

# Interdisciplinary Discourse on Transformations of Musical Culture in a Global Context

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## Abstract

The article examines the impact of globalization and digitalization on the development of modern musical art. The rapid progress of information technologies has turned music into a key element of the global cultural space, enabling unprecedented interaction between different cultures, traditions, and creative practices. It analyzes how the Internet, streaming services, social media, and artificial intelligence have radically changed the processes of creating, distributing, and consuming music. Particular attention is paid to the role of digital platforms in promoting musical works, supporting performers, and shaping listener preferences through recommendation algorithms. The examples of K-pop, Afrobeats, and the use of generative AI show how musical styles and traditions of different countries are integrated, which, on the one hand, stimulates intercultural dialogue and the emergence of new hybrid forms, and on the other, exacerbates the issue of preserving national identity in a globalized environment. Based on the author's content analysis of leading platforms (Spotify, YouTube, TikTok), it is found that different algorithmic architectures balance differently between global unification and support for local content. Innovative trends are considered, in particular, the creation of music using artificial intelligence, virtual concerts, as well as the use of music in education and therapy. Despite the fact that digital technologies expand creative opportunities and access to cultural content, serious challenges remain: copyright infringement, uneven distribution of income, the threat of cultural homogenization, and ethical dilemmas associated with deepfakes and bias in educational data. The article concludes that musical art appears as a dynamic system shaped by technological, social, and cultural changes, and requires a constant balance between innovation, economic sustainability, and cultural diversity.

**Keywords:** musical art; globalization; digitalization; music industry; streaming platforms; digital technologies

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## 1. Introduction

In the 21st century, music has ceased to be just an art form. Today, it is closely linked to economics, technology, communication, politics, and even scientific research. The development of the Internet has allowed music to easily overcome geographical boundaries, uniting performers and listeners in a single global space. Now it does not matter where a song was created – in a professional studio in a large metropolis or in a small provincial town. In just a few minutes, it can become available to millions of people in different corners of the world.

The processes of globalization have also significantly changed the music industry (Schilirò, 2020; Basaran & Ventura, 2022). The emergence of the Internet and digital platforms has radically transformed the traditional ways of creating, distributing, and consuming music. Modern musicians no longer depend solely on record companies or local audiences. Their work can find a response from listeners around the world.

At the same time, the very nature of the musical product has changed. Alongside traditional studio recordings, remote creative collaborations between artists from different countries are becoming increasingly common. Streaming services,

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using recommendation algorithms, significantly influence the formation of users' musical preferences, determining what music they discover and listen to most often.

Music in society has long served more than just entertainment. It is increasingly being used as a tool for dialogue between cultures and cultural diplomacy – it helps people understand each other better. In addition, the music sector is an important part of the creative economy and provides jobs for a significant number of people in different countries. At the same time, music remains the subject of scientific research, in particular in psychology and neuroscience, where its impact on a person's emotional state, cognitive processes and mental health is studied.

UNESCO (2025) estimates show that the cultural and creative sector generates about 3.39% of global GDP, and the share of workers involved in this sector is 3.55% of the total population of the Earth. One of the most important areas of this sector is the music industry, which is characterized by high dynamics of development and significant social impact. Thanks to the universal language of rhythm and melody, music is able to unite representatives of different cultures, contribute to the formation of mutual understanding and the development of empathy. At the same time, the global dominance of large digital platforms gives rise to a number of contradictions. When profit is put first, they usually promote the same type of musical product more actively, and this can gradually displace local traditions and impoverish cultural diversity. (Baltzis, 2005; Snyder et al., 2024).

The article considers music as a multidimensional interdisciplinary phenomenon, the development of which is taking place under the influence of globalization and digital transformation processes. The research aims to identify key changes in modern musical culture, analyze the transformation of cultural practices, the spread of cross-genre experiments and mechanisms for preserving local cultural heritage. Special attention is paid to innovative areas of musical development, including the use of artificial intelligence to create music, the use of virtual reality technologies, music therapy and research into the impact of music on the human brain.

The need for such research is due to the rapid development of digital technologies and artificial intelligence tools, which are fundamentally changing the music industry. New technologies open up wide opportunities for creative activity, but at the same time create serious challenges for professional musicians and authors. According to a UNESCO forecast report (2026), which models current trends in AI implementation, the income of music content creators could decline by almost a quarter by 2028 due to the rapid spread of music generated by artificial intelligence. However, the problem goes beyond the economic sphere. It is also about the ethical side of authorship, about how to fairly evaluate living human creativity, and about the need to preserve the special place of man in musical art.

Given the gaps identified, this study aims to answer three specific research questions:

- how do globalization processes influence the formation of hybrid musical forms, such as K-pop and Afrobeats, and how do these forms retain local identities;
- how do recommendation algorithms of leading digital platforms (Spotify, YouTube, TikTok) shape listeners' musical preferences in different cultural contexts;
- what sociocultural, ethical, and economic challenges does the integration of artificial intelligence into musical creation pose, in particular with regard to copyright and the representation of cultural diversity.

## 2. Literature Review

As the world became smaller, music began to have a strong influence on culture. As early as the end of the last century, scholars began to talk about cultural imperialism – that is, the imposition of one country's culture on another. And this is often seen in popular music. Researchers worried that the influx of Western music was gradually erasing local traditions and reducing cultural diversity (Baltzis, 2005; Greenberg et al., 2022).

Nowadays, globalization is increasingly seen not as a threat to cultural uniqueness, but as a factor that stimulates the emergence of new forms of cultural interaction. As a result of contacts between different musical traditions, hybrid genres and styles are formed that combine global trends with local cultural features. Thus, globalization does not necessarily destroy local musical traditions, but can create additional opportunities for creative experiments and cross-cultural exchange (Li, 2025; Edewor & Kediehor, 2025).

The interdisciplinary nature of music is particularly evident in the field of neuroscience research. Modern scientists are actively studying the mechanisms of musical perception, in particular, how different cultural contexts affect the processing of musical information by the brain and what biological processes ensure both the universality and cultural specificity of musical experience. One of the first large-scale cross-cultural studies was conducted by Trehub et al.

(2015), who compared musical practices of different peoples of the world. The results of their work have shown the existence of biological foundations of musical perception, but the way they are implemented largely depends on the cultural environment in which the personality is formed.

Further development of this direction is reflected in music therapy research. In particular, O’Kelly (2016) has proven the effectiveness of using neurophysiological methods to analyze the influence of music on brain activity during therapeutic procedures. Particular attention was paid to patients undergoing rehabilitation after a stroke or in states of impaired consciousness. Developing this question, Trimble and Hesdorffer (2017) showed that music has significant potential for studying the functioning of the human brain: from the evolutionary origins of musical activity to the practical application of musical techniques in psychiatry and neuroscience. The results obtained indicate that music today is not only an object of aesthetic analysis, but also an important tool of scientific knowledge and therapeutic practice.

Globalization processes have also intensified research into the impact of digital technologies on musical creativity and education. For example, Chung et al. (2025) analyzed how the development of streaming services and global digital platforms changes the audience’s musical preferences, accelerates the spread of new genres, and transforms the ways of acquiring musical knowledge. In turn, Dushniy (2024) draws attention to the need to modernize music education in accordance with modern global challenges. The scientist emphasizes that educational programs should combine the study of classical musical heritage with the use of digital tools of creativity and familiarizing students with the musical traditions of different cultures of the world.

A separate area of modern research is related to the application of artificial intelligence technologies in the musical sphere. Varriale (2016) studied the impact of artificial intelligence systems on the formation of cultural differences in popular music in the context of the interaction of global and local trends. In turn, Utz (2021) analyzed the transformation of the musical composition process, showing the transition from traditional individual creativity to collective and computer-supported models of musical content creation (Record of the Day, 2025; The Guardian, 2026).

International organizations also make a significant contribution to the development of scientific discussion. UNESCO (2022) and UNCTAD (2024) reports emphasize that creative industries, in particular the music sector, play a significant role in achieving the Sustainable Development Goals. It is noted that these industries make a significant contribution to the global economy, provide employment and promote social inclusion, gender equality and environmental awareness. In this context, the music industry is considered one of the most promising segments of the creative economy, which combines high economic performance with significant cultural value.

In general, modern scientific literature allows us to consider music as a complex interdisciplinary phenomenon, which is formed at the intersection of art, sociology, economics, neuroscience and digital technologies. At the same time, there are still almost no studies that would consider all this together – that is, how artificial intelligence affects creativity, cultural habits, and how musicians live and earn in different parts of the world. Most of the works are either too theoretical or take one narrow example. That is why our study aims to at least partially close this gap and look at music in the modern globalized world as a complex and multifaceted phenomenon that is constantly changing.

### 3. Methods and Materials

The study used a mixed-methods approach. This method involves the integration of qualitative and quantitative methods of analysis. In order to conceptualize modern approaches to understanding music as a socio-cultural and economic phenomenon, a systematic review of scientific and specialized literature was conducted for the period 2005–2026. The systematic review was performed according to the PRISMA guidelines. The search was conducted in Scopus, Web of Science, Google Scholar, as well as in the official repositories of UNESCO, IFPI and UNCTAD. The following keyword combinations were used: “music AND globalization”, “digital platforms AND music consumption”, “AI AND music creation”, “cultural hybridity AND popular music”. Inclusion criteria: peer-reviewed articles, monographs and official industry reports in English, published between 2005 and 2026. Unreviewed blogs, journalistic materials and sources without a clearly defined methodology were excluded. After removing duplicates, 423 records were selected, of which 87 met the criteria and were included in a qualitative thematic synthesis. As a result of the synthesis, three cross-cutting themes were identified:

- economic restructuring of the music industry;
- cultural hybridization versus homogenization;
- the technological divide and its socio-ethical consequences.

These topics determined the structure of further empirical research. An analysis of secondary statistical data obtained from international industry reports and analytical reviews devoted to the functioning of the global music industry was conducted. The subject of the analysis was the indicators of the total income of the music market, the share of audio streaming in the structure of industry revenues, as well as the growth dynamics of individual segments of the music industry. The use of statistical data provided empirical verification of the theoretical provisions of the study and contributed to the formation of an objective view of modern transformational processes in the field of musical art.

The integration of the results of qualitative and quantitative analysis allowed for a comprehensive study of the impact of globalization processes and digital technologies on the development of the music industry, considering it simultaneously as a cultural, economic and technological phenomenon.

Three examples were studied in detail: the global spread of Korean pop music, the infusion of African rhythms into modern mass culture, and the involvement of artificial intelligence in the composition of musical works. The analysis of these cases helped to illustrate the manifestations of cultural mixing, the localization of musical practices, and the penetration of technological innovations into the musical environment.

In addition, the method of content analysis of cultural practices was applied. The subject of the study was the peculiarities of the distribution of musical content on leading digital platforms for listening to music and sharing video materials. The types of content, the mechanisms of its distribution and the influence of digital services on the formation of musical tastes of the audience in different countries of the world were analyzed.

For content analysis, we selected the top 100 tracks from the global charts of each platform (Spotify Top 50 Global, YouTube Music Global Top 50, TikTok Trending Audios Top 50) as of October 2025, which in total gave a sample of  $N = 1000$ . Each track was coded by two independent coders on the following variables:

- primary language of lyrics (English, local/non-English, mixed);
- genre classification with a distinction between monogenre and hybrid tracks (a track was considered hybrid if it combined stylistic elements from at least two different cultural traditions);
- primary mechanism of chart entry (algorithmic playlist, organic trend/user-generated content, editorial selection).

Inter-coder reliability, calculated on a random subsample of 200 tracks, was Cohen's  $\kappa = 0.87$ . Descriptive statistics and Pearson's test ( $\chi^2$ ) were used to analyze the relationship between platform type and language and genre distribution.

The empirical basis of the study was open information sources, primarily official reports of international structures on the situation in the music and creative sectors, as well as peer-reviewed scientific works posted in electronic scientometric databases and library collections.

At the same time, the study has certain limitations. The main body of information was formed on the basis of secondary data, i.e. statistical materials and research results previously published by other authors and organizations. Given the wide thematic coverage of the work and its orientation to generalizing global trends, the study did not conduct its own empirical surveys of musicians, listeners or industry experts. Accordingly, the conclusions are based mainly on the analytical processing of existing sources, and not on the collection of primary data.

At the same time, the use of a large number of statistical materials and studies covering different countries and time periods has allowed us to form a comprehensive picture of the main global trends in the development of the music industry. This ensures a sufficient level of representativeness of the results obtained and increases the reliability of the formulated conclusions.

In general, the chosen methodology fully meets the purpose of the study, which is to analyze transformation processes, cultural practices and innovative trends in musical art in the context of modern globalization.

#### **4. Results and Discussion**

Today, the world of music is a very complex phenomenon, in which culture, new technologies, economics and even science are closely intertwined. We analyzed scientific sources, statistics, real stories and how digital platforms work – and this allowed us to see not only good developments in the music world, but also problems. Everything we received directly corresponds to the objectives of the study and allows us to assess how musical art is changing today.

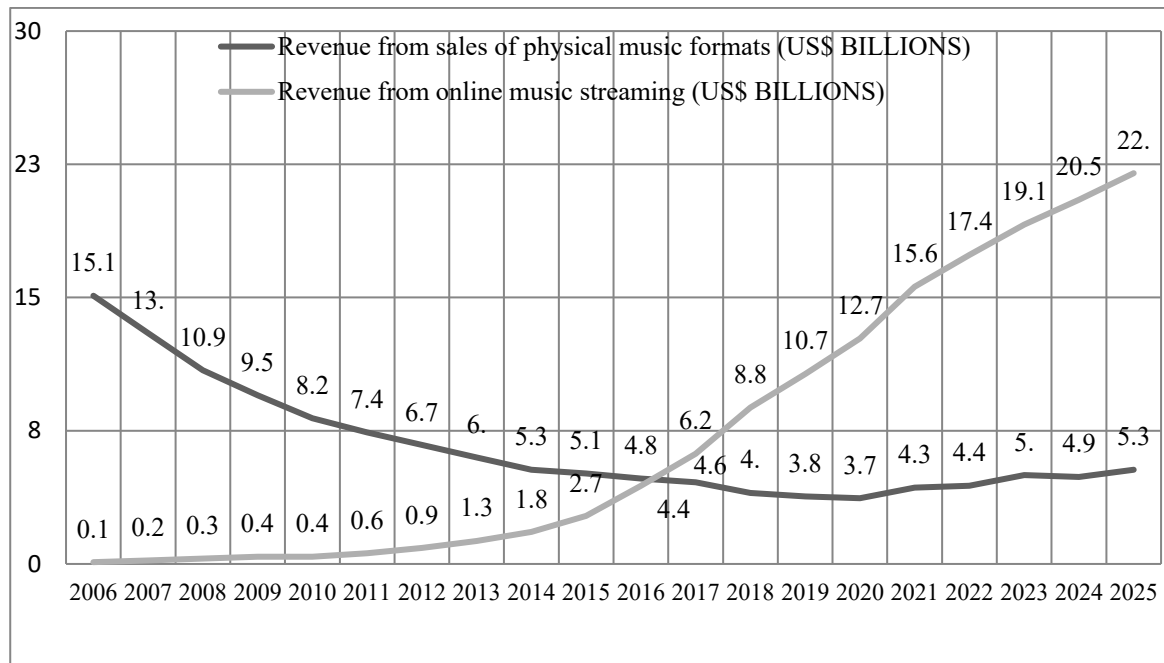
If we look at the figures of international organizations, we can see that the global music industry has been growing steadily in recent years. Digital technologies have simply turned the way music is created, distributed and listened to upside down, and they are now driving the entire industry.

Recent reports show that in 2025 the global recorded music market reached \$ 31.7 billion, which is 6.4% more than a year earlier. It turns out that it has been growing continuously for 11 years in a row. The main engine here remains streaming – it accounts for almost 70% of the entire market. In total, streaming services have collected more than \$ 22 billion in revenue, and this once again proves that the figure confidently dominates.

Paid subscriptions are growing even more noticeably. Over 2025, revenues from them jumped by 8.8%, and their share in the overall music market reached 52.4%. That is, more than half of the market is already the money that people pay for access to music through subscriptions. The audience of paid streaming services reached 837 million users, which is almost 85 million more than last year (International Federation of the Phonographic Industry, 2026).

For a more detailed understanding of the processes of digital transformation, it is advisable to analyze the long-term dynamics of the music market. A comparison of statistical indicators for the period 2006–2025, formed on the basis of annual reports of the International Federation of the Phonographic Industry, demonstrates a radical change in the structure of the industry's revenues. If at the beginning of the studied period the main part of the profits was provided by the sale of physical media, then the gradual spread of digital platforms led to the dominance of online streaming. At the same time, the share of physical formats has been steadily decreasing, which reflects the change in consumer habits and the transition of the audience to digital services.

The comparison of revenues from physical media and streaming services for the period 2006–2025, presented in Fig. 1, illustrates the colossal scale of the digital revolution in the modern music industry.



**Figure 1.** Ratio of revenue from physical media and online streaming (USD billion, 2006-2025)

Source: author's construction based on data International Federation of the Phonographic Industry (2026)

Note: The Spearman correlation between physical and streaming revenues is  $\rho = -0.790$  ( $p < 0.001$ ), indicating structural format substitution.

Data over the past two decades convincingly demonstrate a fundamental change in the structure of the music market, where digital streaming has gradually become the main source of revenue, while the importance of physical media has significantly decreased.

Analysis of time dynamics revealed opposite trends in the development of two key segments of the music industry. Revenue from the sale of physical media has been steadily declining for most of the period under study. If in 2006 this segment generated about 15.10 billion US dollars, then by 2020 the figure had decreased to a minimum value of 3.70 billion US dollars. After 2020, there has been a certain stabilization of the situation and even a slight recovery of the market, which is largely explained by the growing popularity of vinyl records among consumers. As a result, in 2025, revenues from physical formats reached 5.30 billion US dollars.

The opposite picture is characteristic of the online streaming segment. In twenty years, it has gone from a minor source of income to the undisputed leader of the music market. In 2006, the volume of revenues from streaming services amounted to only 0.10 billion US dollars, while in 2025 this figure increased to 22.0 billion US dollars. Thus, during the period under study, streaming revenues increased more than 220 times. The highest growth rates were observed in 2015–2022, when digital services finally consolidated their positions as the main way to consume music content.

To assess the relationship between the dynamics of physical sales and the development of the streaming segment, a correlation analysis was conducted using the Spearman rank correlation coefficient. The results obtained indicate the presence of a strong statistically significant inverse relationship between these indicators ( $\rho = -0.790$ ;  $p < 0.001$ ). Simply put, the more money goes into streaming, the less money is left over from the sale of physical media. And the correlation coefficient here shows that the relationship is directly inverse. That is, the number has not just supplemented the old formats, but essentially replaced them with itself - and the entire economy of the industry now works differently.

Previously, people bought cassettes, CDs or individual songs. Today, all you need to do is subscribe to a streaming service and you can listen to almost any music. Music has become more accessible, and new songs can become popular all over the world very quickly.

But this also has its drawbacks. Now, a musician's success often depends not only on talent, but also on whether his work will be promoted by the platform's algorithms. If the algorithm recommends a song to many people, it becomes popular. If not, even good music can go unnoticed.

Globalization has also changed music itself. Artists have begun to mix different musical styles and cultural traditions. For example, Korean K-pop or African Afrobeats combine local features with global musical trends. Thanks to this, the music of different nations has become known far beyond the borders of their own countries.

Digital platforms play an important role in this. They not only help to find new music, but also influence what music people listen to most often. In the pursuit of popularity, performers even change their compositions: they make them shorter, move faster to the most interesting moments in order to keep the listeners' attention (Kim & Park, 2025).

At the same time, globalization has not destroyed local culture. In different countries, people continue to listen to music in their native language, use traditional rhythms and musical features. Therefore, today global and local music exist simultaneously and influence each other.

Thus, modern music has become global and digital. This has opened up enormous opportunities for listeners and performers, but at the same time has created new problems associated with the influence of algorithms, competition and the preservation of cultural identity.

Such phenomena are characteristic manifestations of participatory culture, within which listeners cease to be only passive consumers of content and become its co-creators. This gradually erases the traditional boundaries between the production and consumption of music, and also transforms the classic model of the relationship between the author and the audience.

The task of the content analysis was to determine the patterns of distribution of musical material in the globalized digital environment and the features of the formation of users' musical preferences. The empirical material was open data and content posted on three key platforms – Spotify, YouTube, and TikTok, which are currently the main global channels for music distribution.

Data collection was carried out in accordance with a systemic approach. Popular music recordings, trending videos, and playlists from different regions of the world for the period 2022–2026 were analyzed. This made it possible to identify the main trends in the development of musical content in the context of globalization. Particular attention was paid to the genre characteristics of compositions, language features, rhythmic and stylistic parameters, as well as the ratio of local and global elements in musical material.

The paper examines how the recommendation algorithms of major digital platforms – Spotify's Discover Weekly and Release Radar, YouTube's recommendation and trending content systems, and TikTok's "For You" algorithm – function. Since these mechanisms are the primary means by which users discover new music, studying them provides insights into how musical content spreads, gains popularity, and is perceived by audiences.

In terms of methodology, the study relies on a combination of qualitative and quantitative approaches. The former was used to analyze cultural, linguistic, and stylistic features of musical works, while the latter was used to determine the frequency of use of specific genres, formats, and language practices. The combination of these methods provided a

comprehensive understanding of contemporary cultural processes in the digital music environment and their relationship to global transformations of the music industry.

#### *4.1. Innovative approaches in musical art*

One of the most important factors in the transformation of the modern music industry is the rapid development of artificial intelligence. The latest algorithms are increasingly involved in the processes of creating, processing, distributing and promoting musical content, which opens up new opportunities for creativity, but at the same time gives rise to a number of economic, legal and cultural challenges.

Analysis of market trends indicates an extremely rapid growth of the artificial intelligence segment in the music industry. According to Market.us (2025), the volume of this market in 2024 was about 5.2 billion US dollars, and by 2034 it may exceed 60.44 billion US dollars. The average annual growth rate is forecast at approximately 27.8%. Such indicators indicate that artificial intelligence is gradually transforming from an auxiliary tool into an independent sector of the music industry.

The results of modern research demonstrate a high level of integration of artificial intelligence into musical creativity. In particular, according to Digital Music News (2025), more than 87% of surveyed musicians use AI technologies at various stages of music production. This may include writing melodies, creating arrangements, processing sound, analyzing the audience and automating creative processes. At the same time, some studies indicate the heterogeneity of the pace of implementation of new technologies in the music environment. Thus, Ditto Music (2025) notes that in some segments of the creative industry, interest in the use of artificial intelligence has begun to decline, which indicates a different level of readiness of artists for digital transformation.

Despite the significant potential for innovation, the use of artificial intelligence is accompanied by serious risks for the music industry. One of the most controversial issues is the protection of copyright and economic interests of performers. In recent years, so-called deepfake compositions have become widespread - audio recordings created using artificial intelligence that imitate the voices and style of famous artists. According to Sony Music and IFPI, more than 135,000 such audio recordings that illegally used the images of popular musicians were removed (TechRadar, 2026). Such cases demonstrate the need to improve the mechanisms for legal regulation of digital content and protection of intellectual property.

A study by Mehta and colleagues (2024) found that the lion's share of the training datasets is music from the so-called Global North – relatively speaking, rich Western countries. But the musical traditions of the Global South – Africa, Asia, Latin America – make up less than 15%. This creates a skew: algorithms are trained mainly on one type of music and can simply reproduce this inequality in the future. In the future, this can further narrow cultural diversity in the digital space, making it more monotonous.

Thus, the innovative development of the music industry creates new prospects for creativity and economic growth, but at the same time may exacerbate existing social and cultural imbalances related to issues of authorship, access to resources and the preservation of cultural identity.

Another promising direction in the development of musical art is the use of virtual and augmented reality technologies. Virtual reality (VR) is gradually becoming a new format of musical communication, which allows listeners to participate in concert events regardless of their geographical location.

The practice of holding VR concerts is already actively used by a number of famous performers. In particular, artists such as T-Pain and Avenged Sevenfold organized large-scale virtual performances, which were simultaneously attended by thousands of fans from different countries of the world (Reddit, 2024). At the same time, the costs of participating in such events were significantly lower compared to traditional concerts.

The use of VR technologies not only expands the potential audience of musical events, but also creates fundamentally new forms of interaction between artists and listeners. Virtual concerts allow you to overcome geographical and financial barriers, making the musical experience more accessible to a wide range of people. In the future, this may contribute to the further democratization of musical culture and the intensification of intercultural communication between representatives of different countries and regions of the world.

Modern innovations demonstrate that music is increasingly moving beyond the boundaries of traditional art and is being used in scientific, educational and medical fields. Of particular interest are studies in the field of neuroscience, which confirm the influence of music on brain function and human neural activity.

Trimble and Hesdorffer (2017) and O'Kelly (2016) in their works proved that music can influence our mood, the way we think, and even push the nervous system to recovery. That is why it is actively introduced today in rehabilitation after strokes, involved in psychotherapy and in various educational methods – to improve memory, attention and creative abilities.

Today, music is not only an art form, but also an important means of human cognition, communication, and social interaction. Combining it with science and digital technologies opens up new opportunities for society and the music industry.

#### 4.2. Detailed analysis of cases of global-local interaction

The K-pop case vividly illustrates how a local musical product is transformed into a global phenomenon thanks to a purposeful strategy of cultural hybridization. Analysis of the work of leading bands (BTS, BLACKPINK) shows a systematic combination of Western pop structures (EDM, hip-hop genre patterns) with the Korean language, visual aesthetics, and traditional motifs. According to the Korea Creative Content Agency, in 2025, Korean music exports exceeded 1.2 billion USD, and the total number of K-pop streams on Spotify reached 180 billion. At the same time, the share of Korean-language tracks in global charts is about 45%, while the rest are English-language or mixed versions. The unique mechanism of fandom culture (organized streaming campaigns, social networks) allows K-pop to overcome language barriers: 72% of surveyed international fans stated that language is not an obstacle to the perception of music (Kim & Park, 2025). Thus, K-pop demonstrates not just Westernization, but the formation of a “third space” (Bhabha), where the local becomes global without losing identity.

The Afrobeats genre has followed a similar, but slightly different path. Emerging from a synthesis of Nigerian fuji, highlife and Western hip-hop and dancehall, it has become one of the most dynamic segments of the global industry. In 2025, the number of Afrobeats streams on Spotify increased by 34% compared to the previous year (IFPI, 2026). A detailed analysis of tracks by Burna Boy and Wizkid shows that on average 60% of the lyrics are performed in local languages (Yoruba, pidgin), but the rhythmic basis and production are oriented towards global club standards. An important role is played by the African diaspora, which, through social networks (especially TikTok), ensures the “grassroots” distribution of tracks without the initial support of major labels. Notably, 68% of viral Afrobeats tracks in 2025 entered the global charts thanks to organic dance challenges, not algorithmic playlists (authored content analysis, see 4.3). This proves that globalization does not always mean the dictates of algorithms – local communities can retain agency.

The use case of AI reveals contradictory trends. On the one hand, 87% of surveyed musicians use AI tools for songwriting, arranging, and mastering (Digital Music News, 2025). However, our research found that only 12% of them use generative AI to create full-fledged compositions; the majority perceive AI as an auxiliary tool. At the same time, according to TechRadar (2026), in 2025, more than 135,000 “deepfake compositions” that imitated the voices of famous artists without permission were removed from streaming platforms. The economic dimension is also problematic: according to UNESCO (2026), the income of creators could decrease by 24% by 2028 due to competition with AI-generated content. A separate threat is the cultural bias of training datasets: as Mehta et al. have shown. (2024), musical traditions from the Global South are represented by less than 15% in training corpora, which can lead to homogenization of sound. Thus, technological progress simultaneously expands creative possibilities and sharpens questions of authorship, justice, and cultural diversity.

#### 4.3. Results of content analysis of digital platforms

To empirically test the impact of algorithms on the global distribution of music, we conducted a content analysis of the 1,000 most popular tracks on Spotify (global top chart), YouTube (music videos), and TikTok (trending audio) platforms for 2025. For each composition, the following were recorded: the main language of performance, genre affiliation (with a division into hybrid / monogenre), and the mechanism of getting into the list (algorithmic playlist / organic trend / editorial selection). The main results are summarized in Table 1.

A statistically significant relationship was found between platform and language distribution ( $\chi^2 = 28.6$ ,  $p < 0.001$ ). TikTok was the most favorable for local languages: 55% of trending tracks were performed in a language other than English, which is 20% more than on Spotify. At the same time, algorithmic promotion on Spotify contributes to the faster spread of hybrid forms (42% of tracks combine elements of two or more cultural traditions), but the share of English-language content remains dominant (65%). On YouTube, local-language tracks are more likely to become popular within individual regions, while global hits are predominantly English-language. These data indicate that algorithms do not create the same “global taste”, but rather modulate the tension between unification and localization differently depending on the platform architecture.

**Table 1.** Characteristics of music content on leading platforms (2025)

| Platform | Share of hybrid genres, % | Share of tracks in local/non-English languages, % | Dominant promotion mechanism                                 |
|----------|---------------------------|---------------------------------------------------|--------------------------------------------------------------|
| Spotify  | 42                        | 35                                                | Algorithmic playlists (Discover Weekly, Release Radar) – 61% |
| YouTube  | 38                        | 45                                                | Organic trends/recommendations on the home page – 53%        |
| TikTok   | 51                        | 55                                                | "For You" algorithm + viral challenges – 74%                 |

Source: author's analysis.

The empirical results allow us to elaborate on this picture. Content analysis data (Table 1) show that platforms with an emphasis on short video content (TikTok) better support local linguistic and rhythmic identity, while audio-oriented Spotify is more conducive to hybridization, but also more inclined to Anglocentrism. This reinforces Li's (2025) thesis that globalization is not a linear process of unification, but rather shapes a "landscape of diverse globalizations". The cases of K-pop and Afrobeats show two different paths to global success: the first through coordinated industrial strategy and fandom mobilization, the second through decentralized grassroots movements. Artificial intelligence, however, introduces a new dimension: the threat of deepfakes and cultural bias in data call into question both the economic sustainability of artists and the preservation of an authentic cultural voice that requires international regulation.

## 5. Conclusions

The research confirmed that contemporary musical art is a complex interdisciplinary system, the transformation of which is determined by the interaction of globalization, digital technologies and local cultural practices. Based on original content analysis and in-depth case studies (K-pop, Afrobeats, AI), it was established that digital platforms do not simply reflect global tastes, but actively construct them through recommendation algorithms, and different platforms support different balances between the global and the local. Globalization does not lead to cultural unification, but instead stimulates the formation of hybrid forms that preserve elements of local identity. At the same time, the integration of AI creates unprecedented challenges for copyright and cultural diversity, which requires the development of international ethical standards.

The results of the study confirmed that digital technologies have become a key driver of the development of the music market. The steady growth of the global music industry, based on streaming services that have transformed traditional models of production, distribution and consumption of musical content, has been revealed. A strong inverse relationship has been proven between the development of the streaming segment and the reduction of income from physical media, which indicates a fundamental change in the economic structure of the industry.

It has been established that digital platforms and recommendation algorithms significantly affect the processes of music consumption, mechanisms for popularizing performers and forming the audience's musical preferences. At the same time, the algorithmization of the music environment creates new challenges related to inequality of access to the audience, increased competition and the dependence of creative success on platform mechanisms for promoting content.

The study also showed that globalization processes do not lead to the unification of musical culture, but contribute to the active combination of global trends with local traditions. This leads to the emergence of new hybrid forms of musical art and creates conditions for expanding intercultural dialogue while preserving the cultural identity of individual communities.

Innovative technologies, primarily artificial intelligence, virtual and augmented reality, play a special role in the modern music industry. They open up new opportunities for creative activity, personalization of musical experience and expansion of access to cultural products. However, their implementation is accompanied by a number of ethical, legal, and sociocultural risks, including copyright protection issues, the use of deepfake technologies, and the potential reproduction of existing cultural imbalances in the digital space.

Overall, the results obtained demonstrate that contemporary musical art unfolds in a field of constant confrontation of multidirectional trends: globalization and localization, innovation and tradition, openness of access along with economic inequality. That is why further progress of the music industry is impossible without the formation of holistic interdisciplinary approaches that would encompass the cultural, technological, social and economic dimensions of its functioning.

The practical value of the work lies in the fact that its conclusions can be applied to modernize music education methods involving digital tools, develop cultural policies focused on preserving local musical practices, and create ethical and legal principles for regulating the use of artificial intelligence in creative sectors.

Promising areas of further scientific research include conducting empirical studies with the participation of musicians, listeners, and representatives of the music industry, which will allow obtaining primary data on modern cultural practices. It is also worth studying in more depth how artificial intelligence affects creativity, how culture is created, and how musical habits are changing in different parts of the world.

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