EXHIBIT J



Transcript of Robert Leonard

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Case: Concord Music Group -v- Anthropic

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Pages 141-144

141

review of these reports that you haven't shared with us?
MR. GUERRA: Objection to form.
A. I don't recall.
Q. Let's go to the body of your opening report. So that's Exhibit No. 3, if I -- yes, Exhibit 3.
A. I'm sorry. What page?
Q. Oh, yeah, of course. Page 16, paragraph 42. Are you there?
A. I'm sorry. I'm just creaking again. I really apologize. Yes.
Q. I actually think part of it may not be your voice. I think it's just your audio is cutting out a little bit when you sit back, so -- there you go. That's going to be better.
When you go to -- if you look at paragraph 42, you talk about Appendix D and the analysis you did of 143 songs out of the 499 works-in-suit.
Do you see that?
A. Yes.
Q. And then you say:
"Again, all of the Direct Claude Responses in this category contain a material amount of substantially verbatim copying."
Do you see that?
A. Yes.

142

Q. How did you quantify what constituted material amount of substantially verbatim copying? What was the quantification for materiality that you used?
MR. GUERRA: Objection to form.
A. Did I say I quantified it?
Q. No. I'm asking -- that's a fair point. Let me -- I'll ask a predicate question.
Did you quantify how much substantial verbatim copying, to use your language, would qualify as material?
A. So the last question you asked me, you just put that in, knowing very well that I didn't have any quantification, and yet you asked me how I arrived at my quantification, right?
Q. No. I'm -- I -- and you said you thought I was assuming something, and so I changed my question to take out any assumption.
And the question I asked you was: Did you quantify how much substantial verbatim copying would constitute material substantial verbatim copying, to use your language?
A. There's no --
MR. GUERRA: Objection to form.
A. There's no pea under a shell right now then. Okay. That's not how it works.

143

Q. I'm sorry. When you said -- when you said there's no pea under the shell, I have no idea what that means?
A. Of course you do, but that's okay. Let's go on.
Q. No. I -- I really have no idea what you're talking about. What -- what do you mean by that?
A. It's when you put in presuppositions that you know very well I didn't make, so that you can, you know -- whatever I say will -- will presuppose that -- the veracity of your question. So -- come on.
Q. I asked you whether you did something or not.
A. Now you did.
Q. I asked you -- I've asked you three times, and I'm still waiting for an answer.
A. You asked me differently --
MR. GUERRA: Counsel, let's -- let's move onto the next question, please.
Q. Did you -- did you quantify -- I'm going to ask -- I'm going to read the question back.
Did you quantify how much substantial verbatim copying would constitute material substantial verbatim copying, to use your language?
MR. GUERRA: Objection to form.
A. As I've been saying throughout here, context is

144

everything. Quantifying is not the appropriate way to measure which hypothesis is superior. The superior hypothesis to explain the non-random distribution of the data here is hypothesis 1.
Whether it's because -- I mean, as I say somewhere in my report, if somebody copies the first act of Shakespeare's Romeo and Juliet and does not copy the other four, is that person less guilty of copying than if they copy half of it, or if they copy two acts? So a metric that is purely numerical doesn't work when you are operating according to the way science operates in terms of testing hypotheses.
So I ascertain that the superior hypothesis is hypothesis 1, the trier of fact takes that, puts that together with everything else, and then makes their decision.
Q. Right. So what -- what I'm getting at is the bases for your opinion so that the trier of fact can evaluate the opinion that you're giving as part of their decisionmaking process.
And the factual question that I asked is -- and I need an answer to this -- is: Did you quantify how much substantial verbatim copying would make it material?
MR. GUERRA: Objection to form.