LANGUAGE, TECHNOLOGY, AND SOCIAL MEDIA

ISSN: 3026-7196

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To cite this article. M. H. Levine, "Reclaiming the Humanities in AI-Generated Music: Language, Identity, and Social Media Circulation in Folk and Rock Traditions," *Lang. Technol. Soc. Media*, vol. 4, no. 2, pp. 304–317, 2026.
DOI: https://doi.org/10.70211/ltsm.3026-7196.423

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Language, Technology, and Social Media Vol 4 No 2 (2026) https://doi.org/10.70211/ltsm.3026-7196.423

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Research Article

Reclaiming the Humanities in AI-Generated Music: Language, Identity, and Social Media Circulation in Folk and Rock Traditions

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Received: 22 April 2026	Revised: 11 May 2026	Accepted: 7 June 2026	Online: 12 June 2026

Abstract

Generative artificial intelligence (AI) has transformed music production from a specialist studio practice into a prompt-based, platform-mediated activity in which songs, lyrics, voices, and genre markers can be produced almost instantly. This article repositions the debate about AI music within the intersection of language, technology, and social media by examining folk and rock music as communicative traditions rather than merely sonic products. Using a qualitative critical-hermeneutic design, the study analyzes selected folk, rock, and protest songs together with scholarship on text-to-music generation, platformization, digital authenticity, copyright, and embodied creativity. The analysis shows that AI music is not only a technological issue but also a linguistic and communicative one: prompts translate human intention into machine output, lyrics encode social memory, synthetic voices simulate identity, and streaming/social-media platforms recode authenticity through visibility metrics and algorithmic circulation. Four findings are developed: AI simulates stylistic language without situated experience; folk and rock operate as traditions of memory, resistance, and identity; social media transforms musical authenticity into a platform performance; and ethical AI music requires human-centered design, consent-based training, provenance labeling, and critical digital literacy. The article contributes a human-first framework for studying AI-generated music as a language-technology-social media phenomenon while preserving the humanities dimensions of agency, voice, embodiment, and cultural memory.

Keywords: AI-Generated Music; Language And Identity; Social Media; Human-Computer Interaction; Folk Music; Rock Music; Digital Authenticity.

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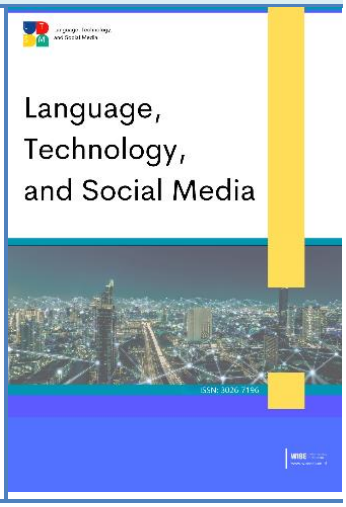

INTRODUCTION

Generative AI music has shifted rapidly from experimental composition systems to widely accessible text-to-music platforms that can transform written prompts into lyrics, melodies, instrumental textures, and synthetic vocal performances. Recent reviews show that text-to-music systems increasingly combine large language models, audio generation architectures, conditioning strategies, and user-facing interfaces that allow non-specialists to generate genre-specific outputs from everyday language [1], [2]. Commercial systems such as Suno and related tools also demonstrate that AI music generation is simultaneously a matter of music education, creative authorship, lyrical production, and user interaction [3], [4]. In this sense, AI-generated music is not only a question of sound. It is a question of language: users write prompts, platforms interpret them, models generate lyric-like texts, and listeners evaluate whether the resulting voice feels authentic, artificial, meaningful, or empty.

This linguistic and communicative dimension makes AI music especially relevant to research on language, technology, and social media. Music now circulates across streaming services, short-video platforms, fan communities, playlists, comment threads, hashtags, captions, and algorithmic recommendation systems. These environments do not merely distribute songs; they shape how musical identities are named, narrated, contested, and monetized. Platform studies show that streaming services create forms of algorithmic individuation, in which listeners are treated as data profiles and music taste becomes part of a computational model of identity [5]. Playlist power and platform curation further influence what becomes visible, memorable, and culturally legitimate [6]. Social media also produces context collapse, imagined audiences, networked multilingualism, and searchable discourse, all of which matter when songs become fragments, memes, captions, protest slogans, or viral sounds [7], [8], [9].

The present article argues that folk and rock music provide a strong entry point for examining these issues because both traditions foreground voice, agency, identity, and resistance. Folk music is historically rooted in oral circulation, communal memory, labor, migration, vernacular language, and political struggle. Rock music extends many of these concerns into amplified forms of youth expression, bodily intensity, refusal, and authenticity. When AI systems generate a folk ballad or rock anthem, they do more than imitate chord progressions or timbres. They simulate communicative traditions that have historically depended on lived experience, embodied performance, social address, and community recognition. The question, therefore, is not simply whether AI can produce music that sounds plausible. The more important question is whether AI-generated music can participate ethically and meaningfully in the language practices, identity performances, and social-media circulations through which music becomes humanly significant.

Authenticity is central to this problem. In digital popular music culture, authenticity is not a fixed property contained inside a song; it is constructed through performance, audience interpretation, artist persona, platform affordances, and social interaction [10], [11]. Online musicking further shows that people use music sharing to create imagined listening communities and moral economies of care, solidarity, memory, and identity [12]. These communicative practices are difficult to reduce to pattern recognition because they depend on social trust, historical context, and affective participation. AI can simulate the linguistic and sonic signs of authenticity, but simulation alone does not guarantee accountability, cultural belonging, or ethical relation.

The legal and ethical debate surrounding AI music has intensified because many generative systems depend on large training datasets whose provenance may be unclear, contested, or unauthorized. Scholarship on copyright and AI training emphasizes that transparency, licensing, compensation, and accountability remain unresolved problems in creative industries [13], [14], [15], [16]. These problems are especially serious for folk traditions and marginalized communities, where songs may operate as cultural memory rather than merely as individual commercial works. Critical work on music technology and data colonialism warns that innovation can reproduce extraction when cultural materials are taken, modeled, and commercialized without community sovereignty or contextual respect [17].

This article addresses these issues by connecting four areas that are often treated separately: AI-generated music, folk-rock studies, digital media and social media discourse, and humanistic theories of embodied creativity. It is anchored in R. Serge Denisoff's scholarship on folk-rock and protest music, which emphasized the social and political functions of songs as vehicles of commentary, identity, and resistance [18], [19]. It also engages popular music scholarship on authenticity [20] and research on embodied musical creativity, which emphasizes the role of the body, gesture, voice, material resistance, and interpersonal timing in music-making [21], [22], [23], [24].

The study asks three research questions: (1) How do folk and rock songs function as language-based and socially mediated practices of memory, identity, and resistance? (2) How do AI music platforms transform musical meaning through prompt-based interaction, synthetic voice, and algorithmic circulation? (3) What ethical and human-centered framework can help preserve agency, authenticity, and cultural memory in AI-assisted music practices? By answering these questions, the article contributes to the study of language, technology, and social media by treating AI-generated music as a multimodal communicative phenomenon involving lyrics, prompts, voice, embodiment, platform affordances, and digital identity.

LITERATURE REVIEW

Media Technology, Language, and AI-Generated Music

Research on AI-generated music increasingly shows that music generation is no longer limited to computational sound synthesis; it is becoming a language-mediated interaction between human users and machine systems. Text-to-music platforms transform natural-language prompts into musical outputs by linking words, genre labels, affective descriptors, stylistic references, and audio-generation models [1], [2]. This means that the user does not merely request a sound file; the user produces a linguistic instruction that is interpreted by an algorithmic interface. From the perspective of language, technology, and social media, the prompt is therefore a crucial site of human-computer interaction because it converts intention, genre knowledge, cultural memory, and affective expectation into machine-readable commands [3].

This perspective is important because AI music is often discussed as if it were only a technical or economic innovation. However, the process is also semiotic and communicative. Users describe desired moods, voices, genres, social contexts, or imagined audiences, while systems generate lyrics, vocal timbres, and musical arrangements that appear to respond to those descriptions. In this interaction, language functions as both input and output: it frames the creative request, organizes the symbolic meaning of the generated track, and shapes how listeners interpret authenticity or artificiality. Studies on AI music generation and folk-music modeling further

demonstrate that technical fluency cannot be separated from cultural and contextual interpretation, because models may reproduce musical form without understanding the social meanings embedded in the tradition [4].

AI-generated music is therefore best understood as a multimodal communicative phenomenon. It uses language as an interface, music as symbolic and affective communication, synthetic voice as speech-like identity performance, and digital platforms as sites of circulation. Consequently, a critical account of AI music must examine not only whether the output sounds convincing, but also how linguistic prompts, algorithmic classification, genre labeling, and platform distribution reshape the communicative status of music.

Folk and Rock Music as Communicative Practices of Identity, Memory, and Resistance

Folk and rock music provide an especially useful lens for examining AI-generated music because these traditions have historically operated as communicative practices rather than merely as entertainment commodities. Folk music is strongly associated with oral transmission, collective authorship, vernacular language, labor history, migration, memory, and protest. Rock music extends many of these concerns into amplified, youth-oriented, urban, and countercultural forms of expression. Denisoff's scholarship on protest music and folk-rock remains central here because it frames songs as vehicles of social commentary, cultural struggle, and collective identity rather than as isolated aesthetic objects [19], [20].

This communicative function distinguishes folk and rock from AI-generated imitation. A folk song such as "This Land Is Your Land" matters not only because of its melody or lyrical pattern, but because it emerged from a historical world of displacement, labor, inequality, and contested belonging [25]. Similarly, "Bury Me Not on the Lone Prairie" and "La Cucaracha" are meaningful because they condense experiences of mobility, vulnerability, political satire, and communal memory into memorable linguistic and musical forms [26], [27]. These songs are not simply data points. They are culturally situated acts of address, shaped by people who used song to narrate suffering, sustain solidarity, and contest power.

Rock music carries a related but distinct communicative force. Songs by Nirvana, Public Enemy, Bob Dylan, Bruce Springsteen, and Cold Chisel are not reducible to chord structures or vocal style; they are public performances of alienation, racial justice, working-class trauma, anti-war memory, and social refusal [28], [29], [30], [31], [33]. Popular music scholarship on authenticity argues that authenticity is not an inherent sonic property but a process of authentication involving performers, audiences, histories, scenes, and interpretive communities [21]. This is why AI-generated rock may reproduce distortion, tempo, and lyrical ambiguity while still failing to participate in the social conditions that made those sounds meaningful.

Embodied creativity further strengthens this distinction. Music-making involves breath, gesture, vocal strain, bodily timing, instrumental resistance, and interpersonal coordination [22], [23], [24]. These embodied dimensions matter because they connect sound to lived experience. The cracked voice, unstable tempo, rough guitar tone, or imperfect live performance often communicates vulnerability and agency more powerfully than technical polish. For this reason, folk and rock are not only genres in the present study; they are theoretical cases through which the limits of AI simulation can be examined.

Social Media Circulation, Digital Authenticity, and Ethical Agency

The meaning of contemporary music is increasingly shaped by digital circulation. Streaming platforms, playlist systems, short-video apps, fan edits, hashtags, captions, reaction videos, and comment threads transform songs into networked objects. Platform research shows that music streaming involves algorithmic individuation, where listeners are profiled and addressed through data-driven recommendation systems [5]. Playlist curation also redistributes cultural power by shaping what becomes discoverable, repeatable, and commercially valuable [6]. These processes matter for AI-generated music because algorithmic visibility may reward songs that are optimized for platform circulation rather than grounded in human experience or community meaning.

Social media adds another layer of complexity. Songs circulate as memes, fragments, slogans, emotional markers, identity statements, and digital performances of taste. Research on context collapse, networked multilingualism, and hashtags shows that online communication often brings multiple audiences, languages, and interpretive frames into the same space [7], [8], [9]. In this environment, authenticity is not simply heard; it is negotiated through comments, captions, user profiles, remix practices, and platform affordances. Online music sharing can create imagined listening communities and moral economies of care, solidarity, and recognition [11]. AI-generated music challenges these practices because synthetic voices and machine-generated lyrics may imitate the signs of intimacy, protest, or cultural belonging without the accountability normally attached to human expression.

These issues also raise ethical questions about copyright, data provenance, cultural sovereignty, and creative labor. Recent scholarship on AI training data, AI-generated music, royalty models, and responsible AI emphasizes the need for transparency, consent, compensation, and human-centered governance [13], [14], [15], [16], [18]. Critical work on data colonialism in music technology further warns that marginalized musical traditions can be extracted and commercialized when cultural materials are treated merely as datasets [17]. For this reason, ethical AI music cannot be limited to technical quality or market efficiency. It must consider who supplied the cultural material, who controls the model, who receives credit, who benefits economically, and whose identity is being simulated.

Taken together, the literature suggests a clear conceptual gap. Existing studies often examine AI music as a technical achievement, a copyright problem, or an educational opportunity, while studies of folk and rock often emphasize history, resistance, and authenticity. Fewer studies bring these conversations together through the combined lens of language, technology, and social media. This article addresses that gap by treating AI-generated music as a multimodal communicative phenomenon in which prompts, lyrics, voice, genre labels, platform algorithms, and social-media circulation interact to reshape the human meanings of music.

METHODS

Research Design

This study uses a qualitative critical-hermeneutic design. It is not an experimental comparison of AI-generated and human-composed tracks, nor does it measure listener perception statistically. Instead, it interprets songs, technologies, and platform practices as cultural texts. The design is suitable because the article examines meaning, identity, authenticity, and ethical agency across human and machine-mediated forms of musical communication. The approach combines close

textual analysis, discourse-oriented interpretation, platform-sensitive media analysis, and theoretical synthesis.

Corpus and Analytical Orientation

The corpus was selected purposively because each song, musical tradition, or platform issue represents a distinct relation between language, technology, and mediated communication. The primary materials include folk songs, rock/protest songs, and AI-music scholarship. The analysis treats lyrics as language, vocal performance as embodied communication, AI prompts as human-computer interaction, and streaming/social-media circulation as a communicative environment. Table 1 presents the analytical corpus and its thematic orientation.

Table 1. Analytical Corpus and Thematic Orientation

Analytical focus	Corpus/materials	Relation to language, technology, and mediated communication
Language, memory, and resistance	Woody Guthrie; cowboy ballad; La Cucaracha; migrant and traditional songs	Lyrics and oral circulation are examined as narrative, identity, multilingual memory, and communal discourse.
Rock authenticity and agency	Nirvana, Public Enemy, Dylan, Springsteen, Cold Chisel	Vocal style, lyrical address, protest language, and embodied performance are analyzed as communicative acts.
AI music and HCI	Text-to-music systems, prompt-based music interfaces, AI-generated lyrics and synthetic voices	Prompts are treated as user-centered linguistic input; AI output is treated as machine-mediated language and sound.
Streaming and social media circulation	Platforms, playlists, short-video circulation, comments, hashtags, and fan discourse	Social media transforms songs into searchable, shareable, and algorithmically ranked identity performances.
Ethical governance	Copyright, training data, provenance, consent, community sovereignty, AI labeling	Digital ethics is connected to linguistic accessibility, authorship, identity, and cultural accountability.

Data Collection Procedure

Data were collected from three sources. First, the study used selected song texts and historically documented song traditions, including Guthrie's "This Land Is Your Land" [25], the Library of Congress records for "Bury Me Not on the Lone Prairie" and "La Cucaracha" [26], [27], and rock/protest songs by Nirvana, Public Enemy, Dylan, Springsteen, and Cold Chisel [28], [29], [30], [31], [32], [33]. Additional comparative references were retained to acknowledge songs of migration, longing, racial struggle, and vernacular memory, including Sam Cooke, John Denver, Bobby Bare, Ewan MacColl, "Shenandoah," and the Yi traditional song "Ashi" [34], [35], [36], [37], [38], [39]. Second, the study reviewed scholarly sources on AI music generation, platformization, digital authenticity, copyright, responsible AI, and embodied creativity. Third, the

analysis considered how music is reframed when it circulates through streaming and social media infrastructures.

Data Analysis

The analysis proceeded in five steps. First, each song was contextualized historically and generically. Second, the lyrical and vocal materials were coded according to five interpretive categories: memory, identity, agency, resistance, and embodiment. Third, AI music platforms were interpreted as language technologies because they translate prompts into musical and lyrical outputs. Fourth, platform circulation was analyzed through concepts of algorithmic individuation, playlist power, context collapse, and searchable social media discourse [5], [6], [7], [8], [9]. Fifth, the findings were synthesized into a human-first framework for AI-assisted music culture.

Ethical and Copyright Considerations

No human participants were involved; therefore, informed consent and institutional review were not applicable. Ethical attention centered on responsible quotation, cultural respect, and avoidance of extended reproduction of copyrighted lyrics. The article discusses songs as cultural and communicative texts but does not reproduce full lyrics. This decision is consistent with the article's broader argument that human cultural labor should not be extracted or circulated without proper context, attribution, and care.

RESULTS AND DISCUSSION

Results

AI Music Is a Language-Technology Interface, Not Merely Automated Sound

The first finding is that AI-generated music should be understood as a language-technology interface. Text-to-music platforms begin with written prompts: users describe genre, mood, instrumentation, lyrical theme, vocal style, and intended affect. The machine then converts these linguistic instructions into audio and lyric outputs. This means that AI music generation belongs directly to the study of linguistic precision, user-centered design, and human-computer interaction. A prompt that asks for a "Dust Bowl-style protest folk song with a weary voice" is not neutral metadata. It is a compact linguistic act that compresses history, affect, genre, identity, and ideology into a computational instruction.

This prompt-based structure changes the location of creativity. In older recording practices, musical meaning emerged through writing, rehearsal, bodily performance, studio interaction, and audience reception. In AI systems, much of that process is displaced into a user-interface loop where the writer negotiates with model outputs. HCI research on prompt-based music systems shows that user control, interface constraints, and interaction modes shape the creative result and the user's sense of authorship [3], [4]. Therefore, the central issue is not whether AI produces technically plausible music, but how language mediates human intention, machine interpretation, and audience evaluation.

The linguistic nature of AI music is especially important for lyrics. AI-generated lyrics may imitate rhyme, metaphor, narrative perspective, protest language, or emotional vocabulary, but these features remain statistical simulations unless tied to accountable social experience. A model can produce a line that resembles working-class protest or racial resistance, but it does not know

the community histories that make such language ethically charged. The output may sound meaningful while lacking the situated agency that gives human song language its moral force.

Folk and Rock Songs Function as Communicative Practices of Memory, Identity, and Resistance

The second finding is that folk and rock music are best understood as communicative practices rather than entertainment products. Folk music carries collective memory through oral circulation, vernacular language, regional idiom, repetition, and adaptation. Guthrie's "This Land Is Your Land" is not only a melody associated with American folk culture; it is a linguistic claim about belonging, land, labor, and dignity [25]. The cowboy ballad "Bury Me Not on the Lone Prairie" communicates fear of isolation and the desire to be remembered by a community [26]. "La Cucaracha" shows how a familiar tune can be repeatedly rewritten into political commentary across historical circumstances [27].

These examples show why AI imitation is insufficient. A model can reproduce features associated with folk style, but it has no migration history, no bodily exhaustion, no memory of displacement, and no community that can hold it accountable. Sturm and Ben-Tal argue that AI work on folk music must be evaluated in relation to practitioners and musical meaning rather than only technical fluency [4]. This point is crucial because folk song is not simply a dataset. It is a living communicative relation between singers, communities, places, and histories.

Rock music contributes a related but distinct communicative force. Nirvana's "Smells Like Teen Spirit" expresses alienation through vocal strain, distortion, ambiguity, and refusal of polished commercial performance [28]. Public Enemy's "Fight the Power" demonstrates how popular music can become a public language of Black resistance and collective assertion [29]. Dylan's "Like a Rolling Stone" and Springsteen's "Born in the U.S.A." further show that rock authenticity often depends on contradiction, irony, imperfect voice, and historically situated address [30], [31]. Cold Chisel's "Khe Sanh" adds another example of how war memory, trauma, and national identity can be condensed into popular song language [33].

These songs matter because they do not merely communicate information. They perform identity. They create publics. They carry social pain into shared language. When such traditions are reduced to training material, their communicative force can be detached from the communities and experiences that produced them. This risk is especially visible in traditions of protest, minority memory, and vernacular storytelling, where language is inseparable from historical struggle.

Social Media and Streaming Platforms Recode Authenticity as Circulation, Visibility, and Searchability

The third finding is that authenticity in AI-era music is increasingly mediated by social media and streaming infrastructures. In earlier folk and rock traditions, authenticity was often tied to oral transmission, live performance, bodily intensity, autobiographical credibility, or community recognition. In digital environments, authenticity is also negotiated through playlists, algorithmic recommendation, virality, short-video reuse, fan commentary, hashtags, captions, and platform metrics. The song becomes not only a recorded object but a circulating social sign.

This shift is important for language and identity studies. Social media creates collapsed audiences, searchable discourse, networked multilingualism, and visible identity performances [7], [8], [9]. A protest lyric may appear as a caption. A chorus may become a short-video sound. A line from a folk ballad may become a meme, hashtag, or comment-thread slogan. These forms of

circulation can renew cultural memory, but they can also flatten context and reward emotional immediacy over historical understanding.

Algorithmic music platforms intensify this problem. Streaming systems classify listeners, infer taste, and personalize musical exposure in ways that construct identities as data profiles [5]. Playlist curation also concentrates power over visibility and genre boundaries [6]. In this environment, AI-generated music can circulate as if it were human music, especially when synthetic voices, AI-generated artist images, and platform biographies simulate an authentic persona. The problem is not only deception. It is the transformation of authenticity into an interface effect: a feeling produced by metadata, ranking systems, visual branding, and social proof.

For folk and rock, this transformation is consequential. These traditions historically resist homogenization and commercialization, yet platform economies reward repeatable patterns, short hooks, mood labels, and easily searchable identities. AI may therefore accelerate a shift from music as human testimony to music as optimized content. The humanistic value of folk and rock lies precisely in what platforms find difficult to quantify: historical depth, contradiction, regional texture, ethical risk, and embodied vulnerability.

Ethical AI Music Requires Human-Centered Design, Consent, Provenance, and Critical Digital Literacy

The fourth finding is that ethical AI music cannot be reduced to technical accuracy. It requires a human-centered framework that connects design, law, platform governance, and cultural responsibility. Copyright scholarship shows that training data, transparency, licensing, and royalty distribution remain unresolved and contested in generative AI systems [13], [14], [15], [16]. Responsible AI music research similarly emphasizes the importance of trustworthiness, explainability, stakeholder participation, and fair creative ecosystems [18].

The article identifies three structural risks. The first is extraction. When models are trained on copyrighted songs, field recordings, minority music, or community archives without consent, AI extends older patterns of cultural appropriation and data colonialism [17], [40]. The second risk is homogenization. Because generative systems learn from dominant patterns, they may reproduce standardized genre templates and suppress regional, minority, or experimental forms. The third risk is disembodiment. Embodied theories of musical creativity show that performance depends on bodily gesture, vocal strain, breath, movement, perception, and interpersonal timing [21], [22], [23], [24]. AI can simulate traces of these qualities, but it does not experience the bodily conditions from which they arise.

These risks also create opportunities for better design. AI should be used as a tool that supports human musicians, educators, archivists, and communities rather than replacing them. In educational settings, AI music tools may support composition, reflection, and media literacy if students are taught to distinguish simulation from testimony and to ask who owns the voice, whose data trained the model, and what cultural context is being invoked [41]. Synthetic-song detection research further shows that provenance and identification tools will become increasingly important as AI-generated tracks become more difficult to distinguish from human recordings [42], [43].

Discussion

The findings show that AI music should be studied as a multimodal communicative phenomenon at the intersection of language, technology, and social media. Lyrics function as verbal discourse;

prompts function as HCI input; synthetic voice functions as simulated identity; and platforms function as infrastructures that rank, circulate, and monetize meaning. This perspective moves the article beyond a simple human-versus-machine debate. The issue is not whether machines can generate plausible songs. The issue is how machine-generated songs participate in human systems of language, identity, memory, and public communication.

The article also clarifies why folk and rock remain important in the AI era. These genres are not valuable only because they predate AI. They are valuable because they expose what AI systems tend to overlook: the social body of music. Folk and rock traditions show that songs are bound to memory, locality, labor, racial struggle, war, class, youth culture, and public dissent. They also show that imperfection can be meaningful. A cracked voice, an awkward phrase, a rough guitar tone, or a politically risky lyric may carry more human significance than a technically smooth output.

From a platform perspective, the study suggests that authenticity should be evaluated through provenance, participation, and accountability. Moore's theory of authenticity as authentication helps avoid the simplistic claim that technology automatically destroys authenticity [20]. Musicians have always used tools, studios, amplification, editing, and mediation. The difference with generative AI is that the tool can now simulate a singer, style, persona, and history without the embodied person or community behind them. Therefore, ethical AI music requires clear disclosure, consent-based datasets, and attribution practices that allow listeners to understand how a track was made.

Table 2 translates the findings into a framework that can guide future studies, platform policies, music education, and AI-assisted creative practice. The framework is deliberately human-first: AI may be used, but the communicative authority of human and community experience must remain central.

Table 2. Human-First Framework for AI-Generated Music Practice

Principle	Operational meaning	Research implication
Consent and cultural sovereignty	Training datasets should be licensed, attributed, and approved by artists or communities where possible.	Connects AI music to digital ethics, language ownership, and cultural representation.
Human agency first	AI should support human songwriting, translation, arrangement, accessibility, and reflection rather than replace authorship.	Frames AI music as HCI rather than autonomous creativity.
Provenance and labeling	Listeners should know whether lyrics, voices, images, and artist identities are AI-generated, human-made, or hybrid.	Supports transparent communication in streaming and social media environments.
Embodiment and narrative protection	Platforms and educators should preserve live performance, oral history,	Keeps song language connected to bodies, places, memory, and identity.

Principle	Operational meaning	Research implication
	local language, and community context.	
Critical digital literacy	Users should learn to question prompts, datasets, authorship, platform metrics, and algorithmic visibility.	Builds literacy around social media discourse, digital dialects, and AI-mediated communication.

This framework deepens the humanities argument by locating music inside communicative systems. It also provides a practical bridge between the study of language, technology, and social media. Future research can test the framework empirically through listener studies, musician interviews, platform-policy analysis, classroom interventions, or comparative studies of AI-generated songs across languages and musical cultures.

CONCLUSION

This study demonstrates that AI-generated music should be understood not merely as a technical product but as a language-mediated and platform-circulated communicative phenomenon in which prompts, lyrics, synthetic voices, genre labels, and audience interactions shape meanings of identity, authenticity, and cultural memory. Through critical readings of folk and rock traditions, the study shows that music gains human significance from lived experience, embodied expression, historical struggle, and social agency, dimensions that algorithmic simulation can imitate formally but cannot fully inhabit. The article therefore contributes a human-first perspective for examining AI music by emphasizing consent, provenance, cultural sovereignty, digital literacy, and ethical platform governance, while suggesting that future research should combine textual analysis, listener studies, musician perspectives, and platform analytics to further evaluate how AI reshapes musical communication in digital environments.

LIMITATIONS

This study is conceptual and interpretive. It does not include experiments with listeners, computational analysis of AI-generated tracks, interviews with musicians, or platform analytics. The selected songs were chosen because they are illustrative of memory, resistance, authenticity, and agency, not because they represent all folk and rock traditions globally. The article also focuses primarily on English-language and selected transnational examples; future research should examine multilingual AI music generation, minority-language song traditions, and non-Western platform ecologies more systematically. A second limitation concerns the rapidly changing technological and legal environment. AI music tools, streaming policies, synthetic-song detection systems, copyright litigation, and labeling standards are evolving quickly. Therefore, the article's framework should be understood as a critical foundation rather than a final regulatory model. Future studies should test the framework with musicians, educators, listeners, platform designers, and communities whose cultural materials may be used in AI training datasets.

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CONFLICT OF INTEREST

The authors declare no conflict of interest.

DECLARATION OF USE OF AI IN SCIENTIFIC WRITING

The authors utilized ChatGPT for sentence rephrasing. The content was carefully reviewed and edited by the authors, who take full responsibility for the publication's content.

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