



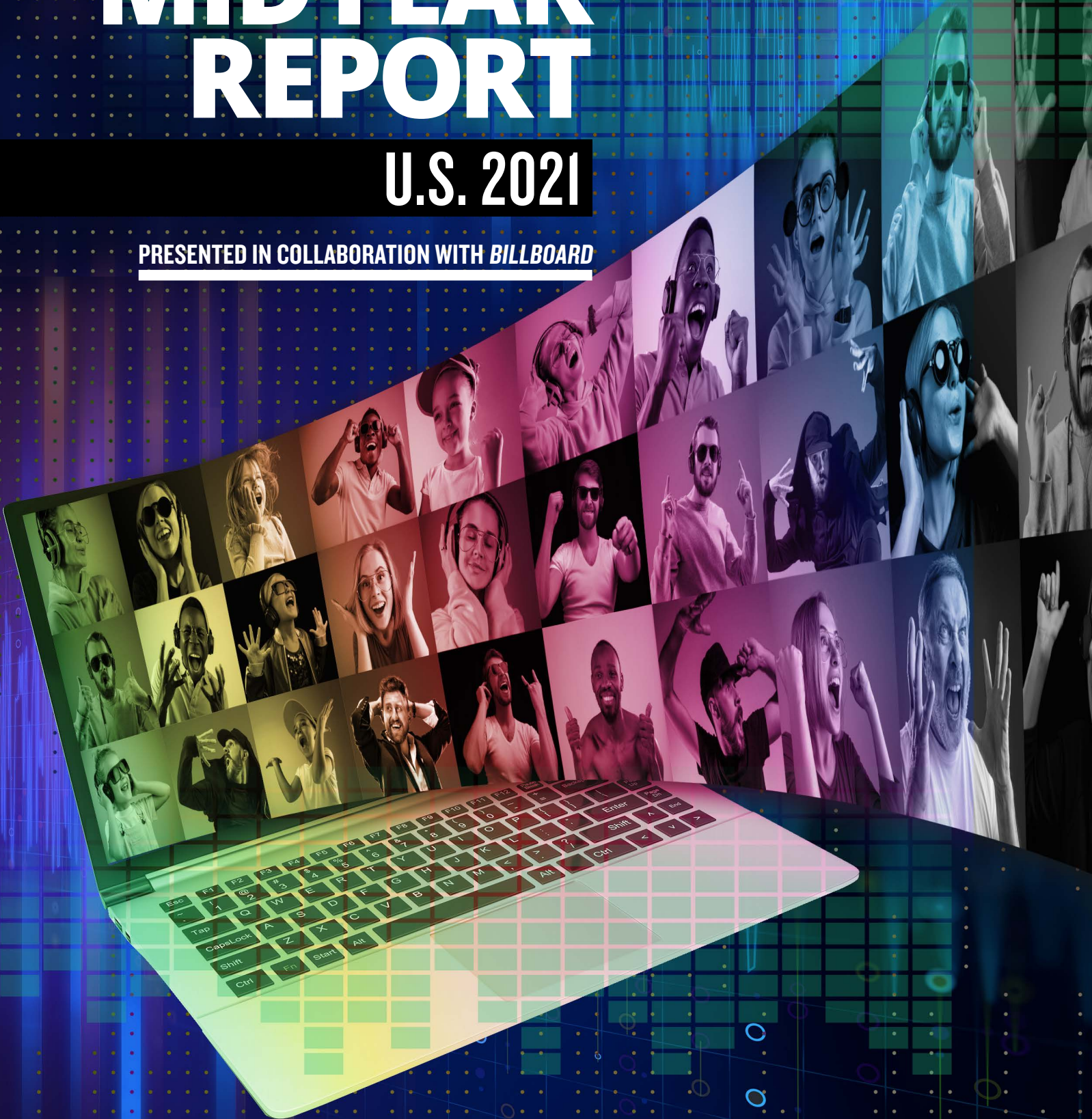
billboard

MRC DATA

MIDYEAR REPORT

U.S. 2021

PRESENTED IN COLLABORATION WITH *BILLBOARD*



Introduction

NEARLY 16 MONTHS AFTER THE COVID-19 PANDEMIC LED to global shutdowns, consumers are finally starting to return to the activities they love. And music remains at the top of that list, with tours and stadium gigs from Bad Bunny, Garth Brooks and Travis Scott shattering ticket sales records as fans eagerly anticipate the return to live.

But even before concerts come back at scale, music consumption continued to grow during the first half of 2021. New albums from superstars Taylor Swift, J. Cole and Justin Bieber helped to tide fans over until their next tours, while Olivia Rodrigo, Polo G and the controversial Morgan Wallen minted themselves among the next generation of stars.

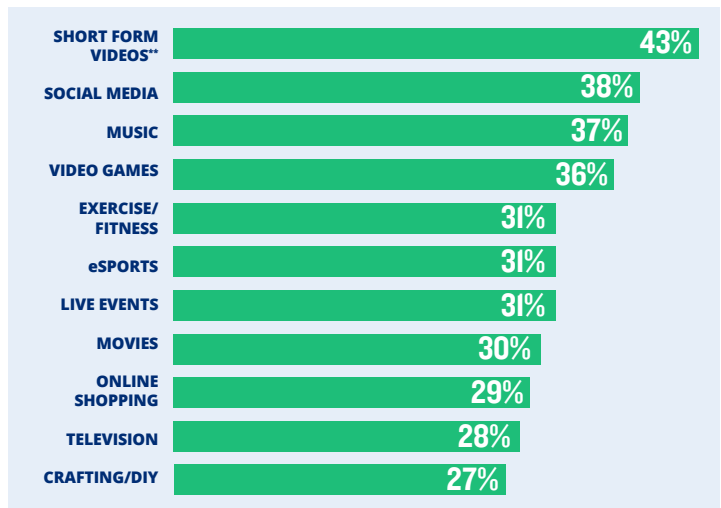
In total, overall consumption was up 13.5% year-over-year during the first six months of 2021. This was led by a 15% lift in on-demand audio streaming during the time period, while vinyl continued its hot streak of 15 consecutive years in year-over-year sales growth with a 108.2% lift in total vinyl sales.

Globally, streaming's growth continued to heat up in territories like Japan, Poland and Turkey, which posted the highest growth in audio streaming year-over-year during the first two quarters. This was reflected in hits by Nathan Evans, NCT Dream and more [see pg. 6 *Consumer Trends Around the Globe* for more on popular excluding-U.S. hits on the Billboard Global charts during the measured time period].

Consumers are relying on musical optimism to get them through the aftermath of a stressful year, with 55% of music-listening survey respondents in an April study citing "Uplifting/happy music" as the number

Music Maintains Leading Role in Weekly Activities

EVEN AS THE U.S. OPENS BACK UP, MUSIC CONTINUES TO BE AT THE TOP FOR % OF CONSUMERS WHO SAY THEY SPEND MORE TIME WITH ACTIVITY*



COVID-19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE (U.S.) - RELEASE 10
*AMONG CONSUMERS WHO ENGAGE WITH EACH ACTIVITY **TIKTOK, YOUTUBE, ETC.

one most important thing the music industry can offer during the COVID-19 outbreak. This was reflected in the year's most consumed songs, including Dua Lipa's "Levitating" (No. 2), The Weeknd's "Save Your Tears" (No. 3) and SZA's "Good Days" (No. 8).

Expect to see that optimism translate to the live stage, with 59% of survey respondents of our latest COVID-19 Entertainment Tracker study saying they miss socializing and meeting people at live events. Of that same survey, 38% of live event goers said they'd be willing to attend a live event one month or less after a treatment/vaccine is available to the public. That's why music has remained a steady part of consumers' weekly media diet, with growth in consumers who say they spend more time with music (37%) on par with short-form videos (43%) and social media (38%) among those who engage with each activity [see graphic on page 2].

The first half of 2021 also marked a major milestone for us at MRC Data. It has been 30 years since we launched the precursor to our present system, SoundScan. First employed on the Billboard 200 and Top Country Albums charts dated May 25, 1991, SoundScan data was later incorporated into the rest of *Billboard's* weekly sales charts. SoundScan revolutionized the way music sales were measured and forever changed how artists were promoted, discovered and playlisted (first at radio, and eventually streaming services).

These 38 pages cover all the biggest trends to date in music consumption for the six-month period from Jan. 1, 2021, through July 1, 2021 (as compared to Jan. 3, 2020, through July 2, 2020). We hope these insights are useful for you as we continue to ease back into in-person gatherings in the months ahead.

Want to learn more? Let's connect. We'd love to hear from you and provide custom insights to help you navigate the constantly fluctuating music marketplace.

Email us at data.research@mrcentertainment.com.



SoundScan was at the forefront of electronic measurement and its adoption prompted a revolutionary change for the *Billboard* charts and the music industry. It translated into a super-heightened level of accuracy and accountability for all involved in the data chain, establishing the template and setting the standard for other industries to follow.

Silvio Pietrolungo

Senior vp charts and data development, *Billboard*



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In this report, MRC Data is using a 26-week period running from Jan. 1, 2021, through July 1, 2021 (as compared to Jan. 3, 2020, through July 2, 2020).

MIDYEAR IN METRICS

1/1/2021-7/1/2021 (AS COMPARED TO 1/3/2020-7/2/2020)

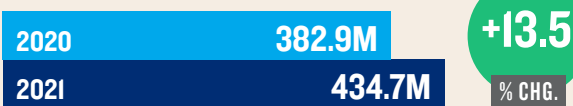
Global On-Demand Audio Song Streams



Global Digital Song Sales



U.S. Total Album Consumption (ALBUM + TEA + ON-DEMAND SEA)*



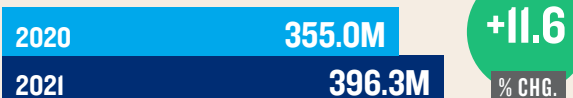
U.S. On-Demand Song Streaming (AUDIO + VIDEO)



U.S. Total Album Sales & TEA



U.S. Total Digital Music Consumption (DIGITAL ALBUMS + TEA + ON-DEMAND SEA)*



U.S. Catalog vs. Current Consumption (CATALOG = OVER 18 MONTHS)

Catalog Share



Catalog Total Album Consumption



Current Share



Current Total Album Consumption



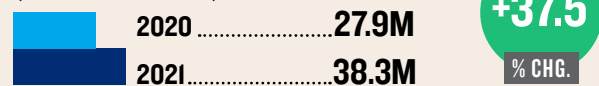
U.S. Total Album Sales (PHYSICAL + DIGITAL)



U.S. Digital Album Sales



U.S. Physical Album Sales (INCLUDES VINYL LPs)



U.S. Vinyl LP Sales



U.S. Digital Track Sales



The term "total album equivalent consumption" describes the number of physical and digital albums that were sold and the total number of album-equivalent songs from downloads and song streaming volume. For the sake of clarity, the definition of total album equivalent consumption does not include listening to music on broadcast radio or digital radio broadcasts.

* SEA (stream-equivalent albums): 1,250 premium streams = one album // 3,750 ad-supported streams = one album; TEA (track-equivalent albums): 10 digital tracks = one album.

CONSUMER TRENDS

Around The Globe

POPULAR GLOBAL SONGS THAT HAVE YET TO CHART ON THE U.S.-BASED HOT 100

“Wellerman” by Nathan Evans (U.K.)

After an initial burst of TikTok virality, Scottish singer Nathan Evans’ take on “Wellerman,” a centuries-old sea shanty, achieved sustained success, scoring at least 30 million on-demand streams for 11 consecutive weeks.

“Lut Gaye” by Jubin Nautiyal, featuring Emraan Hashmi (India)

Accompanied by a Bollywood-inspired music video, “Lut Gaye” scaled the top 40 of the *Billboard* Global Excl. U.S. chart on its way to becoming one of only two songs with more than a billion video streams in 2021 so far.

“Hot Sauce” by NCT Dream (S. Korea)

The third group under the greater NCT umbrella to hit the *Billboard* global charts, NCT Dream debuted with the charts’ first song to mix Korean and Spanish vocals. With English lyrics interspersed, it’s only the second trilingual song to appear on the surveys.

“Ton” by Sprite X Guygeegee (Vietnam)

15-year-old Thai rapper Sprite paired up with fellow countryman Guygeegee for the first Thai-language track (or a song by artists from Thailand) to hit the *Billboard* global charts.

“La Curiosidad” by DJ Nelson Presenta Jay Wheeler & Myke Towers (Puerto Rico)

This collaboration by a trio of Puerto Rican superstars has logged 38 weeks on both *Billboard* global rankings, never missing a week since its launch in September 2020.



GLOBAL TRENDS FOR 2021

The two R’s which capture what I’ve seen in the first half of the year are “replenish” and “resume.” As lockdown eased, streaming volumes picked up strongly as consumers replenished their listening hours to make up for lost time, and now we’re seeing volumes resume their long-term growth pattern.

Will Page

Music industry analyst/author, *Tarzan Economics: Eight Principles for Pivoting Through Disruption*

FASTEST GROWING GLOBAL STREAMING MARKETS YEAR TO DATE 2021*

(Among Top 20 Countries by Audio Streaming Volume)

- 1 **Japan**
- 2 **Poland**
- 3 **Turkey**
- 4 **United Kingdom**
- 5 **Belgium**

(Beyond the Top 20 Countries by Audio Streaming Volume)

- 1 **Cyprus**
- 2 **Greece**
- 3 **Guatemala**
- 4 **Bolivia**
- 5 **El Salvador**

* MRC DATA

SPOTLIGHT ON: AFRO-POP & JAPAN

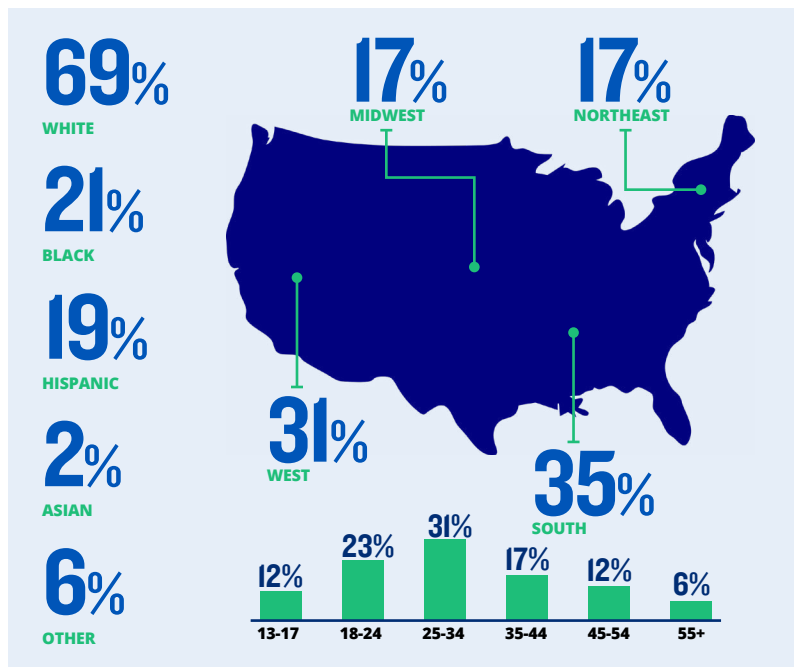


AFRO-POP

AFRO-POP IS POISED FOR A GLOBAL MUSIC BREAKTHROUGH that could soon mirror K-Pop in its widespread reach. Crossover songs like Master KG's "Jeruselema" (featuring Burna Boy and Nomcebo Zikode), which has accumulated 30.90 million U.S. on-demand streams, and popular African artists like Davido and Wizkid, as well as Burna Boy, collaborating with Western pop stars are at the helm of this trend. Here's a look at how U.S. music consumers are engaging with the genre currently.

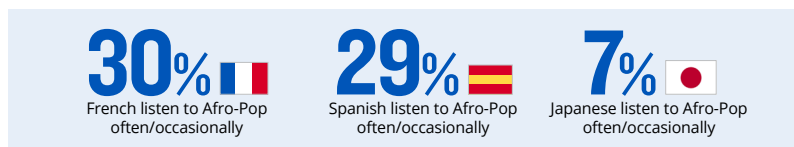
Who Is the Afro-Pop Fan?

U.S. DEMOGRAPHICS OF THE AFRO-POP FAN. FANS ARE DEFINED AS THOSE WHO HAVE LISTENED TO AFRO-POP IN THE PAST TWO WEEKS.



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AFRO-POP IS MORE POPULAR IN SOME COUNTRIES THAN IN OTHERS*



MRC DATA SPAIN MUSIC 360 2021; MRC DATA FRANCE MUSIC 360 2021; MRC DATA JAPAN MUSIC 360 2021
*AMONG MUSIC LISTENERS



JAPAN

MUSIC'S NO. 2 market by revenue is finally making

a meaningful transition into the streaming era, with physical sales down 9% from 2019 to 2020 and streaming revenue up 27% during the same time period, according to the Recording Industry Association of Japan.

And that streaming revenue still has plenty of room to grow. In April 2021 a study of Japanese music fans conducted by MRC Data found that 64% of music listeners in Japan are using free music streaming services, offering up a huge opportunity to trade up and convert listeners to more premium streaming subscriptions (such as YouTube Music Premium, Apple Music, Spotify Premium or Amazon Music Unlimited). In the U.S. this figure is 88%.

Local genres and languages tend to perform best, with 81% of Japanese music listeners tuning into J-Pop. Kenshi Yonezu, Aimeyon and King Gnu, three of the most popular J-Pop artists currently, all achieved over 1 billion audio + video global streams in 2020, according to Music Connect.



One important factor is that more Japanese artists are releasing their music on streaming platforms, including both front-line and catalogs. And two, Japanese consumers are becoming more familiar with subscription services, such as video streaming and gaming. Needless to say, the great effort from the DSPs in expanding their user base is also a key factor.

Manabu Tsujino

President, Sony Music Labels Inc.



SPOTLIGHT ON: FRANCE & SPAIN 360



FRANCE

HOW ARE TWO OF Europe's most influential territories experiencing music in 2021? A pair of MRC Data's most recent Music 360 surveys took a deep

dive into the latest consumer trends in France and Spain. Of the two countries, France is less musically inclined, with 75% of the general population engaging with music (compared to 86% in Spain).

French music fans are still slowly embracing streaming services, with 29% of music listeners discovering songs through audio streaming and only 10% currently paying for a streaming service. While the rate of livestreaming music performances and digital events is similar in France and Spain (France 33% and Spain 35% of general population), consumers in France are more engaged than their Spanish counterparts — with 34% of French livestreamers paying for a digital concert or event (compared to 27% in Spain) and 52% reporting they'd still be interested in livestreamed music once in-person events return (vs. 43% in Spain).

FRANCE: MUSIC & SOCIAL MEDIA

20%

of music listeners in France discover music on social media sites

14%

of music listeners in France discover music on short video clip sites

TOP MUSIC ACTIVITIES ON SOCIAL SITES

1

Listen to music your friends post

2

Watch videos about music artists

3

Follow music artists or fan pages

MRC DATA FRANCE MUSIC 360 2021



SPAIN

MUSIC IS A MUCH more steady part of a Spanish

consumer's media diet, with 62% of consumers citing music as an important/extremely important part of their life (compared to 51% in France), and high marks for music videos (33%) and live-streamed/virtual music events (30%) as well.

Spanish music listeners also embrace new technology for different listening experiences, including smart TVs (28%) and smart speakers (19%).

Paid streaming services have potential to grow in Spain, too: 11% of music listeners are currently paying for a service, and 32% of music listeners say they are likely to subscribe to one in the next six months.

The return to live concerts is top of mind, too: 67% of Spain's general population reports they're planning to attend an in-person music event within the next year.

SPAIN: MUSIC & SOCIAL MEDIA

26%

of music listeners in Spain discover music on social media sites

19%

of music listeners in Spain discover music on short video clip sites

TOP MUSIC ACTIVITIES ON SOCIAL SITES

1

Listen to music your friends post

2

Watch videos about music artists

3

Broadcast your music habits/follow fan pages

MRC DATA SPAIN MUSIC 360 2021

2021 CALENDAR

How It's Going

JAN. 8

MORGAN WALLEN's *Dangerous: The Double Album* debuts, and subsequently enters the Billboard 200 at No. 1 on the Jan. 23-dated chart. *Dangerous* also lands the largest streaming week ever for a Country album with 240.18 million on-demand



Wallen

streams, more than doubling the previous record held

by Luke Combs with 102.26 million streams. Wallen is later caught on camera by TMZ using a derogatory racial slur, which prompts iHeartMedia, Audacy (formerly Entercom) and other radio groups to pull his music from airplay and label Big Loud to shelve their relationship indefinitely. Despite these controversies, *Dangerous* remains at No. 1 on the Billboard 200 for 10 weeks — one of only four Country albums to do so in the list's history — and finishes the first half of 2021 as the year's No. 1 most-consumed album.

JAN. 20

After the **INAUGURATION OF JOE BIDEN** as the 46th President of the United States, two notable songs debut on the Billboard Hot 100. Tim McGraw and Tyler Hubbard's "Undivided" enters the Jan. 30-dated chart at No. 76 with sales of 19,100 (up 239% from the week prior) and 1.9 million streams (up 623%) in the week ending Jan. 21, while Ant Clemons' "Better Days," featuring Justin Timberlake, debuts at No. 94 with sales of 21,200 (up 6,929% from the week prior) and 712,000 streams (up 111%).

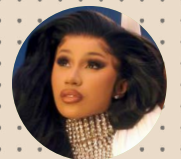


FEB. 7

The Weeknd headlines the **PEPSI HALFTIME SHOW AT SUPER BOWL LV** in Houston, which sends streams for his songs surging 42% in the U.S. on Feb. 7 and 8 to a combined 48.9 million on-demand streams, up from 34.5 million during the two days prior to the telecast, on Feb. 5 and 6.

MARCH 14

Despite a major dip in ratings, the **63RD ANNUAL GRAMMY AWARDS** proved that delayed and on-demand viewing of performance clips can still drive long-term spikes in music streams and sales. The Grammys helped send two of the telecast's performed songs to No. 1 on the Hot 100 in the days and weeks following the initial airdate: Cardi B's "Up" (22.7 million streams, 18,000 downloads and 34.9 million in radio airplay audience impressions the week ending March 18), and Silk Sonic (Bruno Mars & Anderson .Paak)'s "Leave the Door Open" (21.5 million streams, 28,600 downloads and CDs, 59.1 million radio airplay audience impressions the week ending April 11).



Cardi B



DMX
(Taylor Hill/
WireImage)

APRIL 9

DMX dies of a heart attack triggered by a drug overdose at the age of 50. Streams of the multiplatinum rapper's catalog soar 928% on April 9 and 10, to 75.7 million on-demand streams — up from 7.36 million the two days prior, April 7 and 8.

MAY 23

The **2021 BILLBOARD MUSIC AWARDS** air on NBC, and help to encourage gains and debuts on the following week's Billboard 200 chart (dated June 4) for a number of performers and winners. Among them: Glass Animals' *Dreamland* jumped 76-68 (12,000 equivalent album units earned in the week ending May 27, up 7%, according to MRC Data); BTS' *Be* (12,000; up 50%), *Map of the Soul: 7* (123-76; 11,000 — up 29%) and *Love Yourself: Answer* (152-109; 10,000 — up 20%); P!nk's *Greatest Hits... So Far!!!* (re-entry at No. 140 with 8,000; up 26%) and the debut of her new live album *All I Know So Far: Setlist* (No. 13 with 28,000); and Twenty One Pilots' *Scaled and Icy* (debut at No. 3 with 75,000).



Glass Animals

Tyler, The Creator
(Bennett Raglin/
Getty Images)



JUNE 27

The **2021 BET AWARDS** mark the first television performance of "LUMBERJACK" from Tyler, The Creator's new album *CALL ME IF YOU GET LOST*, released two days prior to the ceremony on June 25. The set debuts at No. 1 on the July 10-dated Billboard 200 with 169,000 equivalent units, garnering the artist his second chart-topper. Additionally, DJ Khaled's performance of "Every Chance I Get" helps the song post a 13% increase in streams the day following the ceremony.

ARTIST SPOTLIGHT

Olivia Rodrigo

582.8m

Year-to-date on-demand streams for “drivers license,” the debut solo single from the 18-year-old *High School Musical: The Musical: The Series* star, helping make it the most-streamed and most-consumed song of 2021 to date.

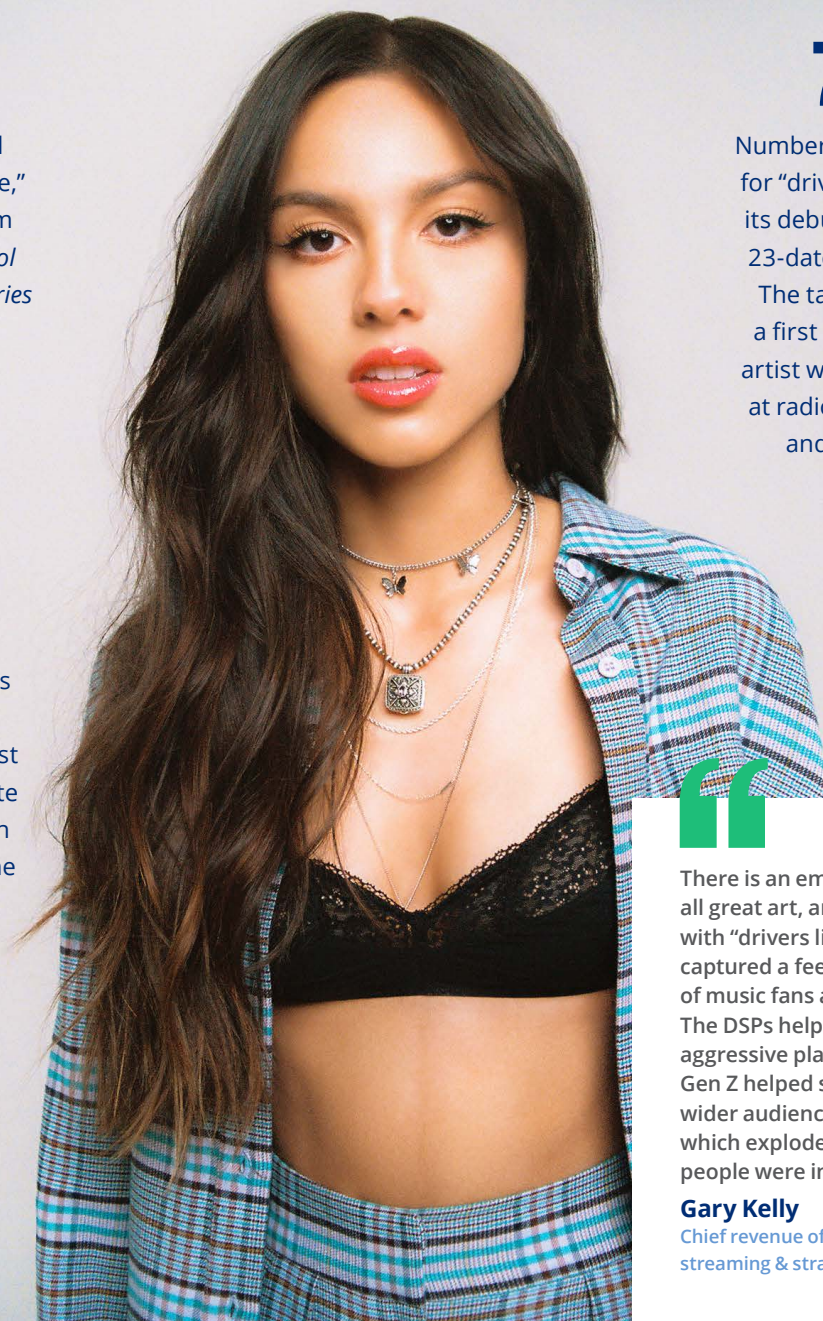
295k

First-week equivalent units earned for Rodrigo’s debut album, *SOUR*, making it the year’s biggest week for any album to date (buoyed by 300.73 million on-demand streams of the album’s 11 tracks).

76.1m

Number of first-week streams for “drivers license,” sparking its debut at No. 1 on the Jan. 23-dated Billboard Hot 100.

The tally is the highest for a first single from a female artist with proper promotion at radio, streaming services and other platforms.



There is an emotional resonance with all great art, and it is no different with “drivers license,” as Olivia captured a feeling shared by millions of music fans across the globe. The DSPs help propel the song via aggressive playlisting. In addition, Gen Z helped spread the song to a wider audience via social platforms, which exploded in popularity while people were in lockdown.

Gary Kelly

Chief revenue officer/global head of streaming & strategy, Interscope Records

ARTIST SPOTLIGHT

Taylor Swift

291k

First-week equivalent album units earned for *Fearless (Taylor's Version)*, making it the biggest week for a Country album since 2015 and the biggest sales week (179,000), at the time, for any album since Swift's own *folklore* entered the Aug. 8-dated Billboard 200 at No. 1 with 615,000 sold.

142.98m

First-week on-demand streams for *Fearless (Taylor's Version)*, shattering the record for biggest streaming week for a Country album by a female (44.67 million streams for Brenda Lee's *Rockin' Around the Christmas Tree: The Decca Christmas Recordings* on the Jan. 2, 2021-dated Billboard 200).

102k

First-week vinyl sales for *evermore*, which was released on May 28. The vinyl sales — powered by five months of preorders — helped *evermore* return to No. 1 on the Billboard 200 and earned Swift a new record for the highest single-week vinyl sales in MRC Data's 30-year history, shattering the record previously held by the debut of Jack White's *Lazaretto* (40,000 sold in the week ending June 15, 2014).



ARTIST SPOTLIGHT

SZA

**322.3m**

Number of year-to-date streams for “Good Days” (released on Dec. 25, 2020), helping make it the No. 8 most-consumed song for the first six months of 2021.

271m

Number of year-to-date streams for Doja Cat’s “Kiss Me More,” featuring SZA, helping make it the No. 19 most-consumed song for the first six months of 2021.



SZA is a cultural reset. She came at a time when music was moving in a certain direction and served as a paradigm shift. Her raw honesty and colorful wordplay mixed with nontraditional melodic choices are what propelled her to the forefront. “Good Days” is confirmation of this.

Terrence “Punch” Henderson
President, Top Dawg Entertainment (TDE)

VINYLS BOOM CONTINUES

2020 MARKED VINYL'S 15TH CONSECUTIVE year of sales growth, and 2021 has already seen major milestones for the format.

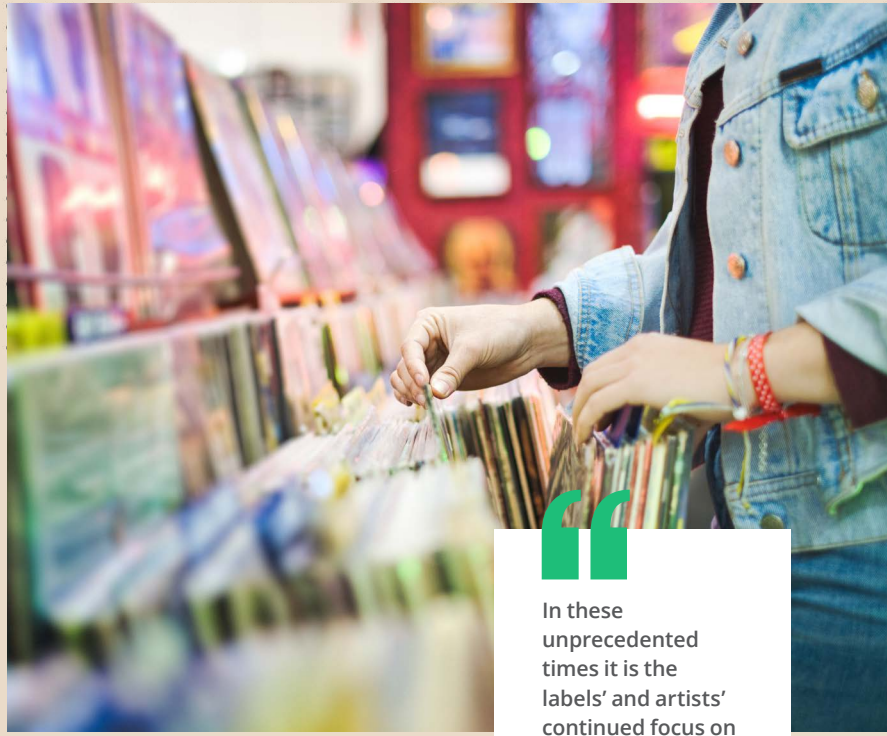
For the first time at the midyear point in MRC Data's history (since 1991), vinyl album sales outpace CD album sales — with vinyl album volume at 19.2 million versus CD album volume at 18.9 million.

Record Store Day 2021's first drop, held on June 12, was the third-largest week for vinyl album sales in MRC Data's 30-year history tracking the format. U.S. record stores sold 1.279 million vinyl albums in the week ending June 17, with a record 942,000 vinyl albums sold at independent record stores — the largest week ever for vinyl sales at the indie sector in MRC Data history.

Growth for vinyl comes at a turning point, which is struggling to keep up with demand amid COVID-related production setbacks in 2020 that manufacturers are still catching up from. Case in point: Ariana Grande's *Positions*, originally released to streaming services on Oct. 30, 2020, was finally available in vinyl LP format on April 9, sparking a

1,614% increase in sales the week ending April 15 — with 32,000 vinyl copies sold, enough to tally the third-highest vinyl sales week for an album since MRC Data began tracking the format in 1991. (Taylor Swift's *evermore* saw an even bigger surge upon its May 28 release [see page 12 for more].)

Expect a similar surge in late July for Billie Eilish's highly anticipated *Happier Than Ever* and again in the fall when Taylor Swift's *Fearless (Taylor's Version)* is released on vinyl Nov. 19, seven months after its initial release to streaming services.



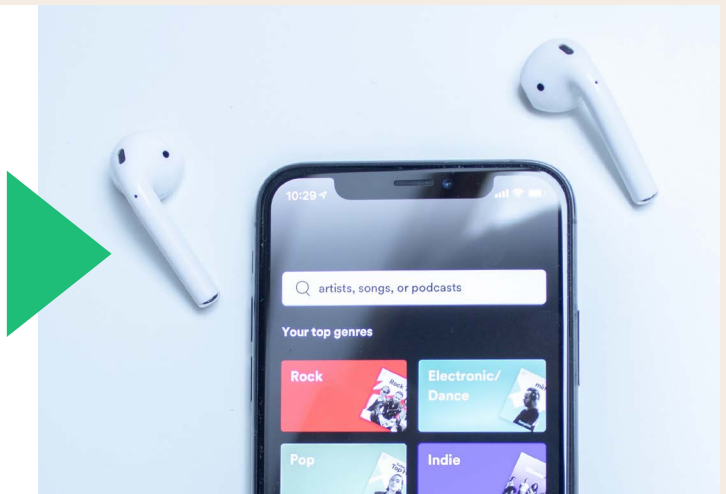
In these unprecedented times it is the labels' and artists' continued focus on the fan connection via collectible, bespoke offerings, the addition of incredibly strong hip-hop and pop releases that are converting new generations into vinyl fans and the never-ending reason for vinyl's ascendance: It's eternally cool.

Billy Fields

Vp sales and vinyl strategist, WEA

CHILL-THEMED PLAYLISTS USHER IN A NEW ERA FOR NEW AGE

A record number of Americans working and learning from home this past year has translated to a record amount of "chill-" and "study-" themed playlists using music as a focus aid. Songs classified as "New Age" are at the center of this trend, with overall consumption of the genre up 21.2% year-to-date, and an additional 20.8% surge in Classical — both outpacing year-to-date increases for Hip-Hop/Rap, Rock, Dance/Electronic and Country (with New Age also exceeding Pop's year-to-date growth).



SPOTLIGHT ON: RADIO



There was a perfect storm brewing for this song, which is complex; there are several hooks throughout, with many changes in tone and cadence. This also speaks to the fact that we have seen very little burn on this record. Radio certainly helped to thrust the song into the marketplace initially. Subsequently, TikTok absolutely stimulated the marketplace and gave it afterburners.

Mike Chester

Executive vp promotion,
Warner Records



LIPA'S 'LEVITATING' RESURFACES

After a No. 4 Pop Airplay peak in January, **DUA LIPA**'s "Levitating" re-entered the chart in May (after two months off) following a resurgence from TikTok and other platforms. The song's renewed popularity at the format helps it reach No. 1 at last on the chart dated June 19.



ARIANA GRANDE'S HAT TRICK

For the first time in the 29-year history of *Billboard*'s Pop Airplay chart, Ariana Grande scores three simultaneous top 10 hits on the tally dated May 15: "POV" at No. 10 (up from No. 13 the week prior) and former No. 1s "Positions" at No. 6 and "34+35" at No. 9. During the first six months of 2021, the three radio singles from Grande's album *Positions* have accumulated a combined 1.11 million spins on all formats combined.

BTS' HOT 'BUTTER'

BTS' "Butter" scores the group its best bow to date on *Billboard*'s all-genre Radio Songs chart with a No. 39 entrance on the chart dated June 5 (2020's "Dynamite" entered at No. 49 last September). In its first two weeks at radio, "Butter" reached 22.4 million in all-format airplay audience, BTS' fastest run to that audience mark. Mainstream top 40 has been the song's most active format to date, helping "Butter" reach the top 15 on Pop Airplay in just its third week.



Everybody wins when the biggest group in the world delivers a pure pop smash like "Butter," just in time for summer. Thanks to U.S. radio, the success of "Dynamite" opened the eyes and ears of a vast new audience who were genuinely excited about this next hit from BTS. These things together, along with the incredible ARMY, positioned "Butter" for a bigger, broader and faster single launch — not just at top 40, but now hot adult contemporary and rhythm radio as well.

Matt Stevens,

SVP, Promotion, Columbia Records

Radio Is Here To Stay

18%

of radio listeners report spending more time with radio (vs. prior two weeks)*



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LIVESTREAMS AND ZOOM FATIGUE

AT THE BEGINNING OF 2020, livestreams were an afterthought or a potential add-on for a promotional event. By April, artists of all genres and sizes were scrambling to figure out how to maximize the digital experience as a cornerstone of an album campaign or to keep fans engaged between cycles. And now, by the middle of 2021, the future of livestreaming is taking shape, just as live concerts prep their return.

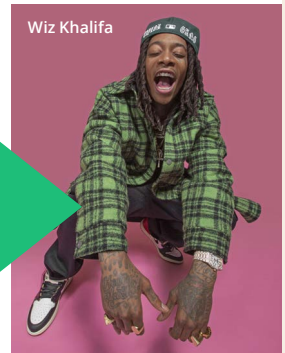
According to Bandsintown data, 26,045 livestreams have been listed on its site since the beginning of the year, an average of 164 each day. This is a healthy number, but down 28% from the daily average throughout 2020. After the initial

boom in March and April 2020, there was a slow decline that settled into a soft up-and-down bounce from month to month. But in 2021, the drop-off has been more significant, with consecutive dips of 14%, 21% and 7%, respectively, in March, April and May.

Though down from the mid-2020 peak, an average of 129 new livestreams were announced every day in May 2021. This is an indication that although live concerts are returning, which will inevitably cut into the urgency of livestream events, at least initially, they remain part of the music industry's forward-thinking approach, one that may combine the in-person and the virtual well into 2022.

CATALOG ACQUISITION BOOM AND NFTS LEAD LATEST MUSIC MONETIZATION TRENDS

Streams, sales and concerts aren't the only positive trendlines for music right now. Music catalog acquisitions are heating up the private-equity marketplace, with legacy artists like Bob Dylan, Paul Simon and Stevie Nicks selling stakes in their master and/or publishing rights for hundreds of millions of dollars based on valuations fueled by consumption stats like MRC Data's — and in recent weeks, even newer artists like Jonas Brothers, **WIZ KHALIFA** and Julia Michaels are cashing in on the trend.



NFTs, or non-fungible tokens, have also become a new revenue stream for artists to distribute music and artwork: From February 25 to April 25, 2021, alone, musicians made an estimated \$55.7 million from NFT sales, based on a report from Water & Music.



FITNESS TECH'S MUSIC BOOM

One of the fastest growing sectors for music monetization is fitness tech, where UMG has licensed more music to subscription exercise services and health and wellness apps than any other music company. More and more people say they enjoy the convenience of digital fitness apps and the engagement of subscription services that optimize their workouts by creatively integrating music. Fit Tech is currently a predominantly U.S.-centric phenomenon, so there is an exciting opportunity for further expansion as more and more services launch internationally.

Michael Nash
executive vp digital strategy,
Universal Music Group

Masked Wolf



RAP

POP SMOKE'S *SHOOT FOR THE STARS AIM FOR THE MOON* continues to do brisk business, a year after its release, as the set rules as the most popular Rap album so far in 2021 (948,000 equivalent album units earned). The album was released on July 3, 2020, and finished 2020 as the third-biggest album of the year across all genres.

On the songs side of things, tracks by Cardi B ("Up") and **MASKED WOLF** ("Astronaut in the Ocean") were among the most-consumed Rap tunes at midyear — while concurrently flourishing on TikTok. In the world of radio, 24kGoldn's 2020 release "Mood," featuring Iann Dior, continued to dominate airwaves in the early part of 2021 and is the midyear biggest Rap song on the radio.

RAP

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	POP SMOKE	<i>Shoot for the Stars Aim for the Moon</i>	948,000
2	LIL DURK	<i>The Voice</i>	735,000
3	LIL BABY	<i>My Turn</i>	696,000
4	JUICE WRLD	<i>Legends Never Die</i>	660,000
5	MONEYBAGG YO	<i>A Gangsta's Pain</i>	629,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	CARDI B	"Up"	2,529,000
2	MASKED WOLF	"Astronaut in the Ocean"	2,474,000
3	POOH SHIESTY FEAT. LIL DURK	"Back in Blood"	2,215,000
4	SPOTEM GOTTEM	"Beatbox"	2,112,000
5	POLO G	"Rapstar"	2,097,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	24KGOLDN FEAT. IANN DIOR	"Mood"	1,395,020,800	536,000
2	POP SMOKE	"What You Know Bout Love"	1,108,635,800	403,000
3	SAWEETIE FEAT. DOJA CAT	"Best Friend"	643,741,300	278,000
4	POP SMOKE FEAT. LIL BABY & DABABY	"For the Night"	642,501,400	193,000
5	DRAKE FEAT. LIL DURK	"Laugh Now Cry Later"	580,442,600	197,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



Barrett
(Jon Morgan/CBS/
Getty Images)

COUNTRY

MORGAN WALLEN'S *DANGEROUS: THE DOUBLE ALBUM* dominates the first half of 2021 as both the most popular album of the year across all genres and the top Country album, with 2,108,000 equivalent album units earned. The set's "Wasted on You" is also the second-most-consumed Country song so far.

At radio, **GABBY BARRETT**'s 2019 release "I Hope" — after first finding success on Country radio stations in the spring of 2020 — crossed over to other radio formats late in 2020 and on into early 2021 (helped by a Charlie Puth pop radio remix). It stands as the biggest Country song on radio at midyear.

COUNTRY

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	2,108,000
2	LUKE COMBS	<i>What You See Is What You Get</i>	740,000
3	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	560,000
4	LUKE COMBS	<i>This One's For You</i>	452,000
5	MORGAN WALLEN	<i>If I Know Me</i>	422,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	LUKE COMBS	"Forever After All"	1,590,000
2	MORGAN WALLEN	"Wasted on You"	1,552,000
3	GABBY BARRETT	"The Good Ones"	1,299,000
4	CHRIS STAPLETON	"Starting Over"	1,270,000
5	MORGAN WALLEN	"Sand in My Boots"	1,267,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	GABBY BARRETT	"I Hope"	1,041,533,800	353,000
2	THOMAS RHETT	"What's Your Country Song"	711,307,700	245,000
3	PARMALEE x BLANCO BROWN	"Just the Way"	682,762,600	223,000
4	LUKE COMBS	"Better Together"	674,444,100	224,000
5	LUKE BRYAN	"Down to One"	603,018,800	199,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

Karol G



LATIN

LATIN'S 2020 STREAMING SUCCESS SUSTAINED well into 2021, with growth outpacing all other genres year-to-date. Bad Bunny holds the top two most popular Latin albums at the midyear point, with *El Último Tour del Mundo* and *YHLQMDLG*. Meanwhile, Bad Bunny's late-2020 release "Dákiti," with Jhay Cortez, is the most-consumed Latin song thus far and the top Latin song at radio.

The top Latin album not by Bad Bunny is **KAROL G's** *KG0516*, which is the No. 3 most popular Latin set of 2021 so far. It also marked Karol G's first No. 1 on *Billboard's* weekly Top Latin Albums chart (dated April 10, 2021), and when it launched atop the list with 24,000 units, it garnered the biggest week, at the time, for a Latin album by a woman since 2017.

LATIN

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	BAD BUNNY	EL ÚLTIMO TOUR DEL MUNDO	563,000
2	BAD BUNNY	YHLQMDLG	428,000
3	KAROL G	KG0516	239,000
4	BAD BUNNY	X 100PRE	215,000
5	KALI UCHIS	Sin Miedo (Del Amor Y Otros Demonios)	192,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	BAD BUNNY & JHAY CORTEZ	"Dákiti"	1,778,000
2	KALI UCHIS	"Telepatía"	1,288,000
3	BAD BUNNY & ROSALIA	"La Noche De Anoche"	933,000
4	MALUMA	"Hawái"	850,000
5	MYKE TOWERS & JUHN	"Bandido"	699,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	BAD BUNNY & JHAY CORTEZ	"Dákiti"	580,959,100	206,000
2	KALI UCHIS	"Telepatía"	317,428,100	126,000
3	MALUMA	"Hawái"	286,503,900	91,000
4	DADDY YANKEE & MARC ANTHONY	"De Vuelta Pa' La Vuelta"	199,736,400	58,000
5	BAD BUNNY & ROSALIA	"La Noche De Anoche"	172,965,500	51,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



Young Thug
(Richard Martin)

R&B

AFTER CLOSING 2020 AS THE YEAR'S MOST popular R&B album, The Weeknd's *After Hours* continues into 2021 as the top R&B set at the mid-year point (832,000 equivalent album units earned).

As for the most popular R&B songs at midyear, SZA's "Good Days" and The Weeknd's ever-dominant "Blinding Lights" are tops. Meanwhile, at radio, Chris Brown and **YOUNG THUG**'s "Go Crazy" leads the pack. In January, the cut became the first No. 1 for Brown on *Billboard*'s weekly all-format Radio Songs airplay chart since 2008's "Forever," and the second leader for Young Thug (following his featured turn on Camila Cabello's "Havana" in late 2017 and early 2018).

R&B

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	THE WEEKND	<i>After Hours</i>	832,000
2	THE WEEKND	<i>The Highlights</i>	553,000
3	GIVEON	<i>When It's All Said and Done ... Take Time</i>	469,000
4	DOJA CAT	<i>Hot Pink</i>	456,000
5	SZA	<i>Ctrl</i>	344,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	THE WEEKND	"Blinding Lights"	2,296,000
2	SZA	"Good Days"	2,221,000
3	JUSTIN BIEBER FEAT. DANIEL CAESAR & GIVEON	"Peaches"	2,215,000
4	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	2,137,000
5	DOJA CAT	"Streets"	2,083,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	CHRIS BROWN & YOUNG THUG	"Go Crazy"	1,570,225,700	499,000
2	THE WEEKND	"Blinding Lights"	1,361,108,300	441,000
3	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	1,260,712,400	441,000
4	JUSTIN BIEBER FEAT. DANIEL CAESAR & GIVEON	"Peaches"	978,918,000	368,000
5	YUNG BLEU FEAT. DRAKE	"You're Mines Still"	525,820,300	179,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



Lady Gaga
(Caroline Brehman-
Pool/Getty Images)

DANCE/ELECTRONIC

LADY GAGA'S DEBUT ALBUM, *THE FAME*, REMAINS EVER popular, more than 12 years after its release, as it stands as the top Dance/Electronic album at the midyear point in 2021.

The most-consumed Dance/Electronic track of 2021 is Travis Scott and HVME's "Goosebumps," a tune that started its life back in 2016 as a Scott track featuring Kendrick Lamar. It was later reworked into a deep house cut by HVME in 2020, and Scott lent his vocals to the cut in January. The track reached No. 1 on *Billboard*'s weekly Hot Dance/Electronic Songs chart in February.

DANCE/ELECTRONIC

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	LADY GAGA	<i>The Fame</i>	181,000
2	LADY GAGA	<i>Chromatica</i>	178,000
3	THE CHAINSMOKERS	<i>Collage</i>	112,000
4	KYGO	<i>Golden Hour</i>	107,000
5	MARSHMELLO	<i>Marshmello Fortnite Extended Set</i>	104,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	TRAVIS SCOTT & HVME	"Goosebumps"	1,150,000
2	SAINT JHN	"Roses"	1,052,000
3	TIESTO	"The Business"	916,000
4	THE CHAINSMOKERS FEAT. HALSEY	"Closer"	643,000
5	LADY GAGA & ARIANA GRANDE	"Rain on Me"	609,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	SURF MESA FEAT. EMILEE	"ily (i love you baby)"	362,058,800	137,000
2	TRAVIS SCOTT & HVME	"Goosebumps"	275,580,000	142,000
3	THE CHAINSMOKERS & COLDPLAY	"Something Just Like This"	165,589,900	59,000
4	MARSHMELLO & BASTILLE	"Happier"	164,916,700	71,000
5	ZEDD, MAREN MORRIS & GREY	"The Middle"	164,912,100	63,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

Machine
Gun Kelly
(Scott Dudelson/
Getty Images)



ROCK

MACHINE GUN KELLY'S 2020 RELEASE *Tickets to My Downfall* is the top Rock album of 2021 thus far, with 512,000 equivalent album units earned. The set was largely produced and written with Travis Barker and topped *Billboard's* weekly Top Rock Albums chart upon its debut. Machine Gun Kelly previously logged six top 10s on *Billboard's* Top Rap Albums chart.

Familiar favorites crowd the remainder of the top five Rock albums of 2021, with Queen's *Greatest Hits*, Fleetwood Mac's *Rumours*, Elton John's *Diamonds* and Creedence Clearwater Revival's *Chronicle: The 20 Greatest Hits* rounding out the top five.

ROCK

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	MACHINE GUN KELLY	<i>Tickets to My Downfall</i>	512,000
2	QUEEN	<i>Greatest Hits</i>	496,000
3	FLEETWOOD MAC	<i>Rumours</i>	414,000
4	ELTON JOHN	<i>Diamonds</i>	369,000
5	CREEDENCE CLEARWATER REVIVAL	<i>Chronicle: The 20 Greatest Hits</i>	356,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	GLASS ANIMALS	"Heat Waves"	1,532,000
2	MACHINE GUN KELLY X BLACKBEAR	"My Ex's Best Friend"	1,357,000
3	FLEETWOOD MAC	"Dreams"	1,154,000
4	AJR	"Bang!"	1,121,000
5	THE NEIGHBOURHOOD	"Sweater Weather"	944,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	AUDIENCE	SPINS
1	MACHINE GUN KELLY X BLACKBEAR	"My Ex's Best Friend"	865,512,200	362,000
2	AJR	"Bang!"	742,800,700	303,000
3	PANIC! AT THE DISCO	"High Hopes"	365,965,500	136,000
4	ALL TIME LOW	"Monsters"	352,227,400	157,000
5	JOURNEY	"Don't Stop Believin'"	350,912,600	72,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

2021 MRC DATA MIDYEAR CHARTS

TOP ALBUMS (Album sales + TEA + on-demand SEA)*

	ARTIST	TITLE	TOTAL ALBUM-EQUIVALENT CONSUMPTION	ALBUM SALES	SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	2.108 million	241,000	386,000	2.315 billion	181.7 million
2	OLIVIA RODRIGO	<i>SOUR</i>	1.367 million	146,000	371,000	1.545 billion	133.0 million
3	JUSTIN BIEBER	<i>Justice</i>	0.962 million	72,000	399,000	1.083 billion	69.5 million
4	POP SMOKE	<i>Shoot for the Stars Aim for the Moon</i>	0.948 million	24,000	124,000	1.225 billion	144.8 million
5	THE WEEKND	<i>After Hours</i>	0.832 million	72,000	390,000	910.1 million	125.1 million
6	DUA LIPA	<i>Future Nostalgia</i>	0.829 million	62,000	449,000	934.6 million	73.8 million
7	TAYLOR SWIFT	<i>evermore</i>	0.818 million	374,000	115,000	557.8 million	18.0 million
8	LUKE COMBS	<i>What You See Is What You Get</i>	0.740 million	61,000	253,000	832.8 million	71.6 million
9	LIL DURK	<i>The Voice</i>	0.735 million	2,000	90,000	929.1 million	148.4 million
10	ARIANA GRANDE	<i>Positions</i>	0.707 million	108,000	133,000	766.2 million	74.0 million

* Top 10 Albums (Album Sales + TEA + on-demand SEA): Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

TOP ALBUMS (Total sales)

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>evermore</i>	374,000
2	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	241,000
3	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	237,000
4	CARRIE UNDERWOOD	<i>My Savior</i>	211,000
5	HARRY STYLES	<i>Fine Line</i>	162,000
6	TAYLOR SWIFT	<i>folklore</i>	153,000
7	OLIVIA RODRIGO	<i>SOUR</i>	146,000
8	BTS	<i>BE</i>	128,000
9	FOO FIGHTERS	<i>Medicine At Midnight</i>	126,000
10	BILLIE EILISH	<i>WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?</i>	118,000

TOP DIGITAL ALBUM SALES

	ARTIST	TITLE	SALES
1	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	135,000
2	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	90,000
3	TAYLOR SWIFT	<i>evermore</i>	54,000
4	CARRIE UNDERWOOD	<i>My Savior</i>	51,000
5	OLIVIA RODRIGO	<i>SOUR</i>	50,000
6	J. COLE	<i>The Off-Season</i>	44,000
7	JUSTIN BIEBER	<i>Justice</i>	30,000
8	FOO FIGHTERS	<i>Medicine At Midnight</i>	29,000
9	CHRIS STAPLETON	<i>Starting Over</i>	29,000
10	MIGOS	<i>Culture III</i>	25,000

TOP PHYSICAL ALBUMS

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>evermore</i>	320,000
2	CARRIE UNDERWOOD	<i>My Savior</i>	160,000
3	HARRY STYLES	<i>Fine Line</i>	152,000
4	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	147,000
5	TAYLOR SWIFT	<i>folklore</i>	136,000
6	BTS	<i>BE</i>	125,000
7	QUEEN	<i>Greatest Hits</i>	112,000
8	NCT	<i>Resonance, Pt. 1</i>	106,000
9	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	106,000
10	BTS	<i>MAP OF THE SOUL: 7</i>	105,000

TOP VINYL ALBUMS

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>evermore</i>	143,000
2	HARRY STYLES	<i>Fine Line</i>	125,000
3	KENDRICK LAMAR	<i>Good Kid M.A.A.D City</i>	99,000
4	BILLIE EILISH	<i>WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?</i>	89,000
5	PRINCE	<i>Purple Rain</i>	86,000
6	MICHAEL JACKSON	<i>Thriller</i>	86,000
7	BILLIE EILISH	<i>dont smile at me</i>	83,000
8	TAYLOR SWIFT	<i>folklore</i>	82,000
9	QUEEN	<i>Greatest Hits</i>	75,000
10	FLEETWOOD MAC	<i>Rumours</i>	73,000

TOP DIGITAL SONG CONSUMPTION (Song sales + on-demand SES)*

	ARTIST	SONG	SONG SALES + SES ON-DEMAND STREAMS	SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	OLIVIA RODRIGO	"drivers license"	3.916 million	199,000	460.2 million	122.6 million
2	DUA LIPA FEAT. DABABY	"Levitating"	3.180 million	238,000	367.1 million	70.8 million
3	THE WEEKND	"Save Your Tears"	2.933 million	187,000	333.8 million	77.0 million
4	CARDI B	"Up"	2.529 million	167,000	278.0 million	98.0 million
5	MASKED WOLF	"Astronaut in the Ocean"	2.474 million	246,000	272.9 million	68.2 million
6	THE WEEKND	"Blinding Lights"	2.296 million	176,000	263.0 million	58.0 million
7	LIL NAS X	"Montero (Call Me By Your Name)"	2.257 million	100,000	252.4 million	113.1 million
8	SZA	"Good Days"	2.221 million	31,000	275.0 million	48.0 million
9	POOH SHIESTY FEAT. LIL DURK	"Back in Blood"	2.215 million	22,000	273.5 million	96.4 million
10	JUSTIN BIEBER FEAT. DANIEL CAESAR & GIVEON	"Peaches"	2.215 million	123,000	257.0 million	40.2 million

* Top 10 Digital Song Consumption: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

TOP SONGS: ON-DEMAND STREAMING (Audio + Video)

	ARTIST	SONG	ON-DEMAND STREAMS
1	OLIVIA RODRIGO	"drivers license"	582.8 million
2	DUA LIPA FEAT. DABABY	"Levitating"	438.0 million
3	THE WEEKND	"Save Your Tears"	411.0 million
4	CARDI B	"Up"	376.0 million
5	POOH SHIESTY FEAT. LIL DURK	"Back in Blood"	370.0 million
6	SPOTEMGOTTEM	"Beatbox"	368.5 million
7	LIL NAS X	"Montero (Call Me By Your Name)"	366.0 million
8	MASKED WOLF	"Astronaut in the Ocean"	341.1 million
9	LIL TJAY FEAT. 6LACK	"Calling My Phone"	339.0 million
10	POLO G	"Rapstar"	337.3 million

TOP SONGS: AUDIO ON-DEMAND STREAMS

	ARTIST	SONG	ON-DEMAND AUDIO STREAMS
1	OLIVIA RODRIGO	"drivers license"	460.2 million
2	DUA LIPA FEAT. DABABY	"Levitating"	367.1 million
3	THE WEEKND	"Save Your Tears"	334.0 million
4	POLO G	"Rapstar"	282.0 million
5	CARDI B	"Up"	278.0 million
6	SZA	"Good Days"	275.0 million
7	POOH SHIESTY FEAT. LIL DURK	"Back in Blood"	273.5 million
8	MASKED WOLF	"Astronaut in the Ocean"	273.0 million
9	LIL TJAY FEAT. 6LACK	"Calling My Phone"	271.2 million
10	THE WEEKND	"Blinding Lights"	263.0 million

TOP SONGS: ON-DEMAND VIDEO STREAMS

	ARTIST	SONG	ON-DEMAND VIDEO STREAMS
1	OLIVIA RODRIGO	"drivers license"	122.6 million
2	SPOTEMGOTTEM	"Beatbox"	121.7 million
3	LIL NAS X	"Montero (Call Me By Your Name)"	113.1 million
4	CARDI B	"Up"	98.0 million
5	POOH SHIESTY FEAT. LIL DURK	"Back in Blood"	96.4 million
6	FUTURE FEAT. DRAKE	"Life Is Good"	94.0 million
7	YUNG BLEU FEAT. DRAKE	"You're Mines Still"	83.3 million
8	DOJA CAT	"Streets"	82.1 million
9	DUNCAN LAURENCE	"Arcade"	78.8 million
10	THE WEEKND	"Save Your Tears"	77.0 million

TOP SONGS: PROGRAMMED AUDIO STREAMS*

	ARTIST	SONG	PROGRAMMED AUDIO STREAMS
1	CHRIS STAPLETON	"Tennessee Whiskey"	72.0 million
2	ED SHEERAN	"Perfect"	58.0 million
3	THE WEEKND	"Save Your Tears"	56.4 million
4	THE WEEKND	"Blinding Lights"	56.2 million
5	LUKE COMBS	"Forever After All"	54.1 million
6	CHRIS STAPLETON	"Starting Over"	53.0 million
7	24KGOLDN FEAT. IANN DIOR	"Mood"	52.1 million
8	POP SMOKE	"What You Know Bout Love"	52.0 million
9	JOURNEY	"Don't Stop Believin' "	48.3 million
10	THE EAGLES	"Hotel California"	48.0 million

* Programmed streams are those from DMCA-compliant services.

TOP DIGITAL SONG SALES

	ARTIST	SONG	SALES
1	BTS	"Butter"	841,000
2	BTS	"Dynamite"	283,000
3	MASKED WOLF	"Astronaut in the Ocean"	246,000
4	DUA LIPA FEAT. DABABY	"Levitating"	238,000
5	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	203,000
6	OLIVIA RODRIGO	"drivers license"	199,000
7	THE WEEKND	"Save Your Tears"	187,000
8	THE WEEKND	"Blinding Lights"	176,000
9	CARDI B	"Up"	166,000
10	SAWEETIE FEAT. DOJA CAT	"Best Friend"	148,000

TOP RADIO SONGS (Based on Audience Impressions)*

	ARTIST	SONG	AUDIENCE
1	CHRIS BROWN & YOUNG THUG	"Go Crazy"	1.570 billion
2	DUA LIPA FEAT. DABABY	"Levitating"	1.438 billion
3	24KGOLDN FEAT. IANN DIOR	"Mood"	1.395 billion
4	ARIANA GRANDE	"Positions"	1.374 billion
5	THE WEEKND	"Blinding Lights"	1.361 billion
6	THE WEEKND	"Save Your Tears"	1.326 billion
7	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	1.261 billion
8	OLIVIA RODRIGO	"drivers license"	1.227 billion
9	ARIANA GRANDE	"34+35"	1.170 billion
10	BILLIE EILISH	"Therefore I Am"	1.146 billion

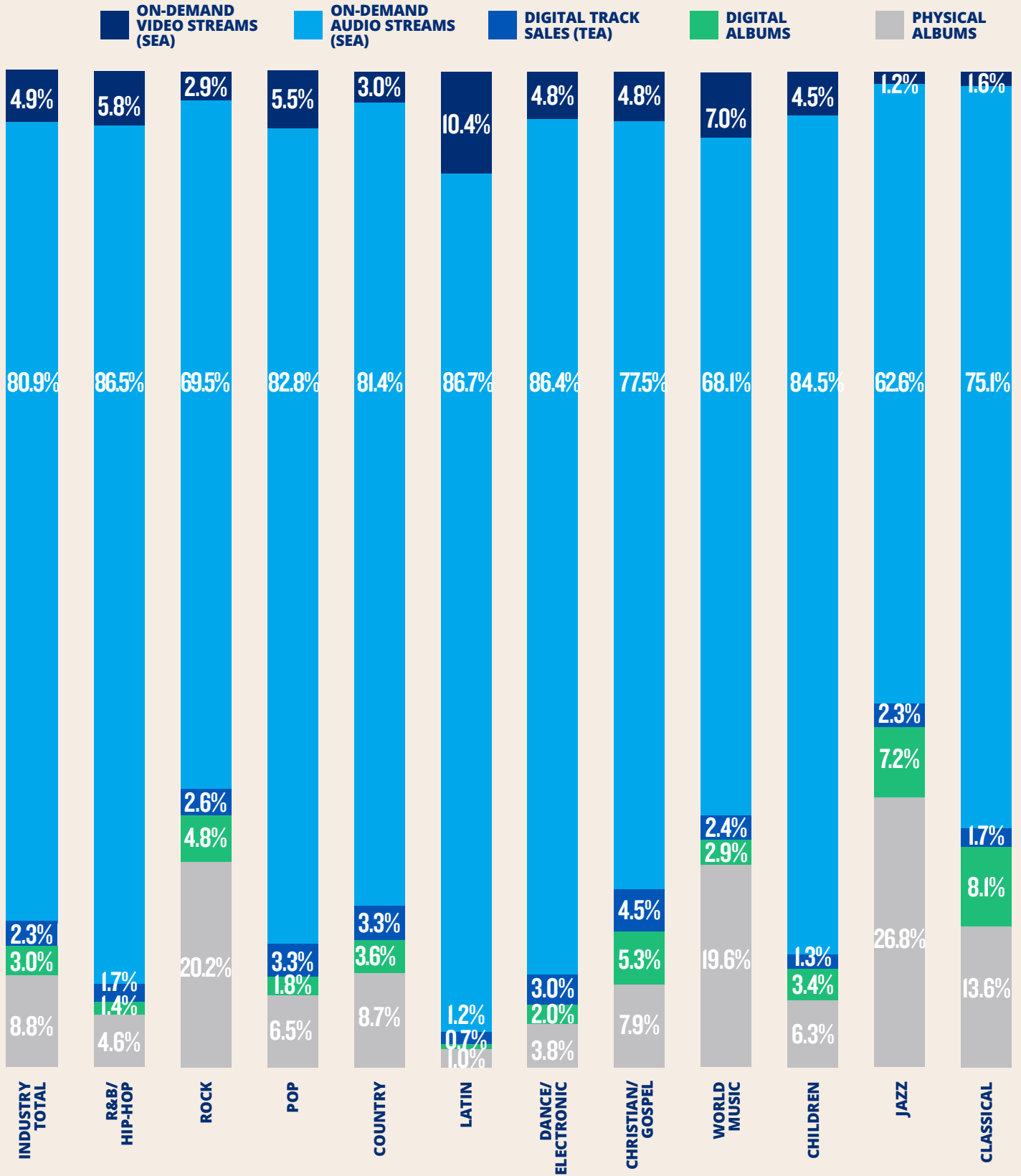
* Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience impressions made for each play. Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

SHARE OF TOTAL VOLUME BY FORMAT AND GENRE (Selected top genres)

	GENRE	TOTAL VOLUME*	TOTAL ALBUM SALES	PHYSICAL ALBUM SALES	DIGITAL ALBUM SALES	DIGITAL SONG SALES	TOTAL ON-DEMAND STREAMS	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	R&B/ HIP-HOP	28.3%	14.3%	14.7%	13.2%	20.2%	30.7%	30.3%	33.2%
2	ROCK	20.4%	43.2%	46.7%	32.8%	22.4%	16.5%	17.2%	11.9%
3	POP	12.9%	9.1%	9.5%	7.9%	18.4%	13.3%	13.1%	14.5%
4	COUNTRY	8.2%	8.6%	8.1%	9.9%	11.7%	7.6%	8.0%	5.0%
5	LATIN	5.3%	0.7%	0.6%	1.2%	2.8%	6.7%	6.0%	11.4%
6	DANCE/ ELECTRONIC	3.4%	1.7%	1.5%	2.3%	4.3%	3.5%	3.5%	3.3%
7	CHRISTIAN/ GOSPEL	1.9%	2.1%	1.7%	3.3%	3.6%	1.8%	1.8%	1.9%
8	WORLD MUSIC	1.9%	3.6%	4.2%	1.9%	1.9%	1.8%	1.7%	2.7%
9	CHILDREN	1.1%	0.9%	0.8%	1.3%	0.6%	1.1%	1.1%	1.0%
10	JAZZ	1.1%	3.2%	3.4%	2.7%	1.1%	0.7%	0.8%	0.3%
11	CLASSICAL	1.1%	1.9%	1.6%	2.9%	0.7%	0.8%	0.9%	0.3%

*Total volume = Albums + TEA + on-demand audio/video SEA

SHARE OF TOTAL ALBUM-EQUIVALENT CONSUMPTION BY FORMAT





billboard

ABOUT MRC DATA

MRC Data is the most comprehensive global provider of data and analytics to the entertainment and music industry and consumers. Established in 2019, MRC Data services all digital service providers (DSPs), labels, airplay and music retailers. MRC Data includes the industry's definitive *Billboard* charts, encompassing the most complete and well-respected database of charts across all music genres. MRC Data products include Music Connect, Broadcast Data Systems and Music360, which collectively capture and represent the most robust dataset related to music sales, performance, artist activity and consumer engagement. MRC Data is part of P-MRC Data, a joint venture between MRC and Penske Media Corporation (PMC).