

MuRS 2026: 4th Music Recommender Systems Workshop

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Abstract

Music recommendation has been a core area of interest within the recommender systems community since its early days. With the rise of music streaming platforms, algorithmic recommendations have become central to the music industry. However, critical challenges remain concerning the design, evaluation, and societal impact of music recommender systems. This fourth edition of the Music Recommender Systems Workshop (MuRS) centers on the growing influence of generative content on music recommendation. The rapid influx of AI-generated music transforms the streaming ecosystem, raising critical questions about discoverability, authenticity, and the curatorial role of recommender systems. The challenges and opportunities associated with AI-generated content extend beyond music and recommender systems, demanding transparent, fair, and accountable recommendation frameworks that reflect the interests of the diverse set of stakeholders.

CCS Concepts

• Information systems → Recommender systems; Information retrieval; • Applied computing → Sound and music computing.

Keywords

music recommender systems, music information retrieval, music streaming, generated content

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1 Introduction

Background and Motivation. Music recommendation has been a core domain in the RecSys community since its inception [3, 19].



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Over the last three decades, the rise of music streaming services has made algorithmic recommendation essential to the music industry. Research on recommender systems has evolved alongside these platforms, with new challenges continuously emerging. The unique characteristics of music consumption—such as sequential listening, passive engagement, and repeated consumption—have inspired research into specialized topics like playlist generation [4], next-track prediction [21], and personalization [13]. Current trends include refining sequential recommendations [20], also with the use of generative models [15], addressing algorithmic biases [6], and improving reproducibility through dataset comparisons [14]. Despite such advancements, many unresolved issues persist. These include aligning recommendations with multiple stakeholders' interests in a fair manner [5, 12] and assessing the impact of recommendation diversity on user experience [17, 18].

Pressing Challenges. A pressing new issue is the rise of AI-generated music and its implications for music recommender systems and their stakeholders, including potential harms to content producers and the need for transparency when such content is surfaced in recommendations [1, 2]. Furthermore, concerns have been raised about the biases embedded in state-of-the-art recommendation algorithms [7]. These biases can shape what people listen to, potentially disadvantaging both listeners and artists. Researchers have recently begun questioning how recommender systems can align with broader societal and democratic values [8, 16].

Fragmentation Between Research Communities. Addressing such challenges requires interdisciplinary collaboration across multiple research domains and communities, particularly between Recommender Systems (RecSys) and Music Information Retrieval (MIR). However, these communities often operate in silos: RecSys has historically placed less emphasis on content understanding, while MIR focuses on audio and content analysis with limited engagement in recommendation. Bridging this divide is essential for advancing the field.

The MuRS Workshop Series. The MuRS workshop was launched to address this gap. The previous editions [9–11], attracted balanced submissions from academia and industry. Topics covered included: (i) Biases in recommender systems and user behavior analysis; (ii) Algorithmic improvements (e.g., sequential recommendations, personality-aware models); (iii) Recommendations for artists in the

process of creating music and related content; (iv) Music discoverability; (v) Multimodal music embeddings; (vi) Emotion prediction from music; (vii) Effects of negative feedback on diversity.

Goals for MuRS 2026. This fourth edition of MuRS focuses on the **rise of generative content and its impact on music recommendation**. The rapid influx of AI-generated music reshapes the streaming ecosystem, raising critical questions about discoverability, authenticity, and the curatorial role of recommender systems. While these challenges extend beyond music, they are particularly pressing issues in the music domain. A dedicated forum is crucial to explore solutions, share insights, and develop frameworks that ensure recommender systems remain transparent, fair, and aligned with stakeholders' needs. Advances in content-based methods offer promising directions for identifying AI-generated material, supporting balanced exposure strategies, and mitigating feedback loops that exacerbate popularity bias. At the same time, explainable recommendation techniques are essential to ensure that users and artists alike can understand how content is prioritized. This workshop provides a venue for addressing these concerns, fostering interdisciplinary collaboration at a pivotal moment for the field.

MuRS 2026 Program Committee. For the Program Committee (PC), we invited recognized researchers working in fields related to the workshop's topic. The PC covers experience in academia, industry (e.g., streaming platforms), and public service (e.g., policy-oriented research) and embraces different seniority levels.

2 Organizers

The organizers bring complementary experiences and perspectives. Andrés Ferraro was the initiator of the first edition of MuRS. For the second and third edition of MuRS, he took Christine Bauer and Lorenzo Porcaro aboard, and in this fourth edition, the three continue as an organization team. For this edition Marta Moscati also joined the organizing committee.

Andrés Ferraro¹ is a Lead Research Scientist at Nowon AG. His research has contributed to both industry and academic environments. He completed his PhD at the Universitat Pompeu Fabra (Spain), his thesis covers multiple dimensions of music recommender systems. He was a Postdoctoral Fellow at McGill University and Mila (Quebec AI Institute), Canada, where he was part of an interdisciplinary project, rethinking music recommender systems by considering new and alternative conceptions from the social sciences and humanities, informed by non-profit systems and critical debates over bias and discrimination. During three years as a Senior Researcher at Pandora/Sirius XM, his work focused on multimodal recommender systems. In addition to his research roles, he co-organized the Music Recommender Systems Workshop (MuRS) at RecSys for the last three years. He co-organized LatAm Bish Bash,² a series of meetings and networking events that connect engineers, researchers, and students working on music and audio signal processing. He was also an organizer of DEFIRST,³ a reading group at Mila, focused on discussions around fairness and recommender systems research.

Lorenzo Porcaro⁴ is Marie Skłodowska-Curie Postdoctoral Fellow at the Department of Computer, Control and Management Engineering "A. Ruberti" (DIAG) of the Sapienza University of Rome (Italy), where he is PI of the project titled Algorithmic Auditing for Music Discoverability (AA4MD).⁵ His work focuses on assessing the impact of recommender systems on their users. He holds a PhD in Information and Communication Technologies from Universitat Pompeu Fabra (Spain). His research interests include recommender systems, algorithmic auditing, human-computer interaction, and music information retrieval. He co-organized the tutorial *Trustworthy MIR: Creating MIR applications with values*, and the Workshop on Human-Centric Music Information Research (HCMIR).

Marta Moscati is a graduate researcher at JKU Linz and applied scientist at Albatross AI. Her research interests revolve around the topics of multimodal learning, multimodal recommendation, music recommendation, and signal processing. She co-organized the workshop on Psychology-informed Information Access Systems held in conjunction with WSDM 2024, the FAME and PolySIM challenges on Face-Voice association in multilingual environments. She held the roles of program chair for PyConDe'26, proceedings chair for RecSys'25, publicity chair for UMAP'26, and was program committee member for several top-tier conferences in computer science. She holds a PhD in Theoretical Particle Physics from KIT Karlsruhe.

Christine Bauer⁶ is a Professor of Interactive Intelligent Systems at the Department of Artificial Intelligence and Human Interfaces (AIHI) at the University of Salzburg, Austria, and a Co-Lead of the focus area "InterMediation. Music—Effect—Analysis" at the inter-university organization Arts & Knowledges. Within her research field, she has focused on context-aware music recommender systems. Core interests are fairness and multi-method evaluations of recommender systems. She is a very active member of the RecSys community. Besides serving on the Editorial Board of ACM Transactions on Recommender Systems (TORS), she was the co-chair for the Doctoral Symposia at RecSys 2023 and 2021, and a speaker at the Summer Schools on Recommender Systems in 2024, 2023 and 2019.

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¹Web: <https://scholar.google.com/citations?user=WQgIBowAAAAJ>

²<https://www.meetup.com/grupo-em-sao-paulo-de-audio-signal-processing>

³<https://www.youtube.com/channel/UC19jOq79MHUD3vnh3jUUIrg>

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