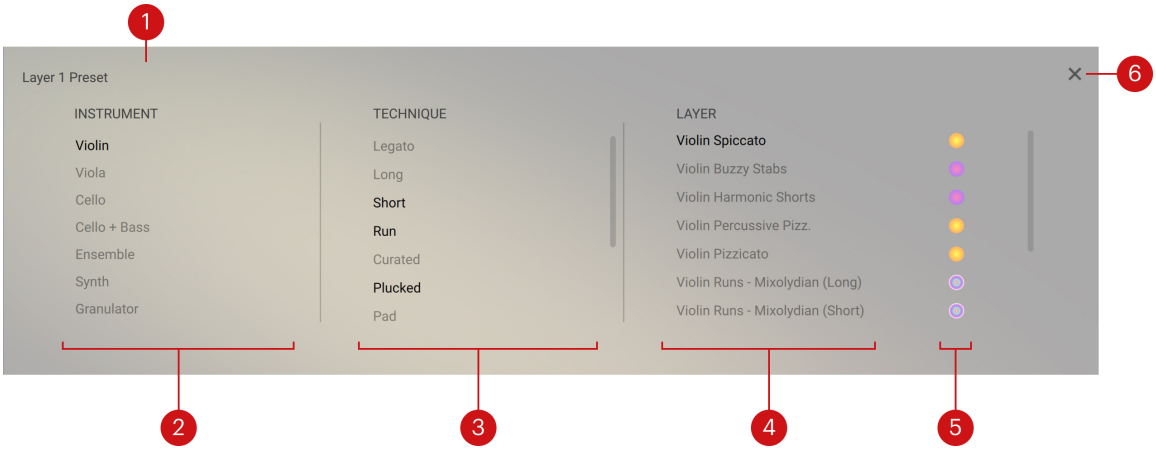


1. **Preset browser**: Allows you to cycle through the preset list.
2. **Select Random** (dice): Randomly loads a preset from the preset list.
3. **Instrument filter**: Select one or more instruments to narrow the available **PRESET** list.
4. **Character filter**: Select one or more sound characters (e.g., Acoustic, Hybrid, Synth) to refine the **PRESET** list further.
5. **Preset list**: Shows the presets that match your current filter selections. The active preset is highlighted. Click another to load the instruments for every layer.
6. **Color coding**: Colored dots next to each preset match the instrument layer colors and background colors on the main screen, making it easy to see which instruments are included in the preset. Refer to Articulations in the Layer presets for additional information on each instrument.
7. **Close** (x): Closes the browser.

Layer Preset

The **Layer Preset** browser lets you choose presets for individual layers. Each preset loads an instrument and a playing technique for that layer, while the layer's controls, state (on/off), and modulation settings remain unchanged. The browser appears when you click a layer's instrument title in the Layers tab. The layer must be on to open the browser.

The Layer Preset browser contains the following elements:



1. **Layer Preset browser**, allows you to browse through the layer list.
2. **Instrument filter**: Select an instrument to narrow the list of available **LAYER** presets.
3. **Technique filter**: Select one or more playing techniques (e.g., Long, Short, Legato) to narrow the list of available **LAYER** presets further.
4. **Layer list**: Shows the presets that match your current filter selections. The active preset is highlighted. Click another to load it to the layer.
5. **Color coding**: Colored dots next to each preset match the instrument layer colors and background colors on the main screen, making it easy to see which instruments are active in each layer. Refer to Articulations in the Layer presets for additional information on each instrument.
6. **Close** (x): Closes the browser.

Articulations in the Layer presets

Below are some definitions of the specifically-named articulations used in the Layer presets:

- **Bow Chants**: Soft but audible, irregular bow changes - like slow, hushed 'chatter'.
- **Buzzy Stabs**: A combination of snap *pizzicato* (also known as *Bartók pizzicato*) and bowed *sul ponticello*.
- **Exponential Blooms**: A late, exaggerated swell in dynamic while moving the bow towards the bridge (*sul ponticello*).
- **Harmonic Flickers**: Switching intermittently between the fundamental note and harmonic an octave above.
- **Percussive Pizz.**: Plucking the string with a small, thin piece of plastic (e.g. a plectrum or credit card).
- **Spectral Scrubs**: Moving the bow in a circular motion between the bridge and fingerboard.
- **Stings**: An accented note followed by a quick fall in pitch, like a disco 'slide'.
- **Woozy Vib.**: Slowly 'rocking' the stopped finger of the left hand to create subtle microtonal bends.

Here are some definitions of more general string/musical terms incorporated into the articulation names:

- **Legato**: Connecting the notes in a smooth, flowing manner.
- **Mixolydian**: A mode comprising the same series of notes as the major scale but with a flattened 7th. Evokes a 'bluesy' or 'rock-and-roll' feel.

- **Pizzicato**: Plucking the string with the finger.
- **Spiccato**: Lightly bouncing the bow on the string to produce short, crisp detached notes.
- **Staccato**: Similar to the above in creating detached notes, but keeping the bow on the string using a pressure-and-release motion.
- **Sul Pont./Ponticello**: Playing on, or close to, the bridge of the instrument. Creates an 'icy', 'electric' sound.
- **Tremolo**: Quickly moving the bow back and forth on the string to produce an agitated, trembling effect.

User presets

You can save and manage your own user presets for LCO Producer Strings. When you save a user preset, all the parameter adjustments and instrument settings are stored within the preset. User presets let you save your own sounds, use them in other projects and across computers, share them with other users, or create backups.

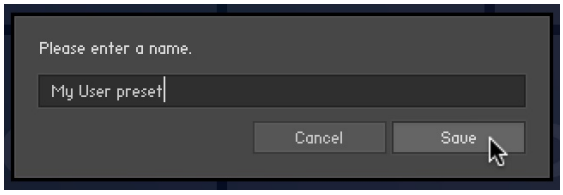
User presets are saved on your computer as Snapshots (.nksn file extension), which are Kontakt's underlying file format for instrument presets.

Saving a user preset

You can save user presets to recall your favorite sounds and settings at any time, share them with others, or create backups.

When using Kontakt's Default view, you can save user presets using the Navigator in the side pane:

1. In the Navigator, right-click the LCO Producer Strings slot.
2. Click **Save Preset...** in the context menu to open the Save dialog.
3. Enter a name for your new user preset and click **Save**. If you enter the same of an existing user preset, you will be given the option to replace it by clicking **Overwrite**.



→ The user preset is saved and added to your user content in the library.

> You can also save user presets using the Instrument Header. For more information, refer to the Kontakt user guide or the Kontakt Player user guide.

All the user presets are automatically stored in the default User Content folder. You can transfer any of your presets to another computer by copying the respective Snapshot files.

The default User Content folders are:

Mac OS X:	*Macintosh HD/Users/<User Name>/Documents/Native Instruments/User Content/*
Windows:	*C:\Users\<User Name>\My Documents\Native Instruments\User Content*

Please make sure that you include your *Documents* / *My Documents* folder in your regular data backups.

Loading a user preset

When using Kontakt's Default view, you can load user presets using the Navigator and the browser in the side pane:

1. In the Navigator, click the LCO Producer Strings slot.
2. In the side pane browser below, activate the User Content button to show your user presets.

→ The Results list below displays the user presets available for LCO Producer Strings.

3. Double-click the desired user preset from the list to load it.

You can also load user presets and factory presets using the Kontakt Browser or the Instrument Header. For more information, refer to the Kontakt user guide or the Kontakt Player user guide.

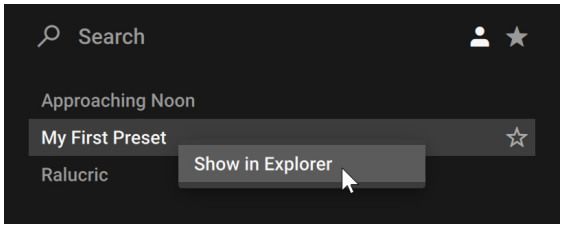
Deleting a user preset

When using Kontakt's Default view, you can delete user presets using the Navigator and the browser in the side pane:

1. In the Navigator, click the LCO Producer Strings slot.
2. In the side pane browser below, activate the User Content button to show your user presets.

→ The Results list below displays the user presets available for LCO Producer Strings.

3. Right-click the desired user preset from the list and select **show in Finder/Explorer**.



→ The folder containing this user preset opens up on your desktop.

4. Delete the file from the disk.

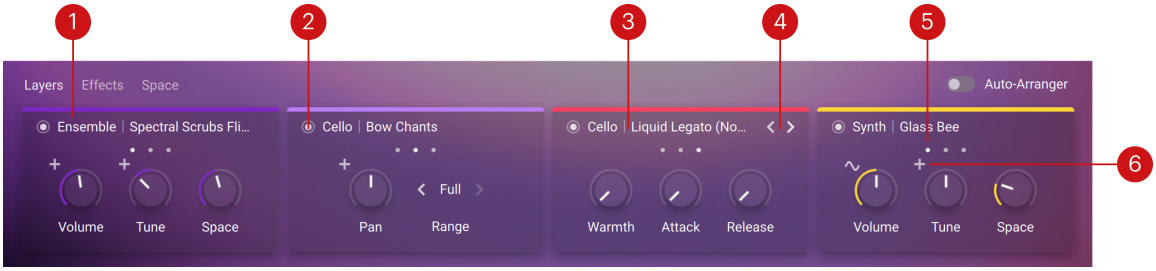
→ The user preset is removed from your library on the next launch of Kontakt / Kontakt Player.

You can also delete user presets using the Kontakt Browser or the Instrument Header. For more information, refer to the Kontakt user guide or the Kontakt Player user guide.

6. Layers tab

The Layers tab in LCO Producer Strings contains four instrument layers. Each layer can load a different instrument, and you can control whether it is active, swap it for another instrument, adjust its parameters, or add modulation.

The Layers tab consists of the following elements and controls:



1. **Layer**: Displays the currently loaded instrument and its available controls. Each layer can be managed independently.
2. **On/Off switch**: Toggles the layer on or off.
3. **Instrument name**: Shows the instrument currently loaded in the layer. Clicking the name opens the **Layer Preset** browser, where you can choose another instrument. Refer to Layer Preset for more details.
4. **Arrows** (< >): Cycle through the available instruments.
5. **Control groups** (white dots): Each layer has three groups of controls:
   - Group 1: **Volume**, **Tune**, **Space**
   - Group 2: **Pan**, **Range**
   - Group 3: **Warmth**, **Attack**, **Release**

   These groups are always the same, regardless of the instrument selected. You access each group by clicking on the white dot.
6. **Modulation menu** (+): Opens modulation options for certain controls (e.g., **Volume**, **Tune**, **Pan**). From here, you can assign modulation using **Shape**, **Rate**, and **Amount**. When a modulation is assigned to a control, the icon turns into a waveform.

Volume, Tune, Space

Each layer includes three controls that affect its overall level, pitch, and send to reverb:

- **Volume**: Adjusts the loudness of the layer in the overall mix. The control can be modulated for dynamic changes over time.
- **Tune**: Shifts the pitch of the layer up or down in semitones. The control can be modulated to create vibrato or pitch movement.
- **Space:** Controls how much of the layer's signal is sent to the reverb in the Space tab.

> The **Space** control in each layer is the same as the corresponding **Layer** control in the **Send Levels** section of the Space tab.

These controls are always available for every layer, regardless of the instrument selected.

Pan, Range

Each layer includes two controls that determine stereo placement and playable span:

- **Pan**: Positions the layer within the stereo field. The control can be modulated to create movement across and right channels.
- **Range**: Sets the playable of the instrument, allow you to switch between **Real** (natural range) and **Full** (extended range).

These controls are always available for every layer, regardless of the instrument selected.

Warmth, Attack, Release

Each layer includes three controls that shape its tonal character and response:

- **Warmth**: Controls the low frequency boost/cut of the sound.
- **Attack**: Controls how quickly the sound begins after a note is played.
- **Release**: Controls how long the sound continues after a note is released.

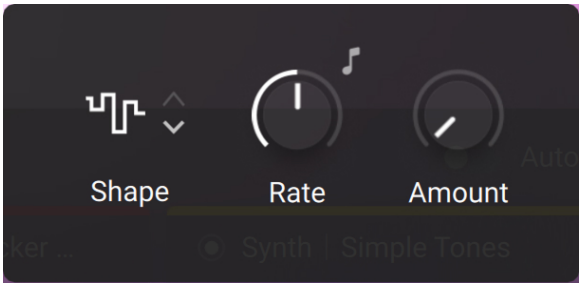
These controls are always available for every layer, regardless of the instrument selected.

Modulation

You can add modulation to certain layer controls (**Volume**, **Tune**, and **Pan**). Modulation introduces movement and variation over time, making the sound more dynamic.

▶ To add modulation, click the **+** symbol above the supported control.

This opens the modulation menu, where you can adjust the following parameters:



- **Shape**: Selects the modulation waveform (for example, sine, square, triangle, or random). The shape determines the contour of the modulation.
- **Rate**: Sets the speed of the modulation. Higher values increase how quickly the control changes. To synchronize the time to your host or master editor tempo, click the 8th note symbol above the control and use **Rate** control to choose a note length value.
- **Amount**: Defines the modulation depth. Higher values produce stronger changes to the control.

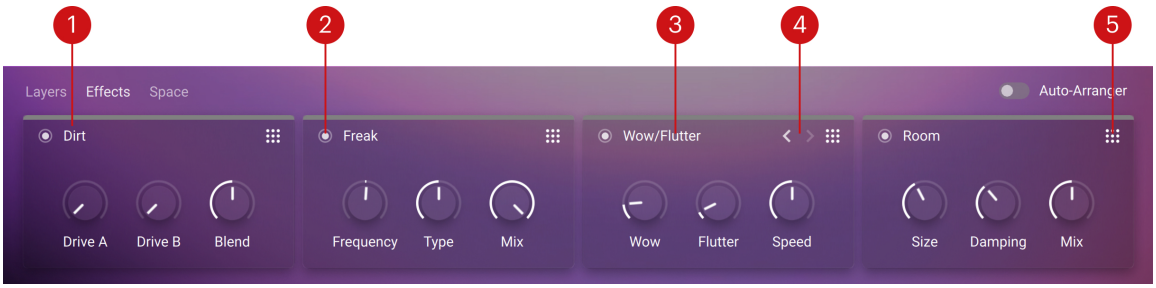
Each layer can have multiple modulated controls, and each modulation is independent. Closing the menu keeps the modulation active until it is manually removed or adjusted.

▶ To remove modulation from a control, open its modulation menu and set **Amount** to zero.

7. Effects tab

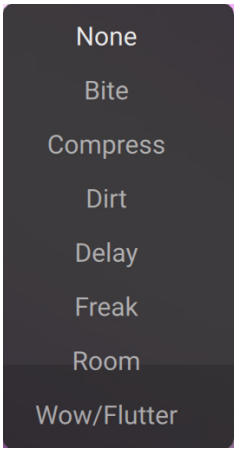
The Effects tab in LCO Producer Strings lets you shape the sound of your ensemble by applying four effect units arranged in series. Each unit can load a different effect, and you can control whether it is active, swap it for another effect, or change its position in the chain to change how it interacts with the other effects.

The Effects tab consists of the following elements and controls:



1. **Effect unit**: Displays the currently loaded effect with its available controls (for example, **Drive A**, **Drive B**, and **Blend**).
2. **On/Off switch**: Toggles the effect unit on or off.
3. **Effect name**: Shows the currently effect loaded in the unit. Clicking the name opens the Effects list, where you can select a different effect. Refer to Effect List.
4. **Arrows** (< >): Cycle through the available effects. The arrows appear on mouseover when an effect unit is on.
5. **Reorder handle** (grid): Lets you drag the unit to change its position in the effect chain.

Effect List



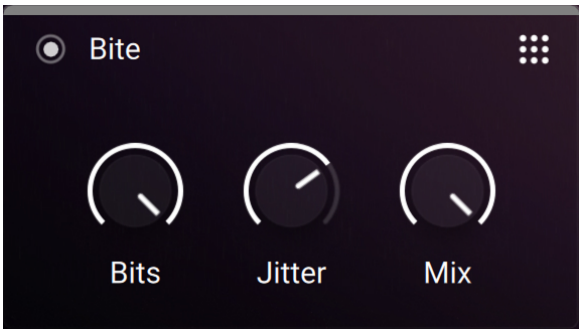
The **Effect List** shows all available effects that can be loaded into an effect unit. To open the list, click the effect name on any unit in the **Effects tab**. The list will appear, allowing you to select a different effect for that unit. Once selected, the effect replaces the current one, and its dedicated controls become available in the unit panel.

For detailed information about each effect and its controls, refer to the the individual effect topics in Effects tab.

Bite

Bite is an anti-aliased sample rate and bit reduction effect that can be used to create distortion effects that sound like vintage studio equipment, or inherently lo-fi sound sources, like old video games. It simulates the audio being sampled and replayed using a low-quality sampler with limited sample rate and bit depth.

Bite contains the following controls:

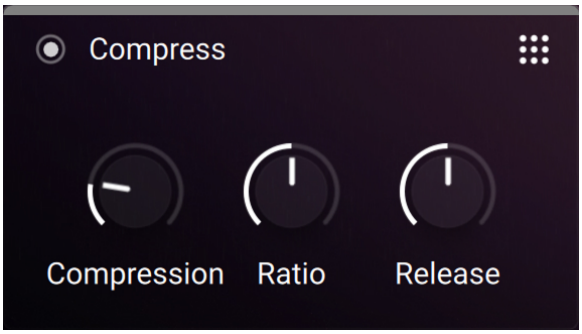


- **Bits**: Re-quantizes the signal to an adjustable bit depth. Fractional bit levels (such as 12.4 bits) are possible and can add considerable “grit”. Audio CDs have a quantization depth of 16 bits, old samplers frequently used 8 or 12 bits, and 4 bits evoke memories of countless irritating children’s toys.
- **Bits**: Re-quantizes the signal to an adjustable bit depth. Fractional bit levels (such as 12.4 bits) are possible and can add considerable “grit”. Audio CDs have a quantization depth of 16 bits, old samplers frequently used 8 or 12 bits, and 4 bits produce a distinctly lo-fi, almost digital-artefact sound reminiscent of early computer audio.
- **Jitter**: Adjusts the amount of clock jitter. This adds fluctuations to the sampling rate of the resampling algorithm, effectively making the signal noisier. The jitter is added to the left and right stereo channels independently, resulting in a wide stereo image for the noise component.
- **Mix**: Blends between the input signal and the effect signal. Turn the control fully left to bypass the effect, or turn right to mix in the effect.

Compress

Compressors are dynamic tools which reduce the level of loud passages in a signal, thereby affecting the signal’s dynamic range. They are invaluable for a lot of common tasks — for instance, they can be used for reducing level peaks, thereby allowing the overall signal volume to be turned up without making it clip, or in other words, increasing the average volume of a signal. By careful adjustment of the controls, they can also modify signal transients, allowing you to tame exaggerated “clicking” in percussive sounds. However, there is a point of diminishing returns; too much compression can result in a rather strained and weak sound.

Compress contains the following controls:

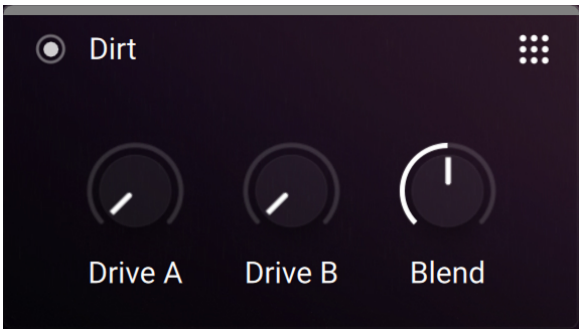


- **Compression**: Determines the amount of compression applied to the input signal. The higher the value, the more compression is applied to the input signal.
- **Ratio**: Selects between six different values for the compression ratio, which determines the amount of gain reduction applied to signals rising above the threshold. Ratios from **1.5** to **4** produce soft to moderate compression. The ratio of **5** produces strong compression. When set to a ratio of **10**, the compressor behaves more like a limiter.
- **Release**: Adjusts the time it takes for the compressor to get back to its standby state after the signal level has fallen below the threshold level. The release time is measured in seconds. Following release times are available: 0.1 s, 0.2 s, 0.4 s, 0.8 s, and 1.6 s. When the **Release** knob is turned at full right on the **Auto** position, the release time is set automatically according to the audio content.

Dirt

Dirt carefully provides more sophisticated and extreme sounds than possible with common distortion pedals, while staying true to the ease of use associated with these effects. It consists of two circuit-modeled diode clipping stages (**A**, **B**) configured in parallel.

Dirt contains the following controls:



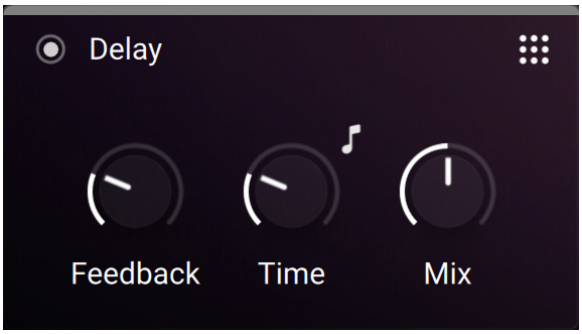
Drive A/B: Adjusts the input level, or gain. Turning **Drive** to the right increases the intensity of the distortion.

Blend: Blends between the output signals of stage **A** and stage **B**.

Delay

Delay effects record an incoming signal and play it back after a set amount of time, creating an echo. The repeats can be a single echo or multiple feedback loops. They are used to add space, depth, and rhythmic texture to sounds.

Delay contains the following controls:

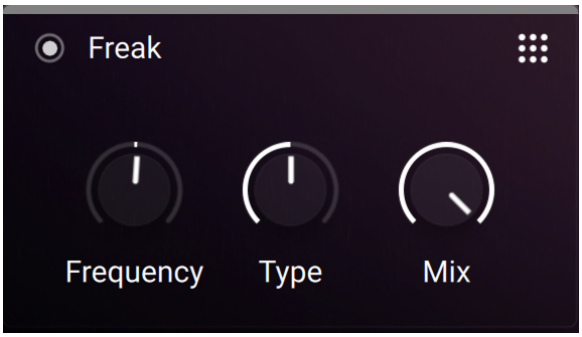


- **Feedback**: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.
- **Time**: Adjusts the delay time in milliseconds. To synchronize the time to your host or master editor tempo, click the 8th note symbol above the control and use **Time** control to choose a note length value.
- **Mix**: Blends between the input signal and the delayed signal. Turn the control fully left to bypass the effect, or turn right to mix in the effect. Turning the control fully right to only hear the delayed signal.

Freak

Freak combines different amplitude modulation techniques and is based on a model of an analog diode ring circuit that produces rich harmonic overtones and textures. With a wide range of harmonic transformations, it can simulate AM radio, or add tremolo and distortion to a sound.

Freak contains the following controls:

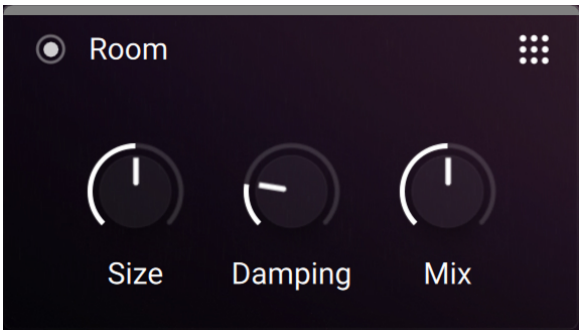


- **Freq**: Adjusts the rate of the internal sine wave modulation used by the three different amplitude modulation techniques available via the **Type** control. When **Type** is set to amplitude (0%) and ring (50%) modulation, this allows you to change the frequency of the sidebands created in the frequency spectrum. When **Type** is set to frequency shifting (100%), the modulation rate equals the amount by which the input signal's frequency content is shifted in the frequency spectrum. The **Freq** control is bipolar, meaning that both positive (non-inverted) and negative (inverted) modulation can be applied.
- **Type**: Smoothly morphs between basic amplitude modulation (0%), ring modulation (50%), and frequency shifting (100%).
- **Mix**: Blends between the input signal and the effect signal. Turn the control fully left to bypass the effect, or turn right to mix in the effect.

Room

This algorithmic reverb generates a natural room sound with strong initial reflections and a quick decay. You can use this to simulate the natural sound of a small acoustic space. With a faster reverberation time, it is particularly suited to acoustic instruments.

Room contains the following controls:



- **Size**: Adjusts the size of the room simulated by the reverb effect. Higher values replicate larger rooms.
- **Damping**: Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.
- **Mix**: Blends between the input signal and the effect signal. Turn the control fully left to bypass the effect, or turn right to mix in the effect.

Wow/Flutter

Wow/Flutter emulates the sound of analog tape machines, characterized by wow and flutter, saturation, noise, and a limited high-frequency response. You can use it to apply classic lo-fi effects, particularly when playing sustained notes, pads and melodies.

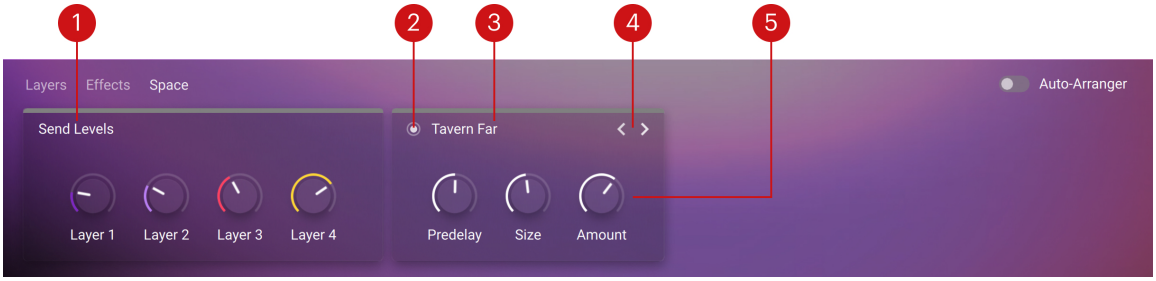
Wow/Flutter includes the following controls:

- **Wow**: Adjusts the amount of wow, a slow fluctuation in pitch caused by sticky tape and worn-out tape transport.
- **Flutter**: Adjusts the amount of flutter, a fast fluctuation in pitch caused by a bent capstans and faulty motor parts.
- **Speed**: Adjusts the rate of the wow and flutter modulation.

8. Space tab

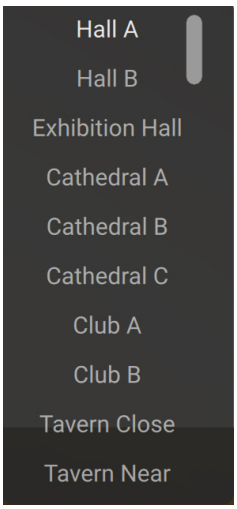
The Space tab in LCO Producer Strings controls how the instrument layers are sent to a final reverb. Each layer has a send level that determines how much of its signal is processed by the reverb. The Space tab also lets you choose the reverb type and adjust its parameters.

The Space tab consists of the following elements and controls:



1. **Send Levels**: Contains one control for each layer, adjusting how much signal is sent to the reverb. These controls are identical to the **Space** controls in the **Layers** tab. Changing one updates the other.
2. **On/Off switch**: Toggles the reverb on or off for the entire instrument.
3. **Reverb name:** Displays the currently loaded reverb. Clicking the name opens the **Space** list, where you can select a different reverb type. Refer to Space List.
4. **Arrows** (< >): Step through the available reverbs one by one.
5. **Reverb controls**: Adjust **Predelay**, **Size**, and **Amount** controls of the selected reverb.

Space List



The **Space** list shows all available reverb types that can be loaded into the **Space** unit. To open the list, click the reverb name on the **Space** unit, in the **Space** tab. The **Space** unit must be switched on to access the list. Selecting a reverb from the list replaces the current one, and the controls (**Predelay**, **Size**, and **Amount**)further customize its sound.

For detailed information about the Space controls and **Send Levels**, refer to Space tab.

Send Levels

The **Send Levels** unit determines how much of each layer's signal is sent to the **Space** reverb. It contains one control per layer, labeled **Layer 1-4**. Increasing a control sends more of the layer's signal to the reverb. Reducing to zero removes the layer from the reverb entirely. This allows you to balance how strongly each layer contributes to the overall reverb effect.

> ⓘ Each control here is the same as the **Space** knob for the corresponding layer in the **Layers** tab. Adjusting one, automatically updates the other.

Space

Space is the LCO Producer Strings global reverb, which is applied in parallel to the **Effects** chain. It adds spaciousness and depth to the overall sound of the instrument using the following controls:

- **Predelay** : Sets the time between the dry sound and the start of the reverb, preserving attack clarity before the reverb tail is heard.
- **Size**: Adjusts the virtual space, with higher values producing longer and more expansive reverb tails.
- **Amount**: Controls the reverb return level (wet level) in the final output. This is independent of the **Send Levels**, which set how much of each layer is sent to the reverb.

9. Credits

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