Proceedings of the 5th International Conference on Literature, Language, and Culture Development
DOI: 10.54254/2753-7064/2026.35466

Generative AI's Reconstruction of Music Creation Practices Through Media Affordances: A Case Study of User Interaction on Suno

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Abstract. Generative AI technologies are developing very fast these days. AI music platforms like Suno are slowly changing the traditional ways of music creation. But most existing studies mainly focus on technical abilities, copyright disputes and influences on the music industry, while few of them pay attention to how generative AI reshapes users' creative activities through media platform structures. For this reason, this paper takes Suno as its research object. With the help of media affordance theory, it uses methods of case analysis and participatory observation, together with practical experiments of writing prompts, to study how generative AI platforms rebuild music creation practices during user interaction. The study finds that Suno forms a new logic of music creation through four types of media affordance: functional availability, rule visibility, system persistence and relational variability. First, functional availability changes the foundation of music creation. It shifts from reliance on music theory skills to dependence on control through words. Second, the platform's rules are not fully clear to its users. This leads users to develop new creative strategies by trying different working rules of the system. Third, system persistence changes the whole creative process. It turns the process from a one-off linear task to repeated generation and improvement. Fourth, relational variability promotes the change of creators' identity. Creators are no longer independent individual subjects, but work in the mode of human-AI cooperation. This study holds that generative AI has not taken the place of music creators. Instead, through media affordances, it has changed the way music creation works. It makes music production a more and more dynamic practice, in which people keep generating works and making choices during human-machine interaction.

Keywords: Generative AI, AI music creation, media affordances, Suno, human–AI collaboration

1. Introduction

In recent years, generative artificial intelligence (AIGC) technologies have been developing fast. Music creation has gradually moved from the traditional human-led mode to a new stage of human-AI cooperation. Generative AI music platforms like Suno, AIVA and Udio can quickly produce complete musical works, based on the text prompts that users type in. This change has not only

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DOI: 10.54254/2753-7064/2026.35466

made music creation easier for more people, but also changed how traditional music production is organized and carried out in practice.

In traditional music creation, music production generally depends on knowledge of music theory, music arranging ability and performance skills. Creators finish their works through writing melodies, writing lyrics and expressing personal feelings. But on generative AI platforms, users more and more influence the final generated results. They describe the music's style, rhythm, mood and sound features with words. For example, users can simply type in prompts like "sad piano ballad" or "energetic hip-hop with strong bass", and then get stylized music outputs. This shows that the creative process is gradually changing from "composing music directly" to "controlling generative systems through language". Existing studies have pointed out that generative AI music systems rely more and more on text input to control music's style, structure and emotional expression. So prompts are slowly becoming a new mode of creative practice [1].

Besides, as generative AI takes a bigger part in content production, the interactive relationship between humans and technology is also changing. Ayub [2] points out that traditional communication theories are mainly based on information exchange between human beings. But in generative AI environments, the communication process is more like continuous interaction and discussion between users and AI systems. So generative AI is not just a technological tool. It is slowly becoming a new type of medium that shapes user behavior and practical processes.

But existing studies on AI-generated music have mainly focused on problems like technical ability, copyright disputes and industrial influences. There are still limited discussions on how users change their specific creative practices through interaction with generative AI. Especially, there is still a lack of research that studies how generative AI platforms influence the music creation process through their technical features from the view of media structures. That is to say, current studies pay more attention to "whether AI can create music" than to "how AI changes the way music creation is carried out".

For this reason, this paper sees the generative AI music platform Suno as a technology platform with media attributes. With the help of media affordance theory, the study examines how the platform's specific structural features influence users' creative behaviors. The central research question of this paper is as follows:

From the point of view of media affordances, how does user interaction on the generative AI platform Suno rebuild music creation practices?

To answer this question, this study uses a four-dimensional framework of media affordances. It includes four key dimensions: functional availability, rule visibility, system persistence and relational variability. Together with the researcher's own experimental practices on Suno, the paper studies the interaction process between users and AI. It further explores how generative AI as a medium changes music creation practices.

2. Literature review and theoretical framework

2.1. Generative AI and media affordances

In recent years, generative AI has developed very fast. More and more studies start to examine how AI systems influence user behavior through technological structures. Different from traditional technological tools, generative AI not only provides functional support, but also slowly becomes an interactive partner in communication. Ahn [3] points out that the affordances of generative AI do not only come from the technology itself. Instead, they appear as new possibilities for action through continuous interaction between users and systems. So, research on generative AI should not only

DOI: 10.54254/2753-7064/2026.35466

focus on technical abilities, but also analyze how technology shapes user behavior. Related studies further connect generative AI affordances with users' willingness to keep using the technology [4]. At the same time, studies on ChatGPT users based on affordance theory show how people's perceived action possibilities shape their real interaction practices [5].

In creative fields, generative AI has slowly shown features of "creative affordance." Ramaul [6] points out that generative AI works not only as a creative tool, but also as an interactive conversational partner. When users keep improving their language descriptions during interaction with the system, they gradually get results that are closer to their expectations. So, prompts are no longer just technical input methods. They are increasingly becoming a new kind of creative language.

This point of view is especially suitable for research on the Suno platform. Traditional music creation depends on instruments, melodies and arrangement skills, but music creation on Suno relies more on expression based on prompts. Users influence the final generated results by describing style, rhythm and feelings through text. So research on music creation on the Suno platform must pay close attention to how its media structure shapes creative behavior.

2.2. Human–AI communication and AI music creation

Now AI takes a bigger and bigger part in content creation work. Human–AI Communication has become an important research direction in communication studies. Ayub [2] points out that in generative AI environments, communication is not just a simple process of passing information. Instead, it is a relationship built on constant discussion and interaction. This shows that users are not just using technology. They keep adjusting their actions when they communicate with AI systems. A user-centered research view on human–AI interaction also emphasizes that we should study AI systems through users' real use experiences, not only through their technical abilities [7]. Revolusi and Febriandy [8] also regard human–AI communication as a change of technology's role in human interaction.

In the field of music creation, studies have found that generative AI is changing the basic logic of music production. Dong et al. [1] point out that AI music systems can freely adjust musical style, rhythm and emotional expression according to text descriptions. So, the level of detail in user descriptions directly affects the quality of generated music works. That is to say, core creative ability is gradually shifting from "writing music" to "writing prompts."

Besides, generative AI is also changing the role of creators. In the past, music creators were mainly in charge of melody writing and public performance. But in generative AI environments, users increasingly depend on designing and adjusting the conditions for music generation. So, the identity of creators is slowly changing from "content producers" to "process organizers."

2.3. The four-dimensional framework of media affordances

In platform communication studies, Huang Miao et al. [9] put forward a four-dimensional framework of platform affordances. It includes four core dimensions: functional availability, rule visibility, system persistence and relational variability. Functional availability focuses on the action abilities provided by platforms. Rule visibility is about users' understanding of platform rules. System persistence shows platforms' ability to support repeated generation and feedback. And relational variability highlights the dynamic changes in the relationship between users and media.

This framework can more fully explain interactive behaviors in complex platform environments. So, this paper applies this framework to the research on the Suno platform. It aims to analyze how

DOI: 10.54254/2753-7064/2026.35466

generative AI platforms rebuild music creation practices through media structures.

3. Research methods

This study uses the case study method and participant observation to study the actual music-generation processes on the Suno platform. Participant observation requires the researcher to enter the research scene as an active participant. Through direct involvement in related activities, the researcher can understand the behavioral processes and interaction logic behind them.

Specifically, the researcher joined the Suno platform as a common user and carried out multiple rounds of music-generation experiments. These experiments focused on styles such as hip-hop, R&B and rap. During the whole process, the researcher recorded the initial prompts, modification strategies, generated changes and satisfaction levels. Special attention was paid to two aspects: how users adjust output results by describing style, rhythm, sound features, lyrics and emotional tone, and the creative strategies formed through repeated tries and corrections.

For example, in the hip-hop style experiment, when only the prompt "hiphop" was typed in, the system often added some R&B elements automatically. But after adding more descriptions like "pure hiphop" or "in the style of Maswei", the generated results showed much more consistent style and more stable rhythm. Besides, in voice-related experiments, when descriptions such as "low pitch" were added, the overall vocal features of the generated music became closer to the effect the researcher expected.

By observing both the generated works and the whole interaction processes, this paper tries to analyze how users complete music creation through continuous interaction with AI systems. It further explores how generative AI platforms rebuild music creation practices through media affordances.

4. How media affordances reconstruct music creation practices in user interaction

4.1. Functional availability: from musical skills to linguistic control

Functional availability refers to the action capacities a medium provides for its users [9]. It also covers how these features support people in carrying out goal-focused practices. In traditional music creation, creators usually rely on music theory knowledge, arranging skills and instrumental performance abilities. Music production depends heavily on long-term training and professional expertise. But on the Suno platform, users can generate complete musical works just through text prompts, without mastering complex music theory first. This greatly lowers the threshold for ordinary people to take part in music creation.

Through participant observation, the researcher found that the detail level of prompt descriptions directly influences the generated results. For instance, in the hip-hop experiments, when only "hiphop" was input, the system often added R&B elements. This led to a relatively soft overall style with clear transitional rhythms. But when more specific descriptions like "pure hip hop" or "in the style of Maswei" were added, the outputs improved significantly. They had more stable rhythms, more consistent styles and more personal features, and matched the researcher's expectations more closely.

Besides, in vocal-style control experiments, when descriptors such as "low pitch" were included, the generated music showed more obvious low-frequency characteristics. It also matched the researcher's expected vocal style more closely. Also, in rap creation, when elements like rhyme

DOI: 10.54254/2753-7064/2026.35466

structure and flow variation were further specified, the system produced works with more complex rhythmic layers.

These findings show that generative AI platforms are changing music creation from "direct control of melody and rhythm" to "language-based control of generative systems". That is to say, the core ability of creators is gradually shifting from traditional musical skills to prompt writing and descriptive ability. Researcher Ramaul [6] points out that in generative AI environments, AI is not just a creative tool but also an interactive partner. Users need to keep improving their language inputs to get more satisfying outputs. So functional availability not only lowers the threshold of music creation but also reshapes its basic practical logic.

4.2. Rule visibility: algorithmic black boxes and exploratory creation

Rule visibility means the level to which users can understand platform rules and system logic [9]. On the Suno platform, music generation depends a lot on algorithms. But most users cannot directly know how the model organizes melody, style and rhythm. This leads to a common "algorithmic black box" situation.

The researcher found that when only "R&B" was entered, the system could quickly produce common R&B-style music. The results usually relied on some fixed patterns again and again, with very limited changes. When more descriptive words for rhythm, style and structure were added later, the generated music had much more changes and complex structures.

This same pattern also appeared in hip-hop creation. When "hiphop" was first entered as input, the system often added R&B elements by itself. But as the researcher kept adding descriptions like "pure hip hop" or "in the style of Maswei", the outputs slowly became more stable and consistent. This shows that users cannot directly see or fully understand how the system makes music. Instead, they learn what the algorithm likes through repeated tries.

From the view of human-AI communication, this way of creation shows strong interactive features. Ayub [2] points out that in generative AI environments, communication is no longer just sending information one way. It is an ongoing process of discussion and interaction. Users change prompts repeatedly to guess system preferences and slowly build knowledge of platform logic from experience.

So, when rule visibility is limited, music creation changes from definite control to exploratory practice. Creators no longer "write music" directly. Instead, they gradually reach their expected outputs through constant communication with the algorithm.

4.3. System persistence: from linear creation to iterative generation

System persistence means a platform's basic ability to support repeated content generation, storage and reuse [9]. Traditional music creation usually follows a relatively linear process of conception, composing, revision and final completion. But on the Suno platform, music creation forms a continuous cycle of generating, selecting and improvement.

The researcher's experiments show that the first generated work is hardly the final perfect version. Instead, multiple rounds of prompt adjustment are needed to gradually reach the expected ideal result. For example, in the hip-hop experiments, the researcher repeatedly added style requirements, beat descriptions and feeling keywords to get better-matched results. Also, in R&B composition, adding more detailed skill change descriptions brought richer emotional layers to the generated music.

DOI: 10.54254/2753-7064/2026.35466

This process forms a common "generation–evaluation–revision–regeneration" circle for creation. That is, creators shift their focus from only producing content to managing generated works and choosing versions for further improvement.

Dong et al. [1] note that generative AI music models adjust their outputs flexibly based on style, beat and emotional keywords in text prompts. So, the more detailed a user's descriptions are, the steadier the generated results will usually become. This means music creation is gradually changing from a one-time production process to a dynamic optimization process.

Therefore, system persistence greatly reshapes the whole development path of music creation. It turns the traditional linear model into a continuous feedback loop of repeated generation.

4.4. Relational variability: from single authorship to human–AI collaboration

Relational variability refers to the changing nature of relationships between users and media [9]. In traditional music creation, the creator is usually seen as the only author of a work. Musical expression mainly relies on personal experience and creative ability. But on generative AI platforms, more and more musical works are made together by users and the system.

On the Suno platform, users start the creation process with text prompts. But the generated results often go beyond users' expectations, so they need to adjust their input instructions further. This "input–feedback–reinput" interaction forms a common mode of human-AI joint creation.

The researcher's experiments also show that people cannot fully control the final output of hip-hop and rap creation. Instead, they have to shape the musical style by constantly revising their descriptive inputs. For example, adding "in the style of Maswei" will make the system include more unique personal rap elements. When users set different rhyme structures, the rhythm changes will become more complex. This shows that creators do not have full control over AI. Instead, they keep adjusting the creative direction through constant interaction.

Ayub [2] points out that communication relationships in generative AI environments have changed greatly. They have turned from a traditional "tool-use relationship" into an "interactive negotiation relationship." So, on the Suno platform, creators are gradually changing their roles. They are no longer direct content producers, but become organizers, guides and selectors of the generation process. This negotiated relationship also fits studies on the mutual theory of mind in human-AI communication [10]. These studies stress that users need to keep understanding AI's behavior during cooperation.

In this sense, generative AI platforms do not only change the practices of music creation. They also deeply reshape the core identity of music creators.

5. Conclusion

This paper is based on media affordance theory and takes Suno as a research case. It studies how generative AI platforms rebuild music creation practices through user interaction.

The research results show that Suno changes the logic of music creation through four aspects of media affordances. These four aspects are functional availability, rule visibility, system persistence, and relational variability. In detail, functional availability changes creation from musical skill to language control. Lack of rule visibility makes creation a process of exploration. System persistence changes the creative process from linear completion to repeated generation. And relational variability leads to a change from single creator to human-AI cooperation.

Accordingly, a clear answer can be given to the research question in the following way. From the view of media affordances, generative AI platforms like Suno rebuild music creation practices. They

DOI: 10.54254/2753-7064/2026.35466

do this through constant close interaction between users and AI. They turn creation from traditional human-led production into a joint creative process.

The study also shows that in generative AI environments, prompts are slowly turning into a new kind of creative language. Users change the final generated results by constantly improving their word descriptions. And at the same time, music creation itself more and more shows features of dynamic generation and constant improvement.

6. Discussion: changes in subjectivity and emotional expression

This study further finds that AI music creation platforms not only change the ways of music making, but also bring new challenges to traditional ideas about creators' status and emotional expression in music.

First, the identity of the creator becomes increasingly unclear. Traditional music creation focuses on personal experience and original works, and people usually see the creator as the only author of a piece. But on the Suno platform, users mainly set creative directions, while the specific musical structure is produced by AI. Thus, music creation is slowly changing from "single-subject authorship" to "human-AI collaborative creation".

Second, the definition of music creation itself is changing. While traditional creation pays attention to music theory, composing skills and performance ability, creators with AI tools rely more on designing text instructions, adjusting settings and choosing outputs. In other words, creation is shifting from "writing music" to "controlling generation conditions".

Besides, emotional expression in music is also changing. Observations from this study show that just adjusting lyrics and emotional descriptions lets Suno produce music with clearly different emotional tones. For example, changes in lyric content greatly affect the overall emotional direction of the output. This means musical emotion no longer fully depends on the creator's real life experience, but can be simulated and reproduced through computer rules.

But this does not mean that human emotion is completely replaced. Users still give meaning to music by designing lyrics, choosing styles and picking final works. Especially in live performance situations, performers can add more emotional value to AI-made music through voice control, body expression and communication with the audience. So AI music creation does not take away creators' core status in music; instead, it helps turn "single authorship" into "shared or joint creative status". From the view of human-centered AI, this kind of teamwork needs users and systems to match roles well to keep human's leading position [11].

Finally, this study has some limitations. As the analysis is mainly based on small-scale participant observation, future research can include user interviews, cross-platform comparisons and long-term observation studies to further study the creative rules of different AI music platforms more deeply.

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