

Lucas Fernandes Nascimento

xAI Portfolio - Audio Annotation Sample

Unreleased human-made production sample, 2016 | timestamped segmentation, production annotation, measured fidelity review, and evaluation-style technical notes

Introductory text

Sample demonstrating timestamped segmentation, instrumentation tagging, vocal-sample treatment notes, loudness/headroom review, and evaluation-style technical annotation. The source is an unreleased 2016 production by Lucas Fernandes Nascimento using publicly available spoken-word interview material as a historical production reference. This short excerpt is presented only for annotation and technical demonstration purposes, not as a commercial release. The format mirrors structured listening workflows used in human-data pipelines and generative audio evaluation: identifying arrangement changes, production choices, vocal processing, mix behavior, measured fidelity indicators, and distinguishing intentional stylistic choices from technical notes.

Measured technical summary

Integrated LUFS measured estimate: -8.6 LUFS; loudness range: 9.0 LU; true peak: +1.2 dBFS. Peak/headroom status is flagged because the float WAV contains overs above 0 dBFS. The beat sections read as moderately compressed, while the intro and interlude remain more open by measured crest factor. Stereo image is narrow-to-moderate and center-focused; high stereo correlation suggests no obvious mono-compatibility red flag. Low-end energy becomes dominant after the intro, with strongest focus around 64.6 Hz, without measured evidence of severe low-mid buildup. Spectral balance shifts from midrange-forward in the intro toward low-end dominance with gradually increasing upper-band/centroid energy. Proven artifact: overs above 0 dBFS. Sustained clipping, codec artifacts, and phase problems are not proven. Overall fidelity tier: clean demo / mid-tier production; not broadcast-safe until peak/headroom correction.

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TIMESTAMP	EVENT	LABELS	NOTES
00:09-00:33	Spoken-word interview intro; the vocal sample is rhythmically chopped, with a gate effect around 0:11, a reversed transient at 0:14, then a fast return to forward playback. A second male conversational layer enters in the background around 0:27, using cut-and-repeat phrasing.	spoken-word sample; interview source; male vocal; close-mic texture; rhythmic gating; reverse FX; chop/repeat editing; conversational layer; midrange-forward intro	Stylistic choice: audible edits establish a sampled, collage-like intro. Technical notes: publicly available spoken-word interview material is used as source content for a historical production excerpt; intro is more open by crest factor and midrange-forward, with no sustained clipping or codec artifact proven.
00:34-00:48	Music bed enters with a voice-like synth pad and a filtered 808 drum pattern. Muted low-end kick and clap syncopation establish the groove while the harmony moves in a bright major-key direction. The earlier background voice returns briefly as a transitional break.	voice-like synth pad; filtered 808 drums; muted kick; clap syncopation; major-key harmony; vocal interlude; low-pass tone; emerging low-end	Stylistic choice: filtered drum tone and soft pad create a hopeful, low-pass opening. Technical notes: low end is intentionally restrained at entry, then begins moving toward the later low-frequency focus; transient balance remains controlled.
00:49-01:04	The lead spoken sample becomes a musical ad-lib layer. Filtering opens gradually, making the drum transients clearer while the pad sustains the hopeful harmonic bed.	processed vocal ad-libs; filter automation; opening low-pass filter; clearer drum transients; sustained pad; major-key bed; increasing centroid energy	Stylistic choice: the interview voice is repurposed as melodic/rhythmic material. Technical notes: filter movement appears intentional and improves intelligibility while gradually increasing upper-band energy; no phase problem is indicated by the measured stereo profile.
01:05-01:28	Major-key synth phrases with bell-like overtones enter over the vocal chop. Mid-tempo hi-hats add syncopated motion while the spoken sample repeats as a rhythmic motif.	bell-like synth; major-key motif; vocal chop; mid-tempo hi-hats; syncopation; looped sample; rhythmic motif; high-mid transient detail	Stylistic choice: brighter synth color lifts the arrangement while keeping the sample central. Technical notes: hi-hat transients sit cleanly in the high-mid range without masking the vocal chop; stereo field remains center-focused and mono-compatible by correlation.

TIMESTAMP	EVENT	LABELS	NOTES
01:28-01:30	Brief two-voice interlude: both spoken samples play nearly unprocessed and overlap as the drums and synth layers drop out.	dry vocal interlude; two-voice overlap; arrangement break; drum dropout; synth dropout; sample collage; open crest-factor moment	Stylistic choice: sudden arrangement stop exposes the source material and creates a reset before the next section. Technical notes: overlap reads as musically intentional rather than a timing issue; this interlude is less compressed than the beat sections.
01:30-01:58	Full groove returns with the lead spoken sample integrated like a percussion element inside the drum-machine kit. The 808 kick and bass become fully present while a lush major-key synth-bass line moves through an open-and-close LFO filter pattern. The second vocal sample appears in short interludes over a broken-beat drum pattern.	full groove; drum-machine programming; vocal-as-percussion; 808 kick; 808 bass; synth bass; LFO filter automation; broken beat; vocal interlude; dominant low end; moderate compression	Stylistic choice: vocal chops function as part of the rhythmic engine rather than a narrative sample. Technical notes: low-frequency energy is forward, with strongest measured focus around 64.6 Hz; beat section is moderately compressed, and global true-peak/headroom is flagged at +1.2 dBFS.
01:58-01:59	Track resolves on the synth-bass line with the filter fully opened while both spoken samples overlap for the final accent.	ending accent; open filter; synth-bass resolution; layered vocal samples; final hit; abrupt outro; peak/headroom flag	Stylistic choice: concise ending keeps the edit punchy and sample-driven. Technical notes: abrupt stop reads as an edit decision; overs above 0 dBFS are proven in the float WAV, so the excerpt is not broadcast-safe until peak/headroom correction.

Terminology note: 'Stylistic choice' marks intentional production decisions; 'Technical notes' identifies mix, source, timing, transient, loudness/headroom, stereo, spectral, or artifact observations without framing them as errors.

Evaluation fields

FIELD	ANNOTATION VALUE
Dynamic Range	moderately compressed in the beat-driven sections, with more open contrast in the spoken-word intro and brief dry interlude. The track builds more through filtering, density, and arrangement changes than through large macro-dynamic jumps. Measured loudness range is 9.0 LU, with the full beat sections feeling controlled and compact rather than heavily crushed.
Fidelity Tier	clean demo / mid-tier production. The excerpt sounds intentionally produced, with controlled transients, stable low-end focus, and no proven sustained clipping, codec artifacts, or phase problems. However, the float WAV contains overs above 0 dBFS, with true peak measured around +1.2 dBFS, so it should not be considered broadcast-safe until peak/headroom correction is applied.
Mix Character	center-focused and narrow-to-moderate in width, with high stereo correlation suggesting no obvious mono-compatibility red flag. The opening is filtered, warm, and low-pass in character, then gradually becomes clearer and more digital as upper-band/centroid energy increases. The spoken-word samples feel close and mostly dry, while the synth, bass, and filter movement provide the more processed texture. Low end becomes dominant after the intro, focused around roughly 64.6 Hz, without measured evidence of severe low-mid buildup.
Wow Factor	the strongest feature is the transformation of the spoken-word interview material into rhythmic and musical material. The vocal sample begins as a recognizable close-mic spoken source, then becomes gated, reversed, chopped, repeated, filtered, and eventually integrated like a percussive element inside the drum-machine groove. That sample-as-rhythm treatment is more distinctive than the chord movement or drum palette alone.
Genre / Era	2010s experimental electronic beat / sample-based hip-hop instrumental / leftfield electronic collage. It sits near internet-era beat production, 808 drum programming, chopped spoken-word sampling, filtered synth pads, and experimental hip-hop/electronic production rather than a traditional vocal song or club track.
Stylistic Signature	sample-led collage production built around chopped male spoken-word material, rhythmic gating, reverse edits, cut-and-repeat phrasing, filtered 808 drums, hopeful major-key synth pads, bell-like synth details, and LFO-driven synth-bass movement. The signature is precise, edited, center-focused, and production-forward: more about transforming source material into groove and texture than about live performance or conventional songwriting.