

(Research/Review) Article

A Study on Music Consumption Behavior and Marketing Strategies on the TikTok Platform

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Abstract: The development of digital technology has significantly transformed music consumption and marketing strategies in the creative industry. The shift from physical media to digital platforms, especially short-form video-based social media like TikTok, has created a new ecosystem that emphasizes interactivity, community participation, and organic music distribution. TikTok allows users to incorporate song snippets into creative content, positioning music as both entertainment and a symbol of digital identity. This shift reveals that music popularity is now primarily driven by recommendation algorithms and user-generated content rather than traditional promotion. This study adopts a qualitative descriptive approach with phenomenological analysis to explore the relationship between music consumption behavior and marketing strategies on TikTok. Findings indicate that algorithms act as digital curators, influencing audience preferences, while user participation accelerates the viral spread of songs through challenges, remixes, and content reproduction. Effective music marketing strategies must be data-driven, trend-responsive, and capable of leveraging users' emotional and social engagement. TikTok thus serves not only as a distribution platform but also as a space for constructing global popular culture. This study contributes to digital media scholarship and offers practical implications for designing sustainable marketing strategies in the ever-evolving digital ecosystem.

Keywords: Consumption Behavior; Digital Music; Recommendation Algorithms; TikTok; User-Generated Content.

1. Introduction

The development of digital technology has fundamentally transformed how people access, consume, and interact with music. The shift from physical media to digital platforms has created a new ecosystem that enables instant and global music distribution. The emergence of social media as a primary communication channel has further accelerated this transformation by providing participatory spaces between creators and audiences. In this context, music consumption is no longer passive but has become an interactive, community-based digital experience. Short-form video platforms have become major catalysts in shaping the music consumption patterns of younger generations. This phenomenon shows that music is now often discovered through algorithms and social recommendations rather than traditional record labels. These changes demand new approaches to understanding consumer behavior in the digital age. Therefore, examining the relationship between music consumption and marketing strategies on digital platforms has become increasingly relevant (Hesmondhalgh, 2013).

One platform that stands out in this transformation is TikTok, which integrates music with easily shareable short-form video content. TikTok allows users to incorporate song snippets as creative backgrounds, making music a central element of everyday content creation. This model creates a promotional mechanism that is organic through user

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participation. Songs can go viral without conventional promotion, instead spreading through trends, challenges, and creative imitation. These characteristics indicate a shift from centralized marketing strategies toward participatory distribution models. TikTok functions not only as an entertainment medium but also as a digital cultural curation engine. This phenomenon illustrates how platforms shape the value and meaning of music through user practices. Thus, TikTok has become an important space for examining contemporary music consumption dynamics (Zulli & Zulli, 2020).

Changes in music consumption behavior in the platform era are driven by media convergence, where the boundaries between producers and consumers are increasingly blurred. Audiences now act as co-creators who help determine a work's popularity through sharing and content reproduction. The concept of participatory culture explains that the value of media products is no longer defined solely by the industry but also by digital community engagement. On TikTok, users contribute to music dissemination by reusing audio in various creative formats. This creates a rapid and repetitive distribution cycle, exponentially strengthening a song's exposure. Music becomes part of a social narrative collectively constructed by platform users. This process marks a transition from individual consumption to network-based collective experience. The media convergence perspective helps explain how technology facilitates this transformation (Jenkins, 2006).

Additionally, recommendation algorithms play a significant role in shaping users' music preferences. Data-driven curation systems can deliver personalized content aligned with prior consumption behavior. As a result, exposure to certain music is heavily influenced by users' digital interactions. Algorithms not only reflect tastes but actively shape them through structured distribution patterns. This condition creates new opportunities for music marketers to utilize data in designing more targeted promotional strategies. Analytics-based approaches enable real-time trend identification and faster market responses. Consequently, music marketing has become increasingly integrated with data-driven technologies. This transformation highlights the importance of understanding the relationship between algorithmic systems and cultural consumption behavior (Vrontis et al., 2021).

Previous research indicates that digital services and streaming platforms have altered how economic value in music is created and distributed. Consumers now prioritize accessibility and experience over ownership of music products. This model reinforces the importance of repeated exposure and shareability in increasing a song's popularity. Social platforms such as TikTok accelerate the discovery process by linking music to users' everyday creative activities. Songs used in viral content often experience significant increases in streaming numbers on other platforms. This phenomenon demonstrates cross-platform integration within the digital music distribution ecosystem. Music marketing strategies must consider the relationship between social visibility and commercial performance. Therefore, understanding the attention economy becomes essential in modern music marketing (Datta et al., 2018).

From a user behavior perspective, motivations for using TikTok are closely tied to entertainment needs, self-expression, and social interaction. Users not only consume content but also construct digital identities through the music they select. Music functions as an emotional and cultural symbol that strengthens user engagement with the platform. This high level of participation makes TikTok an effective space for building connections between artists and audiences. Emotional engagement has been shown to increase the likelihood of sharing content and expanding promotional reach organically. Thus, music marketing strategies must adapt to users' psychological and social motivations. Experience-driven approaches are more effective than one-way promotional models. Studies on TikTok usage motivations emphasize the importance of gratification dimensions in digital media consumption (Kaye et al., 2021).

In marketing contexts, virality has become a strategic element capable of significantly increasing music brand awareness. Content that is easy to replicate, brief, and emotionally engaging tends to have a greater chance of spreading widely. These characteristics align with digital communication patterns that emphasize speed and audiovisual engagement. Music marketers now design campaigns that encourage user participation through challenges, remixes, or user-generated content. Such strategies position audiences as active distribution agents in the promotional process. This approach differs from traditional models that relied heavily on mass media as the primary channel. The success of digital marketing is largely determined by the ability to create authentic engagement. Therefore, the concept of social diffusion becomes a crucial foundation in platform-based marketing strategies (Berger, 2013).

Although numerous studies have examined digital transformation in the music industry, further research is needed to specifically analyze the relationship between music consumption behavior and marketing strategies on TikTok. The complex interaction among algorithms, user creativity, and industry interests creates unique dynamics worthy of investigation. A deeper understanding of consumption patterns can help industry practitioners design adaptive and sustainable marketing strategies. Moreover, this study is important for explaining how digital platforms shape the global popular culture landscape. This research is expected to contribute theoretically to digital media studies and provide practical implications for the music and marketing industries. Analyzing TikTok is particularly relevant because the platform represents a participatory and algorithm-driven model of music distribution. By examining this phenomenon, the study seeks to explain the transformation of music consumer behavior in the platform era. Ultimately, this research underscores that the integration of technology, culture, and marketing strategy is key to understanding the contemporary music industry.

2. Materials and Method

This study uses a qualitative descriptive approach to analyze music consumption behavior and marketing strategies on the TikTok platform. Data was collected through a literature review that included digital media theory, music consumption, and algorithm-based marketing strategies. In addition, the researcher examined academic articles, industry reports, and publications related to music phenomena on social media. The research focus is directed at the interaction between recommendation algorithms, user-generated content, and marketing strategies implemented by the music industry. The analysis was carried out by identifying music consumption patterns that emerged from trends, challenges, and remix practices on TikTok. The researchers also reviewed how algorithms affect song visibility and shape audience preferences. Content analysis techniques are used to understand the dynamics of user participation in music dissemination. Thus, this method allows researchers to comprehensively explain the relationship between music consumption behavior and digital marketing strategies.

This research also utilizes phenomenological analysis to explore TikTok users' experiences in consuming and disseminating music. Data was obtained from observations of popular trends on the platform, including songs that go viral through challenges and user-generated content. The researchers examined how music is positioned as a symbol of digital identity and a means of social interaction. The analysis was carried out by highlighting the psychological, social, and cultural dimensions that affect users' motivation in choosing and sharing music. This approach also emphasizes the role of algorithms as digital curators that shape consumption patterns repeatedly. The researchers compared the phenomenon to traditional marketing models to highlight the shift in music industry strategy. The validity of the research is maintained through triangulation of sources, which combines theory, secondary data, and observation of actual trends. With this method, the research is expected to be able to provide an in-depth overview of the adaptation of music marketing strategies in a dynamic digital ecosystem.

3. Results and Discussion

Transformation of Music Consumption Patterns in the Short-Video Era

The development of digital technology has fundamentally changed how people access and enjoy music over the past two decades. Previously, music consumption was dominated by physical ownership such as cassettes and CDs, but this model has shifted toward platform-based access. This transformation has accelerated with the emergence of short-video social media ecosystems that integrate music as a primary element of content creation. Music is no longer consumed solely as a complete work but also as short, repeatable, and contextual fragments. This phenomenon shows that music has become embedded in everyday visual communication practices. The change reflects a shift from consumption-oriented listening to participation-oriented engagement. Listeners now act as curators and distributors through sharing and recreating content. As a result, music consumption patterns have become more dynamic and interactive. This transformation is part of the broader process of cultural platformization within the digital economy (Prey, 2016).

The short-video era introduces a new logic in music production and distribution that emphasizes brevity, instant appeal, and viral potential. Songs that gain popularity often

contain segments that can be easily extracted as emotionally or rhythmically strong clips. The chorus or hook becomes more significant than the overall musical composition. This encourages musicians and producers to design songs with the possibility of short-form usage in mind. Such creative strategies illustrate how the industry adapts to platform algorithms that prioritize user engagement. In this context, algorithms act as key mediators between music and audiences. Music distribution is no longer fully controlled by record labels but also by automated recommendation systems. Curation processes once handled by humans are increasingly replaced by data-driven logic. This situation demonstrates how technology shapes contemporary musical aesthetics (Morris & Powers, 2015).

In addition to influencing production, short-video platforms also change how audiences discover new music. In the past, music discovery occurred through radio, television, or record stores, whereas today it takes place through social media feeds. Users often become familiar with a song without initially knowing the artist or title. Music becomes part of a broader audiovisual experience rather than a standalone entity. This practice creates what is known as incidental listening, where individuals encounter music unintentionally while consuming other content. This model expands music's reach while simultaneously reducing deep engagement with a work. Songs become associated with digital trends or challenges rather than artistic narratives. Consequently, the value of music is often tied to social performativity rather than purely musical quality. This reflects a redefinition of listening within digital culture (Baym, 2018).

From a creative economy perspective, this transformation presents both opportunities and challenges for the music industry. Digital platforms provide global distribution access at relatively low cost compared to traditional models. Independent musicians can now gain significant exposure without relying entirely on major labels. However, streaming- and virality-based monetization systems often generate unstable income. A song's success is highly dependent on its performance within unpredictable algorithmic ecosystems. This creates reliance on engagement metrics such as views, reuse, and user interaction. The music industry has become deeply integrated into the attention economy. The value of a work is measured by its ability to capture and retain audience attention within seconds. This condition marks a shift from an ownership economy to an access-based economy (Aguar & Waldfoegel, 2018).

Remix culture and content reproduction have also become defining characteristics of music consumption in the short-video era. Users do not merely listen to songs but edit, combine, and reinterpret them across visual contexts. This practice reinforces participatory culture, where the boundaries between producer and consumer increasingly blur. Music functions as raw material for continuously evolving collective creativity. Each reuse can generate new meanings distinct from the original context. This process accelerates a song's popularity cycle while shortening its relevance lifespan. A track can become viral within days and fade just as quickly. These dynamics reflect the fast-paced and ephemeral nature of digital culture. Thus, music consumption is now closely linked to everyday content production practices (Eriksson et al., 2019).

This transformation also affects narrative structures in songwriting. Many contemporary compositions are designed with extremely short introductions to capture attention within the first few seconds. This approach differs from classical song structures that gradually build atmosphere. Musical aesthetics are increasingly influenced by scrolling logic, where users can easily skip content perceived as unengaging. Musicians must therefore compete not only with other songs but with all forms of digital entertainment. Music exists within a highly competitive media ecosystem. This condition encourages production styles that are concise, repetitive, and instantly recognizable. Such adaptation highlights the close relationship between platform design and artistic evolution. Digital technology serves not only as a distribution tool but also as a force shaping creative structures (Prey, 2016).

On the other hand, changes in consumption patterns also influence how musical identity is constructed among younger generations. Music becomes a medium of self-expression through visualization and performance in digital spaces. Users select particular songs to represent moods, lifestyles, or social identities. This activity creates emotional connections distinct from private listening experiences. Music becomes part of public, performative communication. Consequently, its social function becomes more prominent than its purely aesthetic role. Short-video platforms act as spaces for identity curation through sound and imagery. This demonstrates how music adapts to a visually dominant culture. Music consumption is now a multimodal experience involving hearing, seeing, and social interaction (Baym, 2018).

Industry reports indicate that global streaming growth coincides with the increasing integration of music into social digital platforms. The interconnection between streaming services and social media creates a mutually reinforcing distribution ecosystem. Songs that go viral on social media often experience spikes in streaming numbers. This pattern reveals a convergence of consumption, promotion, and participation within a single digital cycle. The music industry increasingly relies on data analytics to understand audience behavior. User preference data is used to design more targeted marketing strategies. This data-driven approach transforms music curation into a highly measurable process. However, dependence on data also raises concerns about the homogenization of musical tastes. Over time, algorithms may narrow the diversity of music exposed to audiences (IFPI, 2023).

Nevertheless, the short-video era also offers opportunities for democratization in music production and distribution. Creators from diverse backgrounds can gain recognition without passing through conventional industry channels. This phenomenon expands cultural representation and opens space for emerging genres and styles. Local music can rapidly reach global audiences through viral mechanisms. The globalization of music becomes more fluid and less controlled by traditional industry centers. Yet such success remains influenced by highly competitive platform dynamics. Creators must continuously adapt to rapidly changing trends to remain relevant. This environment fosters innovation while imposing new sustainability pressures. Thus, digital democratization coexists with emerging creative-economic challenges (Eriksson et al., 2019).

Overall, the transformation of music consumption patterns in the short-video era reflects a paradigm shift from listening as an individual activity to a socially integrated technological experience. Music now exists within an interactive, data-driven ecosystem centered on user participation. These changes affect the entire value chain of the music industry, from creative processes to distribution strategies. Digital platforms function as key actors shaping how music is produced, discovered, and interpreted. The future challenge lies in balancing technological innovation with the preservation of diverse artistic expression. The industry must develop models that prioritize not only virality but also creative sustainability. Further research is needed to understand long-term impacts on musical aesthetics and global economics. Understanding these dynamics enables stakeholders to formulate adaptive strategies amid rapid digital transformation. This shift marks a new chapter in the relationship between music, technology, and society (Aguilar & Waldfoegel, 2018; IFPI, 2023).

The Role of Algorithms and User-Generated Content in Song Virality

The rapid growth of digital music platforms has fundamentally transformed how songs are produced, distributed, and consumed worldwide. In the contemporary streaming ecosystem, algorithms function as primary curators, determining which songs reach listeners. These data-driven recommendation systems analyze user behavior, including listening history, engagement duration, and interaction patterns, to personalize musical experiences. Such personalization not only enhances user satisfaction but also creates new pathways for songs to achieve virality without relying on traditional promotion. Algorithms can elevate previously unknown artists to global recognition within a short time. This phenomenon signals a shift in power from record labels to data-centric technological systems. Moreover, algorithms continuously adapt to changing consumption patterns through machine learning processes. Consequently, song virality is increasingly shaped by computational logic embedded within digital platforms (Prey, 2020).

In addition to algorithms, user-generated content (UGC) plays a crucial role in accelerating the spread of music. UGC includes short-form videos, covers, remixes, dance challenges, and other creative adaptations using specific audio tracks. When users actively incorporate songs into their content, they generate organic exposure that expands rapidly across networks. This participatory activity creates a horizontal model of promotion, replacing the traditional top-down structure of the music industry. Each new piece of content reinforces the song's presence within the digital ecosystem. Audiences thus become co-creators in the distribution process rather than passive consumers. The social interactions generated through UGC also extend the lifecycle of songs online. Therefore, virality is no longer determined solely by musical quality but also by the intensity of online participation (Burgess & Green, 2018).

Algorithms and UGC operate in a symbiotic relationship that mutually reinforces song popularity. Algorithms prioritize content that already demonstrates high engagement, while UGC generates precisely those engagement signals. As a song is repeatedly used across user content, platforms interpret this repetition as evidence of relevance and popularity. The

system then recommends the track to wider audiences through automated playlists and discovery feeds. This feedback loop produces a snowball effect that accelerates musical diffusion exponentially. In this sense, algorithms do not merely reflect trends but actively construct them. Virality emerges from the interaction between human creativity and computational systems. Understanding this dynamic requires integrating cultural analysis with technological perspectives (Anderson et al., 2020).

Algorithmic influence over musical visibility represents a new form of digital gatekeeping. Whereas radio programmers and record executives once controlled access to audiences, machine learning models now perform this function. These systems prioritize songs based on predicted engagement rather than purely artistic merit. As a result, tracks with memorable hooks or structures suited to short-form content are more likely to be promoted. Musicians increasingly compose songs with “algorithm-friendly” features, such as strong openings designed to capture attention quickly. This shift illustrates how technology is reshaping contemporary musical aesthetics. Algorithms are therefore not just distributing music but influencing how it is created (Kjus, 2016).

UGC further contributes to virality by constructing shared cultural meanings around songs. A track becomes viral not only because it is widely heard but because it becomes associated with particular narratives, such as humor, activism, or identity expression. Users reinterpret songs within their own cultural contexts, generating diverse layers of meaning. These participatory practices transform music into a medium of communication and social storytelling. Songs featured in thousands of user adaptations acquire symbolic significance beyond entertainment. Virality thus operates simultaneously as a technological and cultural process. Each user contribution enriches the interpretive ecosystem surrounding the music (Jenkins, 2006).

The interaction between algorithms and participatory culture also produces new diffusion patterns distinct from the pre-digital era. Previously, musical popularity developed linearly through charts or broadcast exposure. Today, songs spread through networked diffusion, often gaining traction within niche communities before reaching mainstream audiences. This process can be described as micro-virality evolving into macro-virality. Algorithms facilitate this transition by connecting clusters of users with similar preferences. Digital network structures allow songs to travel across geographic boundaries almost instantaneously. Consequently, virality has become a global phenomenon that may originate from highly localized contexts. Network-based analysis is therefore essential for understanding contemporary music circulation (Aral & Walker, 2012).

Despite these opportunities, algorithmic dominance has raised concerns about the homogenization of musical taste. Recommendation systems tend to promote content similar to what has already succeeded, reinforcing existing trends. This dynamic can create “filter bubbles” that limit exposure to diverse genres and experimental sounds. Listeners may unknowingly be guided toward predictable musical experiences shaped by platform optimization strategies. Nevertheless, UGC occasionally disrupts this pattern by reviving older tracks or niche genres through unexpected trends. User creativity can counterbalance algorithmic standardization by introducing novelty into the system. Thus, a tension exists between computational predictability and participatory spontaneity (Pariser, 2011).

From the perspective of the creative economy, algorithm-driven visibility and participatory culture offer new opportunities for independent musicians. Artists no longer require major label backing to reach global audiences if they can strategically navigate digital ecosystems. Platforms enable direct monetization through streaming revenue, licensing, and creator collaborations. Success increasingly depends on cultivating participatory communities rather than relying solely on marketing campaigns. This shift encourages more interactive and audience-centered promotional models. Musicians must now understand analytics, audience behavior, and platform dynamics as part of their creative practice. Digital literacy has therefore become integral to contemporary musical success (Hesmondhalgh, 2019).

Furthermore, digital virality has altered how musical success is measured. Traditional indicators such as physical sales are now complemented by metrics like engagement rates, content reuse, and cross-platform visibility. Data analytics serves as a key determinant of a song’s commercial value. This transformation reflects a broader transition toward an attention economy, in which capturing and sustaining user attention is paramount. Songs frequently used as background audio in social content gain strategic importance within this framework. Virality can thus be understood as a form of digital and social capital. The economics of music now revolve around visibility, participation, and sustained interaction (Citton, 2017).

In conclusion, the combined influence of algorithms and user-generated content represents a fundamental transformation in digital music culture. Virality is no longer a purely organic occurrence but the result of complex interactions among technological infrastructures, user participation, and creative industry strategies. Algorithms provide scalable distribution mechanisms, while UGC injects social energy that drives organic dissemination. Together, they create an ecosystem in which songs move rapidly across cultural and geographic boundaries. This evolving landscape demands interdisciplinary approaches to fully understand the relationships among technology, creativity, and cultural consumption. Issues such as algorithmic transparency and creator empowerment will become increasingly important in sustaining diversity within digital music environments. Ultimately, the future of music is being shaped by collaboration between human creativity and intelligent technological systems.

Adaptive Music Marketing Strategies in the Digital Ecosystem

The development of digital technology has fundamentally transformed the music industry, particularly in the way music is produced, distributed, and marketed to global audiences. This transformation encourages industry players to adopt marketing strategies that are adaptive to changes in digital consumer behavior. Consumers are no longer merely passive listeners but also act as curators, promoters, and even co-creators through various online platforms. The digital environment creates a highly dynamic ecosystem in which algorithms, user data, and social interaction determine the visibility of a musical work. Therefore, music marketing strategies must be flexible and data-driven in order to respond to rapidly changing trends in real time. This approach aligns with modern marketing concepts that emphasize long-term relationships with consumers (Kotler & Keller, 2016). Adaptation becomes the key to success because digital trend cycles move very quickly. In this context, musicians and labels are required to understand the integration of artistic creativity and digital analytics. Thus, music marketing is no longer merely promotional but a continuous strategic process.

The digital ecosystem enables music distribution to occur without geographical boundaries through streaming platforms and social media. This distribution model replaces traditional physical approaches with an access-based system rather than ownership. Anderson (2006) explains this phenomenon through the concept of the *long tail*, where digital markets allow niche works to find their own audiences. In practice, adaptive marketing strategies must be able to utilize this micro-segmentation. Independent artists can now reach specific listeners without relying entirely on major labels. This development encourages the emergence of community-based marketing strategies that are more personal and authentic. Campaign success is often determined by emotional engagement rather than mere exposure. In other words, the quality of interaction becomes more important than the quantity of reach. Therefore, understanding digital consumption behavior becomes the foundation for designing effective music promotion strategies.

Social media serves as the central hub of interaction between artists and fans in the digital ecosystem. Platforms such as Instagram, TikTok, and YouTube enable two-way communication that was previously impossible in traditional marketing models. Jenkins (2006) describes this phenomenon as *participatory culture*, in which audiences actively participate in content dissemination. Adaptive music marketing strategies must leverage this participation through campaigns based on user-generated content. Viral challenges or trends often become more effective promotional tools than conventional advertising. Moreover, artists' direct involvement in digital communication enhances perceptions of authenticity. This authenticity becomes an essential value in building fan loyalty in the digital era. Thus, modern music marketing focuses on creating shared experiences rather than simply delivering promotional messages. Social interaction becomes a new currency in the attention economy.

The use of data analytics is a crucial element of adaptive music marketing strategies. Digital platforms provide deep insights into listener preferences, geographic locations, and daily consumption patterns. This information enables industry players to design highly personalized campaigns. Rogers (2003) emphasizes that innovation adoption is strongly influenced by the relevance of messages to audience needs. In the context of digital music, personalization increases the likelihood of songs being recommended by algorithms. Data-driven curation also helps determine release timing, collaboration strategies, and more precise promotional targets. As a result, decision-making is no longer based solely on intuition but on behavioral analysis. This approach strengthens the integration of technology and creativity in music marketing. Data-based adaptation becomes a competitive advantage amid dense content competition.

Streaming has become the dominant business model in the global music industry and has influenced how marketing is conducted. Aguiar and Waldfogel (2018) show that streaming services expand music access while increasing consumption diversity. In this environment, marketing strategies must consider playlist curation mechanisms as primary distribution channels. Placement in popular playlists often has a greater impact than traditional advertising campaigns. Therefore, labels and artists develop *playlist pitching* strategies as part of digital marketing efforts. Additionally, listener behavior, which tends to involve repeated consumption, highlights the importance of audience retention. Marketing campaigns are no longer oriented toward one-time sales but toward sustaining streams. This shift changes success indicators from units sold to engagement levels and listening duration. Consequently, music marketing becomes an ongoing process.

Changes in the digital landscape have also strengthened the importance of personal branding for musicians. Baym (2018) explains that modern musicians must manage their digital identities as part of their professional practice. Branding is built not only through music but also through narratives, visuals, and online interactions. Adaptive marketing strategies demand consistent identity across various digital platforms. A strong digital presence can enhance discoverability while deepening emotional connections with fans. Furthermore, storytelling becomes an important tool for differentiating artists in a saturated market. Stories behind the creative process often become content that is just as engaging as the music itself. This approach demonstrates that music marketing is now holistic, encompassing both artistic and strategic communication aspects. Thus, digital identity becomes a primary asset in sustaining a musician's career.

Cross-sector collaboration has also become an increasingly common adaptive strategy in digital music marketing. The music industry now intersects with technology, gaming, film, and the creator economy. This synergy creates new exposure opportunities through content integration across multiple media. Morris (2015) notes that digitalization has blurred the boundaries between music production, distribution, and promotion. Collaborations with content creators or influencers can accelerate the spread of songs to broader communities. Additionally, this strategy allows music to exist within more immersive digital experiences. Cross-platform approaches increase monetization opportunities while expanding audience reach. Adapting to media convergence becomes essential in designing relevant marketing strategies. Thus, the success of music marketing is heavily influenced by the ability to build collaborative ecosystems.

The rapid pace of digital trend changes requires marketing strategies that are experimental and iterative. Marketing campaigns are now often tested on a small scale before being expanded globally. This approach allows industry players to evaluate audience responses quickly and make adjustments. Kotler and Keller (2016) refer to this practice as marketing oriented toward continuous learning. In music contexts, experimentation may involve variations in content formats, release timing, or visual strategies. Flexibility becomes essential because no single formula consistently guarantees success. Each release has unique audience characteristics that require tailored approaches. This adaptation process is supported by analytic technologies that enable instant performance evaluation. Therefore, music marketing evolves as a cycle of ongoing innovation.

In addition to opportunities, the digital ecosystem also presents challenges in the form of intense competition and content saturation. Thousands of songs are released daily, making it increasingly difficult to capture audience attention. Dewan and Ramaprasad (2014) show that digital curation plays an important role in helping consumers navigate this abundance of choices. Consequently, adaptive marketing strategies must create clear differentiation. Creativity in message delivery becomes a decisive factor in breaking through digital noise. Moreover, sustaining relationships with fans is more valuable than achieving short-term popularity. Community-based approaches can help maintain an artist's long-term relevance. These challenges demand a balance between technological innovation and artistic authenticity. Thus, adaptation is not only technical but also cultural.

Overall, adaptive music marketing strategies represent a response to the complexity of an ever-evolving digital ecosystem. The integration of data, creativity, technology, and social interaction forms the primary foundation for reaching modern audiences. Digital transformation has shifted marketing paradigms from one-way models to participatory and continuous dialogue. Success is no longer determined by promotional scale but by relevance and audience engagement. Therefore, music industry players must continuously develop analytical and innovative capacities to survive in global competition. Adaptation becomes an

ongoing strategic process that evolves alongside technological and cultural change. This approach enables music to retain both economic value and social meaning in the digital age. By understanding digital ecosystem dynamics, marketing strategies can be designed more responsively and sustainably. Ultimately, adaptive music marketing is not merely an option but a necessity in the contemporary creative industry.

4. Conclusion

Based on the results and discussions, it can be concluded that the transformation of music consumption in the digital era, especially through the TikTok platform, has changed the way music is produced, distributed, and marketed. Music is no longer just heard as a whole work, but rather part of an interactive social experience through short content, challenges, and cultural remixes. The recommendation algorithm acts as a digital curator that determines the visibility of the song, while user-generated content organically strengthens the distribution cycle. The interaction between the two creates an ecosystem of virality that accelerates the spread of music across geographical and cultural boundaries. This condition demands an adaptive, data-based, and audience participation-oriented marketing strategy. The music industry is now shifting from a model of ownership to an economy based on access and attention, where emotional engagement is the key to success. Although it opens up opportunities for the democratization of music distribution, this phenomenon also presents challenges in the form of homogenization of tastes due to the dominance of algorithms. Therefore, the sustainability of the digital music industry depends on a balance between technological innovation, artistic diversity, and an authentic marketing strategy. This research provides a theoretical contribution to the study of digital media as well as practical implications for music industry players in dealing with the dynamics of the ever-evolving digital ecosystem.

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