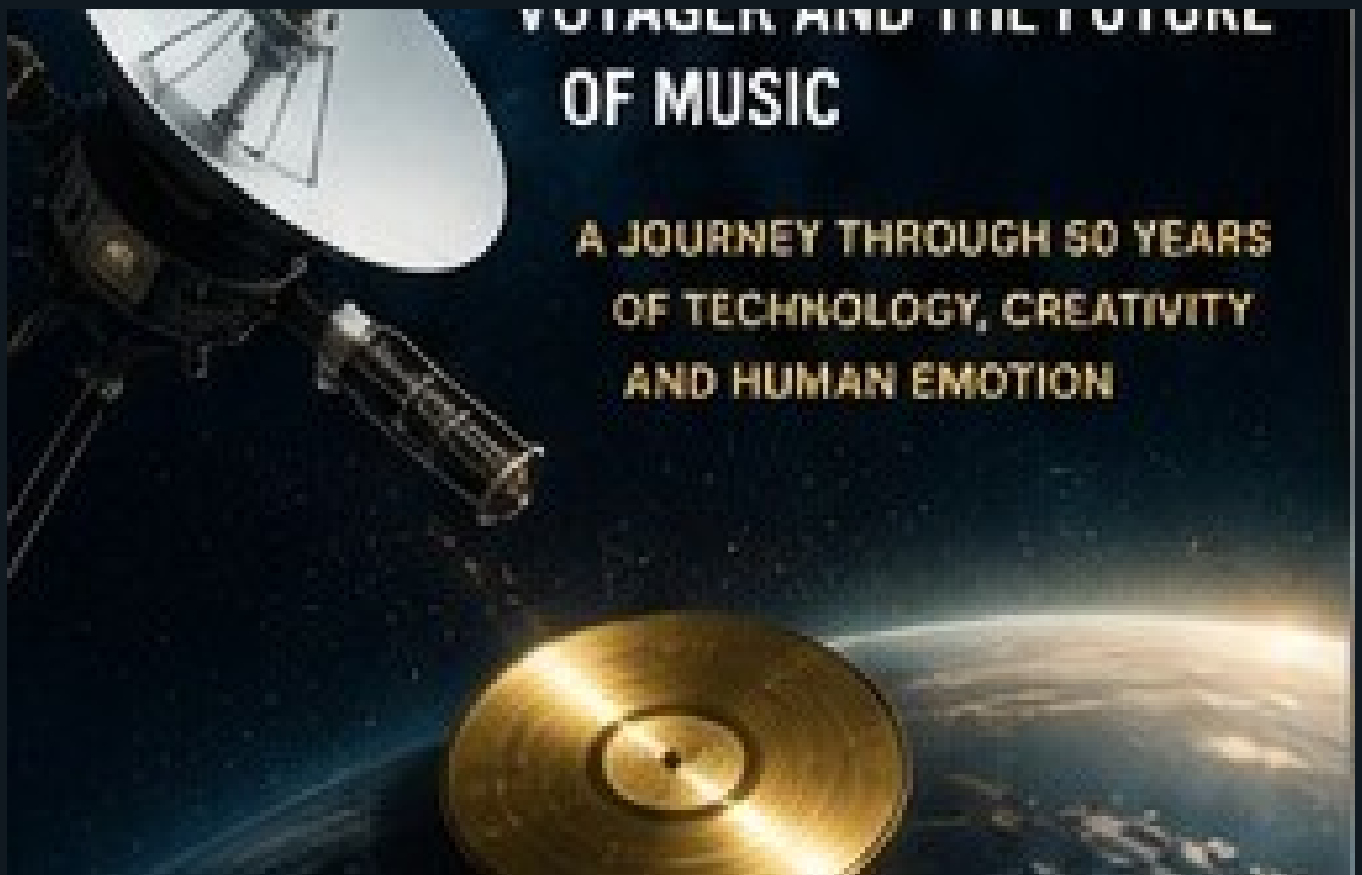


FROM MOZART TO AI

VOYAGER AND THE FUTURE OF MUSIC

A 48-PAGE ILLUSTRATED ESSAY ON TECHNOLOGY, CREATIVITY AND HUMAN EMOTION



Editorial illustration generated for this edition.

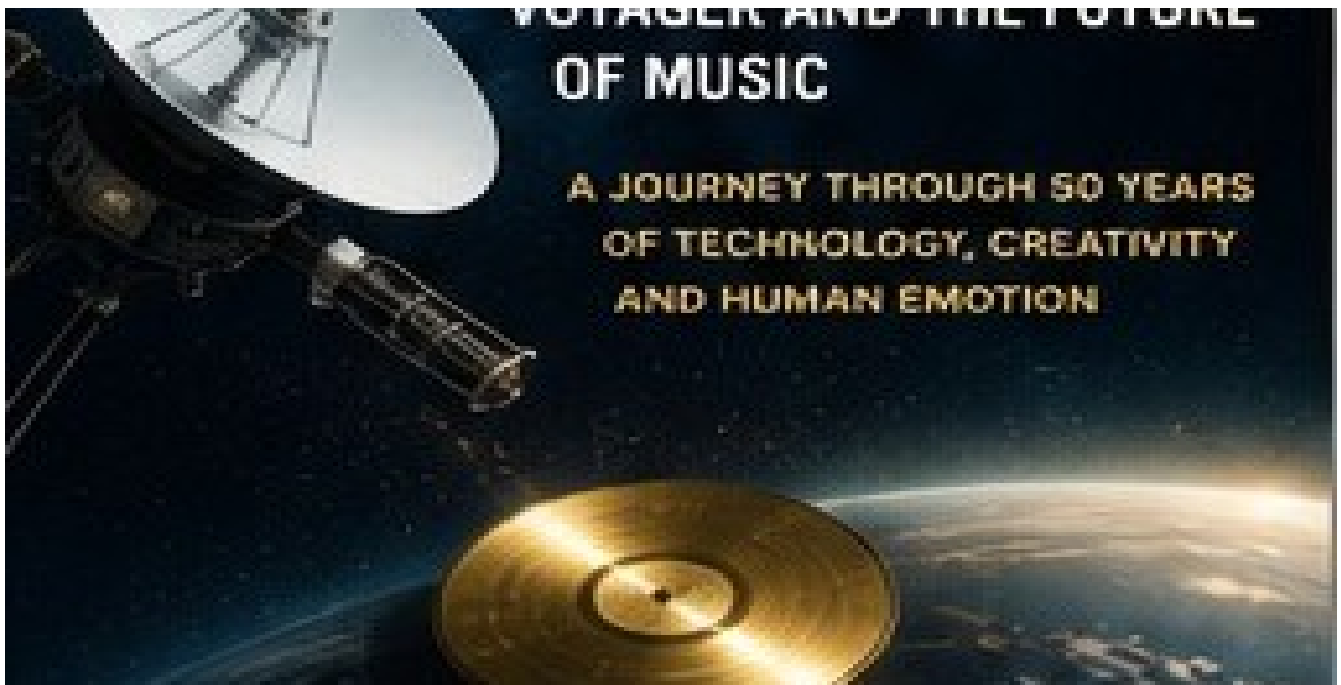
English illustrated edition - August 2026

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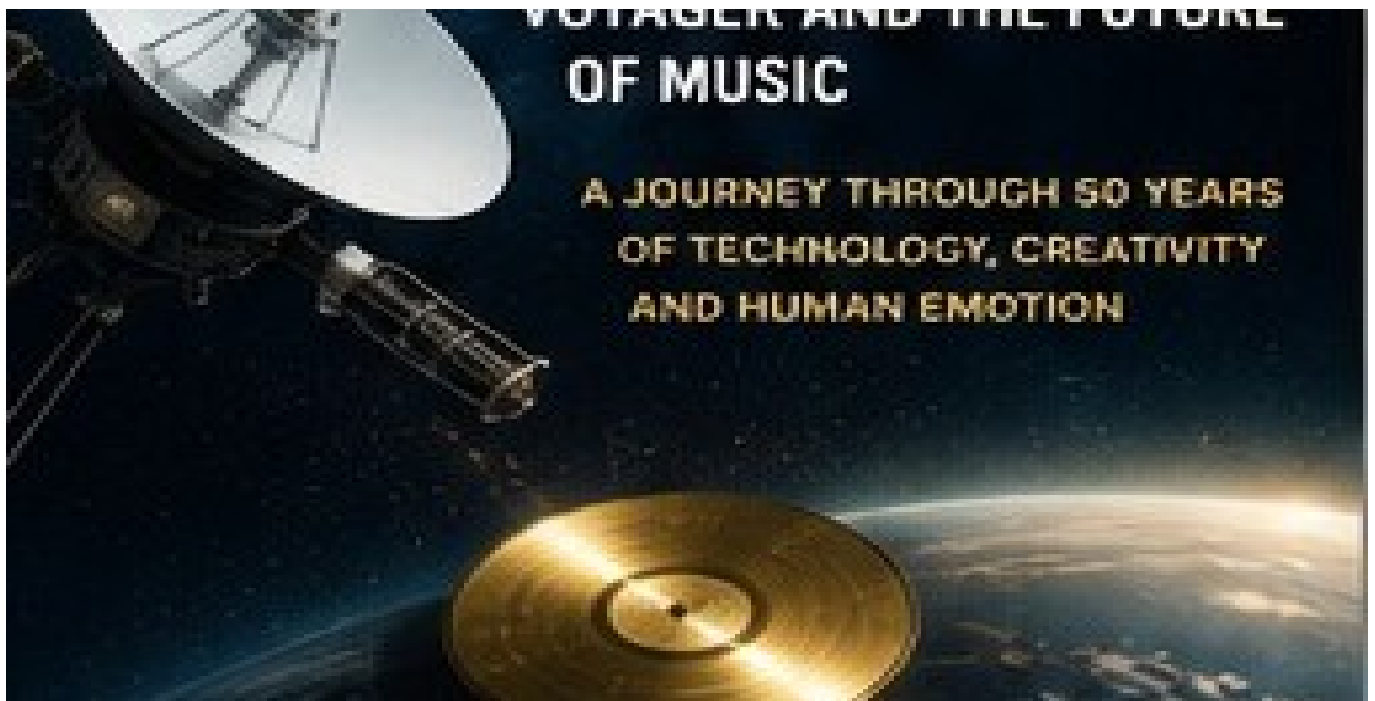
A CONVERSATION TURNED INTO AN ESSAY

This book grew from a long conversation about a handful of newly uploaded boogie-woogie tracks. The discussion moved backward to Atari ST sequencing and the pioneers of electronic production, then forward to generative AI, Mozart, Voyager, extraterrestrial listeners and humanoid performers. The result is not a verbatim transcript. It is a structured editorial reconstruction that preserves the arguments, examples and philosophical turns of the exchange.



Illustrative editorial image: music, audience and technological transformation.

A Chance Discovery: Rock with Eight Views



Editorial photo-illustration created for this book; historical discussion is sourced in the text.

KEY IDEA

The conversation began with a surprise rather than a theory. A stream of frantic boogie-woogie and old-school rock sounded as if it had been rescued from another era and remixed for 2026. The voice was convincing, the brass was disciplined, the guitar sat exactly where it should, and the rhythm had the immediate physical quality that makes the listener move before thinking.

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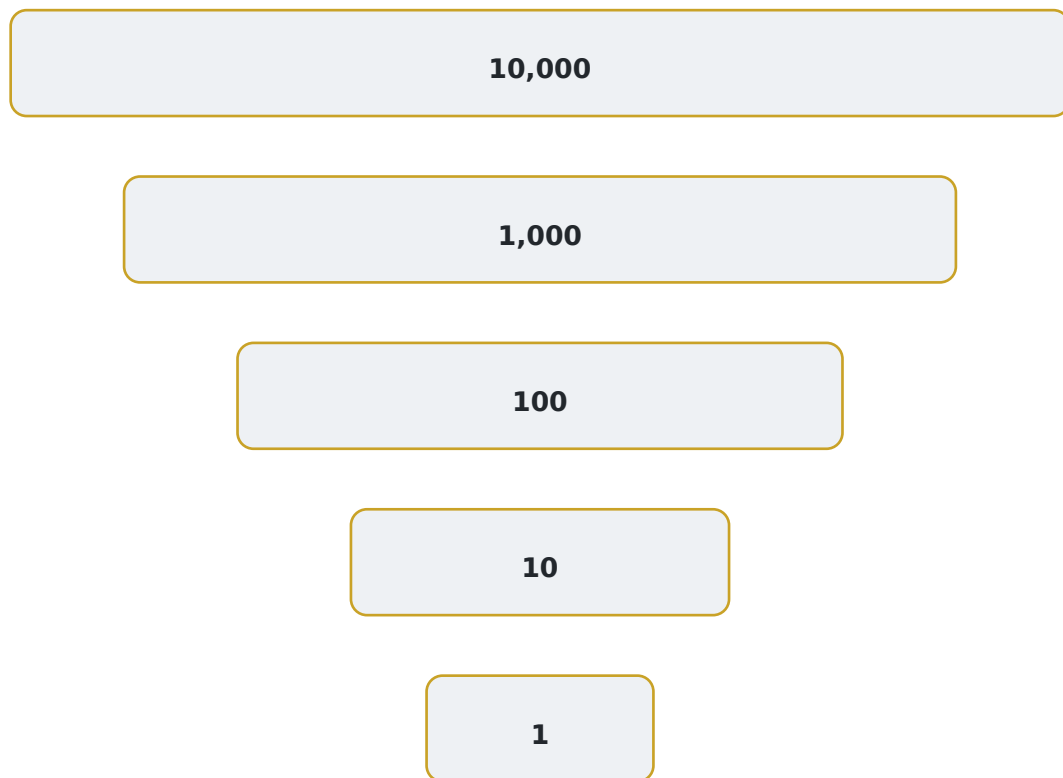
The clue came later. The upload date was August 24, 2026 - the previous day - and some tracks had barely been heard. More than sixty stylistically related pieces appeared to have been produced at extraordinary speed. What first sounded like forgotten vintage recordings increasingly looked like generative production.

The important fact is psychological: enjoyment preceded attribution. The listener did not begin by asking whether the music was human or artificial. He began by enjoying it. That accidental blind test is a useful starting point for every debate about AI music.

THOUGHT EXPERIMENT

When creation becomes abundant, does taste become more valuable than production?

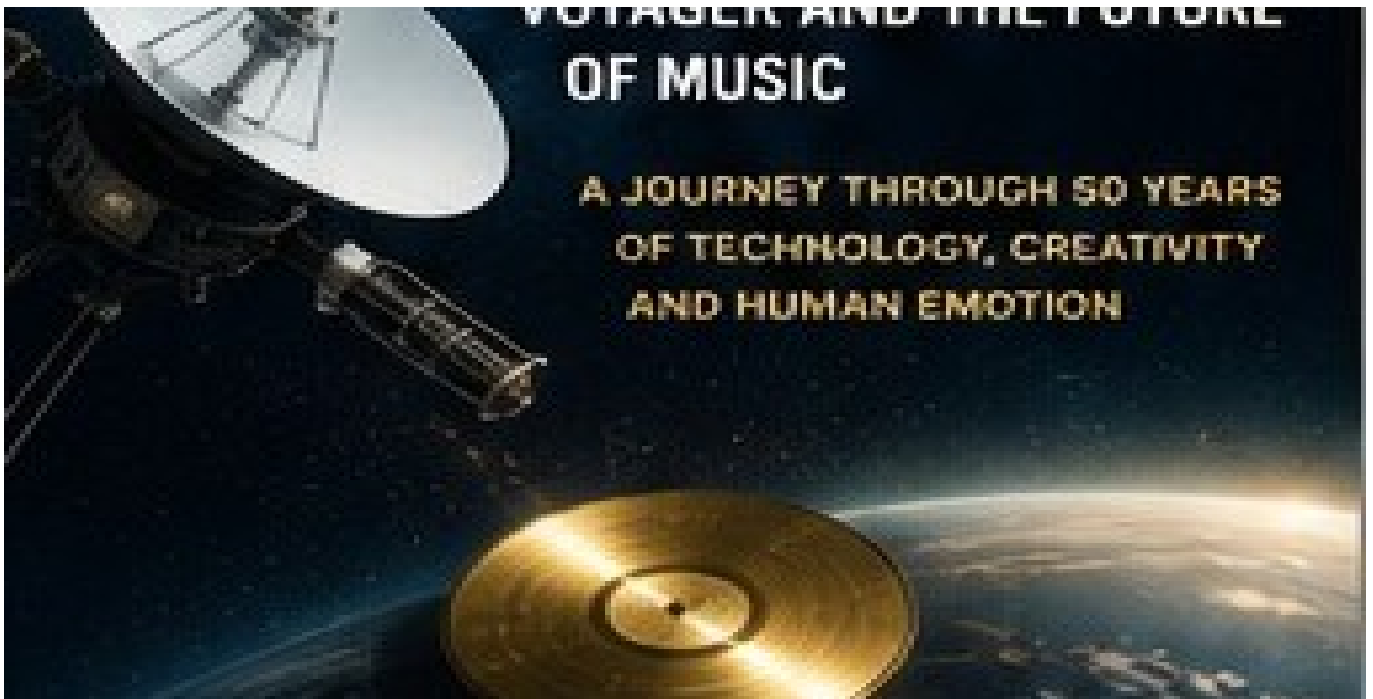
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The Machine Was Already in the Studio



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Artificial intelligence did not suddenly introduce machines into music. Electronic instruments, multitrack tape, drum machines, sequencers, MIDI, samplers and digital audio workstations have been reshaping composition and production for decades.

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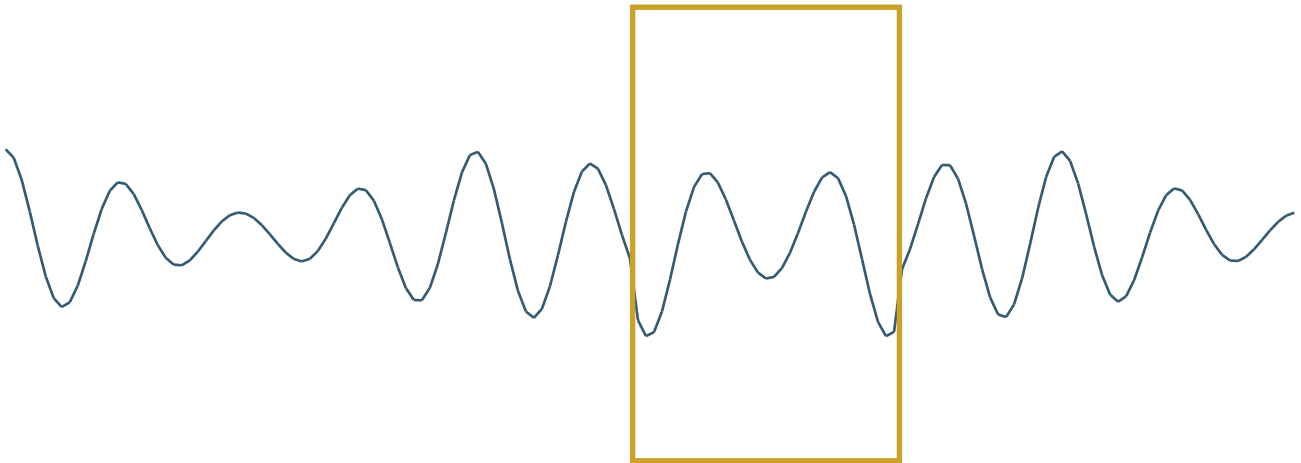
The Atari ST became an emblem of this transformation. Its integrated MIDI interface made it unusually attractive to musicians, while Steinberg's Pro-24 and later Cubase turned the home computer into a serious sequencing environment. Notes could be placed, moved, quantized and edited with a precision that changed the economics of the studio.

What has changed in 2026 is less the presence of the computer than the level at which we speak to it. The old instruction was: play this note, at this time, on this channel, with this velocity. The new instruction can be: make an energetic late-1950s American boogie, with rolling piano, brass, guitar and a modern mix.

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If a machine can maintain dramatic memory for three hours, where does imitation end and authorship begin?

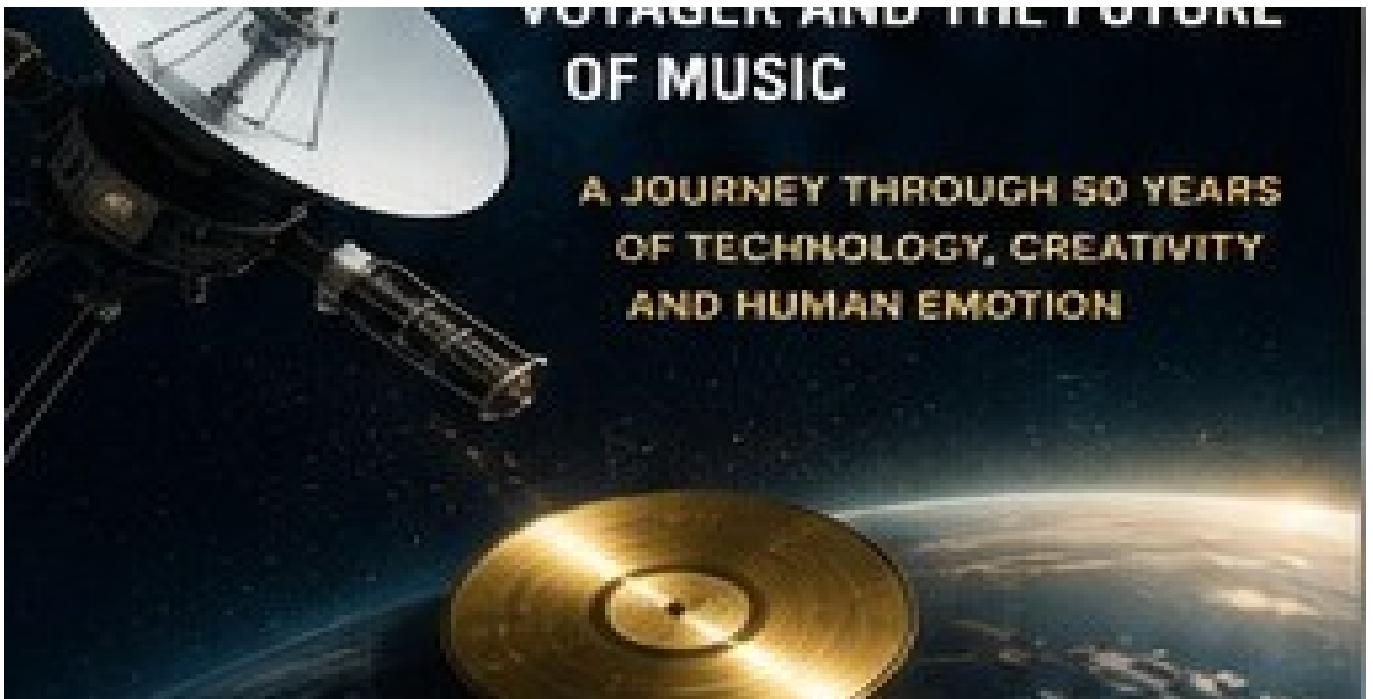
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From Jarre and Moroder to the Digital Producer



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Jean-Michel Jarre demonstrated that layers, sequences and timbre could form an entire musical world. Giorgio Moroder showed that an electronic pulse could become the structural engine of a global pop song. Their work belongs to a long continuum rather than to a separate electronic niche.

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Trevor Horn, Peter Gabriel and other adventurous producers pushed sampling and computer-based production further. With systems such as the Fairlight CMI and Synclavier, recorded sound could be transformed into a playable object. The studio ceased to be merely a place where performances were captured; it became an instrument in its own right.

Every technological generation provoked anxiety. Synthesizers would replace orchestras. Drum machines would eliminate drummers. Sampling was cheating. MIDI would sterilize performance. Yet musicians repeatedly absorbed the tools and created new languages around them.

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Would an extraterrestrial civilization distinguish human music from machine-generated music - or simply hear the culture of Earth?

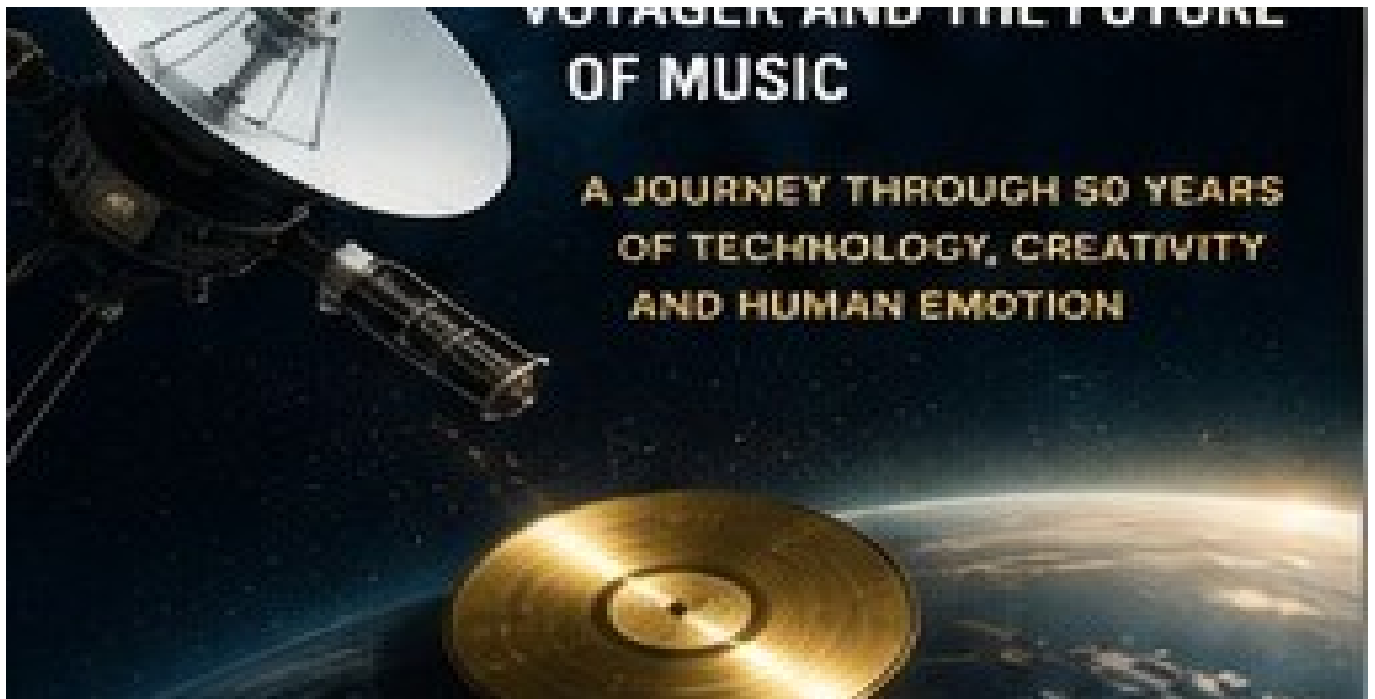
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This is a profound change in abstraction. The user can increasingly specify intent rather than implementation. The machine fills in thousands of intermediate musical choices. That does not make the human irrelevant; it changes where human judgment enters the chain.

Artifacts remain audible: overly regular attacks, strange resonances, implausible breaths, metallic keyboards, transitions that are almost right but not quite. Yet the defects are becoming subtle enough that an uninformed listener may simply hear a compelling song.

THOUGHT EXPERIMENT

If the listener is moved before knowing who or what made the music, what exactly changes when the origin is revealed?

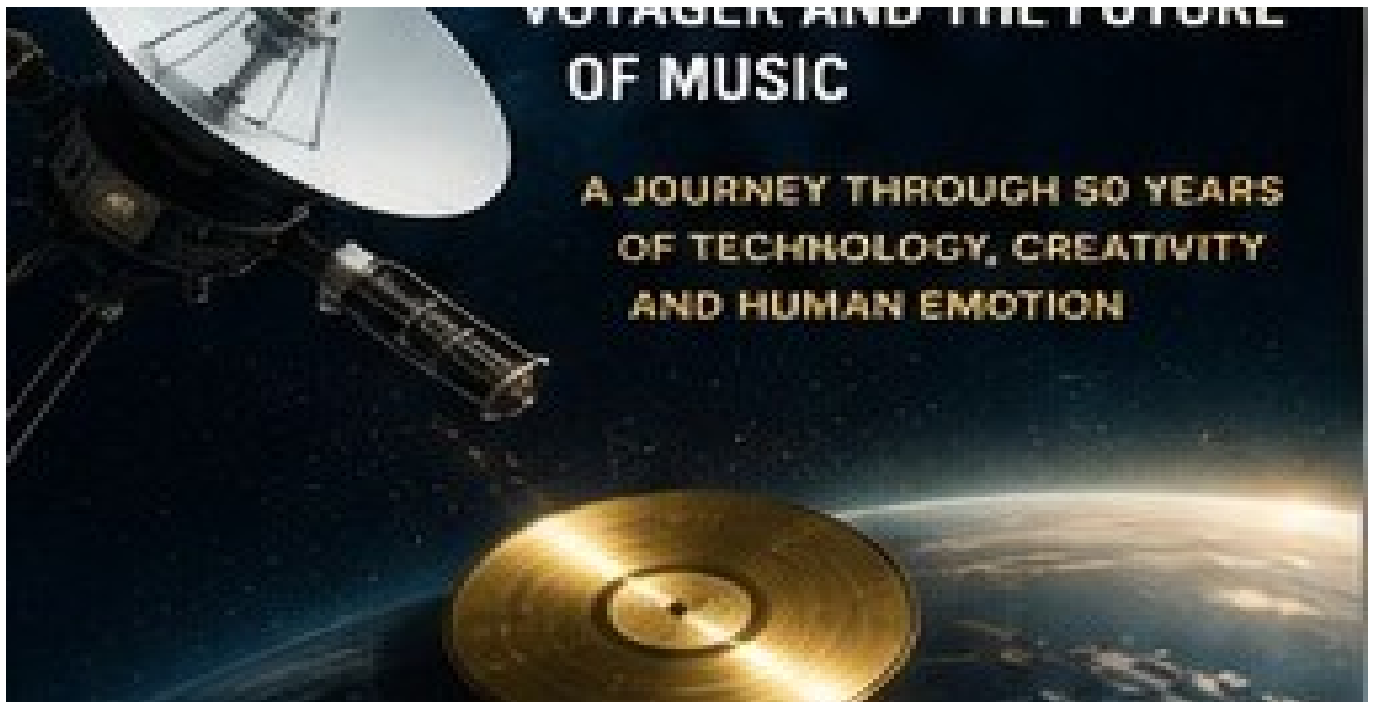
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When a creator can publish dozens of plausible songs in a day, scarcity moves. For centuries, composition and recording were expensive in time, equipment and labor. Generative systems can reduce that cost dramatically.

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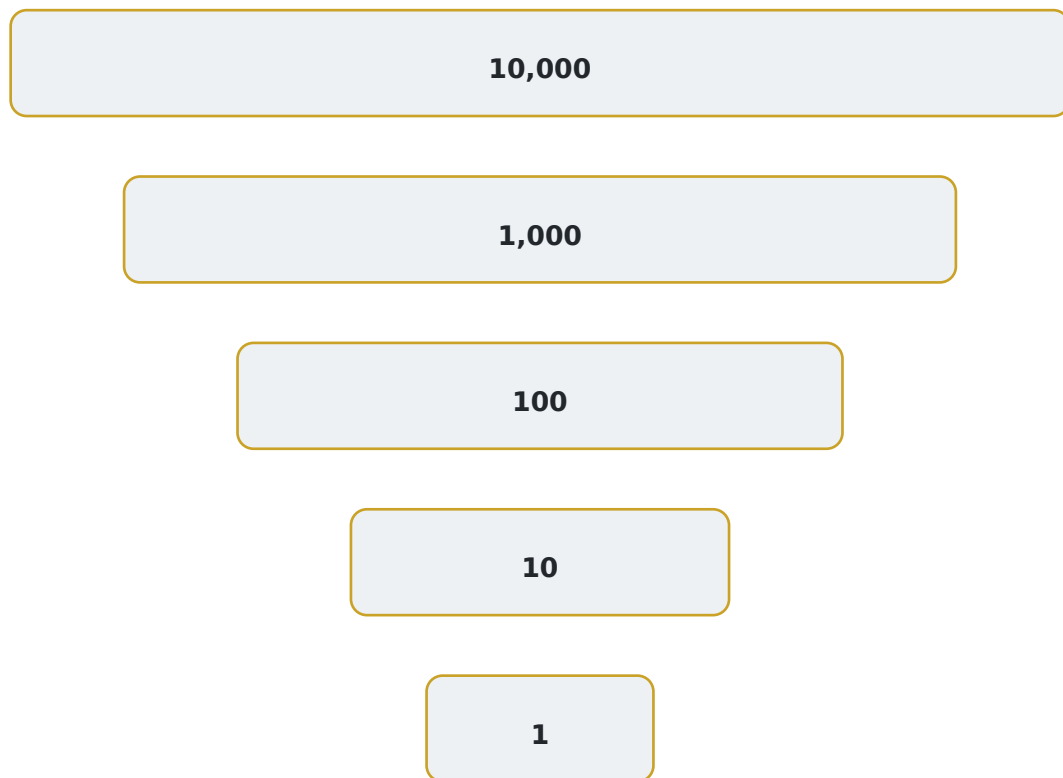
The new bottleneck becomes attention. If ten thousand tracks can be generated, the decisive skill may be finding the hundred worth hearing, the ten worth replaying and the one that produces a genuine physical reaction.

This makes curation central. Producers, DJs, editors and listeners have always filtered culture. AI may now accelerate both sides of the process: one system generates an ocean of music while another searches that ocean for the moments most likely to matter.

THOUGHT EXPERIMENT

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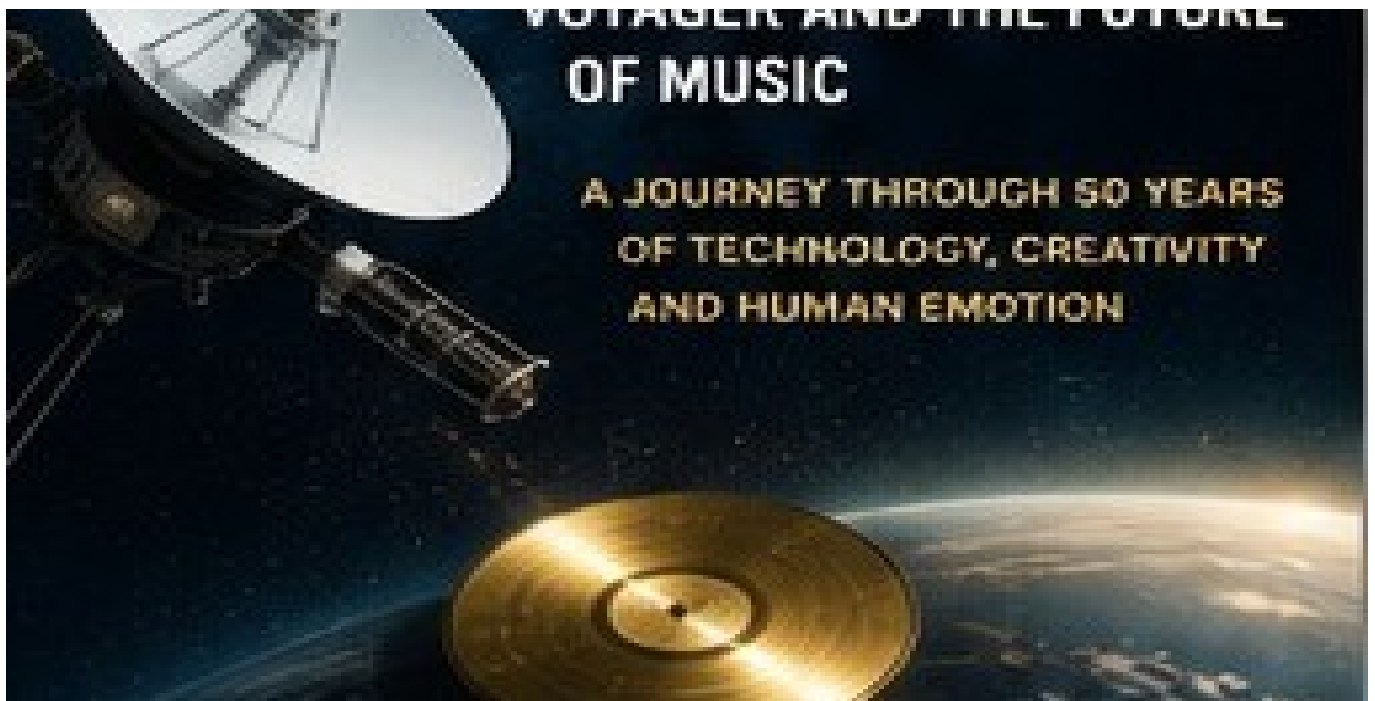
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The Thirty Seconds We Remember



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Many beloved songs are not emotionally uniform. A four- or six-minute track may live in memory because of one riff, one break, one vocal line, a bass entrance, a modulation or twenty seconds of solo.

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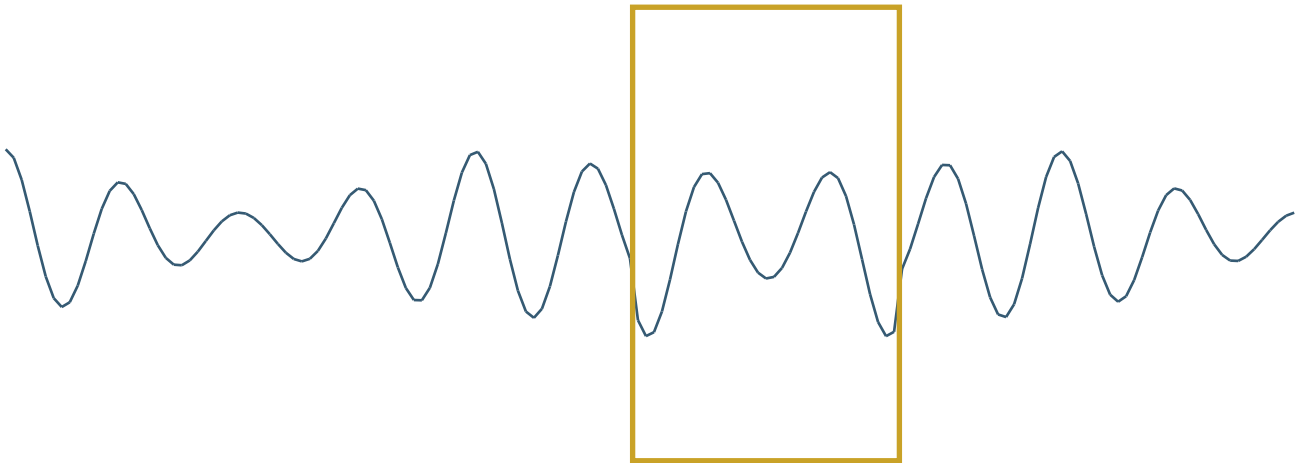
Repetition is part of the mechanism. The ordinary measures prepare the extraordinary measure. Tension, expectation and release create contrast. If the peak arrived every five seconds, it would cease to be a peak.

Cultural memory works in the same way. Thousands of works disappear; a smaller number survive; within them certain movements dominate; films, radio and playlists then extract a few minutes that become more famous than the complete work.

THOUGHT EXPERIMENT

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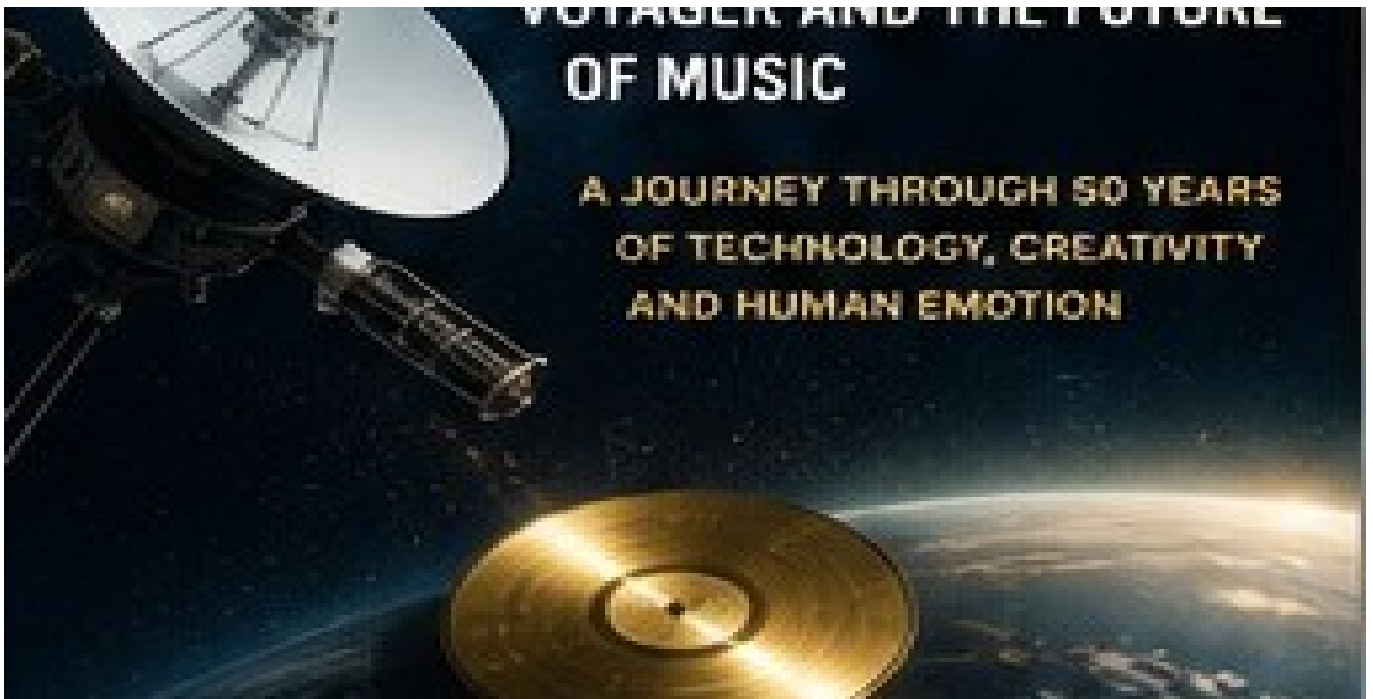
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Mozart and the Long-Form Problem



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Could an AI create another Don Giovanni? It can already imitate many surface characteristics of Mozart: cadences, harmonic turns, orchestral colors and melodic gestures. But an opera is not a three-minute style sample.

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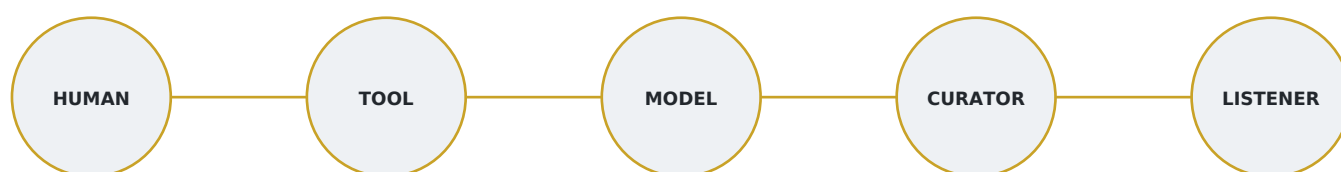
Long-form music carries dramatic memory. Characters acquire musical identities. Motifs return in altered form. Tonal relationships help organize tension. A late scene can be powerful precisely because two previous hours have prepared it.

The hard question is therefore not simply which note follows the previous one. It is why a particular note, harmony or silence must occur here, after everything that has happened. A future operatic AI would need to coordinate libretto, drama, thematic architecture, orchestration, voices and performance.

THOUGHT EXPERIMENT

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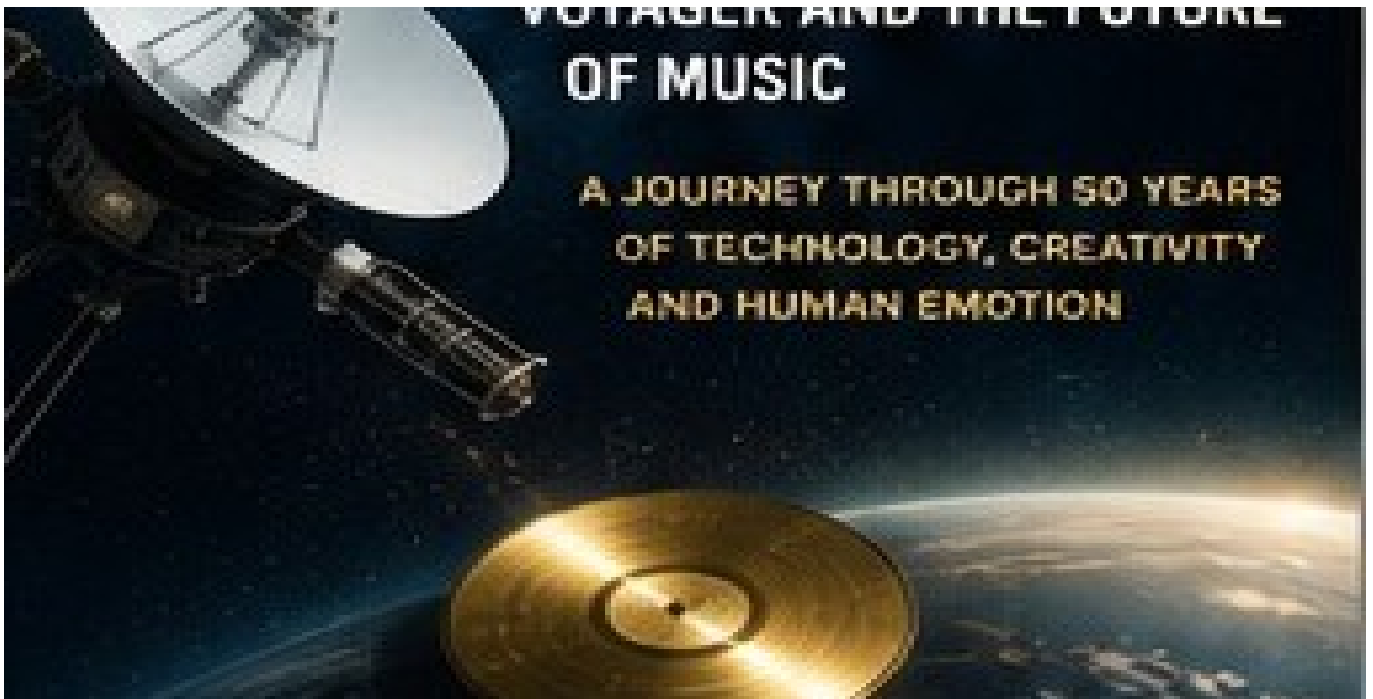
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The duet 'Sull'aria... che soave zeffiretto' became familiar to millions through The Shawshank Redemption. Cinema takes a brief moment from a vast opera and turns it into a cultural icon.

The Marriage of Figaro and the Best-of Effect

The duet 'Sull'aria... che soave zeffiretto' became familiar to millions through *The Shawshank Redemption*. Cinema takes a brief moment from a vast opera and turns it into a cultural icon.

This does not make the rest of the opera worthless. Theatre needs exposition, pacing, contrast and breathing space. But modern listening habits are brutally selective. We remember peaks and often forget the valleys that made those peaks possible.

This creates an unfair comparison in debates about AI. A track generated this morning is often compared with the best fragments preserved from centuries of human culture. History has already performed an enormous editorial process on Mozart, Bach, Beethoven, jazz, blues and rock.

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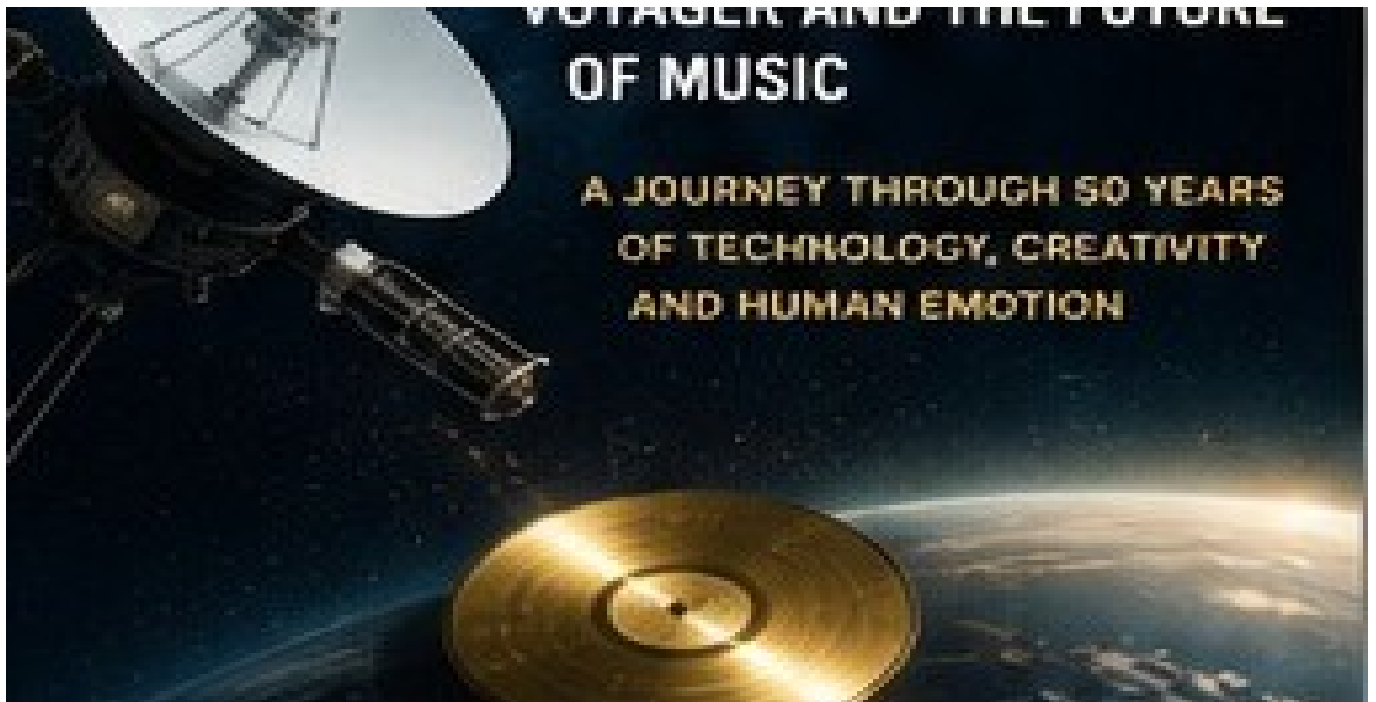
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Screamers: Mozart Among the Machines



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In *Screamers*, Peter Weller's character listens to Mozart in a remote, machine-haunted future. The scene is powerful because it assumes that a work written centuries earlier can still carry human meaning in a radically transformed world.

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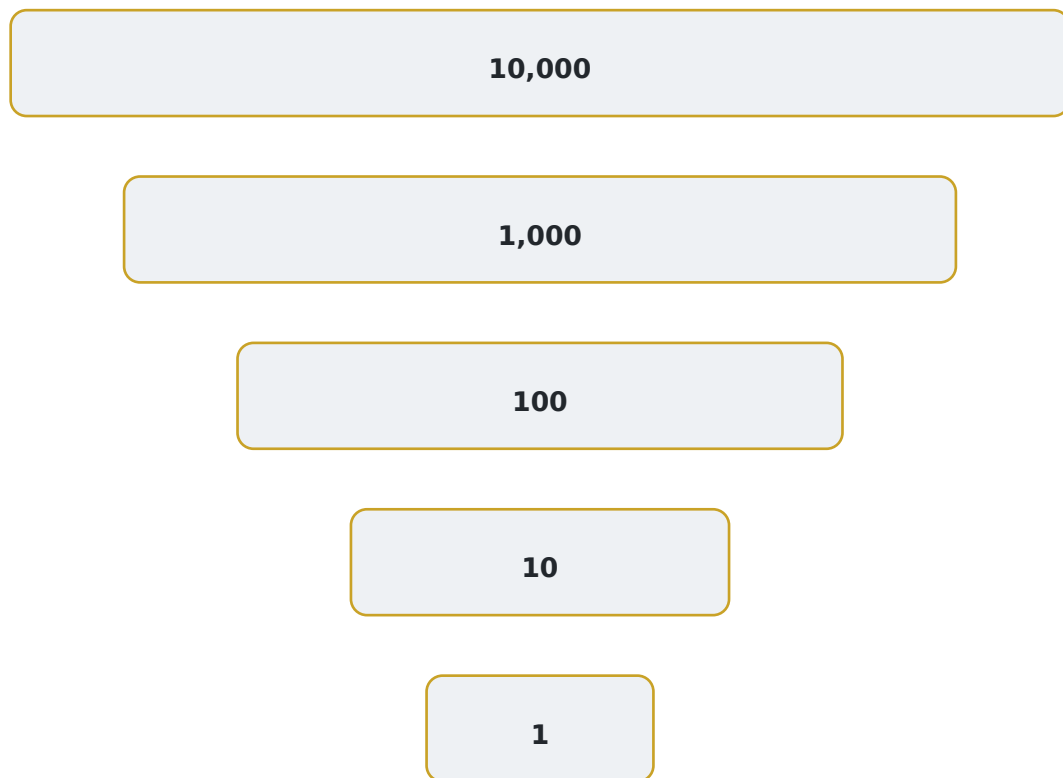
It also creates a modern thought experiment. Suppose an artificial system writes a completely new aria and, without knowing its origin, a listener experiences the same goosebumps produced by Mozart. Does the later discovery that no human composed it invalidate the emotion?

Perhaps the creator's emotion and the listener's emotion are separate questions. A machine may feel nothing. The listener does. The aesthetic event occurs in the encounter between structured sound and a living nervous system.

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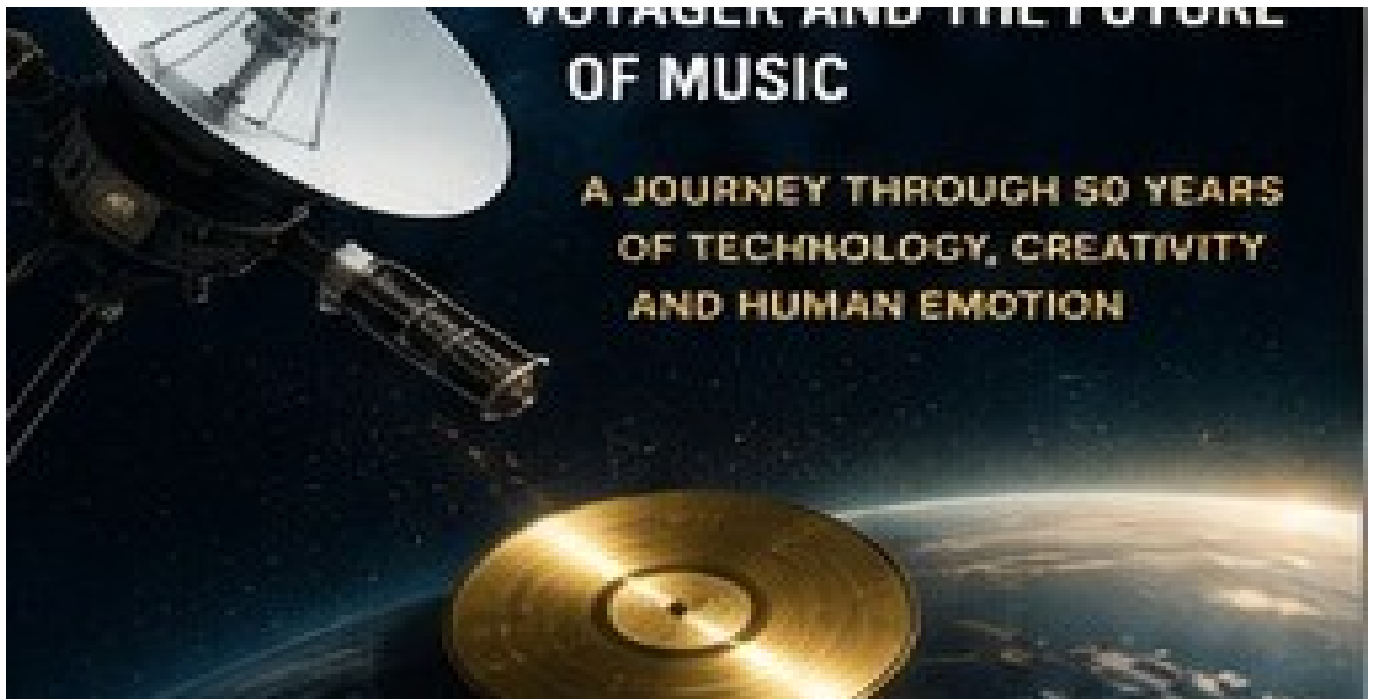
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Voyager 1 and Voyager 2, launched in 1977, each carry a Golden Record: a time capsule intended to communicate something about Earth to an unknown intelligence. NASA describes 115 images, natural sounds, greetings in 55 languages and about 90 minutes of music.

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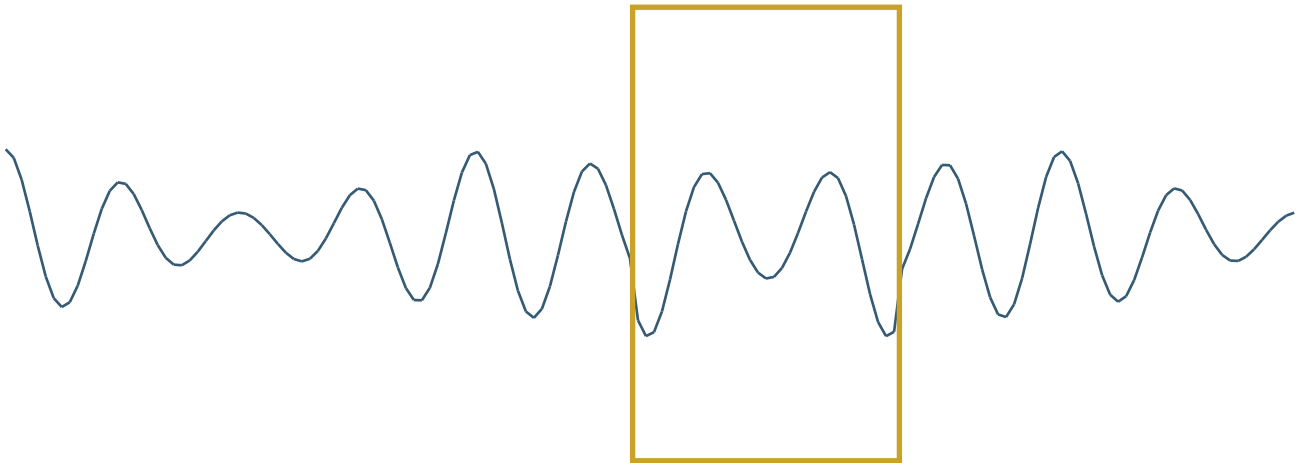
The gesture is extraordinary. Humanity selected not only scientific information but also art. Music was treated as evidence about what kind of civilization made the spacecraft.

If an extraterrestrial civilization ever decoded the record, it might hear mathematical structure, repetition, rhythm, timbre and expressive contour before understanding any of our cultural categories. Music could become anthropology encoded as vibration.

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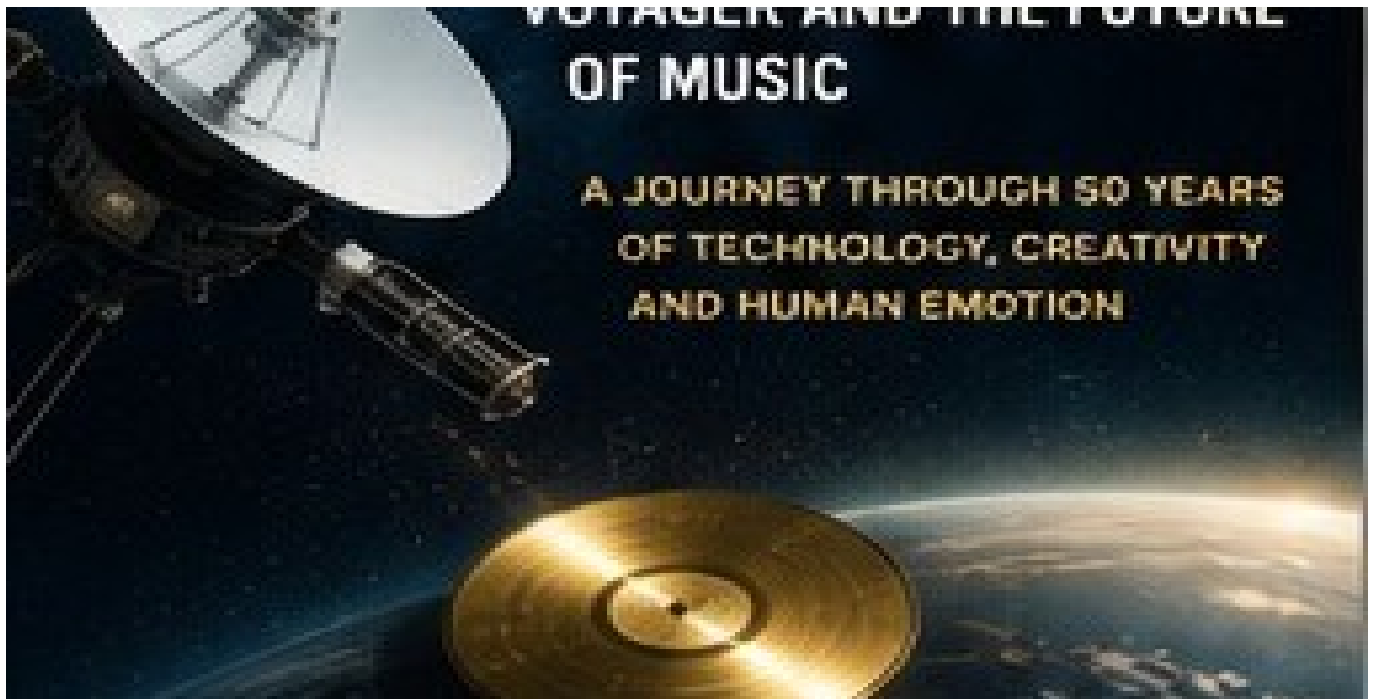
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Imagine launching a new interstellar probe today. A radiation-hardened digital archive could contain science, literature, photographs, films, voices, websites, classical music, jazz, rock, electronic music - and a piece generated by artificial intelligence.

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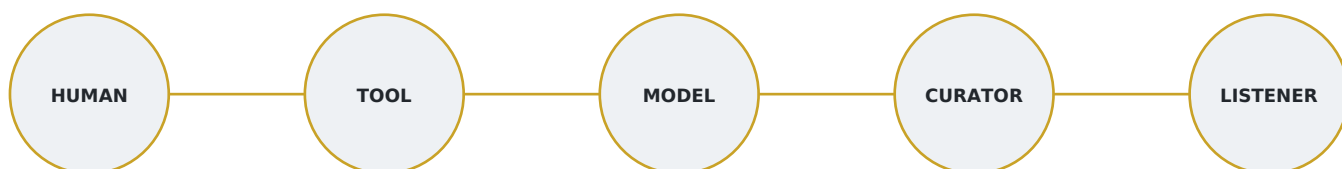
Would an extraterrestrial analyst care which tracks were written directly by humans? Perhaps it would classify the entire archive under a simpler label: Music of Earth.

AI itself is a product of human civilization. We designed the mathematics, built the computers and supplied the musical culture from which the systems learned. An AI composition might therefore be read as evidence of a particular historical moment: the moment humans began teaching machines to participate in culture.

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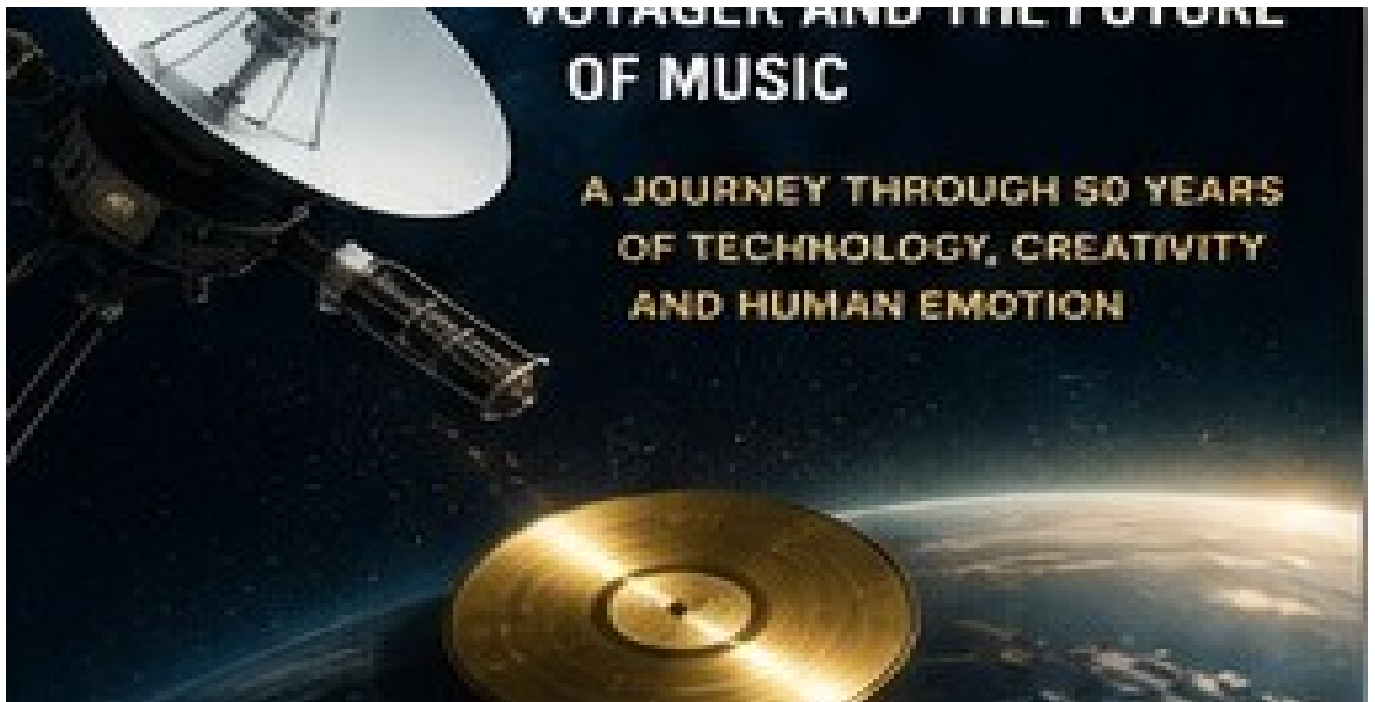
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The physical carrier has gradually disappeared from everyday listening: vinyl, tape, cassette, CD, DVD, file, USB storage and finally streaming. Music can now move from generation to global distribution almost instantly.

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The physical carrier has gradually disappeared from everyday listening: vinyl, tape, cassette, CD, DVD, file, USB storage and finally streaming. Music can now move from generation to global distribution almost instantly.

A track can be created, illustrated, titled, uploaded and recommended before a stable audience even exists. The recommendation system may discover the listener faster than the listener can discover the artist.

This collapses the distance between production and reception. It also makes provenance harder to perceive. A song with eight views can arrive in the headphones sounding as polished as a recording backed by a major studio.

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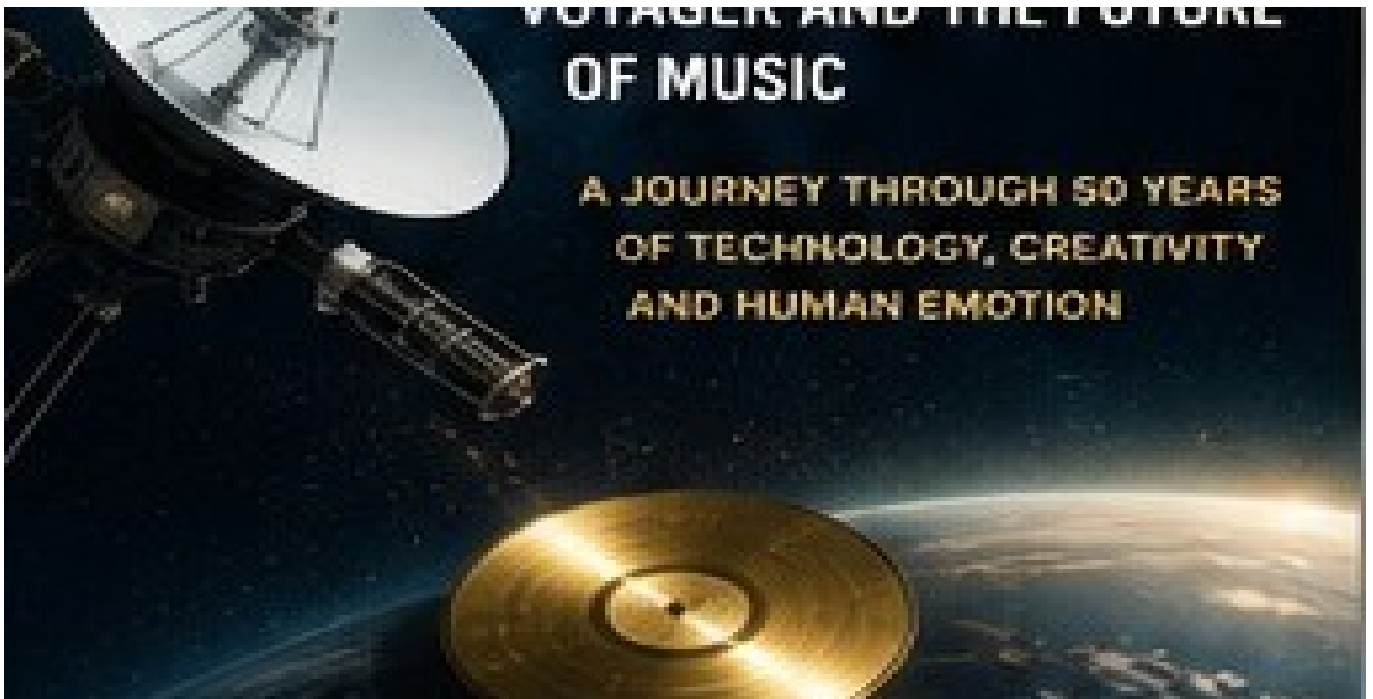
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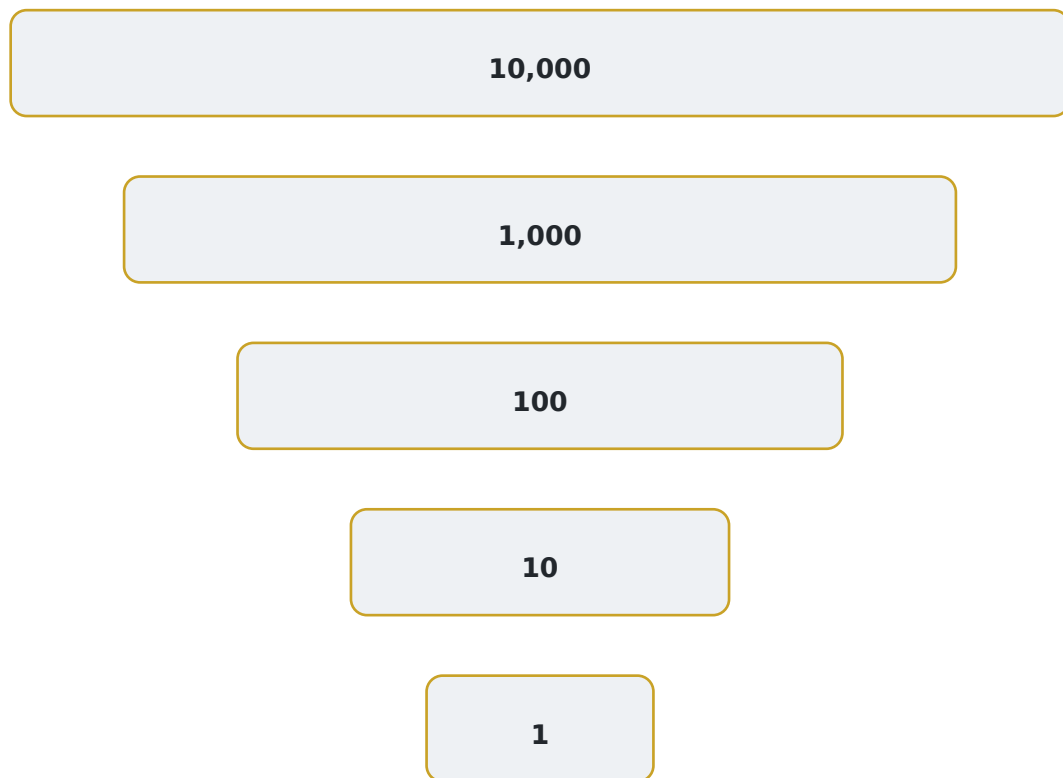
A concert is physical. The room reflects sound, the audience absorbs and produces it, monitors interact with microphones, performers become tired, and the mix changes according to position. The same song can therefore feel radically different from the reference recording.

That difference can disappoint, but it is also the reason live music exists. A great concert is not merely public playback. It is an event in which musicians and audience can alter one another in real time.

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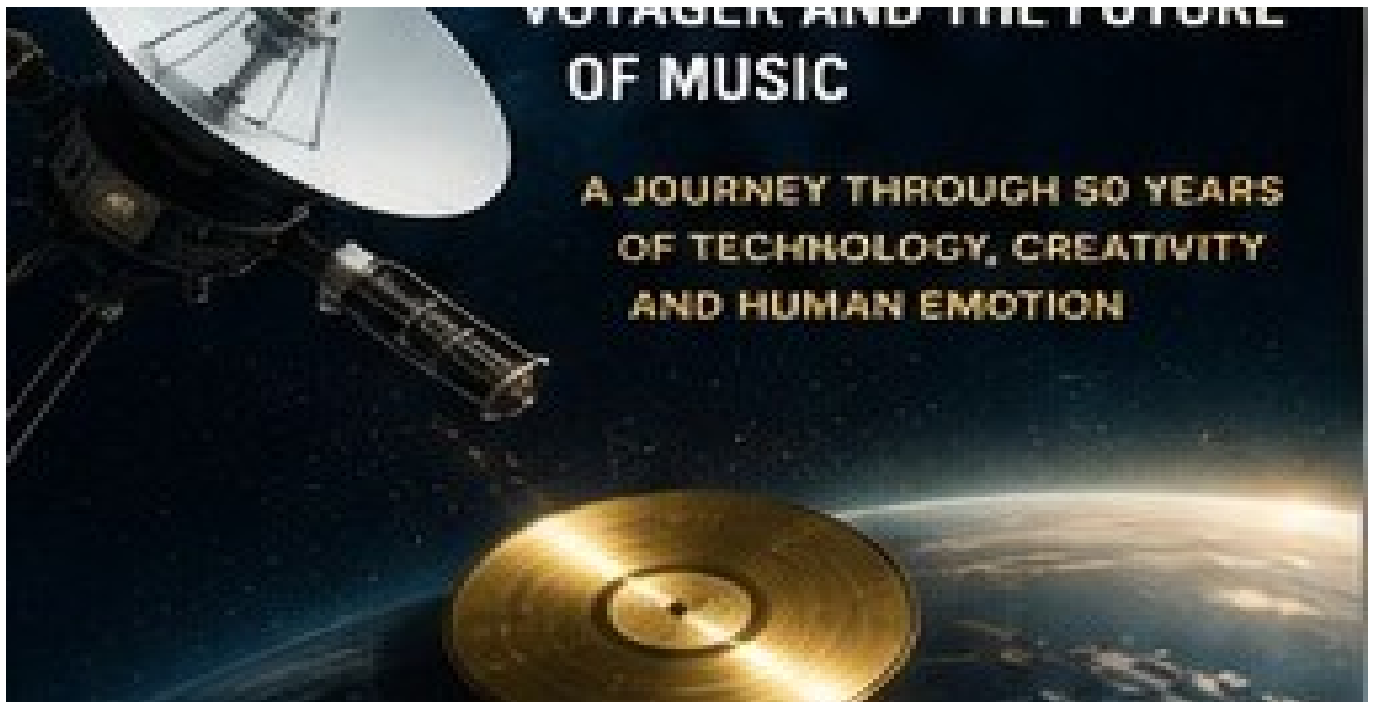
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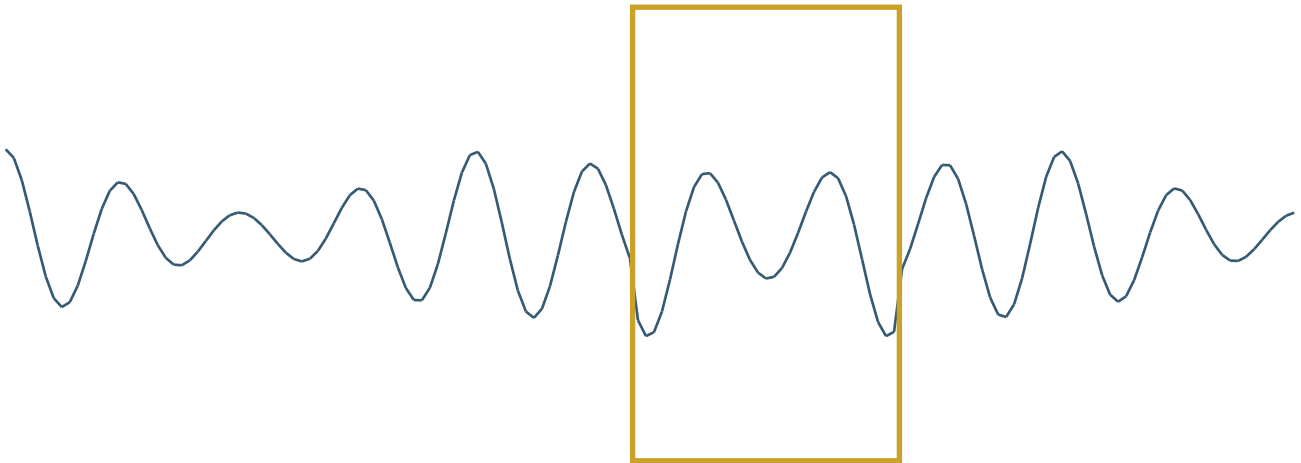
A physical artificial performer could coordinate voice, breathing, lip movement, gesture, dance, lighting and spatial sound. But perfect reproduction of the studio master would not be enough. If the show never changes, the audience might as well stay home with excellent speakers.

The real leap would be interpretation. The artificial performer would read the room, extend a break, alter a solo, slow an introduction, speak to the city, or let the crowd finish a chorus. At that point the machine would no longer merely reproduce music; it would perform it.

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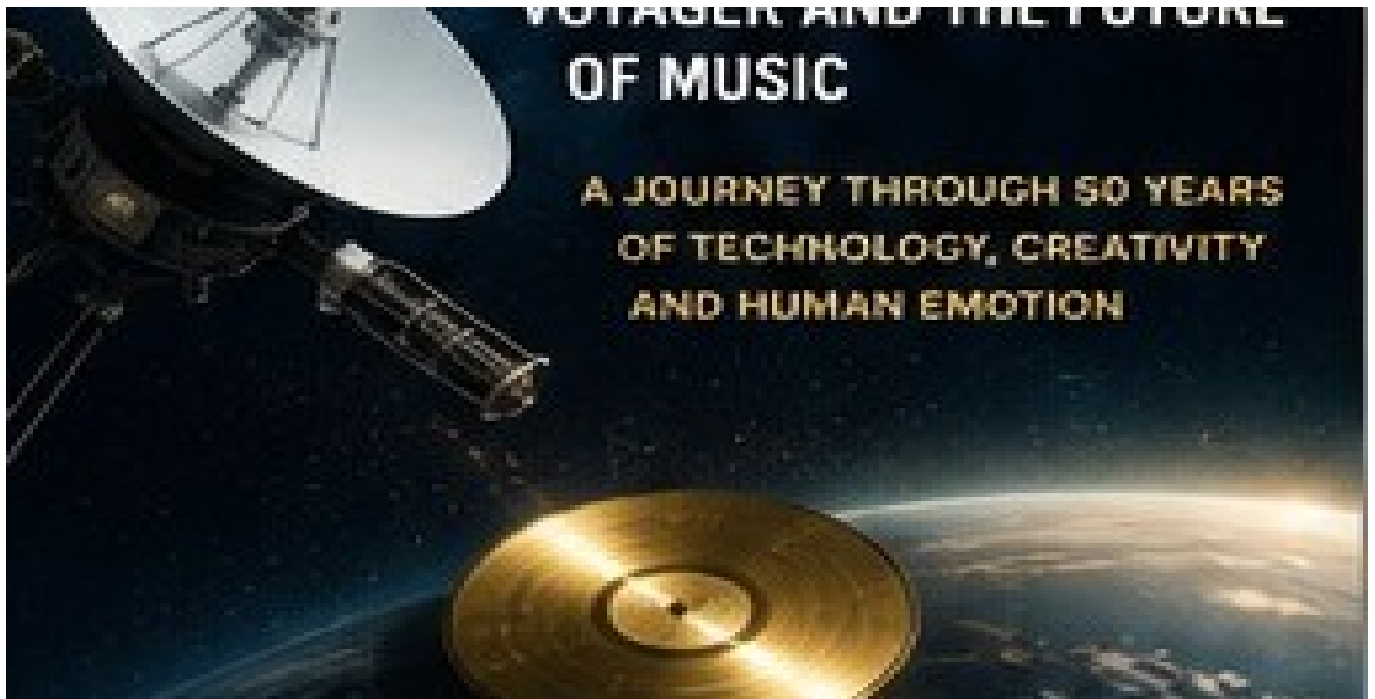
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They Were Making Music

Imagine fifteen thousand people singing together a song that no human being wrote, in front of performers that are not human either. The composition could be artificial, the voices artificial and the bodies artificial. The collective emotion in the arena would still be real.

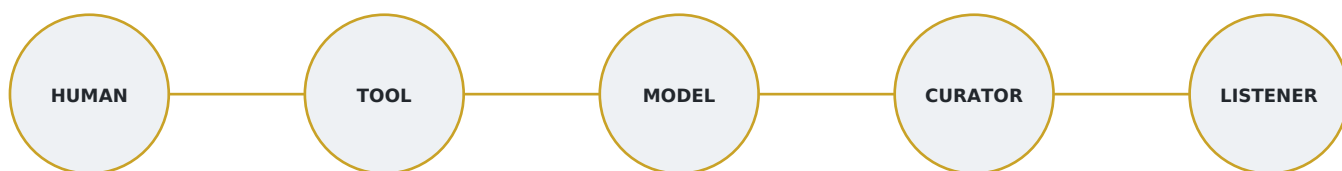
This returns us to the central question: must the creator experience emotion for the work to create emotion? Our answer may change as artificial systems become more capable, but the listener remains the place where vibration becomes memory, anticipation, pleasure, sadness or awe.

Perhaps an extraterrestrial historian, studying our archives centuries from now, would find our distinction between human music and AI music strangely provincial. It might simply write: They made music.

THOUGHT EXPERIMENT

Would an extraterrestrial civilization distinguish human music from machine-generated music - or simply hear the culture of Earth?

VISUAL SYNTHESIS



WHY THIS MATTERS

The history of music technology is best understood as a shift in where decisions are made. Mechanical and electronic tools first extended performance, then recording, then editing, then sequencing. Generative systems now participate in higher-level musical choices. The cultural question is therefore not whether machines are present, but how human intention, machine generation, selection and listening are redistributed across the creative chain.