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FACTS OF THE CASE

1. Shreya Sheeran is widely regarded as one of Sindia's most accomplished playback singers of the 21st century. Born in Dholkata in 1986 to a musically trained family, Shreya began her classical training at the age of six. She was introduced to public performance early, joining All Sindia Radio's children's choir at nine and winning the National Classical Vocal Junior Championship at eleven. Her training in Hindustani classical music, Carnatic music, and Western contemporary vocals enabled her to develop an unusually wide vocal range, which would later become central to her reputation in the Sindian film and independent music industries.

2. Shreya Sheeran made her Bollywood debut in 2002 at the age of sixteen with the song *"Jhula Re Jhula"* from the film *Satrangi Sapne*. The song became instantly popular across the country, propelling the film's modest soundtrack to the top of radio charts. For her performance, Shreya won the **National Film Award for Best Female Playback Singer**, making her one of the youngest recipients of the honour at that time. Over the next two decades, she went on to win four additional National Film Awards for her performances in five different languages- Bengali, Hindi, Marathi, Tamil, and Telugu- making her one of the rare multilingual artists with national-level recognition across Sindian linguistic cultures.

3. In addition to national awards, Shreya has been honoured with Filmfare Awards, Zee Cine Awards, and numerous State Film Awards, including from Kerala, Tamil Nadu, and Maharashtra. In 2024, she became the first Sindian playback singer in two decades to be nominated for the Grammy Awards in the category of "Best Global Music Performance" for her independent single *"Apni Matti."*

4. Over the years, Shreya became known not only for her voice but also for her distinctive performance style, stage presence, and visual persona. Her concerts- especially the annual "Shreya Live" tours became known for their elaborate stage designs, traditional modern fusion costumes, and signature use of piano and acoustic elements. Her 2025 Bombai Arena Concert, widely covered in the press,

became the most-watched Sindian live musical performance online, with over 48 million views across streaming platforms.

5. In 2013, Shreya began releasing independent music alongside film soundtracks. Several of these singles, including *"Nah Woh Main," "Uff," "Lelo,"* and *"Rain on My Mind"*, topped independent music charts and became staples for wedding performances, radio stations, and digital streaming playlists across the country. Her song *"Lelo"*, released in early 2024, became especially popular for its unique combination of semi-classical vocals and electronic arrangements, with fans often attributing the track's appeal to what they describe as her signature "breath-silk vibrato."

6. Parallel to her flourishing career, the Sindian musical landscape witnessed an increasing shift in the use of artificial intelligence in music creation, production, and dissemination. AI-based voice synthesis particularly through machine learning models that mimic timbre, pitch patterns, breathing style, and vocal textures had rapidly advanced between 2020 and 2026. In the absence of specific statutory regulations governing AI training datasets, numerous developers began using publicly accessible audio recordings, concerts, interviews, and studio sessions to train generative models.

7.   It was in this backdrop that **Ed Udhas**, a 27-year-old independent developer from Indraprastha, founded *Sarvagya Studios*, a startup focusing on AI-generated music and voice technologies. Ed had no formal music training but had pursued Machine Learning and Deep Neural Networks as part of his B.Tech in Computer Science at a private university in Indraprastha. In 2024, he developed a prototype tool that could replicate the vocal style of approximately 20 known singers using open-source machine learning models. Encouraged by early feedback, Ed secured seed funding of ₹1.2 crore from two angel investors based in Bengaluru.

8. In late 2025, Ed launched his flagship application, **"SwaRaj"**, described in promotional materials as "Sindia's first AI-powered customisable music creation platform." The app allows users to:

- Generate original compositions.

- Select the voice style from a library of "over 1000 Sindian and global vocal personalities."

- Combine voice styles of multiple artists to create a unique style.

- Choose background videos, live performance style, studio recording style, or cinematic sequences, to accompany the music, generating a full audiovisual output.

- Create personalised music for social media, films, advertisements, and personal gifting.

9. At the launch event in Indraprastha, held at a popular cultural venue and attended by journalists, influencers, and investors, Ed showcased the app by playing a newly generated song titled **"Tere Bin Main Kya."** The song featured a female voice with an unmistakable timbre, vibrato, and pitch accuracy allegedly resembling Shreya Sheeran's voice. The video, which accompanied the song, depicted an on-stage performance with lighting patterns, camera movements, and color palettes highly similar to Shreya Sheeran's 2025 Bombai Arena Concert.

10. Within hours of the demonstration, clips of "Tere Bin Main Kya" went viral on YouTube, Instagram Reels, and Spotify playlists. The song crossed 3 million views in the first 48 hours, with users repeatedly commenting:

- "This is 100% Shreya Sheeran's voice."

- "Why does this sound exactly like 'Lelo'?"

- "The video looks like her Bombai show!"

11. The fan community popularly known as **"Shreyzens"** began comparing the song with Shreya's original recordings, pointing out nearly identical vocal stylings, breath patterns, and even microtonal inflections a hallmark of Shreya's classical training. Several influencers, musician communities, and legal commentators began discussing whether the song amounted to AI cloning, deepfake music, or unauthorised derivative creation.

12. Shreya Sheeran herself came across the viral content when one of her fan pages tagged her in an Instagram post comparing "Tere Bin Main Kya" and "Lelo." Shreya claimed that she had never permitted Ed or SwaRaj to use her voice, audio recordings, performance videos, or any part of her persona (visual, vocal, or performative) for training or generating content.

13. Alarmed by the widespread belief among audiences that "Tere Bin Main Kya" was sung by her, Shreya sought legal advice and obtained preliminary reports expert by **Dr. Kavita Bhargava**, a digital acoustics expert **(Annexure A).** According to the expert, there was a "very high statistical likelihood" that SwaRaj's voice model had been trained using multiple high-resolution recordings of Shreya's past concerts, performances, and studio vocals. The report further stated that the background visuals bore "substantial similarity" to footage from Shreya's 2025 concert, and that the lighting, choreography, and camera angles indicated "algorithmic replication."

14. On November 7, 2025, Shreya's legal team sent Ed and Sarvagya Studios a detailed legal notice demanding the immediate removal of "Tere Bin Main Kya," disclosure of all training datasets, cessation of voice-model training without consent, and damages of ₹5 crores. **(Annexure B)**

15. Ed responded through his lawyers with the claim that Shreya's accusations lacked scientific basis and that her objections stemmed from discomfort with technological innovation. **(Annexure C).** An expert report from Dr. Arvind Tandon, an AI scientist, which deliberated on the unreliability of similarity metrics and their unsustainability in AI-generated media, was enclosed with the reply of the legal notice. **(Annexure D)**

16. Over the next week, the controversy surrounding SwaRaj intensified as debates erupted across social media platforms, music forums, legal podcasts, and technology discussion channels. Several prominent artists issued public statements warning that AI-generated voice replication posed a threat to the livelihoods and identities of creative professionals. A widely shared opinion article in *The Sindian Herald* argued that "AI deepfake music will fundamentally alter the relationship between artists and their audiences if guardrails are not imposed."

17. Meanwhile, Ed Udhas's following on social media skyrocketed. In interviews, Ed portrayed himself as a pioneer who was democratising music creation, arguing that many aspiring musicians lacked access to professional singers and expensive studios. He claimed that SwaRaj empowered "the common Sindian creator" by giving them tools previously limited to elites in the music industry.

18. However, Ed's stance was met with skepticism from several industry organisations. The **Sindian Singers' Rights Association (ASRA)** issued a press release stating that "voice is an intrinsic part of a performer's identity" and should not be replicated without express authorisation. ASRA further stated that unauthorised AI voice cloning amounted to a violation of performer's rights under the Copyright Act.

19. One of the turning points in the controversy occurred when an audio engineer uploaded a detailed comparison of "Tere Bin Main Kya" and Shreya Sheeran's 2024 single "Lelo" The engineer demonstrated through waveform analysis that the AI-generated song displayed strikingly similar vibrato cycles, breathing patterns, note glides, and microtonal inflections elements typically considered distinctive to individual singers. Although the comparison did not conclusively prove copying, it strengthened the public perception that the AI model was trained using Shreya's performances.

20. Further, clips of the SwaRaj-generated music video were juxtaposed by fans with Shreya's 2025 Bombai Arena Concert footage. These comparisons revealed extraordinary similarities in:

- Stage lighting patterns, including signature amber–gold palette.

- Camera pans and zoom techniques used during Shreya's piano segments.

- Choreographed background dancer movements

- Ceiling-mounted rotating spotlights designed uniquely for Shreya's concert.

- Costume silhouette and pose transitions.

21. Though the AI video did not reproduce Shreya's real physical likeness, fans argued that it created a "performative deepfake" by copying stylistic and expressive elements associated with her concerts. As criticism intensified, several Bollywood production houses publicly expressed concerns that AI-generated voices "confusable" with major playback singers could disrupt the soundtrack market. One producer reportedly withheld the release of a music track featuring a debut singer due to fears that audiences would compare it to the SwaRaj output.

22. Sensing looming legal and reputational risks, *StreamWave*, a major music streaming service, temporarily flagged "Tere Bin Main Kya" as "under dispute," then removed it pending clarity. This action caused a fresh wave of backlash from SwaRaj supporters, who accused Shreya of stifling innovation. A trending hashtag **#LetTheMusicFree** emerged, arguing that AI-generated voices were the natural evolution of music technology. In contrast, another hashtag **#RespectPerformersRights** gained traction among Shreya's supporters, artists, and legal commentators.

23. The public discourse intensified. Entertainment channels and digital media platforms began running primetime debates on the legality and ethics of using an artist's voice to train AI. While some argued that artistic identity must be protected, others stated that imposing strong restrictions could undermine Sindia's ambition to be a global AI hub.

24. A prominent Member of Parliament, who also chaired the Parliamentary Committee on IT, tweeted that "emerging technologies cannot be judged with

yesterday's laws." Meanwhile, a well-known playback singer supported Shreya, stating: "My voice is my career. If an AI app can copy me, what future do I have?"

25. Simultaneously, industry lobby groups such as the Sindian Music Producers' Guild and the Digital Creators Federation of Sindia submitted representations to the Ministry of Information & Broadcasting, seeking clear legislation on AI-generated music. While some urged the Ministry to protect artist rights, others warned that granting artists exclusive control over "vocal style" or "performance energy" would be impossible to implement.

26. Meanwhile, Shreya's management agency, Reverie Arts Pvt. Ltd., revealed that the ongoing controversy had severely impacted Shreya's commercial engagements, as three concert organisers demanded fee reductions because 'audience perception had become confused' between her real performances and AI-generated songs. A luxury brand temporarily paused negotiations for an endorsement contract, citing reputational concerns, and several music directors reportedly said that producers were exploring AI alternatives to reduce costs, which threatened her industry position. The defendants denied these claims as speculative and pointed out that Shreya's popularity had increased during the controversy.

27. Feeling aggrieved, Shreya Sheeran filed a suit before the High Court of Indraprastha, alleging the infringement of her performer's rights and personality rights. The Plaintiff claimed the following reliefs in the suit:

- Interim and Permanent injunction restraining Ed from using any voice "resembling" her voice, performance, generating videos resembling her performances, monetising "Tere Bin Main Kya", and using her recordings for AI training.

- Disclosure of the complete dataset of audio, video, and performance files used for training, the metadata showing timestamps, sources, and file origins, and a list of publicly available concerts scraped or downloaded.

- Statutory and compensatory damages of at least ₹5 crores.

- Directions to streaming platforms to remove all copies of "Tere Bin Main Kya."
- Establish that her voice constituted a protectable element of her identity under personality rights and performer's right under the Copyright Act, a commercially valuable property interest

The High Court issued notice to Ed Udhas, SwaRaj, Sarvagya Studios, and the investors, directing them to file a consolidated response. The defendants submitted written statement and denied all allegations, asserting certain arguments as follows:

- That there was no substantial copying of Shreya's voice. The AI voice does not replicate Shreya's "identity," and mere similarity in vocal styling was insufficient to constitute appropriation.
- Performer's rights require use of an actual performance, whereas the AI song was a newly generated work, not derived from any single performance.
- The model trained on a "large and diverse dataset," and any resemblance was "coincidental and stylistic."
- AI training constituted fair dealing for the purpose of "research" or "private use," even if later commercialised.

28. Accordingly, the High Court has culled out the issues set out below for adjudication on 15th February, 2026:
    - *Whether, at the interlocutory stage, the Plaintiff is entitled to an interim injunction restraining the Defendants from using any voice/video resembling her voice/performance pending disposal of the suit.*
    - *Whether the use of AI to train a voice model on publicly accessible performances of Shreya Sheeran (if proven) and generating the song "Tere Bin Main Kya" using AI amounts to an infringement under the Copyright Act, 1957.*
    - *Whether the alleged replication of Shreya Sheeran's vocal identity and performance style violates her personality rights under Sindian law.*

- *Whether the Defendants can be compelled to disclose their AI training datasets and model documentation, balancing copyright enforcement with trade-secret protection.*
- *Whether Ed Udhas and Sarvagya Studios are liable to pay royalty or compensation for the alleged use of Shreya Sheeran's performances for AI training.*
- *Whether the Plaintiff is entitled to permanent injunction restraining the Defendants from using: (i) any voice resembling her voice; (ii) any video resembling her performances; or (iii) datasets allegedly containing her performances.*

29. Please note that:
- *All laws of Sindia are pari Materia to laws of Sindia as of 1 February 2026. However, no subsequent amendments or proposed bills apply.*
- *No party disputes the jurisdiction of the Indraprastha High Court.*
- *The High Court of Indraprastha shall be treated as the High Court of Delhi, and its rules and regulations shall be read pari materia to those of the High Court of Delhi.*
- *No other legal proceedings are pending between the parties.*
- *The counsels are required to address the issues and arguments specifically mentioned above and are also free to frame sub-issues and make other arguments (other than arguments on the issue of jurisdiction).*

ANNEXURE A

<u>Expert Report Excerpt: Dr. Kavita Bhargava (Filed by Plaintiff)</u>

Dated: 1 March 2026

1. I have performed spectral analysis, vibrato-cycle comparison, pitch contour mapping, and breath-interval detection on the following tracks:

   - "Lelo" (Shreya Sheeran, 2024)

   - "Tere Bin Main Kya" (SwaRaj, 2026)

2. The vocal signatures demonstrate:

- 82.4% similarity in vibrato timing cycles.

- Near-identical breathing intervals, with an overlap of 89.7%.

- Microtonal embellishments (meend, murki, andolan) consistent with Shreya's classical training.

3. These patterns are statistically improbable without training the AI model on Shreya Sheeran's voice.

4. Regarding the music video:

   - Lighting schemes have a "match rate" of 78% with Shreya Sheeran's 2025 Bombai Concert.

   - Choreographic structure reflects unique sequences used in that performance.

Conclusion: The audiovisual content of "Tere Bin Main Kya" strongly indicates the model was trained on copyrighted performances by Ms. Shreya Sheeran.

Signed:
Dr. Kavita Bhargava
Professor, Digital Acoustics & Media Informatics
Sindian Institute of Technology, Bombai

ANNEXURE B

Legal Notice Sent by Shreya Sheeran to Ed Udhas & Sarvagya Studios

Dated: 7 February 2026

1. You have unlawfully used our client's copyrighted performances to train an artificial intelligence system.

2. You have created a synthetic voice that is deceptively similar to our client's voice, thereby infringing her Performer's Rights under Sections 38 and 38A of the Copyright Act.

3. The visual elements of your AI-generated video reproduce her concert performance style, violating her rights.

4. You have commercially benefited by misleading the public into believing our client is associated with the song.

5. You are hereby directed to:

   - Remove "Tere Bin Main Kya" from all platforms.

   - Disclose all datasets used for training.

   - Cease using any voice or performance resembling that of our client.

   - Pay damages of ₹5,00,00,000 (five crore rupees).

Failure to comply will result in legal proceedings.

— Advocate for Ms. Shreya Sheeran

ANNEXURE C

<u>Reply to Legal Notice by Defendants</u>

Dated: 12 February 2026

1. Our client denies all allegations.

2. The voice used in the song is entirely synthetic and does not replicate Ms. Shreya Sheeran's identity.

3. Mere similarity in vocal styling was insufficient to constitute appropriation. The model trained on a "large and diverse dataset," and any resemblance was "coincidental and stylistic."

4. AI training does not constitute infringement.

5. Your client has no exclusive rights over "vocal style."

6. Your demands are baseless and rejected.

— Legal Counsel for Mr. Ed Udhas & Sarvagya Studios

ANNEXURE D

<u>Counter-Expert Report Excerpt — Dr. Arvind Tandon (Filed by Defendants)</u>

Dated: 8 March 2026

1. Statistical similarity does not establish source-based copying. Many Sindian female singers share stylistic elements such as melisma, vibrato usage, and pitch ornamentation.

2. The AI model used by SwaRaj is generative, not derivative, meaning it creates new data from predicted patterns rather than from copying specific inputs.

3. When multiple publicly available female soprano voices are part of a dataset, convergence toward certain stylistic averages is expected.

4. Visual similarity arises from the use of standard performance templates common across the industry, not from copying Shreya Sheeran's concerts.

5. The claim that an 82% similarity proves copying is scientifically unsustainable in AI-generated media.

<div align="right">
Signed:
Dr. Arvind Tandon
Senior Research Fellow
Sindian Institute of Artificial Intelligence, Bengaluru
</div>

ANNEXURE E

<u>Press Release – Sindian Singers' Rights Association (ISRA)</u>

Dated: 20 February 2026

Subject: Unauthorised AI Replication of Singer Voices

The Sindian Singers' Rights Association expresses grave concern over the increasing use of artificial intelligence to replicate the unique voices and styles of artists without authorisation. Performer's Rights under Sections 38 and 38A of the Copyright Act, 1957, protect artists from unauthorised fixation, reproduction, and commercial exploitation of their performances.

If reports are true that the SwaRaj app has used Ms. Shreya Sheeran's voice or performance style without consent, such acts would constitute a violation of Performer's Rights and must be met with strict legal action.

SSRA is monitoring the situation closely and may seek to intervene to protect the interests of all Sindian singers.

Signed,
General Secretary, SSRA

ANNEXURE F

<u>Transcript of Ed Udhas's Launch Event for SwaRaj</u>

(Recorded on 15 January 2026 at KalaSangam Arena, Indraprastha)

Moderator: "Ed, what makes SwaRaj different from other AI music apps?"

Ed Udhas: "SwaRaj is Sindia's first AI platform that lets users compose full songs — lyrics, music, vocals — without needing a singer or a studio. For years, music creation was limited to those who had access to big names. Now, a college student in Hisar or Imphal can create a song in minutes."

Moderator: "And whose voice is the demo track recorded in?"

Ed: "It's an AI-generated voice. We call it V-23-F. She's trained on a broad dataset of female South Asian vocal styles. She's not based on any individual singer — she's a blend."

Moderator: "It sounds extremely realistic."

Ed: "That's the point! Why should realism be restricted to film studios? We're opening those doors."

(Applause)

Moderator: "Let's play the track — 'Tere Bin Main Kya.'"

(Song plays. Audience cheers.)

Audience Member: "Isn't this Shreya Sheeran?"

Ed: "No, no. People hear what they want to hear. Our model only replicates universal aspects of classical and Bollywood singing styles. Any resemblance is coincidental."

(Event ends)