

WHAT DOES TODAY'S LISTENER EXPECT FROM MUSIC in technologies, concert life, style evolution?

Presentation: Forfest 2024, Kroměříž, international conference

Lenka Dohnalová

FRAMEWORK CONDITIONS

The need to predict development and sustainability is generally connected to the existential function of human consciousness¹ and has been topical in modern society for a long time². Today, we are probably in fundamental value transformation, because society is affected by the reality and plans of globalization on a practical level. These risks of the flattening of cultural diversity, the rise of social engineering in connection with the development of technologies and the strategies of the WEF, which brings together the richest global entrepreneurs with connections to the political sphere, the division of society into those who "keep up with things", who are comfortable with the concept of "smart (mega)cities", mobility and technological and time demands, and those who "can't keep up" or want to live more slowly and primarily in rhythm and direct contact with nature and a specific location, i.e. they need to "take root" and to simplify their lifestyle³. These tendencies can already be seen in children in the educational process. There are children who clearly need movement in nature and with a sedentary lifestyle, they sometimes falsely appear to have ADHD, and children who do not seem to mind a long stay at computers and show their talent here.

Globalization also increases the impact of politically and media-promoted key themes and words in strategic documents that subtly recode and bend the interpretation of reality. For example, in culture, these include terms and collocations such as "entertainment" and "cultural industry", "experience industry", into which, first in the British context, performing arts (i.e. also concert performance of classical music) were included, which apart from reflecting (in part) the real status quo, but also, with their emphasis and financial flows of public support, they model further development and its reception. In cultural practice, this is then reflected at the level of the EU and in the Czech Republic, e.g. by the high attendance bonuses even for classical and contemporary works (i.e. de facto marketability), or by the inclusion of mass "show" elements in formats that were previously more devoted to reflection and the quality of dramaturgy. The social status of professional artists has also been influenced by the greater emphasis on the perception of the profession as a "public service," whereas in the 1960s, it mainly drew its credit from (and anticipated risks based on) the image of the "conscience" or "rebel" of the society, which led to a change in rhetoric and the focus of the artists themselves.⁴ Art, thanks to the enormous effort to gain attention and finance,

¹ E.g. Havlík M., Kozáková E., Horáček J., Why and How. The Future of the Central Questions of Consciousness, ed. VU University Amsterdam, Netherlands, 11.10.2017, in: <https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2017.01797/full>

² Udržitelnost v České republice – Sustainability Sector Index, agency Kantar [in Czech only], in: <https://cz.kantar.com/2022/03/tema-udrzitelnosti-v-ceske-republice-sustainability-sector-index/>

³ E.g. Vrolijk K.: How Does Globalisation Affect Social Cohesion, IDOS, German Institut of Development and Sustainability, 5/2023, in: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.idos-research.de/uploads/media/DP_5.2023.pdf

⁴ E.g. Dohnalová L.: Zaklínadla v kulturní politice [Incantations in Culture] [in Czech only], in: A2, 35/2007 <https://www.advojka.cz/archiv/2007/35/zaklinadla-v-kulturni-politice>

similarly to science, does not avoid the so-called bullshit⁵, which cannot be limited only to linguistic utterances. T. W. Adorno associated consumerism, as W. Allen did in comedies, with snobbery and the need to make money.

As for the perspective of the context of the functioning of artistic/more narrowly musical operations, on the one hand, we have the socio-engineering and technocratic vision of globalists in "smart cities", especially in megapolises with a high dependence on functional IT/AI and electricity (in both "hard" and "soft" variants)⁶, on the other hand, at the same time, projects of small ecologically self-sufficient communities combining their know-how in non-hierarchical networking⁷. It is not clear how realistic the idea of connecting these two concepts is, especially in the area of the permeability of the economic and financial system and monetization of the work.

Where and how do art and its professional "operation" find themselves in these visions? The concerns of artists and the peculiarity of their position were also manifested in the time of Covid and resulted in the update of the topic of the so-called "status of the artist"⁸. The number of permanent positions in the EU and USA on the art market has decreased, smaller art agencies have also disappeared⁹. Self-management programs have been strengthened at art colleges. Coaching has gained importance to ensure that the professional portfolio is set in accordance with the strong personality traits of the artists and respect for the shortcomings.

I see the format of the conference as an opportunity for reflection and discussion rather than mainly a presentation of facts that we can read. For this reason, I aim to look for possible perspectives and their opportunities and risks.

FORMAT AND OPERATION PRACTICE

The current situation in music is such that the so-called traditional formats, i.e. concert life in concert halls and musical dramatic/opera productions, which draw primarily from historically proven repertoire, still work. In addition, there are various, mostly smaller chamber and experimental projects that work with a wider range of sound sources than musical instruments (e.g. Tomáš Žižka with his sounding-root playing, as well as other objects). However, the largest volume of

⁵ In 2005, an American philosopher H.G. Frankfurt published a book called *Bullshit*, which, like Fr.Koukolík, does not limit his publication *Bullshitt* (Galén 2021) to illiteracy, but rather relates it to the need to attract attention and get some funding. In this, *Bullshit* is close to kitsch, which can also use the latest experimental and technological means.

⁶ *Vláda schválila, jak by měl fungovat status umělce* [the government approved how artist status should work[in Czech only], *Advokátní deník* 25.4.2024 <https://advokatnidenik.cz/2024/04/25/vlada-schvalila-jak-by-mel-fungovat-status-umelce/>

⁷ Global Ecovillage Network, in: <https://ecovillage.org/about/about-gen/concepts/>

⁸ Status of artist, in: <https://www.czechmobility.info/cs/temata/status-umelce>
Dohnalová L., Pešl-Šilerová L: *Uplatnitelnost na trhu práce v oblasti klasické hudby v ČR*, [in Czech only], IDU 2022, in: <https://prospero.idu.cz/publikace/uplatnitelnost-umelcu-na-trhu-prace-v-oboru-klasicke-hudby-v-kontextu-eu/>

⁹ e.g. The Big Freelancer Report, ed. Arts Council England, ca 50 authors in: <https://freelancersmaketheatwork.com/bigfreelancersurvey/>

consumption involves listening to studio recordings of music with the use of technologies. In the field of pop, the traditional formats are club production, indoor and outdoor concerts and festivals.

According to international research, up to 80% of young people under the age of 30 listen to music (most often with headphones) while working, playing sports, or studying. It is therefore omnipresent (more details below). We can find research that relates to the influence of listening to music on sports, work and studies, although from the point of view of a musicologist, the criterion of music is generally unspecified¹⁰.

SOUND QUALITY AND REPERTOIRE AVAILABILITY

What are therefore the expectation and demand of the "times" for the majority of the population is the availability and quality of the recording. I remember the annual discussions on the MIDEM, WOMEX, Classical Next and other platforms about the conditions of availability and quality of the recording and metadata, especially after 2005, when the YouTube channel was created. Today, high quality is available at an affordable price both in "home cinema" (e.g. Dolby Atmos, 5.1.2 system) and in headphones (SD Dolby Atmos on streaming platforms Apple Music¹¹, Tidal¹², Amazon). In this system, sound is mobile in space not only horizontally, but also vertically. In public spaces (cinemas), it can be realized in up to 64 channels.

If the sound is not of sufficient quality, e.g. in outdoor productions (this mainly applies to outdoor festivals), customers rather appreciate the atmosphere of meeting their social group and the sensory and emotional impact (this also applies to club productions).

Electroacoustic music research and the film industry have had a significant influence on the development of sound quality and sound projection. Such integrated, practice-related research into auditory perception, acoustics, informatics and spatial projection has, for example, been started at IRCAM in the 1970s (since 1974, Paris). Sound research is also connected to the ecological question of its impact on the human organism and psyche, and it does not only concern the noise level, but a comprehensive approach to the parameters of sound and music (natural waves/digitized sound in connection with intensity, position, structuring)¹³. Electroacoustic music and related research also had an impact on the aesthetics of instrumental music (e.g. I. Xenakis, spectral music, K. Saariaho and others).

In contemporary sound creation, we see two essential spatial projections: the so-called acousmonium, i.e. multi-channel sound projection in real space, which also has a mobile format (e.g. the Music Academy of Arts project)¹⁴, or the so-called binaural format, which simulates real spatial

¹⁰ E.g. Ballmann Chr. G. and composite authors: The Influence of Music Preference on Exercise Responses and Performance, 8.4.2021, NLM, in: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8167645/>

¹¹ Dolby Atmos in Apple Music in: <https://support.apple.com/cs-cz/109354>

¹² Dolby Atmos in Tidal, in: <https://support.tidal.com/hc/cs/articles/360004255778-Dolby-Atmos>

¹³ E.g. Pedersen M: How Sound Affects the Brain, Inmotions.com, in: <https://imotions.com/blog/insights/how-sound-affects-the-brain/> Further publications e.g. in: <https://researchgate.net>

¹⁴ Dohnalová L.: review of the publication Rataj M. , Hořínka S., Trojan J., Dvořák T. Zvukoprostor-Prostorozvuk [in Czech only], Hudební rozhledy 2019/06, s. 97, in: http://www.horinka.cz/uploads/1/1/2/1/112157017/zvukoprostor_rezence.jpg

hearing physiologically and is effective, for example, in radioart¹⁵. Acousmonium allows us to construct sound in a creative surreal way. Sound can circle through space, move in a spiral, its topology can be diverse and layered, which opened the creation to new themes and perspectives (from Musica nova 2023, let's cite Marilu Theologiti's composition Solace – Empathy for Trees, which symbolically simulates the connected communication of trees). The requirements for quality listening have also been transferred to the requirements for the spatial acoustics of concert halls.

In the Czech Republic, large concert-hall projects are currently being implemented, especially for classical symphonic music in Prague (Vltava Philharmonic), Brno and Ostrava with the goal of so-called natural sound in all seats of the hall. Most of the current concert-hall acoustic projects, including the Czech Republic, are assigned to Nagata Acoustics, which has 50 concert-hall acoustic designs in its portfolio. In addition, mainly experimental and contemporary music is performed, usually in smaller spaces with an austere technical design and good equipment for modeling acoustic parameters. The DOX+ space has gained popularity in Prague. Nevertheless, Prague (and not only Prague) lacks sufficiently acoustically flexible spaces for operating, for example, sound production in the broadest sense of the word.

USABILITY OF LARGE-CAPACITY HALL FOR CLASSICAL/SERIOUS/ARTIFICIAL MUSIC

Due to the trends and changes in the dominant functions of music (i.e. listening to music through headphones as a mood-creating undertone), the risks of operating large and expensive concert halls (over a thousand seats) are highlighted, especially after the Covid era.

National, EU and US statistics show an aging concert audience, a drop in attendance, and a rise in prices (problematic for pensioners and family visits). This is also accompanied by a lower willingness to passively endure more than an hour of listening to traditional dramaturgies. If we add to this, e.g. in the Czech Republic, mostly weak complementary social services with the possibility of making the event a meeting place with friends before and after the concert instead of long cramped lines for an overpriced glass of drink during the break, the construction of large-capacity concert halls appears risky, primarily for artificial production. So where can the development go? Will the concerts in these spaces become a visit to the preserved "cultural heritage" for holiday events? Will they become an exclusive gift? An event for rich tourists (which apparently only Prague's Vltava Philharmonic could offer and deliver in our country)?

The central theme of EU grants in recent years has been "working with audiences". It has mostly been understood as functional marketing, not as an enhancement to ancillary services that would at least ensure enough seats for the older audience in the foyer during break. Another change is the transformation of the dramaturgy towards more catchy types of music, i.e. primarily the inclusion of film music, multimedia productions, hall rentals for commercial events of a musical and non-musical nature. For example, the Congress Center in Zlín (architect E. Jiříčková), completed in 2010, in which neither the restaurant, nor the refreshments, etc., operate during normal concert operations (the B. Martinů Philharmonic is rented here) resorted to rentals. Another example of a concert hall renting out premises is the Orchestre de Paris (where a psychedelic house music show took place on a rental basis in 2019).¹⁶ On the other hand, it is the release of soundtracks and a greater share of classical

¹⁵Binaural recording, in: https://en.wikipedia.org/wiki/Binaural_recording

¹⁶ The Electro Show is Making the Philharmonie Vibrate, in: <https://www.doitinparis.com/en/show-philharmonie-24346>

music on streaming platforms that is really getting more young people interested in "serious" music again after the Covid era.¹⁷

FESTIVAL PRODUCTION

Festivals will probably remain a format that will endure. Large festivals are supported by the policy of the EU (EFFE) as well as states and cities (see attendance criteria). With the audience, the primary function is a social character, meeting their own interest "bubble". The ways to get an audience vary by genre and type. Mass pop and electro events rely on technological effects and massive sensory-emotional impact, minority genres of popular music count on a sense of belonging. Classical/serious music festivals mainly try to attract top artists; special spaces and the festival are complemented by a number of events, such as meetings with artists, conferences and discussions, exhibitions, etc. events for children, etc. The smaller attendance of the more exceptional, more demanding repertoire (off) is then emphasized in terms of marketing as exclusivity and a service to cultural diversity.

Small events in big cities have the biggest problem. In all genres, they either struggle to survive due to small public and private financial subsidies, or ideas are neutered in terms of content or included by large festivals, sometimes with the problem of reimbursing the costs of these "affiliated" events, especially in the practice of popular music. It is a similar process that we find in the mechanism of the technological innovation industry in the dynamics of small and large bodies. In this sense, it is indeed appropriate to refer to the fact that the production of live art operates in an environment that bears the competitive and marketing features of industrial production, even in classical music.¹⁸

COMMUNITY, CLUB AND LOCAL ACTIVITIES OUTSIDE THE CENTERS, SITE-SPECIFIC

Just as one of the general development trends here is the trend towards decentralization and the individuality of smaller localities, in recent years, there has been a number of artistic and creative activities outside the center, often in very specific localities even outside small towns. The main purpose is sharing, interactivity, connecting types of arts and crafts, people of different ages and origins, informal spirituality and connection to local traditions, or ecological topics. These projects do not require a lot of funds, which are often sought in the form of crowdfunding and networks. They connect professional and non-professional artists.

Advocacy among top artists to engage in such locally and socially motivated activities and naturally increase their "visibility" even without royalties is a relatively new trend. Their reward should be a real connection with the recipients, feedback that is a prevention against their professional "burnout" and an increase in their own ethical image¹⁹.

¹⁷ E.g.: Blog Reimagining Classical Music: Engaging a New Generation of Music Enthusiasts, in: <https://tutanentertainment.com/reimagining-classical-music/>

E.g. Aster H.: Why the Popularity of Classical Music is Suddenly Rising, 20.11.2023, in: <https://www.shortform.com/blog/popularity-of-classical-music/>

¹⁸ E.g. Puffett Neil: Arts Sector Finances Investigation, in: <https://www.artsprofessional.co.uk/news/smaller-arts-organisations-facing-worst-financial-struggles?>

¹⁹ E.g. Gigstarter Team: Music Industry and Social Responsibility, music blog, in: <https://www.gigstarter.ie/blog/music-industry-and-social-responsibility-ie>

ARTISTS ARE LOOKING FOR THEIR NURTURING BUBBLES

At a time when the art market in music is experiencing a relative excess supply over demand, artists must better estimate their professional opportunities in accordance with their personality and dispositions (importance of mentoring and coaching). Their nurturing "bubble" can be local, transnational, or even global in nature. The study of "employability on the labor market" shows that most artists have multiple professions, i.e. a so-called portfolio career most often combined with teaching work. Czech art education is not yet very inspiring in this regard, as shown by the discussions organized by the Czech Music Council at Czech conservatories²⁰. As an example of successful career creativity, I will mention here, for example, the Swedish organist, singer and composer in various styles, Anna von Hauswolff (*1986)²¹. Her visual image is as variable as her musical style. In the Czech Republic, the pianist Nikol Bóková²², for example, successfully strives for versatility. However, the paths must be individual, and a career can, on the contrary, be very specific. Today, various more unusual career combinations for artists are also open, e.g. with art therapies, physiotherapy, etc.²³

FOLKLORE, NON-PROFESSIONAL CREATIVITY AND CHORAL SINGING

In discussions about the professional "status of the artist", the context of non-professional creation and music-making, which are connected to the creative essence of human consciousness regardless of time and place, is, of course, also referred to. The Czech countries are among those where living folklore is still practiced, especially in Moravia and South Bohemia, even among the younger generation. The same applies to choir singing. A relative novelty of the post-covid era is the more targeted advocacy of the field at the European and local levels, supported by scientific research on the effect of singing on psychosomatics and choral singing on social integration and well-being²⁴. Such a concentrated international event will be, for example, the Choralia magna festival and international conference on January 16-20, 2024 in Hradec Králové. The question is to what extent people today still sing, play of dance spontaneously outside of organized activities.

TECHNOLOGIES, AI – NEW POSSIBILITIES AND RISKS

²⁰ 3rd Meeting of experts with students – Career of musicians serie, 2022, in: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.chr-cmc.org/download/2022-12-15_TZ_kariera_hudebnika.pdf

²¹ Let's give as example performing of her own excellent organ minimalist composition All Thoughts Fly used for example in Czech Design Blok for Fashion show v r. 2024. It shows her infiltration to broader creative milieu, in: <https://www.youtube.com/watch?v=1x11nd1Ft-4&t=1723s>

²² Nikol Bóková, in: <https://nikolbokova.com/>

²³ Conference Career of Musician V, CMC [in Czech only], in: <https://www.chr-cmc.org/cs/kariera-hudebnika?idx=5>

²⁴ E.g. Bigand E., Tillmann B.: La symphonie neuronale, 16.9.2020, in: <https://www.amazon.com/symphonie-neuronale-Quoi-sciences-French/dp/2379310815>

International conference of Czech Music Council *The Complex Impact of Sound and Music on Humans in the Pedagogical Process*, 10.11.2022, in: https://www.chr-cmc.org/cs/cimpp_2022

The biggest risk seems to be the rampant exponential implementation of AI, typical of modernist thinking. A number of musicians, especially in the field of pop, protest against the massive use of AI generators for music creation and performance (imitation of their voice, image), which are increasingly available and sophisticated and contribute to the broadening access to creativity and the blurring of the border between reality and virtual fakes²⁵.

There are primarily several disputed facts: 1) real original compositions have been used to train generators, 2) arrangement, overall studio sound, voice timbre and individual feeling and image are essential in pop music. However, the registration of the author's composition with the protection organizations does not cover all these characteristic parameters, 3) creators are concerned with both the possibility to block the use of their compositions as training material (this is already possible) and a possible share in monetization. Of course, there is also the fear of the circulation of low-quality or unethical material with the image of a specific author and performer, and of the fact that people will stop demanding originality from music. In addition, there are really few original, hard-to-imitate artists.

The generation of especially standard formats (e.g. traditional blues) is extremely easy and successful in AI generators and can easily "look like" good original products.²⁶ AI also reveals that in mainstream pop, the basic melody, harmony, rhythm and lyrics are often very trivial and uninventive, and therefore easily imitated in a form that is replaceable.

The more massive use of AI in music creation also lends itself to the changes in the functions of music that have emerged with its easy availability, namely to the massive use of music as an emotional modulans. According to international statistics: approx. 86% of people listen to music while working, 28% to improve mood, 59% to relax, 64% to create an atmosphere, 65% to reduce stress and anxiety, 73% during sports, especially running, 42% to increase energy, 68% for reminiscence of the past, 56% as isolation from the surroundings. It is obvious that some functions are combined (i.e. several functions in one person at the same time)²⁷.

Therefore, the importance of so-called sound design is increasing, and AI is often very effective in this, especially if the links of influence on the human body and mind are better explored in a more exact way, and music and sound will thus come more into the role of applied available means for psychosomatic harmonization. It's not an entirely new role, as we know from its position in the quadrivium. It means new opportunities, but also threats to the volume of live production. What will be the position of performers in this environment?

Let's take a look at the stylistic stratification of a large festival of new artistic technologies in Linz, Austria, which started as a small electroacoustic music festival. Currently, we can find the following categories here (in all styles across): Audiovisual production, sound sculptures (sculpture), film soundtracks, sound installations, sound-spatial projects, radioart, netmusic and generative AI music.

²⁵ Zneužívání umělé inteligence (AI) v hudební průmyslu [in Czech only], 4.4.2024, in: Věda, technika, auta. Škopek P.: Umělci se bouří proti zneužití AI. Chtějí ochránit před krádeží svých hlasů [in Czech only] 5.4. 2024 in: mobilizujeme.cz

²⁶ E.g. my own 3,5 minutes Midnight Blues with lyrics made in few minutes in Suno (generator training on ca 280 000 hours of existing music in many genres). In: <https://suno.com/song/5727b2fd-91bb-43b4-9bc5-82979afa46df>

²⁷ Listening to Music Statistics, in: <https://worldmetrics.org/listening-to-music-statistics/>

Interactive projects that connect sound, movement and light are especially attractive, even if they are more technical puns.

To explain the above, let's recall examples of so-called sound sculptures: they include, for example, The Singing Ringing Tree created from pipes in 2006 in Burnley Lancashire, UK. Another such sculpture is the sea organ in Zadar. Most of such sculptures use the physical qualities of the material used and the qualities of the environment (wind, water). Man is the creator, but he does not intervene in the sound system, it "happens". This trend may increase²⁸. In contrast, so-called sound installations directly call for cooperation. An example can be sound gardens with various objects that resonate with visitors. Jiří Suchánek is, for example, the creator of some installations²⁹.

SOUND CREATIVITY – EXPANSION OF THEMES, STRUCTURES AND FUNCTIONS

Sound production has expanded the material (natural sound, sounds of social origin, "quasi-cosmic" electronic sounds), and its processing. It also brought new non-narrative and objectifying symbolic structures and processes, a transformation of the temporality of music. Sound production has affected the style of contemporary music that has been increasingly turning away from the narrative structure of the sonata or concert form, as used in the traditional classical music, toward "sound situations", the iconicity of natural or social processes, etc.

In the last twenty years, sonodiagnosis and sonotherapy itself have been investigated more intensively (e.g. at the Acoustic Conference 2023 in Sydney on December 4, 2023, a painless ultrasound injection was presented). That's just a side note. The boundaries between the functions of music and sound as aesthetic and artistic expression, and applied sound and music seem to blur into fuzzy transitions. It's already happening.

AI AS A MIRROR OF OUR HUMANITY AND CREATIVITY

As I mentioned before, many artists are concerned that their level of creativity is competing with AI generators. On the other hand, for example, a project imitating the style of A. Dvořák in the AI composition From the Future World (2019, performed by Ivo Kahánek with the PKF – Prague Philharmonia)³⁰ clearly shows that real artistic creativity is "somewhere else". The composer has a well-felt compositional sense, inventive details, "clever syntax", etc., while even a fairly successful AI imitation is a compilation of the composer's typical idioms, but it unfolds without overall consistency, sometimes with very banal "transitions". It is similar to the Future World Image project, which uses AI to construct images of future capitals. It also combines existing familiar segments and style with human futuristic imagination and we can be sure that it will turn out "differently"³¹. Who would have imagined, for example, in the 1960s that in 2024 men with beards in short pants on small scooters would be riding around the cities.

²⁸ Dohnalová L: Changes in Music Sector under the Influence of New Technologies, IDU 2016, in: <https://prospero.idu.cz/publikace/changes-in-the-music-sector/>

²⁹ Jiří Suchánek, in: <https://www.jiri-suchanek.net/en/>

³⁰ From the Future World: <https://www.youtube.com/watch?app=desktop&v=FKZWNH5awMw>

³¹ Future World Image, in: <https://www.youtube.com/watch?v=GZuhAYUqtJo&list=PLkG0CmGfUAUUytLFWN3WxzLE-1m7JHm1&index=4>

SUMMARY OF AI OPPORTUNITIES AND RISKS FOR ARTISTIC PRACTICE AND RECIPIENTS

On the one hand, there are opportunities: development of the quality of sound projections, facilitation of studio work, help with sonification for composers, broadening access to creative working in the sense of understanding the principles of composition, research on the brain and perception with benefiting a therapy, reflection on what consciousness and creativity are, new opportunities for artists.

On the other hand, there are risks of an increase in blurring and to the ability to perceive the difference between real and virtual, escalating dependence on technologies, a decline in taste, research that will lead to abuse and manipulation (recordings for a cheap "feeling of happiness"), a threat to the position of performers and a problem with copyright and licensing rights.

The theme has its history, for example, in Yevgeniy Zamyatin's interesting novella: *We* (1920/21), where people are only given a code and a number, and a "phonolector" is created, which, based on mathematical principles, creates three sonatas in a new, mathematically based style within an hour³².

We are still faced with the paradox of the human mind, and thus of society, split between the trend of depersonalization, social engineering, neuromarketing and the manipulative use of well-being and, on the other hand, the meaning and desire for individuality, real social relationships, active responsibility and practical ethics.³³

AI artist Rashaad Newsome (USA), who created a humanoid robot with an unusual ethno-artistic image, tries to overcome these divisions in an interesting way. He exposes the robot³⁴ to learning, through communication with people, about issues such as authenticity, identity, reality. The robot is thus an existential mirror of human depth/superficiality. People who interact with it also learn. And it is the same in art.

SUSTAINABILITY?

We have more uncertainties and questions than answers, because we live in a time of changes, and as psychiatrist Prof. Jiří Horáček says, we need to learn to live with uncertainty. At the same time, music is demonstrably the basic anthropological tool of the need for rhythm and the expression of emotions. What remains for us as strong components of musical culture are undoubtedly individual and collective singing in connection with movement, the use of available instruments, or festivals, as a kind of ritual meeting. Everything else that depends on technology is dependent on the continued prosperity of the current society and it is not prudent if our education is guided by a linear-exponential model of the development of one perspective. It may also be the case that music will

³² Zamjatin J.: *My*, in: <https://www.databazeknih.cz/knihy/my-11395>

³³ Nehls M.: *The Indoctrinated Brain*, Skyhorse Publishing, NY, 2024, or publications written by P. Singer, in: https://en.wikipedia.org/wiki/Peter_Singer

³⁴ An AI Made by Rashaad Newsome Learns to Perform its Identity, in: <https://www.artnews.com/art-in-america/features/artificial-realness-an-ai-made-by-rashaad-newsome-learns-to-perform-its-identity-60212>

fulfill the role of a social sealant, ritual, or emotional valve, rather than that of programming and consumption with the help of technologies.

2.9.24