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### **“Fake It!”: An Exploration of Cinematography, Societal Expectations, and Artist Collaboration**

Sullivan Perry

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**“Fake It!”: An Exploration of Cinematography, Societal Expectations, and  
Artist Collaboration**

Sullivan A. Perry

Honors Fine and Performing Arts, ETSU

Digital Media, Visual Effects

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### **Abstract**

An exploration of cinematography, societal expectations, and artist collaboration, “Fake It!” challenges the traditional definition of art. Part one follows the journey of creating a music video for an original song titled “Fake It!” by the band Model City. Location, lighting, camera, and editing choices are explained and connected to the song's themes of teenage angst, regret, and a rejection of societal norms. Part two explores the process of creating art by translating the hexadecimal color values from the music video into a new musical composition. This is accomplished through a mathematical process that converts the computer-identified RGB letters and numbers into notes on the musical scale.

### **Links to Video Files**

#### **“Fake It!”**

<https://vimeo.com/649105741>

#### **“#180000”**

<https://vimeo.com/64910736>

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## Part One: The Music Video

### Introduction

“Fake It!” is an original song written and recorded by Model City on October 1st, 2021. The song is founded on a chaotic questioning of society's expectations as well as the struggle in hiding an internal conflict between moving forward to adulthood or going back to childhood. Its grim and regretful lyrics pair with strong instrumentals to create a bleak yet powerful mood. It features Brandon Sexton on vocals, Phillip Edwards on guitar<sup>1</sup>, Joey Carrier on bass guitar, and Luke Fielden on drums. Creating a film that embodied the punk ideas explored in “Fake It!” required chaotic lighting, claustrophobic locations, precise camera movement, and a dynamic edit that took advantage of strategic visual effects.

### Lyrics

The lyrics of “Fake It!” are grounded in a classic teenage rejection of societal norms. It begins with a bold statement that we “never keep our friends from high school”, followed by melancholy memories of a summer “at your pool”. These opening lines create a regretful tone and an image of nostalgic summers that the listener can clearly visualize. Chorus One discusses the internal conflict of “never [wanting] to go back” while also not wanting to move forward. This is a reference to not wanting to grow up while simultaneously not wanting to return to childhood. Another conflict discussed in the chorus claims that people “dedicate, procrastinate, and do it all over again”. This references the tragedies that plague our world such as gun violence, mental illness, and injustice. We continue to dedicate moments to those who have lost

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<sup>1</sup> Due to a sudden illness the morning of filming, Phillip Edwards did not appear in the music video. However, he still contributed musically in the studio recording.

their lives over such issues, however, we procrastinate on taking any meaningful action until such tragedies happen all over again. The last line of the chorus explains the writer's answer to all of their questions. “When you don’t know how just fake it til’ you make it”. The result of such internal questioning is the decision to continue, sometimes even faking it, until you figure it out. The line is optimistic in that it assumes one day you will make it. Verse Two discusses the feeling that the writer will “never make shit in this economy”. Continuing to subvert social norms, the economy is portrayed as an invincible enemy that the writer will never fit into. These ideas highlight internal conflicts, questions about society, and a struggle with understanding life that continues through the rest of the song.

### **Inspiration**

Creating a film that reflected classic teenage angst, I took inspiration from videos by The 1975 and Half Alive. Films such as “Somebody Else” and “aawake at night” used dark or nighttime environments as well as lighting with high contrast to create a punk or rock mood. They also used chaotic camera movement and editing paired with industrial locations such as parking garages, elevators, and container boxes to support the chaos of the music. These locations also provided a sense of emptiness and enclosure to the films. Each of these elements was considered when planning the execution of “Fake It!”.

### **Location and Lighting**

The first and main location for the film would be an empty room designed to resemble a basement. Ideally, it would fall off into the background and not draw much attention. One of the band members had an empty office building that Brandon, Luke, Joey, Ellie, and I transformed

into a basement by blacking out the windows to give maximum control over lighting. This location supported the teenage angst often found in alternative rock by simplifying the band to a group of friends who just make music in their basement. In order to light the scene, I used one Neewer SL-200 with a large softbox, one Neewer SL-50 with Bowens fresnel mount, three Aperture MC LEDs, and two DMX lights. The softbox was placed at a 45-degree angle to the lead singer Brandon. This gave a soft key light to Brandon's face and followed the Rembrandt lighting style. The SL-50 with Bowens mount was used as a backlight with a blue gel. This helped to separate Brandon from the background while also adding contrast and interest from the blue hue. Finally, the Aperture MC LEDs had two purposes. For some takes, two LEDs were placed on the floor facing up towards the wall. These lights have an adjustable hue which was used to create complementary blue and orange colors. This provided interest to the background while also illuminating Joey (bass) and Luke (drums). The third LED was placed near the key softbox and turned to a red hue in order to create more color and interest on Brandon's face. Red is typically associated with anger and danger- which supports the song's main themes- while the blue and orange hues were used to complement the red. The second lighting setup incorporated DMX lights that can be programmed to spin and change color. These were spread across the room, while the Aperture LEDs were placed on light stands facing the band. The LEDs were programmed to a flash setting, so they only illuminated every few seconds. Pairing these two lighting sources created a scene full of movement and chaos that is resembled in the song's second half. Lastly, a hazer was used to create more atmosphere and separate the musicians from



the background. Combining takes from each lighting setup allowed for a building of chaos as the song progresses to its climax after the bridge.

The second location is seen through a box covering Brandon's eyes. As he reflects on a melancholy summer "at your pool", the box appears and opens a window to the scene. The lyrical description of this location paints a picture for the viewer, granting the pool a deserved feature in the film. This scene was captured on a bright sunny day with natural lighting in order to highlight the dreamlike way it is described in the song.



The third location seen in the film occurs at Verse Two. Brandon is seen walking onto an elevator during the line "I'll never make shit in this economy". This location represents his smiling attempts to make a living in the workplace. It is also the first scene that shows the contrast between his internal thoughts and his external actions. Although he believes he will never make it in the current economy, he still continues to work, symbolizing the statement "Fake it til you make it". This location was a parking garage in downtown Kingsport that was in close proximity to location one. Natural lighting was leveraged at mid-day in order to minimize set-up time. Furthermore, the rather bland contrast in lighting resembled Brandon's internal feelings as he traveled to work. He isn't truly excited or interested in working, yet he continues.



The fourth location is revealed in Chorus Two, as Brandon repeats the phrase “Just fake it til you make it”. Here, Brandon is seen walking out of a restaurant on a bright sunny day. This is intended to contrast the dark basement seen earlier in the film, while presenting another example of his attempts to “fake it”. Natural lighting was again used to minimize set-up time as well as create a very realistic appearance for this scene from his everyday life.



The fifth location is a second elevator in the same parking garage that had an opposing metal door rather than the previously seen fabric background. The goal of this location was to create a small enclosed environment that symbolized the cornered feeling Brandon experienced internally. The reflective barren walls resembled Brandon's emotional emptiness while also creating a bleak environment. In order to control the interior lighting, the top of the elevator was blacked out with sheets. This allowed three Aperture MCs inside the elevator to be the main lighting source. One was placed to the left and right of the subject about three feet off the ground while one was hung at a 45-degree angle from the ceiling. The lights were used on both a cool white and red hue. The cool white lights were intended to simulate a barren and sterile environment, while the red hue created an ominous and desolate mood. Lastly, the hazer was used to add a bit of atmosphere and interest to the scene.

The sixth location was intended to add a sense of emptiness and simplicity through a large concrete parking garage. Located in downtown Kingsport, this four-level garage was ideal for giving plenty of depth to the background while staging the band members with space between them. The lighting setup was similar to the basement using the Neewer SL-200 with a large softbox to illuminate Brandon from a 45-degree angle. The SL-50 with Bowens fresnel mount was placed to the right and slightly behind Brandon, again with a blue gel. Finally, two Aperature MCs were placed on 45-degree angles and set to a red hue facing Brandon. The hazer was used to create an atmosphere in a seemingly empty environment. This was essential in helping the lighting to pop while also putting emphasis on the band members.



### Camera

Fake It! was filmed on a Sony FX3 using a 24-70 f2.8 GMaster lens. Shooting in S-Log 3:S-Gamut3.Cine allowed for maximum dynamic range and flexibility. Furthermore, the low light capabilities of the camera ensured that dimly lit shots would be properly exposed and free of noise. The FX3 was placed on a DJI Ronin-S gimbal which created Steadicam-like movement and stabilization. This allowed for mobility and consistency as well as the option to use all three

axes of movement to add to the chaotic and distorted mood. Furthermore, it reflected the sense of internal imbalance that Brandon felt in his attempts to “fake it”.

## **Edit**

The film's edit had one main goal; representing the contrast between Brandon's internal thoughts and external actions. This was achieved through a careful and deliberate set of decisions and control of each variable: lighting, location, and composition. The natural lighting of scenes from his day-to-day life is neutral and bright. There are no unnatural colors such as the vivid red and blues present throughout other parts of the film. This bright environment is in stark contrast to the basement, parking garage, and elevator that were completely illuminated by artificial lighting. These dark locations represent Brandon's internal feelings through their empty backgrounds as well as concrete and metal finishings which add to the industrial mood. The composition of shots are often tight on the subjects to reflect the focus on internal emotions. Also, this resembles the claustrophobia that Brandon feels which is further mirrored through enclosed locations such as the elevator and basement. In contrast to this, the shot of Brandon walking down the street in broad daylight has a wide composition. The difference in focal length highlights the contrast between Brandon's emotions and actions because the appearance of his outward life shows him in a free and vulnerable position. In contrast to this, his true emotions reveal his sense of enclosure and loneliness, proving that his outward life doesn't reflect his inward feelings.

## Visual Effects

Another aspect that helped to highlight Brandon's complicated feelings was the use of visual effects. Throughout the film, some clips have unnatural distortions and transitions which mirror Brandon's true emotions and stress the deception present in his daily life. These effects were created in After Effects using a variety of vector maps, turbulence displacements, and gaussian blurs. While highlighting Brandon's emotions, they also add to the visual tension of the film by creating discomfort for the viewer. Ultimately, these visual effects add interest and complexity while supporting the themes of angst, regret, and rejection.



## Pacing

The film has a clear progression of chaos and tension that is led by the song. Beginning somber and reflective, there is a building of discomfort and stress that eventually climaxes at the guitar solo. Through Verse One to Chorus Two, the lighting becomes disorganized and scattered while camera movements also increase in intensity. Following this, there are faster cuts along with lighting changes that continue to add chaos. The bridge transitions to dramatic shots of

Brandon in the elevator. He is shown in painful thought and distress in order to visualize his internal struggle. The pace between cuts also slows to reflect the lowering intensity of the song. The bridge increases in volume and intensity throughout each of three repetitions. After this, the song reaches its climax with a guitar solo. Here, the lighting is energetic and chaotic with tight shots that bring the viewer close to the action. This is followed by cuts between each of three locations that increase in pace until the final chorus. Quick cuts along with disorganized lighting reflect the intensity of the song and highlight Brandon's teenage angst. In the last Chorus, Brandon restates his thoughts while reminding the viewer to “fake it til you make it”. The final shot returns to the basement scene and pans toward the ceiling before it blacks out and is intended to resemble the continuation of Brandon's struggle. Although the song ends, the lights continue to flash as he returns to his daily life and attempts to fake it.

## **Part 2: Color and Hue**

As humans, we perceive the world through many different senses such as hearing, sight, touch, smell, and taste. Often, our experiences subject us to multiple senses simultaneously. Although these senses may work together to give us information about the world around us, rarely do we translate one sense directly into another. While watching “Fake It!” you experienced two senses directly related to the video: visual and auditory stimulation. Though both senses were activated, they were inherently separate because each helped to enhance the other but was not the cause of the other. To put it simply, the audio and visual stimulations support each other but are not a result of one another. This prompts a new question: What if a sensory stimulation could be the direct result of another stimulation?

## **Color**

Color is an aspect of sight determined by the frequency of wavelengths in the visible spectrum. The human eye can see wavelengths from 740 to 380 nanometers. Purple falls on the lowest end of the spectrum while red is on the highest. When light hits an object, it reflects certain wavelengths into our eyes which our brains then interpret as color. This means that color is inherently subjective because each person's brain interprets the wavelengths in a slightly different way. Furthermore, some people may have distorted cones in their retina that result in colorblindness, i.e., a reduced ability to distinguish between certain colors. Although humans are unreliable in impartially determining color, machines can accurately measure the wavelength of light to calculate color.

## **RGB and Hexadecimal Codes**

Cameras process light in a similar but more accurate fashion than the human eye. Sensors on modern cameras are divided into thousands of sections that each have a dedicated red, green, and blue section within. Depending on the wavelength of light, a different area of each pixel will be activated. Furthermore, a color may have a higher or lower representation on the sensor depending on its intensity. Computers process this information on a scale of 0 to 255 for each of the three sections. Pure red would be represented as (255, 0, 0) while green would be (0, 255, 0) and blue would be (0, 0, 255). Combining red, green, and blue allows for the creation of over 16 million different colors and defines the Red Green Blue (RGB) scale. This scale can be used to communicate digital color.

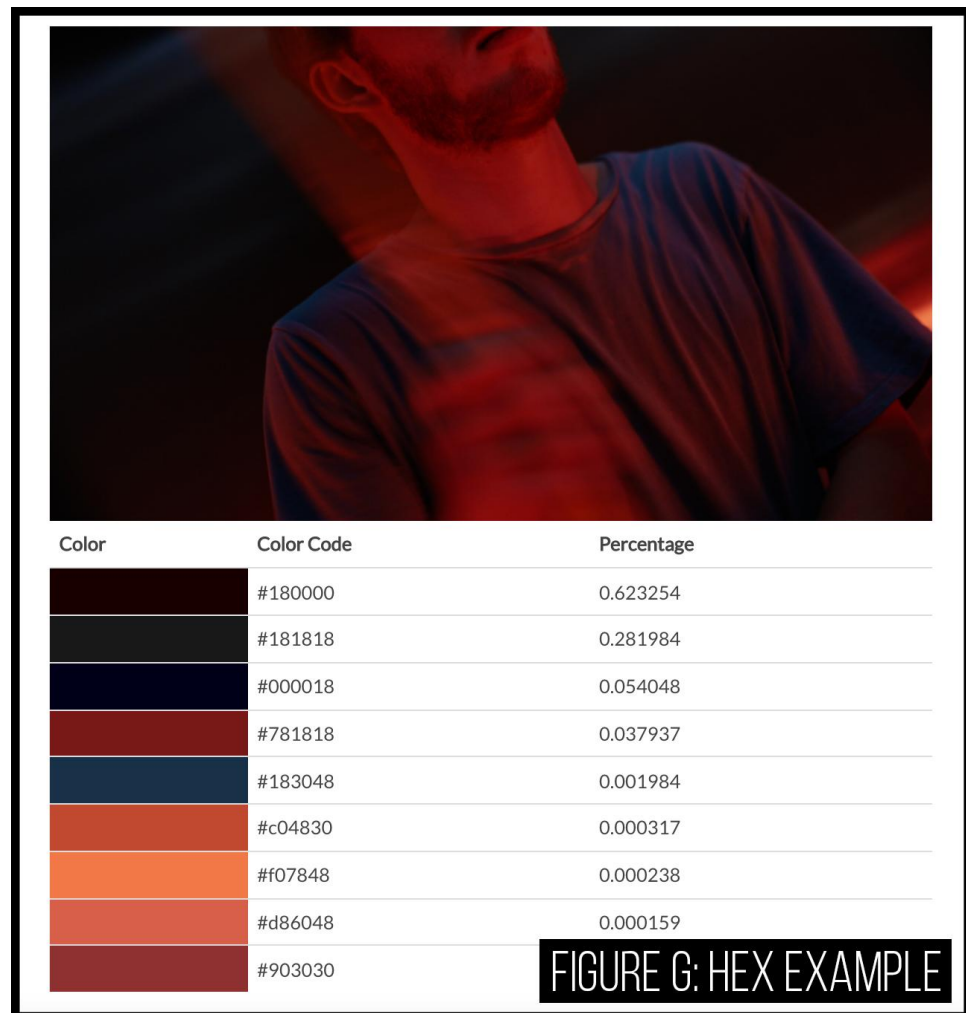
Modern computer programs translate RGB values into a more recognizable form known as hexadecimal or HEX codes. These consist of a combination of 6 letters or numbers and describe an RGB value. Numbers range from 0-9 and beginning at 10 they are represented as letters A-F. To translate an RGB value to a HEX code, the first number is divided by 16, and that calculation's remainder is multiplied by 16. For example, with an RGB value of (12, 67, 30) the first value would be 0 and the remainder would make the second value equal to 12: which becomes C. This continues for values 67 and 30 to arrive at a 6 digit HEX code (#0C431E). Using this method, computers can display RGB values as hexadecimal codes.

### **Translating HEX Codes to Notes**

The musical scale consists of 12 notes A-G. Using single-digit numbers 0-9 as well as the sequential values of 10 and 11, a key can be created to translate hexadecimal codes into musical notes. This key relates each number to a note on the scale while assigning letters to their corresponding letter on the staff. For example, Hex code #[5A][10][B9] would become [F, A], [A#], [B, and A]. This series of notes is, in theory, a direct translation of the RGB value (90, 16, 185) onto the musical scale in the key of C. By using this process, a series of hex values can create a musical composition. In turn, the sense of sight can be translated into sound through a direct mathematical relationship.

Artists often paint to musical arrangements and composers write songs with inspiration from their environment, however, these methods of translating senses are indirect. Each may be inspired by the other, yet there is not a direct mathematical process to arrive at the finished painting or song. On the contrary, the RGB-Hexadecimal-Note process is mathematical,

consistent, and traceable. Each musical note is directly founded on the color from which it was derived. This method creates a unique way in which color can be heard. When these color values are taken directly from an image, the sound is an auditory representation of that image.



## Results

A series of 94 images were taken from the final “Fake It!” music video in order to create an auditory representation of the story. Since each image contains thousands of HEX values, it



would be senseless to randomly choose just one. Instead, the average of every hex code can be calculated to return the top 10 most prevalent values. This allows for the HEX values to be as closely related to the image as possible because it removes outliers. Using this process, the top two HEX codes from each image were selected and translated into musical notes. This results in a musical composition that is a direct result of the “Fake It!” music video. I titled this new piece “#180000” since #180000 appeared numerous times throughout the process.

Middle Tennessee State University pianist Andrew Cwirko agreed to perform “#180000”. He was given creative freedom for the tempo and rhythm of the song, however, each note was played in the order as it was translated. This new piece explores the relationship between human senses as well as artistic creation. The artwork created through this project has gone through numerous stages and alterations. What began as an original idea by Brandon Sexton was fully written and recorded. Next, that recording was subject to my creative interpretation as I prepared a film that communicated the song's ideas. Finally, this film was translated into a new musical arrangement in which the pianist still had creative freedom.

The resulting song “#180000” embodies the entire process through which it was created. The natural flow and repetition that is heard in the song highlight the inherent consistency found in the music video. The location, lighting, color, and edit of the film are cohesive and built upon each other, and therefore, the resulting translation has the flow and repetition a composer would arrange.

## **Conclusion**

Challenging the definitions of collaboration and the artistic process, this project showcases the unique possibilities of combining various senses and artistic platforms. The “Fake It!” music video leverages location, lighting, composition, and visual effects to support the classic teenage rejection of social norms, anxiety, and internal conflict found in the song. Translating the average HEX codes from the film onto the musical scale, a new composition was created. This process was mathematical and consistent, resulting in an auditory representation of the “Fake It!” music video. The translation between and interdependence of human senses explores a relationship in art that is largely uncharted. Creating aesthetic experiences based on mathematical calculations derived from original pieces of art is not a common practice. The inherent beauty, depth, and relationships found in mathematics as well as other areas of the natural world are often not depicted in modern artwork. However, these concepts can be substantial building blocks to unlocking areas of art that remain unexplored. Overall, the project was successful in creating two new pieces of art while exploring cinematography, collaboration, and the natural relationship between human senses.

# Pre-Production

## PLANNING

Band- Model City  
Song- Fake It!

**Goal:** The purpose of this project is to create an original music video focusing on cinematography and visual effects for one of Model City's newest songs. "Fake It!" will rely heavily on visual effects and 'punk' style editing to create an intense and dramatic style.

- Locations**
- Train tracks?
  - Basement
  - Elevator
  - Alley
  - Pool?
  - Graffiti Location- Sunday?

- Cut back and forth between real life and "faking it"
- Elevator shot with business clothes
  - driving car
  - smiling at people
  - talking to people

- Things To Do**
- Clear SD
  - Send Call Sheet Out
  - Check Picture Profile
  - Check Locations
  - Add a task...

Filming at night after wedding around 8

Black and red clothing vibe

- Chaotic
- Insane
- Anger
- Growing up/but not wanting to go back or grow up
- elevator crazy shots to cut to
- mystery of whats behind elevator door
- changes from punk scene to elevator
- missed taking off some eyeliner in elevator
- therapy shot?- Pool?

- Equipment**
- Hazer
  - Aperture M1 Lights
  - Light
  - 16mm Lens
  - Scrim



Shot List



Shot List 2

FAKE IT

We never keep our friends from high school  
I remember those days at your pool  
And we thought that we were so cool  
Kickin back and getting loose

I wondered how we'd make it this far  
And I love it when I walk through the dark

I never wanna go back  
I always sit and hope that  
Dedicate, procrastinate and do it all over again  
There's no 2nd Chance, should probably try to take it  
When you don't know how just fake it til you make it.

I'm so sick of the autonomy  
I'll never make shit in this economy  
Save my money for some therapy  
So I can finally figure out what is wrong with me

I love it when I walk through the dark  
And I love it when my bones fall apart

I never wanna go back  
I always sit and hope that  
Dedicate, procrastinate and do it all over again  
There's no 2nd Chance, should probably try to take it  
When you don't know how just fake it til you make it.

How would you feel if you feel like someone else, but the person you see is someone you've never met before. My feet stay planted, I keep my roots at the doors while I cling to my faith as I cling to the floor. (3x)



# SHOT LIST- A

FAKE IT

We never keep our friends from high school  
I remember those days at your pool  
And we thought that we were so cool  
Kickin back and getting loose

I wondered how we'd make it this far  
And I love it when I walk through the dark

I never wanna go back  
I always sit and hope that  
Dedicate, procrastinate and do it all over  
again  
There's no 2nd Chance, should probably try  
to take it  
When you don't know how just fake it til you  
make it.

I'm so sick of the autonomy  
I'll never make shit in this economy  
Save my money for some therapy  
So I can finally figure out what is wrong with  
me

I love it when I walk through the dark  
And I love it when my bones fall apart

I never wanna go back  
I always sit and hope that  
Dedicate, procrastinate and do it all over  
again  
There's no 2nd Chance, should probably try  
to take it  
When you don't know how just fake it til you  
make it.

How would you feel if you feel like someone  
else, but the person you see is someone  
you've never met before. My feet stay  
planted, I keep my roots at the doors as I  
cling to my faith as I cling to the floor. (3x)

I never wanna go back  
I always sit and hope that  
Dedicate, procrastinate and do it all over  
again  
There's no 2nd Chance, should probably try  
to take it  
When you don't know how just fake it til you  
make it. (x2)

Verse 1 (A)



Open with Broll of Harsh Lighting/Dark Shots



Brandon's face tight

Pool through eyes



Basement Playing/Singing

Chorus 1 (B)



Walking in Alley at Night

Elevator Business Clothes

Verse 2 (C)

Dark/Chaotic Elevator Shots (performance and chaotic)

Therapy at pool Shot?

Basement

Chorus 2 (D)

Walking through Alley/ Agony and Pain Shot

Basement

Talking to someone at store?



Bridge (E)

Brandon Alone Singing in Parking Garage  
Then the band slowly joins

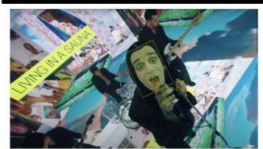


Solo (F)

Chaotic shots of singing/dancing in Elevator and Basement - 16mm?

Chorus 3 (G)

Broll of Full Band Chaos in Parking Garage



Cut back to basement performance

## SHOT LIST-B

### Basement Shots



Morning?

#### Shots required

- Intro Harsh Lighting Broll
- Multiple Performance takes of each member
- Chaos shots

#### Description

Dark basement with harsh/cinematic lighting (back lighting). Showcase close-ups of each band member and whole band performance.

#### Equipment

- Hazer
- C-stand/Fresnel

### Elevator



Night

#### Shots required

- Business Clothes Shot
- Chaotic Close-ups
- Chaotic Performance take
- Agony Shots
- Transition from Business to Punk?

#### Description

Dark, top-down lighting. Chaotic/Agony shots that show Brandon's pain. Wide and Tight shots.

#### Equipment

- M1's
- 16mm
- DMX Lights?

### Parking Garage



Night

#### Shots required

- Brandon Singing Alone
- Band members joining one by one
- Band members moving equipment into set
- Full Band chaos shots
- Brandon Agony shots

#### Description

Empty parking Garage with top-down lighting and depth of field. Showcase band members joining and then chaos.

#### Equipment

- Hazer?

### Pool



Afternoon

#### Shots required

- Hanging out at pool
- Therapy in pool

#### Description

Pool party shots at Alexander's?

#### Equipment

- Light?
- ND Filter

### Extra



Other shots, Morning/Day

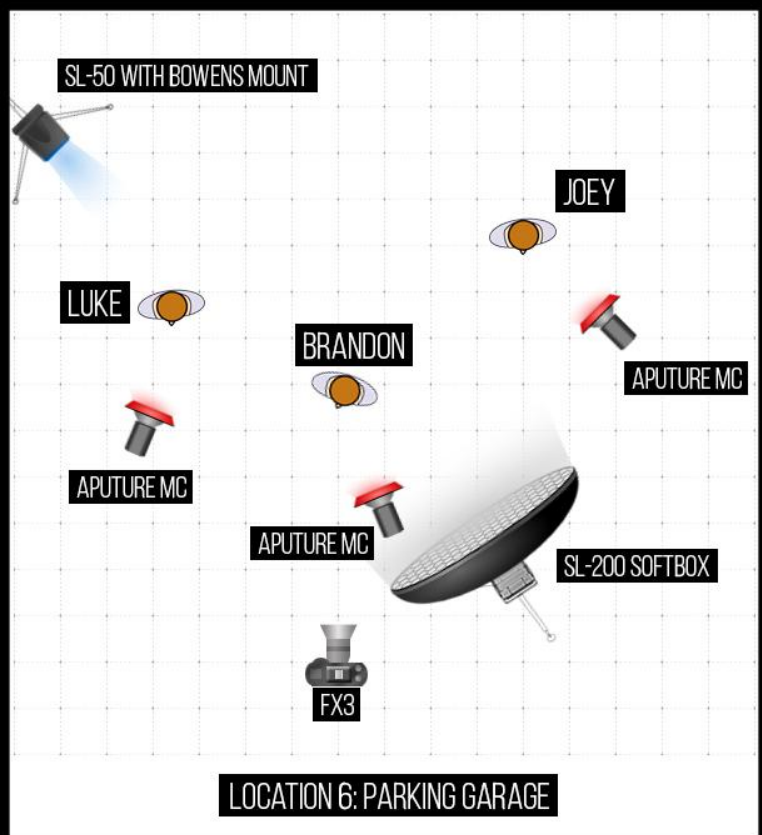
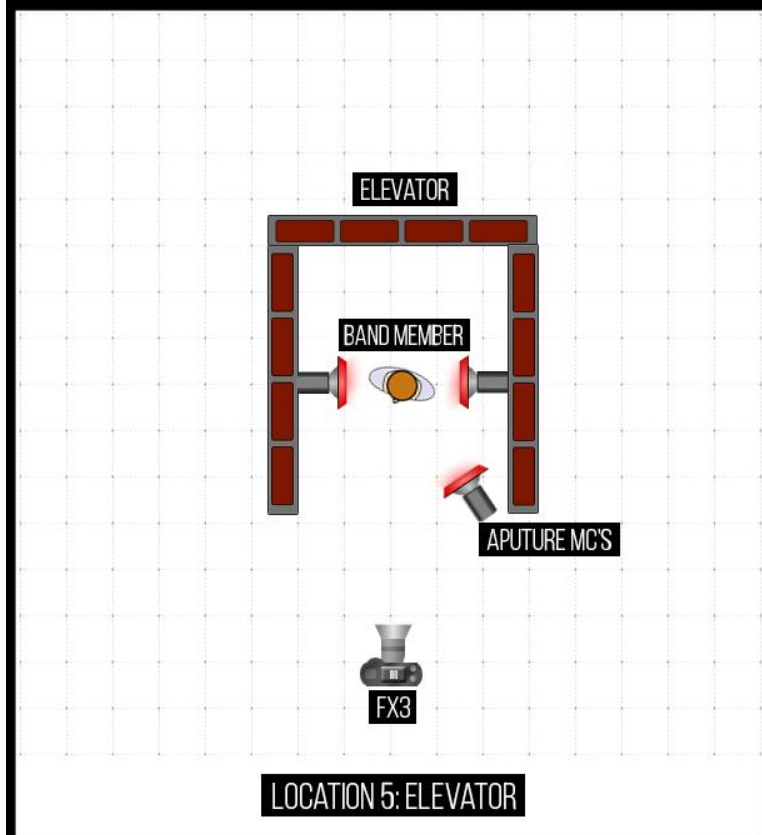
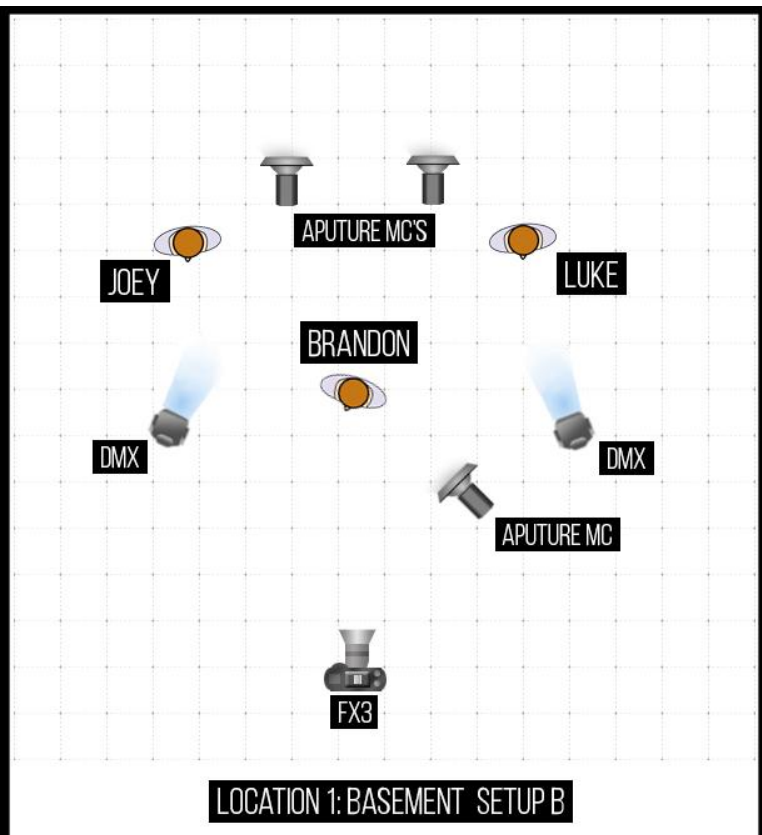
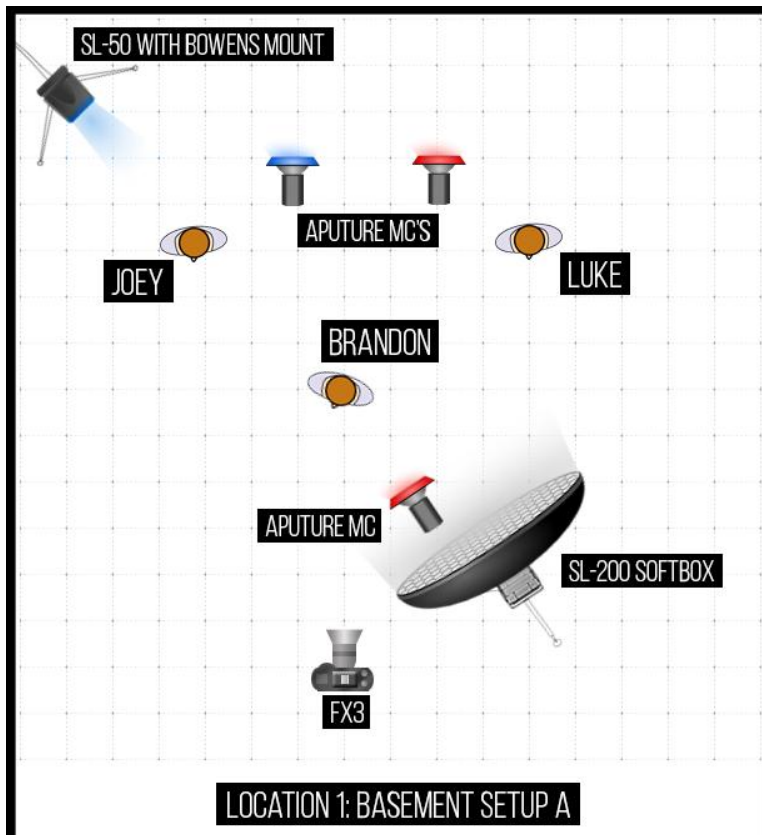
#### Shots required

- Hanging out at pool
- Therapy in pool
- Business Clothes Shot Daytime
- Store front shot, Daytime

#### Description

#### Equipment

### Lighting Diagrams



## Final HEX Codes Used and Translation

HEX Code	Notes	HEX Code	Notes	HEX Code	Notes
#d8f0f0	DG#FCFC	#601818	F#CC#G#C#G#	#000000	CCCCCC
#c0d8d8	CCDG#DG#	#600000	F#CCCCC	#181818	C#G#C#G#C#G#
#181818	C#G#C#G#C#G#	#907860	ACGG#F#C	#181818	C#G#C#G#C#G#
#607860	F#CGG#F#C	#786048	GG#F#CEG#	#604848	F#CEG#EG#
#90a8a8	ACaG#aG#	#600000	F#CCCCC	#000000	CCCCCC
#000000	CCCCCC	#600000	F#CCCCC	#184860	C#G#EG#F#C
#000000	CCCCCC	#001878	CCC#G#GG#	#000000	CCCCCC
#001800	CCC#G#CC	#003090	CCD#CAC	#181800	C#G#C#G#CC
#000000	CCCCCC	#181818	C#G#C#G#C#G#	#180000	C#G#CCCC
#486060	EG#F#CF#C	#303030	D#CD#CD#C	#301800	D#CC#G#CC
#486060	EG#F#CF#C	#0048a8	CCEG#aG#	#181818	C#G#C#G#C#G#
#181818	C#G#C#G#C#G#	#001878	CCC#G#GG#	#303030	D#CD#CD#C
#481818	EG#C#G#C#G#	#604848	F#CEG#EG#	#180000	C#G#CCCC
#000000	CCCCCC	#606060	F#CF#CF#C	#481818	EG#C#G#C#G#
#306078	D#CF#CGG#	#180000	C#G#CCCC	#181818	C#G#C#G#C#G#
#181818	C#G#C#G#C#G#	#783018	GG#D#CC#G#	#000000	CCCCCC
#304848	D#CEG#EG#	#300000	D#CCCCC	#000000	CCCCCC
#183048	C#G#D#CEG#	#300000	D#CCCCC	#607878	F#CGG#GG#
#303048	D#CD#CEG#	#300000	D#CCCCC	#180000	C#G#CCCC
#181830	C#G#C#G#D#C	#300000	D#CCCCC	#601818	F#CC#G#C#G#
#180000	C#G#CCCC	#181818	C#G#C#G#C#G#	#000000	CCCCCC
#481818	EG#C#G#C#G#	#606048	F#CF#CEG#	#180000	C#G#CCCC
#484848	EG#EG#EG#	#907848	ACGG#EG#	#180000	C#G#CCCC
#607890	F#CGG#AC	#000000	CCCCCC	#000000	CCCCCC
#484848	EG#EG#EG#	#181818	C#G#C#G#C#G#	#181818	C#G#C#G#C#G#
#303030	D#CD#CD#C	#303030	D#CD#CD#C	#000000	CCCCCC
#303048	D#CD#CEG#	#000000	CCCCCC	#180000	C#G#CCCC
#184860	C#G#EG#F#C	#301818	D#CC#G#C#G#	#480000	EG#CCCC



HEX Code	Notes	HEX Code	Notes	HEX Code	Notes
#907860	ACGG#F#C	#303018	D#CD#CC#G#	#180000	C#G#CCCC
#001818	CCC#G#C#G#	#181818	#C#G#C#G#C#G	#301800	D#CC#G#CC
#000000	CCCCCC	#181800	C#G#C#G#CC	#000018	CCCCCC#G#
#484830	EG#EG#D#C	#181800	C#G#C#G#CC	#001830	CCC#G#D#C
#180000	C#G#CCCC	#303018	D#CD#CC#G#	#180000	C#G#CCCC
#781800	GG#C#G#CC	#000000	CCCCCC	#181818	C#G#C#G#C#G#
#000000	CCCCCC	#181800	C#G#C#G#CC	#180000	C#G#CCCC
#181800	C#G#C#G#CC	#180000	C#G#CCCC	#181818	C#G#C#G#C#G#
#180000	C#G#CCCC	#181818	C#G#C#G#C#G#	#180000	C#G#CCCC
#000000	CCCCCC	#183048	C#G#D#CEG#	#181818	C#G#C#G#C#G#
#300000	D#CCCCCC	#184860	C#G#EG#F#C	#604848	F#CEG#EG#
#000000	CCCCCC	#181818	C#G#C#G#C#G#	#483030	EG#D#CD#C
#000000	CCCCCC	#000000	CCCCCC	#180000	C#G#CCCC
#000018	CCCCC#G#	#607878	F#CGG#GG#	#c01800	CCC#G#CC
#180000	C#G#CCCC	#303048	D#CD#CEG#	#181848	C#G#C#G#EG#
#781800	GG#C#G#CC	#481818	EG#C#G#C#G#	#183060	C#G#D#CF#C
#180000	C#G#CCCC	#303030	D#CD#CD#C	#000000	CCCCCC
#601800	F#CC#G#CC	#000000	CCCCCC	#303018	D#CD#CC#G#
#180000	C#G#CCCC	#181800	C#G#C#G#CC	#181818	C#G#C#G#C#G#
#000000	CCCCCC	#303030	D#CD#CD#C	#001830	CCC#G#D#C
#303048	D#CD#CEG#	#181818	C#G#C#G#C#G#	#000000	CCCCCC
#484848	EG#EG#EG#	#301818	D#CC#G#C#G#	#180000	C#G#CCCC
#001878	CCC#G#GG#	#480000	EG#CCCC	#180000	C#G#CCCC
#000018	CCCCCC#G#	#183048	C#G#D#CEG#	#481818	EG#C#G#C#G#
#180000	C#G#CCCC	#001830	CCC#G#D#C	#303048	D#CD#CEG#
#000000	CCCCCC	#181818	C#G#C#G#C#G#	#304860	D#CEG#F#C
#303030	D#CD#CD#C	#000000	CCCCCC	#300000	D#CCCCCC
#181800	C#G#C#G#CC	#181848	C#G#C#G#EG#	#601818	F#CC#G#C#G#

#180000	C#G#CCCC	#183060	C#G#D#CF#C	#000000	CCCCCC
#180018	C#G#CCC#G#	#603030	F#CD#CD#C	#180000	C#G#CCCC
#180000	C#G#CCCC	#604848	F#CEG#EG#	#180000	C#G#CCCC
#481818	EG#C#G#C#G#	#484860	EG#EG#F#C	#180000	C#G#CCCC
#484848	EG#EG#EG#	#181818	C#G#C#G#C#G#		
#606060	F#CF#CF#C	#183048	C#G#D#CEG#		
#000000	CCCCCC	#181818	C#G#C#G#C#G#		

HEX Code Key	
Number	Note
0	C
1	C#
2	D
3	D#
4	E
5	F
6	F#
7	G
8	G#
9	A
1 followed by 0	A#
1 followed by 1	B

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