



# A Study on the Impact of Digital Music Streaming Platforms on Listeners

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**Abstract:** The rapid growth of digital music streaming platforms has transformed the way individuals access, consume, and discover music. This study examines the impact of digital music streaming platforms on listeners' music consumption behavior in comparison with traditional music formats such as CDs and cassettes. The research specifically investigates changes in listening behavior, the influence of personalized recommendation systems, the role of streaming platforms in music discovery, and listeners' perceptions toward AI-generated music. A descriptive cross-sectional research design was adopted, and primary data were collected through a structured questionnaire from 102 respondents using a convenience sampling technique. Data analysis was conducted using descriptive statistics and Chi-square tests with the help of SPSS. The findings indicate that digital music streaming platforms have significantly influenced music consumption behavior by providing greater convenience, wider music accessibility, and increased listening time. Personalized recommendation systems and algorithm-based playlists were found to strongly influence listeners' music preferences and choices. Streaming platforms also emerged as powerful tools for discovering new songs, artists, and music genres. However, respondents showed only moderate acceptance toward AI-generated music, suggesting cautious openness toward this emerging technology. Statistical analysis further revealed that demographic variables such as education, occupation, and gender showed selective influence on certain aspects of music behavior, whereas age had no significant impact on perceptions of AI-generated music. Overall, the study concludes that digital music streaming platforms have become a dominant force shaping modern music consumption patterns and listener experiences.

**Keywords:** Digital music streaming, music consumption behavior, personalized recommendations, music discovery, AI-generated music, streaming platforms.

## I. INTRODUCTION

### A. Background Of The Study

Music has always played a central role in human life, serving as a source of entertainment, emotional expression, cultural identity, and social connection. Over the decades, the modes through which music is produced, distributed, and consumed have undergone substantial transformation, largely driven by technological advancements. Traditionally, music consumption was rooted in physical formats such as vinyl records, cassette tapes, and compact discs (CDs), where listeners had to purchase and own music in tangible form. This ownership-based model not only limited accessibility but also restricted the diversity of music available to consumers due to physical and economic constraints.

With the advent of the internet and digital technologies, the music industry experienced a paradigm shift from ownership to access. Digital music streaming platforms have emerged as the dominant medium of music consumption, fundamentally altering how listeners engage with music. These platforms allow users to access vast libraries of songs instantly, often through subscription-based or ad-supported models. As a result, listeners are no longer bound by the limitations of physical media and can explore a wide variety of genres, artists, and languages at their convenience.

The increasing popularity of streaming platforms has significantly influenced listeners' music consumption behavior. Users now tend to consume music more frequently, rely on curated playlists rather than albums, and engage with music in more personalized and dynamic ways. Additionally, the integration of advanced

technologies such as artificial intelligence (AI) and machine learning has further enhanced the user experience by offering tailored recommendations and automated content discovery. This transformation has not only reshaped listener behavior but also redefined the structure and functioning of the music industry as a whole.

### **B. Evolution Of Music Consumption**

The evolution of music consumption reflects broader technological and societal changes. In the traditional era, music was primarily consumed through physical formats, which required listeners to purchase individual albums or recordings. This model was characterized by limited accessibility, higher costs, and a lack of flexibility. Listeners had to rely on physical storage and playback devices, and access to new music was often constrained by geographic and economic factors.

The introduction of digital downloads marked the first major shift toward digital consumption. Platforms such as iTunes enabled users to purchase and download individual songs, offering greater flexibility compared to physical formats. However, this model still retained the concept of ownership and required users to pay for each piece of content.

The emergence of streaming platforms represents the most significant transformation in music consumption. Streaming services provide on-demand access to extensive music libraries, eliminating the need for ownership. This shift has enabled listeners to explore music more freely and has encouraged a more dynamic and exploratory approach to music consumption. As a result, listening habits have become more fluid, with users frequently switching between genres, artists, and playlists.

### **C. Digital Music Streaming Platforms**

Digital music streaming platforms have revolutionized the music industry by offering a highly accessible and user-centric model of consumption. These platforms leverage internet connectivity to deliver music content directly to users, allowing them to listen to their favourite songs anytime and anywhere. The convenience and flexibility offered by streaming services have made them the preferred choice for modern listeners.

One of the defining features of streaming platforms is their ability to provide personalized experiences. By analyzing user data such as listening history, preferences, and behavior, these platforms generate customized playlists and recommendations. This not only enhances user engagement but also influences the type of music users are exposed to. Furthermore, streaming platforms facilitate music discovery by promoting trending songs, emerging artists, and diverse genres, thereby expanding listeners' musical horizons.

Despite their advantages, streaming platforms also present certain challenges. Issues related to internet dependency, subscription costs, and concerns about fair compensation for artists have been widely debated. Nevertheless, the overall impact of streaming platforms on music consumption has been overwhelmingly positive, leading to their widespread adoption.

### **D. Traditional Music Formats**

Traditional music formats, including CDs and cassettes, represent an earlier phase of music consumption that was centred around physical ownership. These formats offered a tangible and often nostalgic experience, allowing listeners to build personal collections of music. However, they were limited in terms of accessibility, portability, and variety.

Unlike digital platforms, traditional formats did not provide features such as instant access, personalized recommendations, or easy music discovery. Users had to rely on external sources such as radio, television, or social interactions to discover new music. Additionally, the cost associated with purchasing physical media often restricted the amount of music individuals could access.

While traditional formats have largely been replaced by digital streaming, they still hold cultural and sentimental value for certain segments of the population. However, their relevance in the context of modern music consumption has significantly diminished.

### **E. Listener'S Music Consumption Behavior**

Music consumption behavior refers to the patterns and habits associated with how individuals select, access, and engage with music. The transition from traditional formats

to digital streaming has brought about notable changes in these behaviours. One of the most significant changes is the increase in the amount of time spent listening to music. The ease of access provided by streaming platforms encourages continuous and passive listening, often integrated into daily activities such as commuting, working, or exercising.

Another important shift is the move from album-based listening to playlist-based consumption. Users now prefer curated playlists that cater to specific moods, activities, or preferences, rather than listening to entire albums by a single artist. This reflects a more fragmented and personalized approach to music consumption.

Moreover, the availability of a vast music library has increased exposure to diverse genres and artists. Listeners are more likely to experiment with new music, leading to a broader and more varied listening experience. These changes highlight the dynamic nature of music consumption in the digital age.

#### **F. Personalized Recommendation Systems**

Personalized recommendation systems are a cornerstone of digital music streaming platforms. These systems utilize advanced algorithms and machine learning techniques to analyze user data and predict individual preferences. By examining factors such as listening history, search behavior, and user interactions, these systems generate recommendations that align closely with the user's taste.

The impact of personalized recommendations on music consumption behavior is profound. They not only simplify the process of finding music but also influence the choices users make. Many listeners rely heavily on recommended playlists and suggested songs, which can shape their musical preferences over time. This has led to a more guided and algorithm-driven listening experience.

However, the reliance on recommendation systems also raises concerns about reduced diversity and the creation of "filter bubbles," where users are primarily exposed to content that aligns with their existing preferences. Despite these concerns, personalized recommendations remain a key driver of user engagement and satisfaction.

#### **G. Music Discovery**

Music discovery has been significantly transformed by digital streaming platforms. In the past, discovering new music was a relatively slow and limited process, dependent on external sources such as radio broadcasts, television programs, and word-of-mouth recommendations. Today, streaming platforms have made music discovery faster, easier, and more diverse.

Through features such as trending playlists, algorithmic suggestions, and curated content, users can discover new songs and artists with minimal effort. This has not only increased the diversity of music consumption but also provided opportunities for emerging artists to gain visibility. As a result, the process of music discovery has become more democratized and accessible.

#### **H. Artificial Intelligence And Ai-Generated Music**

Artificial intelligence has emerged as a transformative force in the music industry, influencing both the consumption and creation of music. One of the most notable developments is the rise of AI-generated music, where algorithms are used to compose music with minimal human intervention. These systems can generate music in various styles and genres, often tailored to specific user preferences.

While AI-generated music offers several advantages, including efficiency and scalability, it also raises important questions about creativity, authenticity, and the role of human artists. Listener perceptions of AI-generated music are mixed, with some individuals expressing curiosity and openness, while others remain skeptical about its ability to replicate the emotional depth of human-created music.

## **II. LITERATURE REVIEW**

Datta, H., Knox, G., & Bronnenberg, B. J. (2018) conducted a study titled "Changing Their Tune: How Consumers' Adoption of Online Streaming Affects Music Consumption and Discovery" to examine how the adoption of online music streaming influences listeners' quantity of music consumption, variety, and discovery. The study used a panel data set of individual consumers' listening histories across multiple digital music platforms and applied

propensity score matching with difference-in-differences analysis. The research was carried out in the digital music market context, with the authors affiliated to Tilburg University, Netherlands. The findings revealed that adoption of streaming significantly increased the quantity and diversity of music consumption, especially in the early months after adoption, and also enhanced new music discovery. The study concluded that streaming services encourage users to consume more music, explore a wider variety of content, and discover new songs and artists more effectively than ownership-based formats.

Nguyen, G. D., Dejean, S., & Moreau, F. (2014) conducted the study “On the Complementarity between Online and Offline Music Consumption: The Case of Free Streaming” (also circulated as “Are Streaming and Other Music Consumption Modes Substitutes or Complements?”) to assess whether free streaming substitutes or complements traditional music consumption modes. The study used a representative survey of more than 2,000 individuals, collected in March 2011, and focused on respondents’ music purchasing, streaming habits, and live music attendance.

The sampling approach was representative survey-based sampling, and the study was conducted in France. The findings showed that free streaming had no significant effect on CD sales, but it had a positive effect on live music attendance, especially for national and international artists more likely to be available on streaming platforms. The study concluded that free streaming acts more as a music discovery tool than a direct substitute for traditional recorded music purchases.

Aguiar, L. (2017) carried out the study focusing on the effect of free and mobile-restricted online music streaming on music purchasing and piracy behavior, using the French streaming platform Deezer as the empirical context. The study relied on Internet clickstream data from a representative sample of 5,000 French Internet users during 2011, and used a difference-in-differences approach combined with propensity score matching. The research was conducted in France.

The findings indicated that when Deezer imposed a free streaming cap, affected users reduced visits to both licensed and unlicensed music downloading websites, implying that free streaming had been stimulating those alternative

channels. The study concluded that free streaming can function as a music discovery mechanism, and because it lacks full mobility, it may encourage users to shift toward other channels that offer mobile access, such as licensed downloads and even piracy platforms.

Maasø, A., & Hagen, A. N. (2020) conducted the study “Metrics and Decision-Making in Music Streaming” to understand how music industry stakeholders use streaming data and metrics in decision-making. The study used 15 semi-structured interviews with music industry professionals (including managers, label executives, data analysts, and streaming-related stakeholders). The sampling technique was strategic/purposive sampling, and the study was conducted in Norway, specifically within the Norwegian music industry. The findings showed that stakeholders increasingly rely on streaming metrics for promotional and strategic decisions, but in practice they often focus on simple indicators such as spikes, trends, and visible rankings rather than highly complex analytics. The study concluded that datafication and algorithmic metrics strongly influence music promotion and visibility, creating reinforcing feedback loops that may intensify trends and favour already popular artists.

Halttunen, V. (2016) conducted the thesis “Consumer Behavior in Digital Era: General Aspects and Findings of Empirical Studies on Digital Music with a Retrospective Discussion” to explore broader patterns of digital content and digital music consumer behaviour in the context of digitization. The research adopted a multi-view and multi-method (triangulation) approach, combining literature-based studies, interview studies, and inquiry/survey studies. The empirical data were collected in Finland, with interview studies involving 14 participants (7 males and 7 females), while the inquiry studies used broader but partially biased sampling approaches.

The findings suggested that digital consumer behaviour is increasingly complex, shaped strongly by younger consumers (Digital Natives), and influenced by attitudes toward access, ownership, and payment. The study concluded that subscription-based and streaming services better align with consumer needs than download stores, but issues like digital piracy persist, indicating that digital music consumption behaviour is driven not only by technology but also by social, ethical, and generational factors.

### III. RESEARCH METHODOLOGY

#### I. About The Research

##### Research Title

“A Study on the Impact of Digital Music Streaming Platforms on Listeners’ Music Consumption Behavior Compared to Traditional Music Formats.”

##### Need And Scope Of The Research

The music industry has undergone a major transformation with the rise of digital music streaming platforms such as Spotify, YouTube Music, Apple Music, Jio Savaan, and Gaana. These platforms have changed the way listeners access, consume, and discover music compared to traditional formats such as CDs, cassettes, and downloaded files. Features such as personalized recommendations, algorithm-based playlists, and AI-generated music have further reshaped listeners’ preferences and consumption habits.

The need for this research arises from the growing dominance of digital music streaming platforms and their influence on modern listening behavior. While traditional music formats were limited by ownership, physical access, and restricted music variety, streaming platforms provide convenience, instant access, personalization, and broader music exploration. Therefore, it becomes important to understand how these platforms have impacted listeners’ behavior and attitudes in the current digital environment.

The scope of the study is limited to examining listeners’ perceptions regarding the shift from traditional music formats to digital music streaming platforms. It focuses on changes in music consumption behavior, the role of personalized recommendations, the effect of streaming on music discovery, and the acceptance of AI-generated music. The study is based on primary data collected from respondents who use or are familiar with digital music streaming platforms.

##### Research Problem Statement

The rapid growth of digital music streaming platforms has significantly changed the music consumption landscape. Traditional music formats such as CDs and cassettes relied

on physical ownership and limited access, whereas digital streaming platforms offer instant accessibility, algorithm-driven recommendations, personalized playlists, and exposure to a wider range of music. This shift has influenced how listeners consume, discover, and evaluate music. However, there is a need to systematically examine the extent to which these digital platforms have altered listeners’ music consumption behavior compared to traditional formats, as well as how features such as recommendation systems and AI-generated music affect listener preferences and acceptance.

#### J. Research Objectives

1. To analyse how digital music streaming platforms have changed listeners’ music consumption behavior compared to traditional formats such as CDs and cassettes.
2. To examine the role of personalized recommendations and algorithms in influencing listeners’ music preferences on digital streaming platforms.
3. To evaluate how digital music streaming platforms influence music discovery and popularity compared to traditional music distribution methods.
4. To Examine The Impact Of Ai-Generated Music On Listeners’ Perceptions And Acceptance Of Music In The Digital Streaming Environment.

#### A. Variables Of The Study

##### Independent Variables:

- Convenience of digital music streaming platforms
- Personalized recommendations and algorithms
- Music discovery features
- AI-generated music exposure
- Dependent Variable:
- Listeners’ music consumption behavior

##### B. Research Design

The study is based on a descriptive, single cross-sectional research design.

##### C. Data Collection

##### Sources Of Data

The study is based on both primary data and secondary data.

Primary Data

Primary data were collected directly from respondents through a structured questionnaire to understand their views and experiences regarding digital music streaming platforms and traditional music formats.

#### Secondary Data

Secondary data were collected from:

- Research papers
- Journals
- Articles
- Websites related to digital music streaming and music consumption trends

#### Instrument Used To Collect Data

The primary data were collected using a structured questionnaire.

#### Data Collection Period

The data collection period was from 10th March 2026 to 13th March 2026.

#### D. Sampling Design

3.6.1	Target population	Individuals who listen to music and are familiar with or use digital music streaming platforms
3.6.2	Sampling frame	Accessible respondents available through personal networks, online circulation, and social contacts who use or are aware of digital music streaming platforms as well as traditional platforms.
3.6.3	Sampling elements	An individual music listener / respondent
3.6.4	Sample size	102 respondents
3.6.5	Sampling technique	Non-probabilistic, Convenience Sampling

#### E. Data Processing

Data was tabulated and cleaned using Microsoft Excel before being analyzed using SPSS (Statistical Package for Social Sciences). The following statistical tools and tests were applied:

- **Frequency, Percentage, Mean, Standard Deviation And Chi-Square**

#### A. Limitations Of The Study

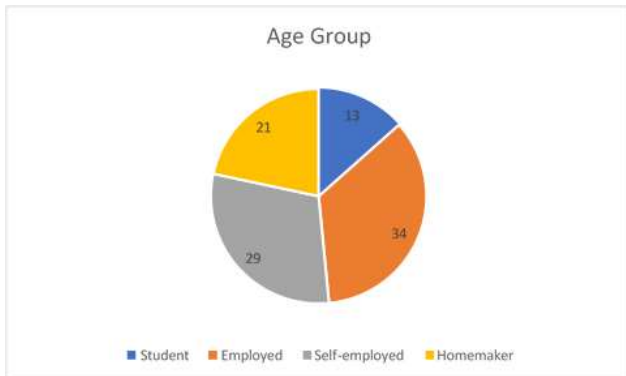
- The study is based on a sample size of 102 respondents, which may not fully represent the entire population of music listeners.
- The study uses convenience sampling, which may limit the generalizability of the findings.
- The research is based on self-reported responses, which may involve personal bias or subjectivity.
- The study is cross-sectional, and therefore reflects respondent perceptions only at a specific point in time.
- Time and resource constraints limited the scope of wider geographic coverage and a larger sample size.
- The study mainly focuses on listener perception and behavior, and does not include platform-side analytics or industry-level performance data.

## IV. DATA ANALYSIS AND INTERPRETATION

#### A. 1.Age Group:

Table 4.1: Age Group

Age Group	Age Group	Age Group	Age Group	Age Group	Age Group
p	p	Group	Group	Group	Group
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 – 27	29	28.4	28.4	28.4
Valid	28 – 37	36	35.3	35.3	63.7
Valid	38 – 47	29	28.4	28.4	92.2
Valid	48 and above	8	7.8	7.8	100.0
Valid	Total	102	100.0	100.0	

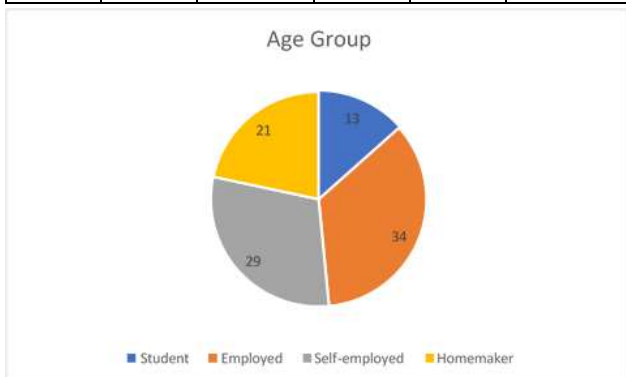


Interpretation: The age profile of respondents indicates that the largest segment belongs to the 28–37 years group (35.3%), making it the dominant age category in the study. This is followed equally by respondents aged 18–27 years and 38–47 years, each contributing 28.4% of the sample. A comparatively smaller proportion of respondents falls under the 48 years and above category (7.8%). Overall, the data shows that the study is primarily represented by young and middle-aged adults.

**B. Gender:**

Table 4.2: Gender

Gender	Gender	Gender	Gender	Gender	Gender
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	64	62.7	62.7	62.7
Valid	Female	38	37.3	37.3	100.0
Valid	Total	102	100.0	100.0	

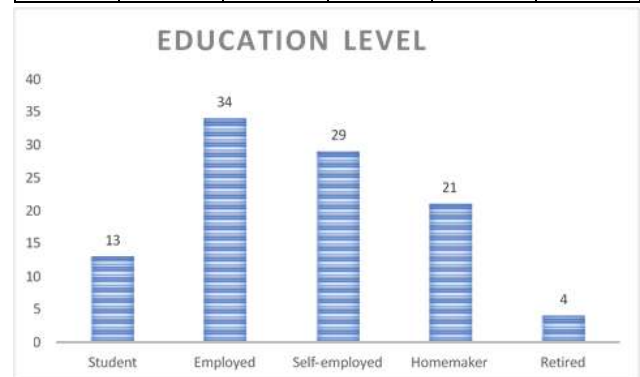


Interpretation: The gender distribution of respondents shows that male participants constitute the majority with 62.7%, while female respondents account for 37.3% of the total sample. This indicates that the study has a comparatively higher representation of male respondents. Overall, the sample is male-dominated, which may influence the perspective of the findings.

**C. Education Level:**

Table 4.3: Education level

Educational level	Educational level	Educational level	Educational level	Educational level	Educational level
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Postgraduate	23	22.5	22.5	22.5
Valid	Graduate	47	46.1	46.1	68.6
Valid	Up to school	30	29.4	29.4	98.0
Valid	Illiterate	1	1.0	1.0	99.0
Valid	Other	1	1.0	1.0	100.0
Valid	Total	102	100.0	100.0	



Interpretation: The educational profile of respondents reveals that graduates form the largest group (46.1%), followed by those educated up to school level (29.4%) and

postgraduates (22.5%). Only a very small proportion of respondents are illiterate (1.0%) or fall under the other category (1.0%). This indicates that the majority of respondents possess at least a basic to higher level of education, with graduates being the dominant segment.

**D. Occupation:**

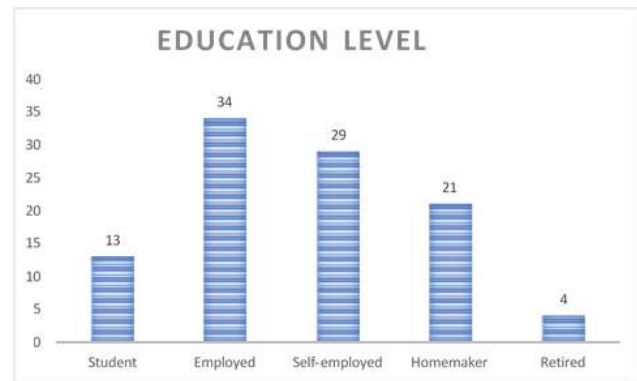
Table 4.4: Occupation

Occupation	Occupation	Occupation	Occupation	Occupation	Occupation
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Student	13	12.7	12.7	12.7
Valid	Employed	34	33.3	33.3	46.1
Valid	Self-employed	29	28.4	28.4	74.5
Valid	Homemaker	21	20.6	20.6	95.1
Valid	Retired	4	3.9	3.9	99.0
Valid	Other	1	1.0	1.0	100.0
Valid	Total	102	100.0	100.0	

Table 4.5: Descriptive analysis

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Digital music streaming platforms are more convenient than traditional formats like CDs or cassettes.	102	3	5	4.44	.573
Digital streaming platforms have increased the amount of time I spend listening to music.	102	2	5	4.29	.639
Streaming platforms allow me to access a wider variety of music compared to traditional formats.	102	3	5	4.38	.598
Digital streaming platforms have changed the way I usually listen to music.	102	3	5	4.34	.621
Song recommendations on streaming platforms influence the music I choose to listen to.	102	3	5	4.42	.652
Personalized playlists suggested by streaming platforms match my music preferences.	102	2	5	4.29	.669
I often listen to songs suggested by recommendation systems.	101	2	5	4.19	.784

Interpretation: The occupational distribution shows that employed respondents constitute the largest group (33.3%), followed by self-employed individuals (28.4%) and homemakers (20.6%). Students account for 12.7%, while only a small proportion of respondents are retired (3.9%) or belong to the other category (1.0%). This indicates that the sample is primarily represented by working individuals, reflecting a strong presence of economically active respondents.



**E. Descriptive Analysis For Likert Scale Statements:**

Recommendation features help me find songs similar to the music I already like.	102	3	5	4.30	.642
Streaming platforms help me discover new songs and artists easily.	102	2	5	4.48	.593
Trending playlists and charts introduce me to music I had not heard before.	102	2	5	4.28	.635
I discover new artists more frequently through streaming platforms than through traditional sources.	102	2	5	4.34	.637
Digital streaming platforms make it easier to explore different genres of music.	102	3	5	4.34	.572
I am interested in listening to music created using artificial intelligence.	102	1	5	3.75	1.121
AI-generated music can provide a listening experience similar to music created by human artists.	102	1	5	3.67	1.066
I am open to discovering songs generated by AI on music streaming platforms.	102	1	5	3.81	1.031
I would listen to AI-generated music if it matches my musical preferences.	102	1	5	3.77	1.098
Valid N (listwise)	101				

Interpretation: The descriptive analysis indicates that respondents show a strongly positive perception toward digital music streaming platforms, with most statements recording high mean scores above 4.0, reflecting overall agreement. The highest mean is observed for “Streaming platforms help me discover new songs and artists easily” (Mean= 4.48), followed by convenience over traditional formats (Mean = 4.44) and the influence of song recommendations (Mean = 4.42), suggesting that ease of access, discovery, and recommendation features are major strengths of streaming platforms. Respondents also agree that streaming platforms increase listening time, offer wider music variety, and make genre exploration easier, indicating a significant shift from traditional music consumption methods toward digital platforms.

In contrast, perceptions toward AI-generated music are comparatively moderate, with lower mean scores ranging from 3.67 to 3.81 and higher standard deviations, indicating mixed opinions and greater variability in responses. While respondents are somewhat open to AI-created music, they are less convinced that it can fully replicate the experience of human-created music. Overall, the findings suggest that users highly value the accessibility and personalization

offered by streaming platforms, while acceptance of AI-generated music remains cautious but emerging.

**F. Association Between Impact On Music**

**Consumption Behaviour And Education Level:**

Table 4.6.1: Music consumption behavior & Education level (Summary)

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Digital music streaming platforms are more convenient than traditional formats like CDs or cassettes. * Educational level	102	100.0%	0	0.0%	102	100.0%

Digital streaming platforms have increased the amount of time I spend listening to music. * Educational level	102	100.0%	0	0.0%	102	100.0%
Streaming platforms allow me to access a wider variety of music compared to traditional formats. * Educational level	102	100.0%	0	0.0%	102	100.0%
Digital streaming platforms have changed the way I usually listen to music. * Educational level	102	100.0%	0	0.0%	102	100.0%

Table 4.6.2: Statement 1: Crosstabulation

Crosstab		Educational level						Total
Count		Postgraduate	Graduate	Up to school	Illiterate	Other		
Digital music streaming platforms	Neutral	2	1	1	0	0	4	
	Agree	5	21	21	1	1	49	
	Strongly Agree	16	25	8	0	0	49	
	Disagree	0	0	0	0	0	0	
Total		23	47	30	1	1	102	

Table 4.6.3: Statement 1: Test results

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	15.677 <sup>a</sup>	8	.047
Likelihood Ratio	16.933	8	.031
Linear-by-Linear Association	7.130	1	.008
N of Valid Cases	102		

a. 9 cells (60.0%) have expected count less than 5. The minimum expected count is .04.

Table 4.6.4: Statement 2: Crosstabulation

Crosstab		Educational level					Total
Count		Postgraduate	Graduate	Up to school	Illiterate	Other	
Digital streaming platforms have increased the amount of time I spend listening to music.	Disagree	1	0	0	0	0	1
	Neutral	1	2	3	1	0	7
	Agree	10	29	15	0	1	55
	Strongly Agree	11	16	12	0	0	39
Total		23	47	30	1	1	102

Table 4.6.5: Statement 2: Test results

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20.821 <sup>a</sup>	12	.053
Likelihood Ratio	12.544	12	.403
Linear-by-Linear Association	.779	1	.377
N of Valid Cases	102		

a. 14 cells (70.0%) have expected count less than 5. The minimum expected count is .01.



**Table 4.6.6: Statement 3: Crosstabulation**

		Educational level					Total
		Postgraduate	Graduate	Up to school	Illiterate	Other	
Streaming platforms allow me to access a wider variety of music compared to traditional formats.	Neutral	3	1	1	0	1	6
	Agree	5	27	18	1	0	51
	Strongly Agree	15	19	11	0	0	45
Total		23	47	30	1	1	102

**Table 4.6.7: Statement 3: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28.102 <sup>a</sup>	8	<.001
Likelihood Ratio	18.728	8	.016
Linear-by-Linear Association	3.984	1	.046
N of Valid Cases	102		

a. 9 cells (60.0%) have expected count less than 5. The minimum expected count is .06.

**Table 4.6.8: Statement 4: Crosstabulation**

		Educational level					Total
		Postgraduate	Graduate	Up to school	Illiterate	Other	
Digital streaming platforms have changed the way I usually listen to music.	Neutral	1	2	3	1	1	8
	Agree	9	24	18	0	0	51
	Strongly Agree	13	21	9	0	0	43
Total		23	47	30	1	1	102

**Table 4.6.9: Statement 4: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28.210 <sup>a</sup>	8	<.001
Likelihood Ratio	15.118	8	.057
Linear-by-Linear Association	9.166	1	.002
N of Valid Cases	102		

a. 9 cells (60.0%) have expected count less than 5. The minimum expected count is .08.



**Interpretation:** The Chi-square analysis reveals that education level has a statistically significant association with certain aspects of music consumption behaviour influenced by digital streaming platforms. Specifically, a significant relationship is found between education level and the perception that streaming platforms are more convenient than traditional formats ( $\chi^2 = 15.677$ ,  $p = 0.047$ ), that they provide access to a wider variety of music ( $\chi^2 = 28.102$ ,  $p < 0.001$ ), and that they have changed the usual way of listening to music ( $\chi^2 = 28.210$ ,  $p < 0.001$ ). However, the association between education level and the statement that streaming platforms have increased the amount of time spent listening to music is not statistically significant ( $\chi^2 = 20.821$ ,  $p = 0.053$ ).

Overall, the findings suggest that educational level influences respondents' perceptions regarding convenience, variety, and behavioural changes in music listening through streaming platforms, but it does not significantly affect the increase in listening time.

**Association between Influence of recommendations and Occupation:**

**Table 4.7.1: Influence of recommendations and Occupation (Summary)**

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Song recommendations on streaming platforms influence the music I choose to listen to. * Occupation	102	100.0%	0	0.0%	102	100.0%
Personalized playlists suggested by streaming platforms match my music preferences. * Occupation	102	100.0%	0	0.0%	102	100.0%
I often listen to songs suggested by recommendation systems. * Occupation	101	99.0%	1	1.0%	102	100.0%
Recommendation features help me find songs similar to the music I already like. * Occupation	102	100.0%	0	0.0%	102	100.0%

**Table 4.7.2: Statement 1: Crosstabulation**

Count								
		Occupation						Total
		Student	Employed	Self-employed	Homemaker	Retired	Other	
Song recommendations on streaming platforms influence the music I choose to listen to.	Neutral	2	1	4	1	0	1	9
	Agree	6	10	12	11	2	0	41
	Strongly Agree	5	23	13	9	2	0	52
Total		13	34	29	21	4	1	102

**Table 4.7.3: Statement 1: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	18.578 <sup>a</sup>	10	.046
Likelihood Ratio	13.676	10	.188
Linear-by-Linear Association	.981	1	.322
N of Valid Cases	102		
a. 10 cells (55.6%) have expected count less than 5. The minimum expected count is .09.			

**Table 4.7.4: Statement 2: Crosstabulation**

Crosstab								
Count								
		Occupation						Total
		Student	Employed	Self-employed	Homemaker	Retired	Other	
Personalized playlists suggested by streaming platforms match my music preferences.	Disagree	1	0	0	0	0	0	1
	Neutral	3	1	4	1	0	0	9
	Agree	3	22	14	11	1	0	51
	Strongly Agree	6	11	11	9	3	1	41
Total		13	34	29	21	4	1	102

**Table 4.7.5: Statement 2: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20.019 <sup>a</sup>	15	.171
Likelihood Ratio	17.718	15	.278
Linear-by-Linear Association	3.150	1	.076
N of Valid Cases	102		
a. 16 cells (66.7%) have expected count less than 5. The minimum expected count is .01.			

**Table 4.7.6: Statement 3: Crosstabulation**

		Crosstab						
		Count						
		Occupation						Total
Student	Employed	Self-employed	Homemaker	Retired	Other			
I often listen to songs suggested By recommendation systems.	Disagree	1	1	2	0	0	0	4
	Neutral	4	3	1	1	2	0	11
	Agree	4	14	17	11	1	1	48
	Strongly Agree	3	16	9	9	1	0	38
Total		12	34	29	21	4	1	101

**Table 4.7.7: Statement 3: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20.943 <sup>a</sup>	15	.139
Likelihood Ratio	18.333	15	.246
Linear-by-Linear Association	.466	1	.495
N of Valid Cases	101		

a. 17 cells (70.8%) have expected count less than 5. The minimum expected count is .04.

**Table 4.7.8: Statement 4: Crosstabulation**

		Crosstab						
		Count						
		Occupation						Total
Student	Employed	Self-employed	Homemaker	Retired	Other			
Recommendation features help me	Neutral	3	2	3	2	0	0	10
	Agree	5	19	14	10	3	0	51
find songs similar to the music I already like.	Strongly Agree	5	13	12	9	1	1	41
Total		13	34	29	21	4	1	102

**Table 4.7.9: Statement 4: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.201 <sup>a</sup>	10	.798
Likelihood Ratio	6.358	10	.784
Linear-by-Linear Association	.593	1	.441



N of Valid Cases	102		
a. 10 cells (55.6%) have expected count less than 5. The minimum expected count is .10.			

**Interpretation:** The Chi-square analysis shows that occupation has a significant association only with the statement that song recommendations influence music choice ( $\chi^2 = 18.578$ ,  $p = 0.046$ ). However, no significant association is found between occupation and the other three statements related to personalized playlists, listening to recommended songs, and finding similar songs ( $p > 0.05$ ). Overall, occupation has limited influence on recommendation-related behaviour, with significance observed in only one statement.

2. Association between Discovery of New Music and Gender:

**Table 4.8.1: Discovery of new music & Gender (Summary)**

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Streaming platforms help me discover new songs and artists easily. * Gender	102	100.0%	0	0.0%	102	100.0%
Trending playlists and charts introduce me to music I had not heard before. * Gender	102	100.0%	0	0.0%	102	100.0%
I discover new artists more frequently through streaming platforms than through traditional sources. * Gender	102	100.0%	0	0.0%	102	100.0%
Digital streaming platforms make it easier to explore different genres of music. * Gender	102	100.0%	0	0.0%	102	100.0%

**Table 4.8.2: Statement 1: Crosstabulation**

Crosstab				
Count				
		Gender		Total
		Male	Female	
Streaming platforms help me discover new songs and artists easily.	Disagree	1	0	1
	Neutral	2	0	2
	Agree	22	24	46
	Strongly Agree	39	14	53
Total		64	38	102

**Table 4.8.3: Statement 1: Test results**

Chi-Square Tests
------------------

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.825 <sup>a</sup>	3	.032
Likelihood Ratio	9.819	3	.020
Linear-by-Linear Association	2.163	1	.141

N of Valid Cases	102		
a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .37.			

**Table 4.8.4: Statement 2: Crosstabulation**

Crosstab				
Count				
		Gender		Total
		Male	Female	
Trending playlists and charts introduce me to music I had not heard before.	Disagree	1	0	1
	Neutral	4	3	7
	Agree	40	16	56
	Strongly Agree	19	19	38
Total		64	38	102

**Table 4.8.5: Statement 2: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5.135 <sup>a</sup>	3	.162
Likelihood Ratio	5.455	3	.141
Linear-by-Linear Association	2.806	1	.094
N of Valid Cases	102		
a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .37.			

**Table 4.8.6: Statement 3: Crosstabulation**

Crosstab				
Count				
		Gender		Total
		Male	Female	
I discover new artists more frequently	Disagree	2	0	2

through streaming platforms than through traditional sources.	Neutral	2	1	3
	Agree	34	21	55
	Strongly Agree	26	16	42
Total		64	38	102

**Table 4.8.7: Statement 3: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1.240 <sup>a</sup>	3	.743
Likelihood Ratio	1.917	3	.590
Linear-by-Linear Association	.397	1	.528
N of Valid Cases	102		

a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .75.

**Table 4.8.8: Statement 4: Crosstabulation**

Crosstab				
Count				
		Gender		Total
		Male	Female	
Digital streaming platforms make it easier to explore different genres of music.	Neutral	5	0	5
	Agree	32	25	57
	Strongly Agree	27	13	40
Total		64	38	102

**Table 4.8.9: Statement 4: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4.419 <sup>a</sup>	2	.110
Likelihood Ratio	6.097	2	.047
Linear-by-Linear Association	.000	1	.989
N of Valid Cases	102		
a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.86.			

**Interpretation:** The Chi-square analysis indicates that gender has a significant association only with the statement that streaming platforms help users discover new songs and artists easily ( $\chi^2 = 8.825, p = 0.032$ ), while the other three statements show no significant association ( $p > 0.05$ ). This means that male and female respondents differ only in how easily they perceive discovering new songs and artists through streaming platforms, whereas their views on playlists, artist discovery, and genre exploration remain largely similar. Overall, gender has a limited influence on new music discovery behaviour.

3. Association between Impact of AI-Generated Music on Listeners and Age Group:

**Table 4.9.1: Impact of AI-generated music on listeners & Age Group (Summary)**

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
I am interested in listening to music created using artificial intelligence. * Age Group	102	100.0%	0	0.0%	102	100.0%
AI-generated music can provide a listening experience similar to music created by human artists. * Age Group	102	100.0%	0	0.0%	102	100.0%
I am open to discovering songs generated by AI on music streaming platforms. * Age Group	102	100.0%	0	0.0%	102	100.0%
I would listen to AI-generated music if it matches my musical preferences. * Age Group	102	100.0%	0	0.0%	102	100.0%

**Table 4.9.2: Statement 1: Crosstabulation**

Crosstab					
Count					
	Age Group				Total
	18 - 27	28 - 37	38 - 47	48 and above	

I am interested in listening to music	Strongly Disagree`	2	1	2	1	6
	Disagree	6	3	1	0	10

created using artificial intelligence.	Neutral	5	3	4	1	13
	Agree	8	22	14	3	47
	Strongly Agree	8	7	8	3	26
Total		29	36	29	8	102

**Table 4.9.3: Statement 1: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13.031 <sup>a</sup>	12	.367
Likelihood Ratio	13.580	12	.328
Linear-by-Linear Association	1.519	1	.218
N of Valid Cases	102		

a. 14 cells (70.0%) have expected count less than 5. The minimum expected count is .47.

**Table 4.9.4: Statement 2: Crosstabulation**

Crosstab	
Count	
	Age Group

		18 - 27	28 - 37	38 - 47	48 and above	Total
AI-generated music can provide a listening experience similar to	Strongly Disagree`	4	1	2	0	7
	Disagree	1	3	0	1	5
music created by human artists.	Neutral	9	8	6	0	23
	Agree	10	18	15	4	47
	Strongly Agree	5	6	6	3	20
Total		29	36	29	8	102

**Table 4.9.5: Statement 2: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.342 <sup>a</sup>	12	.419
Likelihood Ratio	15.193	12	.231
Linear-by-Linear Association	3.763	1	.052
N of Valid Cases	102		
a. 11 cells (55.0%) have expected count less than 5. The minimum expected count is .39.			

**Table 4.9.6: Statement 3: Crosstabulation**

Crosstab	
Count	



		Age Group				Total
		18 - 27	28 - 37	38 - 47	48 and above	
I am open to discovering songs generated by AI on	Strongly Disagree`	4	0	0	0	4
	Disagree	1	4	2	1	8

music streaming platforms.	Neutral	6	7	3	1	17
	Agree	10	15	18	4	47
	Strongly Agree	8	10	6	2	26
Total		29	36	29	8	102

**Table 4.9.7: Statement 3: Test results**

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	15.776 <sup>a</sup>	12	.202
Likelihood Ratio	15.900	12	.196
Linear-by-Linear Association	1.542	1	.214
N of Valid Cases	102		

a. 13 cells (65.0%) have expected count less than 5. The minimum expected count is .31.

**Table 4.9.8: Statement 4: Crosstabulation**

Crosstab						
Count						
		Age Group				Total
		18 - 27	28 - 37	38 - 47	48 and above	
I would listen to AI-generated music if it	Strongly Disagree`	5	1	2	0	8
	Disagree	0	2	1	0	3

Interpretation: The Chi-square analysis shows that age group has no significant association with any of the four statements related to AI-generated music, as all p-values are greater than

0.05 (0.367, 0.419, 0.202, and 0.550). This means that respondents across different age groups have broadly similar opinions regarding interest in AI-generated music, its similarity to human-created music, openness to discovering it, and willingness to listen if it matches their preferences. Overall, age does not significantly influence listeners' attitudes toward AI-generated music in this study.

## V. CHAPTER 5: FINDINGS AND CONCLUSION

### General Findings

- The largest age group among respondents was 28–37 years (35.3%), followed by 18–27 years (28.4%) and 38–47 years (28.4%), indicating a strong representation of young and middle-aged adults.
- The sample was male-dominated, with 62.7% male respondents and 37.3% female respondents.
- In terms of education, graduates formed the largest category (46.1%), followed by respondents educated up to school level (29.4%) and postgraduates (22.5%).
- The occupational profile showed that employed respondents (33.3%) and self-employed respondents (28.4%) constituted the majority, reflecting a predominantly economically active sample.
- Respondents showed strong agreement that digital music streaming platforms are more convenient than traditional formats such as CDs and cassettes (Mean = 4.44).
- Digital streaming platforms were perceived to have increased the amount of time spent listening to music (Mean = 4.29) and provided access to a wider variety of music (Mean = 4.38).
- Respondents strongly agreed that recommendation systems significantly influence music choices, especially through song recommendations (Mean = 4.42) and personalized playlists (Mean = 4.29).
- The highest mean score was observed for the statement that streaming platforms help users discover new songs and artists easily (Mean = 4.48), indicating that music discovery is one of the strongest benefits of streaming platforms.
- Digital music streaming platforms were also found to make genre exploration easier and support discovery of

new artists more frequently than traditional sources, reinforcing their role in shaping modern music consumption.

- Perceptions toward AI-generated music were comparatively moderate, with mean scores ranging from 3.67 to 3.81, indicating cautious but emerging acceptance among listeners.
- Chi-square analysis showed that demographic variables had selective influence on perceptions: education showed significant association with multiple statements related to music consumption behaviour, occupation showed limited association with recommendation influence, gender showed limited association with new music discovery, and age showed no significant association with perceptions toward AI-generated music.

### VII. SUMMARY TABLE:

Construct	Average Mean	Interpretation
Impact on Music Consumption Behaviour	4.36	Strong Positive Impact
Influence of Recommendations	4.30	Strong Influence
Discovery of New Music	4.36	Strong Positive Influence
Impact of AI-Generated Music	3.75	Moderate Acceptance

### IX. CONCLUSION

The study concludes that digital music streaming platforms have substantially reshaped listeners' music consumption behaviour when compared to traditional music formats such as CDs and cassettes. The findings reveal that respondents strongly perceive streaming platforms as more convenient, accessible, and diverse, leading to increased listening time and noticeable changes in their usual music consumption habits. Personalized recommendation systems and algorithm-driven features were also found to play a major role in influencing music preferences, guiding users toward songs, playlists, and artists that align with their tastes. Furthermore, digital streaming platforms have emerged as powerful tools for music discovery, enabling



users to explore new songs, artists, and genres more easily than traditional distribution methods. While the first three objectives demonstrated strong positive responses, the findings related to AI-generated music showed only moderate acceptance. This suggests that listeners are open to the idea of AI-created music, but still maintain some hesitation regarding its emotional authenticity and similarity to human-created music. Overall, the study establishes that digital music streaming platforms have become a dominant force in modern music consumption, significantly influencing listening behaviour, music discovery, and preference formation, while AI-generated music remains an emerging but cautiously accepted development within the digital music ecosystem.

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