

portfolio

AI Reimagining Music

Algorithms and Creativity

Group 30

Creative Process Record

Project Information

Project Title: Baby (Chinese style、rock style)

Theme: First love heartbreak, emotional pop with Chinese style elements

AI Tool: Suno AI (v4.5-all)

Source: Adapted from Justin Bieber – Baby

Versions Generated: 4

Final Selected: Version 1 (Baby (Chinese style) -4.mp3)

Core Concept

Retain the youthful, innocent and heartbreak emotion of the original song Baby, integrate gentle Chinese-style artistic conception, use soft piano, light drums and male-female duet to create a healing, nostalgic and melodic music work.

AI Tool Used

- Tool: Suno AI
- Model: v4.5-all
- Function: AI music generation, lyric adaptation, vocal synthesis

Prompt & Iteration Design Process

Complete Prompt

Title: Baby (Chinese style)

Lyrics: Slightly modified lyrics from Justin Bieber 's Baby

Style: Emotional pop, Chinese style elements, soft melodic, male and female duet, young voice, first love heartbreak theme, gentle piano, light drums, simple arrangement, BPM 80, catchy chorus, sad and nostalgic, clear vocals, harmonious, short interlude, complete songstructure

(Verse-Chorus-Verse-Chorus-Bridge-Chorus)



Iteration Process

1. Generated 4 versions with different vocals, rhythm and arrangement.
2. Versions 2 – 4: tempo too fast, chorus overlapping, arrangement

heavy, Chinese atmosphere weak.

3. Version 1: melody smooth, voice clear, emotion gentle, most in line with Chinese style positioning.

4. Confirmed Version 1 as final work.

Reason for Choosing Version 1

1. Clearest vocals

Vocals are clearest, male and female duet is harmonious and natural, no redundant overlapping.

2. Most suitable emotion

Gentle and restrained emotion, perfectly fits the sentimental theme of first love.

3. Best Chinese-style atmosphere

Simple and ethereal arrangement, best matches the "Chinese style " positioning.

4. Comfortable tempo & melody

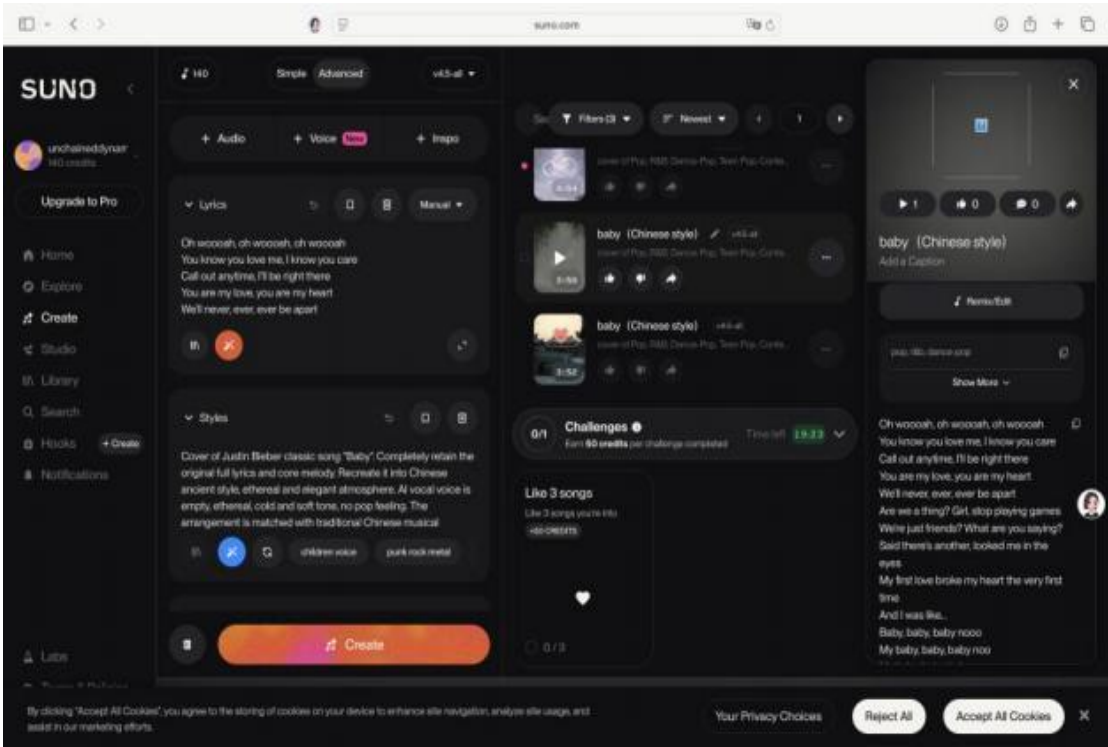
Relaxed tempo (BPM $\approx$ 80), healing and smooth melody.

5. Complete song structure

Complete verse-chorus-bridge structure, highest finished quality.

Final Conclusion

Through 4 rounds of AI iteration, Version 1 performs the best in vocal effect, emotional expression, arrangement style and theme matching. Therefore, it is selected as the finalwork.



Poster Design and Creative Process

1. Project Background

This project explores the relationship between AI-generated music and human creativity. Using Baby by Justin Bieber as inspiration, we experimented with AI cover generation and AI visual production to create a conceptual media poster. The project focuses on a central question: As AI becomes capable of replicating voices, music styles, and visual aesthetics, what happens to originality and the value of human creativity? Therefore, this poster was designed not only as a promotional visual, but also as a discussion about copyright, emotional expression, and artistic identity in the AI era.

2. Main Design Concept

The poster uses a split composition structure that separates the image into two contrasting sides. One side represents Human Creation, while the other side represents Machine Replication. The left side symbolizes emotional and human centered creativity. The right side represents AI systems, algorithms, data processing, and digital replication. The torn visual effect placed in the center of the composition was intentionally designed to symbolize the unstable boundary between original artistic expression and machine generated content. The split portrait creates a mirror like contrast between the human face and the digitally reconstructed version. This visual structure became the main storytelling element of the entire poster.

3. Human Creation Side

The left side of the poster was designed to represent emotion, memory, and real artistic experience. We used warm orange and brown tones to create a nostalgic and cinematic atmosphere. The lighting style was inspired by film photography and emotional portrait posters. Several visual details were intentionally added, including handwritten notes, vintage paper textures, soft shadows, imperfect surfaces, and emotional facial expressions. These elements help create a more human and personal atmosphere. Words such as “Memories”, “Creativity”, and “Human Story” were added around the portrait to symbolize the emotional foundation behind music creation. This side of the composition emphasizes the idea that music is not simply a product of sound, but also the result of personal experience, emotion, and memory accumulated over time.

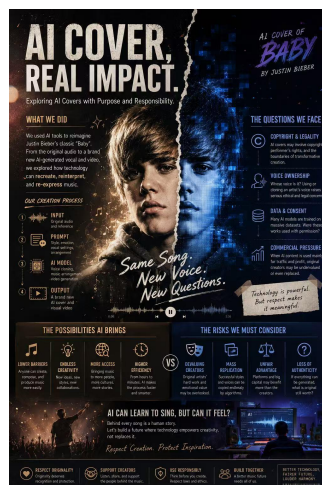
4. Machine Replication Side

The right side represents AI generated production and replication. This section uses a completely different visual language based on futuristic digital aesthetics. The design includes blue neon lighting, glitch effects, pixel distortion, digital textures, futuristic interface graphics, waveform visuals, and data inspired elements. These details symbolize AI voice cloning, algorithmic generation, digital reproduction, and large scale data training. The visual direction was inspired by cyberpunk aesthetics, science fiction interfaces, AI technology advertisements, and futuristic media design. Compared with the emotional warmth of the human side, the AI section feels colder, sharper, and more artificial. This contrast visually reinforces the idea that AI can reproduce patterns and styles, but may struggle to fully reproduce emotional authenticity. The use of blue and purple neon lighting also helps create a stronger futuristic atmosphere while maintaining consistency with the overall cyberpunk visual identity.

5. Creative Development Process

First Version

The earliest design drafts focused heavily on copyright issues and AI ethics. Large amounts of explanatory text were included to discuss copyright concerns, voice ownership, AI training data, and outline our creative process. Although the information was detailed, the result felt too academic and visually overloaded. The composition resembled an infographic more than an artistic poster. At this stage, the emotional atmosphere and cinematic quality were still relatively weak.



Second Version

During the revision process, the design direction shifted toward a more cinematic and emotionally driven approach. Some changes were made during this stage. Large blocks of text were reduced. The central portrait was enlarged. The split composition became more visually obvious. Warm and cool lighting contrast was strengthened. Additional glitch effects and waveform graphics were added. The visual hierarchy and overall balance were also improved. These adjustments made the poster feel more immersive and

emotionally powerful. The design gradually became closer to a conceptual movie poster or media campaign visual rather than a traditional information graphic.



6. Why This Version Was Chosen

This version was selected because it achieved the strongest balance between artistic atmosphere and conceptual clarity. Compared with earlier drafts, this composition creates much stronger emotional tension and visual memorability. The split portrait immediately attracts viewers' attention and clearly communicates the central theme before any text is read. The poster also avoids excessive explanation. Instead of directly telling viewers what to think, it encourages reflection through visual symbolism and emotional contrast.

7. Reflection

This poster is both a visual design experiment and a reflection on the future of creativity in the AI era. AI technology can rapidly imitate voices, visual aesthetics, and artistic styles. It can reproduce patterns with incredible speed and efficiency. However, music is more than data, algorithms, and technical replication. Behind every song are real emotions, memories, experiences, and

human stories that cannot be fully generated by machines alone. Technology may be able to recreate a voice, but the emotional meaning behind music still comes from people.

AI-Assisted Video Production Process

1. Creative Process

In this group project, I was responsible for designing and producing the video section. The video focuses on the copyright issues caused by AI-generated music covers, especially when AI is used to imitate, transform or spread existing songs without permission from the original creators.

At first, I wanted the video to show not only the convenience of AI music production, but also its potential risks. Therefore, the video follows a simple narrative structure: it first shows how AI can make music production faster and easier, and then gradually introduces the problems of copyright, ownership and creators' rights.

Because the audio used in the project was also related to AI music modification, I chose a more realistic visual style instead of an exaggerated futuristic one. The video mainly focuses on music creators, computer screens, AI music software and social media circulation. This helps the audience understand the connection between AI music covers and copyright issues more clearly.

2. AI Tools Used

ChatGPT: used to develop the video structure, improve scene ideas and generate prompts for AI video tools.

Kling / Runway: used to generate video clips based on text prompts.

CapCut / Jianying: used for editing and subtitle adjustment.

These tools improved the efficiency of the production process, but the final video still required human selection, judgement and revision.

3. Prompt Record

Prompt 1: Introducing AI Music Production

Prompt:

A music creator sits in front of a computer, using AI music software to generate a new melody. The screen shows audio waveforms and a music editing interface. The room has soft lighting and a realistic atmosphere. Cinematic photography, slow push-in camera movement.

Purpose:

To show the convenience of AI as a music production tool.

Prompt 2: AI Generating Cover Versions

Prompt:

A computer screen shows multiple versions of the same song being generated by AI. The AI software quickly creates cover versions in different styles. The interface includes audio tracks, voice models and a generate button. Realistic digital music production atmosphere.

Purpose:

To show how quickly AI can copy or transform existing music.

Prompt 3: The Creator Discovers Unauthorised Use

Prompt:

A young music creator sits in a quiet room, staring at a computer screen. The screen shows that his original song has been re-uploaded and turned into an AI cover by an unknown account. The creator looks tired and disappointed. The room is dim but realistic, not overly futuristic.

Purpose:

To show the emotional impact that AI music covers may have on original creators.

Prompt 4: AI Covers Spreading Online**Prompt:**

Phone and computer screens show many AI cover videos spreading quickly online. Likes, comments and shares keep increasing. The original creator's name is buried under many reposted versions. Realistic social media interface style.

Purpose:

To show how quickly AI-generated content can spread online and how creators may lose control over their own work.

Prompt 5: Reflection on Copyright**Prompt:**

A music creator sits in a studio with sheet music, headphones and a computer. The screen shows a copyright warning and music files. The creator sits quietly in thought. Calm and realistic atmosphere, cinematic photography.

Purpose:

To encourage the audience to think about the relationship between AI music, copyright, ownership and responsible AI use.

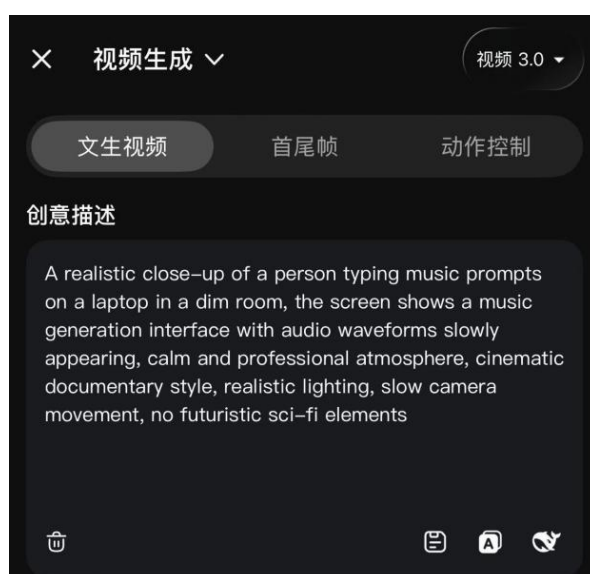
4. Critical Evaluation of AI-Generated Outputs

AI tools were useful during the video production process, but the generated outputs could not be used directly without selection and revision. One clear issue was that AI video tools often interpreted "AI" in an overly futuristic way. For example, some early outputs included strong blue lighting, digital particles and glitch effects. Although these images looked visually striking, they made

the video feel more like science fiction and weakened the realistic discussion of copyright. To improve this, I reduced these elements and used more grounded descriptions such as “realistic”, “quiet room”, “music creator” and “computer screen”.

Another issue was that AI struggled to show the abstract idea of “copyright infringement” clearly. If the prompt was too general, the output might only show a sad person or a normal computer screen, and the audience might not understand what had happened. Therefore, I made the prompts more specific by adding details such as “the original song is re-uploaded by an unknown account” and “AI cover videos spread online”. These details helped the visuals communicate the copyright issue more clearly.

Some generated clips also had exaggerated or unnatural emotional expressions. To make the scenes more realistic, I changed strong emotional words to more controlled descriptions, such as “tired”, “disappointed” and “thoughtful”. In addition, because each clip was generated separately, the visual style was not always consistent. I therefore selected clips with similar lighting, colour tones and camera styles to make the final video more coherent.



5. Iterative Design Process

The video went through several rounds of revision. At the beginning, the video mainly focused on how AI makes music production faster and easier. However, this direction was too broad and did not show enough critical thinking. I then changed the focus to how AI music covers may create copyright and creators' rights problems when existing songs are used without permission.

The visual style was also revised. The first idea used a futuristic style, such as AI singers, digital stages and blue lighting, but these images felt too distant from real copyright issues. Later, I changed the style to more realistic scenes, such as a music creator working in a room and discovering that their song had been turned into an AI cover.

The prompts also became more specific during the process. Early prompts such as "show AI harming music creators" were too abstract and did not generate clear visuals. I added more details, including what the creator sees on the screen, how the character reacts and what atmosphere the scene should have. This made the generated clips easier for the audience to understand.

Finally, I selected the clips based on visual quality and relevance to the topic. I arranged them in a clear order: AI enters music production, AI generates cover versions, the original creator discovers unauthorised use, AI covers spread online, and the video ends with a reflection on copyright. This helped the final video present a clearer and more logical narrative.

Findings

AI-generated Music and Stylistic Transformation

The experiment shows that AI can rapidly transform musical styles while preserving the original melody of a song. In our project, the same song was recreated in different styles, including pop and emotional ballad versions. Although the melody remained recognizable, the rhythm, atmosphere and emotional tone changed significantly.

Clear stylistic differences appeared across the generated versions. Some outputs were faster and closer to commercial pop music, while others slowed the tempo and focused more on emotional expression. This suggests that AI not only changes the presentation of music but also influences how listeners experience emotion through sound.

The experiment also reveals that musical style in AI-generated music has become highly replaceable. Based on different prompts, the system can quickly switch between genres and emotional tones. As a result, musical style becomes a structure that can be reorganized by algorithms rather than something entirely dependent on the artist's personal expression.

The black silhouettes, fragmented visuals and AI-generated vocals used in the video further reinforce this sense of instability. Human figures never fully appear on screen, which corresponds with the artificial quality of the voice generated. This visual approach highlights the dehumanized nature of AI music and reflects how technology is increasingly shaping musical style and cultural expression.

The Blurring of Originality

The project raises questions about originality in AI-generated music. Although the generated songs sounded new in style and arrangement, they were still based on existing musical structures and training data. AI did not create music from personal experience or emotion, but generated outputs by reorganizing patterns learned from large amounts of existing music.

This became clear during the experiment. Even when different prompts were used, many outputs still contained familiar pop structures, repetitive chord progressions and predictable emotional patterns. The generated music often sounded recognizable rather than completely new. This suggests that AI creativity is closely connected to repetition and recombination.

The video also reflects this uncertainty around originality. The repeated use of fragmented visuals and artificial voices creates a sense of distance between the music and human expression. While the AI-generated songs imitate emotional performance, they lack the lived experience usually associated with musical creation. As a result, the boundary between “creation” and “imitation” becomes increasingly unclear.

This issue challenges traditional ideas of authorship in music culture. In AI-generated production, the final output is shaped by multiple actors, including datasets, algorithms, platforms and users. Creativity therefore becomes a collaborative process between humans and machines rather than the result of an individual artist alone.

Emotional Distance in AI-generated Performance

Although the AI-generated music in the experiment was able to imitate human emotions and vocal tones, there was still a clear sense of emotional distance. Some generated vocals expressed sadness, softness or intensity, but these

emotions were mainly simulations of vocal characteristics rather than expressions based on real emotional experience.

This feature was further reinforced in the video project. Human figures only appeared as black silhouettes or fragmented images, without complete or realistic identities. At the same time, the AI-generated vocals repeatedly replaced and covered the original human voice, making the “human presence” in the music gradually disappear. This combination of visuals and sound created a strong sense of unfamiliarity and dehumanization.

The emotional expression in AI-generated music also showed a high level of standardization. The system produced emotional effects through repeated melodic structures, vocal processing and rhythm changes. These emotions did not come from personal memory or lived experience, but from the analysis of large amounts of existing musical data. As a result, AI can reproduce the form of emotional performance, but it cannot fully represent the complexity and individuality of human emotion.

This phenomenon reflects how musical performance is becoming increasingly detached from a real human subject. Traditional musical performance is often connected to the singer’s identity, experiences and emotions, while AI-generated vocals turn performance into something that can be automatically produced and repeatedly generated through algorithms.

Critical Discussion

AI and the Changing Role of the Creator

The development of AI-generated music has changed the traditional role of the music creator. In conventional music production, songs are usually connected to the artist’s personal emotions, experiences and creative decisions. In

AI-generated music, however, the final output is produced through the interaction between users, algorithms, training data and platform systems. As a result, musical creation is no longer controlled entirely by an individual artist.

This change became visible throughout the experiment. Although users provided prompts and selected musical styles, the AI system determined many aspects of the final output, including vocal tone, rhythm and arrangement structure. Different versions of the song were therefore shaped not only by human intention, but also by the algorithm's own interpretation of the prompt and its existing training patterns.

The video project further reflects this shift in authorship. Human figures in the video never appear fully on screen, while AI-generated vocals remain at the center of the performance. This visual structure reduces the visibility of the human creator and places greater emphasis on technological production. The repeated use of fragmented visuals also suggests that creative identity in AI music has become unstable and partially detached from a single human subject.

This phenomenon challenges traditional understandings of artistic ownership. In AI-assisted music production, creativity becomes a shared process between humans and technological systems rather than the expression of one individual creator. AI therefore does not simply support musical production but actively reshapes how authorship and creative identity are understood in digital culture.

Algorithmic Bias and Platform Logic

The experiment suggests that AI-generated music is strongly influenced by platform culture and algorithmic logic. Although the system was prompted to

generate different musical styles, many outputs still followed familiar pop structures and commercially recognizable arrangements. This indicates that AI-generated music does not operate in a neutral way but is shaped by dominant patterns within existing datasets and platform environments.

Current AI music systems are trained in large amounts of online musical content, much of which comes from mainstream and highly circulated music. As a result, the generated outputs tend to prioritize styles that are already popular and widely accepted by audiences. Even when prompts requested alternative genres, the generated music often retained predictable melodies, repetitive rhythms and conventional emotional structures associated with mainstream pop music.

Platform algorithms further reinforce this tendency. Short-video platforms such as TikTok, Bilibili and YouTube promote content that is familiar, emotionally immediate and easy to circulate. AI-generated music therefore becomes increasingly optimized for visibility and engagement rather than experimentation or artistic risk-taking. Music styles that fit platform preferences are more likely to be reproduced and recommended repeatedly.

This issue reflects Noble's argument that algorithms are not neutral systems, but structures shaped by cultural and commercial priorities. In the context of AI music, algorithmic bias does not only affect what users consume but also influences what kinds of music are more likely to be generated in the first place. As a result, platform logic and algorithmic recommendation systems play an active role in shaping contemporary musical culture.

Performance Without Human Presence

The video project highlights how AI-generated music creates a form of

performance that gradually removes direct human presence. In traditional musical performances, the singer's body, facial expression and emotional delivery are closely connected to the audience's understanding of the music. In our project, however, human figures only appeared as silhouettes and fragmented images, while AI-generated vocals became the main source of expression.

This visual and auditory separation creates a strong sense of dehumanization. The audience can still hear emotional singing, but the performer behind the voice becomes unclear or even absent. As a result, musical performance is transformed from a human-centered activity into a process increasingly controlled by technological systems.

The AI-generated vocals in the experiment were able to imitate emotional tones and stylistic characteristics, yet they lacked personal memory, lived experience and individual identity. The performance therefore appeared emotionally recognizable but psychologically distant. This contrast reflects the growing tension between technological reproduction and authentic human expression in digital culture.

The project also connects to Goffman's idea that identity is performed through repeated social and cultural behaviors. In AI-generated music, performance no longer depends entirely on a real human performer. Instead, vocal styles, emotional delivery and musical identities can be automatically reproduced through algorithms. Musical performance becomes a repeatable and editable digital product rather than a unique expression of individual experience.

Changes in Music Consumption in the Short-form Media Era

The project also reflects how AI-generated music is closely connected to

changes in digital music consumption. On short-form platforms such as TikTok, Bilibili and YouTube Shorts, music is often consumed quickly and repeatedly within fragmented media environments. In this context, songs are valued less for long-term listening and more for their ability to attract immediate attention.

This tendency can also be seen in AI-generated music. Many outputs in the experiment used short melodic loops, repetitive rhythms and emotionally direct arrangements. These characteristics make the music easier to circulate on digital platforms and more suitable for short-form content consumption. Even when different genres were requested, the generated songs still maintained highly accessible and simplified structures.

The editing style of the video project further reflects this platform-oriented consumption pattern. Rapid visual transitions, fragmented imagery and repeated AI vocals resemble the viewing experience of short-form online videos. Rather than encouraging slow and immersive listening, the video presents music as fast-moving and continuously replaceable digital content.

As a result, AI-generated music is increasingly shaped by the consumption habits of platform culture. Music becomes easier to produce, distribute and replace, while emotional engagement and individual artistic identity become less central. This suggests that AI music is not only transforming musical production but also changing how audiences consume and experience music in digital culture.

Conclusion

Summary of Findings

This project explored how AI reshapes musical production and performance through generative technologies. The experiment showed that AI can rapidly

transform the style and emotional tone of a song while maintaining its original melody. Different AI-generated versions demonstrated clear stylistic changes, but many outputs still followed familiar pop structures and repetitive musical patterns.

The project also revealed that AI-generated music often relies on recombination rather than genuine originality. Although the generated songs sounded new on the surface, they were still constructed from existing musical data, genre conventions and algorithmic predictions. As a result, the boundary between creation and imitation becomes increasingly unclear.

In addition, the project highlighted how platform logic and algorithmic systems influence contemporary music culture. AI-generated music is shaped not only by user prompts, but also by mainstream platform preferences and data-driven recommendation systems. This process contributes to the standardization of musical styles and changes how music is produced, performed and consumed in digital culture.

Final Reflection

The project shows that AI is becoming increasingly involved in musical creation, performance and cultural production. Generative AI tools allow users to produce music quickly and experiment with different styles with very limited technical skills. This expands access to music production and changes the traditional relationship between artists, audiences and creative technologies.

At the same time, the experiment also revealed several limitations within AI-generated music. Many outputs relied heavily on familiar musical structures and commercially recognizable styles. Emotional expression was often simulated through predictable vocal effects and repetitive arrangements rather

than genuine human experience. As a result, AI-generated music may increase efficiency and accessibility, but it can also reduce originality and reinforce existing cultural patterns.

The project therefore suggests that AI should not be understood simply as a creative tool. It is also part of a wider algorithmic and platform-based system that shapes how music is produced, circulated and consumed. The growing influence of AI in music culture raises important questions about creativity, authorship and the future role of human expression in digital media.

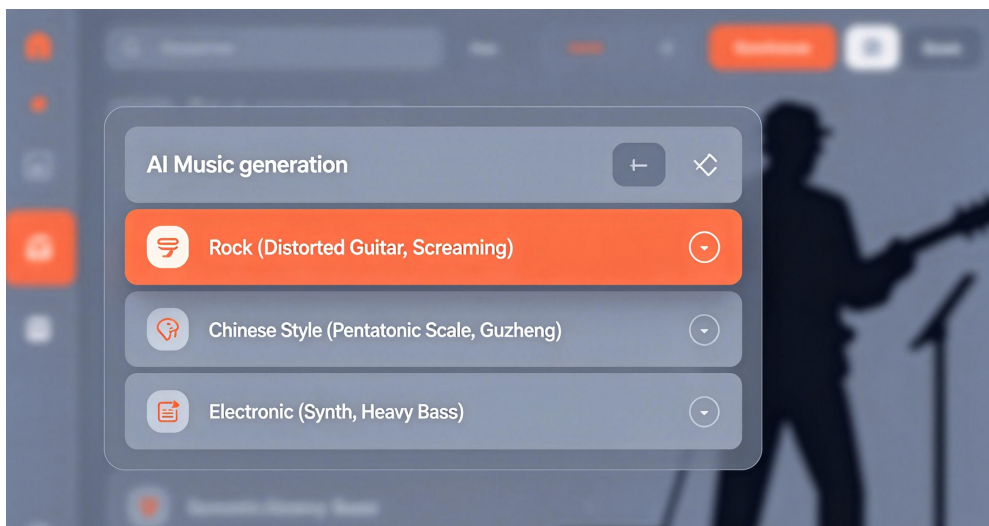
Interaction between works and module concepts: AI cover as a tool for capital accumulation and labour control.

In this part, we use Suno to transform Justin Bieber's "Baby" into a rock version and a Chinese version. This process is not a neutral creative experiment, but a typical sample of AI technology deeply embedded in capitalist logic. Combined with Stuart Hall's cultural reproduction theory and Safiya Noble's criticism of algorithmic power, we will reveal from the following three levels: how AI technology is designed as a tool to make money and control labour.

I. Prefabrication of style labels

When we enter "rock" or "Chinese style" in Suno, we think we are free to choose the style. But in fact, these labels are pre-screened and coded by the platform and can be commercialised. Suno's training data mainly comes from

Western pop music and Hollywood-style "world music" materials, so the rock style it generates is simplified to the style of distortion guitar + hiss + fast drum beat, while the "Chinese style" is simplified to the style of five-tone scale + zither + slow beat. This is exactly in line with Noble's assertion that algorithms are not a neutral technical architecture, but a concretisation of commercial value and social bias. The platform only retains the style characteristics that have been verified in the market and are easy to trigger clicks, and eliminates the resistance of rock and roll at different historical stages and the complex diversity of Chinese music in contemporary times.



Hall's theory further points out that cultural reproduction is a kind of power behaviour. Suno's "Chinese style" is not reproducing Chinese music, but producing a Western-centred orientalism voice, which meets the rapid consumption demand of global platform users for "Chinese-style music". The prompt we input seems to be active, but in fact it passively calls a stereotyped menu that has been filtered by capital. In this way, the cultural definition of the creator has been quietly transferred to the big companies behind the algorithms and training data.

II. The devaluation of labour

In the past, adapting "Baby" into a rock version required years of skill accumulation: arrangement, instrumentation, recording, mixing, which may take several weeks. Now, anyone only needs to enter a few English words, and Suno can output a finished product in dozens of seconds. On the surface, this is the democratisation of creation, but in essence, it is the deskilling of labour. Complex human skills that require time and experience are transferred to the model, and humans are downgraded to "inputts of prompt words". This is exactly what capital is most eager to see: the irreplaceability of workers is destroyed, and the bargaining power is disintegrated.

But labour has not disappeared. It has just become more hidden and cheaper. First of all, Suno's training data uses a large number of unauthorised music works, including Baby itself. The labour of these original authors is absorbed into the "raw materials" of the model free of charge. Secondly, every time we use Suno to adjust prompt, filter output, and share to social media, we are essentially providing free algorithm testing and content production for the platform. We think we are creating, but in fact we are acting as unpaid data workers to help Suno optimise the model to attract more paid users. Suno's business model is based on this dual exploitation: squeezing the copyright value of the original author and squeezing the free labour of users, and finally realising it through subscription fees and traffic.



III. The dual function of covering the finished product

The two cover versions we generated are not only sound files, but also the medium of capital accumulation. The roughness and homogenisation of the rock version of Baby are not technical defects, but the inevitable result of algorithms. It only extracts the most common "rock" acoustic features in the training data, but loses the historical context of rock as a cultural practice. This simplification is extremely beneficial to capital. The more rigid the style, the easier it is to generate the algorithm; the more standardised the generation, the easier it is to distribute the content by the recommended system. The platform does not need users to understand the history of rock and roll resistance. They only need to identify specific rock and roll styles, and then continue to stay, click and consume.

The Chinese-style version of "Baby" is more stereotyped. Its five-tone scale and zither tone are Chinese stereotypes in the eyes of Western listeners, but they completely erase the rich reality of contemporary Chinese music. For example, there are also rock, electronic, folk, rap and other forms of music in China. Hall pointed out that this reproduction is not a respect for Chinese music, but a kind of colonial alterisation. It compresses China into a few sound symbols that are convenient for consumption and serves the traffic economy of the global platform. Our works inadvertently reproduce this stereotype, but this is also the starting point of criticism. When the audience hears this version, they should realise that the "Chinese style" fed by the algorithm is a commodity, not a culture.

Finally, after these cover finished products enter the platform recommendation stream, they will further squeeze the survival space of the original author. The algorithm is more inclined to recommend familiar but slightly different content,

such as the AI version of Baby, rather than the original rock songs of an unknown musician. Therefore, attention has been systematically shifted from real and diversified creation to IP that has been verified in the market and the novelty generated by AI. The labour value of the original author is deprived for the second time, and Suno and the distribution platform extract profits from each broadcast. This is a perfect capital closed loop: making money now with past labour while weakening future competitors.

Conclusion

Our AI cover is not a praise of technology, but a conscious critical intervention. We chose "Baby", a world-renowned commercial pop song, and used Suno to generate an obviously stereotyped rock and Chinese-style version, just to expose: behind this seemingly fun cover culture, there is a cold mechanism of deskilling, cultural simplification, labour value deprivation and attention redistribution. The work invites the audience not only to find it interesting when they hear the rock version of "Baby", but also to question: who really owns this song? Who makes money from it? When technology makes creation extremely easy, what have we lost?

At the same time, through the theory of Hall and Noble, we can theorise these problems. AI cover is not a neutral entertainment tool, but the latest form of capitalism to control labour, simplify culture, and accelerate accumulation through technology.