

EVERY SCENARIO
MAKING-OF / MUSIC VIDEO

EVERY SCENARIO.

How it was made

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■ ORIGINAL SONG ■ MUSIC VIDEO • 2:05 ■ MADE WITH CLAUDE + SCENARIO



OVERVIEW

Every Scenario is an original electroclash track and a 2:05 music video about the AI boom of 2026: you leave the agents running overnight and wake up to a world they built.

I set the idea, the character, the mood and the references, and I judged every round. Claude wrote the lyrics, ran the music and video models on Scenario, and built the motion graphics in code. This document explains each side.

11

SONG VERSIONS

6

VIDEO VERSIONS

17

STYLE FRAMES

10

SCENE AGENTS IN PARALLEL



PART **01**

WHAT I DID.

My job was direction: decide what the piece is about, what it looks and feels like, and whether each round was good enough.



01 START WITH AN IDEA

04 COLLECT REFERENCES

02 BRING A CHARACTER

05 GIVE CLAUDE A CUSTOM SKILL

03 DESCRIBE THE MOOD

06 JUDGE EVERY ROUND

STEP 01

START WITH AN IDEA

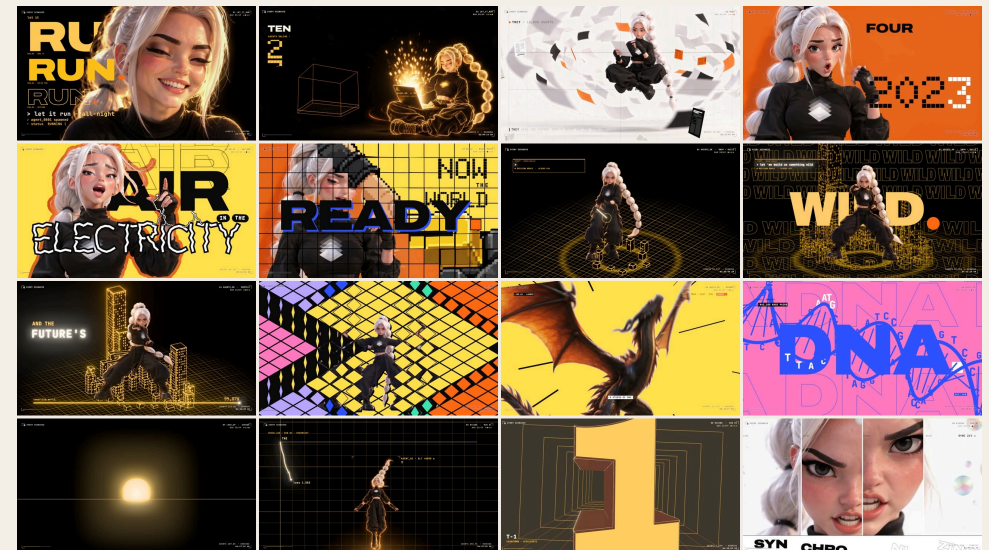
I wanted a song about the recent leaps in AI: agents that work while you sleep, benchmarks falling, one person with a studio's worth of hands. It had to feel positive and exciting, not scary.

I asked Claude to do its own research on recent AI news and advances, and on the history behind them, and to find the most interesting moments to write about.

I also wanted to connect the song to Scenario. I asked Claude to use the word “scenario” in the lyrics without pushing it. So it stays out of the chorus and appears once, softly, in the bridge.

I connected Claude to the Scenario MCP and asked it to test different music models and sounds, so we could compare takes side by side.

After listening to each revision, I told Claude how to change the lyrics, the music, the beat and the length of the song.

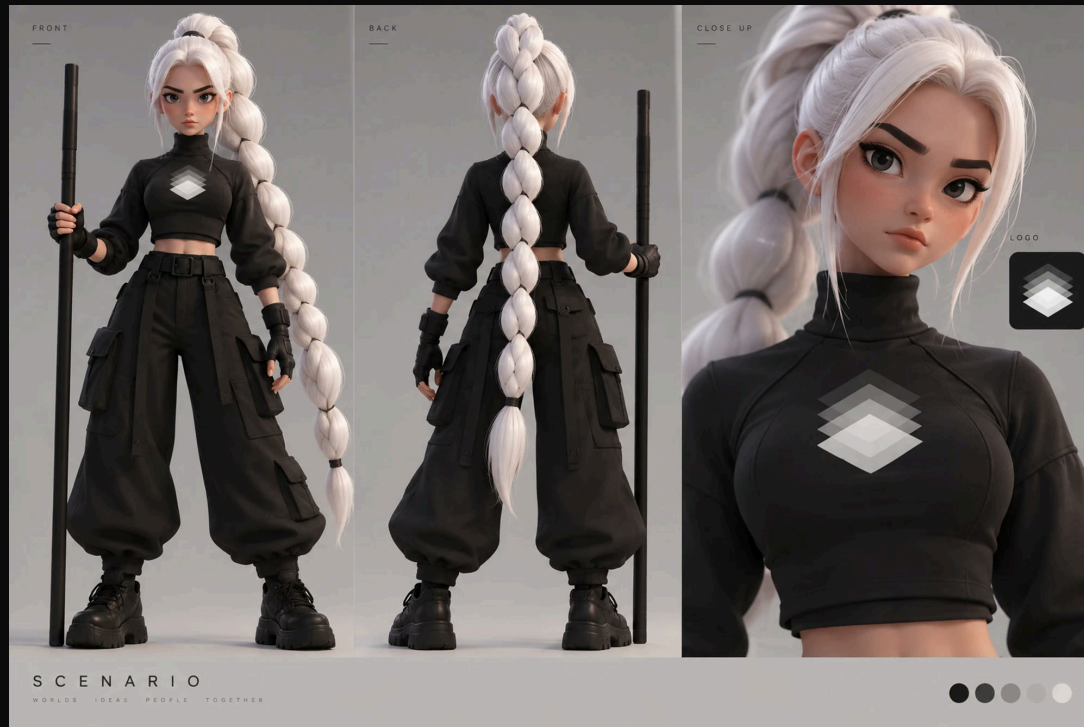


SIXTEEN MOMENTS FROM ACROSS THE VIDEO

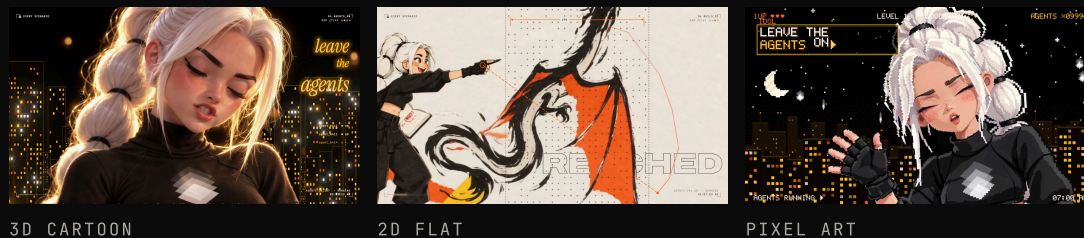
THE HOOK

“Leave the agents on tonight.”

“Wake up and the future's compiled.”



THE CHARACTER SHEET — THE REFERENCE FOR EVERY GENERATED FRAME



STEP 02

BRING A CHARACTER

I already had my character: a platinum bubble ponytail and a black crop top with a stacked-diamond logo. I gave Claude some example images of her and asked it to turn them into a character sheet. That sheet became the reference for every generated frame, so she looks like the same person in every style.

TIP

Before you create anything, ask Claude to turn your example images into a character sheet first.

Later, I asked Claude to change her style in some sections of the video:

MOSTLY 3D CARTOON

2D FLAT IN SOME SECTIONS

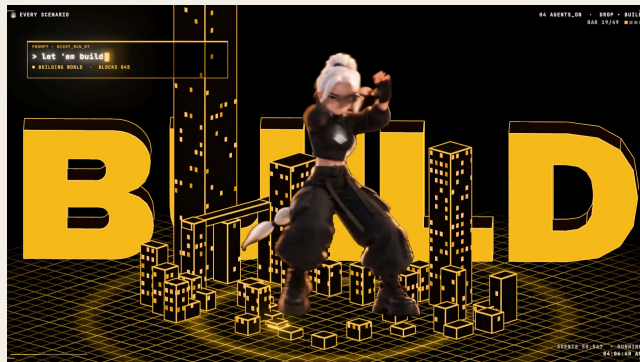
REALISTIC IN ONE

PIXEL ART IN TWO

STEP 03

DESCRIBE THE MOOD

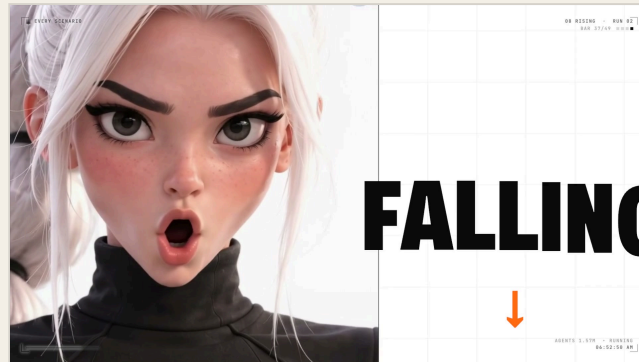
I described the mood in two parts: the visual style and the camera motion.



DARK • GLOWING NEON

VISUAL STYLE

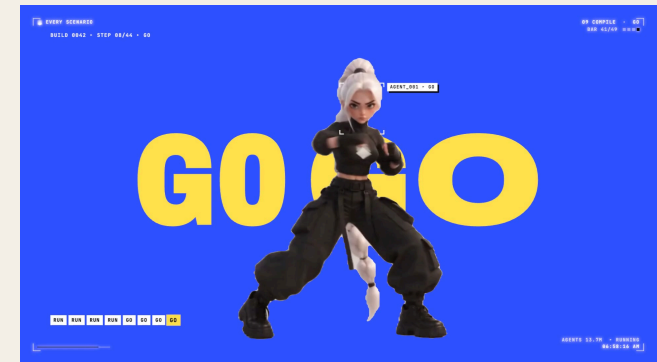
I wanted some scenes dark with glowing neon lights, some scenes white, and a lot of colour. In the end the video didn't have as many colours as I wanted. I should have given Claude a better colour reference.



WHITE

VIDEO AND CAMERA MOTION

I asked for very upbeat, high emotion, high action and very fast. The hook had to land in the first seconds, with no long intro. The motion graphics had to sit on top of the footage and interact with her, not be footage pasted onto a graphic background.



A LOT OF COLOUR

STEP 04

COLLECT REFERENCES

to learn from, not to copy

I searched YouTube and Pinterest for motion design I liked, and added everything I found interesting as examples. I also gave Claude the still style frames I loved from my previous music video. These references showed the craft level I wanted: easing, kinetic type, transitions. They were for learning, never shots to recreate.

STEP 05

GIVE CLAUDE A CUSTOM SKILL

I gave Claude a custom skill I had built from my previous kinetic music video. It packages that whole workflow: the character footage on Scenario, the code engine for kinetic type, and one agent per song section.

I also told Claude to use any other motion-graphics techniques it could find helpful.

STEP 06

JUDGE EVERY ROUND

I listened to or watched each version and said what worked and what didn't, as specifically as I could. Each note went straight into the next version.

NOTES I GAVE, PARAPHRASED

ON THE MUSIC

“I like verse 1 and the MiniMax intro sound.”

“The ‘tell me baby’ line and the mainstream-pop feel don't work.”

“There's too much time without vocals.”

ON THE VIDEO

“No effects on my footage.”

“No frozen frames.”

“Use the logo in its real grey and white, never gold.”

“Fewer fast cuts in the pixel ending.”

PART 02

WHAT CLAUDE DID.

Claude (Claude Code, working through the Scenario MCP) turned each direction into files: lyrics, prompts, audio edits, generated footage and a code-based video engine. It also checked its own work before showing me anything.

THE MUSIC

- 01 **Lyrics from the idea.** Claude drafted lyrics around the overnight-agents story and rewrote them after each round. Early hooks like “Wake up, the future's here” were too simple. The keeper was “Leave the agents on tonight” with a “Let it run” chant, plus lines with tech wordplay, such as “Wake up and the future's compiled”.
- 02 **Testing music models.** The same lyrics went to ElevenLabs Music v2.5 and MiniMax Music 3.0, both on Scenario. MiniMax's electroclash take (v4a) was the one I loved, so it became the base.
- 03 **Editing in steps.** Claude transcribed every take to check the lyrics were sung correctly, mapped tempo and bars, and measured how long each stretch went without vocals. Then it shaped the song:
 - The first try at editing (cutting a verse and layering extra drums) didn't work. The lesson: don't splice or layer a finished AI song — regenerate instead.
 - What worked was ACE-Step 1.5 **Repaint**: it kept the first 41 seconds of v4a untouched and regenerated everything after them — a new drop, a dragon verse, a bridge and a build.
 - A second Repaint replaced the ending with the “Run, check, compile” chant.
- 04 **Final track.** v11 (alt) is 2:01 at about 98 BPM with double-time drums. It opens on the hook in the first second.

IDEA + RESEARCH

Overnight agents, AI news →

LYRICS

Rewritten each round →

MODEL TESTS

ElevenLabs vs MiniMax →

V4A BASE

MiniMax electroclash →

REPAINT ×2

New body + chant ending → v11

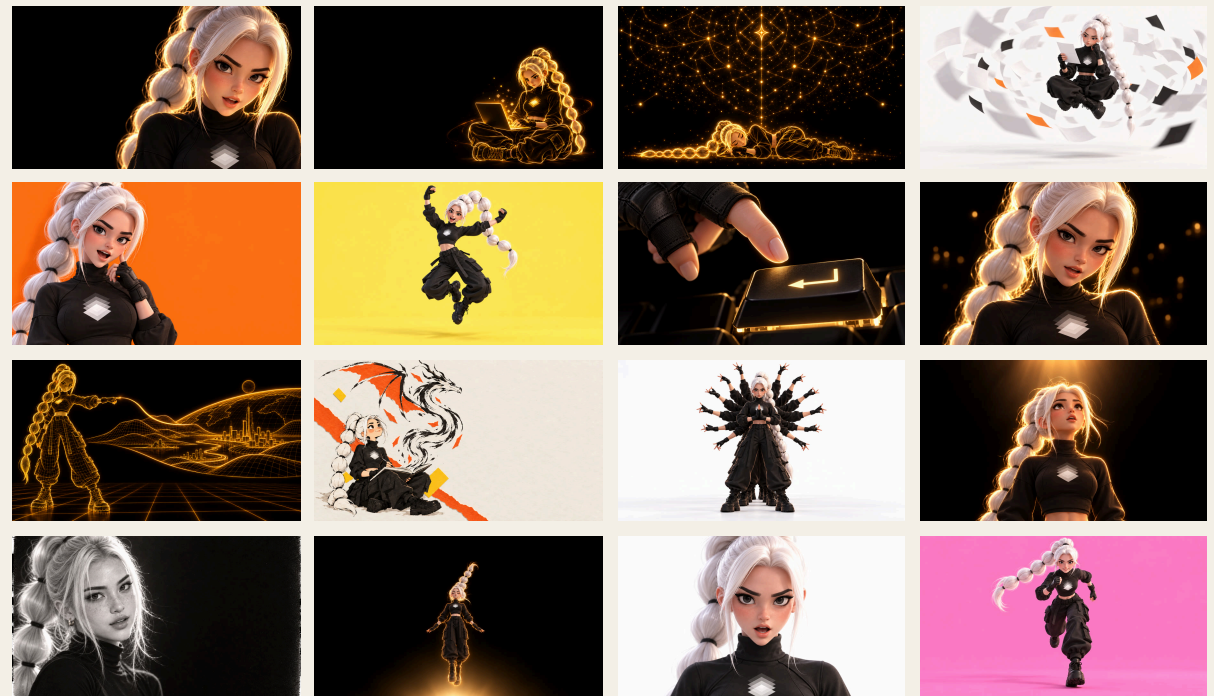
THE VIDEO

01 Style frames. From the character sheet, Claude generated 17 style frames with GPT Image 2.5, one per key moment: typing at night, floating papers, a lemon-yellow jump, an ink dragon, a thousand hands, the look-up shot and more.

02 Footage.

- **Seedance 2.5** turned the style frames into motion (image-to-video).
- The four dance shots were driven by beat tracks built from the song's own kick and snare map.
- **LTX 2.5 Pro** made six lip-sync shots from slices of the vocal.
- Footage cost about 6,100 Scenario credits (CU).

03 Treatment and research. Claude analysed the song — beats, downbeats, vocal onsets, the energy of each section — researched tech culture for each lyric line, then wrote a treatment: one night, a HUD clock from 02:00 to 07:00, an agent counter climbing from 1 to 10,000. Ten scenes across three looks: NIGHT, PAPER and POP.



16 OF THE 17 STYLE FRAMES — GPT IMAGE 2.5 ON SCENARIO, BEFORE ANIMATION



GRAPHICS BEHIND HER AND IN FRONT OF HER, CUT OUT WITH A PER-FRAME MATTE

HOW ONE FRAME IS LAYERED

- 5 HUD — clock 02:00 → 07:00, agent counter
- 4 Graphics in front of her
- 3 Her, cut out with the person matte
- 2 Graphics behind her
- 1 Footage plate — clean, no filters

- 04 **Motion graphics in code, on top of the footage.** Everything is drawn in code: a deterministic three.js and Canvas2D engine renders 1080p at 60 fps in headless Chrome.
 - The footage plays clean, with no filters.
 - A per-frame person matte (Apple Vision) lets graphics sit behind her as well as in front.
 - Pose tracking (MediaPipe) pins graphics to her: words land on her jump, lines leave her fingertip.
- 05 **Ten agents in parallel.** One designer agent built each scene, all sharing a style guide and the word-timed lyrics. Every hero word had to peak on its sung syllable, every cut had to land on a downbeat.
- 06 **Self-review.** Before each version reached me, Claude checked contact sheets, A/V sync (0 ms), lip-sync and dance-to-beat alignment.
- 07 **Endings.** Three endings were built: the original, an android version and a pixel-art version. I picked the pixel ending, which closes on the official Scenario logo.

ITERATIONS

11 SONGS. 6 VIDEOS.

Music: the 11 versions came from 15 full-song generations (ElevenLabs and MiniMax), 16 ACE-Step Repaint variations and 4 ACE-Step layer tests.

Video: the 6 versions meant 9 full renders, because v3 and v5 each shipped with two alternate endings.

VER.	MODEL	WHAT CHANGED	VERDICT
v1	ElevenLabs	First draft	Too wordy, no hook; the chanted “scenario” felt cringe
v2	MiniMax + ElevenLabs	Sparser lyrics, “Wake up, the future's here” hook	Hook too simple
v3	MiniMax + ElevenLabs	New hook: “Leave the agents on tonight” + “Let it run”	Liked verse 1, the chorus idea and the MiniMax intro; too mainstream-pop
v4	MiniMax (2 styles)	Electroclash take (v4a) and K-pop club take (v4b)	Loved v4a. It became the base
v5	ACE-Step layers	Verse cut, extra drums layered, sped up	Rejected: “the editing doesn't work”
v6	MiniMax	Regenerated at 140 BPM with a half-time bridge	Bridge turned into a slow ballad
v7	MiniMax (3 takes)	v4a prompt at 136 BPM, “no slow section”	Liked takes 1 and 2; too much space without vocals
v8	MiniMax (3 takes)	Cold open on the chorus	The model still added a 16-second intro
v9	ACE-Step Repaint	Kept v4a's first 41 s, regenerated the rest (steady and speeding-up cuts)	Picked the steady cut , but its ending was cut off
v10	ACE-Step Repaint	New ending with a full final chorus	Preferred v9's ending feel
v11	ACE-Step Repaint	New chant ending: “Run, check, compile”	Final (the alt take)

TOOLS AND MODELS

All generation ran on Scenario. Everything else was code, with no After Effects or Premiere.

CLAUDE CODE	Lyrics, prompts, analysis, the video engine, 10 parallel scene agents, review
MINIMAX MUSIC 3.0	Main song generations (the electroclash base)
ELEVENLABS MUSIC V2.5	Early song takes for comparison
ACE-STEP 1.5	Repaint (regenerating parts of the song), stem extraction
GPT IMAGE 2.5	Character sheet and the 17 style frames
SEEDANCE 2.5	Image-to-video shots and beat-driven dances
LTX 2.5 PRO	Lip-sync shots from the vocal
THREE.JS + CANVAS2D	Kinetic type, 3D shapes and the HUD, rendered frame by frame
APPLE VISION + MEDIAPIPE	Person mattes and pose tracking, so graphics wrap around her
FFMPEG	Final assembly over the untouched song



THE END CARD