

- Top Story: Lionel Richie trademarks his voice, and why it's a flag to plant, not a fence
- Boy George re-records "Karma Chameleon" with AI to finally own it
- The Atlantic puts 12 million AI training songs in a searchable database
- Vermillio sells "AI guardrails" as a service for rightsholders



[Artists] [\*\*\*Boy George re-records "Karma Chameleon" with AI to finally own it\*\*\*](#)

Boy George and Culture Club re-recorded their 1983 hit with AI, timed to his 65th birthday. He sang a new vocal, and a model trained on the original session tapes pulled it back toward his younger voice. It launches Artist Included, a company built to help legacy acts re-record and own songs they never controlled.

[Artists] [\*\*\*A late rapper returns on a 14-song album built from AI vocals\*\*\*](#)

Eyedeas, the Saint Paul rapper who died in 2010, has a new album rebuilt from his handwritten teenage lyrics and an AI clone of his voice. His mother led the project and kept it human: she recorded guide vocals, and local producers made every beat. Family consent is what separates it from an unauthorized clone.

[Labels] [\*\*\*EightSix licenses Warner Chappell's catalog for its AI brand studio\*\*\*](#)

Berlin's EightSix added Warner Chappell Production Music as the first major partner in Brand Studio, a platform that matches catalog music to a brand's sound profile using AI analysis from Cyanite. Users activate the catalog as a premium module with no extra licensing step. A small sign of AI moving into how brands pick and clear music.

[Tools] [\*\*\*Vermillio launches "AI-Guardrails-as-a-Service" for rightsholders\*\*\*](#)

The Sony-backed startup released an SDK that lets labels, artists, and streaming services wire identity rules and AI-detection into their own products. Artists set how their name and voice can be used by generative models; rightsholders detect their catalog

inside AI tracks. Sony co-led Vermillio's \$16 million round in March 2025.

[Tools] [Suno rebuilds stem separation and ships Advanced Split](#)

Suno's Get Stems panel now runs three modes, led by Advanced Split, a Premier-only tool that regenerates each part from scratch with its latest model instead of filtering frequencies. The output comes out clean enough to drop into a mix, and you can target close to 100 instruments, down to a single 808 or a didgeridoo. It costs 10 credits per stem.



**Lionel Richie is trademarking his voice because nothing else protects it**



On June 11, Lionel Richie [filed 4 sound-mark applications](#) with the US Patent and Trademark Office, one for each of his best-known lines. The move reads like foresight. Next to the week it landed in, it reads like a man reaching for the only lever left.

A voice is the easiest thing for AI to copy and the hardest thing to protect. Copyright covers a fixed recording. Trademark covers a brand signal. Neither covers the timbre of a voice, the one thing a model clones. Artists are reaching for trademark law anyway, because the tools meant to guard them keep failing.

The same week Richie filed, a fake EP called "Once Again..." sat on Bridgit Mendler's official Spotify and Apple Music profiles for days. Spotify pointed to its opt-in Artist Profile Protection, but Mendler had not enrolled, so nothing stood between an anonymous upload and her verified page.

- Taylor Swift filed for her voice in April; McConaughey registered marks in January.
- The fake didn't get caught by a trademark or a law. It walked in through the upload.

**Why a trademark can't cover a voice.** A court already looked at this. In *Lehrman v. Lovo* (Southern District of New York, July 2025), two voice actors sued an AI company for cloning their voices, and the court threw out the trademark claims. A voice used as the product itself is not a source identifier, the judge ruled, and stretching the law to cover any recognizable voice would turn trademark into a general right of persona. McConaughey's lawyers found the move that registers: they trademarked specific clips, not his voice in general.

"We want to create a clear perimeter around ownership, with consent and attribution the norm in an AI world," **Matthew McConaughey**, the actor, said of his own filings.

**The unanswered question.** Trademarks favor the famous. A sound mark needs proof the public already hears that voice and thinks of one brand, plus a few thousand dollars to file and defend. A star clears that bar. An artist still building an audience cannot, and they're the ones a cloned track hurts first. The NO FAKES Act would cover everyone, but it leans on detection nobody has built and faced a committee vote on June 18.

**The takeaway for music industry pros.** A voice trademark is one more thing to point at in court, not a wall around the sound. The protection that works comes from the upload gate: the day a fake can't reach an artist's profile in the first place.

[→ Read the full piece](#)



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# MUSIC INTELLIGENCE

## RESEARCH & DATA · [\*The Atlantic's AI music training databases\*](#)

Reporter Alex Reisner published 4 searchable databases of the music used to train Suno, Udio, and Google's models, the largest holding 12 million tracks. The single pull: for the first time an artist or label can look up a specific song and see it sitting in the training pile, the hard evidence these copyright cases have lacked.

## TECH WATCH · [\*Cyanite wants to make AI music detection harder to fool\*](#)

A single AI-detection signal is brittle, says Cyanite CEO Markus Schwarzer, so he layers it with audio understanding: cross-check the flag against a track's era, genre, production style, and instrumentation. A song flagged as AI but tagged 1990s production is probably a false positive, because AI hasn't cracked real 90s gear yet. "Not as a detection tool, but as infrastructure that makes detection smarter," he writes.

## DISCUSSION OF THE WEEK · [\*AudioShake pulled a 1990 performance out of a finished mix\*](#)

New Zealand band Push Push wanted to rework a song from their only album, but the original 1990 vocal and guitar lived inside one finished mix with no stems. AudioShake separated those parts straight out of the master, with no session files, and the band rebuilt the track in 2025 around a 35-year-old performance. A huge amount of catalog sits locked in exactly this state: strong recordings with no way back in.

## IDEA WORTH SITTING WITH · [\*When AI cracks the codec, the lock moves to the key\*](#)

A developer used Claude's Fable 5 model to reverse-engineer Dolby Atmos and build an open-source encoder in Rust in about 2 days. Open-source players read the output perfectly. Certified hardware refuses it, because playback is gated by a signature only Dolby can produce. As AI makes closed formats easy to copy, the control point shifts from the math to the license.



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# AI MUSIC LAWSUIT TRACKER

**RIAA v. Suno** — Partly settled: Warner settled in November 2025, while Sony and Universal keep litigating and are moving to expand the case to 61,026 recordings.

*This week:* No docket change. The [Atlantic's June 16 databases](#) hand the labels the kind of searchable training-data proof the case has lacked.

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**RIAA v. Udio** — Mostly settled: Universal and Warner settled in late 2025; Sony alone is still litigating, and a judge let its DMCA claim proceed.

*This week:* No change this week. The same Atlantic databases also map Udio's training sources.

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**GEMA v. Suno** — Awaiting verdict: the Munich Regional Court rules on July 31, 2026.

*This week:* No change this week.

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**AFM v. Universal & Warner** — Freshly filed: the AFM sued on June 5, 2026, and the labels have not yet responded in court.

*This week:* No change this week.

[→ Full case files and timelines](#)



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## MY PERSONAL TAKE

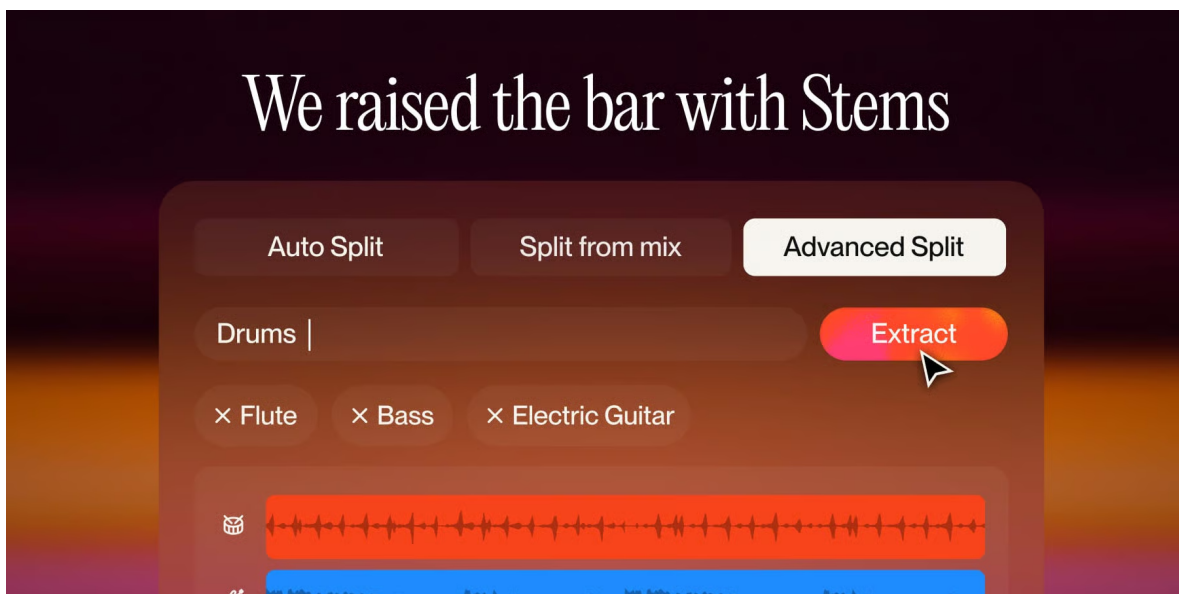
The upload gate is the protection layer that actually matters. Every legal right we hand artists, a trademark, a state statute, a federal bill, is a receipt they wave after the theft. Protection that works is something checking the upload before it goes live.

- A fake EP reached Bridgit Mendler's verified Spotify and Apple profiles because nobody checked the upload, and her opt-in protection wasn't switched on.
- Richie's trademarks, the NO FAKES Act, and Lehrman v. Lovo all act after a clone exists, never before.
- Eyedea's consensual posthumous album and an unauthorized clone look identical to an upload filter. Consent is the variable the gate can't read.

The day a fake can't reach a profile in the first place is the day protection starts. Until that plumbing exists, every right is a receipt.



**Pull one clean stem with Suno's Advanced Split.**



Open a track in Suno on Pro or Premier, click the three-dot menu, and choose Get Stems. On Premier, run Advanced Split on a single part, a vocal, a bassline, one 808, and play the two versions it returns. It rebuilds the part from scratch instead of filtering it, so the jump in quality from the old stems is obvious on the first clean track. Export the WAV into your DAW. 15 minutes tells you whether it earns a place in your workflow.

**My honest take:** Big improvement, but it can't pull a snare (in Beta) from a Drumkit cleanly. Music AI (Moises) is more advanced when it comes to splitting a Drum kit into it's individual stems.

## Forward this to a colleague

If this issue gave you signal you didn't have an hour ago, the single best thing you can do is forward it to **one person** in your network who should be reading it: a colleague at your label, a manager you respect, a founder building in this space.

That's how this briefing grows. One trusted forward at a time.

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## About The AI Music Briefing

The AI Music Briefing is a weekly Friday read for music industry professionals working at the intersection of AI and the traditional music business. Curated and written by Christopher Wieduwilt, founder of [The AI Musicpreneur](#).

Got a tip, a story, or a partnership idea? Reply to this email. Every message lands directly in my inbox.

Always rooting for you,

Christopher

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