EXHIBIT 7

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IN THE UNITED STATES DISTRICT COURT
FOR THE NORTHERN DISTRICT OF CALIFORNIA
SAN JOSE DIVISION
Case No.
5:24-cv-03811-EKL-SVK

CONCORD MUSIC GROUP, INC., et al.,
Plaintiffs
vs.
ANTHROPIC PBC,
Defendant

VIDEOTAPED DEPOSITION OF JOSHUA W. DENNIS
Monday, March 9, 2026 9:02 a.m.
WilmerHale
60 State Street, Boston, MA 02109

Reported by:
Janet McHugh, RMR, CRR, CLR
JOB NO. 621067

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March 9, 2026
9:02 a.m.

Videotaped deposition of JOSHUA W. DENNIS, held at the offices of WilmerHale, 60 State Street, Boston, Massachusetts, pursuant to Agreement, before Janet McHugh, a Registered Merit Reporter, Certified Realtime Reporter, Certified LiveNote Reporter, and a Notary Public within and for the Commonwealth of Massachusetts.

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ALSO PRESENT:
Karl Johnston, Anthropic (via Zoom)
Dimas Bardales, Videographer

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PROCEEDINGS

THE VIDEOGRAPHER: Here begins Media No. 1 in the videotaped deposition of Joshua Dennis in the matter of Concord Music Group, Inc. et al., versus Anthropic PBC in the United States District Court, Northern District of California, San Jose Division, Case No. 5:24-CV-03811-EKL-SVK.

Today's date is March 9, 2026. The time on the video monitor is 9:02. The videographer today is Isaac Weaver, representing Planet Depos, headquartered at 451 Hungerford Drive, Suite 400, Rockville, Maryland 20850.

This video deposition is taking place at 60 State Street, Boston, Massachusetts.

Would counsel please voice-identify themselves and state who they represent.

MR. TOMPROS: Good morning. This is Louis Tompros of Wilmer Cutler Pickering Hale and Dorr, LLP, along with my colleague Disha Patel, representing the defendant, Anthropic PBC.

MR. HOWELL: Good morning. My name is Keith Howell from Oppenheim + Zebrak on behalf of the music publisher plaintiffs.

THE VIDEOGRAPHER: The court reporter

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today is Janet McHugh, representing Planet Depos. The witness will now be sworn.

JOSHUA DENNIS,

having been duly sworn, after presenting identification in the form of a driver's license, deposes and says as follows:

DIRECT EXAMINATION

BY MR. TOMPROS:

Q. Good morning, Mr. Dennis.

A. Good morning.

Q. You have given testimony at depositions before, right?

A. I have.

Q. Roughly how many times?

A. For depositions, I believe twice.

Q. And you've given testimony at trial before as well, right?

A. I have.

Q. Roughly how many times?

A. Certainly one was a jury trial and then there were two others that were during the COVID era and were part of bankruptcy proceedings, so directly with the judge. So I'm not sure if that counts as trial or not. But they're on my CV.

Q. And you understand you've taken an oath

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Q. How many people?
A. Probably, across both sets, six, I think, probably six, maybe seven. But some, obviously, were more -- did more than others.
Q. And what were their names?
A. Oh, gosh. The main folks were Madison Leonard and Owen Houghtelling, H-O-U-T-E-L-L-I-N-G [sic]. And some of these I'll have to fix the spell on the remaining ones on the redaction -- excuse me, on the errata.
But there was certainly Eddie Chen. There was Madeline -- her last name will come to me in a minute. There was Kashvi Khandelwal. There was a couple of other folks. Guillermo -- oh, Haley McLaughlin. Those are the ones that come to mind immediately.
There may have been one or two other folks.
Q. And was that the group that categorized the original 6,849 sample song records?
MR. HOWELL: Objection. Form. Vague.
A. Them or some portion of that group.
Q. And were they also the group that categorized the original set of work-in-suit records?
A. Yes. Madeline Bush. Sorry. Madeline

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Bush.
MR. HOWELL: Objection. Form. Go ahead.
Q. And what are the qualifications of those reviewers?
MR. HOWELL: Objection. Form. Vague.
A. They are employees at StoneTurn, at my direction.
Q. Do any of them have degrees in linguistics?
MR. HOWELL: Objection. Form.
A. I'm not aware one way or the other.
Q. Do any of them have degrees in musicology?
MR. HOWELL: Objection. Form.
A. I'm not aware one way or the other.
Q. Prior to their work on this case, had any of them ever conducted categorization of artificial intelligence records before?
MR. HOWELL: Objection. Form. Vague. Speculation.
A. I am not aware one way or the other, prior to this case.
Q. Prior to their work on this case, had any of them ever categorized song or

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lyric-related information before?
MR. HOWELL: Objection. Form. Vague.
A. I'm not aware one way or the other.
Q. Was this -- explain precisely how the categorization of -- let me back it up.
Was this review done using electronic tools or pen and paper or some other set of tools?
MR. HOWELL: Objection. Form. Vague.
A. It was certainly not done using pen and paper. So if that's my options, it would be electronic.
Q. And did they fill in a spreadsheet? Did they record their categorization in some other way?
MR. HOWELL: Objection. Form.
A. It would have been through the spreadsheet. So filling out the exhibit.
Q. So they filled in the data in the exhibit itself, right?
A. For the portion that they reviewed. Obviously, I reviewed -- I took part of that role. I reviewed some, and they would have reviewed some as well, subject to my subsequent review and QC.
Q. Were artificial intelligence tools used

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in any way as part of that categorization process?
A. No, no, no.
Q. And what criteria did the reviewers use to categorize each record?
MR. HOWELL: Objection. Form. Vague.
A. Can you ask that question one more time, please.
Q. Sure. What criteria did the reviewers use to categorize each record?
A. It would be the criteria laid out in my categories of prompts and output-related categories.
Q. Did you provide any further instructions, beyond just the text of the 14 prompt categories and seven output categories?
MR. HOWELL: Objection. Form. Vague.
A. Certainly. So as part of the -- I'll call it "onboarding process," we went through and talked about the nature of the categorization itself, how we, you know, establish these categories.
We looked at the concepts that underlie these, such as, you know, the request -- what was requested versus what was provided, which is how

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we approach this categorization, at least on the prompt side, generally, right?
We wanted to break it up into discrete, concrete parts that both endeavor to encapsulate the totality of the records, as well as have them to be as discrete as possible.
So that way -- that's why you see, as we look at the nature of the language surrounding these categories, you'll see they're generally divided up by saying "request for" a thing, right? For lyrics, translation, song titles, new songs, artist, or meaning.
And then what was provided by the user, right? Whether it was an artist or topic or lyrics or things like that. So we tried, again, to endeavor to make things as clear and delineated as possible.
We went through a process of looking at examples. Again, coming up with these categories, I had done preliminary review of lots of different prompts and outputs to understand the nature of what was in there.
So we talked through what would be included in A versus B and why, and made sure that was clear. We also met on a regular basis to talk

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through any questions that they may have had to help make sure we were all in alignment on how the issue should be captured.
So it was a process of close communication/oversight to ensure that the categorization was done in a consistent and accurate manner and then subsequently subject to further QC.
Q. What examples did you review with the review group?
MR. HOWELL: Objection. Form. Vague.
A. Oh, gosh. I have no recollection. We would have pulled up something that I may have been looking at, at the time. We may have looked at ones that they were looking at, at the time.
I couldn't begin to guess. It was lots. I couldn't begin to guess which specific records we discussed.
Q. As part of the onboarding process, did you provide any written materials?
MR. HOWELL: Objection. Form. Vague.
A. I mean, the exhibit itself was a written material. So my report and the listing of the categorizations was a written material.
Q. Apart from those items, did you provide

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any other written materials to the reviewers?
MR. HOWELL: Objection. Form. Vague.
A. Certainly the prompts, themselves, are written materials. I'm trying to think of all the categories of written materials that would have potentially been provided to them.
Q. Did you provide any written instructions?
MR. HOWELL: Objection. Form. Vague.
A. Not beyond what we've seen here in terms of what the requests -- what the categorizations were. They certainly needed to know what the categories were in order to properly categorize them.
Q. Did you provide any review protocol?
MR. HOWELL: Objection. Form. Vague.
A. Yes. I think that a lot of what I just described would constitute "review protocol."
Q. Did you have a PowerPoint when you did the onboarding process from?
MR. HOWELL: Objection. Form.
A. No. There was no PowerPoint.
Q. Any form of written materials, slides, or other documentation that you looked at during the onboarding process?

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MR. HOWELL: Objection. Form. Vague. Asked and answered.
A. Again, we did not have any slides or PowerPoints. We certainly would have had the exhibits, we would have had the documents we were reviewing.
We would have certainly had the categorizations and the way in which I thought about breaking up those categorizations.
Q. And you relied on the work of the reviewers as part of the opinions, as part of the bases for the opinions you offer in your report, right?
MR. HOWELL: Objection. Form. Vague.
A. The opinions and results are mine and mine alone. They certainly performed part of that categorization. That categorization was subject to further -- call it "overarching, holistic QC" and then subject to -- additional review thereafter.
Q. And you say "QC," you mean quality control, right?
A. I do.
Q. You checked a subset of the reviewed documents, of the reviewed records, right?

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MR. HOWELL: Objection. Form.
A. That was part of the QC process.
Q. You did not review all of the sample song records yourself, correct?
MR. HOWELL: Objection. Form.
A. That is correct. I did not independently review every and categorize every sample, every sample song record.
Q. If we look in your opening report at paragraph 73, you say, "Once the preliminary categorization process was finalized and a quality control review was performed..." Let me pause there.
What was the nature of that quality control review?
MR. HOWELL: Objection. Form.
A. So I'd say that was more of a holistic approach, so we went back and looked for a number of different things. I may have compared and contrasted certain records that fell into combinations of prompt and outputs that, you know, were potentially less likely, right, when you ask for a new lyric and get existing or ask for existing and get new, things like that, which absolutely do happen, but it was potentially less

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likely. So those are things I wanted to go back and look at.
We certainly used tools such as keywords. So, for example, if someone said there was a Guardrail, you know, to what extent the word "copyright" appeared, which it did generally, but not in every instance.
Similarly, if the word "copyright" appeared but they didn't mark a Guardrail, go and take a look at those. Again, that certainly happened in plenty of instances.
But, again, it was that kind of overarching review, right, that we wanted to do to make sure we were being as complete and accurate as possible.
Q. And then after that process, you selected a random sample of 100 of the 851 work-in-suit records, right?
A. That is correct.
Q. And you selected a separate sample of 200 of the 6,849 sample song records, right?
A. That is correct.
Q. Apart from that 100 of the 851 and that 200 of the 6,849, how many other records did you personally categorize?

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MR. HOWELL: Objection. Form. Vague.
A. Oh, the answer is lots. I mean, certainly I categorized, recategorized a portion of them as part of my QC processs, which I performed personally.
I went through and a chunk of them I did, in the first instance, myself. I certainly, as part of my overall review, kind of clicking through, went through and either affirmed or adjusted as needed.
Again, I'd say I personally reviewed over 1,000 easily, over 1,000 prompts and responses in some capacity.
Q. And then if we look at your paragraph 74, when you're talking about the sample song record, secondary review records, you say you "confirmed the prompt category for all but 23 records or 89 percent, and the output category for all but 29 records or 76 percent."
Right?
MR. HOWELL: Objection. Form.
A. Yes. With respect by sample song records, that was right for my initial report. You read that correctly.
Q. For the sample song records in your

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initial report?
A. In my initial report, correct.
Q. So for the prompt category for the sample song records in your initial report, it was 89 percent accurate prior to your review, right?
MR. HOWELL: Objection. Form. Vague.
A. I went through and I confirmed the prompt category for all but 23. So meaning of the 100, I went back and I adjusted the prompt category for 23 -- I'm sorry. That was of the 200 -- of the 200, which is how many I looked at for the opening report for the sample song records, I confirmed the prompt category for all but 23. So there's 23 where I changed the prompt category.
Q. So for the remaining 89 percent, you confirmed it was correct, right?
MR. HOWELL: Objection. Form. Vague.
A. Yes. I think that's a fair statement. I did not change the prompt category. I agreed with it.
Q. And on the output category, it was 86 percent where you agreed, right?
MR. HOWELL: Objection. Form.

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A. Yes. And in the converse, there were 29 out of the 200 records, where I adjusted the output category.
Q. So the reviewers got it right for 89 percent of the prompt category, right?
MR. HOWELL: Objection. Form. Vague.
A. I changed 23two -- in the prompt category, I changed 23 out of the 200. Yes.
Q. 89 percent is like a B+ grade, right?
MR. HOWELL: Objection. Form. Vague. Speculation.
A. Again, I didn't try to endeavor to put academic grades on percentages. I stand by the numbers I have in my report.
Q. And 86 percent, the output category number is like a B, right?
MR. HOWELL: Objection. Form. Vague. Speculation.
A. Again, there's no -- I didn't endeavor to try to put an academic grade on the numbers.
Q. Can I ask you to go to your reply report now.
A. Yes. Here we are.
Q. And if we could look at paragraph 40 on page 19.

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A. Paragraph 40 on page 19. Excuse me. Yes.
Q. Paragraph 40, you again describe how the -- describe that the work-in-suit records and sample song records were reviewed and assigned both a prompt and output category, right?
A. Yes.
Q. And this is essentially a reassignment -- let me strike that.
Did you -- were the 3,277 sample song records that were reviewed in your reply report reviewed again if they had already been reviewed in the opening report?
MR. HOWELL: Object. Form. Vague.
A. Yes, they were. They were reviewed again.
Q. It was a fresh review, essentially?
A. It was a fresh review, yes.
Q. And were there instances in which the 3,277 song -- sample song records, instances in which any of those were categorized differently in the reply review than in the opening review?
MR. HOWELL: Objection. Form.
A. I don't know that I endeavored to compare it. It was a different analysis focused

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on potentially different prompt and output pairs, so it wasn't the kind of thing you could compare and contrast.
Q. Was it the same review team?
A. It was the same review team or subset thereof.
Q. And then in paragraph 43 of your reply report, you say that you selected a random sample of 100 out of the 814 total work-in-suit records, right?
A. Yes.
Q. And that was what you did a secondary review of, right?
A. Correct.
Q. And you selected one -- strike that.
In your opening report, you had also selected 100 of the work-in-suit records for secondary review, right?
A. Correct.
Q. And then in your reply report, you selected 100 of the 3,277 sample song records for secondary review, right?
A. Yes.
Q. And you had previously selected 200 of those for secondary review in your opening

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report, right?
A. That is correct.
Q. Why the difference?
MR. HOWELL: Objection. Form.
A. So a few things. One is that 200 was more than necessary to meet the threshold I was looking for here, in terms of the confidence and margin of error.
And, secondarily, what we found, having gone through this process once, was that part of the change with the review the first time around is -- what made it harder was that we weren't necessarily focused on just the last prompt and output, right, which is the way Dr. Bray approached it.
So what that meant was it was much harder, or I think it added complexity, in terms of looking at certain things we found, in terms of whether the output contained, for example, lyrics of something previously. Some of those were much longer in-depth prompts. It added more complexity.
So going through a second time, focusing on the -- just the last prompt and output, actually made things easier with respect to the

CERTIFICATE

COMMONWEALTH OF MASSACHUSETTS

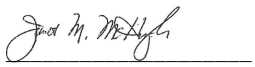
SUFFOLK, SS.

I, Janet M. McHugh, a Registered Merit Reporter and a Notary Public within and for the Commonwealth of Massachusetts do hereby certify:

THAT JOSHUA DENNIS, the witness whose testimony is hereinbefore set forth, was duly sworn by me and that such testimony is a true and accurate record of my stenotype notes taken in the foregoing matter, to the best of my knowledge, skill and ability; that before completion of the deposition review of the transcript was requested.

I further certify that I am not related to any parties to this action by blood or marriage; and that I am in no way interested in the outcome of this matter.

IN WITNESS WHEREOF, I have hereunto set my hand this 13th day of March, 2026.



JANET M. MCHUGH
Notary Public
My Commission Expires:
July 16, 2028

No. 621067

Re: Deposition of Joshua Dennis
Deposition Date: March 9, 2026
Case: Concord Music Group v. Anthropic
Return to: transcripts@planetdepos.com

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343:23	Dr. Bilms	Dr. Bilmes	typographical error

April 13, 2026

Date

Signature