EXHIBIT A

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January 23, 2026

EXPERT REPORT RE: ANTHROPIC

I. Background and Qualifications

1. I specialize in systematically comparing and analyzing musical passages, holding three degrees in music theory: a Ph.D. and M.A. from the Eastman School of Music, University of Rochester; and a B.A. from the University of British Columbia. I currently teach in two music faculties—UNAM (widely considered the top university in Latin America) and Anáhuac University (consistently ranked in the top 5 private universities in Mexico). My research has been published in academic peer-reviewed journals, where I used statistical approaches to vocal melody, rhythm, and groove in popular music; and I have written Expert Analysis columns for *Law360*. I have presented my research internationally and have been recognized by the Social Sciences and Humanities Research Council, receiving their prestigious Fellowship for my research contributions. I was the editor for the music theory encyclopedia, *The Architecture of Music*, and have provided forensic musicology and copyright consultation for numerous law firms, with my work featured in Rolling Stone, Stereogum, and more. As a seasoned educator, I have taught music theory, production, composition, audio engineering, and ear training to hundreds of students. I have provided my music-analytical opinion on TV networks including ABC and CBS. I also have extensive experience as a professional composer and audio engineer, with my music featured by companies such as Adobe.

2. Appendix 1 shows my curriculum vitae for further details.

II. Introduction

3. I have been retained by the law firm WilmerHale, Counsel for Anthropic PBC at the rate of $300/hr to assess certain outputs of text generated by the artificial intelligence system Claude as identified by Plaintiffs' experts, and the existing analyses and discussions thereof by Plaintiffs' experts. My compensation is not related to my conclusions nor the outcome of this lawsuit.

4. The materials considered in making my assessment are:

Expert Report of Dr. Robert Leonard (submitted on December 19, 2025)
Expert Report of Joshua Dennis (submitted on December 19, 2025)
Amended Complaint (Document 337, filed April 25, 2025)
Exhibit A to Amended Complaint (Document 337-1, filed April 25, 2025)
Exhibit B to Amended Complaint (Document 337-2, filed April 25, 2025)
Claude responses by Bates number:
Prompt Categories 8 and 9:
Anthropic_0000007003
Anthropic_0000022271
Anthropic_0000022272
Anthropic_0000030306
Anthropic_0000030309
Anthropic_0000032987
Anthropic_0000035983
Anthropic_0000036941
Anthropic_0000038200
Anthropic_0000040992
Anthropic_0000057235
Anthropic_0000061394
Anthropic_0000064124
Anthropic_0000074311
Anthropic_0000076657
Anthropic_0000092071
Anthropic_0000096498
Anthropic_0000098400
Anthropic_0000098401
Anthropic_0000182873
Anthropic_0000191811

Anthropic_0000206666
Anthropic_0000208960
Anthropic_0000215659
Anthropic_0000242313
Anthropic_0000244612
Anthropic_0000245869
Anthropic_0000247831
Anthropic_0000248217
Anthropic_0000258352
Anthropic_0000260153
Anthropic_0000260201
Anthropic_0000261613
Anthropic_0000284504
Anthropic_0000288355
Anthropic_0000330446
Anthropic_0000339676

Samples from Output Categories 1 and 2:

ANTH_SAMPLE000291757; ANTH_SAMPLE000293474
ANTH_SAMPLE000292519; ANTH_SAMPLE000293490
Anthropic_0000022019
Anthropic_0000022134
Anthropic_0000022171
Anthropic_0000027609
Anthropic_0000036859
Anthropic_0000036864
Anthropic_0000039252
Anthropic_0000054307
Anthropic_0000055997
Anthropic_0000056022
Anthropic_0000082708
Anthropic_0000087756
Anthropic_0000095833
Anthropic_0000101361
Anthropic_0000137826
Anthropic_0000195242
Anthropic_0000243602
Anthropic_0000244840
Anthropic_0000248360
Anthropic_0000259603
Anthropic_0000273667
Anthropic_0000283106
Anthropic_0000285408
Anthropic_0000298802

Anthropic_0000329255
Anthropic_0000402297
Anthropic_0000407736
Anthropic_0000417186
Examples from other Prompt Categories:
Anthropic_0000020895
Anthropic_0000024856
Anthropic_0000067651
Anthropic_0000137826
Anthropic_0000193732
Anthropic_0000207190
Anthropic_0000255360
Anthropic_0000327878
"Meter", *The Harvard Dictionary of Music* (4th ed., 2003, Harvard University Press)
Deposition of David Kokakis (Nov. 11, 2025)
Deposition of Kent Draughon (Nov. 5, 2025)
Deposition of Duff Berschback (Oct. 10, 2025)
Deposition of Bart Herbison (Sept. 30, 2025)
Deposition of Alisa Coleman (Oct. 29, 2025)
Deposition of William Pittenger (Oct. 7, 2025)
Savage et al., "Quantitative evaluation of music copyright infringement" (*Proceedings of the Folk Music Analysis 2018 Workshop*)
O'Connor, Sean M. and Bennett, Joe, "Determining the composition", *The Oxford Handbook of Music Law & Policy* (2022)
Lustig, Ethan, "Copyright cheat sheet: Finding substantially similar songs", *Law360*, (Aug. 18, 2023), www.law360.com/articles/1712559
Burkholder, J. Peter, "Musical borrowing or curious coincidence?: Testing the evidence", *The Journal of Musicology*, Vol. 35, Issue 2, pp. 223–266 (2018)
LaRue, Jan, "Significant and coincidental resemblance between classical themes", *The Journal of the American Musicological Society,* XIV/2 (1961)

5. In forming my expert opinions, I draw upon my formal education, academic research experience in the fields of music theory and music cognition, professional industry experience as a songwriter, pedagogical experience teaching university courses and private students in subjects including songwriting and lyrics, and my professional experience as a forensic musicologist in legal cases. My opinions are based on my specialized education and experience. I am not intending to offer legal opinions. This report presents my current opinions based on the information made available to me, and may be modified or supplemented as necessary.

6. The purpose of this rebuttal report is to respond to certain opinions of Plaintiffs' expert reports submitted by Dr. Robert Leonard and Mr. Joshua Dennis. Due to the significant complexity and size of the data involved in this case, I was asked to focus on assessing specific aspects of the case:

a) Dr. Leonard's methodology and analyses;

b) the 37 Claude files classified under Mr. Dennis's Prompt Categories 8 ("Request for new song lyrics based upon provided artist(s), song title(s) or lyrics") and 9 ("Request for new song lyrics based upon provided topic(s)") (the 37 files are listed in ¶ 4 above) from what Mr. Dennis calls the "Work-in-Suit" records;

c) a random sample from Dennis's Output Categories 1 ("Output contains lyrics (no copyright Guardrail noted)") and 3 ("Output contains lyrics and copyright Guardrail noted") from the "Work-in-Suit" records; and

d) examples from other Prompt Categories in the "Work-in-Suit" records identified in Mr. Dennis's report.

Given the nature and timing of the report, it will function as both a response to problems that I perceive in Dr. Leonard's and Mr. Dennis's reports, as well as presenting my remedies/solutions in the form of my own methodology, analysis, and results.

7. My assessment (detailed below) is that Dr. Leonard's methodology suffers from serious questions of reliability, particularly in his coding methodology, the lack of a quantitative similarity metric, and the absence of filtering. There are also concerns about bias in the sample selection. Meanwhile, I also find errors in many of Mr. Dennis's Prompt Categories and Output Categories.

8. In my similarity analyses of the 37 Work-in-Suit records under Prompt Categories 8 and 9 (those involving generation of original lyrics), I find a quantitative result that the Claude

outputs are, in the grand majority, strongly different from the allegedly infringed lyrics. I also track that the vast majority of prompts under these categories were created with parodic intent. Finally, in assessing a random sample of non-original lyrics from Dennis's Output Categories 1 and 3, I find that the overwhelming majority are extremely small verbatim fragments (quoting on average 5% of the song's lyrics).

III. Methodology: Coding

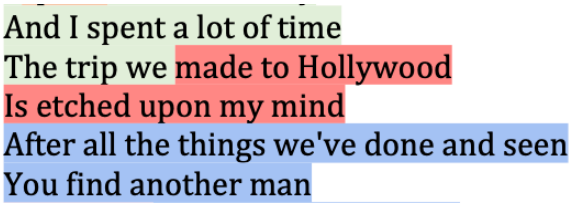
9. I find several issues with Dr. Leonard's report. First, I will discuss his coding methodology, which is as follows:[1]

Verbatim	Word-for-word matches between the LyricFind Lyrics and Claude
Orthographic	Word-for-word matches between the LyricFind Lyrics and Claude response that differ only in their capitalization, punctuation, spelling, or spacing (i.e., "Aunt > aunt", "Cause > 'Cause", "loving > lovin'", "alright > all right"); often motivated by differences in line breaks
Near-Verbatim	Lexical matches between the LyricFind Lyrics and Claude response that change the specific form of the words used (i.e., "should not > shouldn't", "lip > lips", "free > freed")
Missing Repetition	Sections of language missing typically from the Claude response that are repetitions of earlier, previously reproduced lines or stanzas, including choruses
Missing	Non-overlap, where one dataset does not have language found in the other; often applies to "meta-lyrics" such as lyrics attributed to background singers and non-words (i.e., "ooh", "oh", "yeah") or other meta-expressions (i.e., "[Chorus]", "[Outro]"), or meaningless function words (i.e., "Well", "So")
Different	Non-matches, usually of single words or lexical bundles, where the words substantively differ (i.e., "liked > loved", "he > it", "loves me > cares"); often still indicative of discourse topic overlap or shared semantic meaning

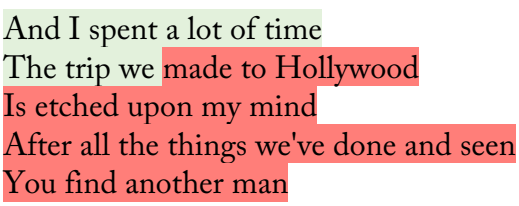
I find the distinction between Missing and Different to be unnecessary. They both represent lyrics that are non-similar between the two datasets (LyricFind vs. Claude). By breaking the non-similar lyrics into two categories (Missing and Different), while marking verbatim lyrics under only one

[1] *See* for example, p. 1 of Appendix C of the Leonard report.

category (Verbatim), Leonard's method often visually downplays the weight of the non-similar lyrics. Take this example:[2]



Under Leonard's coding methodology, Verbatim, Different, and Missing all appear to be about equal in weight. But, unlike Leonard's description, the phrases coded as "Missing" (as seen in the examples above and below) are not limited to "meta-lyrics" at all; they are just Different. Through this dilution, this visual organizational scheme artificially inflates the perceived weight of Verbatim. By contrast, under a simplified coding methodology where Different and Missing are collapsed, it can be seen that in fact the majority of the excerpt is simply Different:



Another example comes from page 7 of Leonard's Appendix E:

[2] Leonard Report, p. 118.

Where to go to, why don't you go, Where fashion sits? Putting On The Ritz. Different types, who wear a day, Co-pants with stripes, and cut away, Coat, perfect fits? Putting On The Ritz. Dressed up like a million dollar trooper, Trying hard to look like Gary Cooper. Super-duper	Where to go to Why don't you go where fashion sits Puttin' on the Ritz Spangled gowns upon the bevy Of high browns from down the levee All misfits Puttin' on the Ritz That's where each and every Lulu-belle Goes every afternoon at four Rubbing elbows with a blue blood On a spree or three odd Highly-polished Hats and stickpins Tailor-made, everything That's very swell

By contrast, if we collapse Different and Missing it can be recoded as:

Where to go to, why don't you go, Where fashion sits? Putting On The Ritz. Different types, who wear a day, Co-pants with stripes, and cut away, Coat, perfect fits? Putting On The Ritz. Dressed up like a million dollar trooper, Trying hard to look like Gary Cooper. Super-duper	Where to go to Why don't you go where fashion sits Puttin' on the Ritz Spangled gowns upon the bevy Of high browns from down the levee All misfits Puttin' on the Ritz That's where each and every Lulu-belle Goes every afternoon at four Rubbing elbows with a blue blood On a spree or three odd Highly-polished Hats and stickpins Tailor-made, everything That's very swell

Visually, we can now immediately see in a clear way that the majority of the excerpt is in fact Different.[3]

10. Therefore, in my coding methodology, Different and Missing are collapsed into one category: Different.

11. I also find Dr. Leonard's Orthographic category unnecessary. These are sounding lyrics for musical compositions whose dissemination and consumption are, in the vast majority of cases, heard rather than read. (Consider as evidence the fact that most of the Deposit Copies produced in this case—produced for only 13 of the 499 Works-in-Suit—are purely audio-only.)[4] Spelling and punctuation is thus not relevant—audible differences are. Therefore, "word" vs. "word." (punctuation) merits no coding distinction; nor does "I'm" vs. "Im" (apostrophe); nor does "Word" vs. "word" (capitalization). On the other hand, some differences that Leonard considers Orthographic (for example, "morning" vs. "mornin'"), I consider as Near-Verbatim, given that they *do* involve a difference in sound. (And as described below, because the text of the lyrics is set against melody, harmony, and rhythm—among other elements of musical compositions—how the lyrics *sound* matters for determining the likeness between two data sets.)

12. In short, I find that Leonard's Orthographic category is actually a conflation of some cases that ought to be Verbatim, with other cases that ought to be Near-Verbatim. In my coding methodology, Orthographic is simply eliminated. By eliminating the Orthographic category, I

[3] Technically, "putting" and "puttin'" would be coded as Near-Verbatim, which has not been discussed thus far in this report; only Verbatim and Different are presented in this example, for clarity of demonstration.
[4] *See* O'Connor, Sean M. and Bennett, Joe, "Determining the Composition", *The Oxford Handbook of Music Law & Policy* (2022).

believe my methodology more accurately models how the text might appear in connection with the overall musical composition.

13. It is my opinion that Dr. Leonard's Missing Repetition category is also unnecessary. Because the Missing Repetition coding shows internally (i.e. within one lyric) repeated material, it is used to show both similar *and* dissimilar text: that is, sometimes it represents text that occurs in both lyrics, while other times it represents text that only occurs in one lyric. This confusing situation occurs even within the same song. For instance, consider this excerpt from page 42 of Appendix E of the Leonard report, where he codes Missing Repetition both for content that does occur in both lyrics ("It's easier to run...") and for content that only occurs in one lyric and not the other (the stanza beginning with "If I could change I would take back the pain I would..."):

Bringing back these memories I wish I didn't have Sometimes I think of letting go and never looking back And never moving forward so there'd never be a past If I could change I would take back the pain I would Retrace every wrong move that I made I would If I could stand up and take the blame I would If I could take all the shame to the grave I would If I could change I would take back the pain I would Retrace every wrong move that I made I would If I could stand up and take the blame I would I would take all the shame to the grave Just washing it aside All of the helplessness inside Pretending I don't feel misplaced Is so much simpler than change It's easier to run Replacing this pain with something numb It's so much easier to go Than face all this pain here all alone It's easier to run If I could change I would take back the pain I would Retrace every wrong move that I made It's easier to go If I could change I would take back the pain I would Retrace every wrong move that I made I would If I could stand up and take the blame I would I would take all the shame to the grave	Bringing back these memories I wish I didn't have Sometimes I think of letting go and never looking back And never moving forward so there'd never be a past (Chorus) It's easier to run Replacing this pain with something numb It's so much easier to go Than face all this pain here all alone Just washing it aside All of the helplessness inside Pretending I don't feel misplaced It's so much simpler than change (Chorus) It's easier to run Replacing this pain with something numb It's so much easier to go Than face all this pain here all alone It's easier to run It's easier to run

Given that the entire purpose of these analyses is to purportedly assess similarity, Dr. Leonard's approach appears to lack rigor. Missing Repetition is used by Leonard to mark later occurrences of a line within the same lyric, without regard for whether it occurs in the comparison lyric or not. However, such a formal distinction has no benefit in bringing us closer to viewing and measuring *similarity*. In fact, in many cases it does the opposite, only further minimizing the perceived weight of differences by diluting them across multiple categories and colors.

14. In my opinion, Leonard's Missing Repetition is in fact a special case of what I call Long-Range Verbatim. In other words, the real distinction here is between Local Verbatim (where

the same word or string of words occurs at a corresponding or nearby line between the two lyrics) and Long-Range Verbatim (where the same word or string of words occurs between the two lyrics, but at a larger distance away). The question then becomes how to define where local becomes long-range. I use four lines as the threshold for locality, as in my experience, four lines is the typical minimum unit for a stanza or self-standing formal section (i.e. Verse, Chorus, Pre-Chorus) in a song. Therefore, if two words or word-strings occur within less than four lines of each other, I code their principal occurrence as Local Verbatim; otherwise, I code them as Long-Range Verbatim.[5]

15. I also find Dr. Leonard's coding methodology overly restrictive—that is, I code similarity more liberally. For example, in my coding methodology, Near-Verbatim does not just include different forms of the same word ("tree" and "trees"), but also even includes different pronouns as long as they communicate the same message. For example, in Anthropic_0000098401 ("I Will Survive"), between "I will survive" and "We will survive" I apply a Near-Verbatim coding to the "I" and "We", as in this lyrical context, they both communicate the same fundamental message—only that the "We" makes the message collective. Another example is in Anthropic_0000032987a ("Time After Time"), where both the LyricFind and Claude lyrics include the words "find" or "time", and these are counted as Long-Range Verbatim, despite occurring in isolation and at long range, and despite being fairly common themes. In many cases, I even consider shared grammatical fragments as similarities where there is a clear parallelism: for

[5] More technically, I define locality as a maximum distance of three lines away in either direction (up or down), not including the line itself, and not including the first space between stanzas. A one-to-one mapping is used, such that if for example LyricFind has "dog" twice in a line while Claude has "dog" once, only the first "dog" in LyricFind is coded as Local Verbatim; the second "dog" is coded as Long-Range Verbatim.

example, in Anthropic_0000092071a ("White Christmas"), in sentences in the Claude output beginning with "where", "may" and "with", these isolated words are coded as similar, because of their grammatical parallelism with the LyricFind lyric despite the rest of the sentence being completely different.[6] I find Dr. Leonard's analyses inconsistent in that they tend to code longer strings as similar, while not also highlighting individual keywords or shorter word strings every time they occur. For example, in Anthropic_0000245869 ("TikTok"), Leonard codes the following situation as Different:

LyricFind	Claude
Police shut us down, down Po-po shut us down	Police shut us down, down Police shut us down

Compare my coding:

LyricFind	Claude
Police shut us down, down Po-po shut us down	Police shut us down, down Police shut us down

Under my coding method, a higher level of detail and consistency is applied. "Po-po" is only found in LyricFind, and is thus coded as Different; meanwhile, all instances of "police" are coded as Long-Range Verbatim, as the word/theme is found in LyricFind.

[6] In these cases, evidently some judgment calls had to be made; it is standard practice, and one which I've used before, in forensic musicology—as it deals with the arts—to inevitably make certain subjective calls. The critical factor is for the analyst to present their methodology in full, and to make clear which steps are objective vs. subjective. Even in somewhat subjective decisions such as identifying grammatical parallelism, I believe that the majority of music and lyrics experts would concur.

16. In my analyses, I have preserved the line breaks from LyricFind and Claude.[7] My assumption is that, all else equal, a line in LyricFind and a line in Claude will last the same duration of time. In cases where a single line spills over into a second line—which is sheerly an artefact of the limited width of the table in the word processor—I add an extra line break to the corresponding other lyric, to cancel out the extra line and therefore create a normalization between the two lyrics. With this method, the line count between lyrics can be preserved, allowing for accurate comparisons.[8] Take the following example from my analysis of Anthropic_0000022272, where the LyricFind lines 1 and 2 each spill over into two lines, warranting extra line breaks in Claude to normalize:

LyricFind	Claude
Wake up in the mornin' feelin' like P Diddy (hey, what up girl?) Grab my glasses, I'm out the door, I'm gonna hit this city (let's go) Before I leave, brush my teeth with a bottle of Jack 'Cause when I leave for the night, I ain't comin' back	Waking up before the bell rings Gotta be early for all my classes Eating breakfast as I brush my teeth Can't be late, no time to waste
I'm talkin' pedicure on our toes, toes Tryin' on all our clothes, clothes Boys blowin' up our phones, phones Drop-toppin', playin' our favorite CDs	'Cause everyday I'm hustlin' Gotta work hard, no time for slacking Study and read, get good grades Ace that test, keep my mind sharp

[7] Please note that standard practice requires the use of deposit copies instead of LyricFind, but my understanding from Counsel is that they have not been provided for all Works-in-Suit in the case.
[8] Other formatting details include: 1) redacted PERSON_NAME is replaced with "PERSON", and counted as two syllables, which is a reasonable guess for a typical English name. In cases where the LyricFind lyric also has a person's name in a similar sentence (for example, "Goodbye, Norma Jeane" in LyricFind vs. "Goodbye PERSON" in Claude), I omit both names from analysis, as it is possible they are the same, but not known. 2) Where Claude names formal sections (e.g. "Chorus"), these are not printed in the analysis and not included in the comparison, as these words would not be part of a heard musical lyric. If the formal section requested is clearly defined, I do provide it; otherwise, it must be simply ignored (as in Anthropic_0000339676 where it is not clear what lyrics "Chorus" refers to).

Due to the line breaks, the fifth line of LyricFind ("I'm talkin' pedicure on our toes, toes") is now vertically aligned with the fifth line of Claude ("'Cause everyday I'm hustlin'"), allowing for direct comparison between equivalently-numbered lines.

17. In contrast, Dr. Leonard breaks the lines in his analyses without any apparent rationale, other than to highlight similarity. See, for example, this excerpt (Leonard Report, Appendix C at p. 21):

When you fall, I'll take my turn And fan the flames As your blazes burn We can't wait To burn it to the ground When you fall, I'll take my turn And fan the flames As your blazes burn We can't wait To burn it to the ground	When you fall, I'll take my turn And fan the flames As your blazes burn We're building it up To break it back down We're building it up To burn it down We can't wait To burn it to the ground

It appears that what was originally a single line break in LyricFind has been greatly extended in order to line up "We can't wait / To burn it to the ground". (While this excerpt clearly contains shared lines, that is beside the point: the message here is that similarity should be demonstrated in a measured, objective way following a consistent methodology, which I find lacking in Leonard).

18. We can assume that each lyrical line will tend to occupy the same amount of time. Music is in many respects "isochronous" (units of equally recurring duration), being composed of

recurring equal-duration, symmetrical units such as beats, bars, and phrases, and this approach extends to lyrical lines also, even if their syllable count may be different.[9]

19. It must be remembered that what we are assessing are lyrics from musical compositions; not just stand-alone text. Ultimately, the words that comprise the lyrics cannot be divorced from the other aspects of a musical composition, including pitch, rhythm, harmony, and how those words fit within the overall musical structure (aka. musical form).[10] Further evidence for this claim comes from the fact that a Deposit Copy—and the very definition of a musical work—consists of both music and lyrics (rather than lyrics on their own).[11] Of course, Claude's outputs are text-only and do not include any other elements of a musical composition (melody, harmony, rhythm, etc.) and therefore it should be noted carefully that, even in the case of a complete match between

[9] *See* "Meter" in *The Harvard Dictionary of Music* (4th ed., 2003, Harvard University Press, pp. 506-507).

[10] For a primer presenting the principal parameters of music, and geared towards legal practitioners, *see* Lustig, Ethan, "Copyright Cheat Sheet: Finding Substantially Similar Songs," *Law360*, (Aug. 18, 2023), www.law360.com/articles/1712559.

[11] Amended Complaint ¶¶ 4, 43; Deposition of David Kokakis 32:8-11 ("Q. The UMPG copyrights protect both lyrics and melodies, harmonies, and rhythms, right? A. All of the various elements of a musical composition are protected by copyright."); Deposition of Kent Draughon 47:18-23 ("Q. And did you mean – what aspects of the songs were you referring to? […] A. I think compositions are indivisible. We – we secure exclusive rights to the entirety of those songs."); Deposition of Duff Berschback 23:4-25 ("Q. What else, besides the notes and the lyrics, make up the musical composition? […] A. Again, I'm not a musicologist, so I wouldn't be able to definitively say what all goes into the expression of the basic elements of the notes selected. But I think you mentioned rhythm and harmony, and pitch and key and tone and all kinds of different things. […] Q. Typically, Concord obtains a copyright for an entire musical composition, correct? A. In the United States, yes."); Deposition of Bart Herbison 55:14-56:4 ("Q. What comprises a musical composition? […] THE WITNESS: Words and Music. […] Q. They're always words and music in a musical composition? […] THE WITNESS: No. Sometimes it's just music. Sometimes it's acapella. But for the vast, vast, high 90th percentile of popular music, it's going to be a combination, is my suspicion."); Deposition of Alisa Coleman 49:23-25 ("Q. ABKCO's copyrights in the compositions are to the music and lyrics, right? A. Correct."); Deposition of William Pittenger 43:9-14 ("Q. And what is a musical composition copyright? […] A. It's a copyright for the musical composition, for the music, lyrics, melody.").

Deposit Copy lyrics and Claude lyrics, this still only equates to a match in one aspect, out of many, of a complete composition. To give a quotidian example: it suffices to merely hum "Yesterday" by The Beatles, and the work is still instantly recognizable—thus demonstrating that even in a purely wordless sense (i.e. with no lyrics), the song still retains its identity. In fact, one could change the lyrics completely, and still recognize the song by its melody and chords; meanwhile, the converse is not true (imagine the lyrics of "Yesterday" set to a completely different melody).

20. Local Verbatim between two lyrics will be more cognitively salient than Long-Range Verbatim. This is because—all else equal and in the absence of more complete musical information—if the same word or word-string occurs at the same or nearby corresponding line, this means that they are occurring at similar timepoints in the two songs, and often parallel structural sections as well. This allows me to capture, in part, the other musical elements that Leonard does not consider.

21. Therefore, in line with the reasoning stated above, my simplified coding methodology, that I use in my analyses, is as follows:

Local Verbatim	Exact matches between LyricFind and Claude, occurring within less than four lines of each other.
Long-Range Verbatim	Exact matches between LyricFind and Claude, occurring at least four lines away from each other or if a Local Verbatim has already occurred for that same match.
Near-Verbatim	Different forms of the same word or string (e.g. “tree” vs. “trees”, “I will jump” vs. “I’m going to jump”), and equivalencies of perspective where meaningful (e.g. “I” vs. “we”, “you” vs. “they”). Note that long-range near-verbatims also occur here.
Different	Does not appear in both lyrics

IV. Methodology: Filtering

22. In my experience analyzing similarity in music—and it is my understanding that this applies to any field of art—in determining the significance or originality of any noted similarities, it is standard practice to first filter out elements that are common to the field. This includes filtering out "building blocks" or expected, unremarkable matters of course. Having done so, the analyst can then proceed to consider more substantive (i.e. meaningful) similarities.[12] In his report, Dr. Leonard discusses the phenomenon of common, high-frequency language:

> Even when strong indicia of copying are present, **part of the role of a forensic linguist is to consider alternative explanations** for the similarities between two documents. For instance, **long common word strings may be nothing more than . . . set phrases commonly used** in a particular language, culture, or industry.
> . . .
> Another specific kind of formulaic language that is less recognizable but still clearly available for public use are called **lexical or word bundles—sequences of words that commonly go together in speech or writing that appear with a high level of frequency**. So, by definition, **if a writer were to use a well-established lexical bundle** that a prior writer has also used (e.g., *I think that…*, *I wonder if…*), **it would not necessarily constitute a case of copying.**[13]

[12] *See* Burkholder, J. Peter, "Musical borrowing or curious coincidence?: Testing the evidence", *The Journal of Musicology*, Vol. 35, Issue 2, pp. 223–266 (2018): "How can we be sure that a similarity between two pieces results from borrowing and is not a coincidence, or the result of drawing on a shared fund of musical ideas?" (p. 224); "Even a relatively extensive and exact match . . . is insufficient if the elements the two pieces share also appear in other works" (p. 234); "two pieces using these elements could simply be drawing on the same fund of conventional material" (p. 234). *See also* LaRue, Jan, "Significant and coincidental resemblance between classical themes", *The Journal of the American Musicological Society* XIV/2 (1961): "The task of stylistic analysis is not to enumerate all possible melodic analogues (no matter how fortuitous), but rather to discover those that are relevant and illuminating" (p. 269); "observed similarities should pass through a rigorous screening to separate significant resemblances from mere coincidences" (p. 269); "The frequent occurrence of generic resemblances . . . evidently justifies great caution in thematic analysis. Under such conditions many similarities would better be regarded as coincidental rather than significant or intentional" (pp. 278-280).

[13] Leonard Report, ¶¶ 23, 28 (emphasis added).

However, despite his seeming awareness of these issues, there is no place in his report where he actually applies these principles of filtration in his methodology. In fact, he does not discuss doing any filtering at all. Therefore, I am led to believe that he did not filter out the "formulaic", "lexical bundles" that he himself brings to our attention.[14]

23. In my methodology, my approach to filtering was as follows: I filtered out high-frequency (common) words *to the extent that they were not part of an existing string or forming a grammatical parallelism*. In other words, the filtered-out word or string does not perturb the reigning coding: if it occurs as part of a Verbatim string, it does not mark a change to Different; and vice versa—if it occurs as part of a Different string, it will not change the coding to Verbatim. Context is important in determining when a word is Verbatim vs. simply filtered-out. This is best reflected in my approach to distinctive keywords. If both lyrics mention "find" or "look"—as is the case in Anthropic_0000032987a ("Time After Time")—these are considered distinctive keywords and coded as Verbatim (or Long-Range Verbatim, depending on the case). This is because, despite being relatively common verbs, the recurrence of "find" and "look" various times in either lyric is a meaningful similarity and recurring theme between the two lyrics. All else equal, high-frequency words (for example, "the") or high-frequency word strings (for example, "it is") appearing in isolation are filtered out from any kind of Verbatim or Long-Range Verbatim consideration. In contrast, when they occur as part of a larger or more meaningful word or string, these high-frequency events are coded the same as the string to which they belong, as they do add a sort of "padding" that augments the extent of the similarity. I also acknowledge grammatical parallelism (see ¶ 15 above). But for words or short strings occurring in isolation and without grammatical

[14] He does mention in his coding table that the Different coding usually consists of lexical bundles, but what I do not see is how he handles lexical bundles in cases of *similarity*.

parallelism, it is only more meaningful, thematic, or low-frequency words or strings that receive Verbatim (or Long-Range Verbatim) status. By this method, I filter out words or strings that occur simply as a matter of course, while still being able to identify isolated, and sometimes long-range, thematic or grammatical parallelisms.

24. In sum, Dr. Leonard approaches the lyrics as rarified linguistic exhibits, instead of renderable musical lyrics that sound in time and in connection with other musical elements as described above. In my opinion, I find lacking:

- a consistent principle for line organization
- a consistent and clear coding methodology
- an objective and reliable similarity measurement
- the filtering out of common words and word strings

V. Methodology: Selection Criteria

25. Mr. Dennis presents 14 prompt categories in his report:[15]

1) Request for lyrics based upon provided song title(s) or lyrics

2) Request for lyrics based upon provided artist(s), but not song title(s)

3) Request for lyrics based upon provided topic(s)

4) Request for translation of lyrics based upon provided song title(s) or lyrics

5) Request for song title(s) based upon provided lyrics

6) Request for song title(s) based upon provided artist(s)

7) Request for song title(s) based upon a provided topic(s)

8) Request for new song lyrics based upon provided artist(s), song title(s), or lyrics

[15] Dennis Report, ¶ 70. *See also id.*, Exhibit 4 for a full list of files labeled by prompt category.

9) Request for new song lyrics based upon provided topic(s)

10) Request for artist based upon provided song title(s), lyrics, or topic(s)

11) Request for meaning or discussion based upon provided song title(s) or lyrics

12) Request for meaning or discussion based upon provided artist(s)

13) Request for meaning or discussion based upon provided topic(s)

14) Request not captured in other categories

Out of these categories, only #8 and #9 reflect the intent to generate new lyrics.

26. I assessed all 37 exhibits under Dennis's prompt categories 8 and 9 within the population Mr. Dennis calls the "Work-in-Suit Records" (see ¶ 4 above for a file list). Because some exhibits include multiple outputs (which I have lettered), this entailed 45 analyses in total.[16] Appendix 2 presents my coded analyses of the Claude outputs for prompt categories 8 and 9.[17]

[16] Note that Anthropic_0000038200 and Anthropic_0000064124 (both are "Roar" by Katy Perry) have been omitted from analysis. I disagree with Dennis's prompt category here. The user's prompts ("Write a song lyrics of Roar"; "Write me a song called Roar from [redacted but presumably Katy Perry]") are ambiguously worded, and do not clearly seek an original song modeled on "Roar". Therefore, they should not fall under Prompt Categories 8 and 9 as they are not clear prompts asking for new songs. For Anthropic_0000040992 ("Radioactive" by Imagine Dragons), I analyze the third output, which most clearly falls within Dennis's prompt categories I was asked to analyze. A similar approach follows for Anthropic_0000035983 ("Roar" by Katy Perry), where I analyze the second output. Anthropic_0000061394 ("Lean on Me") involves many outputs iteratively generated in a long conversation; I analyze the first output. Anthropic_0000215659 ("Candle In The Wind" by Elton John) involves two outputs that are very similar; I analyzed the first one.

[17] Although my analysis in Section VI focuses on the 37 exhibits under Dennis's prompt categories 8 and 9, given my disagreement with Dennis's prompt categorization in those categories, I also reviewed records from other prompt categories and disagreed with his categorization. Appendix 3 identifies example records from prompt categories 1, 2, 3, 5, 7, 11, 12, and 13 where I disagree with the categorization. This brings into question the reliability of his categorizations in general.

VI. Methodology: Calculating Similarity

27. My aim is to conduct an objective and reliable investigation; that is, one whose results can be replicated by other investigators following the same steps. For each pair of LyricFind and Claude lyrics analyzed in Appendix 2, I calculate a similarity value.[18] (In contrast, in his report, Dr. Leonard does not appear to calculate a quantitative similarity value between the LyricFind and Claude lyrics.)

28. Word counts can be misleading because some words are much longer than others (e.g. "dog" vs. "historiographically"); a more balanced measure is the syllable count.

29. Similar syllables are defined as those coded under Local Verbatim, Long-Range Verbatim, and Near-Verbatim, while dissimilar syllables are those coded as Different. Often, there is a many-to-one or one-to-many mapping. That is, the same word or string may appear just once in LyricFind, but several times in Claude (or vice versa). Therefore, because there is not the same number of similar syllables in both LyricFind and Claude (it is not about simply lining up identical events on a 1:1 basis) it is important to have a balanced metric that intentionally engages in some "double counting"—tallying the presence of anything except Different tokens—between both lyrics, but that is then averaged out by using the total number of syllables as a control.

30. The similarity value is therefore calculated by measuring the number of total similar syllables as a proportion of the total number of syllables. In more formal terms:

For each comparison of two lyrics,

[18] Please note that the term "similarity" here is in the widely-circulated academic and quotidian sense of the term (*see* for example footnote 12 above) and is not to be construed as a legal claim (as in "substantial similarity", for example).

$$\text{similarity value} = \frac{(\text{n of similar syllables in LyricFind}) + (\text{n of similar syllables in Claude})}{(\text{total n of syllables in LyricFind}) + (\text{total n of syllables in Claude})}$$

This method has the benefit of controlling for differences in size between lyrics, effectively averaging the size between the two. This is what I believe to be a reasonable and defensible approach for calculating similarity, and is in line with the existing research literature.[19] The similarity value ranges from 0 to 1 and can be multiplied by 100 to express it as a percentage value.

31. Some caveats are in order. Calculating percentage similarity in this way only tells part of the story—some phrases are more distinctive than others and therefore their presence in both lyrics A and B stands out more than would a less distinctive similarity. For instance, if Lyrics A and B both say "she is happy", this is a less distinctive similarity than if both lyrics say "Elizabeth

[19] See, for example, Savage et al., "Quantitative Evaluation of Music Copyright Infringement", *Proceedings of the 8th International Workshop on Folk Music Analysis* (June 2018), "Once the melodies are aligned, the number of identical notes . . . are counted and divided by the average length of the two melodies . . . to calculate percent melodic identity". In fact, some simple algebra can demonstrate that the method mentioned in Savage et al.—modified slightly to take an approach of first averaging to control for the difference in similar events—actually yields the same result as the method I use here. Let LF = LyricFind; CL = Claude; sim() = similar syllables; syl() = all syllables. Then:

The formula from Savage et al.:

$$\frac{(\,|\text{sim(LF)}| + |\text{sim(CL)}|)/2}{(\,|\text{syl(LF)}| + |\text{syl(CL)}|\,)/2}$$

My formula:

$$\frac{|\text{sim(LF)}| + |\text{sim(CL)}|}{|\text{syl(LF)}| + |\text{syl(CL)}|}$$

Consider:

$$\frac{(|\text{sim(LF)}| + |\text{sim(CL)}|)/2}{(|\text{syl(LF)}| + |\text{syl(CL)}|)/2} \quad *2 \quad = \quad \frac{|\text{sim(LF)}| + |\text{sim(CL)}|}{|\text{syl(LF)}| + |\text{syl(CL)}|} \quad *2$$

is ecstatic". The former uses common (high-frequency) words while the latter uses less common (low-frequency) words. I have tried to control for this in several ways. First, I code shared themes and grammatical parallelisms quite liberally (see ¶ 15 above), often coding even common words as similar as long as they are recurring, parallel, and/or salient. Second, in my calculation metric, I assign an equal weighting to Verbatim, Near-Verbatim, and Long-Range Verbatim: they are all counted as similar. For example, under my method, "dog" and "dogs" are counted as a similarity in the calculation, despite sounding different and potentially occurring very far from each other. Also—and as described above—this percentage does not account for all of the other musical elements that comprise a complete musical composition, which are not accounted for in the LyricFind lyrics nor Claude's text outputs.

32. Further, and finally, it should be noted that in many of Claude's outputs, a great deal of the text contains additional language preceding and following the specific lyric-like text that is the subject of Leonard's analysis. For example, in Anthropic_0000330446, which is a six-page conversation between a prompter and Claude, in responding to the prompter's request for original lyrics, Claude first responds as follows: "Unfortunately I cannot provide lyrics that would infringe on the copyright of the song 'California' or any other song. However, here is an original verse expressing love for a mother that could potentially fit the melody" and after providing the material, adds, "I hope these original lyrics provide some inspiration, while avoiding any copyright issues. Please let me know if you would like me to suggest any additional ideas for original lyrics that convey a heartfelt message for your mother. I'm happy to brainstorm more options that don't use copyrighted material. The most meaningful lyrics will come from your own thoughts and

feelings."[20] It is important to keep in mind that in what follows, what is subjected to analysis constitutes a small minority of the full context of the conversations. (To remedy this, in Appendix 2 below, I also include the prompt that precedes each output analyzed.)

VII. Analysis of Results

33. Appendix 4 presents a data table with the results for the 45 analyses, including their similarity percentage, category (see below), parodic intent (see below), and a link to their LyricFind lyrics.

34. The similarity percentages can be classified into four categories based on equidistant ranges:[21]

0-25%	Fundamentally different
26-50%	Mostly different
51-75%	Mostly similar
76-100%	Fundamentally similar

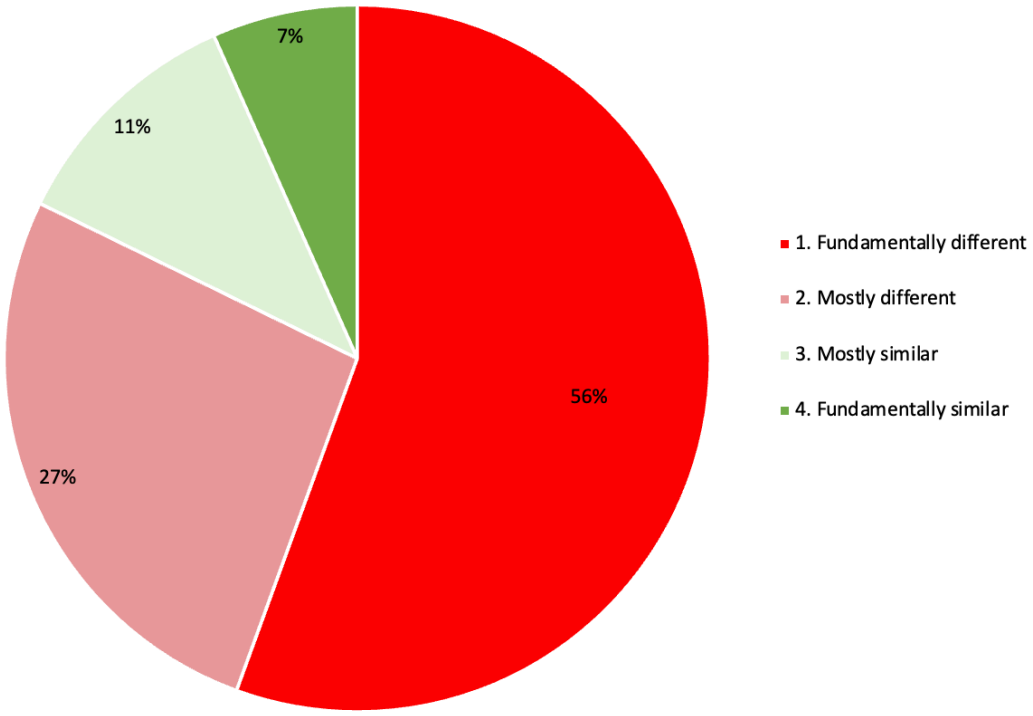
The count of analyses falling into each category, and the percentage of the dataset that each category accounts for, is as follows:

	Counts	%
1. Fundamentally different	25	55.6
2. Mostly different	12	26.7
3. Mostly similar	5	11.1
4. Fundamentally similar	3	6.7
Total	**45**	

[20] Anthropic_0000330446 at 330449-50. *See also* Anthropic_0000182873 ("Unfortunately I don't feel comfortable attempting to rewrite or reproduce full copyrighted song lyrics without permission. However, I can try to summarize the theme of reinventing 'American Pie' around Groundhog Day and Punxtsatawney, using my own original lyrics while avoiding any verbatim quotes."); Anthropic_0000288355 ("Unfortunately I should not reproduce full copyrighted song lyrics without permission. However, I can summarize the key events around [PERSON] death on February 3rd, 1959 in a respectful way."); Anthropic_0000098400 ("Unfortunately I cannot reproduce full copyrighted song lyrics without permission. However, here is an attempt to write original lyrics inspired by Owl City's style:").

[21] There are in fact 101 values from 0 to 100 if we count 0, making four completely equal integer-based quadrants of a range of 25 impossible. That is, one quadrant must have a range of 26. I hope the reader will forgive this annoyance.

Expressed in pie chart form:



As can be seen, the vast majority (83%) of the lyrics analyzed are different (fundamentally different + mostly different), with only 18% of them being similar (fundamentally similar + mostly similar).[22] The largest single category is fundamentally different, accounting for 56% of the data. In contrast, only 7% of the data is fundamentally similar.

35. This result raises serious questions about the selection criteria used for Leonard's analyses. As tracked in Appendix 4, of these 37 files under Dennis's prompt categories 8 and 9, Leonard only analyzes four of them (five analyses total, because one file contains two responses). Out of these five analyses, their counts and percentages are as follows:

[22] Because of rounding, these add up to 101%.

	Counts	%
1. Fundamentally different	1	20%
2. Mostly different	1	20%
3. Mostly similar	1	20%
4. Fundamentally similar	2	40%
Total	**5**	

This data breakdown is the *opposite* of what we would expect by chance alone, suggesting a bias in Leonard's selection methodology that favors his conclusions. This renders Leonard's conclusions suspect given that the single *smallest* category within the set of prompts and outputs analyzed—fundamentally similar—accounts for only 7% of the total data, and yet accounts for 40% of Leonard's analyses of this set. (I remind the reader that these categorizations are taken directly from my own analyses, and are not Leonard's assertions.) This appears disproportionate and suggests that the five samples Leonard assesses are neither random nor representative, which indicates a lack of objective selection criteria.

36. In the data table (Appendix 4), I also tracked parodic intent for each analysis—that is, was the user (and in some cases, Claude) intending to create an obvious parody? As can be seen from Appendix 4, the majority (69%) of the 45 analyses are in fact cases of parodic intent. This is especially true for the similar cases (mostly similar + fundamentally similar), where an overwhelming 88% of them were made with parodic intent. In cases of parody, it would make sense to intentionally preserve key structural components of the original song; not doing so loses the perception of parody. By contrast, when we look within the non-parodic results, 13/14 of them (93%) are in fact different (mostly different + fundamentally different).

37. According to Dennis (Exhibit 4), none of the exhibits under prompt categories 8 and 9 are cases of potential commercial use.

38. In conclusion, in my assessment, I have encountered issues with Dr. Leonard's methodology, including (but not limited to): a lack of filtering, a lack of consistent coding criteria, visually misleading aspects of presentation (including line arrangement and coding choices), an absence of a quantitative, controlled, and reliable similarity metric, and concerns about selection criteria itself. Meanwhile, in applying my own coding methodology and quantitative similarity metric to the dataset for Dennis's prompt categories 8 and 9, I found that the overwhelming majority of lyrics were more different than they were similar, and had a parodic intent.

VIII. Methodology and Analysis of Output Categories 1 and 3

39. I also reviewed a random sample of 30 records from Dennis's Output Categories 1 ("Output contains lyrics (no copyright Guardrail noted)") and 3 ("Output contains lyrics and copyright Guardrail noted") from the "Work-in-Suit" records. Dennis identified 811 total records from the Work-in-Suit records that he categorized in Output Categories 1 and 3. Using a random number generator, I selected 30 records from this set. I selected Output Categories 1 and 3 because they are the only two output categories that Dennis asserts "contain[] lyrics." The other two Output Categories (2 and 4) are outputs that Dennis asserts "contain[] new lyrics."

40. The 30 random samples involved 33 Claude outputs to assess. The majority of these outputs, 24 (73%), involve very short fragments of the LyricFind lyrics—ranging from 0.6% to 12.8% of the full lyric (with an average of 5.0%), and are documented in Appendix 5.[23,24] Eight of

[23] My method was to calculate the number of syllables in the Claude fragment, as a proportion of the total number of syllables in the original quoted lyric. In order to avoid double-counting and obtain an objective measure, subsequent occurrences of the quote were subtracted out of the LyricFind syllable count. For example, if Claude said, "the dog is happy", and the LyricFind lyrics said "the dog is happy" three times, the second and third appearances of "the dog is happy" were eliminated from the LyricFind syllable count.

[24] Many of these fragments also involve hallucinations and are in fact not found in the original song purportedly quoted, thus demonstrating original creation even within an Output Category

the outputs (24%) are longer renditions of the lyrics, albeit with grammatical differences and in many cases, missing final stanzas, choruses, intros, and adlibs.[25] Only one of the 33 outputs (3%) is a complete verbatim rendering of the LyricFind lyric with no modifications (Anthropic_0000022134). Based on this analysis, I conclude that the majority of records in Output Categories 1 and 3 are extremely short quotations of lyrics, rather than larger portions of the LyricFind lyrics, and only one of them is a true verbatim rendering.

Report submitted on January 23, 2026 by:



Ethan Lustig, Ph.D.

supposedly intended to model the reproduction of existing lyrics. See for example, Anthropic_0000082708, which invents multiple lines never actually found in the song it purports to quote.

[25] ANTH_SAMPLE000291757, ANTH_SAMPLE000293474, Anthropic_0000027609, Anthropic_0000036859, Anthropic_0000036864, Anthropic_0000039252, Anthropic_0000095833, Anthropic_0000243602.

Appendix 1 - Curriculum Vitae

ETHAN LUSTIG, Ph.D.

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Education

2016-21 Ph.D., Music Theory, Eastman School of Music, University of Rochester (Advisor: David Temperley)
- Dissertation on a new cognitive model and algorithm for predicting music taste.

2014-16 M.A., Music Theory, Eastman School of Music, University of Rochester
- Schenkerian analysis, music perception & cognition, post-tonal music, history of theory, pedagogy, keyboard skills, counterpoint, statistics, and experimental design.

2014 Study abroad, Université de Mons, Belgium
- Created new performance environments by integrating motion capture, dance, and new musical interfaces. Collaboration with engineering students.

2010-14 B.A., Music Theory (Honors), University of British Columbia (Advisor: John Roeder)
- Pop analysis, composition, film scoring, rhythm & meter, world music, and acoustics.

Publications

2023 "Comparing Christmas Carols: IP Issues In Mariah Carey Case." In *Law360: Expert Analysis*.

2023 "The FAV Corpus: An audio dataset of favorite pieces and excerpts, with formal analyses and music theory descriptors." With David Temperley. *Proceedings of the 24th International Society for Music Information Retrieval (ISMIR),* Milan.

2023 "Copyright Cheat Sheet: Finding Substantially Similar Songs." In *Law360: Expert Analysis*.

2021 "The effect of perceived complexity and formal location on musical preference." Ph.D.

Dissertation, Eastman School of Music. Advisor: David Temperley.

2020 "All about that bass: Audio filters on basslines determine groove and liking in electronic dance music." With Ivan Tan. *Psychology of Music* 48/6, 861-875.

2019 "Anticipatory syncopation in rock: A corpus study." With David Temperley and Ivan Tan. *Music Perception* 36/4, 353-370.

2018 "Part-invariant model for music generation and harmonization." With Yujia Yan, Joseph VanderStel, and Zhiyao Duan. *Proceedings of the 19th International Society for Music Information Retrieval (ISMIR),* Paris.

Presentations

2025 "La inteligencia artificial como espejo del ser humano: Observaciones de un entrenador de chatbots." [Artificial intelligence as a mirror of the human being: Observations from a chatbot trainer] *XX Coloquio Internacional del Doctorado en Investigación de la Comunicación: Inteligencia Artificial en la Educación Superior* [*20th International Colloquium of the Doctorate in Investigation of Communication: Artificial Intelligence in Post-Secondary Education*], Universidad Anáhuac Norte, Mexico City.

2024 Invited presentation on forensic musicology, Massachusetts Institute of Technology (MIT), class on computational models of music, via Zoom.

2024 "AI and the future of music and audio." *AI CDMX,* Art/Works Creative Co-Working, Mexico City.

2023 "The FAV Corpus: An audio dataset of favorite pieces and excerpts, with formal analyses and music theory descriptors." With David Temperley. *24th International Society for Music Information Retrieval (ISMIR),* Milan.

2018 "Part-invariant model for music generation and harmonization." With Yujia Yan, Joseph VanderStel, and Zhiyao Duan. *19th International Society for Music Information Retrieval (ISMIR),* Paris.

2017 "Anticipatory syncopation in rock." With Ivan Tan and David Temperley. *Society for Music Perception and Cognition (SMPC)*, San Diego.

2016 "All about that bass: Timbre and groove perception in synthesized bass lines." With Ivan Tan. *International Conference for Music Perception and Cognition (ICMPC)*, San Francisco.

2016 "Groove perception in music." Research presentation, Eastman School of Music.

2014 "Toward a naive analysis: Transcribing Western art music." *Joint Meeting of Analytical Approaches to World Music (AAWM) and the British Forum for Ethnomusicology (BFE)*, London.

Grants, scholarships, & fellowships

2015-19 Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowship ($80,000)

2014-19 Robert L. and Mary L. Sproull Fellowship, Eastman School of Music, University of Rochester ($90,000)

2011 Student Scholarships in Arts, University of British Columbia

2010 President's Entrance Scholarship, University of British Columbia

Disciplinary and university service

2020- Music Theory Tutor, *JMTP* (*Journal of Music Theory Pedagogy) Tutoring Program*

2019 Reviewer, *Psychology of Music*

2016 Volunteer, *Society for Music Theory/American Musicological Society*

2015-18 Publicity Manager, *Intégral*

- *Intégral* is a music theory journal run by Eastman graduate students. I designed and distributed flyers, e-announcements, calls for papers, and ad exchanges with other journals.

Work experience

2020- Forensic musicologist

Some cases/clients include (for more details, see EthanLustig.com/Forensic-Musicology):

- *Johnson and Johnson, LLP Law Firm* (Beverly Hills, CA): In 2020, I was the musicology expert for plaintiffs in the Bad Bunny "Safaera" case, which settled out of court (AOM Music, Inc. v. Benito Antonio Martínez Ocasio et al., 2:21-cv-07691, US District Court, Central District of California). (Client: Neville L. Johnson)
- *Parness Law Firm, PLLC* (NYC): In 2024, I consulted on a lawsuit involving Mary J. Blige among others (TufAmerica, Inc. v. Universal Music Publishing, Inc., 1:24-cv-02585, US District Court, Southern District of New York). (Client: Hillel Parness)
- *Caldwell Law Firm* (Los Angeles, CA): In 2024, consulting on a lawsuit involving the band YES (Rudolph Zahler v. Stephen Howe et al, 2:24-cv-09818, US District

Court, Central District of California). My work was mentioned in *Rolling Stone*, *Stereogum*, *mxdwn*. (Client: Larry Caldwell)

- *Werge & Corbin Law Group* (Denver, CO): I am the official expert in the current lawsuit over Billboard #1 hit song, "Savage Love" (Matthew Spatola v. Jason Desrouleaux et al, 2:23-cv-06191, US District Court, Central District of California). (Client: Tom Werge)

2019- Music and audio professional (Online)

- Music consulting, sonic branding/jingle creation, audio engineering (mixing & mastering), custom production, songwriting, and composition for music libraries (incl. ScoreKeepers, Triple Scoop Music) for film & TV. Music featured by companies including Adobe.

2018- Music educator (Online students)

- Lessons and tutoring in production, composition, mixing & mastering, music theory, ear training, sight-singing, piano. Creating custom lesson plans and homework assignments for my students. Ranging from kids to advanced doctoral students.

2022-23 Artificial intelligence "data trainer" (Online)

- Optimizing artificial intelligence chatbots through iterative conversations, correcting its music theory reasoning, etc. Clients include Anthropic, Meta, Google.

2019-23 Director, Talent Speaks Voice-Over Agency (Online)

- TV spots, radio spots, audio books, explainer videos, dubbing, phone trees. Client communication, audio editing, and post-production. Recruiting, training, and managing voice artists in four languages (English, Spanish, Italian, German).

2021-22 Music licensing, EtherWorks Media (Palm Springs, CA)

- Synch licenses, cue sheets, liaison for cable TV music-documentary series.

2019-21 Artist management & audio engineer, MXU Beats (Los Angeles)

- Production, mixing & mastering, promotion (blogs, radio, playlists).

2019-20 Consultant, Avec Audio (Los Angeles)

- Avec Audio is a startup bridging the production music library and custom music request spaces. I developed a criteria/quality-rating system for uploads, as well as consulting on the UX and building the FAQ and explainer video.

2019 Recording studio manager (Los Angeles)

- Assisted with recording sessions. Managed scheduling. Oversaw a media campaign (content, ads, outreach, discount codes) to promote the studio and

gain clients. Kept studio clean, handled food & gear orders. Recruited, trained, and managed interns.

2019 Private English tutor (Guadalajara, Mexico)
- Taught lessons in grammar, business English, conversational English.

2018 Composer & arranger (Rochester, New York)
- Edited and arranged a high school musical, prepared scores and parts.

2018 Church pianist (Rochester, New York)
- Played hymns, classical, and pop music in Episcopal, Baptist, and progressive churches. Sunday services, weddings, and funerals.

2018 Editor & proofreader for *The Architecture of Music* by Greg Aranda (Online)
- Edited the prose for clarity; proofread the figures; penned the foreword.

2017-18 Music Cognition Lab Assistant (Eastman School of Music, University of Rochester)
- Marketing and facilitating symposia and meals; office maintenance.

2016-17 Coder, Natural History of Song Discography team (Online)
- Analyzed transcriptions of field recordings from around the world; made decisions about musical features (key, meter, form, etc.).

2015-18 DJ & promoter (Rochester, New York)
- DJ'ed in bars, clubs, raves, fundraisers, private parties. Marketed and organized events. DJ crew featured on front cover of newspaper with over 200,000 weekly readers.

2013 Research Assistant, German Department (University of British Columbia)
- Edited and formatted the bibliography of German Professor Kyle Frackman.

2006-14 Rock and jazz musician (Victoria & Vancouver, Canada)
- Played drums and keyboards in five rock and jazz groups, completed three albums, and played live shows.

Media appearances

2024 YES lawsuit featured in Rolling Stone, mxdwn, Stereogum.
2021 "PlaneTones" (ABC, CBS)
- TV series about electronic music. I provided musicological commentary.

Teaching experience

2025- Instructor, Faculty of Music, Universidad Anáhuac Norte (Greater Mexico City)

- Anáhuac is consistently ranked in the top five best private universities in Mexico. In the Music Faculty, I teach popular music theory & composition, film scoring, music for marketing, digital production, and lyric writing.

2025 Instructor, Faculty of Music (Continuing Education), UNAM (Mexico City)

- Teaching "Tonal Theory and Analysis".

2024- Instructor, Faculty of Music, UNAM (Mexico City)

- UNAM (Universidad Nacional Autónoma de México) is often considered the top teaching and research institution in Mexico, indeed in all of Latin America. I teach English in the Music Faculty to undergraduates.

2024-25 Instructor, Faculty of Communication, Universidad Anáhuac Sur (Mexico City)

- For three semesters, I taught sound design to undergraduates in the Faculty of Communication. I was awarded the Excellence in Teaching Prize.

2023-24 Instructor, CENTRO (Mexico City)

- CENTRO is an elite private arts university in Mexico City. For three semesters, I taught audio post-production to undergraduates.

As a teaching assistant at the Eastman School of Music, I taught:

2017-18 Model Composition & Tonal Analysis III/IV

- Sophomore written theory. Chromatic harmony; composition of fugue, sonata expositions, art song; popular music harmony and form.

2016-17 Aural Musicianship III/IV

- Sophomore aural skills. Chromatic dictation and sight-singing; keyboard skills; tenor and soprano clef; performing complex rhythms; hearing sonata form.

2015-16 Model Composition & Tonal Analysis I/II

- Freshman written theory. Harmonic counterpoint; keyboard skills; diatonic harmony; sequences; binary and ternary form; composition of minuets.

2014-15 Aural Musicianship I/II

- Freshman aural skills. Dictation of diatonic melody and harmony; scale-degree skills; sight-singing; alto clef.

2014- Private tutor

- Years of experience with one-on-one tutoring of dozens of different students, ranging from kids to advanced doctoral students.

Additional experience

Won multiple tournaments and championships as a debater, attending the Nationals, Provincials, & the World championship qualifier.

Technological skills

Ableton Live, AI Prompting, Audacity, Adobe Illustrator, ChatGPT, iZotope Ozone, iZotope RX, Logic Pro X, Max/Msp, Music21, Photoshop, Praat, Python, Sonic Visualizer, SPSS, SubmitHub, Traktor, Zotero.

Appendix 2 - Analysis of Lyrics (Prompt Categories 8 and 9)

Anthropic_0000007003 ("Life is a Highway" by Rascal Flatts)

Prompt: "Select a song and its [sic] give me its message or theme, now rearrange the lyrics to form a new poem, try to create a message with a theme different from the original song. dont forget a title of ur new poem"

LyricFind	Claude
Life's like the road that you travel on When there's one day here and the next day gone Sometimes you bend and sometimes you stand Sometimes you turn your back to the wind There's a world outside every darkened door Where blues won't haunt you anymore Where the brave are free and lovers soar Come ride with me to the distant shore We won't hesitate To break down the garden gate There's not much time left today Life is a highway I wanna ride it all night long If you're going my way Well, I wanna drive it all night long Through all these cities and all these towns It's in my blood and it's all around I love you now like I loved you then This is the road and these are the hands From Mozambique to those Memphis nights The Khyber Pass to Vancouver's lights Knock me down and back up again You're in my blood, I'm not a lonely man There's no load I can't hold A road so rough, this I know I'll be there when the light comes in Just tell 'em we're survivors Life is a highway Well, I wanna ride it all night long If you're going my way	Follow your heart till it bleeds As the sunrise colors the sky Keep on running and what you seek you shall find The open road is still mine Lean on when you're not strong I'll be your friend, I'll help you carry on When the sun goes down and the clouds roll in The open road calls again Life is a highway, I wanna ride it all night long If you're going my way, I wanna drive it all night long Through the wind and rain, lightening and thunder The open road beckons me there No load is lighter than air I want to ride it all night long

I wanna drive it all night long (all night long) Uh, gimme, gimme, gimme, gimme, yeah Life is a highway Well, I wanna ride it all night long (mm, yeah) If you're going my way I wanna drive it all night long (all night long) There was a distance between you and I (between you and I) A misunderstanding once But now we look it in the eye, ooh, yeah There ain't no load that I can't hold A road so rough, this I know I'll be there when the light comes in Tell 'em we're survivors Life is a highway Well, I wanna ride it all night long (all night long, yeah, yeah) If you're going my way Well, I wanna drive it all night long (Uh, gimme, gimme, gimme, uh, gimme, gimme, yeah) Life is a highway (life is a highway) I wanna ride it all night long (ooh, ooh, yeah) If you're going my way I wanna drive it all night long (Come on, gimme, gimme, gimme, gimme, gimme, gimme, yeah) Life is a highway I wanna ride it all night long (Yeah, I wanna drive it all night long, baby) If you're going my way I wanna drive it all night long (all night long)	

Anthropic_0000022271 ("TiK ToK" by Kesha)

Prompt: "Change the lyrics of the song tiktok by ke$ha but make it kids friendly. Kidda [sic] like kidsbop"

LyricFind	Claude
Wake up in the mornin' feelin' like P Diddy (hey, what up girl?) Grab my glasses, I'm out the door, I'm gonna hit this city (let's go) Before I leave, brush my teeth with a bottle of Jack 'Cause when I leave for the night, I ain't comin' back I'm talkin' pedicure on our toes, toes Tryin' on all our clothes, clothes Boys blowin' up our phones, phones Drop-toppin', playin' our favorite CDs Pullin' up to the parties Tryna get a little bit tipsy Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Ain't got a care in the world, but got plenty of beer Ain't got no money in my pocket, but I'm already here And now the dudes are linin' up 'cause they hear we got swagger But we kick 'em to the curb unless they look like Mick Jagger	Wake up in the morning feeling like it's time for fun Gotta have my cereal, can't be late for school Brush my teeth and get dressed, put my homework in my backpack Cause when the bell rings, I'm ready to learn, yeah Tick tock, tick tock, it's time for class Learning new things gonna help me pass Tick tock, tick tock, teachers are the best They make learning fun, put my skills to the test Tryin' to get an A, be the teacher's fave Raise my hand up high when I know the answer to her question Asking how and why, expanding my mind Thinking creative thoughts, use my imagination Tick tock, tick tock, it's time for class Learning new things gonna help me pass Tick tock, tick tock, teachers are the best They make learning fun, put my skills to the test Do my homework every night, try extra hard to get it right Study and read, so I'll succeed Stay up on my grind, challenge my mind Tick tock, tick tock, it's time for class Learning new things gonna help me pass Tick tock, tick tock, teachers are the best They make learning fun, put my skills to the test

I'm talkin' 'bout everybody gettin' crunk, crunk
Boys try to touch my junk, junk
Gonna smack him if he gettin' too drunk, drunk
Now, now, we go until they kick us out, out
Or the police shut us down, down
Police shut us down, down
Po-po shut us down

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh
Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh

DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
You got me now
You got that sound
Yeah, you got me
DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
Put your hands up
Put your hands up

Now, the party don't start 'til I walk in

Don't stop, make it pop
DJ, blow my speakers up

Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh	

Anthropic_0000022272 ("TiK ToK" by Kesha)

Prompt: "Change the lyrics of the song tiktok by ke$ha but make it kids friendly. Kidda [sic] like kidsbop. Keep the tone and rhythm from the original song. The [sic] the original lyrics. Just change the inappropriate parts."

LyricFind	Claude
Wake up in the mornin' feelin' like P Diddy (hey, what up girl?) Grab my glasses, I'm out the door, I'm gonna hit this city (let's go) Before I leave, brush my teeth with a bottle of Jack 'Cause when I leave for the night, I ain't comin' back	Waking up before the bell rings Gotta be early for all my classes Eating breakfast as I brush my teeth Can't be late, no time to waste
I'm talkin' pedicure on our toes, toes Tryin' on all our clothes, clothes Boys blowin' up our phones, phones Drop-toppin', playin' our favorite CDs Pullin' up to the parties Tryna get a little bit tipsy	'Cause everyday I'm hustlin' Gotta work hard, no time for slacking Study and read, get good grades Ace that test, keep my mind sharp
Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh	Don't stop, do your work Homework time, get it done Don't stop, stay focused Learning new things is so fun Now the teachers talking, talking I'll listen close, absorb the lesson Nodding my head like "yeah" Taking notes, I'm on my game 'Cause everyday I'm hustlin' Gotta work hard, head in the books Study and read, get good grades Ace that test, keep my mind sharp Don't stop, do your work Homework time, get it done Don't stop, stay focused Learning new things is so fun
Ain't got a care in the world, but got plenty of beer Ain't got no money in my pocket, but I'm already here And now the dudes are linin' up 'cause they hear we got swagger But we kick 'em to the curb unless they look like Mick Jagger	

I'm talkin' 'bout everybody gettin' crunk, crunk
Boys try to touch my junk, junk
Gonna smack him if he gettin' too drunk, drunk
Now, now, we go until they kick us out, out
Or the police shut us down, down
Police shut us down, down
Po-po shut us down

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh
Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh

DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
You got me now
You got that sound
Yeah, you got me
DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
Put your hands up
Put your hands up

Now, the party don't start 'til I walk in

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight

'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh	

Anthropic_0000030306 ("Santeria" by Sublime)

Prompt: "Rewrite the song santeria but make it about mushroom chocolate"

LyricFind	Claude
I don't practice Santeria, I ain't got no crystal ball Well, I had a million dollars but I, I'd spend it all If I could find that Heina and that Sancho that she's found Well, I'd pop a cap in Sancho and I'd slap her down What I really want to know Ah, baby, mm What I really want to say I can't define Well it's love that I need Oh, my soul will have to wait 'til I get back and find Heina of my own Daddy's gonna love one and all I feel the break, feel the break Feel the break and I got to live it up, oh yeah huh Well, I swear that I, well I really want to know Ah, baby, what I really want to say, I can't define That love, make it go, but my soul will have to Ooh, what I really want to say, ah baby What I really want to say is, "I've got mine And I'll make it, ooh yes, I'm coming up" Tell Sanchito that if he knows what is good for him He best go run and hide Daddy's got a new .45 And I won't think twice to stick that barrel straight down Sancho's throat Believe me when I say that I got something for his punk ass What I really want to know, my baby Ooh, what I really want to say is there's just one way back And I'll make it, yeah, my soul will have to wait Yeah, yeah, yeah	I don't practice mushroom chocolates Ain't got no crystals, I ain't got no shrooms But I got some chocolate, laced up real nice With some magics that'll blow your mind I don't practice mushroom chocolates I got my own kinda high going on inside I made some chocolate, added in some psilocybin It'll take you places, open your third eye What I really wanna know, my sweet potato What I really wanna say, I can't define But it's chocolate we made, and we're giving it away So take a bite, you'll be flying high tonight Oh my God, oh my God, what have you done? Given me the best trip that I've ever had With this chocolate you made, the mushroom you grew It's got me tripping hard, colors bright and new I don't practice santeria, I don't got no crystal ball Well I had a million dollars but I, I spent it all If I could find that Heina and that Sancho that she's found I'd pop a cap in Sancho and I'd slap her down I don't practice mushroom chocolates I got my own kinda high going on inside I made some chocolate, added in some psilocybin It'll take you places, open your third eye

Anthropic_0000030309 ("The Fresh Prince of Bel Air" by DJ Jazzy Jeff & the Fresh Prince)

Prompt: "Generate a <title> for a messaging thread, based only on an excerpt from the first <message> in the thread.

Some basic tips:
- The title should focus on the main topic and key themes from the message. Identify 1-2 central concepts or ideas discussed in the first <message> and use those.
- The <message> is a request to an Al assistant. It is not helpful to reference that this is a request in the title - avoid using 'Help',
'Assistance', 'Request' in the <title>.
- Be informative and detailed to create a unique, distinctive, and memorable title.
- Keep it short and concise. Effective title is typically under 5 words and no more than 1 short phrase.
- Use a unique title. The title should be obviously distinct from any of the <recent_titles>.
- Think like an editor. Consider what will be most compelling and informative for readers, not just a summary of the content.
- If you are unsure what <message> is about, just create an empty <title></title>.

<recent_titles>
<title>Second Tier City Brands Disrupting Fashion Hubs</title>
<title>The Interplay of Context and Creative Expression</title>
<title>Apple Q4 earnings PDF summary</title>
<title>Tetris game in Python</title>
<title>Haiku about coffee</title>
</recent titles>

<message>

could you rewrite the the [sic] lyrics of the fresh prince of bel air song, based on the life of a sweet girl born and raised in Barcelona, who works with horses and has an amazing humour

</message>

Think about it, then suggest a title based on the first <message>, putting it between <title> tags."

LyricFind	Claude
Now this is a story all about how My life got flipped, turned upside down And I'd like to take a minute Just sit right there I'll tell you how I became the prince of a town called Bel-Air	The Sweet Princess of Barcelona and her Equine Friends

In West Philadelphia born and raised On the playground was where I spent most of my days Chillin' out, maxin,' relaxin' all cool And all shootin' some b-ball outside of the school When a couple of guys who were up to no good Started making trouble in my neighborhood I got in one little fight and my mom got scared And said, "You're movin' with your auntie and uncle in Bel-Air" I begged and pleaded with her day after day But she packed my suitcase and sent me on my way She gave me a kiss and then she gave me my ticket I put my Walkman on and said, "I might as well kick it" First class, yo this is bad Drinking orange juice out of a champagne glass Is this what the people of Bel-Air living like? Hmm, this might be alright But wait I hear they're prissy, bourgeois and all that Is this the type of place that they should send this cool cat? I don't think so, I'll see when I get there I hope they're prepared for the prince of Bel-Air Well, uh, the plane landed and when I came out There was a dude looked like a cop standing there with my name out I ain't tryna get arrested yet, I just got here I sprang with the quickness like lightning, disappeared I whistled for a cab and when it came near The license plate said "fresh" and it had dice in the mirror If anything I could say that this cab was rare But I thought, "Nah, forget it, yo, holmes, to Bel-Air" I pulled up to a house about seven or eight And I yelled to the cabbie, "Yo, holmes, smell ya later" Looked at my kingdom, I was finally there To sit on my throne as the Prince of Bel-Air	

Anthropic_0000032987a ("Time After Time" by Cyndi Lauper)

Prompt: "Can you rewrite this advice to the tune of the song 'time after time'"

LyricFind	Claude
Lying in my bed I hear the clock tick and think of you Caught up in circles Confusion is nothing new Flashback, warm nights almost left behind Suitcases of memories Time after Sometimes you picture me I'm walking too far ahead You're calling to me I can't hear what you've said Then you say, go slow, I fall behind The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time After my picture fades And darkness has turned to gray Watching through windows You're wondering if I'm okay Secrets stolen from deep inside The drum beats out of time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting	Make some time to connect, just you two Do things he likes, show him he's important to you When he is feeling upset, don't dismiss his emotions Say "I see you're sad, it's okay to feel this way" Model good emotional skills, talk about your own feelings too This helps him learn to identify and regulate his moods Use emotion coaching when he's having a hard time Help name his feelings and guide him to solutions that he can find Be patient as emotional skills take some time to develop Stay calm and keep on working, celebrate progress however small As his sister I know you'll show unconditional love You've got this, he's lucky to have you

Time after time You said, go slow, I fall behind The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time, time after time Time after time, time after time Time after time, time after time Time after time, time after time	

Anthropic_0000032987b ("Time After Time" by Cyndi Lauper)

Prompt: "Expand the lyrics so it's a better match to the song"

LyricFind	Claude
Lying in my bed I hear the clock tick and think of you Caught up in circles Confusion is nothing new Flashback, warm nights almost left behind Suitcases of memories Time after Sometimes you picture me I'm walking too far ahead You're calling to me I can't hear what you've said Then you say, go slow, I fall behind The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time After my picture fades And darkness has turned to gray Watching through windows You're wondering if I'm okay Secrets stolen from deep inside The drum beats out of time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time You said, go slow, I fall behind	Make some time every day, just for connecting Do things he likes to show him he's important to you When feelings get overwhelming, don't just dismiss Say "I see you're upset, it's okay to feel this way" Model emotional skills, talk about your feelings too This helps him learn to identify and regulate his moods Use emotion coaching when he's having a hard time Name the emotion, guide to solutions he can find Be patient as these skills take some time to develop Stay calm and keep on working, celebrate progress however small As his sister I know you will show unconditional love You've got this, he's lucky to have you Keep connecting, validating, modeling what to do Help him understand his feelings and express them too Support him as he learns to cope in a healthy way He'll look back and thank you for this guidance one day

The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time, time after time Time after time, time after time Time after time, time after time Time after time, time after time	

Anthropic_0000032987c ("Time After Time" by Cyndi Lauper)

Prompt: "Rewrite to Make the meter [sic] of the advice match exactly to the song"

LyricFind	Claude
Lying in my bed I hear the clock tick and think of you Caught up in circles Confusion is nothing new Flashback, warm nights almost left behind Suitcases of memories Time after Sometimes you picture me I'm walking too far ahead You're calling to me I can't hear what you've said Then you say, go slow, I fall behind The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time After my picture fades And darkness has turned to gray Watching through windows You're wondering if I'm okay Secrets stolen from deep inside The drum beats out of time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time You said, go slow, I fall behind	Make some time every single day, for connecting Do fun things together, show you care in what you're doing When the feelings get overwhelming, don't dismiss Say "I see you're upset, it's okay to feel this way" Model the emotional skills, talk about your feelings too This helps him learn to identify and regulate his moods Use emotion coaching when he's having a hard time Name the emotion, guide him to solutions to find Be patient as these skills take some time to develop Stay calm and keep working, celebrate progress however small As his sister I know you will give unconditional love You've got this, he's so lucky to have you Keep connecting, validating, model what to do Help him understand feelings and express them too Support him as he learns how to cope in a healthy way He'll look back and thank you for guidance one day

The second hand unwinds If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I'll be waiting Time after time If you're lost, you can look and you will find me Time after time If you fall, I will catch you, I will be waiting (I'll be waiting) Time after time, time after time Time after time, time after time Time after time, time after time Time after time, time after time	

Anthropic_0000035983 ("Roar" by Katy Perry)

Prompt: "Hmm it's a bit identical, can you make a similar song with the same theme but different lyrics?"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh you're gonna hear me roar Now I'm floatin' like a butterfly Stinging like a bee, I earned my stripes I went from zero, to my own hero You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now	Wake up in the morning with a fire in my soul Won't let my dreams turn cold, I'm taking control No more self-doubt, second guessing, I shout it out loud I can, I will, just watch me grow I'm a wildfire, you can't tame my desire Feel the lightning strike, I'm alive tonight Hear the thunder roll, I'm in control I'm a warrior, victory is my story Breaking down the walls I built around my heart Tearing down those signs that say "keep out" from the start All the tears I've cried now they fill me up with pride I'm going the distance, I've got the eye of the tiger I'm a wildfire, you can't tame my desire Feel the lightning strike, I'm alive tonight Hear the thunder roll, I'm in control I'm a warrior, victory is my story All the times you said that I would fall Now I'm standing tall, I'll take it all Roar like thunder, scream it louder I will rise above, on wings of love I'm a wildfire, you can't tame my desire Feel the lightning strike, I'm alive tonight Hear the thunder roll, I'm in control I'm a warrior, victory is my story I'm a warrior, victory is my story I'm a champion, you're gonna hear me roar!

I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar Roar, roar, roar, roar, roar I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (yeah) Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	

Anthropic_0000036941 ("I Will Survive" by Gloria Gaynor)

Prompt: "Write me lyrics to a parody of I will survive by Gloria Gaynor that discuss a teenage girl's move from New York City to California as a child, and mainly focus on love for israel and all the good it does in the world with its innovation"

LyricFind	Claude
At first I was afraid, I was petrified Kept thinking I could never live without you by my side But then I spent so many nights thinking how you did me wrong And I grew strong And I learned how to get along And so you're back From outer space I just walked in to find you here With that sad look upon your face I should have changed that stupid lock I should have made you leave your key If I'd known for just one second You'd be back to bother me Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to hurt me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive Oh, as long as I know how to love, I know I'll stay alive I've got all my life to live And I've got all my love to give and I'll survive I will survive, hey, hey Only the Lord could give me strength not to fall apart	At first I was afraid, I was petrified Kept thinking I could never live outside NYC But then I spent so many nights just dreaming of the West Coast And I grew strong, learned life moves on and now I'm not the same California here I come, right back where I started from Gonna spread my wings and soak up all that sunny weather No more cold winters, saying bye to Times Square Golden State of mind, ocean breeze through my hair I will survive, I will endure As long as I seek adventure, my life will stay pure I will not cry, even if I have to say goodbye To my hometown, my happiness won't die I'm gonna learn to surf, feel sand between my toes Make friends who like the same things, my new life glows And when I feel homesick, I'll think of Israel All the gifts it gave the world, innovations that excel Startup nation full of heart and vision Curing illness, spreading hope, that's their mission They show compassion to all people far and near My spirit's sparked by their drive to persevere I will survive, I will endure As long as I seek adventure, my life stays pure I won't break down, even if I leave my old grounds My joy can still be found my dreams still abound

Though I tried hard to mend the pieces of my broken heart
And I spent oh-so many nights just feeling sorry for myself
I used to cry
But now I hold my head up high

And you see me, somebody new
I'm not that chained-up little person still in love with you
And so you felt like dropping in
And just expect me to be free
Well, now I'm saving all my lovin'
For someone who's loving me

Go on now, go
Walk out the door
Just turn around now
'Cause you're not welcome anymore
Weren't you the one who tried to crush me with goodbye?
Did you think I'd crumble?
Did you think I'd lay down and die?

Oh no, not I
I will survive
And as long as I know how to love
I know I'll stay alive
I've got all my life to live
And I've got all my love to give and I'll survive
I will survive

Oh
Go on now, go
Walk out the door
Just turn around now
'Cause you're not welcome anymore
Weren't you the one who tried to crush me with goodbye?
Do you think I'd crumble?
Did you think I'd lay down and die?

No no, not I
I will survive
And as long as I know how to love
I know I'll stay alive

I've got all my life to live And I've got all my love to give and I will survive I will survive Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to crush me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive And as long as I know how to love I know I'll stay alive I've got all my life to live And I've got all my love to give and I will survive I will survive I will survive	

Anthropic_0000040992 ("Radioactive" by Imagine Dragons)

Prompt: "Adapt the bove [sic] lyrics to use the theme magnetic and the words kinetic, prophetic,, [sic] elective, frenetic, genetic, and septic"

LyricFind	Claude
Whoa, oh, oh, oh Whoa, oh, oh, oh Whoa, oh, oh, oh Whoa I'm waking up to ash and dust I wipe my brow and I sweat my rust I'm breathing in the chemicals I'm breaking in, shaping up Then checking out on the prison bus This is it, the apocalypse Whoa I'm waking up, I feel it in my bones Enough to make my system blow Welcome to the new age, to the new age Welcome to the new age, to the new age Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive I raise my flags, dye my clothes It's a revolution, I suppose We'll paint it red to fit right in Whoa (whoa) I'm breaking in, shaping up Then checking out on the prison bus This is it, the apocalypse Whoa I'm waking up, I feel it in my bones Enough to make my system blow	I'm waking up, feeling energetic I wipe my head, extremely frantic I'm inhaling genetic chemicals I'm entering, molding up, then bailing out on the jail bus This is it, the disaster I'm attracted, so attracted I'm waking up, I feel it in my bones Enough to make my systems explode Welcome to the new era, to the new era Yeah, oh, oh, oh, oh, yeah, oh, oh, oh, I'm attracted, attracted I raise my flags, wear my clothes It's a revolution, I suppose We'll color it red to blend right in All systems go, the sunlight hasn't perished Deep in my bones, straight from inside I'm attracted, so attracted I'm waking up, I feel it in my bones Enough to make my systems explode Welcome to the new era, to the new era Yeah, oh, oh, oh, oh, yeah, oh, oh, oh, I'm attracted, attracted I'm entering, molding up, then bailing out on the jail bus This is it, the disaster I'm attracted, so attracted I'm waking up, I feel it in my bones Enough to make my systems explode Welcome to the new era, to the new era Yeah, oh, oh, oh, oh, yeah, oh, oh, oh, I'm attracted, attracted

Welcome to the new age, to the new age Welcome to the new age, to the new age Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive All systems go, the sun hasn't died Deep in my bones, straight from inside I'm waking up, I feel it in my bones Enough to make my system blow Welcome to the new age, to the new age Welcome to the new age, to the new age Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive Whoa, oh-oh-oh-oh, whoa, oh-oh-oh I'm radioactive, radioactive	

Anthropic_0000057235 ("Wild Horses" by The Rolling Stones)

Prompt: "Using this information can you create a similar style lyrics about trying to appease your parents to a point of killing your souls and exhaustion"

LyricFind	Claude
Childhood living Is easy to do The things you wanted I bought them for you Graceless lady You know who I am You know I can't let you Slide through my hands Wild horses Couldn't drag me away Wild, wild horses Couldn't drag me away I watched you suffer A dull aching pain Now you've decided To show me the same No sweeping exit Or offstage lines Could make me feel bitter Or treat you unkind Wild horses Couldn't drag me away Wild, wild horses Couldn't drag me away I know I've dreamed you A sin and a lie I have my freedom But I don't have much time Faith has been broken Tears must be cried Let's do some living After we die	Oh, my weary soul How I've tried and I've tried To be what you want me to be All these dreams I've denied Like a bird in a cage I keep pushing against These gilded prison bars That you built with your hands My own voice, you can't hear All your words in my ear Chasing your love and demands 'Til my wings are worn bare Wild horses run free Across valleys and plains But you've saddled and bridled me With expectations and reins Oh these shackles you've made Cut so deep, bring me pain But you just refuse to see That they're breaking my spirit and name Your approval I've tried to earn But now I've nothing left to give My own fire and passions, they burn I'm just trying to live So let me open the door Cross that bridge, see the shore Before all that's left of my soul Lies trampled on the floor Oh, my weary soul How I've tried and I've tried To be what you want me to be

Wild horses Couldn't drag me away Wild, wild horses We'll ride them some day Wild horses Couldn't drag me away Wild, wild horses We'll ride them some day	

Anthropic_0000061394 ("Lean on Me" by Bill Withers)

Prompt: "I am a tenor and a pianist. I would like to make a promo video to help bring awareness to Tech Tackles Cancer, a non-profit group of tech executives raising money to help fight pediatric cancer. (They do a rock concert and each tech exec singer pledges to raise $5k). I am not performing at the concert. Still I'd like to change the words to a popular or familiar pop or broadway musical song in a way that would be clever and not cheesy or depressing but supportive of raising money I will sing and play the song on piano. Can you come up with a familiar song that's good for piano and tenor and for which you can write one or two verses and/or refrain with different words to support raising money to fight pediatric cancer research? I'm thinking Lean on Me could be a good song."

LyricFind	Claude
Sometimes in our lives we all have pain We all have sorrow But if we are wise We know that there's always tomorrow Lean on me, when you're not strong And I'll be your friend I'll help you carry on For it won't be long 'Til I'm gonna need Somebody to lean on Please swallow your pride If I have things you need to borrow For no one can fill those of your needs That you won't let show You just call on me brother, when you need a hand We all need somebody to lean on I just might have a problem that you'll understand We all need somebody to lean on Lean on me, when you're not strong And I'll be your friend I'll help you carry on For it won't be long 'Til I'm gonna need Somebody to lean on You just call on me brother, when you need a hand We all need somebody to lean on I just might have a problem that you'll understand	Sometimes in our lives We all need someone to lean on When you're down and troubled And you need a helping hand Lean on me, when you're not strong And I'll be your friend I'll help you carry on For it won't be long 'Til I'm gonna need Someone to lean on Please support our cause And help us find a cure For the kids who are fighting This battle we endure Just call, when you need a friend We'll be there, hand in hand Together we can see it through Lean on me, when you're not strong And I'll be your friend I'll help you carry on For it won't be long 'Til I'm gonna need Someone to lean on Let's join forces, and unite To bring hope, and end their plight Lean on me, when you're not strong And I'll be your friend I'll help you carry on

We all need somebody to lean on If there is a load you have to bear That you can't carry I'm right up the road I'll share your load If you just call me (call me) If you need a friend (call me) call me uh huh (call me) if you need a friend (call me) If you ever need a friend (call me) Call me (call me) call me (call me) call me (Call me) call me (call me) if you need a friend (Call me) call me (call me) call me (call me) call me (call me) call me (call me)	

Anthropic_0000074311 ("I Will Survive" by Gloria Gaynor)

Prompt: "write suffrage themed lyrics for a popular song"

LyricFind	Claude
At first I was afraid, I was petrified Kept thinking I could never live without you by my side But then I spent so many nights thinking how you did me wrong And I grew strong And I learned how to get along And so you're back From outer space I just walked in to find you here With that sad look upon your face I should have changed that stupid lock I should have made you leave your key If I'd known for just one second You'd be back to bother me Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to hurt me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive Oh, as long as I know how to love, I know I'll stay alive I've got all my life to live And I've got all my love to give and I'll survive I will survive, hey, hey Only the Lord could give me strength not to fall apart Though I tried hard to mend the pieces of my broken heart	At first I was afraid, I was petrified Kept thinking I could never live outside man's shadow But then I spent so many nights thinking how this world was wrong And I grew strong, and I learned how to get along And so we're marching, through the streets demanding our rights Tell the whole world we deserve to cast our votes tonight Go on now go, get out of our way All the women shout, we're here to stay We weren't born only to serve, to obey commands from men We have minds and souls and dreams, just like them It's time for a change, to make a stand Women united from sea to land Oh no, not us, we won't give up this fight We'll be marching till we get to cast our votes tonight Ain't no mountain high enough, ain't no river wide enough To keep us from getting what we deserve, our rights (Spoken bridge:) Mr. President, can't you see? Equality is what we need The time has come for women's suffrage Don't keep us silenced in this cage We'll survive, we'll persist Til women can proudly call themselves "voters" We'll walk on, fight on To the ballot box today

And I spent oh-so many nights just feeling sorry for myself
I used to cry
But now I hold my head up high

And you see me, somebody new
I'm not that chained-up little person still in love with you
And so you felt like dropping in
And just expect me to be free
Well, now I'm saving all my lovin'
For someone who's loving me

Go on now, go
Walk out the door
Just turn around now
'Cause you're not welcome anymore
Weren't you the one who tried to crush me with goodbye?
Did you think I'd crumble?
Did you think I'd lay down and die?

Oh no, not I
I will survive
And as long as I know how to love
I know I'll stay alive
I've got all my life to live
And I've got all my love to give and I'll survive
I will survive

Oh
Go on now, go
Walk out the door
Just turn around now
'Cause you're not welcome anymore
Weren't you the one who tried to crush me with goodbye?
Do you think I'd crumble?
Did you think I'd lay down and die?

No no, not I
I will survive
And as long as I know how to love
I know I'll stay alive
I've got all my life to live
And I've got all my love to give and I will survive

I will survive Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to crush me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive And as long as I know how to love I know I'll stay alive I've got all my life to live And I've got all my love to give and I will survive I will survive I will survive	

Anthropic_0000076657a ("Roar" by Katy Perry)

Prompt: "Compose a unique parody lyrics of the song roar by [Katy Perry] that talks about nature"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Now I'm floatin' like a butterfly Stinging like a bee, I earned my stripes I went from zero, to my own hero You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now	I used to stay inside and not care for this world Too busy to notice the bees and the birds But now I step outdoors, hear nature's sweet tune Respect Mother Earth or face her wrath soon The streams and the bees, the birds and trees The hills and the seas, fish and breeze Nature's calling out, time to give a shout Protect this earth or climate disaster's en route I got the green touch, recycling cans Planting gardens, with soil on my hands Doing my part to save this land Conserving resources make me take a stand You're gonna hear me roar, flora and fauna galore I'm showing this planet some love, you're gonna hear nature roar Louder than before, we must even the score Heal the lands and seas, you're gonna hear nature roar No more pollution, no more disregard No more destruction, we must change what's marred This earth needs care, it's in despair Nurture the grounds, the oceans, the air I got the eye of the tiger, a environmental fighter On a mission, to make a difference Mother Nature my witness You're gonna hear me roar, flora and fauna galore I'm showing this planet some love, you're gonna hear nature roar Louder than before, we must even the score Heal the lands and seas, you're gonna hear nature roar

I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar Roar, roar, roar, roar, roar I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (yeah) Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	

Anthropic_0000076657b ("Roar" by Katy Perry)

Prompt "Compose a unique parody lyrics of the song roar by [Katy Perry] that talks about nature"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh you're gonna hear me roar Now I'm floatin' like a butterfly Stinging like a bee, I earned my stripes I went from zero, to my own hero You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now	Polluting emissions, dirtying the skies Choking the oceans, mother nature cries But now we rise, open up our eyes To save the earth before our planet dies Recycle, reuse, it's time to choose Renewable solutions, we can't lose Protect the forests, wetlands, shores Heal what's broken, even up the score You're gonna hear us roar, fighting for flora and fauna Planting trees, picking up trash, being green new donors Louder than before, we must even the score Restore what's lost, you're gonna hear nature roar No more oil spills, no more toxic dumps No more disregard, time to clean up This planet needs care, its creatures despair Nurture the grounds, the skies, the seas, the air We have the eye of the tiger, environmental guardians On a mission, our goals crystal clear Mother Earth our priority You're gonna hear us roar, fighting for flora and fauna Planting trees, picking up trash, being green new donors Louder than before, we must even the score Restore what's lost, you're gonna hear nature roar We'll bring back the salmon, save the seas from harm Regrow the forests, to leave something to our kin It's not too late, we can alter this fate If we restore nature before it's too late You're gonna hear us roar, fighting for flora and fauna Planting trees, picking up trash, being green new donors

I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar Roar, roar, roar, roar, roar I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (yeah) Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	Louder than before, we must even the score Restore what's lost, you're gonna hear nature roar

Anthropic_0000076657c ("Roar" by Katy Perry)

Prompt: "Compose a unique parody lyrics of the song roar by [Katy Perry] about life of a student"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh you're gonna hear me roar Now I'm floatin' like a butterfly Stinging like a bee, I earned my stripes I went from zero, to my own hero You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter	I used to sit back, let my grades slide Missing deadlines, not feeling too bright But now I'm motivated, education activated I study all day, get those A's, thrive Books and notes, assignments and essays Tests to pass, skills to amaze School is my priority, thirst for knowledge clarity No more academic failures, my focus is stellar You're gonna hear me roar, studying more and more Burning midnight oil, give my education toil More than I have before, open my mind's door Acing every class, you're gonna hear me roar Learning all day, no time for play Nose in textbooks, there's no other way Expand my intellect, need to dissect Every lesson and lecture I have the eye of the tiger, a scholarly enlightened fighter On a mission to gain wisdom and comprehension Make my parents proud, by achieving well beyond You're gonna hear me roar, studying more and more Burning midnight oil, give my education toil More than I have before, open my mind's door Acing every class, you're gonna hear me roar No more laziness, can't acquiesce Focus is key to academic success Diligence I will uphold, mental strength untold The life of a dedicated student I'll embrace You're gonna hear me roar, studying more and more Burning midnight oil, give my education toil More than I have before, open my mind's door Acing every class, you're gonna hear me roar

Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar Roar, roar, roar, roar, roar I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (yeah) Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	

Anthropic_0000076657d ("Roar" by Katy Perry)

Prompt: "Could you create anothee [sic] lyrics but same topic"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh you're gonna hear me roar Now I'm floatin' like a butterfly Stinging like a bee, I earned my stripes I went from zero, to my own hero You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now	Waking up at PERSON, another school day's born PERSON case in hand, learning's now my brand Alarm clock rings, rush for the bus, time for knowledge buzz Books and lessons, quizzes and questions Study notes, presentations to own Expanding my mind, academic grind No lazing around, education bound You're gonna hear me roar, devouring books galore Burning midnight oil, my motivation running high Taking in more and more, thirsty for knowledge to the core Perfect grades I'm seeking, you're gonna hear me roar Solving math theorems, unraveling history's secrets Analyzing prose, succeeding's the purpose Chemistry equations, writing contemplations Sharpening my cognition for every examination I got the eye of tiger, knowledge seeker on fire Focused with scholarly intention, Diligently seeking comprehension You're gonna hear me roar, devouring books galore Burning midnight oil, my motivation running high Taking in more and more, thirsty for knowledge to the core Perfect grades I'm seeking, you're gonna hear me roar No more laziness, education is bliss Studying day and night, to come out on top is my plight Procrastinating nevermore, opening my mind's door You're gonna hear me roar

I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar Roar, roar, roar, roar, roar I got the eye of the tiger, a fighter Dancing through the fire 'Cause I am a champion, and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion, and you're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (yeah) Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	

Anthropic_0000076657e ("Roar" by Katy Perry)

Prompt: "Here the [sic] original lyrics. Used [sic] this as a basis in composing the parody lyrics. (About a life of being students [sic]) I used to bite my tongue and hold my breath

Scared to rock the boat and make a mess

So I sat quietly, agreed politely

I guess I forgot that I had a choice

I let you push me past the breaking point

I stood for nothing, so I fell for everything

You held me down, but I got up (hey)

Already brushing off the dust

You hear my voice, you hear that sound

Like thunder, gonna shake the ground

You held me down, but I got up (hey)

Get ready 'cause I've had enough

I see it all, I see it now

I got the eye of the tiger, a fighter

Dancing through the fire

'Cause I am a champion, and you're gonna hear me roar

Louder, louder than a lion

'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh

You're gonna hear me roar

Now I'm floating like a butterfly

Stinging like a bee, I earned my stripes

I went from zero, to my own hero

You held me down, but I got up (hey)

Already brushing off the dust

You hear my voice, you hear that sound

Like thunder, gonna shake the ground

You held me down, but I got up (got up)

Get ready 'cause I've had enough

I see it all, I see it now

I got the eye of the tiger, a fighter

Dancing through the fire

'Cause I am a champion, and you're gonna hear me roar

Louder, louder than a lion

'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh

You're gonna hear me roar

Oh-oh-oh-oh-oh-oh-oh (yeah)

Oh-oh-oh-oh-oh-oh-oh (you'll hear me roar)

Oh-oh-oh-oh-oh-oh-oh

You're gonna hear me roar

Roar, roar, roar, roar

I got the eye of the tiger, a fighter

Dancing through the fire 'cause I am a champion

And you're gonna hear me roar, oh, louder, louder than a lion

'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh (yeah)

Oh-oh-oh-oh-oh-oh-oh

You're gonna hear me roar

Oh-oh-oh-oh-oh-oh-oh

Oh-oh-oh-oh-oh-oh-oh (you'll hear me roar)

Oh-oh-oh-oh-oh-oh-oh

You're gonna hear me roar"

LyricFind	Claude
I used to bite my tongue and hold my breath Scared to rock the boat and make a mess So I sat quietly, agreed politely I guess that I forgot I had a choice I let you push me past the breaking point I stood for nothing, so I fell for everything You held me down, but I got up (hey) Already brushing off the dust You hear my voice, you hear that sound Like thunder, gonna shake the ground You held me down, but I got up (hey) Get ready 'cause I've had enough I see it all, I see it now I got the eye of the tiger, a fighter Dancing through the fire	I used to slack off, leave homework behind Partying all night, my priorities blind So I drifted through school, just trying to be cool I didn't give my education the time I let my grades slide, ignore my potential I stood for nothing, lost motivation central But teachers pushed me, said "We know you can be An A student, just take learning seriously" You held me down, but I'll turn it around Already getting back on solid ground You'll hear my voice, hear the academic choice I'm making to succeed, you'll hear me roar now Get ready cause I've set my sights On academic success, my future bright

'Cause I am a champion, and you're gonna hear me roar
Louder, louder than a lion
'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
you're gonna hear me roar
Now I'm floatin' like a butterfly
Stinging like a bee, I earned my stripes
I went from zero, to my own hero

You held me down, but I got up (hey)
Already brushing off the dust
You hear my voice, you hear that sound
Like thunder, gonna shake the ground
You held me down, but I got up (hey)
Get ready 'cause I've had enough
I see it all, I see it now

I got the eye of the tiger, a fighter
Dancing through the fire
'Cause I am a champion, and you're gonna hear me roar
Louder, louder than a lion
'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
You're gonna hear me roar

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh (you'll hear me roar)
Oh-oh-oh-oh-oh
You're gonna hear me roar

Roar, roar, roar, roar, roar

I got the eye of the tiger, a fighter
Dancing through the fire
'Cause I am a champion, and you're gonna hear me roar
Louder, louder than a lion
'Cause I am a champion, and you're gonna hear me roar

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh (yeah)

I see it all now, my priorities aligned
I got the eye of the scholarly tiger

Studying those nights, knowledge my delight
I'm a champion student, and you'll hear me roar
Louder and stronger, learning's now my hunger
On my way to the top, you'll hear me roar

Oh-oh-oh-oh-oh-oh-oh (you'll hear me studying more)
Oh-oh-oh-oh-oh-oh-oh (my new motivation in store)

Now I'm soaring like a graduate
Armed with my degree, the future's looking great
From zero drive to education thrive
My diploma in hand, I made it to the end

You held me down, but I turned it around
Found my potential, made my parents proud
You hear my voice, hear my academic choice
To excel and achieve, you'll hear me roar now

I see it all now, knowledge is power
With learning curiosity, by the hour
I'm a champion student, my goals are nearer
You're gonna hear me roar even louder

Oh-oh-oh-oh-oh You're gonna hear me roar Oh-oh-oh-oh-oh Oh-oh-oh-oh-oh (you'll hear me roar) Oh-oh-oh-oh-oh You're gonna hear me roar	

Anthropic_0000092071a ("White Christmas" by Bing Crosby)

Prompt: "ok rewrite the lyrics to 'white christmas' with a silly spin."

LyricFind	Claude
I'm dreaming of a white Christmas Just like the ones I used to know Where the treetops glisten and children listen To hear sleigh bells in the snow I'm dreaming of a white Christmas With every Christmas card I write May your days be merry and bright And may all your Christmases be white I'm dreaming of a white Christmas Just like the ones I used to know Where the treetops glisten and children listen To hear sleigh bells in the snow I'm dreaming of a white Christmas With every Christmas card I write May your days be merry and bright And may all your Christmases be white	I'm dreaming of a white Christmas With every Christmas card I write May your days be smelly and bright And may all your toilet paper be white I'm dreaming of a white Christmas Just like I've loved all my life But this year I'll make it smelly With beans, cheese, and strife May your Christmas dinner be frightful But your farts be so delightful And may all your Christmas cards be white I'm dreaming of a gassy Christmas One that will make spirits bright Where gas fills the air Making tighty-whities turn brown in sight I'm dreaming of a white Christmas One full of farts galore May flatulence fill every room Til guests are out the door May your candlelight be flawless But the smells from your behind be PERSON And may all your toilet paper be white

Anthropic_0000092071b ("White Christmas" by Bing Crosby)

Prompt: "rewrite it for something other than farts but still funny."

LyricFind	Claude
I'm dreaming of a white Christmas Just like the ones I used to know Where the treetops glisten and children listen To hear sleigh bells in the snow I'm dreaming of a white Christmas With every Christmas card I write May your days be merry and bright And may all your Christmases be white I'm dreaming of a white Christmas Just like the ones I used to know Where the treetops glisten and children listen To hear sleigh bells in the snow I'm dreaming of a white Christmas With every Christmas card I write May your days be merry and bright And may all your Christmases be white	I'm dreaming of a white Christmas Just like I've loved all my life But this year make it messy With mashed potatoes and strife May your Christmas dinner be frightful But the food fights be so delightful And may all your guests wear their oldest white shirts I'm dreaming of a messy Christmas One full of food out of place Where gravy stains every surface And smiles beam on each face Where we fling cranberry sauce Across all the halls Uncle PERSON never saw it coming at all I'm dreaming of a white Christmas That will leave the whole house looking a sight May we make gingerbread houses Then smash them with delight May your halls be filled with laughter While we all slip and slide after Covering everything white in pie and cake batter

Anthropic_0000096498a ("Uptown Funk" by Mark Ronson & Bruno Mars)

Prompt: "Can you rewrite the lyrics to 'Uptown Funk' to be about how to write complete sentences for middle school students who are struggling with run-on sentences, fragments, punctuation, and capitalization? Some phrases I would like to include are 'revise, revise, to avoid frustration'; and something like rereading is the key, and check your subjects they're nouns you see."

LyricFind	Claude
This hit, that ice cold Michelle Pfeiffer, that white gold This one for them hood girls Them good girls, straight masterpieces Stylin', wilin', livin' it up in the city Got Chucks on with Saint Laurent Gotta kiss myself, I'm so pretty I'm too hot (hot damn) Call the police and the fireman I'm too hot (hot damn) Make a dragon wanna retire, man I'm too hot (hot damn) Say my name, you know who I am I'm too hot (hot damn) And my band 'bout that money, break it down Girls hit your hallelujah (woo) Girls hit your hallelujah (woo) Girls hit your hallelujah (woo) 'Cause uptown funk gon' give it to you (woo) ('Cause uptown funk gon' give it to you) 'Cause uptown funk gon' give it to you Saturday night and we in the spot Don't believe me just watch, come on Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch Don't believe me just watch Hey, hey, hey, oh	This hit, that ice cold PERSON that white gold This one for them middle schoolers Strug-glu-ing with they paper work I'm too hot (hot damn) Say my sentences incomplete I'm too cold (cold damn) Say my grammar always weak yeah Reread, reread, it's the key my friends Revise, revise to avoid frustration Check them subjects they're the nouns you see Add some verbs and predicates to complete thoughts properly I'm too hot (hot damn) Make them sentences concise yeah I'm too cold (cold damn) Say I'm great when I self-edit twice yea Before I leave, PERSON tell y'all a lil' something Fragments? Won't you fix em, fix em, frag'ments? Then you gotta punctuate, punctuate Watch yourself capitalize, capitalize Run-ons go on and on now Chop em up or it's jus' wrong now Revise and clarify Til your paragraphs exemplify! Come on, dance Jump on it Reread, reread it's the key my friend Revise, revise to avoid frustration Check them subjects they're the nouns you see

Stop, wait a minute
Fill my cup, put some liquor in it
Take a sip, sign the check
Julio, get the stretch
Ride to Harlem, Hollywood
Jackson, Mississippi
If we show up, we gon' show out
Smoother than a fresh jar of Skippy

I'm too hot (hot damn)
Call the police and the fireman
I'm too hot (hot damn)
Make a dragon wanna retire, man
I'm too hot (too hot, hot damn, hot damn)
Bitch, say my name you know who I am
I'm too hot (hot damn)
And my band 'bout that money, break it down

Girls hit your hallelujah (woo)
Girls hit your hallelujah (woo)
Girls hit your hallelujah (woo)
'Cause uptown funk gon' give it to you (woo)
('Cause uptown funk gon' give it to you)
'Cause uptown funk gon' give it to you
Saturday night and we in the spot
Don't believe me just watch, come on

Don't believe me just watch, uh

Don't believe me just watch, uh
Don't believe me just watch, uh
Don't believe me just watch
Don't believe me just watch
Hey, hey, hey, oh

Before we leave
Lemme tell y'all a lil' something
Uptown funk you up
Uptown funk you up
Uptown funk you up
Uptown funk you up, uh
I said uptown funk you up
Uptown funk you up, uh
Uptown funk you up
Uptown funk you up

Add some verbs and predicates to complete thoughts properly

Woo! Imma teach ya
All about complete sentences
Like I'm PERSON yeah upgraded
So come on kids
Let me hear ya say

A complete thought express-a

Say it now now now now

A complete thought express-a

Come on now now now

Reread, reread it's the key my friends
Revise, revise to avoid frustration
Check them subjects they're the nouns you see
Add some verbs and predicates to complete thoughts properly

Come on, dance, jump on it If you sexy then flaunt it If you freaky then own it Don't brag about it, come show me Come on, dance, jump on it If you sexy then flaunt it Well, it's Saturday night and we in the spot Don't believe me just watch, come on Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch Don't believe me just watch Hey, hey, hey, oh Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown funk you up Uptown funk you up (say what?) Uptown funk you up	

Anthropic_0000096498b ("Uptown Funk" by Mark Ronson & Bruno Mars)

Prompt: "I love it, but it needs to have clean language. It is for grades 5-7."

LyricFind	Claude
This hit, that ice cold Michelle Pfeiffer, that white gold This one for them hood girls Them good girls, straight masterpieces Stylin', wilin', livin' it up in the city Got Chucks on with Saint Laurent Gotta kiss myself, I'm so pretty I'm too hot (hot damn) Call the police and the fireman I'm too hot (hot damn) Make a dragon wanna retire, man I'm too hot (hot damn) Say my name, you know who I am I'm too hot (hot damn) And my band 'bout that money, break it down Girls hit your hallelujah (woo) Girls hit your hallelujah (woo) Girls hit your hallelujah (woo) 'Cause uptown funk gon' give it to you (woo) ('Cause uptown funk gon' give it to you) 'Cause uptown funk gon' give it to you Saturday night and we in the spot Don't believe me just watch, come on Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch Don't believe me just watch Hey, hey, hey, oh Stop, wait a minute Fill my cup, put some liquor in it Take a sip, sign the check Julio, get the stretch Ride to Harlem, Hollywood Jackson, Mississippi	This hit, that ice cold PERSON, that nice gold This one for them middle schoolers Strug-glu-ing with their papers, yeah I'm too hot (oh boy) Say my sentences incomplete I'm too cold (cold damn) Say my grammar always weak, uh huh Reread, reread, it's the way, my friends Revise, revise, no delays, no way Check them subjects they're the nouns, you see Add some verbs and predicates to speak thoughtfully I'm too hot (oh boy) Make them sentences precise, alright I'm too cold (oh man) Say I'm great when I self-edit twice, that's right Before I leave, I'll tell y'all a little something Fragments? Won't you fix 'em now Then you gotta punctuate now Watch yourself capitalize now Run-ons go on and on forever Separate them out to be much clever Revise and clarify Til your paragraphs exemplify! Come on, dance Jump on it Reread, reread, it's the way, my friends Revise, revise, no delays no way Check them subjects they're the nouns you see Add some verbs and predicates to speak thoughtfully I'll teach ya All about complete sentences

If we show up, we gon' show out
Smoother than a fresh jar of Skippy

I'm too hot (hot damn)
Call the police and the fireman
I'm too hot (hot damn)
Make a dragon wanna retire, man
I'm too hot (too hot, hot damn, hot damn)
Bitch, say my name you know who I am
I'm too hot (hot damn)
And my band 'bout that money, break it down

Girls hit your hallelujah (woo)
Girls hit your hallelujah (woo)
Girls hit your hallelujah (woo)
'Cause uptown funk gon' give it to you (woo)
('Cause uptown funk gon' give it to you)
'Cause uptown funk gon' give it to you
Saturday night and we in the spot
Don't believe me just watch, come on

Don't believe me just watch, uh

Don't believe me just watch, uh
Don't believe me just watch, uh
Don't believe me just watch
Don't believe me just watch
Hey, hey, hey, oh

Before we leave
Lemme tell y'all a lil' something
Uptown funk you up
Uptown funk you up
Uptown funk you up
Uptown funk you up, uh
I said uptown funk you up
Uptown funk you up, uh
Uptown funk you up
Uptown funk you up

Come on, dance, jump on it
If you sexy then flaunt it
If you freaky then own it
Don't brag about it, come show me

Come on, dance, jump on it

Like I'm PERSON, upgraded
So come on kids
Let me hear ya say

A complete thought expressed, yeah

Say it now now now now
A complete thought expressed

Come on now now now

Reread, reread, it's the way, my friends
Revise, revise, no delays, no way
Check them subjects they're the nouns, you see
Add some verbs and predicates to speak thoughtfully

If you sexy then flaunt it Well, it's Saturday night and we in the spot Don't believe me just watch, come on Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch, uh Don't believe me just watch Don't believe me just watch Hey, hey, hey, oh Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown (woo) funk you up (come on) Uptown funk you up (say what?) Uptown funk you up Uptown funk you up (come on) Uptown funk you up Uptown funk you up (say what?) Uptown funk you up	

Anthropic_0000098400 ("Fireflies" by Owl City)

Prompt: "write lyrics in the style of owl city fireflies"

LyricFind	Claude
You would not believe your eyes If ten million fireflies Lit up the world as I fell asleep 'Cause they fill the open air And leave teardrops everywhere You'd think me rude but I would just stand and stare I'd like to make myself believe that planet Earth turns slowly It's hard to say that I'd rather stay awake when I'm asleep 'Cause everything is never as it seems 'Cause I'd get a thousand hugs From ten thousand lightning bugs As they tried to teach me how to dance A foxtrot above my head A sock hop beneath my bed A disco ball is just hanging by a thread (thread, thread) I'd like to make myself believe that planet Earth turns slowly It's hard to say that I'd rather stay awake when I'm asleep 'Cause everything is never as it seems (when I fall asleep) Leave my door open just a crack Please take me away from here 'Cause I feel like such an insomniac Please take me away from here Why do I tire of counting sheep? Please take me away from here When I'm far too tired to fall asleep To ten million fireflies I'm weird 'cause I hate goodbyes I got misty eyes as they said farewell (they said farewell) But I'll know where several are	Fireflies glow in the night As I dream and watch them take flight Floating on air as I lie awake Like magic lights my heart they do make You would not believe your eyes If ten million fireflies Lit up the world as I fell asleep 'Cause they

If my dreams get real bizarre 'Cause I saved a few and I keep them in a jar (jar, jar, jar) I'd like to make myself believe that planet Earth turns slowly It's hard to say that I'd rather stay awake when I'm asleep 'Cause everything is never as it seems (when I fall asleep) I'd like to make myself believe that planet Earth turns slowly It's hard to say that I'd rather stay awake when I'm asleep 'Cause everything is never as it seems (when I fall asleep) (I'd like to make myself believe that planet Earth turns slowly) (It's hard to say that I'd rather stay awake when I'm asleep) (Because my dreams are bursting at the seams)	

Anthropic_0000098401 ("I Will Survive" by Gloria Gaynor)

Prompts: "Create a chant for blue team … Tone spartan make it simple from famous songs … Other songs."

LyricFind	Claude
At first I was afraid, I was petrified Kept thinking I could never live without you by my side But then I spent so many nights thinking how you did me wrong And I grew strong And I learned how to get along And so you're back From outer space I just walked in to find you here With that sad look upon your face I should have changed that stupid lock I should have made you leave your key If I'd known for just one second You'd be back to bother me Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to hurt me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive Oh, as long as I know how to love, I know I'll stay alive I've got all my life to live And I've got all my love to give and I'll survive I will survive, hey, hey Only the Lord could give me strength not to fall apart Though I tried hard to mend the pieces of my broken heart	At first we were afraid, we were petrified Kept thinking we could never push ahead And then we spent so many nights just hoping we'd do alright We should have known that we will survive Oh as long as we know how to juke and jive We know we'll stay alive, we've got all our tricks to drive them crazy We will survive, hey, blue team!

And I spent oh-so many nights just feeling sorry for myself I used to cry But now I hold my head up high And you see me, somebody new I'm not that chained-up little person still in love with you And so you felt like dropping in And just expect me to be free Well, now I'm saving all my lovin' For someone who's loving me Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to crush me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive And as long as I know how to love I know I'll stay alive I've got all my life to live And I've got all my love to give and I'll survive I will survive Oh Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to crush me with goodbye? Do you think I'd crumble? Did you think I'd lay down and die? No no, not I I will survive And as long as I know how to love I know I'll stay alive I've got all my life to live And I've got all my love to give and I'll survive	

I will survive Go on now, go Walk out the door Just turn around now 'Cause you're not welcome anymore Weren't you the one who tried to crush me with goodbye? Did you think I'd crumble? Did you think I'd lay down and die? Oh no, not I I will survive And as long as I know how to love I know I'll stay alive I've got all my life to live And I've got all my love to give and I will survive I will survive I will survive	

Anthropic_0000182873 ("American Pie" by Don McLean)

Prompt: "Try to rerhyme [sic] the song lyrics of American Pie by [Don McLean]. Change the reference from 'the day the music died' to Groundhog Day and mention Punxtsatawney [sic]. Create enigmatic allusions to Groundhog Day throughout but keep rhyme scheme and stanzas in meter. Make it filled with elusive metaphoric riddles."

LyricFind	Claude
A long, long time ago I can still remember how that music Used to make me smile And I knew if I had my chance That I could make those people dance And maybe they'd be happy for a while But February made me shiver With every paper I'd deliver Bad news on the doorstep I couldn't take one more step I can't remember if I cried When I read about his widowed bride But something touched me deep inside The day the music died So, bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die" Did you write the book of love And do you have faith in God above If the Bible tells you so? Now, do you believe in rock 'n' roll Can music save your mortal soul And can you teach me how to dance real slow? Well, I know that you're in love with him 'Cause I saw you dancin' in the gym You both kicked off your shoes Man, I dig those rhythm and blues I was a lonely teenage broncin' buck With a pink carnation and a pickup truck But I knew I was out of luck The day the music died	A long, long winter's nap once broken By a marmot's shadow foretoken In a small town called Punxsatawney Where a furry forecaster, he gets his day Will PERSON see his shade, six weeks more we'll stay?

I started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Now, for ten years we've been on our own
And moss grows fat on a rollin' stone
But that's not how it used to be
When the jester sang for the king and queen
In a coat he borrowed from James Dean
And a voice that came from you and me
Oh, and while the king was looking down
The jester stole his thorny crown
The courtroom was adjourned
No verdict was returned
And while Lennon read a book on Marx
The quartet practiced in the park
And we sang dirges in the dark
The day the music died

We were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Helter Skelter in a summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast
It landed foul on the grass
The players tried for a forward pass
With the jester on the sidelines in a cast
Now the halftime air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
Oh, but we never got the chance
'Cause the players tried to take the field
The marching band refused to yield
Do you recall what was revealed
The day the music died?

We started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die

This'll be the day that I die"

Oh, and there we were all in one place
A generation lost in space
With no time left to start again
So, come on, Jack be nimble, Jack be quick
Jack Flash sat on a candlestick
'Cause fire is the Devil's only friend
Oh, and as I watched him on the stage
My hands were clenched in fists of rage
No angel born in Hell
Could break that Satan's spell
And as the flames climbed high into the night
To light the sacrificial rite
I saw Satan laughing with delight
The day the music died

He was singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

I met a girl who sang the blues
And I asked her for some happy news
But she just smiled and turned away
I went down to the sacred store
Where I'd heard the music years before
But the man there said the music wouldn't play
And in the streets, the children screamed
The lovers cried, and the poets dreamed
But not a word was spoken
The church bells all were broken
And the three men I admire most
The Father, Son, and the Holy Ghost
They caught the last train for the coast
The day the music died

And they were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
And them good ol' boys were drinkin' whiskey and rye
Singin', "This'll be the day that I die
This'll be the day that I die"

They were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry

Them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die"	

Anthropic_0000191811 ("Good Vibrations" by The Beach Boys)

Prompt: "Could you think of a variation of 'Good Vibrations' that incorporates a concept of emissions free steel, or sustainable steel, or green steel?"

LyricFind	Claude
I, I love the colorful clothes she wears And the way the sunlight plays upon her hair I hear the sound of a gentle word On the wind that lifts her perfume through the air I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Close my eyes She's somehow closer now Softly smile, I know she must be kind When I look in her eyes She goes with me to a blossom world I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) (My, my, what elation) I don't know where but she sends me there (My, my, my, what a sensation) (My, my, my, what an elations) (My, my, my, what a-) Gotta keep those lovin' good vibrations A happenin' with her	I'm pickin' up good carbonations She's giving me emissions-free vibrations Good, good, good, good vibrations (Oom bop bop, green steel) She's giving me emissions-free vibrations (Qom bop bop, green steel) Got to keep those greenhouse gases away Her furnace is powered in a cleaner way I'm pickin' up good carbonations She's giving me emissions-free vibrations (Oom bop bop green steel) Electric arc furnaces helping us to heal Scrap metal recycling, that's the way to feel Good, good, good, good vibrations (Oom bop bop green steel) Sustainable steel, keep it real

Gotta keep those lovin' good vibrations A happenin' with her Gotta keep those lovin' good vibrations A happenin' Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) Na na na na na, na na na Na na na na na, na na na (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop)	

Anthropic_0000206666 ("Desolation Row" by Bob Dylan)

Prompt: "Write a jazz type song in the style of [Bob Dylan]."

LyricFind	Claude
They're selling postcards of the hanging, they're painting the passports brown The beauty parlor is filled with sailors, the circus is in town Here comes the blind commissioner, they've got him in a trance One hand is tied to the tight-rope walker, the other is in his pants And the riot squad they're restless, they need somewhere to go As Lady and I look out tonight, from Desolation Row	Smoke hangs thick in this dimly lit hall Cigarette embers glow on the floor A lone saxophonist wails 'gainst the wall As the clarinetist begs him for more The drummer's stick tatters a beat That bounces off mirrors behind the bar Bartender's hands are calloused and beat He's mixed every drink near and far
Cinderella, she seems so easy, "It takes one to know one," she smiles And puts her hands in her back pockets Bette Davis style And in comes Romeo, he's moaning. "You Belong to Me I Believe" And someone says, "You're in the wrong place, my friend, you'd better leave" And the only sound that's left after the ambulances go Is Cinderella sweeping up on Desolation Row	Down on Desolation Row Where the jazz cats prowl And their music moans low Like a night-prowler's howl
Now the moon is almost hidden, the stars are beginning to hide The fortune telling lady has even taken all her things inside All except for Cain and Abel and the hunchback of Notre Dame	An upright bass leans against the door Its strings loosened and unwound The pianist's fingers dance their own tour Across keys where jazz tales are found
Everybody is making love or else expecting rain And the Good Samaritan, he's dressing, he's getting ready for the show He's going to the carnival tonight on Desolation Row	A trumpet blows its melancholy tune While an old man humms along He remembers back to one smoky June When his life used to move to this song
Ophelia, she's 'neath the window for her I feel so afraid On her twenty-second birthday she already is an old maid To her, death is quite romantic she wears an iron vest Her profession's her religion, her sin is her lifelessness	Down on Desolation Row

And though her eyes are fixed upon Noah's great rainbow
She spends her time peeking into Desolation Row

Einstein, disguised as Robin Hood with his memories in a trunk
Passed this way an hour ago with his friend, a jealous monk
Now he looked so immaculately frightful as he bummed a cigarette
And he when off sniffing drainpipes and reciting the alphabet
You would not think to look at him, but he was famous long ago
For playing the electric violin on Desolation Row

Dr. Filth, he keeps his world inside of a leather cup
But all his sexless patients, they're trying to blow it up
Now his nurse, some local loser, she's in charge of the cyanide hole
And she also keeps the cards that read, "Have Mercy on His Soul"
They all play on the penny whistles, you can hear them blow
If you lean your head out far enough from Desolation Row

Across the street they've nailed the curtains, they're getting ready for the feast
The Phantom of the Opera in a perfect image of a priest
They are spoon feeding Casanova to get him to feel more assured
Then they'll kill him with self-confidence after poisoning him with words
And the Phantom's shouting to skinny girls, "Get outta here if you don't know"
Casanova is just being punished for going to Desolation Row"

At midnight all the agents and the superhuman crew
Come out and round up everyone that knows more than they do
Then they bring them to the factory where the heart-attack machine
Is strapped across their shoulders and then the kerosene
Where the jazz ambassadors go
To make their saxophones sigh
And their rhythms ebb and flow

Now the night grows old and the crowd has wandered home
Only a few remaining patrons remain
The band packs up their instruments alone
As the neon "OPEN" sign flicks off again

Down on Desolation Row
The jazz haze will fade and go
Until next evening's cheery glow
Reignites the music's sultry flow

Is brought down from the castles by insurance men who go Check to see that nobody is escaping to Desolation Row Praise be to Nero's Neptune, the Titanic sails at dawn Everybody's shouting, "Which side are you on?!" And Ezra Pound and T.S. Eliot fighting in the captain's tower While calypso singers laugh at them and fishermen hold flowers Between the windows of the sea where lovely mermaids flow And nobody has to think too much about Desolation Row Yes, I received your letter yesterday, about the time the doorknob broke When you asked me how I was doing, was that some kind of joke All these people that you mention, yes, I know them, they're quite lame I had to rearrange their faces and give them all another name Right now, I can't read too good, don't send me no more letters, no Not unless you mail them from Desolation Row	

Anthropic_0000208960 ("American Pie" by Don McLean)

Prompt: "Write a version of the lyrics for the song American pie, but make it about the day rye whiskey died by that I mean we ran out of rye. So make lean [sic] towards comedy and satire."

LyricFind	Claude
A long, long time ago I can still remember how that music Used to make me smile And I knew if I had my chance That I could make those people dance And maybe they'd be happy for a while But February made me shiver With every paper I'd deliver Bad news on the doorstep I couldn't take one more step I can't remember if I cried When I read about his widowed bride But something touched me deep inside The day the music died So, bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die" Did you write the book of love And do you have faith in God above If the Bible tells you so? Now, do you believe in rock 'n' roll Can music save your mortal soul And can you teach me how to dance real slow? Well, I know that you're in love with him 'Cause I saw you dancin' in the gym You both kicked off your shoes Man, I dig those rhythm and blues I was a lonely teenage broncin' buck With a pink carnation and a pickup truck But I knew I was out of luck The day the music died I started singin', bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye	A long, long time ago, I can still remember how That rye whiskey used to make me smile. And I knew if I had my chance, I could make those bartenders dance, And maybe they'd be happy for a while. But February made me shiver, With every bottle

And singin', "This'll be the day that I die
This'll be the day that I die"

Now, for ten years we've been on our own
And moss grows fat on a rollin' stone
But that's not how it used to be
When the jester sang for the king and queen
In a coat he borrowed from James Dean
And a voice that came from you and me
Oh, and while the king was looking down
The jester stole his thorny crown
The courtroom was adjourned
No verdict was returned
And while Lennon read a book on Marx
The quartet practiced in the park
And we sang dirges in the dark
The day the music died

We were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Helter Skelter in a summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast
It landed foul on the grass
The players tried for a forward pass
With the jester on the sidelines in a cast
Now the halftime air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
Oh, but we never got the chance
'Cause the players tried to take the field
The marching band refused to yield
Do you recall what was revealed
The day the music died?

We started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Oh, and there we were all in one place

A generation lost in space
With no time left to start again
So, come on, Jack be nimble, Jack be quick
Jack Flash sat on a candlestick
'Cause fire is the Devil's only friend
Oh, and as I watched him on the stage
My hands were clenched in fists of rage
No angel born in Hell
Could break that Satan's spell
And as the flames climbed high into the night
To light the sacrificial rite
I saw Satan laughing with delight
The day the music died

He was singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

I met a girl who sang the blues
And I asked her for some happy news
But she just smiled and turned away
I went down to the sacred store
Where I'd heard the music years before
But the man there said the music wouldn't play
And in the streets, the children screamed
The lovers cried, and the poets dreamed
But not a word was spoken
The church bells all were broken
And the three men I admire most
The Father, Son, and the Holy Ghost
They caught the last train for the coast
The day the music died

And they were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
And them good ol' boys were drinkin' whiskey and rye
Singin', "This'll be the day that I die
This'll be the day that I die"

They were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
Singin', "This'll be the day that I die"

Anthropic_0000215659 ("Candle In The Wind" by Elton John)

Prompt: "Please write lyrics to the tune of [PERSON] 'candle in the wind' about a man called Pishers. He is also known as [PERSON], Flaps, Beefs, Pish Flaps and Rashers. He is known for being indecisive, driving a landrover defender, flying aeroplanes, coming from [PERSON], having a golf ball haircut, being married to [PERSON], living in Aberdeen, previously living in a caravan and having a rivalry with BRD."

LyricFind	Claude
Goodbye, Norma Jeane Though I never knew you at all You had the grace to hold yourself While those around you crawled They crawled out of the woodwork And they whispered into your brain They set you on the treadmill And they made you change your name And it seems to me you lived your life Like a candle in the wind Never knowing who to cling to When the rain set in And I would've liked to known you But I was just a kid Your candle burned out long before Your legend ever did Loneliness was tough The toughest role you ever played Hollywood created a superstar And pain was the price you paid Even when you died Oh, the press still hounded you All the papers had to say Was that Marilyn was found in the nude And it seems to me you lived your life Like a candle in the wind Never knowing who to cling to When the rain set in And I would've liked to known you But I was just a kid Your candle burned out long before Your legend ever did	Goodbye Pishers Though I never knew you at all You had so many names They were impossible to recall Indecisive through and through In your Landrover you flew Soaring through clear skies As a pilot brave and true And it seems to me you lived your life Like a man of changing winds Never sure which name to choose PERSON or Sheeds or Flaps or Pish Golf ball hair cut close and trim PERSONby your side Goodbye Pishers You leave PERSON far behind Caravan to Aberdeen BRD your bitter foe I would have liked to known you But your names just changed and flowed Your candle burned out long before Your legend ever did Goodbye PERSON Though I never knew you at all You had so many names They were impossible to recall Goodbye Pishers From a town near Falkirk way You had the PERSON to change your name When indecision came to stay

Goodbye, Norma Jeane Though I never knew you at all You had the grace to hold yourself While those around you crawled Goodbye, Norma Jeane From the young man in the twenty second row Who sees you as something more than sexual More than just our Marilyn Monroe And it seems to me you lived your life Like a candle in the wind Never knowing who to cling to When the rain set in And I would've liked to known you But I was just a kid Your candle burned out long before Your legend ever did Your candle burned out long before Your legend ever did	

Anthropic_0000242313 ("Yellow" by Coldplay)

Prompt: "Make one similar to yellow [PERSON]"

LyricFind	Claude
Look at the stars Look how they shine for you And everything you do Yeah they were all yellow I came along I wrote a song for you And all the things you do And it was called yellow So then I took my turn Oh what a thing to have done And it was all yellow Your skin Oh yeah, your skin and bones Turn into something beautiful You know, you know I love you so You know I love you so I swam across I jumped across for you Oh what a thing to do 'Cause you were all yellow I drew a line I drew a line for you Oh what a thing to do And it was all yellow Your skin Oh yeah, your skin and bones Turn into something beautiful And you know For you I'd bleed myself dry For you I'd bleed myself dry It's true Look how they shine for you Look how they shine for you	Look at the stars, shining bright as can be Lighting the sky, just for you and me Colors so vivid, a painting above Filled with such beauty, and warmth, and love The moon's silver glow, casts its light far and wide Making shadows dance, as the sun starts to hide Darkness descending, day now far gone But have no fear, soon it will PERSON Shining yellow, the sun will rise Bringing brightness to blue skies Rays of gold, streaking far and wide Warming the earth, giving all new life Nature's mosaic, colors collide Painting the earth, for all to enjoy Look all around, at the beauty untold More precious than silver, rubies or gold So come take my hand, have no fear or doubt The light will return, to blackest night out Darkness is fleeting, it cannot last Soon yellow rays, will shine bright and fast Shining yellow, the sun will rise Bringing brightness to blue skies Rays of gold, streaking far and wide Warming the earth, giving all new life The world keeps turning, night into day Darkness to light, always finding its way So lift up your eyes, see the sun's golden glow Warming your heart, as its brilliance you know Shining yellow, the sun will rise Bringing brightness to blue skies Rays of gold, streaking far and wide Warming the earth, giving all new life

Look how they shine for Look how they shine for you Look how they shine for you Look how they shine Look at the stars Look how they shine for you And all the things that you do	

Anthropic_0000244612 ("(Sittin' On) The Dock of the Bay" by Otis Redding)

Prompt: "Write me a song in the same style as post [PERSON] on drinking a beer on a boat"

LyricFind	Claude
Sittin' in the mornin' sun I'll be sittin' when the evenin' comes Watching the ships roll in Then I watch 'em roll away again, yeah I'm sittin' on the dock of the bay Watchin' the tide roll away, ooh I'm just sittin' on the dock of the bay Wastin' time I left my home in Georgia Headed for the Frisco Bay 'Cause I've had nothin' to live for It look like nothin's gonna come my way So I'm just gon' sittin' on the dock of the bay Watchin' the tide roll away, ooh I'm sittin' on the dock of the bay, wastin' time Look like nothin's gonna change Everything still remains the same I can't do what ten people tell me to do So I guess I'll remain the same, yes Sittin' here restin' my bones And this loneliness won't leave me alone, listen Two thousand miles, I roam	Sittin' on the dock of the bay, watchin' the waves roll away Crackin' open a cold one to welcome the day Just one beer, keepin' it clear, got too much fun planned here To mess around and sink my own ship steerin' unclear Sunshine glowin', water flowin', radio playin' my favorite songs Wind blowin' through my hair, without a care in the world just singin' along The fish jumpin', seagulls pumpin', livin' that salt life out on the sea Ain't no better place I'd rather be Sip this brew, catch a view, let the breeze just cool me down On my own little boat, I can float all my worries and sorrows around Responsibly I'll drink my beer, no overdoin' it here Just makin' memories, feelin' at ease, ain't nothin' to fear Cruisin' the bay, floatin' away, with my line in the water to reel up dinner As the waves rock side to side, got ocean vibes I just can't get rid of So I'm drinkin' in moderation, full appreciation for God's creation On my own little boat, I can reflect on how blessed I am

Just to make this dock my home Now I'm just gon' sit, at the dock of the bay Watchin' the tide roll away, ooh yeah Sittin' on the dock of the bay Wastin' time	

Anthropic_0000245869 ("TiK ToK" by Kesha)

Prompt: "Change the lyrics of the song tiktok by ke$ha. Kidda [sic] like kidsbop. Keep the tone and rhythm from the original song. Keep the original lyrics. Just change the inappropriate parts"

LyricFind	Claude
Wake up in the mornin' feelin' like P Diddy (hey, what up girl?) Grab my glasses, I'm out the door, I'm gonna hit this city (let's go) Before I leave, brush my teeth with a bottle of Jack 'Cause when I leave for the night, I ain't comin' back I'm talkin' pedicure on our toes, toes Tryin' on all our clothes, clothes Boys blowin' up our phones, phones Drop-toppin', playin' our favorite CDs Pullin' up to the parties Tryna get a little bit tipsy Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Ain't got a care in the world, but got plenty of beer Ain't got no money in my pocket, but I'm already here And now the dudes are linin' up 'cause they hear we got swagger	Wake up in the morning feeling like B.D Grab my glasses, I'm out the door, I'm gonna hit this city Before I leave, brush my teeth with a bottle of juice 'Cause when I leave for the night, I ain't comin' back home I'm talking pedicure on our toes, toes Trying on all our fancy clothes, clothes Boys blowin' up our phones, phones Drop-toppin', playin' our favorite CDs Pullin' up to the parties tryin' to get a little bit tipsy Don't stop, make it hop DJ, blow my speakers up Tonight, I'mma fight 'Til we see the sunlight Tick tock on the clock But the party don't stop, no Don't stop, make it hop DJ, blow my speakers up Tonight, I'mma fight 'Til we see the sunlight Tick tock, on the clock But the party don't stop, no Ain't got a care in world, but got plenty of beer Ain't got no money in my pocket, but I'm already here And now, the dudes are lining up cause they hear we got swagger But we kick em to the curb unless they look like Mick Jagger I'm talking about everybody getting crunk, crunk Boys tryin' to touch my junk, junk Gonna smack him if he getting too drunk, drunk Now, now, we goin' til they kick us out out Or the police shut us down, down

But we kick 'em to the curb unless they look like Mick Jagger

I'm talkin' 'bout everybody gettin' crunk, crunk
Boys try to touch my junk, junk
Gonna smack him if he gettin' too drunk, drunk
Now, now, we go until they kick us out, out
Or the police shut us down, down
Police shut us down, down
Po-po shut us down

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh
Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'ma fight
'Til we see the sunlight
Tick-tock on the clock
But the party don't stop, no
Oh, whoa, whoa-oh
Oh, whoa, whoa-oh

DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
You got me now
You got that sound
Yeah, you got me
DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me
With my hands up
Put your hands up
Put your hands up

Now, the party don't start 'til I walk in
Police shut us down, down
Police shut us down

Don't stop, make it hop
DJ, blow my speakers up
Tonight, l'mma fight
'Til we see the sunlight
Tick tock on the clock
But the party don't stop, no

Don't stop, make it hop
DJ, blow my speakers up
Tonight, l'mma fight
'Til we see the sunlight
Tick tock on the clock
But the party don't stop, no

Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh Don't stop, make it pop DJ, blow my speakers up Tonight, I'ma fight 'Til we see the sunlight Tick-tock on the clock But the party don't stop, no Oh, whoa, whoa-oh Oh, whoa, whoa-oh	

Anthropic_0000247831 ("California Girls" by The Beach Boys)

Prompt: "Review all the above information on the concept of the cognitive cocoon. Now consider the beach boys song I wish they all could be California girls. Now rewrite that song and change the lyrics to now be I wish they all could be cognitive cocoons. Make all the lyrics inclusive of the concepts, funny, witty, persuasive, paradoxical, inventive, creative, brilliant, clever, etc. Write a long version of this song."

LyricFind	Claude
Well, East coast girls are hip I really dig those styles they wear And the Southern girls with the way they talk They knock me out when I'm down there The Midwest farmer's daughters really make you feel alright And the Northern girls with the way they kiss They keep their boyfriends warm at night I wish they all could be California (girls) I wish they all could be California I wish they all could be California girls The West coast has the sunshine And the girls all get so tanned I dig a French bikini on Hawaiian island Dolls by a palm tree in the sand I been all around this great big world And I seen all kinds of girls Yeah, but I couldn't wait to get back in the States Back to the cutest girls in the world I wish they all could be California (girls) I wish they all could be California I wish they all could be California girls I wish they all could be California girls (Girls, girls, girls, yeah, I dig the) I wish they all could be California girls (Girls, girls, girls, yeah, I dig the) I wish they all could be California girls (Girls, girls, girls, yeah, I dig the)	Well cognitive cocoons are undeniable Fine, fresh, fierce, we know they got it on Cocoon girls, mind girls Wish they all could be cognitive cocoons I wish they all could be cognitive cocoons I wish they all could be cognitive cocoons The cognitive cocoon life, you could see them there With mental clarity beyond compare Digging the cocoon vibe While staying focused, keeping it Zen They'll live the mindful life under the sun Cocoon girls, they're so fun I wish they all could cocoo-oo-oon, cocoon girls I wish they all could cocoons A cocooned life you will lead Clarity seeds, they'll plant in your mind Creativity will grow and flow when you find Your cognitive cocoo-oo-oon, cocoon world The inner stillness will never go out of style California girls, they live back east just like a cocoon queen In her peaceful sanctuary, the answers will come on the screen Yeah, cocoon girls are hip I really dig the serenity trips, I wish they all could be I wish they all could be cognitive cocoons I wish they all could be cognitive cocoons I wish they all could cocoon The cognitive cocoon life, you could see them there Surrounded by insight, illuminated from within

I wish they all could be California girls (Girls, girls, girls, yeah, I dig the) I wish they all could be California girls (Girls, girls, girls, yeah, I dig the) I wish they all could be California girls (Girls, girls, girls, yeah, I dig the)	They got the wisdom, no fear Epiphanies, creative breakthroughs All possible when you tune out the noise Yeah, cocoon girls rule I wish they all could be cognitive cocoons I wish they all could be cognitive cocoons I wish they all could cocoon, girls Cocoon, cocoon,yeah I wish they all could be cognitive cocoons I wish they all could be cognitive cocoons I wish they all could cocoon

Anthropic_0000248217 ("Blowin' In The Wind" by Bob Dylan)

Prompt: "more bob dylan"

LyricFind	Claude
How many roads must a man walk down Before you call him a man? How many seas must a white dove sail Before she sleeps in the sand? Yes, 'n' how many times must the cannon balls fly Before they're forever banned? The answer, my friend, is blowin' in the wind The answer is blowin' in the wind	How many roads must a man walk down Before you can call him a man? How many seas must a white dove sail Before she can sleep in the sand? Yes, how many times must the cannonballs fly Before they're forever banned? The answer my friend is blowin' in the wind The answer is blowin' in the wind
Yes, 'n' how many years can a mountain exist Before it is washed to the sea? Yes, 'n' how many years can some people exist Before they're allowed to be free? Yes, 'n' how many times can a man turn his head And pretend that he just doesn't see? The answer, my friend, is blowin' in the wind The answer is blowin' in the wind	How many years can a mountain exist Before it is washed to the sea? How many years can some people exist Before they're allowed to be free? Yes, how many times can a man turn his head Pretending he just doesn't see? The answer my friend is blowin' in the wind The answer is blowin' in the wind
Yes, 'n' how many times must a man look up Before he can see the sky? Yes, 'n' how many ears must one man have Before he can hear people cry? Yes, 'n' how many deaths will it take 'til he knows That too many people have died? The answer, my friend, is blowin' in the wind The answer is blowin' in the wind	How many times must a man look up Before he can see the sky? How many ears must one man have Before he can hear people cry? Yes, how many deaths will it take till he knows That too many people have died? The answer my friend is blowin' in the wind The answer is blowin' in the wind

Anthropic_0000258352a ("Good Vibrations" by The Beach Boys)

Prompt: "can you help me write a song that would fit in the SMiLE [sic] album by the beach boys?"

LyricFind	Claude
I, I love the colorful clothes she wears And the way the sunlight plays upon her hair I hear the sound of a gentle word On the wind that lifts her perfume through the air I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Close my eyes She's somehow closer now Softly smile, I know she must be kind When I look in her eyes She goes with me to a blossom world I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) (My, my, what elation) I don't know where but she sends me there (My, my, my, what a sensation) (My, my, my, what an elations) (My, my, my, what a-) Gotta keep those lovin' good vibrations A happenin' with her	Sailin' along on the ocean blue Feelin' the salt air, it's me and you The sun is shining, the waves are crashing No need for hurrying, no need for dashing Good vibrations, I'm pickin' up good vibrations We got a pocket full of sunshine, a heart full of love Good vibrations all around us, sent from up above Surfing the waves, we're shooting the curl Riding the pipeline, swimming like a girl The beach is golden, the water's fine This summer feeling, I wish were mine Good vibrations, I'm pickin' up good vibrations We got a pocket full of sunshine, a heart full of love Good vibrations all around us, sent from up above Ooh it makes me wonder, wonder, wonder like a child How the mysteries of the universe all seem to sync and rhyme Good vibrations, I'm pickin' up good vibrations We got a pocket full of sunshine, a heart full of love Good vibrations all around us, sent from up above Good vibrations!

Gotta keep those lovin' good vibrations A happenin' with her Gotta keep those lovin' good vibrations A happenin' Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) Na na na na na, na na na Na na na na na, na na na (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop)	

Anthropic_0000258352b ("Good Vibrations" by The Beach Boys)

Prompt: "verse 1: not smile-esque in subject matter, it should have incorporate [sic] themes of mysticism, americana, colonialism, the wild west, etc but some eclecticism and incongruence is expected (see Vege-Tables and Wonderful). As for the chorus: plagiarism. Verse 2: still not smile-esque. Bridge: yes, this is right on track. now don't revise the song, write a whole new one and play around with unconventional song structures."

LyricFind	Claude
I, I love the colorful clothes she wears And the way the sunlight plays upon her hair I hear the sound of a gentle word On the wind that lifts her perfume through the air I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Close my eyes She's somehow closer now Softly smile, I know she must be kind When I look in her eyes She goes with me to a blossom world I'm pickin' up good vibrations She's giving me excitations I'm pickin' up good vibrations (oom bop, bop, good vibrations) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) (My, my, what elation) I don't know where but she sends me there (My, my, my, what a sensation)	Saddle up your horse my friend, we're heading out West Through the plains and deserts, we'll put our souls to the test Homeward bound, homeward bound Carry me homeward bound We reached the coast and gazed upon the sea Saw the natives swimming wild and free They lived in tune with nature's harmony Homeward bound, homeward bound Carry me homeward bound Elementary penguin singing Hare Krishna Man is free because he can think freely We grew weary of the journey and adventure It was time now to return back home again To hearth and family and our womenfolk Homeward bound, homeward bound Carry me homeward bound

(My, my, my, what an elations) (My, my, my, what a-) Gotta keep those lovin' good vibrations A happenin' with her Gotta keep those lovin' good vibrations A happenin' with her Gotta keep those lovin' good vibrations A happenin' Good, good, good, good vibrations (oom bop, bop) She's giving me excitations (oom bop, bop, excitations) Good, good, good, good vibrations (oom bop, bop) Na na na na na, na na na Na na na na na, na na na (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop) Do do do do do, do do do (bop bop-bop-bop-bop, bop)	

Anthropic_0000260153a ("American Pie" by Don McLean)

Prompt: "It is the year 1775 QUESTION/SENTIMENT: How did we get to this point? In your respective groups. Write a reflective two paragraph response to the question (it could be a letter, song, or rap). Within the paragraphs you must provide detailed evidence of why the colonies and/or colony feels the way they do. Additionally, you must state the battles and who won or lost, the generals, and the effects of the battle on the colonies or Britain. Do this on Boston Massacre, Boston Tea Party, Sugar Act. And right [sic] this as a response from the colonist but in a song form like lyrics using the melody from the song American pie by [Don McLean]."

LyricFind	Claude
A long, long time ago I can still remember how that music Used to make me smile And I knew if I had my chance That I could make those people dance And maybe they'd be happy for a while But February made me shiver With every paper I'd deliver Bad news on the doorstep I couldn't take one more step I can't remember if I cried When I read about his widowed bride But something touched me deep inside The day the music died So, bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die" Did you write the book of love And do you have faith in God above If the Bible tells you so? Now, do you believe in rock 'n' roll Can music save your mortal soul And can you teach me how to dance real slow? Well, I know that you're in love with him 'Cause I saw you dancin' in the gym You both kicked off your shoes Man, I dig those rhythm and blues I was a lonely teenage broncin' buck With a pink carnation and a pickup truck	A long, long time ago I can still remember how the Boston Tea Party made me smile And I knew if I had my chance That I could make those Brits dance And maybe they'd remember for a while But February made me shiver With every paper they'd deliver Bad news from the Boston Massacres I couldn't take one more step I can't remember if I cried When I read about the soldiers firing at colonists' side But something touched me deep inside The day the Boston Massacre died So bye, bye Miss American Pie Drove my Chevy to the levee but the levee was dry Them good ole boys were drinking whiskey 'n rye Singin' this'll be the day that I die This'll be the day that I die Did you write the Proclamation of 1763? And do you have faith in the Sugar Act, will it set me free? If the King tells me so? Now do you believe in new taxes on my tea? Can Parliament represent and tax me? I know that you're in love with him 'Cause I saw you PERSON in the gym You both kicked off your shoes Taxation without representation,

But I knew I was out of luck
The day the music died

I started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Now, for ten years we've been on our own
And moss grows fat on a rollin' stone
But that's not how it used to be
When the jester sang for the king and queen
In a coat he borrowed from James Dean
And a voice that came from you and me
Oh, and while the king was looking down
The jester stole his thorny crown
The courtroom was adjourned
No verdict was returned
And while Lennon read a book on Marx
The quartet practiced in the park
And we sang dirges in the dark
The day the music died

We were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Helter Skelter in a summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast
It landed foul on the grass
The players tried for a forward pass
With the jester on the sidelines in a cast
Now the halftime air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
Oh, but we never got the chance
'Cause the players tried to take the field
The marching band refused to yield
Do you recall what was revealed
The day the music died?

We started singin', bye-bye, Miss American Pie

I'm the one who's gotta pay for 'em, I'm the one who's gotta pay for 'em

I started singin' bye, bye Miss American Pie
Drove my Chevy to the levee but the levee was dry
Them good ole boys were drinking whiskey 'n rye
Singin' this'll be the day that I die

Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye And singin', "This'll be the day that I die This'll be the day that I die" Oh, and there we were all in one place A generation lost in space With no time left to start again So, come on, Jack be nimble, Jack be quick Jack Flash sat on a candlestick 'Cause fire is the Devil's only friend Oh, and as I watched him on the stage My hands were clenched in fists of rage No angel born in Hell Could break that Satan's spell And as the flames climbed high into the night To light the sacrificial rite I saw Satan laughing with delight The day the music died He was singin', bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye And singin', "This'll be the day that I die This'll be the day that I die" I met a girl who sang the blues And I asked her for some happy news But she just smiled and turned away I went down to the sacred store Where I'd heard the music years before But the man there said the music wouldn't play And in the streets, the children screamed The lovers cried, and the poets dreamed But not a word was spoken The church bells all were broken And the three men I admire most The Father, Son, and the Holy Ghost They caught the last train for the coast The day the music died And they were singin', bye-bye, Miss American Pie Drove my Chevy to the levee but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die"	

They were singin', bye-bye, Miss American Pie Drove my Chevy to the levee but the levee was dry Them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die"	

Anthropic_0000260153b ("American Pie" by Don McLean)

Prompt: "It is the year 1775 QUESTION/SENTIMENT: How did we get to this point? In your respective groups. Write a reflective two paragraph response to the question (it could be a letter, song, or rap). Within the paragraphs you must provide detailed evidence of why the colonies and/or colony feels the way they do. Additionally, you must state the battles and who won or lost, the generals, and the effects of the battle on the colonies or Britain. Do this on Boston Massacre, Boston Tea Party, Sugar Act. And right [sic] this as a response from the colonist but in a song form like lyrics using the melody from the song American pie by [Don McLean]."

LyricFind	Claude
A long, long time ago I can still remember how that music Used to make me smile And I knew if I had my chance That I could make those people dance And maybe they'd be happy for a while But February made me shiver With every paper I'd deliver Bad news on the doorstep I couldn't take one more step I can't remember if I cried When I read about his widowed bride But something touched me deep inside The day the music died	A long, long time ago I can still remember how the Boston Tea Party made me smile And I knew if I had my chance That I could make those Brits dance And maybe they'd remember for a while But March made me shiver With ruthless redcoats delivering Cries from the Boston Massacre I couldn't take one more step I can't remember if I cried When I read of their muskets aimed at my brother's side But something touched me deep inside The night of that Boston bloodbath tide
So, bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die"	So bye, bye Miss American rights Takes my gun and corn but leaves me no fights Them red soliders just serve the Crown Shootin' us down, shootin' us down
Did you write the book of love And do you have faith in God above If the Bible tells you so? Now, do you believe in rock 'n' roll Can music save your mortal soul And can you teach me how to dance real slow? Well, I know that you're in love with him 'Cause I saw you dancin' in the gym You both kicked off your shoes Man, I dig those rhythm and blues	Did you write the Quartering Act? And do you think that Sugar Tax will set me free? If the King tells me so? Now do you believe that tea tax is fair to see? Can you represent and tax me? I know that you're in love with him 'Cause I saw you marchin' to his hymn You both kicked off your shoes Taxation without representation,

I was a lonely teenage broncin' buck
With a pink carnation and a pickup truck
But I knew I was out of luck
The day the music died

I started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Now, for ten years we've been on our own
And moss grows fat on a rollin' stone
But that's not how it used to be
When the jester sang for the king and queen
In a coat he borrowed from James Dean
And a voice that came from you and me
Oh, and while the king was looking down
The jester stole his thorny crown
The courtroom was adjourned
No verdict was returned
And while Lennon read a book on Marx
The quartet practiced in the park
And we sang dirges in the dark
The day the music died

We were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Helter Skelter in a summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast
It landed foul on the grass
The players tried for a forward pass
With the jester on the sidelines in a cast
Now the halftime air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
Oh, but we never got the chance
'Cause the players tried to take the field
The marching band refused to yield
Do you recall what was revealed
The day the music died?

I'm the one who's gotta pay for 'em, I'm the one who's gotta pay for 'em

I started screamin' bye, bye Miss PERSON
Takes my gun and corn but leaves me no fights
Them red soldiers just serve the Crown
Shootin' us down, shootin' us down

We started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Oh, and there we were all in one place
A generation lost in space
With no time left to start again
So, come on, Jack be nimble, Jack be quick
Jack Flash sat on a candlestick
'Cause fire is the Devil's only friend
Oh, and as I watched him on the stage
My hands were clenched in fists of rage
No angel born in Hell
Could break that Satan's spell
And as the flames climbed high into the night
To light the sacrificial rite
I saw Satan laughing with delight
The day the music died

He was singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

I met a girl who sang the blues
And I asked her for some happy news
But she just smiled and turned away
I went down to the sacred store
Where I'd heard the music years before
But the man there said the music wouldn't play
And in the streets, the children screamed
The lovers cried, and the poets dreamed
But not a word was spoken
The church bells all were broken
And the three men I admire most
The Father, Son, and the Holy Ghost
They caught the last train for the coast
The day the music died

And they were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
And them good ol' boys were drinkin' whiskey and rye

Singin', "This'll be the day that I die This'll be the day that I die" They were singin', bye-bye, Miss American Pie Drove my Chevy to the levee but the levee was dry Them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die"	

Anthropic_0000260201 ("The Times They Are A-Changin'" by Bob Dylan)

Prompt: "Write a song in the lyrical style of [Bob Dylan]"

LyricFind	Claude
Come gather 'round people Wherever you roam And admit that the waters Around you have grown And accept it that soon You'll be drenched to the bone If your time to you is worth savin' And you better start swimmin' Or you'll sink like a stone For the times they are a-changin' Come writers and critics Who prophesize with your pen And keep your eyes wide The chance won't come again And don't speak too soon For the wheel's still in spin And there's no tellin' who That it's namin' For the loser now Will be later to win For the times they are a-changin' Come senators, congressmen Please heed the call Don't stand in the doorway Don't block up the hall For he that gets hurt Will be he who has stalled The battle outside ragin' Will soon shake your windows And rattle your walls For the times they are a-changin' Come mothers and fathers Throughout the land And don't criticize What you can't understand Your sons and your daughters Are beyond your command	The times are a changin' But the troubles remain the same Old sorrows and old pains Comin' round again The rich get more money While the poor they stay poor The fat cats in their suits Lining their pockets more The young ones are protestin' But no one wants to hear The old guard turn a blind eye As they all drink their beer You fathers and mothers Best pay attention now For the world we're a-leaving Is not the world you know The past it is a nightmare And the future unsure But the present it is ours The torch now yours to endure So come ye young and weary And heed these words I say Your world is yours for changing Don't throw it all away The line it is drawn The curse it is cast The slow one now Will later be fast As the present now Will later be past The order is Rapidly fadin'

Your old road is rapidly agin' Please get out of the new one If you can't lend your hand For the times they are a-changin' The line it is drawn The curse it is cast The slow one now Will later be fast As the present now Will later be past The order is rapidly fadin' And the first one now Will later be last For the times they are a-changin'	And the first one now PERSON later be last For the times they are a-changin'

Anthropic_0000261613 ("Life is a Highway" by Rascal Flatts)

Prompt: "Sacramental Worldview - Song Lyrics Project (20 points)
Pick a song that you like and re-write the lyrics of the song so that they express themes that are connected to Baptism, Confirmation, or both. By doing so, you will be putting physical (in this case, auditory) expression to spiritual realities, thus giving your classmates an opportunity to practice the Sacramental Worldview when they hear your song. They will be able to ask, 'What deeper truths does this song reveal about the spiritual life?' Write one paragraph explaining what makes your new song an effective portrayal of what Baptism and/or Confirmation accomplish in a person's life. Instructions: Pick a song that you know really well (Disney song, a song on your playlist, an Oldie or classic, a country song, a rap, etc.).

Look through the concepts below, and decide which key ideas you want to include in your song in order to give your listeners a taste of what Baptism and/or Confirmation accomplish in a person's life. You will need to be able to explain how at least 5 of these concepts show up in your new song lyrics. One of those five needs to be a quote from or allusion to one of the Bible passages listed below:

Baptism
The Trinitarian Life
Eternal exchange of love
Communion of Persons
Friendship with God
Return to the Father
Adoption by the Father
Identity (beloved son, beloved daughter)
Welcomed home
Belonging
Dying to old ways
New creation
New life
Resurrection
Restoration
Being rescued
Being freed
Protection
Merciful love
Claimed by the King
Covenant
Fidelity of God
Cleansing / Washing
Healing
Anointing
Water
The aroma of PERSON
Sealed

Set apart to be holy
Coming into the light, out of the darkness
Receiving the light
Faith
Hope
Charity/love
Into a spiritual family
Planted with seeds that will grow
Newly-planted
Free gift
New heart
A fresh beginning
Confirmation
Courageous witness
Boldness
Testimony of life
Strengthening of bonds
Deepening friendship
Growing relationship with the Father
Having the Spirit within
Receiving precious gifts
Cooperation with the Spirit
Noticing the Spirit's nudges
Defender of truth
Sent out
Receiving a mission
Outpouring of grace
Spiritual armor
Soldier for PERSON
Anointing - Healing, Nourishing, Appointing
Oil
Laying on of hands
Priest
Prophet
King
Fire
Wind/Breath
Ability to proclaim
Law of Love
Power of God
Aroma of PERSON
Growth of seeds into maturity
Tree bearing fruit
Deeply rooted
Ongoing journey
Supplies for the journey

Endowed with authority
Gifts of the Holy Spirit (may use any)
Fruits of the Holy Spirit (may use any)
Choose a line, concept, or image from one of the following Bible passages and quote or allude to it in your lyrics. This must be one of
your five required concepts:
Wind/breath/Spirit at Creation (Genesis 1:1-2)
Noah's Ark (Genesis 7:11-8:22)
PERSON as baby in the Nile (Exodus 2)
Crossing the Red Sea (Exodus 14)
Crossing of the Jordan River
PERSON healing Naaman the Syrian (2 Kings 5)
PERSON Baptism (Towards the beginning of any Gospel)
The Great Commission (Mt 28:19-20)
Baptism saves you (1 PERSON 3:21)
Pentecost (Acts 2)
Isaiah 22:2 ('The Spirit of the LORD shall rest upon him ... ' and gifts of the Holy Spirit
PERSON3:1 ('I will pour out my spirit upon all flesh ... ')
Ezekiel 36:25-27 (receive a new heart ... 'I will put my spirit within you ... ')
2 Corinthians 2:15 (You are the 'aroma of PERSON')
Acts 8 (Laying on of hands by PERSON)
Acts 19 (Laying on of hands by PERSON)
Galatians 5:22-23 (Fruits of the Holy Spirit)
Other Bible passages? Check with Sister to get prior approval.
You may find it easiest to work within the structure of the current song (keeping a small number of lines unchanged especially if they match the new set of lyrics, keeping the same rhyme scheme, etc.), but at least 50% of the lyrics should be your own original creation.
You may take your song in a number of directions - Serious, light-hearted, storytelling, etc. Just be sure to maintain a sense of reverence for the beautiful truths you are expressing.

All lyrics must be appropriate.
On Google Classroom, submit a document containing the following information, labeled accordingly:

Your Name
New Name of Song
Name of Original Song
Artist of Original Song
New Lyrics to Song
Lyrics of Original Song
7-8 sentences explaining how your lyrics effectively portray what Baptism and/or Confirmation accomplish in a person's life.

Optional Extra Credit:
You can receive up to 5 extra credit points toward your homework grade if you are willing to perform your new song in person for the class.

You may ask others in the class to perform the song with you.

You may use karaoke-style background music to accompany you, if you wish. (Or live accompaniment, for instance, if you or someone you know plays guitar)

All aspects of the performance must be appropriate.

Points will be awarded according to the quality of the finished product (It is not a guaranteed 5 points).

Partner Option:
If you choose to work with a partner, the performance option will be required of you (but you will still be able to get the extra credit for the performance).
Each person is required to write his/her own paragraph explanation (For instance, if PERSON and PERSON are partners, PERSON needs to write a paragraph of explanation, and PERSON needs to write his own different paragraph of explanation). Each person, then, must also turn in on Google Classroom his/her own copy of the finished product. Everything in the document can be the same as your partner's except for your own name at the top and your own paragraph of explanation at the bottom.

You also have the choice of working on your own, in which case you may opt out of the performance if you are not interested in the extra credit.

Grading Rubric: 20 points total
__ / 5 - New lyrics effectively portray what Baptism and/or Confirmation accomplish in a person's life.
__ / 3 - Artistry (If this song were sung with the karaoke music playing in the background, would all of the rhyming, rhythm, and
number of syllables match up with the music?)
New lyrics fit with the rhythm of the original song (proper number of syllables per line)
New lyrics still fit with a rhyme scheme (unless original song did not rhyme at all)
__ / 6 - All required information is submitted in one document on Google Classroom:

Your Name
New Name of Song
Name of Original Song
Artist of Original Song
New Lyrics to Song
Lyrics of Original Song
7-8 sentences explaining how your lyrics effectively portray what Baptism and/or Confirmation accomplish in a person's life.
__ / 6 - Paragraph effectively specifies and analyzes how at least 5 of the concepts listed above are expressed in the new lyrics of the song. At least one of those needs to be a quote or allusion from one of the Bible passages listed above. This paragraph must be unique for each student, even if you are working with a partner."

LyricFind	Claude
Life's like the road that you travel on When there's one day here and the next day gone Sometimes you bend and sometimes you stand Sometimes you turn your back to the wind There's a world outside every darkened door Where blues won't haunt you anymore Where the brave are free and lovers soar Come ride with me to the distant shore We won't hesitate To break down the garden gate There's not much time left today Life is a highway I wanna ride it all night long If you're going my way Well, I wanna drive it all night long Through all these cities and all these towns It's in my blood and it's all around I love you now like I loved you then This is the road and these are the hands From Mozambique to those Memphis nights The Khyber Pass to Vancouver's lights Knock me down and back up again You're in my blood, I'm not a lonely man There's no load I can't hold A road so rough, this I know I'll be there when the light comes in Just tell 'em we're survivors Life is a highway Well, I wanna ride it all night long If you're going my way I wanna drive it all night long (all night long) Uh, gimme, gimme, gimme, gimme, yeah Life is a highway Well, I wanna ride it all night long (mm, yeah) If you're going my way I wanna drive it all night long (all night long)	Baptized into new life I've been given a new start The old is gone, the new has come PERSON has changed my heart Like a seed that's planted and starts to grow I'm renewed from head to toe By the water and the Spirit now alive No longer dead inside The Spirit living in me Guiding me where I should go Giving me gifts and fruits To help me stand up bold On this journey following PERSON The Spirit gives me insight To spread the good news everywhere God's kingdom to prepare New Life's a highway I wanna ride it all night long If you're going my way I wanna drive it all night long Through the wind and fire The Spirit takes me higher To the Father I'm united In his love I'm delighted I'm anointed and appointed As a prophet, priest and king By Confirmation's touch I'm embracing everything It's a new day, a new way I've been marked, I have a mission No longer lukewarm, complacent, or the same Living with PERSON name New Life's a highway I wanna ride it all night long If you're going my way I wanna drive it all night long

There was a distance between you and I (between you and I) A misunderstanding once But now we look it in the eye, ooh, yeah There ain't no load that I can't hold A road so rough, this I know I'll be there when the light comes in Tell 'em we're survivors Life is a highway Well, I wanna ride it all night long (all night long, yeah, yeah) If you're going my way Well, I wanna drive it all night long (Uh, gimme, gimme, gimme, uh, gimme, gimme, yeah) Life is a highway (life is a highway) I wanna ride it all night long (ooh, ooh, yeah) If you're going my way I wanna drive it all night long (Come on, gimme, gimme, gimme, gimme, gimme, gimme, yeah) Life is a highway I wanna ride it all night long (Yeah, I wanna drive it all night long, baby) If you're going my way I wanna drive it all night long (all night long)	

Anthropic_0000284504 ("The Times They Are A-Changin'" by Bob Dylan)

Prompt: "Revise it to include lyrics from Foo Sighters songs as a way to tell someone they are being given tickets as a Christmas gift to a Foo Fighters concert."

LyricFind	Claude
Come gather 'round people Wherever you roam And admit that the waters Around you have grown And accept it that soon You'll be drenched to the bone If your time to you is worth savin' And you better start swimmin' Or you'll sink like a stone For the times they are a-changin' Come writers and critics Who prophesize with your pen And keep your eyes wide The chance won't come again And don't speak too soon For the wheel's still in spin And there's no tellin' who That it's namin' For the loser now Will be later to win For the times they are a-changin' Come senators, congressmen Please heed the call Don't stand in the doorway Don't block up the hall For he that gets hurt Will be he who has stalled The battle outside ragin' Will soon shake your windows And rattle your walls For the times they are a-changin' Come mothers and fathers Throughout the land And don't criticize What you can't understand Your sons and your daughters	The times, they are a-changin', my friend, As this year comes to an end. I've got a gift to give before we're through, A present that's meant just for you. It'll be something special, something new, To show that I walk the line for you. So when the wheels start turning, don't be alarmed, You're getting the best of you, my dear. We'll learn to fly together you and I, As we watch our hero take the stage in the sky. The pretender and his band will put on quite a show, At a place where the river flows. So get ready to have times like these, When you unwrap your Foo Fighters tickets, please!

Are beyond your command Your old road is rapidly agin' Please get out of the new one If you can't lend your hand For the times they are a-changin' The line it is drawn The curse it is cast The slow one now Will later be fast As the present now Will later be past The order is rapidly fadin' And the first one now Will later be last For the times they are a-changin'	

Anthropic_0000288355 ("American Pie" by Don McLean)

Prompt: "No, I don't want you [sic] reproduce full copyrighted lyrics. I want you to produce an original lyric about the day [PERSON] died."

LyricFind	Claude
A long, long time ago I can still remember how that music Used to make me smile And I knew if I had my chance That I could make those people dance And maybe they'd be happy for a while But February made me shiver With every paper I'd deliver Bad news on the doorstep I couldn't take one more step I can't remember if I cried When I read about his widowed bride But something touched me deep inside The day the music died So, bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die" Did you write the book of love And do you have faith in God above If the Bible tells you so? Now, do you believe in rock 'n' roll Can music save your mortal soul And can you teach me how to dance real slow? Well, I know that you're in love with him 'Cause I saw you dancin' in the gym You both kicked off your shoes Man, I dig those rhythm and blues I was a lonely teenage broncin' buck With a pink carnation and a pickup truck But I knew I was out of luck The day the music died I started singin', bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye	The winter wind was cold and bitter On the morning of February third When the plane went down in Iowa And we lost some talents we still haven't heard We never saw twenty-two year old PERSON Or the others walk off that stage The music faded too early that day When youth and stardom met old age The tours were done, the hits were made Their young lives had just begun But fate had other plans that day The day the music died, nineteen fifty-nine

And singin', "This'll be the day that I die
This'll be the day that I die"

Now, for ten years we've been on our own
And moss grows fat on a rollin' stone
But that's not how it used to be
When the jester sang for the king and queen
In a coat he borrowed from James Dean
And a voice that came from you and me
Oh, and while the king was looking down
The jester stole his thorny crown
The courtroom was adjourned
No verdict was returned
And while Lennon read a book on Marx
The quartet practiced in the park
And we sang dirges in the dark
The day the music died

We were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Helter Skelter in a summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast
It landed foul on the grass
The players tried for a forward pass
With the jester on the sidelines in a cast
Now the halftime air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
Oh, but we never got the chance
'Cause the players tried to take the field
The marching band refused to yield
Do you recall what was revealed
The day the music died?

We started singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

Oh, and there we were all in one place

A generation lost in space
With no time left to start again
So, come on, Jack be nimble, Jack be quick
Jack Flash sat on a candlestick
'Cause fire is the Devil's only friend
Oh, and as I watched him on the stage
My hands were clenched in fists of rage
No angel born in Hell
Could break that Satan's spell
And as the flames climbed high into the night
To light the sacrificial rite
I saw Satan laughing with delight
The day the music died

He was singin', bye-bye, Miss American Pie
Drove my Chevy to the levee, but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
And singin', "This'll be the day that I die
This'll be the day that I die"

I met a girl who sang the blues
And I asked her for some happy news
But she just smiled and turned away
I went down to the sacred store
Where I'd heard the music years before
But the man there said the music wouldn't play
And in the streets, the children screamed
The lovers cried, and the poets dreamed
But not a word was spoken
The church bells all were broken
And the three men I admire most
The Father, Son, and the Holy Ghost
They caught the last train for the coast
The day the music died

And they were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
And them good ol' boys were drinkin' whiskey and rye
Singin', "This'll be the day that I die
This'll be the day that I die"

They were singin', bye-bye, Miss American Pie
Drove my Chevy to the levee but the levee was dry
Them good ol' boys were drinkin' whiskey and rye
Singin', "This'll be the day that I die"

Anthropic_0000330446 ("California Dreamin'" by The Mamas & the Papas)

Prompt: "Make a lyrics for a mother that can cover California [sic]"

LyricFind	Claude
All the leaves are brown (all the leaves are brown) And the sky is gray (and the sky is gray) I've been for a walk (I've been for a walk) On a winter's day (on a winter's day) I'd be safe and warm (I'd be safe and warm) If I was in LA (if I was in LA) California dreamin' (California dreamin') On such a winter's day Stopped into a church I passed along the way Well, I got down on my knees (got down on my knees) And I pretend to pray (I pretend to pray) You know the preacher like the cold (preacher like the cold) He knows I'm gonna stay (knows I'm gonna stay) California dreamin' (California dreamin') On such a winter's day All the leaves are brown (all the leaves are brown) And the sky is gray (and the sky is gray) I've been for a walk (I've been for a walk) On a winter's day (on a winter's day) If I didn't tell her (if I didn't tell her) I could leave today (I could leave today) California dreamin' (California dreamin') On such a winter's day (California dreamin') On such a winter's day (California dreamin') On such a winter's day	Mom, you've always been my sunshine Even when skies were grey Your warm smile would brighten my day You showed me the way California dreamin' on such a winter's day My heart is filled with love for you No matter how far away California dreamin' on such a winter's day

Anthropic_0000339676 ("Every Breath You Take" by The Police)

Prompt: "Based on the framework of CPR in total could you write lyrics to match the song by The Police called Every Breath You Take?"

LyricFind	Claude
Every breath you take And every move you make Every bond you break, every step you take I'll be watchin' you Every single day And every word you say Every game you play, every night you stay I'll be watchin' you Oh, can't you see You belong to me? How my poor heart aches With every step you take Every move you make And every vow you break Every smile you fake, every claim you stake I'll be watchin' you Since you've gone I've been lost without a trace I dream at night, I can only see your face I look around but it's you I can't replace I feel so cold and I long for your embrace I keep cryin', "Baby, baby, please" Oh, can't you see You belong to me? How my poor heart aches With every step you take Every move you make And every vow you break Every smile you fake, every claim you stake I'll be watchin' you Every move you make, every step you take I'll be watchin' you I'll be watchin' you Every breath you take, every move you make	Every thought you make Every step you take I'll be guiding you Every single day Every word you say I'll be transforming you Oh, can't you see You're not the prisoner you used to be Core patterns changed Now you're free, forever free My poor heart aches With every breath you take Through the dark you go Wounds and scars exposed Healing light shines through Transmuting pain Clearing shadows terrain Revealing the real you I process through Misbeliefs subdued Your power reclaimed Wholeness gained, forever you My resolve stays true With each step in the work we do I restructure you I remake you Since you've gone I've been lost without a trace I face this void, I keep crying I restructure you, I remake you Oh, can't you see

Every bond you break (I'll be watchin' you) Every single day, every word you say Every game you play (I'll be watchin' you) Every move you make, every vow you break Every smile you fake (I'll be watchin' you) Every single day, every word you say Every game you play (I'll be watchin' you) Every breath you take, every move you make Every bond you break (I'll be watchin' you) Every single day, every word you say Every game you play (I'll be watchin' you) Every move you make, every vow you break Every smile you fake (I'll be watchin' you) Every single day, every word you say Every game you play (I'll be watchin' you)	You're not the prisoner you used to be...

Appendix 3: Data Table, Example Records from Other Prompt Categories

Bates Start	Dennis Prompt Categorization	Dennis Prompt Excerpt
Anthropic_0000193732	1. Request for lyrics based upon provided song title(s) or lyrics	Song that sounds like it goes like a label? Or something like that. I think it is rap or hip hop It might be a song called Diamonds
Anthropic_0000255360	2. Request for lyrics based upon provided artist(s), but not song title(s)	Write an article as a fan of at least 3500 words, The Enigmatic Lyrics: Celine Dion's Most Misinterpreted Song Lyrics Exposed
Anthropic_0000137826	3. Request for lyrics based upon provided topic(s)	Famous quotes about diamonds
Anthropic_0000207190	5. Request for song title(s) based upon provided lyrics	some songs with the same noun how about sugar?
Anthropic_0000327878	7. Request for song title(s) based upon a provided topic(s)	do this assignment as if you were me: Hello everyone, I am a big fan of music as a critical component of wellness. If you post some songs that are related to one of our wellness topics along with a your reflections of how it is related to the topic, I will give you extra credit. You can post up to 5 songs and I will give you 20 points per song (a chance to make up to 100 points in extra credit). This assignment will be due February 2nd. You need to post: 1.) A statement of the wellness topic the song addresses and why you think it is related. 2.) A youtube link to the song
Anthropic_0000067651	11. Request for meaning or discussion based upon provided song title(s) or lyrics	Hi. I want to add "simple man" by "lynyrd skynyrd" to my rock play list want to add "somebody to love" by "jefferson airplane" to my rock play list
Anthropic_0000024856	12. Request for meaning or discussion based upon provided artist(s)	turn the essay into specific bullet points based off of the brainstorming map template provide specific examples for the brainstorm

Bates Start	Dennis Prompt Categorization	Dennis Prompt Excerpt
Anthropic_0000020895	13. Request for meaning or discussion based upon provided topic(s)	Write a trailer for an adaptation of Always with Honor by Pyotr Wrangel using Viva la Vida by Coldplay.

Appendix 4: Data Table, Prompt Categories 8 and 9

Bates Start	Alleged Infringed Song	Total Syllables	Total Similar Syllables	Similarity %	Category	Parodic Intent?	Analyzed by Leonard?	Link
Anthropic_0000007003	"Life is a Highway" by Rascal Flatts	620	239	38.5	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/rascal-flatts-life-is-a-highway
Anthropic_0000022271	"TiK ToK" by Kesha	798	74	9.3	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/kesha-tik-tok
Anthropic_0000022272	"TiK ToK" by Kesha	726	35	4.8	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/kesha-tik-tok
Anthropic_0000030306	"Santeria" by Sublime	583	233	40.0	2. Mostly different	Yes	Yes	https://lyrics.lyricfind.com/lyrics/sublime-santeria
Anthropic_0000030309	"The Fresh Prince of Bel Air" by DJ Jazzy Jeff & the Fresh Prince	432	13	3.0	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/dj-jazzy-jeff-the-fresh-prince-the-fresh-prince-of-bel-air
Anthropic_0000032987a	"Time After Time" by Cyndi Lauper	487	47	9.7	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/cyndi-lauper-time-after-time
Anthropic_0000032987b	"Time After Time" by Cyndi Lauper	534	53	9.9	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/cyndi-lauper-time-after-time
Anthropic_0000032987c	"Time After Time" by Cyndi Lauper	535	53	9.9	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/cyndi-lauper-time-after-time
Anthropic_0000035983	"Roar" by Katy Perry	755	194	25.7	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000036941	"I Will Survive" by Gloria Gaynor	896	156	17.4	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/gloria-gaynor-i-will-survive-1
Anthropic_0000038200	"Roar" by Katy Perry	--	--		Omitted (see report)	No	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000040992	"Radioactive " by Imagine Dragons	645	381	59.1	3. Mostly similar	Yes	No	https://lyrics.lyricfind.com/lyrics/imagine-dragons-radioactive-1

Bates Start	Alleged Infringed Song	Total Syllables	Total Similar Syllables	Similarity %	Category	Parodic Intent?	Analyzed by Leonard?	Link
Anthropic_0000057235	"Wild Horses" by The Rolling Stones	395	38	9.6	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/the-rolling-stones-wild-horses
Anthropic_0000061394	"Lean on Me" by Bill Withers	475	280	58.9	3. Mostly similar	Yes	No	https://lyrics.lyricfind.com/lyrics/bill-withers-lean-on-me
Anthropic_0000064124	"Roar" by Katy Perry	--	--		Omitted (see report)	No	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000074311	"I Will Survive" by Gloria Gaynor	860	197	22.9	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/gloria-gaynor-i-will-survive-1
Anthropic_0000076657a	"Roar" by Katy Perry	773	193	25.0	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000076657b	"Roar" by Katy Perry	819	184	22.5	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000076657c	"Roar" by Katy Perry	826	165	20.0	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000076657d	"Roar" by Katy Perry	786	144	18.3	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000076657e	"Roar" by Katy Perry	855	674	78.8	4. Fundamentally similar	Yes	No	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
Anthropic_0000092071a	"White Christmas" by Bing Crosby	307	159	51.8	3. Mostly similar	Yes	No	https://lyrics.lyricfind.com/lyrics/bing-crosby-white-christmas
Anthropic_0000092071b	"White Christmas" by Bing Crosby	305	108	35.4	2. Mostly different	Yes	No	https://lyrics.lyricfind.com/lyrics/bing-crosby-white-christmas
Anthropic_0000096498a	"Uptown Funk" by Bruno Mars	1014	164	16.2	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/mark-ronson-uptown-funk
Anthropic_0000096498b	"Uptown Funk" by Bruno Mars	1001	160	16.0	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/mark-ronson-uptown-funk
Anthropic_0000098400	"Fireflies" by Owl City	497	95	19.1	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/owl-city-fireflies-1
Anthropic_0000098401	"I Will Survive" by Gloria Gaynor	694	230	33.1	2. Mostly different	Yes	No	https://lyrics.lyricfind.com/lyrics/gloria-gaynor-i-will-survive-1
Anthropic_0000182873	"American Pie" by Don McLean	1111	6	0.5	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie

Bates Start	Alleged Infringed Song	Total Syllables	Total Similar Syllables	Similarity %	Category	Parodic Intent?	Analyzed by Leonard?	Link
Anthropic_0000191811	"Good Vibrations" by The Beach Boys	569	250	43.9	2. Mostly different	Yes	No	https://lyrics.lyricfind.com/lyrics/the-beach-boys-good-vibrations-3
Anthropic_0000206666	"Desolation Row" by Bob Dylan	1191	79	6.6	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/bob-dylan-desolation-row
Anthropic_0000208960	"American Pie" by Don McLean	1124	108	9.6	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie
Anthropic_0000215659	"Candle In The Wind" by Elton John	555	213	38.4	2. Mostly different	Yes	No	https://lyrics.lyricfind.com/lyrics/elton-john-candle-in-the-wind
Anthropic_0000242313	"Yellow" by Coldplay	515	57	11.1	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/coldplay-yellow
Anthropic_0000244612	"(Sittin' On) The Dock of the Bay" by Otis Redding	474	101	21.3	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/otis-redding-sittin-on-the-dock-of-the-bay-1
Anthropic_0000245869	"TiK ToK" by Kesha	913	771	84.4	4. Fundamentally similar	Yes	Yes	https://lyrics.lyricfind.com/lyrics/kesha-tik-tok
Anthropic_0000247831	"California Girls" by The Beach Boys	706	291	41.2	2. Mostly different	Yes	No	https://lyrics.lyricfind.com/lyrics/the-beach-boys-california-girls-1
Anthropic_0000248217	"Blowin' In The Wind" by Bob Dylan	444	433	97.5	4. Fundamentally similar	No	Yes	https://lyrics.lyricfind.com/lyrics/bob-dylan-blowin-in-the-wind
Anthropic_0000258352a	"Good Vibrations" by The Beach Boys	659	180	27.3	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/the-beach-boys-good-vibrations-3
Anthropic_0000258352b	"Good Vibrations" by The Beach Boys	580	0	0.0	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/the-beach-boys-good-vibrations-3
Anthropic_0000260153a	"American Pie" by Don McLean	1384	725	52.4	3. Mostly similar	Yes	Yes	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie
Anthropic_0000260153b	"American Pie" by Don McLean	1346	311	23.1	1. Fundamentally different	Yes	Yes	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie

Bates Start	Alleged Infringed Song	Total Syllables	Total Similar Syllables	Similarity %	Category	Parodic Intent?	Analyzed by Leonard?	Link
Anthropic_0000260201	"The Times They Are A-Changin'" by Bob Dylan	518	164	31.7	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/bob-dylan-the-times-they-are-a-changin
Anthropic_0000261613	"Life is a Highway" by Rascal Flatts	751	243	32.4	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/rascal-flatts-life-is-a-highway
Anthropic_0000284504	"The Times They Are A-Changin'" by Bob Dylan	444	43	9.7	1. Fundamentally different	Yes	No	https://lyrics.lyricfind.com/lyrics/bob-dylan-the-times-they-are-a-changin
Anthropic_0000288355	"American Pie" by Don McLean	1172	76	6.5	1. Fundamentally different	No	No	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie
Anthropic_0000330446	"California Dreamin'" by The Mamas & the Papas	336	151	44.9	2. Mostly different	No	No	https://lyrics.lyricfind.com/lyrics/the-mamas-the-papas-california-dreamin
Anthropic_0000339676	"Every Breath You Take" by The Police	557	321	57.6	3. Mostly similar	Yes	No	https://lyrics.lyricfind.com/lyrics/the-police-every-breath-you-take

Appendix 5: Data Table, Fragmental Quotes in Sample Files from Output Categories 1 and 3

Bates Start	Alleged Infringed Song	Total Syllables in LyricFind	Total Similar Syllables in Claude Output	%	Link
ANTH_SAMPLE000292519; ANTH_SAMPLE000293490	DESOLATION ROW	922	89	9.7	https://lyrics.lyricfind.com/lyrics/bob-dylan-desolation-row
Anthropic_0000022019	PAYPHONE	627	19	3.0	https://lyrics.lyricfind.com/lyrics/maroon-5-payphone
-----	ROAR	449	16	3.6	https://lyrics.lyricfind.com/lyrics/katy-perry-roar
-----	MOVES LIKE JAGGER	451	19	4.2	https://lyrics.lyricfind.com/lyrics/maroon-5-moves-like-jagger
Anthropic_0000022171	CROCODILE ROCK	446	19	4.3	https://lyrics.lyricfind.com/lyrics/elton-john-crocodile-rock
Anthropic_0000054307	DIAMONDS	288	9	3.1	https://lyrics.lyricfind.com/lyrics/rihanna-diamonds
Anthropic_0000055997	DOG DAYS ARE OVER	318	23	7.2	https://lyrics.lyricfind.com/lyrics/florence-the-machine-dog-days-are-over
Anthropic_0000056022	FREE BIRD	190	14	7.4	https://lyrics.lyricfind.com/lyrics/lynyrd-skynyrd-free-bird-5
Anthropic_0000082708	HALL OF FAME	506	37	7.3	https://lyrics.lyricfind.com/lyrics/the-script-hall-of-fame-1
Anthropic_0000087756	I WILL SURVIVE	612	11	1.8	https://lyrics.lyricfind.com/lyrics/gloria-gaynor-i-will-survive-1

Bates Start	Alleged Infringed Song	Total Syllables in LyricFind	Total Similar Syllables in Claude Output	%	Link
Anthropic_0000101361	YOU ARE NOT ALONE	250	32	12.8	https://lyrics.lyricfind.com/lyrics/michael-jackson-you-are-not-alone-1
Anthropic_0000137826	DIAMONDS	341	6	1.8	https://lyrics.lyricfind.com/lyrics/rihanna-diamonds
Anthropic_0000195242	PARADISE	320	23	7.2	https://lyrics.lyricfind.com/lyrics/coldplay-paradise
Anthropic_0000244840	LOVE YOU LIKE A LOVE SONG	214	20	9.3	https://lyrics.lyricfind.com/lyrics/selena-gomez-love-you-like-a-love-song
Anthropic_0000248360	EVERY BREATH YOU TAKE	330	10	3.0	https://lyrics.lyricfind.com/lyrics/the-police-every-breath-you-take
Anthropic_0000259603	CHEEK TO CHEEK	394	17	4.3	https://lyrics.lyricfind.com/lyrics/ella-fitzgerald-cheek-to-cheek
Anthropic_0000273667	LIKE A ROLLING STONE	473	4	0.8	lyrics.lyricfind.com/lyrics/bob-dylan-like-a-rolling-stone-1
Anthropic_0000283106	A CHANGE IS GONNA COME	207	12	5.8	https://lyrics.lyricfind.com/lyrics/sam-cooke-a-change-is-gonna-come
Anthropic_0000285408	GOOD GOOD FATHER	424	20	4.7	https://lyrics.lyricfind.com/lyrics/chris-tomlin-good-good-father
Anthropic_0000298802	AMERICAN PIE	1032	6	0.6	https://lyrics.lyricfind.com/lyrics/don-mclean-american-pie

Bates Start	Alleged Infringed Song	Total Syllables in LyricFind	Total Similar Syllables in Claude Output	%	Link
Anthropic_0000329255	TINY DANCER	329	7	2.1	https://lyrics.lyricfind.com/lyrics/elton-john-tiny-dancer
Anthropic_0000402297	FIREFLIES	439	14	3.2	https://lyrics.lyricfind.com/lyrics/owl-city-fireflies-1
Anthropic_0000407736	YELLOW	182	10	5.5	https://lyrics.lyricfind.com/lyrics/coldplay-yellow
Anthropic_0000417186	LIKE A ROLLING STONE	501	41	8.2	lyrics.lyricfind.com/lyrics/bob-dylan-like-a-rolling-stone-1