
APPENDIX I

This appendix contains a précis of each of the practical portfolio tracks.

The enclosed USB memory stick contains a practical portfolio of one hour of music consisting of fifteen pop music tracks connected to this research. I produced, mixed and performed on every track, and composed nine of the tracks. My contributions to the creation of the tracks took place in my recording studio using Pro Tools computer software, mixed on an SSL Duality mixing console. A variety of outboard equipment and plug-ins were used to treat and effect the sounds, as well as the instrumental and vocal parts. Each track was mastered at Metropolis Studios in London.

Over the last few decades, pop music tracks have been rooted in a variety of styles, including: electronic dance music, rap, hip-hop, folk, alternative, rock, rock ballad, adult-oriented pop, boy band pop, bubble gum pop, and dubstep. Although there are other styles of pop music, these are the main ones, and the practical portfolio consists of tracks from all of these styles. The variety of styles presented strengthens the applicability of my research, indicating its relevance to a broad range of productions. The tracks included in the portfolio illustrate the issues I address in the written research, which are: methods of composition and production; idiolect; collaboration; performance; theoretical perspectives of creativity and technology; mixing; intuition and innovation; authenticity; equipment; texture and effects; creating and editing parts; and the perspective of the listener.

PRÉCIS

A précis of each track follows, which includes brief examples of their inclusion in this thesis. The lyrics of all of the practical portfolio tracks are in Appendix II.

1. "JUST ANOTHER BOY" (2014) 3:10 POP STYLE – BUBBLE GUM POP

I composed, produced, mixed, wrote the lyrics, and performed drums and keyboards on this production. The singer is Shannon Bhattacharjee and the

guitarist is Karl Addy. The lyrical subject matter of this track is about a girl's love for a boy and her subsequent rejection of him. She has her heart broken so many times that it becomes an accepted occurrence for her. This track is featured in Chapter 2 and is used to illustrate aspects of composing pop music with specific reference to melody. The ways in which intuition affects my creativity is discussed, and there is also exploration of my approach to mixing this track.

2. **"I WANT TO BE LOVED" (2013) 3:56 POP STYLE – ALTERNATIVE**

I co-composed, produced, mixed, and performed keyboards and drums on this track. The singer and other co-composer is Sarah McIntosh. Lyrics are written by Steven Williams and Sarah McIntosh. This track's subject matter is based around the nature of being an automaton. Lyrically, it is imagined that humans strive to create an automaton that is as close to human as possible. The basic human emotional need to be loved is also unintentionally instilled in the automaton. "I Want to be Loved" is featured in Chapter 3 and is used to illustrate a variety of aspects including the machinic and human timing of drum parts as well as robotic vocal pitch correction, which are in accordance with the lyrical theme of this song.

3. **"IN LOVE WITH THE STRUGGLE" (2014) 3:42 POP STYLE – RAP**

I co-composed, produced, mixed, and performed keyboards and sample drums on this track. The rapper and second co-composer is Arosh Ali. The singer, guitarist, and third co-composer is Lewis McTie. Lyrics are written by Arosh Ali and Lewis McTie. Lyrically, this track's theme is based on the experiences and philosophies of a man who has become estranged from his family. He is unable to resolve his problems despite his efforts. This track is featured in Chapter 4 and is used to explore the relevant aspects of texture, the frame of mind I drew upon when creating this track and the equipment used.

4. **"THE FALL" (2014) 4:42 POP STYLE – ADULT ORIENTED POP**

I co-produced, mixed and performed drums on this track. The composer, other co-producer, lyricist, and singer is Giles Hayter. The lyrical subject matter of

this track is based around the protagonist's determination to rise above adversity. "The Fall" is featured in Chapter 5, which explores the methods used in the application of effects, including an investigation of the use of multiple reverbs and conceptual blending.

5. **"NO TOMORROW" (2014) 4:29 POP STYLE – ADULT ORIENTED POP**

I co-produced, mixed and performed drums on this track. The composer, other co-producer is Giles Hayter and the singer is Ann Bailey. Lyrics are written by Giles Hayter. This track's lyrical theme is based around a single night spent between two lovers, where both are so engrossed in their love that they are indifferent to concurrent events. Chapter 5 uses "No Tomorrow" to demonstrate a soundscape whose blend of reverbs creates what could be thought an unreal space.

6. **"TAKE IT DOWN" (2014) 3:35 POP STYLE – ELECTRONIC DANCE MUSIC**

I composed, produced, mixed, wrote the lyrics, and performed all instrumental parts on this production. The singer is Rene Kapel. Lyrically, this track is about a man's sexual desire for a woman in a nightclub, and how he wants to dance wildly. This track is used in Chapter 1 to exemplify how studio-based composition can contribute recordings of final performances towards the production; it also demonstrates a simple cyclic chord structure.

7. **"NUMBER 1" (2014) 3:47 POP STYLE – ELECTRONIC DANCE MUSIC**

I co-composed, produced, mixed, and performed keyboards on this track. The singer and other co-composer is Björn Lislegaard. Lyrics are written by Björn Lislegaard. The lyrical subject matter of this track is based around a lover's admiration for their partner, who has a carefree attitude to this admiration. Chapter 2 uses this track as an example of my idiolect, where I pay close attention to the rhythmic aspects of harmonic and melodic instrumental parts.

8. **"SWEET SATELLITE" (2014) 4:40 POP STYLE – BOY BAND**

I co-composed, produced, mixed, and performed keyboards and drums on this track. The singer and other co-composer is Matt James, the guitarist is Alan

Darby. Lyrics are written by Matt James. Lyrically, this track's theme is about the failure of a relationship and the enormous pain that the protagonist feels. This track serves as an example in Chapter 4 of how the absence of musical material and parts previously iterated, or silences can create poignant effect.

9. "YOU NEED ME" (2015) 5:19 POP STYLE – ROCK

I co-composed, produced, mixed, and performed drums and keyboards on this track. The other co-composer and lyricist is Bart Martens, the singer is Ian Harrison, and the guitarist is Karl Addy. Lyrically, the theme of this track is based around a man's desire for his lover to need him. The lover's family and friends are disdainful towards him, and his lover eventually ends the relationship, leaving him desperate for her love. Chapter 1 uses "You Need Me" to demonstrate how I choose takes as a producer and creative listener in order to guide the track towards its desired sound.

10. "FOREVER" (2014) 3:36 POP STYLE – ROCK BALLAD

I co-composed, produced, mixed, sang backing vocals, performed drums and keyboards on this track. The singer and other co-composer is Steve Pink and the guitarist is Alan Darby. Lyrics are written by Steven Williams and Steve Pink. The lyrical theme of this song is based around the possibility of a love lasting forever, suggesting that the singer's lover is supportive and reliable. Chapter 1 uses this track as an example of how I use melodic appoggiaturas which are non-triad tones that *lean* on the harmony on strong beats before resolving onto a strong chord tone on a weak beat (Pedler, 2003: 740).

11. "100 LIGHTS" (2013) 4:13 POP STYLE – HIP-HOP

I co-composed, produced, mixed, and performed keyboards and sample drums on this track. The second co-composer and singer is Mary Keey. The third co-composer, rapper, and second keyboard player is Luca Fornasari. Lyrics are written by Mary Keey and Luca Fornasari. This track's lyrics outline the enjoyment of dancing in the bright lights of a club and how exciting this experience can be. In Chapter 3, "100 Lights" serves as example of the collaboration models of demarcation and asynchronicity, as co-writers worked

on specific aspects of the track whilst away from the studio.

12. "I'M TOO SMURFY" (2013) 2:48 POP STYLE – ELECTRONIC DANCE MUSIC (NOVELTY)

I produced the re-mix of this track. It was composed by Fred Fairbrass, Richard Fairbrass and Rob Manzoli, and the original version was produced by Tommy D. The singer is Fred Fairbrass, and the track is performed by the band Right Said Fred. Lyrics are written by Fred Fairbrass, Richard Fairbrass and Rob Manzoli. This song is a re-production of the commercially released track "I'm Too Sexy", with lyric changes to suit its purpose of representing global smurf day in 2013. "I'm Too Smurfy" is used in Chapter 5 as an example of a soundbox that was intended to create the 'reality of illusion' (Moorefield, 2005: xiii). The difference between the soundbox positioning of the lead vocal with its plate reverb, and the electric guitar's long delay in the middle section of this track contributes to this effect.

13. "HERE WITH ME" (2014) 4:41 POP STYLE – FOLK

I produced, mixed, and performed djembe drum on this track. The composer, lyricist, singer and guitarist is Dan Olsen. Lyrically, this song is about the singer's blissful love for his partner, and how they create romantic and imaginative fantasies when they are together. Chapter 4 uses this track to exemplify a production that features guitar and drum sounds with a gentle texture. The use of the timbres and transients in the djembe drum part demonstrates the concept that metaphorically, a gentle performance and delivery produces a gentle effect.

14. "A SONG" (2012) 3:56 POP STYLE – FOLK

I produced, mixed, and performed drums and keyboards on this track. The composer, lyricist, singer and guitarist is Karina Ramage and the bass player is Steve Pearce. The lyrics propose that writing a song is a cathartic exercise, additionally suggesting that emotions shouldn't be ignored and are there for a reason. In Chapter 1, this track is used to illustrate how the application of high frequencies and a small amount of reverb can create an intimate effect. Metaphorically, the closeness of a sound to a listener could represent the

closeness of intimacy. High frequencies tend to be louder in sounds that are closer to the ear, and there is also less reverb the closer a sound is to your ear.

15. “LET YOU GO” 3:37 POP STYLE – DUBSTEP

I produced, mixed, and performed keyboards on this track. The composer, lyricist and singer is Ashea. The lyrics in this track are about the singer, who never wants to ‘let go’ of the man she loves, stating that her love for this man is so strong that she wants to scream. Chapter 2 uses this track as an example of the sonic application of metaphor, where the reverse cymbal could be described as sounding like a sharp intake of breath, ready for action, which in this case is the start of the first verse.

APPENDIX II

This appendix contains the lyrics to each practical portfolio track.

1. "JUST ANOTHER BOY"

Lyrics by Steven Williams

Verse 1

Every time I'm pass you by
I can see that look in your eye
It says you're fine and can't believe you give me so much time
All the time you hold me-o-u-o-
I can't stop my heart go woe-u-woe
When we were together, I just know this thing can't last forever

Chorus 1

I told the world, told the girl
That we weren't together
You couldn't look anywhere
Only in the mirror
Why is it every boy I know just can't be normal
All that I want is someone that will be there to love me
You missed the chance to for me to love you
'Cause you've shattered all my dreams
So adios amigo-woe
Just another boy breaking my heart

Verse 2

Every time you hold me close
I can feel confused the most

I don't know if I'm coming or going head goes round n round n round n round and here
we go again, again, again . . . (yay yay yay yay)

Chorus 2

Mid

What's the way I feel?
Don't you know what you did?
I know. I'll be just fine.
Oooooooo

Chorus 3

I told the world, told the girl
That we weren't together
You couldn't look anywhere
Only in the mirror
Why is it every boy I know just can't be normal
All that you want is someone that will be there to love you
You missed the chance to love me dear
And now I've shattered all your dreams
So adios amigo-woe
Just another girl braking his heart

Verse 1 over Chorus 1

2. "I WANT TO BE LOVED"

Lyrics by Steven Williams and Sarah McIntosh

Verse 1

In and out a beat is tripping
Through the sun a scale is lifting up, up, up
Round and round the wheels are turning
Silver in my soul is dripping out, out, out

Bridge 1

I fall in to the seam of heaven's dream
I taste the vow

Chorus 1

I want to be loved
I want to be loved
I want to be loved
Just send an angel from above
I want to be loved

Verse 2

Back and forth I need to hold you
Destiny's desire enfolds my heart, heart, heart, heart

Bridge 2

I fall in to the dream of heaven's seam
I taste the vow

Chorus 2 (breakdown)

I want to be loved
I want to be loved
I want to be loved
Just send an angel from above

To look in my eyes
And kiss me in wonder
I want to be loved
Just send an angel from above
I want to be loved

Mid

Crimson tears (be be)
Sentient years (be be)
Living wonder (be be)
Tears me under (be be)

Chorus 3

I want to be loved
I want to be loved
I want to be loved
Just send an angel from above
To look in my eyes
And kiss me in wonder
I want to be loved
You are an angel from above
I want to be loved

Chorus 4 - plus

Crimson tears (be be)
Sentient years (be be)
Life expires (be be)
Dreams on fire (be be)

I want to be loved

3. "IN LOVE WITH THE STRUGGLE"

Lyrics by Arosh Ali and Lewis McTie

Introduction

Oh, woah, oh
You don't know

Chorus 1

I'm in love with the struggle
Life is a game, life is a shame
I'm stuck in a bubble
And I'm exposed to the troubles
Remember my name, remain the same
I'm down for my people

Verse 1 - Rap

Life is like its stuck in a bubble
Can't burst out, na
I'm in love with the struggle
Boot up, in a single parent famo
Two thousand and ten I was out of a job so I
Came on road like
Went all out wild and raggo
I was part of a team that made other businessmen look shallow
Blind by money to the game, I lost my wife and child
Nowadays, the mic is my gun and the words are my ammo

Chorus 2

I'm in love with the struggle
Life is a game, life is a shame
I'm stuck in a bubble (that's right)
And I'm exposed to the troubles
Bodies in bags, young guns with mags
Sifting through the rubble (struggle city)

And I'm in love with the struggle
So much to gain, yet so much pain
I'm in love with the struggle (that's right)
Remember my name, remain the same
I'm down for my people

Verse 2 - Rap

These days everyone's got something to show
Anything goes a reason pose
Everybody wants to be like top boy
Have the top guns and the best food in the block
Is it worth it? Nope!
I got dons in the cans, they've got it on lock
From double A cat to the E block
But you don't even want to be locked up in the first place
So make the most of it out here and make it a better place (that's right)
We all have a struggle, different ways to unravel
You see me? I'm just down for my people
Call of duty. I'm off now.
Back to my struggle, (back to my struggle, back to my struggle, back to my struggle)

Chorus 3

You don't know
I'm in love with the struggle
Life is a shame, life is a game
I'm stuck in a bubble
And I'm exposed to the troubles
Bodies in bags, young guns with mags
Sifting through the rubble
And I'm in love with the struggle (struggle city)
So much to gain, yet so much pain
I'm in love with the struggle (that's right)
Remember my name, remain the same
I'm down for my people

Outro

This journey is so hard
Damn near breaks your heart

This journey is so hard
Damn near breaks my heart

This journey is so hard
Damn near breaks your heart

4. "THE FALL"

Lyrics by Giles Hayter

Verse 1

I loved and I lost
Some days I count the cost
But then I raise my head and scream
I ain't done yet

Verse 2

I bruise and I cry
Rainclouds fill the sky
But then I bare my bones and scream
I ain't done yet

Verse 3

I fight and I flee
Foes I cannot see
But then I raise my head and scream
I ain't done yet

Mid

Still I hear you rise above the fall
A wounded cry
And gentle fire
Woah. . .

Verse 4

I wake and I rise
Voices fill the skies
Sighing in tongues of fury
I ain't done yet

Verse 5

I blaze and I crawl
Some days I take the fall
But then I hear you calling
Singing I ain't . . .

5. "NO TOMORROW"
Lyrics by Giles Hayter

Verse 1

Love take me home
For I am tired and sleep is in my shoulders
Come rain, take this all away
Distant sirens sound as night grows colder
For tonight, tonight there's no tomorrow

Verse 2

Love take me home
By your side amid the smoke and thunder
Come rain, take this all away
See the silence of the stars and wonder
Tonight... oh, oh

Mid

When all is dark
I turn to you
I'd sail the stars
To be with you

Verse 3

Frail is my soul
When the moon is rising and I shiver
This night all is allayed
And our time flows slowly as a

Outro

River

6. "TAKE IT DOWN"

Lyrics by Steven Williams

Verse 1

Tonight we're gonna forget about the world
Get our diamonds and pearls
Give it all to the floor
Gotta shake like a fire
Can't take it no higher
Ain't no fakin' at all
Don't care who we are no more

Bridge 1

When I looked round the room
You were there like a boom
It was a heartbeat away
No forever and a day
Then you shot me a glance
And I asked you to dance
There was a whole lotta shakin'
And everyone was quaking
They said

Chorus 1

Take it down
Break it down
Shake it to the ground
Gotta make it sound
Gonna have a party tonight
Cause there's no time for waiting
The times are a changing
When you take it down, down
Shake your body to the ground ground, ground

Verse 2

Don't you know that you're touchin' my desire
You're holdin' all the fire in me ee ee ee
You gotta hold of my passion
'Cause the question I'm askin'
Where's the lock for my key ee ee ee

Tag

And I just wanna feel your touch
All the time
And I could give you oh so much
Lose your mind

Bridge 1

Chorus 2

Mid:

And I gotta listen to the sound
Gotta listen to my head
'Cause I mean what I say ay ay
And you gotta know what I want,
Make a deal in my heart to tonight ight ight
I am found
All is said
Let's go

Chorus 3

Chorus 4

Outro

We could break it down
Or take it down

Yeah, yeah, or take it down

Gotta make it

Gotta shake it

Gotta take it

Take it, take it down

7. "NUMBER 1"

Lyrics by Björn Lislegaard

Verse 1

I just want to be for you a someone, a someone
Wish you saw me like I see you, you are the number one
I just want to be for you a someone, a someone
Wish you saw me like I see you're number one

Chorus 1 (x 2)

So! Are you willing to go with me to the end of the worlds
Are you ready to meet angels and birds
Find me waiting at the end of the sun
Mixing flavours from the earth and around

Verse 2

Fill me up with something like a grape juice or grape fruit
Wish I was a little more cool like I'm a superman
Fill me up with something like a grape juice or grape fruit
Wish I was a little more cool like you

Chorus 2 (x 2)

Mid

I am Mr. love I'm in love
I am Mr. love I'm in love
I am Mr. love I am in love, love, love
I am Mr. love
I am Mr. love, love
Love, wooo
I am Mr. love
I am Mr love, love
Loove

Chorus 3 (x2)

8. "SWEET SATELLITE"
Lyrics by Matt James

Verse 1

Sweet galaxy if you could tear me apart would you?
Would you, tonight?
Sweet galaxy if you could swallow me whole would you?
Would you, tonight?
Cause the pain that that inflicts just a scratch
Compared to the love that didn't last

Chorus 1

Every single part of me
Screaming out in agony
You were everything I needed
But I never told you that
Every single part of me
Screaming out in agony
You were everything I needed
But I never told you that, much

Verse 2

Sweet satellite if you would throw down a line I'd climb
I'd climb so very high
Sweet satellite if you crashed in to the moon,
On you, I wanna ride on you into the moon
But the pain that that inflicts just a scratch
Reminds me of a love that I once had

Chorus 2

Mid

Every chapter we started
It seemed like our worlds had moved on

That little bit more like that asteroid

That we'd seen before

I guess gravity failed for us

I guess gravity failed for us

I guess gravity failed for us

After all

Guitar solo

Chorus 3

Every single part of me

Screaming out in agony

You were everything I wanted

But I never told you that

Every single part of me

Screaming out in agony

You were everything I wanted

But I wish I'd told you that

Lots

9. "YOU NEED ME"

Lyrics by Bart Martens

Verse 1

If I were a river, would you ask me to flow up a mountain?
If I were a mountain, would you ask me to hold my head down for you?
If I were air, would you ask me to stay under water?
If I were the sea, would you ask me to dry up for you?

Chorus 1

So why do you ask me to forget you when you're the only thing that's on my mind?
And if you decide to leave me, dying, just know that there'll be nothing left behind.

Verse 2

If I were a rock, would you tell me to fly and show you the world?
If I were the world or even more, would you tell me that you would need less?
If I were someone else, would you tell me to be me?
If I were more a man, I would tell you to stick it right up your ass.

Chorus 2

Your bitching mother, your asshole brother, your fucking friends no one was ever on
my side.
But when life gets harder and there seems no end, yeah then I know where you would
like to hide.

Mid

You say that I am holding you down and you say that you've got to be free.
You say that you'll feel better after you have gone but I know all you really need is me.
You need me. You need me. You need me, me, me, yeah.

Guitar solo

Chorus 3

If I would tell you that you're better off with me the way I'm standing here today,
If I would tell you that this life is what you have been dreaming would you stay?

10. "FOREVER"

Lyrics by Steven Williams and Steve Pink

Verse 1

Should our lives evolve as one?
Could we put our hands together?
And if our walls come tumbling down?
Would you see me through the weather?

Bridge 1

When I turn around and look through my days
There's never been anyone to hold me upright
And stay forever

Verse 2

Could I give you all I need
And if I said that I would stay with you
Could we live beyond our dreams

Chorus

Would you share a life with me
Throw the sun and moon together
Should there be an end to never
And hold our love forever

Guitar Solo

Bridge 2

Now I've turned around and looked through my days
There's only been one to hold me upright
And if I'm scared of falling in to the night
I know you'll hold me back and make it all right

Outro

And stay together

Forever

Forever

11. "100 LIGHTS"

Lyrics by Mary Keey and Luca Fornasari

Verse 1

Shaking off the last of my week's end
Take me to the club for my weekend
Steppin' out the door into the spotlight
Gotta dance all night
We can dance all night
(To the bridge)

Bridge 1

Oh I take you all toni-i-i-i-ight
Oh I want you all toni-i-i-i-ight
Oh I take you all toni-i-i-i-ight
Oh I want you all toni-i-i-i-ight

Chorus 1

Gimme one hundred bright faces
Gimme one hundred bright lights
Gimme one hundred bright faces
And my heart beats like a drum kick with a red light

Verse 2

Drive me to the land that never ends
Hold your head up high because you can
I know you will want more 'cause it's a hot night
Go and dance all night
We can dance all night

Bridge 2

Chorus 2

Mid 1

Rap Luca

Feel. I got my money got candies
We got champagne and good stuff to excuse me
Just take the pool
You know I get misty when you text me that
I'm a bring you over couple drinks
We can fly one more time
Just tell me we love
Just get me my moto room

Mid 2

Rap Mary

Now now now
I'm the one who's all out tonight
Am I gonna take no for an answer
And the club goes boom
Everybody gets high
We can lift the sky
In the back of my mind got a truck full of dimes
And if we don't stay sober
Trust me
We can be so much closer
Take you home
You can and sit on my

Mid 3

I am all out tonight
I am all out tonight
I want you out tonight
I want you
Out toni-i-ight

Chorus 3

Chorus 4

12. "I'M TOO SMURFY"

Lyrics by Fred Fairbrass, Richard Fairbrass, and Rob Manzoli

Intro

I'm too smurfy for my love
Too smurfy for my love
We love smurfs believe me

Verse 1

I'm too smurfy for my shirt
Too smurfy for my shirt
So smurfy it hurts
And I'm too smurfy for Milan
Too smurfy for Milan
New York, and Japan

Bridge 1

I'm too smurfy for your party
Too crazy for your party
Everybody disco dancing

Chorus 1

My name's Papa and you know what I mean
And I do my little turn on the smurfwalk
Yeah on the catwalk
I mean the smurfwalk, yeah
I do my little turn on the smurfwalk

Verse 2

I'm too smurfy for my car
My super smurfy car
Too smurfy by far
And I'm too smurfy for my hat

My super smurfy hat
What do you think about that?

Chorus 2

My name's Brainy, you know what I mean
And I do my little turn on the smurfwalk
Yeah on the catwalk
I mean the smurfwalk, yeah
I shake my little hat on the smurfwalk

Mid

Too smurfy for my
Too smurfy for my
Too smurfy for my

Chorus 3

My name's Gutsy, you know what I mean
And I do my little turn on the smurfwalk
Yeah on the catwalk
I mean the smurfwalk, yeah
I shake my little hat on the smurfwalk

Verse 3

I'm too smurfy for my hat
Too smurfy for my hat
Yeah that's a smurfy fact
I'm too smurfy for my hat
There's nothing wrong with that
We love smurfs believe me

And I'm too smurfy for this song

13. "HERE WITH ME"

Lyrics by Dan Olsen

Verse 1

Yeah we decided we would call off our friends
So we could be together in the weekend
And spend some time alone
It doesn't matter if the rain is falling
Or if the TV ads just keep on rolling
In our room

Bridge 1

Now that you're here with me
Now that you're here with me

Chorus 1

It's been a while
But tonight we will take
Off into the moon
And when the sun sets you will see
The stars are shining so brightly
'Cause they were made to shine for you and me

Verse 2

Like a flower that will grow out of blossom
You will do the same despite it's autumn
And blossom with your song
So come on over girl and take a break now
You know it's been a while we got the shake out
Making love

Bridge 2

Chorus 2

Mid

And if the moon gets too boring we'll create a different story and
Travel all around the Milky Way so you can choose on which planet you want to stay

Verse 3

You're far away so I can see you dreaming
And resting on my chest please never leave it
We'll keep the light switched off
I couldn't ask for more but still I wonder
If we can wrap this space a little longer
And find another star

Bridge 3

'Cause baby you're here with me
Baby you're here with me

Chorus 3

14. "A SONG"

Lyrics by Karina Ramage

Verse 1

Why is it hard to write a new song?
Because most of the time you think you've gone wrong
With the way that it's written, the way things turn out
The fact that your heart has too many words to cry out

Verse 2

You think of perfection, you think it's not grand
To just blurt out those words, with a feeling of doubt
'Cause people won't hear you, they might not understand
The pain that's inside you needs time to come out

Chorus 1

The time that I speak of, is needed throughout
This feeling inside you that just burns you out
You have to know that what you had is gone
That this feeling inside you is almost never wrong

Verse 3

If you let your emotions get ahold of you
You get carried away with breathtaking dreams
But a dream is a dream and you have to wake up
He's not coming back, that's when the going gets tough

Verse 4

So the song that I write, is to let you know
The pain that you feel is not there for fun
It's to let you get over the hurdles and bumps
To see you finish stronger than you'd thought you'd turn out

Chorus 2

A life with all ups, and never a down
Make life too boring, it makes you dry out
You need some excitement, and a lot of despair
To make truly great moments, the ones that you will share.

Mid

I'm getting through bad times that don't seem to end
Some think I've gone mad, that I've gone round the bend
To think that bad times can also be good
But bad times make good times better than they would be
When they're harder to find, they're treasured for good
And that is a fact, I know it, and you should

15. "LET YOU GO"
Lyrics by Ashea

Intro - Chorus 1

Baby boy so that you know
I just wanna hold you close
Never gonna let you go oh

Verse 1

Oh since that night
Need you in my life
Won't you say baby yes
Wanna know why
When I look in your eyes
My heart pounds inside my chest
Oh your that guy
Your just my type
But you ain't like the rest
Bodies so fly
Are hard to come by
Got to say I'm impressed

Bridge 1

Oh you're the only one that's so perfect in every way
The type of guy that keeps it tight don't just look on paper
I know you gonna treat me right, ain't just another player
It seems impossible, I guess your just freak of nature
I must admit that for a while I've had you on my radar
Until I saw those flashing lights saying this could be major
It's intellectual oh won't you let me educate ya
I know you want it baby so I guess I'll see you later

Chorus 2

Baby boy so that you know
I just wanna hold you close
Never gonna let you go oh
oh oh oh oh oh oh
You're the one I'm looking for-or
Make me wanna scream like oh oh
Never gonna let you go oh
oh oh oh oh oh oh

Verse 2

Burning inside
Try as I might
Can't get you out my head
You on my mind
Temperatures rise
Everything turns to red

Bridge 2

Oh I can tell you ain't the type in life to play it safe uh
'Cause your so badass even when your on your best behaviour
But boy I like that and for me it only makes you greater
With you I got it all - a a all

Chorus 3

(Same as Chorus 2)

Link

Never gonna let you
Never gonna let you

Mid

Oo I think bout you when I'm alone
Never gonna let you go oh oh

Even got picture saved on my phone
Never gonna let you go no oh
Oh you drive my mind so out of control
Never gonna let you go no oh
Boy you took my heart and made it your home
Never gonna let you go no oh

Chorus 4

(Same as Chorus 2)

Chorus 5

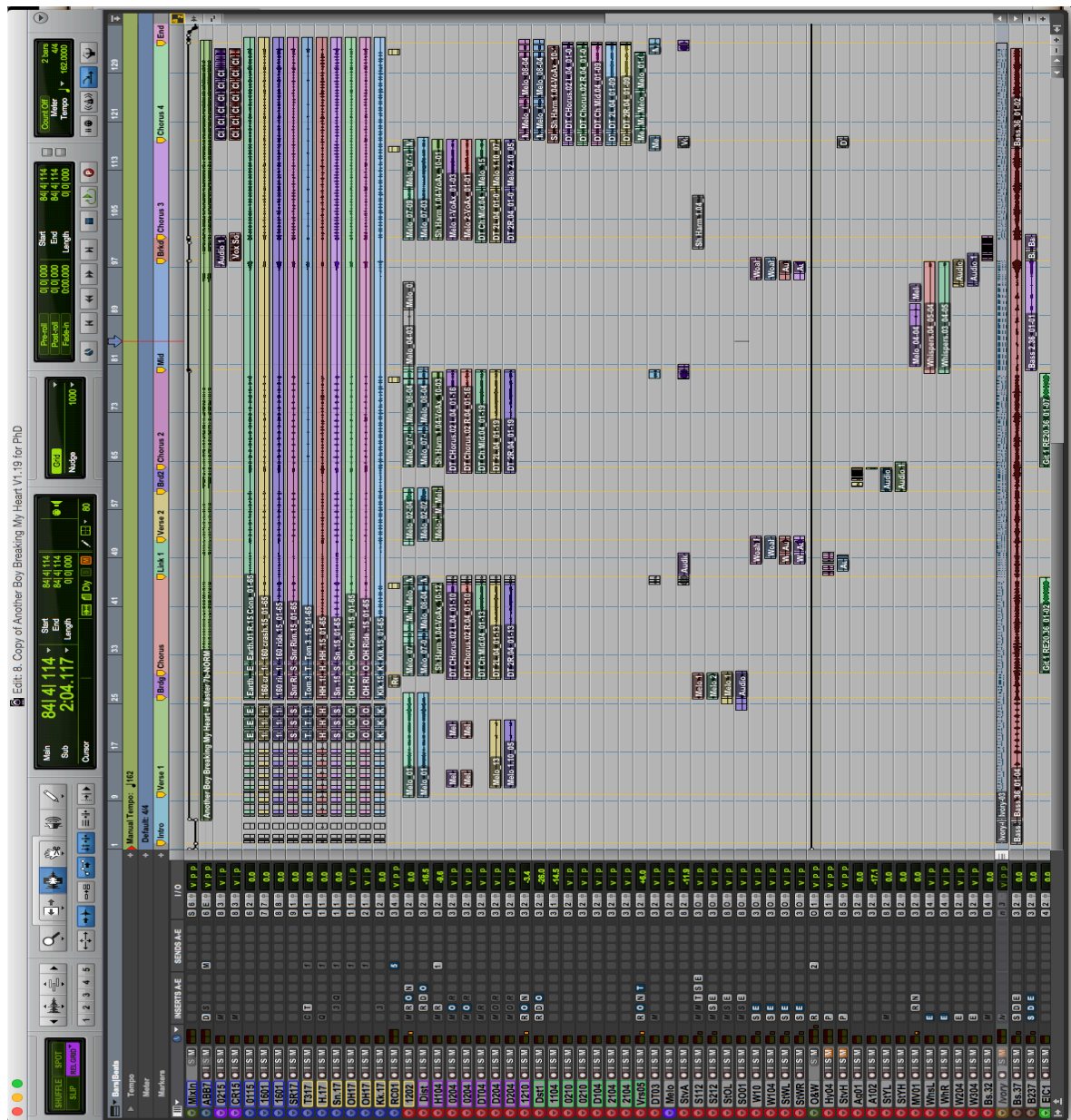
(Same as Chorus 2)

Mmmm babe

APPENDIX III

This appendix contains screen shots of the Pro Tools sessions for each of the practical portfolio tracks.

1. "JUST ANOTHER BOY" UPPER SECTION OF PRO TOOLS SESSION



1. "JUST ANOTHER BOY" MIDDLE SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "Edit: 8. Copy of Another Boy, Breaking My Heart V1.19 for PHD". The interface is divided into several key sections:

- Top Panel:** Contains transport controls (Play, Stop, Record, etc.), a tempo meter set to 122 BPM, and a MIDI editor window showing a piano roll with notes and velocity data.
- MIDI Editor:** The central workspace shows a piano roll with notes for various tracks. The notes are color-coded and labeled with track names such as "V1", "V2", "V3", "V4", "V5", "V6", "V7", "V8", "V9", "V10", "V11", "V12", "V13", "V14", "V15", "V16", "V17", "V18", "V19", "V20", "V21", "V22", "V23", "V24", "V25", "V26", "V27", "V28", "V29", "V30", "V31", "V32", "V33", "V34", "V35", "V36", "V37", "V38", "V39", "V40", "V41", "V42", "V43", "V44", "V45", "V46", "V47", "V48", "V49", "V50", "V51", "V52", "V53", "V54", "V55", "V56", "V57", "V58", "V59", "V60", "V61", "V62", "V63", "V64", "V65", "V66", "V67", "V68", "V69", "V70", "V71", "V72", "V73", "V74", "V75", "V76", "V77", "V78", "V79", "V80", "V81", "V82", "V83", "V84", "V85", "V86", "V87", "V88", "V89", "V90", "V91", "V92", "V93", "V94", "V95", "V96", "V97", "V98", "V99", "V100".
- Bottom Panel:** Shows a list of tracks with their respective names and colors. The tracks are organized into folders: "Verses 1", "Chorus 1", "Chorus 2", "Chorus 3", "Chorus 4", "Link 1", "Link 2", "Link 3", "Link 4", "Link 5", "Link 6", "Link 7", "Link 8", "Link 9", "Link 10", "Link 11", "Link 12", "Link 13", "Link 14", "Link 15", "Link 16", "Link 17", "Link 18", "Link 19", "Link 20", "Link 21", "Link 22", "Link 23", "Link 24", "Link 25", "Link 26", "Link 27", "Link 28", "Link 29", "Link 30", "Link 31", "Link 32", "Link 33", "Link 34", "Link 35", "Link 36", "Link 37", "Link 38", "Link 39", "Link 40", "Link 41", "Link 42", "Link 43", "Link 44", "Link 45", "Link 46", "Link 47", "Link 48", "Link 49", "Link 50", "Link 51", "Link 52", "Link 53", "Link 54", "Link 55", "Link 56", "Link 57", "Link 58", "Link 59", "Link 60", "Link 61", "Link 62", "Link 63", "Link 64", "Link 65", "Link 66", "Link 67", "Link 68", "Link 69", "Link 70", "Link 71", "Link 72", "Link 73", "Link 74", "Link 75", "Link 76", "Link 77", "Link 78", "Link 79", "Link 80", "Link 81", "Link 82", "Link 83", "Link 84", "Link 85", "Link 86", "Link 87", "Link 88", "Link 89", "Link 90", "Link 91", "Link 92", "Link 93", "Link 94", "Link 95", "Link 96", "Link 97", "Link 98", "Link 99", "Link 100".
- Right Panel:** Contains various utility windows, including a MIDI editor window showing a piano roll with notes and velocity data.

1. "JUST ANOTHER BOY" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools interface for a MIDI piano roll. The top section shows the 'Edit' window with a piano roll grid. The vertical axis represents pitch, and the horizontal axis represents time. The piano roll contains several MIDI notes, each with a label indicating the instrument and the specific MIDI note name. The notes are organized into four distinct sections, labeled 'Chorus 1' through 'Chorus 4' at the top. The piano roll shows a sequence of notes, including 'C4', 'D4', 'E4', 'F4', 'G4', 'A4', 'B4', 'C5', 'D5', 'E5', 'F5', 'G5', 'A5', 'B5', and 'C6'. The notes are grouped into four distinct sections, labeled 'Chorus 1' through 'Chorus 4' at the top. The piano roll shows a sequence of notes, including 'C4', 'D4', 'E4', 'F4', 'G4', 'A4', 'B4', 'C5', 'D5', 'E5', 'F5', 'G5', 'A5', 'B5', and 'C6'. The notes are grouped into four distinct sections, labeled 'Chorus 1' through 'Chorus 4' at the top.

The interface includes a 'Main' window on the left showing the 'MIDI' track, with a 'MIDI' pane displaying the piano roll. The 'MIDI' pane shows the piano roll with a grid of notes. The notes are grouped into four distinct sections, labeled 'Chorus 1' through 'Chorus 4' at the top. The piano roll shows a sequence of notes, including 'C4', 'D4', 'E4', 'F4', 'G4', 'A4', 'B4', 'C5', 'D5', 'E5', 'F5', 'G5', 'A5', 'B5', and 'C6'. The notes are grouped into four distinct sections, labeled 'Chorus 1' through 'Chorus 4' at the top.

2. "I WANT TO BE LOVED" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "1. Copy of I Want to be Loved V1.23 for PHD". The interface is divided into several sections:

- Top Panel:** Contains transport controls (Play, Stop, Record, etc.), a tempo display of 139 BPM, and a manual tempo slider.
- Timeline:** Shows the song's structure with markers for Intro, Verse 1, Chorus 1, Bridge 1, Verse 2, Chorus 2, Bridge 2, Verse 3, Chorus 3, Bridge 3, Verse 4, Chorus 4, and Double Bass.
- Mixer:** Features a multi-track mixer with channels for various instruments and vocals. The tracks are color-coded and include labels such as "M100", "M101", "M102", "M103", "M104", "M105", "M106", "M107", "M108", "M109", "M110", "M111", "M112", "M113", "M114", "M115", "M116", "M117", "M118", "M119", "M120", "M121", "M122", "M123", "M124", "M125", "M126", "M127", "M128", "M129", "M130", "M131", "M132", "M133", "M134", "M135", "M136", "M137", "M138", "M139", "M140", "M141", "M142", "M143", "M144", "M145", "M146", "M147", "M148", "M149", "M150", "M151", "M152", "M153", "M154", "M155", "M156", "M157", "M158", "M159", "M160", "M161", "M162", "M163", "M164", "M165", "M166", "M167", "M168", "M169", "M170", "M171", "M172", "M173", "M174", "M175", "M176", "M177", "M178", "M179", "M180", "M181", "M182", "M183", "M184", "M185", "M186", "M187", "M188", "M189", "M190", "M191", "M192", "M193", "M194", "M195", "M196", "M197", "M198", "M199", "M200".
- Bottom Panel:** Shows the MIDI piano roll for the selected track, with notes and velocity data visible.

2. "I WANT TO BE LOVED" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.2.3 interface for a MIDI piano roll session. The title bar indicates the file is "Edit: 1. Copy of I Want to Be Loved V1.23 for PHD". The interface is divided into several sections:

- Top Panel:** Contains transport controls (Play, Stop, Record, etc.), a MIDI piano roll with a 2-bar grid, and a MIDI editor showing notes and velocity.
- Timeline:** Shows the song structure with markers for "Verse 1", "Chorus 1", "Bridge 1", "Verse 2", "Bridge 2", "Chorus 3", "Bridge 3", "Chorus 4", and "Out Breakdown".
- MIDI Editor:** Displays a piano roll with notes for various instruments. The notes are color-coded and labeled with instrument names such as "INSTRUMENT SEND-AE", "AD03", "AD04", "AD05", "AD06", "AD07", "AD08", "AD09", "AD10", "AD11", "AD12", "AD13", "AD14", "AD15", "AD16", "AD17", "AD18", "AD19", "AD20", "AD21", "AD22", "AD23", "AD24", "AD25", "AD26", "AD27", "AD28", "AD29", "AD30", "AD31", "AD32", "AD33", "AD34", "AD35", "AD36", "AD37", "AD38", "AD39", "AD40", "AD41", "AD42", "AD43", "AD44", "AD45", "AD46", "AD47", "AD48", "AD49", "AD50", "AD51", "AD52", "AD53", "AD54", "AD55", "AD56", "AD57", "AD58", "AD59", "AD60", "AD61", "AD62", "AD63", "AD64", "AD65", "AD66", "AD67", "AD68", "AD69", "AD70", "AD71", "AD72", "AD73", "AD74", "AD75", "AD76", "AD77", "AD78", "AD79", "AD80", "AD81", "AD82", "AD83", "AD84", "AD85", "AD86", "AD87", "AD88", "AD89", "AD90", "AD91", "AD92", "AD93", "AD94", "AD95", "AD96", "AD97", "AD98", "AD99", "AD100".
- Bottom Panel:** Shows the MIDI piano roll with notes and velocity for various instruments.

3. "IN LOVE WITH THE STRUGGLE" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "Edit: 2. Copy of In Love with the Struggle V1:12 for PHD". The interface shows a piano roll for a piano part, with a MIDI piano roll editor at the top and a MIDI piano roll editor at the bottom. The piano roll is divided into sections for different parts of the song, including "Intro", "Chorus 1", "Chorus 2", "Chorus 3", and "Outro". The piano roll shows a complex arrangement of notes, including chords and single notes, with various MIDI controllers and automation curves. The piano roll is color-coded by track, with different colors representing different instruments or parts. The piano roll is also divided into sections for different parts of the song, including "Intro", "Chorus 1", "Chorus 2", "Chorus 3", and "Outro". The piano roll shows a complex arrangement of notes, including chords and single notes, with various MIDI controllers and automation curves. The piano roll is color-coded by track, with different colors representing different instruments or parts. The piano roll is also divided into sections for different parts of the song, including "Intro", "Chorus 1", "Chorus 2", "Chorus 3", and "Outro".

3. "IN LOVE WITH THE STRUGGLE" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools 12 session for the track "In Love with the Struggle". The interface is divided into several key areas:

- Top Panel:** Shows session information: "Edit: 2. Copy of In Love with the Struggle V1.12 for PhD". It includes transport controls (Play, Stop, Record, Undo, Redo) and a "Manual Tempo" section set to 97.11936 BPM. A "Count Off" section is also visible, showing a 2-beat count off starting at 97.11936 BPM.
- Mixer:** Located at the bottom, it shows a multi-track mixer with various channels. The tracks include:
 - Drums:** PRM1 (Kick), SR05 (Snare), SR04 (Snare), BL05 (Bass), BL01 (Bass), BL005 (Bass), BL00 (Bass), BS05 (Bass), BS01 (Bass), A205 (A205), A200 (A200), AG01 (AG01), A194 (A194), A405 (A405), A403 (A403), AG04 (AG04), A504 (A504), A503 (A503), A305 (A305), A303 (A303), SL01 (SL01), SL02 (SL02), SL03 (SL03), SL04 (SL04), SL05 (SL05), SL06 (SL06), SL07 (SL07), SL08 (SL08), SL09 (SL09), SL10 (SL10), SL11 (SL11), SL12 (SL12), LdH6 (LdH6), LdC2 (LdC2), LdP1 (LdP1), Prr+ (Prr+), Prr0 (Prr0), Dev2 (Dev2), Dev0 (Dev0), Dev3 (Dev3), Dev4 (Dev4), Dev5 (Dev5), Mers (Mers), LK15 (LK15), LK25 (LK25), ESS2 (ESS2), ESS4 (ESS4), LK2R (LK2R), ER12 (ER12), ER14 (ER14), and PMS (PMS).
 - Strings:** A large number of string tracks (e.g., S100, S101, S102, etc.) are visible, each with a piano roll editor showing complex rhythmic patterns.
- Piano Roll:** The main area of the screen shows a piano roll for the selected track. It displays a complex arrangement of notes and rests, with various MIDI data points and automation curves visible.
- Timeline:** The top of the piano roll area shows a timeline with markers for different sections of the song, such as "Verse 1", "Verse 2", "Chorus 1", "Chorus 2", "Chorus 3", "Outro", and "Fade".

4. "THE FALL" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "Edit: 5. Copy of The Fall - V1.02 for PHD". The interface is filled with numerous tracks, each containing audio waveforms and MIDI data. The tracks are organized into several groups, including:

- Drums:** Tracks for various drum parts, such as "Tom", "Cym Ch", "Cym Cl", "Cym Sng", "Cym Bng", "Cym C", "Cym L", "Cym R", "Cym T", "Cym B", "Cym S", "Cym M", "Cym D", "Cym F", "Cym G", "Cym H", "Cym I", "Cym J", "Cym K", "Cym L", "Cym M", "Cym N", "Cym O", "Cym P", "Cym Q", "Cym R", "Cym S", "Cym T", "Cym U", "Cym V", "Cym W", "Cym X", "Cym Y", "Cym Z".
- Strings:** Tracks for string parts, including "Violin I", "Violin II", "Violin III", "Violin IV", "Viola", "Cello", "Double Bass".
- Woodwinds:** Tracks for woodwind parts, including "Flute", "Clarinet", "Saxophone", "Trumpet", "Trombone".
- Brass:** Tracks for brass parts, including "Trumpet", "Trombone", "Euphonium", "Tuba".
- Other Instruments:** Tracks for other instruments, including "Piano", "Electric Piano", "Organ", "Synthesizer", "Sampler", "Drum Machine".

The session is set to a tempo of 110 BPM and a key signature of one flat (B-flat major). The transport controls at the top show the current timecode at 01:10:00. The interface is highly detailed, with many tracks having multiple sub-tracks and various processing plugins applied.

4. "THE FALL" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session window titled "Edit: 5. Copy of The Fall - V1.02 for PHD". The interface is divided into several sections:

- Top Panel:** Contains transport controls (Play, Stop, Record, etc.), a MIDI keyboard view, and a MIDI piano roll. The MIDI piano roll shows a sequence of notes for a piano part, with a tempo of 120.000.
- Mixer:** Located at the bottom, it shows a multi-track mixer with various channels including "INSERTRAE", "RENDRAE", and "I/O". Channels are labeled with instrument names like "SAX1", "SAX2", "TR1", "TR2", "GV1", "GV2", "GV3", "GV4", "GV5", "GV6", "GV7", "GV8", "GV9", "GV10", "GV11", "GV12", "LH1", "LH2", "LH3", "LH4", "LH5", "LH6", "LH7", "LH8", "LH9", "LH10", "LH11", "LH12", "LH13", "LH14", "LH15", "LH16", "LH17", "LH18", "LH19", "LH20", "LH21", "LH22", "LH23", "LH24", "LH25", "LH26", "LH27", "LH28", "LH29", "LH30", "LH31", "LH32", "LH33", "LH34", "LH35", "LH36", "LH37", "LH38", "LH39", "LH40", "LH41", "LH42", "LH43", "LH44", "LH45", "LH46", "LH47", "LH48", "LH49", "LH50", "LH51", "LH52", "LH53", "LH54", "LH55", "LH56", "LH57", "LH58", "LH59", "LH60", "LH61", "LH62", "LH63", "LH64", "LH65", "LH66", "LH67", "LH68", "LH69", "LH70", "LH71", "LH72", "LH73", "LH74", "LH75", "LH76", "LH77", "LH78", "LH79", "LH80", "LH81", "LH82", "LH83", "LH84", "LH85", "LH86", "LH87", "LH88", "LH89", "LH90", "LH91", "LH92", "LH93", "LH94", "LH95", "LH96", "LH97", "LH98", "LH99", "LH100".
- Track List:** Located on the right side, it lists various tracks including "Soprano AL-NORM_02-02", "Alto AL-NORM_02-02", "Tenor AL-NORM_02-02", "Bass Singtr AL-NORM_02-02", "Classical Guitar-NORM_02-02", "Piano Close-NORM_02-02", "Piano C1", "1st Violin AL-NORM_11-04", "2nd Violin AL-NORM_02-03", "Violin AL-NORM_02-02", "Celli AL-NORM_04-02", "1st Violin AL-NORM_11-04", "2nd Violin AL-NORM_02-04", "Cello AL-NORM_04-02", "Piano Close-NORM_02-04", "Classical Guitar-NORM_02-02", "Piano Close-NORM_02-02", "Piano C1", "1st Violin AL-NORM_11-03", "2nd Violin AL-NORM_02-03", "Violin AL-NORM_02-02", "Celli AL-NORM_04-02".
- Timeline:** Shows the session's timeline with markers for "A. Verse", "B. Verse", "C. Verse", "D. Bridge/Verse", "E. Verse", "F. Verse", "G. Bridge/Verse", "H. Verse", "I. Verse", "J. Finale", and "K. Cut".

5. "NO TOMORROW" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a music production software interface, likely Ableton Live, showing a MIDI piano roll for the song "No Tomorrow". The interface is divided into several sections:

- Top Panel:** Shows the song title "No Tomorrow - Master (6 - Strings 1st Theme drums higher, hi-hats prominent)", tempo (78.5), and various transport controls like Play, Stop, and Solo.
- MIDI Keyboard:** A virtual keyboard is visible at the bottom, with notes being played or edited.
- Piano Roll:** The main area shows a piano roll with notes for various instruments. The notes are color-coded and labeled with instrument names such as "Piano", "Strings", "Drums", "Bass", and "Vocals". The notes are arranged in a grid with time on the x-axis and pitch on the y-axis.
- Transport and Editing Tools:** On the left side, there are tools for solo, mute, volume, and pan, along with a zoom slider and a scroll wheel.
- Bottom Panel:** Shows the MIDI keyboard and various transport controls like Play, Stop, and Solo.

5. "NO TOMORROW" LOWER SECTION OF PRO TOOLS SESSION

The screenshot shows a Pro Tools session window for the track "No Tomorrow". The interface includes a top transport bar with a tempo of 131.2012 BPM and a time signature of 4/4. Below the transport, there are three regions: A. Strings Intro (0:00 to 0:40), B. Verse (0:40 to 1:17), and C. Instrumental (1:17 to 1:33). The track list on the left shows various instrument tracks including Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Viola III, Viola IV, Cello I, Cello II, Celli Mics, Basses I, Basses II, Basses III, and Basses IV. The MIDI regions are labeled with track names and time ranges, such as "Violins Main_01-06" (0:00-0:40) and "Basses Close_03-01" (1:00-1:17). The MIDI regions are color-coded and contain musical notation for each instrument. The bottom of the window shows the MIDI piano roll with various MIDI notes and events for each instrument.

6. "TAKE IT DOWN" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools digital audio workstation interface. At the top, the session title is 'Edit: 7. Copy of Take It Down V1.18 for PHD'. The transport controls show a current timecode of 514.835, with start and end points at 0:00:00 and 0:09:31.3 respectively. The arrangement view shows a complex multi-track session with tracks for various instruments and vocals, including stems for drums, bass, and strings. The timeline is marked with measures and timecode. The bottom of the screen shows a detailed piano roll for a MIDI track, with notes and velocity data visible.

6. "TAKE IT DOWN" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11 interface for a session titled "Edit: 7, Copy of Take It Down V1.18 for PHD". The top transport bar shows a tempo of 128 BPM and a time signature of 4/4. The main window is divided into several sections: a top control bar with transport and solo/mute buttons, a track list on the left, and a multi-track arrangement in the center. The arrangement is color-coded by section: Verse 1 (blue), Bridge 1 (orange), Chorus 1 (green), Verse 2 (blue), Bridge 2 (orange), Chorus 2 (green), Verse 3 (blue), Bridge 3 (orange), Chorus 3 (green), Verse 4 (blue), Bridge 4 (orange), Chorus 4 (green), and Outro (purple). The tracks include:

- Drums: VZ12, VZ13, VZ14, VZ15, VZ16, VZ17, VZ18, VZ19, VZ20, VZ21, VZ22, VZ23, VZ24, VZ25, VZ26, VZ27, VZ28, VZ29, VZ30, VZ31, VZ32, VZ33, VZ34, VZ35, VZ36, VZ37, VZ38, VZ39, VZ40, VZ41, VZ42, VZ43, VZ44, VZ45, VZ46, VZ47, VZ48, VZ49, VZ50, VZ51, VZ52, VZ53, VZ54, VZ55, VZ56, VZ57, VZ58, VZ59, VZ60, VZ61, VZ62, VZ63, VZ64, VZ65, VZ66, VZ67, VZ68, VZ69, VZ70, VZ71, VZ72, VZ73, VZ74, VZ75, VZ76, VZ77, VZ78, VZ79, VZ80, VZ81, VZ82, VZ83, VZ84, VZ85, VZ86, VZ87, VZ88, VZ89, VZ90, VZ91, VZ92, VZ93, VZ94, VZ95, VZ96, VZ97, VZ98, VZ99, VZ100.
- Bass: B1, B2, B3, B4, B5, B6, B7, B8, B9, B10, B11, B12, B13, B14, B15, B16, B17, B18, B19, B20, B21, B22, B23, B24, B25, B26, B27, B28, B29, B30, B31, B32, B33, B34, B35, B36, B37, B38, B39, B40, B41, B42, B43, B44, B45, B46, B47, B48, B49, B50, B51, B52, B53, B54, B55, B56, B57, B58, B59, B60, B61, B62, B63, B64, B65, B66, B67, B68, B69, B70, B71, B72, B73, B74, B75, B76, B77, B78, B79, B80, B81, B82, B83, B84, B85, B86, B87, B88, B89, B90, B91, B92, B93, B94, B95, B96, B97, B98, B99, B100.
- Vocals: V1, V2, V3, V4, V5, V6, V7, V8, V9, V10, V11, V12, V13, V14, V15, V16, V17, V18, V19, V20, V21, V22, V23, V24, V25, V26, V27, V28, V29, V30, V31, V32, V33, V34, V35, V36, V37, V38, V39, V40, V41, V42, V43, V44, V45, V46, V47, V48, V49, V50, V51, V52, V53, V54, V55, V56, V57, V58, V59, V60, V61, V62, V63, V64, V65, V66, V67, V68, V69, V70, V71, V72, V73, V74, V75, V76, V77, V78, V79, V80, V81, V82, V83, V84, V85, V86, V87, V88, V89, V90, V91, V92, V93, V94, V95, V96, V97, V98, V99, V100.

The arrangement shows a complex structure with many loops and automation. The lower section of the session is visible, showing the end of the chorus and the start of the bridge.

7. "NUMBER 1" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session for the 'Number 1' project. The top of the window shows the session title 'Edit: 3. Copy of Number 1_V1_L06 Adjusted for PhD'. The transport controls at the top left indicate a tempo of 111.000 BPM, with start and end times set to 0:00:00. The arrangement area is filled with numerous tracks, each with its own set of automation curves and MIDI regions. The tracks are organized into sections, with labels such as 'Verse 1', 'Chorus 1', 'Verse 2', 'Chorus 2', 'Verse 3', and 'Chorus 3'. The mixer at the bottom shows a variety of tracks, including 'M1P1', 'M1M1', 'M1S1', 'M1D1', 'M1A1', 'M1V1', 'M1W1', 'M1X1', 'M1Y1', 'M1Z1', 'M1AA1', 'M1AB1', 'M1AC1', 'M1AD1', 'M1AE1', 'M1AF1', 'M1AG1', 'M1AH1', 'M1AI1', 'M1AJ1', 'M1AK1', 'M1AL1', 'M1AM1', 'M1AN1', 'M1AO1', 'M1AP1', 'M1AQ1', 'M1AR1', 'M1AS1', 'M1AT1', 'M1AU1', 'M1AV1', 'M1AW1', 'M1AX1', 'M1AY1', 'M1AZ1', 'M1BA1', 'M1BB1', 'M1BC1', 'M1BD1', 'M1BE1', 'M1BF1', 'M1BG1', 'M1BH1', 'M1BI1', 'M1BJ1', 'M1BK1', 'M1BL1', 'M1BM1', 'M1BN1', 'M1BO1', 'M1BP1', 'M1BQ1', 'M1BR1', 'M1BS1', 'M1BT1', 'M1BU1', 'M1BV1', 'M1BW1', 'M1BX1', 'M1BY1', 'M1BZ1', 'M1CA1', 'M1CB1', 'M1CC1', 'M1CD1', 'M1CE1', 'M1CF1', 'M1CG1', 'M1CH1', 'M1CI1', 'M1CJ1', 'M1CK1', 'M1CL1', 'M1CM1', 'M1CN1', 'M1CO1', 'M1CP1', 'M1CQ1', 'M1CR1', 'M1CS1', 'M1CT1', 'M1CU1', 'M1CV1', 'M1CW1', 'M1CX1', 'M1CY1', 'M1CZ1', 'M1DA1', 'M1DB1', 'M1DC1', 'M1DD1', 'M1DE1', 'M1DF1', 'M1DG1', 'M1DH1', 'M1DI1', 'M1DJ1', 'M1DK1', 'M1DL1', 'M1DM1', 'M1DN1', 'M1DO1', 'M1DP1', 'M1DQ1', 'M1DR1', 'M1DS1', 'M1DT1', 'M1DU1', 'M1DV1', 'M1DW1', 'M1DX1', 'M1DY1', 'M1DZ1', 'M1EA1', 'M1EB1', 'M1EC1', 'M1ED1', 'M1EE1', 'M1EF1', 'M1EG1', 'M1EH1', 'M1EI1', 'M1EJ1', 'M1EK1', 'M1EL1', 'M1EM1', 'M1EN1', 'M1EO1', 'M1EP1', 'M1EQ1', 'M1ER1', 'M1ES1', 'M1ET1', 'M1EU1', 'M1EV1', 'M1EW1', 'M1EX1', 'M1EY1', 'M1EZ1', 'M1FA1', 'M1FB1', 'M1FC1', 'M1FD1', 'M1FE1', 'M1FF1', 'M1FG1', 'M1FH1', 'M1FI1', 'M1FJ1', 'M1FK1', 'M1FL1', 'M1FM1', 'M1FN1', 'M1FO1', 'M1FP1', 'M1FQ1', 'M1FR1', 'M1FS1', 'M1FT1', 'M1FU1', 'M1FV1', 'M1FW1', 'M1FX1', 'M1FY1', 'M1FZ1', 'M1GA1', 'M1GB1', 'M1GC1', 'M1GD1', 'M1GE1', 'M1GF1', 'M1GG1', 'M1GH1', 'M1GI1', 'M1GJ1', 'M1GK1', 'M1GL1', 'M1GM1', 'M1GN1', 'M1GO1', 'M1GP1', 'M1GQ1', 'M1GR1', 'M1GS1', 'M1GT1', 'M1GU1', 'M1GV1', 'M1GW1', 'M1GX1', 'M1GY1', 'M1GZ1', 'M1HA1', 'M1HB1', 'M1HC1', 'M1HD1', 'M1HE1', 'M1HF1', 'M1HG1', 'M1HH1', 'M1HI1', 'M1HJ1', 'M1HK1', 'M1HL1', 'M1HM1', 'M1HN1', 'M1HO1', 'M1HP1', 'M1HQ1', 'M1HR1', 'M1HS1', 'M1HT1', 'M1HU1', 'M1HV1', 'M1HW1', 'M1HX1', 'M1HY1', 'M1HZ1', 'M1IA1', 'M1IB1', 'M1IC1', 'M1ID1', 'M1IE1', 'M1IF1', 'M1IG1', 'M1IH1', 'M1II1', 'M1IJ1', 'M1IK1', 'M1IL1', 'M1IM1', 'M1IN1', 'M1IO1', 'M1IP1', 'M1IQ1', 'M1IR1', 'M1IS1', 'M1IT1', 'M1IU1', 'M1IV1', 'M1IW1', 'M1IX1', 'M1IY1', 'M1IZ1', 'M1JA1', 'M1JB1', 'M1JC1', 'M1JD1', 'M1JE1', 'M1JF1', 'M1JG1', 'M1JH1', 'M1JI1', 'M1JJ1', 'M1JK1', 'M1JL1', 'M1JM1', 'M1JN1', 'M1JO1', 'M1JP1', 'M1JQ1', 'M1JR1', 'M1JS1', 'M1JT1', 'M1JU1', 'M1JV1', 'M1JW1', 'M1JX1', 'M1JY1', 'M1JZ1', 'M1KA1', 'M1KB1', 'M1KC1', 'M1KD1', 'M1KE1', 'M1KF1', 'M1KG1', 'M1KH1', 'M1KI1', 'M1KJ1', 'M1KK1', 'M1KL1', 'M1KM1', 'M1KN1', 'M1KO1', 'M1KP1', 'M1KQ1', 'M1KR1', 'M1KS1', 'M1KT1', 'M1KU1', 'M1KV1', 'M1KW1', 'M1KX1', 'M1KY1', 'M1KZ1', 'M1LA1', 'M1LB1', 'M1LC1', 'M1LD1', 'M1LE1', 'M1LF1', 'M1LG1', 'M1LH1', 'M1LI1', 'M1LJ1', 'M1LK1', 'M1LL1', 'M1LM1', 'M1LN1', 'M1LO1', 'M1LP1', 'M1LQ1', 'M1LR1', 'M1LS1', 'M1LT1', 'M1LU1', 'M1LV1', 'M1LW1', 'M1LX1', 'M1LY1', 'M1LZ1', 'M1MA1', 'M1MB1', 'M1MC1', 'M1MD1', 'M1ME1', 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'M1QM1', 'M1QN1', 'M1QO1', 'M1QP1', 'M1QQ1', 'M1QR1', 'M1QS1', 'M1QT1', 'M1QU1', 'M1QV1', 'M1QW1', 'M1QX1', 'M1QY1', 'M1QZ1', 'M1RA1', 'M1RB1', 'M1RC1', 'M1RD1', 'M1RE1', 'M1RF1', 'M1RG1', 'M1RH1', 'M1RI1', 'M1RJ1', 'M1RK1', 'M1RL1', 'M1RM1', 'M1RN1', 'M1RO1', 'M1RP1', 'M1RQ1', 'M1RR1', 'M1RS1', 'M1RT1', 'M1RU1', 'M1RV1', 'M1RW1', 'M1RX1', 'M1RY1', 'M1RZ1', 'M1SA1', 'M1SB1', 'M1SC1', 'M1SD1', 'M1SE1', 'M1SF1', 'M1SG1', 'M1SH1', 'M1SI1', 'M1SJ1', 'M1SK1', 'M1SL1', 'M1SM1', 'M1SN1', 'M1SO1', 'M1SP1', 'M1SQ1', 'M1SR1', 'M1SS1', 'M1ST1', 'M1SU1', 'M1SV1', 'M1SW1', 'M1SX1', 'M1SY1', 'M1SZ1', 'M1TA1', 'M1TB1', 'M1TC1', 'M1TD1', 'M1TE1', 'M1TF1', 'M1TG1', 'M1TH1', 'M1TI1', 'M1TJ1', 'M1TK1', 'M1TL1', 'M1TM1', 'M1TN1', 'M1TO1', 'M1TP1', 'M1TQ1', 'M1TR1', 'M1TS1', 'M1TT1', 'M1TU1', 'M1TV1', 'M1TW1', 'M1TX1', 'M1TY1', 'M1TZ2', 'M1UA1', 'M1UB1', 'M1UC1', 'M1UD1', 'M1UE1', 'M1UF1', 'M1UG1', 'M1UH1', 'M1UI1', 'M1UJ1', 'M1UK1', 'M1UL1', 'M1UM1', 'M1UN1', 'M1UO1', 'M1UP1', 'M1UQ1', 'M1UR1', 'M1US1', 'M1UT1', 'M1UU1', 'M1UV1', 'M1UW1', 'M1UX1', 'M1UY1', 'M1UZ2', 'M1VA1', 'M1VB1', 'M1VC1', 'M1VD1', 'M1VE1', 'M1VF1', 'M1VG1', 'M1VH1', 'M1VI1', 'M1VJ1', 'M1VK1', 'M1VL1', 'M1VM1', 'M1VN1', 'M1VO1', 'M1VP1', 'M1VQ1', 'M1VR1', 'M1VS1', 'M1VT1', 'M1VU1', 'M1VV1', 'M1VW1', 'M1VX1', 'M1VY1', 'M1VZ2', 'M1WA1', 'M1WB1', 'M1WC1', 'M1WD1', 'M1WE1', 'M1WF1', 'M1WG1', 'M1WH1', 'M1WI1', 'M1WJ1', 'M1WK1', 'M1WL1', 'M1WM1', 'M1WN1', 'M1WO1', 'M1WP1', 'M1WQ1', 'M1WR1', 'M1WS1', 'M1WT1', 'M1WU1', 'M1WV1', 'M1WW1', 'M1WX1', 'M1WY1', 'M1WZ2', 'M1XA1', 'M1XB1', 'M1XC1', 'M1XD1', 'M1XE1', 'M1XF1', 'M1XG1', 'M1XH1', 'M1XI1', 'M1XJ1', 'M1XK1', 'M1XL1', 'M1XM1', 'M1XN1', 'M1XO1', 'M1XP1', 'M1XQ1', 'M1XR1', 'M1XS1', 'M1XT1', 'M1XU1', 'M1XV1', 'M1XW1', 'M1XX1', 'M1XY1', 'M1XZ2', 'M1YA1', 'M1YB1', 'M1YC1', 'M1YD1', 'M1YE1', 'M1YF1', 'M1YG1', 'M1YH1', 'M1YI1', 'M1YJ1', 'M1YK1', 'M1YL1', 'M1YM1', 'M1YN1', 'M1YO1', 'M1YP1', 'M1YQ1', 'M1YR1', 'M1YS1', 'M1YT1', 'M1YU1', 'M1YV1', 'M1YW1', 'M1YX1', 'M1YY1', 'M1YZ2', 'M1ZA1', 'M1ZB1', 'M1ZC1', 'M1ZD1', 'M1ZE1', 'M1ZF1', 'M1ZG1', 'M1ZH1', 'M1ZI1', 'M1ZJ1', 'M1ZK1', 'M1ZL1', 'M1ZM1', 'M1ZN1', 'M1ZO1', 'M1ZP1', 'M1ZQ1', 'M1ZR1', 'M1ZS1', 'M1ZT1', 'M1ZU1', 'M1ZV1', 'M1ZW1', 'M1ZX1', 'M1ZY1', 'M1ZZ2'. The mixer at the bottom shows various tracks with solo and mute buttons, and some tracks have automation curves visible. The session is titled 'Edit: 3. Copy of Number 1_V1_L06 Adjusted for PhD'.

7. "NUMBER 1" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.10.0 interface for a session titled "NUMBER 1". The top transport window shows a tempo of 111.000 and a 4/4 time signature. The session is organized into tracks for Vocals 1-4, Synths, and Audio. The timeline shows a complex arrangement of audio clips and MIDI notes across multiple tracks. The interface includes a mixer window with various channel strips, a grid area for editing, and a transport window at the top.

8. "SWEET SATELLITE" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.11 interface for a session titled "Sweet Satellite". The top section features a mixer with multiple tracks, including "Sweet Satellite-11", "Sweet Satellite-15", and "Sweet Satellite-17". Each track has a fader, solo, and mute button, along with various processing modules. The main workspace is filled with MIDI piano rolls for various instruments and vocals, showing notes, automation curves, and event markers. The bottom of the screen shows a detailed MIDI piano roll for a specific track, with a piano roll editor and a MIDI editor. The interface is color-coded and organized into sections, with a timeline at the top showing the session's duration and various markers.

8. "SWEET SATELLITE" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.11 for PhD interface. At the top, the transport bar shows a tempo of 128. The main window features a piano roll with a track named 'A' containing MIDI notes and automation. The session is organized into sections: Verse 1, Verse 2, Chorus 1, Chorus 2, and Chorus 3. The bottom channel strip area shows tracks such as 'INSTR1-AE', 'SERV1-AE', 'LUT1', 'LUT2', 'LUT3', 'LUT4', 'LUT5', 'LUT6', 'LUT7', 'LUT8', 'LUT9', 'LUT10', 'LUT11', 'LUT12', 'LUT13', 'LUT14', 'LUT15', 'LUT16', 'LUT17', 'LUT18', 'LUT19', 'LUT20', 'LUT21', 'LUT22', 'LUT23', 'LUT24', 'LUT25', 'LUT26', 'LUT27', 'LUT28', 'LUT29', 'LUT30', 'LUT31', 'LUT32', 'LUT33', 'LUT34', 'LUT35', 'LUT36', 'LUT37', 'LUT38', 'LUT39', 'LUT40', 'LUT41', 'LUT42', 'LUT43', 'LUT44', 'LUT45', 'LUT46', 'LUT47', 'LUT48', 'LUT49', 'LUT50', 'LUT51', 'LUT52', 'LUT53', 'LUT54', 'LUT55', 'LUT56', 'LUT57', 'LUT58', 'LUT59', 'LUT60', 'LUT61', 'LUT62', 'LUT63', 'LUT64', 'LUT65', 'LUT66', 'LUT67', 'LUT68', 'LUT69', 'LUT70', 'LUT71', 'LUT72', 'LUT73', 'LUT74', 'LUT75', 'LUT76', 'LUT77', 'LUT78', 'LUT79', 'LUT80', 'LUT81', 'LUT82', 'LUT83', 'LUT84', 'LUT85', 'LUT86', 'LUT87', 'LUT88', 'LUT89', 'LUT90', 'LUT91', 'LUT92', 'LUT93', 'LUT94', 'LUT95', 'LUT96', 'LUT97', 'LUT98', 'LUT99', 'LUT100'. The piano roll shows MIDI notes and automation for a track named 'A'. The session is divided into sections: Verse 1, Verse 2, Chorus 1, Chorus 2, and Chorus 3.

9. "YOU NEED ME" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.0.10 interface for a session titled "You Need Me - Master 6". The session is organized into several tracks, including:

- Vocals:** Verse 1, Verse 2, Verse 2b, Chorus 1, Chorus 2, Chorus 3, and End.
- Instruments:** Various tracks for drums (e.g., Kick, Snare, Hi-Hat), bass, and other instruments.
- Effects:** Multiple tracks for reverb, delay, and other audio processing.
- MIDI:** Tracks for piano and other MIDI instruments.

The interface includes a transport control bar at the top with a play button and a time display of 0:09:750. A mixer is visible on the left side, and a piano roll is at the bottom. The piano roll shows a complex arrangement of notes and velocity data for the MIDI tracks.

9. "YOU NEED ME" LOWER SECTION OF PRO TOOLS SESSION

Edt: 9. Copy of You Need Me V1.10 for PhD

Count Off: 2 Bars
Main Tempo: 88.000

Start: 4:21:000
End: 4:21:000
Length: 0:0:000

Start: 0:0:000
End: 0:0:000
Length: 0:0:000

Start: 4:21:000
End: 4:21:000
Length: 0:0:000

Start: 0:09:750
End: 4:21:000
Length: 4:11:250

Main Sub: 4
Comor: 98.81306

Manual Tempo: 88.000

1 2 3 4 5

Tempo Meter

Markers

1:00
44

Intro Verse 1 Verse 1b Chorus 1 Chorus 2 Chorus 3

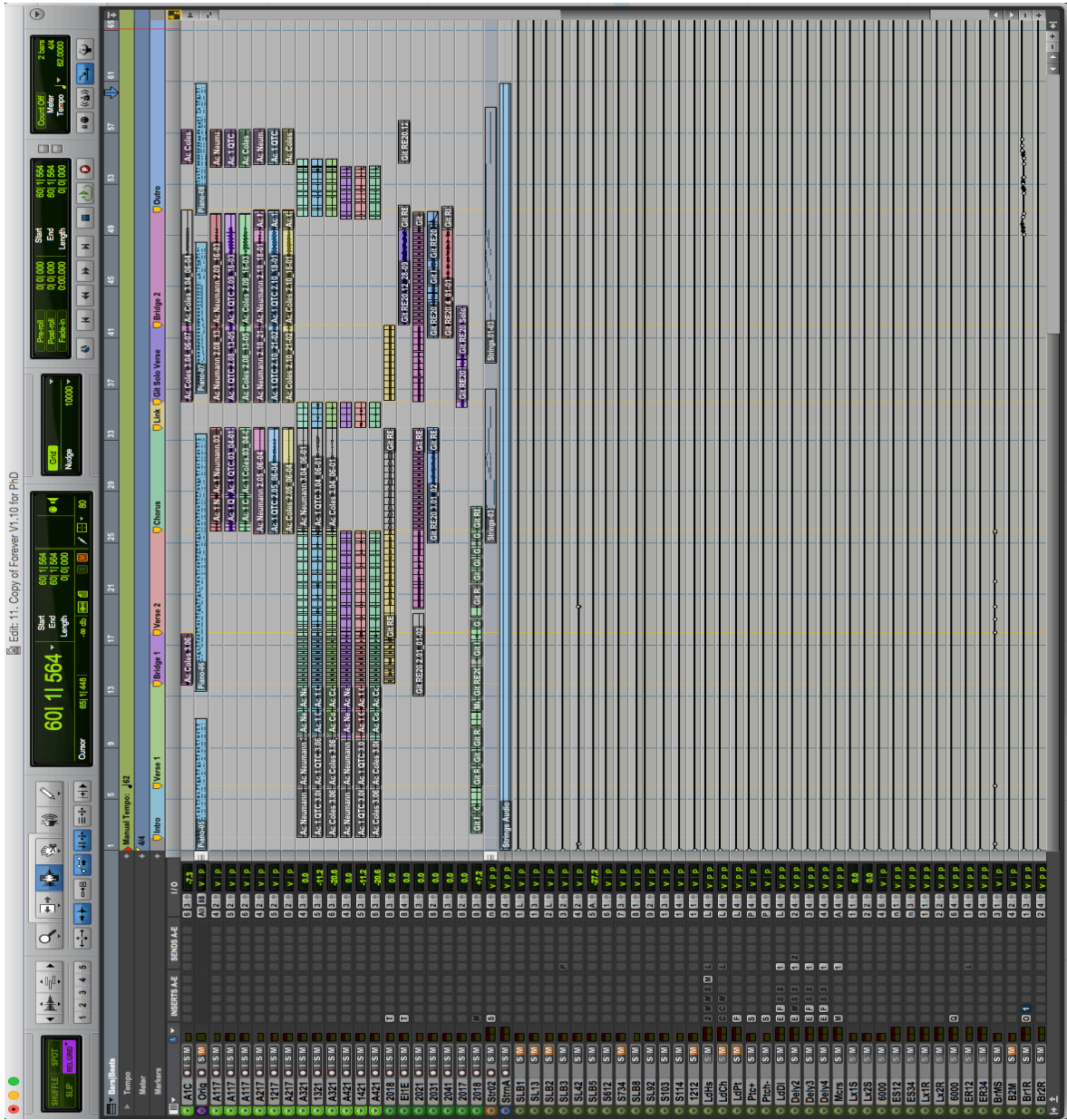
EMT-Chord 1 Tap 20.3274
EMT-Chord 1
EMT-Chord 2 Mic 20.3274
EMT-Chord 2
End Chng Mic 01_1
End Chng Mic 01_2
End Chng Mic 01_3
End Chng Mic 01_4
End Chng Mic 01_5
End Chng Mic 01_6
End Chng Mic 01_7
End Chng Mic 01_8
End Chng Mic 01_9
End Chng Mic 01_10
End Chng Mic 01_11
End Chng Mic 01_12
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End Chng Mic 01_100

INSTRUMENTS SERIES A-E
EMT1 0:15:000
DCS 0:15:000
ECT 0:15:000
ECZ 0:15:000
ECO1 0:15:000
ECZ2 0:15:000
IMV2 0:15:000
IMV1 0:15:000
SLE1 0:15:000
SLE2 0:15:000
SLE3 0:15:000
TYAS 0:15:000
SLE4 0:15:000
SLE5 0:15:000
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SLE10 0:15:000
SLE11 0:15:000
SLE12 0:15:000
LGH3 0:15:000
LGH4 0:15:000
LGH5 0:15:000
LGH6 0:15:000
LGH7 0:15:000
LGH8 0:15:000
LGH9 0:15:000
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LGH99 0:15:000
LGH100 0:15:000

10. "FOREVER" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "Edit: 11. Copy of Forever V1:10 for PHD". The interface is set to "Edit" mode. The top transport bar shows a start time of 13:21:776 and an end time of 0:48:201. The session is organized into tracks, including "Main", "Sub", and "Outro". The arrangement includes various tracks such as "Forever Master", "Forever Drum", "Forever Bass", "Forever Keys", "Forever Strings", "Forever Horns", "Forever Percussion", "Forever FX", "Forever Automation", "Forever Comping", "Forever Editing", "Forever Mixing", "Forever Mastering", "Forever Final", "Forever Export", "Forever Archival", "Forever Backup", "Forever Restore", "Forever Undo", "Forever Redo", "Forever Save", "Forever Load", "Forever Print", "Forever Render", "Forever Bounce", "Forever Burn", "Forever Share", "Forever Email", "Forever Print", "Forever Export", "Forever Archival", "Forever Backup", "Forever Restore", "Forever Undo", "Forever Redo", "Forever Save", "Forever Load", "Forever Print", "Forever Render", "Forever Bounce", "Forever Burn", "Forever Share", "Forever Email". The tracks are color-coded and contain various audio and MIDI data. The session is organized into sections like "Verse 1", "Bridge 2", and "Outro". The tracks are labeled with their respective instrument types and names, such as "Forever Master", "Forever Drum", "Forever Bass", "Forever Keys", "Forever Strings", "Forever Horns", "Forever Percussion", "Forever FX", "Forever Automation", "Forever Comping", "Forever Editing", "Forever Mixing", "Forever Mastering", "Forever Final", "Forever Export", "Forever Archival", "Forever Backup", "Forever Restore", "Forever Undo", "Forever Redo", "Forever Save", "Forever Load", "Forever Print", "Forever Render", "Forever Bounce", "Forever Burn", "Forever Share", "Forever Email".

10. "FOREVER" LOWER SECTION OF PRO TOOLS SESSION



11. "100 LIGHTS" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session for the track "100 LIGHTS". The interface is in a multi-track view, showing a dense arrangement of MIDI tracks and automation. The top of the screen features the Pro Tools transport and control panel, including the tempo (111.000 BPM), a MIDI piano roll, and various playback controls. The main workspace is filled with tracks, each containing MIDI notes and automation curves. The tracks are organized into several groups, including "Chorus 1", "Bridge 1", "Verse 1", "Chorus 2", "Bridge 2", "Verse 2", "Chorus 3", "Bridge 3", and "Verse 3". The MIDI tracks are labeled with various musical elements such as "Main Synth", "Sub Bass", "Lead Synth", "Piano", "Drums", and "Strings". The automation curves are color-coded and show the volume and other parameters of the MIDI tracks over time. The session is set to a 4/4 time signature and is currently in a "MIDI" view.

11. "100 LIGHTS" MIDDLE SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools interface for a session titled "Edit Copy of 100 Lights V1.10 for PHD". The interface is divided into several sections:

- Top Panel:** Shows the current tempo at 130 BPM. It includes transport controls for Play, Stop, Record, and Undo/Redo. The "Solo" and "Mute" buttons are visible.
- Channel Strip (Left):** Shows the selected track's settings, including the input device (MIDI) and output device (MIDI).
- Track List (Bottom):** Lists various tracks such as "BASS CH01", "CHORUS CH01", "DRUM CH01", "GUITAR CH01", "KEYBOARD CH01", "MIDI CH01", "Piano", "Strings", "Synth", and "Vocals".
- Main Window:** Displays a MIDI piano roll for the selected track. The piano roll shows a sequence of notes and rests on a grid. The notes are color-coded by track, and the piano roll includes a velocity envelope and a MIDI editor view.
- Bottom Panel:** Shows the "MIDI" and "SPEAKER" output options for the selected track.

11. "100 LIGHTS" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.0 interface for a session titled "100 LIGHTS". The top transport bar shows a tempo of 130 BPM and a time signature of 103.2 | 841. The main workspace is a piano roll view showing MIDI notes and automation curves for various tracks. The tracks are organized into several sections: "SRRD", "INSTRS/AE", "SERV/AE", and "VOC". The "SRRD" section includes tracks like "TC03", "TC04", "TC05", "TC06", "TC07", "TC08", "TC09", "TC10", "TC11", "TC12", "TC13", "TC14", "TC15", "TC16", "TC17", "TC18", "TC19", "TC20", "TC21", "TC22", "TC23", "TC24", "TC25", "TC26", "TC27", "TC28", "TC29", "TC30", "TC31", "TC32", "TC33", "TC34", "TC35", "TC36", "TC37", "TC38", "TC39", "TC40", "TC41", "TC42", "TC43", "TC44", "TC45", "TC46", "TC47", "TC48", "TC49", "TC50", "TC51", "TC52", "TC53", "TC54", "TC55", "TC56", "TC57", "TC58", "TC59", "TC60", "TC61", "TC62", "TC63", "TC64", "TC65", "TC66", "TC67", "TC68", "TC69", "TC70", "TC71", "TC72", "TC73", "TC74", "TC75", "TC76", "TC77", "TC78", "TC79", "TC80", "TC81", "TC82", "TC83", "TC84", "TC85", "TC86", "TC87", "TC88", "TC89", "TC90", "TC91", "TC92", "TC93", "TC94", "TC95", "TC96", "TC97", "TC98", "TC99", "TC100". The "INSTRS/AE" section includes tracks like "P145", "P146", "P147", "P148", "P149", "P150", "P151", "P152", "P153", "P154", "P155", "P156", "P157", "P158", "P159", "P160", "P161", "P162", "P163", "P164", "P165", "P166", "P167", "P168", "P169", "P170", "P171", "P172", "P173", "P174", "P175", "P176", "P177", "P178", "P179", "P180", "P181", "P182", "P183", "P184", "P185", "P186", "P187", "P188", "P189", "P190", "P191", "P192", "P193", "P194", "P195", "P196", "P197", "P198", "P199", "P200". The "SERV/AE" section includes tracks like "AG03", "AG04", "AG05", "AG06", "AG07", "AG08", "AG09", "AG10", "AG11", "AG12", "AG13", "AG14", "AG15", "AG16", "AG17", "AG18", "AG19", "AG20", "AG21", "AG22", "AG23", "AG24", "AG25", "AG26", "AG27", "AG28", "AG29", "AG30", "AG31", "AG32", "AG33", "AG34", "AG35", "AG36", "AG37", "AG38", "AG39", "AG40", "AG41", "AG42", "AG43", "AG44", "AG45", "AG46", "AG47", "AG48", "AG49", "AG50", "AG51", "AG52", "AG53", "AG54", "AG55", "AG56", "AG57", "AG58", "AG59", "AG60", "AG61", "AG62", "AG63", "AG64", "AG65", "AG66", "AG67", "AG68", "AG69", "AG70", "AG71", "AG72", "AG73", "AG74", "AG75", "AG76", "AG77", "AG78", "AG79", "AG80", "AG81", "AG82", "AG83", "AG84", "AG85", "AG86", "AG87", "AG88", "AG89", "AG90", "AG91", "AG92", "AG93", "AG94", "AG95", "AG96", "AG97", "AG98", "AG99", "AG100". The "VOC" section includes tracks like "Yank", "Strp", "LGH", "FR02", "FR03", "FR04", "FR05", "FR06", "FR07", "FR08", "FR09", "FR10", "FR11", "FR12", "FR13", "FR14", "FR15", "FR16", "FR17", "FR18", "FR19", "FR20", "FR21", "FR22", "FR23", "FR24", "FR25", "FR26", "FR27", "FR28", "FR29", "FR30", "FR31", "FR32", "FR33", "FR34", "FR35", "FR36", "FR37", "FR38", "FR39", "FR40", "FR41", "FR42", "FR43", "FR44", "FR45", "FR46", "FR47", "FR48", "FR49", "FR50", "FR51", "FR52", "FR53", "FR54", "FR55", "FR56", "FR57", "FR58", "FR59", "FR60", "FR61", "FR62", "FR63", "FR64", "FR65", "FR66", "FR67", "FR68", "FR69", "FR70", "FR71", "FR72", "FR73", "FR74", "FR75", "FR76", "FR77", "FR78", "FR79", "FR80", "FR81", "FR82", "FR83", "FR84", "FR85", "FR86", "FR87", "FR88", "FR89", "FR90", "FR91", "FR92", "FR93", "FR94", "FR95", "FR96", "FR97", "FR98", "FR99", "FR100". The bottom of the screen shows a list of tracks with their respective names and solo/mute buttons.

12. "I'M TOO SMURFY" PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.0.3 interface for a session titled "I'm Too Smurfy V1.03 For PHD". The interface is organized into several key areas:

- Top Panel:** Contains transport controls (Play, Stop, Record, etc.), a "Manual Tempo" set to 125, and a "Count Off" section with "2 Bars" and "5th" tempo.
- Mixer:** Located at the bottom, it shows a list of tracks including "Main", "Sub", "Cue", "Intro", "Vocals 1-4", "Bridge", "Vocals 5-8", "Drums", "Bass", and "Keys". Each track has a volume fader and a solo button.
- Piano Roll:** The central area shows a piano roll for the "Vocals 1" track, with notes and MIDI data plotted across a timeline from 0:00 to 0:51. Other tracks like "Drums" and "Bass" also have MIDI data visible.
- Track List:** On the left, a list of tracks is shown with their respective icons and names, such as "Vocals 1", "Vocals 2", "Vocals 3", "Vocals 4", "Vocals 5", "Vocals 6", "Vocals 7", "Vocals 8", "Drums", "Bass", and "Keys".
- Timeline:** The top of the piano roll area shows a timeline with markers for "Intro", "Vocals 1", "Bridge", "Vocals 2", "Vocals 3", "Vocals 4", "Vocals 5", "Vocals 6", "Vocals 7", "Vocals 8", "Drums", "Bass", and "Keys".

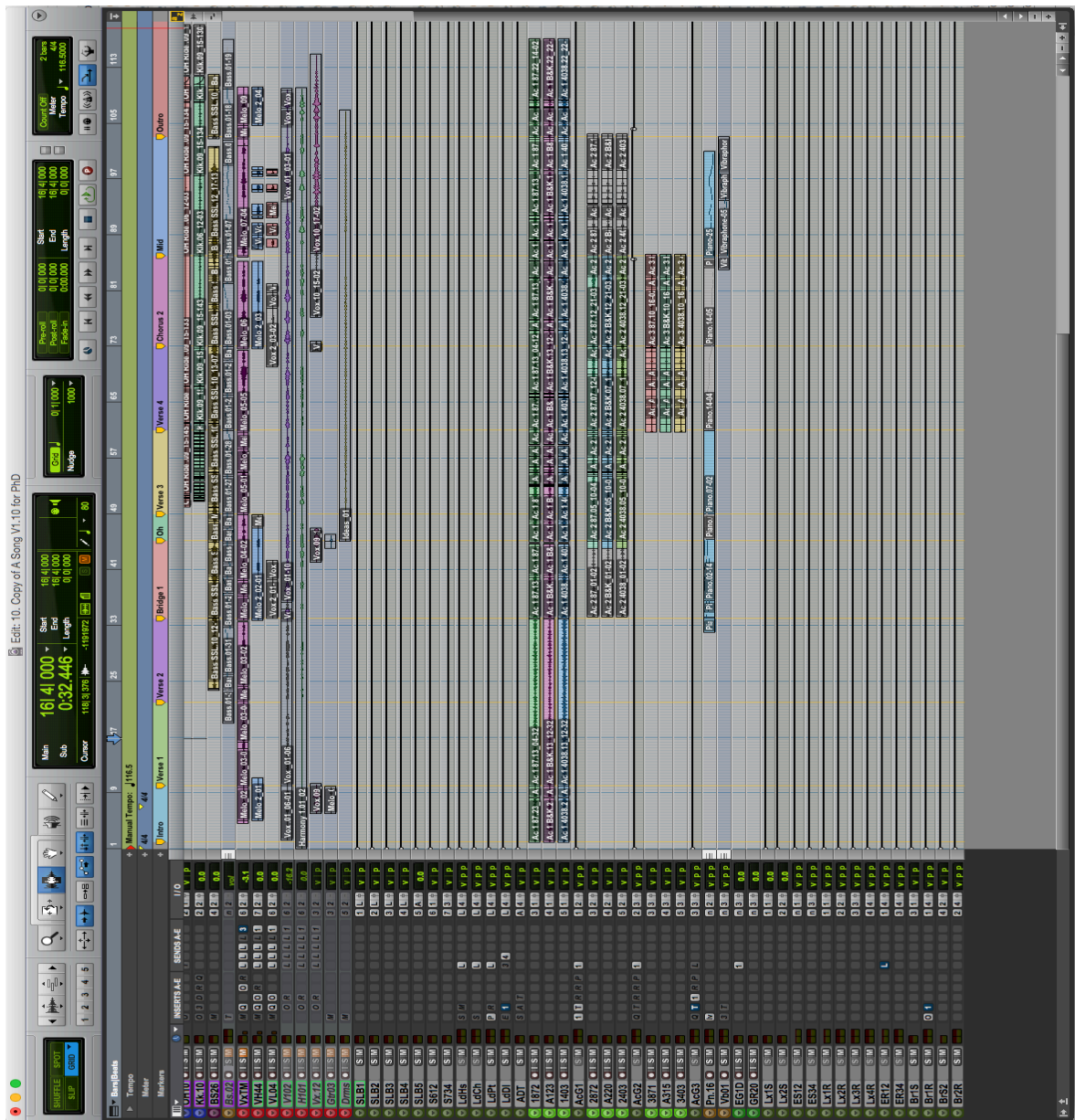
13. "HERE WITH ME" PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.0.3.03 interface for a session titled "Here With Me". The top transport bar shows a timecode of 7:11:00.4, with start and end times at 7:11:00.4 and 7:11:00.4, and a length of 0:00:00. The main window is split into a piano roll and a MIDI piano roll. The piano roll shows a complex arrangement of notes and automation for a track named "Ac 481 Neck 4.09 Consolidated". The MIDI piano roll shows a sequence of notes for a track named "Ac 481 Neck 4.09 Consolidated". The channel strip area at the bottom shows various tracks with their respective parameters and automation.

14. "A SONG" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays the Pro Tools 11.0.3 interface for a session titled "A Song". The top transport window shows a play button, a stop button, and a time display of 1:16.5. The main window is divided into several sections: a mixer window on the left with various channels (e.g., V1, V2, V3, V4, V5, V6, V7, V8, V9, V10, V11, V12, V13, V14, V15, V16, V17, V18, V19, V20, V21, V22, V23, V24, V25, V26, V27, V28, V29, V30, V31, V32, V33, V34, V35, V36, V37, V38, V39, V40, V41, V42, V43, V44, V45, V46, V47, V48, V49, V50, V51, V52, V53, V54, V55, V56, V57, V58, V59, V60, V61, V62, V63, V64, V65, V66, V67, V68, V69, V70, V71, V72, V73, V74, V75, V76, V77, V78, V79, V80, V81, V82, V83, V84, V85, V86, V87, V88, V89, V90, V91, V92, V93, V94, V95, V96, V97, V98, V99, V100), and a large main window displaying a MIDI piano roll with notes and a piano roll with piano and forte dynamics. The piano roll shows notes for various instruments (e.g., V1, V2, V3, V4, V5, V6, V7, V8, V9, V10, V11, V12, V13, V14, V15, V16, V17, V18, V19, V20, V21, V22, V23, V24, V25, V26, V27, V28, V29, V30, V31, V32, V33, V34, V35, V36, V37, V38, V39, V40, V41, V42, V43, V44, V45, V46, V47, V48, V49, V50, V51, V52, V53, V54, V55, V56, V57, V58, V59, V60, V61, V62, V63, V64, V65, V66, V67, V68, V69, V70, V71, V72, V73, V74, V75, V76, V77, V78, V79, V80, V81, V82, V83, V84, V85, V86, V87, V88, V89, V90, V91, V92, V93, V94, V95, V96, V97, V98, V99, V100). The piano roll shows piano and forte dynamics for various instruments (e.g., V1, V2, V3, V4, V5, V6, V7, V8, V9, V10, V11, V12, V13, V14, V15, V16, V17, V18, V19, V20, V21, V22, V23, V24, V25, V26, V27, V28, V29, V30, V31, V32, V33, V34, V35, V36, V37, V38, V39, V40, V41, V42, V43, V44, V45, V46, V47, V48, V49, V50, V51, V52, V53, V54, V55, V56, V57, V58, V59, V60, V61, V62, V63, V64, V65, V66, V67, V68, V69, V70, V71, V72, V73, V74, V75, V76, V77, V78, V79, V80, V81, V82, V83, V84, V85, V86, V87, V88, V89, V90, V91, V92, V93, V94, V95, V96, V97, V98, V99, V100). The piano roll shows piano and forte dynamics for various instruments (e.g., V1, V2, V3, V4, V5, V6, V7, V8, V9, V10, V11, V12, V13, V14, V15, V16, V17, V18, V19, V20, V21, V22, V23, V24, V25, V26, V27, V28, V29, V30, V31, V32, V33, V34, V35, V36, V37, V38, V39, V40, V41, V42, V43, V44, V45, V46, V47, V48, V49, V50, V51, V52, V53, V54, V55, V56, V57, V58, V59, V60, V61, V62, V63, V64, V65, V66, V67, V68, V69, V70, V71, V72, V73, V74, V75, V76, V77, V78, V79, V80, V81, V82, V83, V84, V85, V86, V87, V88, V89, V90, V91, V92, V93, V94, V95, V96, V97, V98, V99, V100).

14. "A SONG" LOWER SECTION OF PRO TOOLS SESSION



15. "LET YOU GO" UPPER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session for the song "Let You Go" by Steve Nouri. The session is titled "Edit: Copy of Let You Go V1.08 For PHD". The interface shows a multi-track arrangement with the following tracks visible from top to bottom:

- Tempo:** Manual Tempo: 117.4
- Mixer:** Default: 44
- Markers:**
- Chorus 1:** Verse 1, Bridge 1, Chorus 1, Verse 2, Bridge 2, Chorus 2, Verse 3, Bridge 3, Chorus 3, Verse 4, Bridge 4, Chorus 4, Verse 5, Bridge 5, Chorus 5
- Let You Go - Steve Nouri 9 Ext. Mid Cym Synth:** S1 Shaker Slip-12
- S1 Shaker Slip-12:** S1 Shaker Slip-12
- Shaker Slip-07:** Shaker Slip-07
- Shaker Slip-09:** Shaker Slip-09
- Shaker Slip-11:** Shaker Slip-11
- Shaker Slip-08:** Shaker Slip-08
- Shaker Slip-10:** Shaker Slip-10
- Shaker Slip-13:** Shaker Slip-13
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- Shaker Slip-98:** Shaker Slip-98
- Shaker Slip-99:** Shaker Slip-99
- Shaker Slip-100:** Shaker Slip-100

The session includes various automation curves and markers for the tracks. The bottom of the screen shows the MIDI piano roll for the "Shaker Slip" tracks, with notes and velocity data visible.

15. "LET YOU GO" MIDDLE SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session for the song "Let You Go". The interface is divided into several sections:

- Top Panel:** Shows the current time at 32:21:18.5, with markers for Start, End, and Length. It also includes a "Count Off" section with "Minor" and "Major" options.
- Transport:** Features playback controls (Stop, Play, Solo, Mute, Record) and a "Manual Tempo" set to 114.
- Track List:** Lists various tracks including "Horns 1-4", "Tracks 1-4", "Vox", "Vox 2", "Vox 3", "Vox 4", "Vox 5", "Vox 6", "Vox 7", "Vox 8", "Vox 9", "Vox 10", "Vox 11", "Vox 12", "Vox 13", "Vox 14", "Vox 15", "Vox 16", "Vox 17", "Vox 18", "Vox 19", "Vox 20", "Vox 21", "Vox 22", "Vox 23", "Vox 24", "Vox 25", "Vox 26", "Vox 27", "Vox 28", "Vox 29", "Vox 30", "Vox 31", "Vox 32", "Vox 33", "Vox 34", "Vox 35", "Vox 36", "Vox 37", "Vox 38", "Vox 39", "Vox 40", "Vox 41", "Vox 42", "Vox 43", "Vox 44", "Vox 45", "Vox 46", "Vox 47", "Vox 48", "Vox 49", "Vox 50", "Vox 51", "Vox 52", "Vox 53", "Vox 54", "Vox 55", "Vox 56", "Vox 57", "Vox 58", "Vox 59", "Vox 60", "Vox 61", "Vox 62", "Vox 63", "Vox 64", "Vox 65", "Vox 66", "Vox 67", "Vox 68", "Vox 69", "Vox 70", "Vox 71", "Vox 72", "Vox 73", "Vox 74", "Vox 75", "Vox 76", "Vox 77", "Vox 78", "Vox 79", "Vox 80", "Vox 81", "Vox 82", "Vox 83", "Vox 84", "Vox 85", "Vox 86", "Vox 87", "Vox 88", "Vox 89", "Vox 90", "Vox 91", "Vox 92", "Vox 93", "Vox 94", "Vox 95", "Vox 96", "Vox 97", "Vox 98", "Vox 99", "Vox 100".
- Timeline:** Shows a complex arrangement of audio clips and automation curves across multiple tracks. The timeline is marked with timecode from 1:00 to 1:53.
- Bottom Panel:** Displays the "Mixer" section with various controls for each track, including volume, pan, and solo/mute buttons.

15. "LET YOU GO" LOWER SECTION OF PRO TOOLS SESSION

The screenshot displays a Pro Tools session titled "Edit: Copy of Let You Go V1.08 For PHD". The interface shows a multi-track arrangement with the following tracks visible from top to bottom:

- Chorus 5** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Chorus 4** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Chorus 3** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Chorus 2** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Chorus 1** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Bridge 1** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Verse 2** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Verse 1** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Intro** (MIDI): Contains automation for "Pad 1_bip-NORM_01-04", "Pad 2_bip-NORM_02-04", "Pad 3_bip-NORM_03-04", "String 1_bip-NORM_01-04", "String 2_bip-NORM_02-04", and "App_1_bip-NORM_01-04".
- Wurlitzer Audio** (Audio): Contains the audio recording for the Wurlitzer instrument.

The interface also shows a MIDI piano roll with notes and velocity data, a mixer with various channel strips (e.g., LEAD, P172, S172, W172, etc.), and a transport window at the top with a tempo of 174 BPM. The session is currently in the Edit window, showing a detailed view of the MIDI data and automation for the selected tracks.