



billboard

MRC DATA

YEAR-END REPORT

U.S. 2020

PRESENTED IN COLLABORATION WITH *BILLBOARD*



Introduction

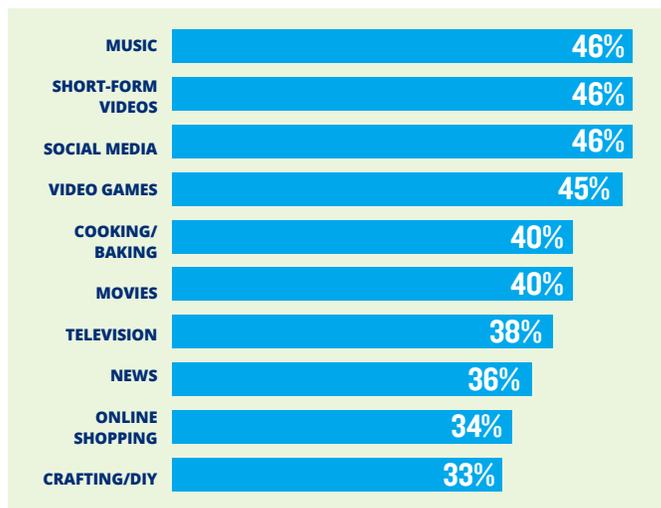
EVERYTHING CHANGED IN 2020. AND THAT INCLUDES OUR TEAM here at MRC Data, which rolled out several exciting new products and announced a new strategic alliance that will shape our future. In September, we introduced the first global charts with our partners at *Billboard*. In their three months, the charts were led by artists like Ariana Grande, Cardi B and Maluma (turn to page 5 for lots more insights from our first year of global metrics). Just one month later, we announced an exciting new partnership with Penske Media that will allow us to bring even more value to the industry and our clients.

We are proud to be the steward of the definitive music industry and our global charts are a first-of-its-kind resource for the industry, offering comprehensive insight into songs and artists with international impact, as well as burgeoning music trends that have yet to reach the United States. Through our joint venture with PMC we added their industry revered Alpha Data and Variety Business Intelligence to our suite of products making us the leading provider of entertainment data and analytics tools. As we reflect on a challenging but rewarding year in 2020, we are excited and enthusiastic about the one ahead.

Of course, there were plenty of other changes this year. Before the coronavirus pandemic led to nationwide lockdowns, the music industry was doing great. Audio streaming increased 20% year-over-year through March 12, while total audio consumption was up 15% through the first 10 weeks of the year. But by March 20, the widespread shutdown of all live concerts, events, offices and schools disrupted the daily activities and commutes that drove that growth, and caused us all to reassess our media habits. MRC Data tracked these ever-changing habits over a series of eight COVID-19 studies, which found that time spent with music actually led all other media types and increased over time.

More Time with Music

AS OF NOV. 16, PEOPLE SPENT MORE TIME WITH THESE ACTIVITIES THAN THEY DID JUST TWO WEEKS PREVIOUSLY.



COVID-19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE - RELEASE 8

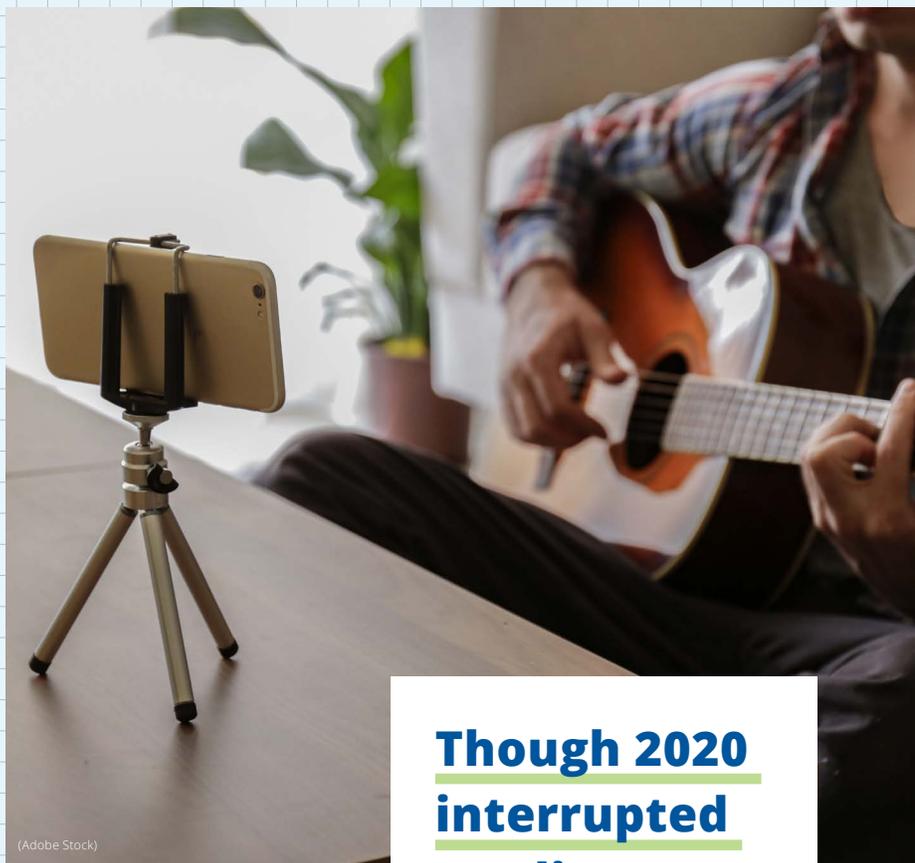
Though 2020 interrupted our lives, the powerful role of music remained a constant. On-demand audio streaming finished the year with a 17% increase in activity, while total audio consumption was up 11.6% (see charts, page 8), anchored by a banner streaming year for the Country and Latin genres in particular. Even vinyl continued its 15-year growth streak, finishing the year with a 46.2% increase of total units sold, led by new releases and reissues from Harry Styles, Billie Eilish and Queen. This is the the biggest year for vinyl album sales since MRC Data began tracking in 1991.

Amid all the pandemic pivots, a renewed push for social justice resurfaced in the wake of the murders of George Floyd, Breonna Taylor and others, whose deaths at the hands of police officers rocked the nation. Widespread protests for police reform and racial equity were immediately felt in the music industry, as new singles from Lil Baby and Beyoncé and classic anthems from Childish Gambino and J. Cole quickly became the soundtrack that spoke to the modern civil rights movement.

A disruptive 2020 also led to shortened musical attention spans: The Billboard Hot 100 had an unusually high amount of songs that reached the No. 1 spot (20 total, up from 15 in 2019) as tastes shifted nearly week to week. Still, songs like Roddy Ricch's "The Box," The Weeknd's "Blinding Lights," and Cardi B's "WAP," featuring Megan Thee Stallion, all proved they had the cultural staying power to spend multiple weeks at No. 1 and many months in the top 10 as listeners cycled through the latest TikTok hit.

We have a lot to recap in this report, which covers music consumption for the 12-month period from Jan. 3, 2020, through Dec. 31, 2020 (as compared to Jan. 4, 2019, through Jan. 2, 2020). Over the next 55 pages, we've outlined the powerful role music continues to play in consumers' lives. We hope these insights power a creative and optimistic 2021 for you and your colleagues as we head into another period of uncertainty. 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 research_inquiries@mrc-data.com.



(Adobe Stock)

Though 2020 interrupted our lives, the powerful role of music remained a constant.



(Adobe Stock)

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In this report, MRC Data is using a 52-week period for 2020, running from Jan. 3, 2020, through Dec. 31, 2020, as compared with the 2019 period covering Jan. 4, 2019, through Jan. 2, 2020.



Ariana Grande at the 62nd Annual Grammy Awards. (Monty Brinton/CBS/Getty Images)

THE YEAR IN GLOBAL

ON SEPT. 14, BILLBOARD AND MRC UNVEILED THE FIRST two authoritative rankings of the top songs globally, with the Billboard Global 200 and Billboard Global Excluding U.S. charts. The weekly tallies are based on worldwide audio and video streams and download sales, collated from over 200 territories. Rankings are based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers from leading digital platforms and downloads from key online music retailers.

“WAP” by Cardi B featuring Megan Thee Stallion led the inaugural Billboard Global 200 chart, while the first Billboard Global Excl. U.S. list was ruled by Maluma’s “Hawái.” In November, **ARIANA GRANDE**’s “Positions” became the first song to debut simultaneously atop both charts, with Bad Bunny & Jhay Cortez’s “Dakiti” becoming the first non-English track to top both charts just two weeks later.

GLOBAL STREAMING TRENDS

AUDIO ON-DEMAND STREAMING finished the year with a 17% increase in the United States, but adoption worldwide tells a slightly different story, with a 22.6% increase in total audio streaming. This year’s growth was led by

territories like **Japan, Australia, Belgium, Switzerland, Turkey, Spain, Brazil and Germany**, which saw the biggest gains in weekly audio streaming growth since the start of the pandemic and accounted for a combined 22.8% of

total audio streams in 2020.

Smaller territories also saw accelerated growth in streaming adoption, with the following countries experiencing the most impressive weekly audio streaming growth since the start of the

pandemic (in order of biggest increases): **Paraguay, Greece, Cyprus, Thailand, Czech Republic, Lithuania, Slovakia and Guatemala**. These countries were responsible for 1.4% of total global audio streams in 2020.

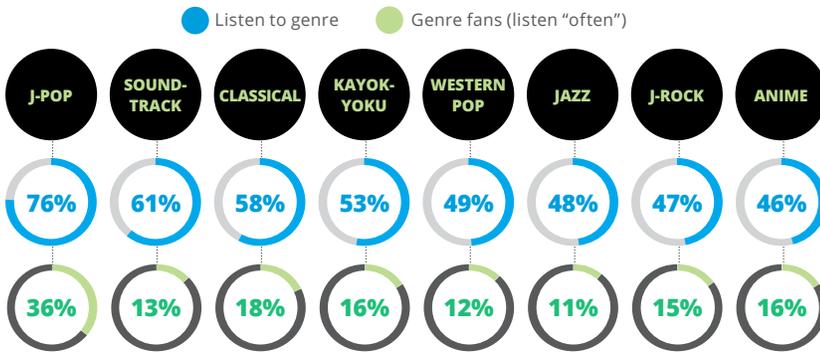
CONSUMER TRENDS FROM ACROSS THE GLOBE

MRC DATA'S MUSIC 360 REPORTS FROM FIVE WORLDWIDE territories, conducted from late 2019 to mid-2020, showcase just how diverse musical tastes (and consumption methods) can be from country to country.

JAPAN

Local genres share listening time with Western trends, as J-pop, kayokyoku and J-rock all rank among the top genres for total listenership and fanship.

TOP GENRE LISTENERSHIP & FANSHIP AMONG MUSIC LISTENERS IN JAPAN

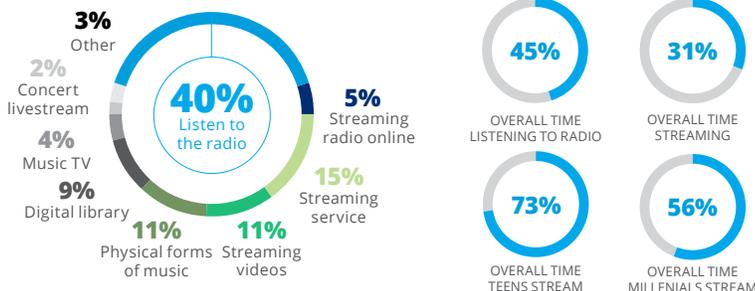


NIELSEN MUSIC/MRC DATA JAPAN MUSIC 360 NOVEMBER 2019

GERMANY

Radio leads streaming as the top source of music discovery for Germans, with the most time spent listening to AM/FM radio while driving.

HOW GERMANS CONSUME MUSIC (% BY FORMAT USED PER WEEK)



NIELSEN MUSIC/MRC DATA GERMANY MUSIC 360 DECEMBER 2019

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

"Homura," LiSA (Japan)

139.4 million on-demand audio streams, 505,000 downloads

The Japanese singer's "Homura," the theme to anime series *Demon Slayer: Kimetsu no Yaiba the Movie: Mugen Train*, broke the weekly streaming record on Billboard Japan's streaming chart this year.



"Jeruselema," Master KG featuring Burna Boy & Nomcebo Zikode (South Africa, Nigeria)

264.7 million on-demand audio streams, 326,000 downloads

The international hit first went viral via a TikTok meme in June, sending average weekly audio streams soaring by 3,117% globally (up from 285,000 the previous week) to 9.19 million the week ending June 25.

"I Can't Stop Me," TWICE (South Korea, Japan)

114.2 million on-demand audio streams, 37,000 downloads

The South Korean-Japanese girl group's lead single from October album *Eyes Wide Open* became a big hit in multiple territories (for more on TWICE and the explosion of Korean pop music, turn to page 31).

"Paradise," Meduza & Dermot Kennedy (Italy/Ireland)

89.8 million audio streams, 23,000 downloads

The collaboration between Italian producer Meduza and Irish singer Kennedy was one of several international dance hits that resonated strongly with European audiences despite global closures of nightclubs.

"Mamichula," Trueno & Nicki Nicole featuring Tiatu & Tatool (Argentina)

167.4 million on-demand audio streams, 1,000 downloads

Argentine rapper Trueno scored his first No. 1 on the Billboard Argentina Hot 100 with this Spanish-language single, which also topped the charts in Spain. The song's video was equally popular, with over 211.1 million views on YouTube to date.

FRANCE

French music listeners are loyal to local artists, perhaps driven by French language quotas on radio, with French musicians comprising nearly half of weekly music listening. But among all age groups, teens are most likely to listen to more music in another language versus their native tongue.

BY THE NUMBERS: GLOBAL MUSIC LISTENERSHIP IN FRANCE

45%

Weekly listening time devoted to French artists

20%

Weekly listening time devoted to North American artists

68%

Fans of North American music that listen to U.S. Pop

63%

Fans of North American music that listen to U.S. Rock

85%

Listen to Variété Française

80%

Listen to French Pop

NIELSEN MUSIC/MRC DATA FRANCE MUSIC 360 FEBRUARY 2020



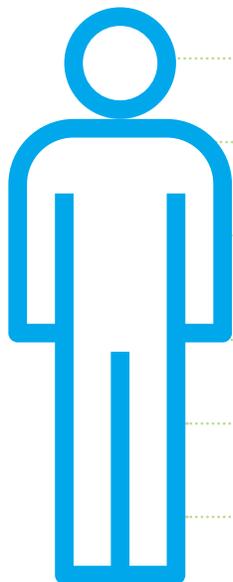
WHAT EMERGING TRENDS FROM 2020 WILL DEFINE MUSIC IN 2021?

Local hip-hop scenes are going from strength to strength. Our artists are increasingly asking us to help them reach across borders and cultures to their peers in other markets to support cross-cultural collaborations. Look at the amazing success of the Aya x Maluma remix of 'Djadja.' I think we'll see this trend grow in 2021.

Stu Bergen,
President, Warner Music International

DEMOGRAPHIC PROFILE OF THE U.K. PODCAST FAN

NIELSEN MUSIC/MRC DATA U.K. MUSIC 360 DECEMBER 2019



65%
Male

43%
Married

84%
Ages 18-49

71%
Live in Greater London

53%
Children >18 in the house

42%
Monthly household income < £2500

UNITED KINGDOM

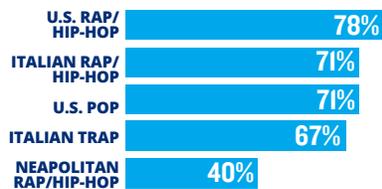
Podcasts, which show great interest and growth potential from U.K. teens and millennials, are most likely to be enjoyed by married males aged 18 to 49 in Greater London.

ITALY

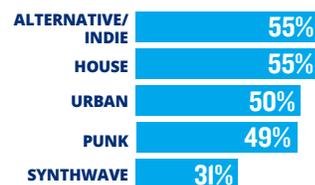
Teens are more loyal to local artists than millennials, with Italian trap and Italian rap/hip-hop among teens' top five genres compared with house and punk for millennials.

GENRES MORE LIKELY TO REACH ITALIAN TEENS AND MILLENNIALS

TEENAGERS

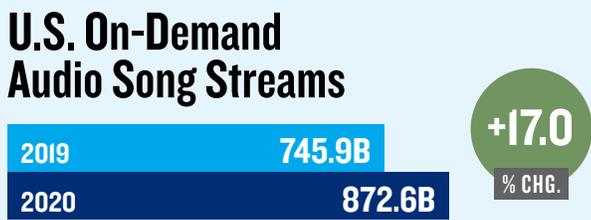
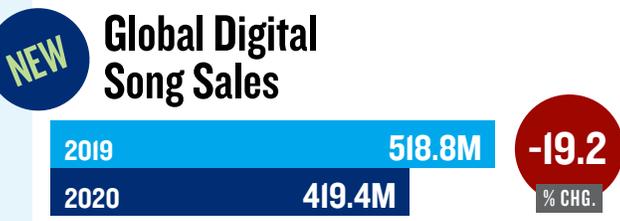


MILLENNIALS



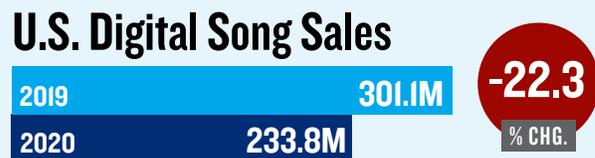
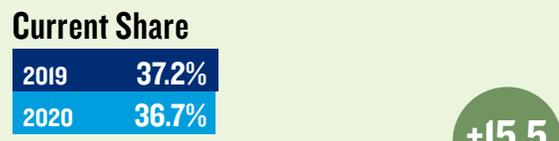
NIELSEN MUSIC/MRC DATA ITALY MUSIC 360 JANUARY 2020

THE YEAR IN METRICS



U.S. Catalog vs. Current Consumption

(CATALOG IS DEFINED AS TITLES OLDER THAN 18 MONTHS)



Please Note: Any year-over-year total volume figures cited in this report do not include video streams. Due to reporting methodology changes from a major video provider in 2020, any year-over-year video streaming comparisons are not reflective of industry trends and therefore not included in this report.

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.

2020: THE YEAR COVID CHANGED EVERYTHING

BEFORE THE WORLD SHUT DOWN, on-demand audio streaming was growing steadily through early March, up 20% over the same period in 2019. Total audio consumption was up 15% in the first 10 weeks of the year. As behaviors evolved and the majority of Americans spent 2020 working from home, audio streaming finished the year with a 17% increase in year-over-year activity.

CHILDREN'S MUSIC and Country were the first two big genre winners during lockdown, showing notable growth amid a 5.7% decline in audio streaming for the industry. Families turned to music to keep their away-from-school kids entertained, prompting a 5% increase in audio streams of Children's music during the first week of lockdown that sustained growth through the week ending May 7. Country, previously one of the slowest genres to convert fans to streaming services, saw accelerated growth of 21.4% from initial lockdown through the week of May 7, and ended the year with a surge in share of on-demand audio streams, from 6.9% pre-COVID to 7.5% post-lockdown.



“

While COVID-19 disrupted almost everything about our daily lives, radio's companionship remained constant. As consumers sought trustworthy information, comfort, and personal connection from their favorite personalities, talent and brands, they discovered new ways to connect with them on the RADIO.COM app, via smart speakers or through our various distribution partnerships.

Jeff Sottolano

Executive Vice President of Programming, Entercom

RADIO remained a key vehicle for audiences to consume music, even as commutes and other daily routines shifted. In a typical month, 61% of consumers said they still listen to music on over-the-air radio, with 51% of music listeners citing over-the-air radio as a top music discovery source.

STREAMING GROWTH TRENDS

“2020 was unlike any other year but through it all we saw a strength of consumption of both new music and catalogue. Latin music definitely had an incredible year and hip-hop and pop continued to be the dominant genres. Local music continued to flourish all over the world and through it all, people listened to as much music as ever before. Finally, at-home activities (cooking, cleaning, working out) inspired new playlists. This was a year where music was the great connector for all of the moments in our lives.”

Jeremy Erlich

Co-Head of Music, Spotify

“With people spending time at home, there's been an increased interest in getting more out of music — whether it's better sound or in-depth details about a track, music lovers came to TIDAL for an enriched experience. With HiFi membership, we've seen significant growth — streaming of Master Tracks increased by 40%.”

Lior Tibon

COO, Tidal

“This year was hugely difficult for so many including the music industry which was deeply impacted. Live concerts are the heart and soul of the music industry and the pandemic fundamentally changed things. With in-person concerts canceled and venues closed, artists and fans turned to YouTube. Live became live-stream, and my hope is that our scale and tools helped artists and fans connect in new and meaningful ways.”

Lyor Cohen

Global Head of Music, YouTube



(Adobe Stock)

“

It's been an incredibly difficult year for everyone, and we knew that people were longing for something positive. Christmas music brings people back to a place where they feel good and have great memories. The feedback we have received at the station and on social media has been overwhelmingly positive.

Steve Salhany

Brand Manager - Big 103 (WBGB-FM), Magic 106.7 (WMJX-FM/HD2) and Mix 104.1 (WWBX-FM), Entercom Boston



Christmas came even earlier in 2020, as COVID-19 anxiety and pre-Election jitters prompted many stations in major markets to start adding holiday songs to their playlists or converting to all-holiday stations as early as November 1.



Vice President-Elect Kamala Harris and President-Elect Joe Biden
(Jim Watson/AFP/Getty Images)

The Nov. 7 confirmation that **JOE BIDEN** would become President-elect sparked impromptu celebrations nationwide and led to several big gains in consumption for the unofficial anthems of those gatherings. IMarkkeyz x DJ Suede the Remix God's "Lose Yo Job" saw the biggest single-day percentage jump in on-demand audio streams, surging 585.95% on Nov. 7 versus the day prior, while **YG & NIPSEY HUSSLE**'s "FDT" captured the highest volume of election-related streams for the day, with 2.06 million on-demand audio streams.



YG
(Rich Fury/
Getty Images)

Nipsey Hussle
(Jimmy Fontaine)

THE TOP GENRE TRENDS, ARTIST AND SONGS THAT DEFIED THE ODDS OF 2020

Music's Big Winners

COUNTRY'S STREAMING SURGE

THOUGH IT HAS PREVIOUSLY lagged behind other genres in consumption on streaming services, Country music saw a big spike this year as fans went digital in droves without being able to catch their favorite acts live on tour.



Hunt
(Steven
Worster)

The April 3 release of **SAM HUNT**'s first album in six years, *SOUTHSIDE*, helped usher in a record streaming week for the genre, with 1.244 billion on-demand audio streams in the week ending April 9. That single-week streaming record was later surpassed the week ending July 9, when Country songs achieved 1.399 billion on-demand audio streams.



Combs won Male Vocalist and Album of the Year at the CMA Awards in November. (Country Music Association)

Nearly one year after its Nov. 23, 2019, release date, **LUKE COMBS**' album *What You See Is What You Get* jumped back to No. 1 on the Billboard 200 chart following its deluxe reissue on Oct. 23. The additional six songs helped the album achieve a new weekly streaming record for a country album at the time, earning 109,000 equivalent album units in the week ending Oct. 29 — equaling 102.26 million on-demand streams for its songs. Plus, it marked the first time a country album had the most audio streams across any genre on the Billboard 200 in a single week, with 95.6 million streams.

COUNTRY STREAMING GROWTH TRENDS

“This year, and certainly during the pandemic, we have seen tremendous growth in our streaming business. At Amazon Music we have experienced an almost 40% growth year-on-year. Our fan base certainly trusts Amazon and voice has made a huge difference. Apple has also made huge marketing strides jumping into Apple Music Radio and utilizing our artists as hosts to bring in their fan bases. It’s a really smart strategy to mimic a radio experience that feels like low-hanging fruit. The impact of SiriusXM joining the power of Pandora has also magnified over the year, and Spotify has kept a stronghold on our youngest audience. The pandemic has pushed our audience into the YouTube funnel for artist discovery. YouTube remains the most important video provider and their livestreaming strategy has been second to none.”

Mike Dungan

Chairman/CEO,
Universal Music Group Nashville

“Being quarantined at home for more than eight months is my obvious choice for biggest consumer behavior that led to streaming growth. We saw heightened activation and adoption on the hardware (Echo, Nest, HomePod, etc.) and the software/service sides.”

Ben Kline

EVP-General Manager,
Warner Music Nashville

“The growth in country streaming was partially a natural migration, but I believe the pandemic expedited the timeline. Consumers were suddenly at home more than ever and had more time on their hands, meanwhile the touring industry came to a halt but the desire for country music didn’t change. It put the migration to streaming on the fast track.”

Randy Goodman

Chairman & CEO, Sony Music Nashville

Newcomer **GABBY BARRETT**’s “I Hope” became the first debut single by a woman to top Billboard’s Country Streaming Songs chart, rising from No. 4 to No. 1 with a 7% increase to 9 million streams on the chart dated April 11. A Charlie Puth remix of “I Hope” later helped the song become any act’s first debut single to top both the Country Airplay and all-genre Radio Songs charts.

Barrett
(Kevin Mazur/
Getty Images)



MORGAN WALLEN became the first artist to debut two titles in the top 10 simultaneously on Billboard’s airplay-, sales- and streaming-based Hot Country Songs chart (which began as an all-encompassing genre ranking in 1958). “Somebody’s Problem” debuted at No. 3 and “Still Goin Down” entered at No. 8 on the Dec. 5-dated chart. Both tracks, released Nov. 20, are from Wallen’s upcoming double album *Dangerous*, due Jan. 8, 2021. They marked his seventh and eighth total Hot Country Songs top 10s. Wallen’s August single “7 Summers” also briefly held the record for most first-week streams by a solo Country male when it scored 23.5 million streams the week ending Aug. 20, only to be eclipsed by Combs’ “Forever After All” in November.



Wallen
(John Shearer)

LATIN ACHIEVES NEW STREAMING SIZZLE

SPANISH-LANGUAGE URBAN and pop music continued its convergence with the mainstream, as new albums from Bad Bunny and J Balvin spearheaded another year of growth for the Latin genre. Total audio consumption was up 26.9% year to date, including a 13.3% increase in on-demand audio streams since March 13.



Bad Bunny
(Amy Sussinger/
BBMA 2020/
Getty Images)

The Puerto Rican singer-rapper's Feb. 29 album, *YHLQMDLG*, was 2020's No. 12 most-consumed album, with 1.444 million equivalent albums earned and 1.7 billion total on-demand audio streams tallied by its songs. Lead single "Yo Perreo Sola" was also the year's most-streamed Latin song, with 181.9 million on-demand audio streams.

The project was followed up later in the year with November's *El Último Tour del Mundo*, which became the first all-Spanish-language album to reach (as well as debut at) No. 1 on the Billboard 200 in the chart's 64-year history, with 116,000 equivalent album units earned in the week ending Dec. 3.

Beyond the United States, **BAD BUNNY**'s October collaboration with Jhay Cortez, "Dákiti," became the first Latin hit to top both of the global charts in November, with 110.2 million streams and 4,000 downloads sold globally in the week ending Nov. 12.

Still riding high from a Nicki Minaj remix of her breakthrough hit "Tusa" (which was streamed 236.9 million times in 2020), **KAROL G** achieved the most hits of any female Latin act in 2020. Other popular tracks included "Caramelo" (78.5 million total streams), "Bichota" (34.9 million total streams) and "Ay, Dios Mio!" (56.3 million total streams).



Karol G
(Courtesy photo)



Maluma
(Emma McIntyre/
AMA2020/
Getty Images)

A remix of the Colombian singer's fall single, "Hawái," with The Weeknd, helped **MALUMA** achieve his highest

chart position on the Hot 100, leaping from No. 60 to No. 12 (on the chart dated Nov. 21), rising 123% to 17.6 million streams.

LATIN STREAMING GROWTH TRENDS

"During these times for music creators and fans alike, music is playing an extremely important role in everyone's lives. We've seen Latin Audio streams out-pace the growth of the overall industry by nearly 10%, fueled by artists like Karol G who has the number two streamed Latin song overall for 2020 ('Tusa') and is having a great moment with 'Bichota.' It is no secret that Latinos over index the general market on video and music consumption. This year that behavior was more present, and the numbers in the USA as well as globally show that."

Victor González, President, Universal Music Latin Entertainment

"The beginning of the pandemic raised a level of uncertainty for upcoming releases and production of new music. However, as always, the Latino artistic community persevered and established innovative ways to create new content and connect with their audience. Even during adverse circumstances, the Latin industry has grown and developed a greater space in the global environment."

Alex Gallardo
President, Sony Music Latin U.S.



HOW INDEPENDENT ARTISTS EMBRACED NEW PLATFORMS IN 2020

Merlin's members have always embraced new opportunities, even in challenging times. 2020 witnessed a heightened growth in user-generated content and social media. Merlin forged early adopter relationships in this space to support our members — we were the first partner to sign a sound recording deal with Snap, leaned into Instagram Reels, partnered with Triller, and deepened our YouTube relationship.

Jeremy Sirota

CEO, Merlin

BANDCAMP

ONLINE RETAILER BANDCAMP started a popular series on the first Friday of every month since the start of the COVID-19 pandemic, during which it waives its royalty fees to help independent artists earn crucial income from music and merch sales. The efforts resulted in \$40 million in music and merch revenue back into the pockets of independent artists across nine days of the promotion, according to a December announcement from the company.



Bridgers
(Tim Mosenfelder/
Getty Images)



Rogers
(Courtesy
photo)

Singer-songwriters **PHOEBE BRIDGERS** and **MAGGIE ROGERS'** cover of the Goo Goo Dolls' "Iris," released as a one-day charity exclusive on the platform on Nov. 13, debuted at No. 57 on the Nov. 28-dated Hot 100 from 38,000 downloads in the week ending Nov. 19, earning both artists their first entry on the chart. All proceeds from the song went toward the national voting rights organization Fair Fight.



VINYL

RECORD STORE DAY 2020 EVOLVED from two key events in April and November to a four-part series that continued to generate big album sales for independent stores and the music industry alike.

The first three drops (staged Aug. 29, Sept. 26 and Oct. 24) combined to help generate 1.95 million in CD and vinyl album sales at indie stores in the United States — with 1.41 million of that in vinyl album sales. Those sums represent a sizable 34% and 38%, respectively, of overall indie store CD and vinyl album sales, and vinyl album sales only, from July 31 through Oct. 29.

The Black Friday 2020 event helped set a new record for the largest sales week for vinyl (1.253 million albums) since MRC Data began electronically tracking the format in 1991.

The milestone was surpassed again just three weeks later, when holiday shopping led to a total of 1.841 million vinyl albums sold in the week ending Dec. 24 (up 28% from the previous week).



Record Store Day by and large brought vinyl back from the dead in 2008, so we are widely known by music fans as the best source for getting vinyl today. Because of this, the stores had the confidence to innovate and figure out safe ways for music fans to shop with them in their store or curbside. If they couldn't, because of things like lockdowns, they sold to their customers online. All together, they made for a really strong year.

Michael Kurtz

Record Store Day co-founder

THE ARTISTS WHO OUTPERFORMED A CROWDED MARKETPLACE

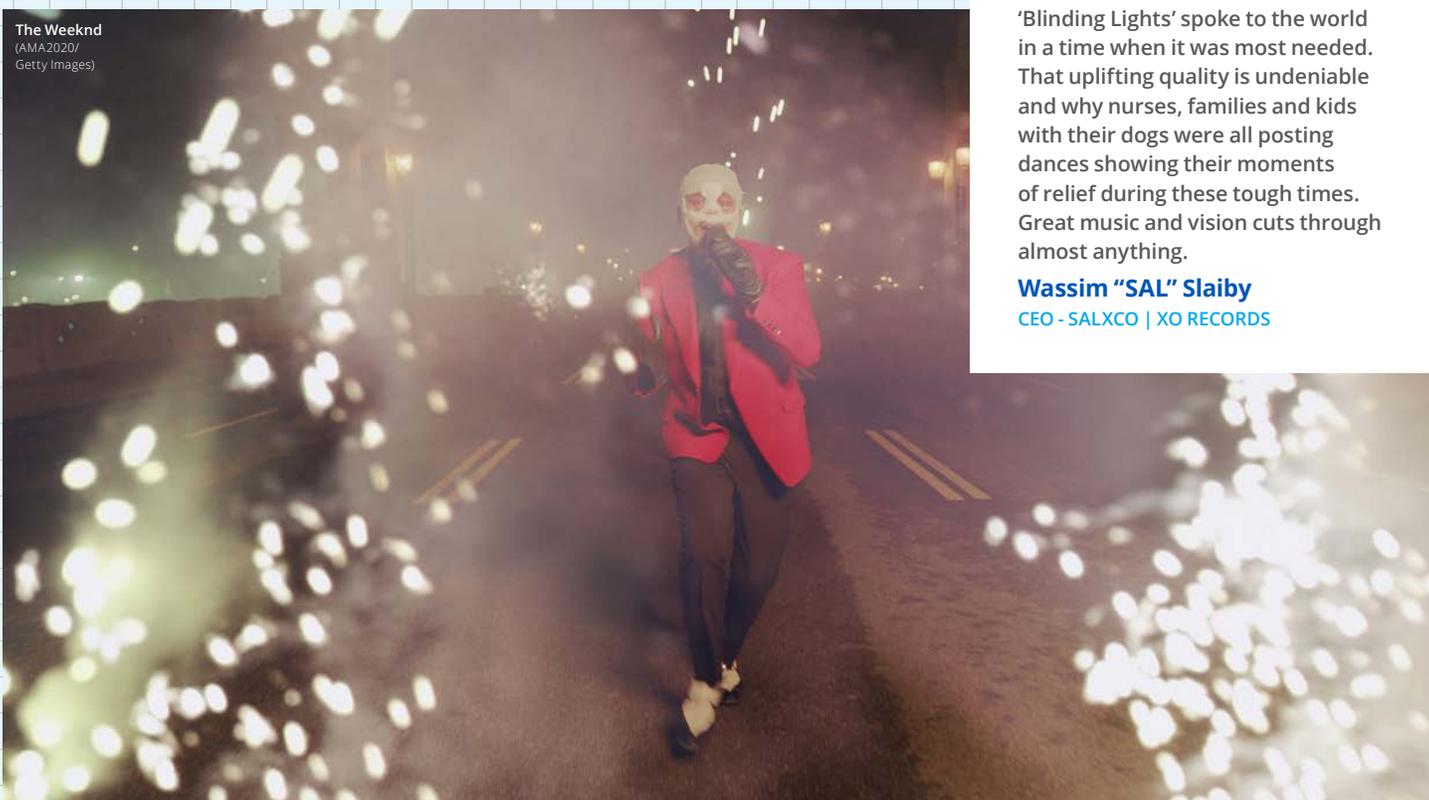
Music's Big Winners

“

'Blinding Lights' spoke to the world in a time when it was most needed. That uplifting quality is undeniable and why nurses, families and kids with their dogs were all posting dances showing their moments of relief during these tough times. Great music and vision cuts through almost anything.

Wassim "SAL" Slaiby
CEO - SALXCO | XO RECORDS

The Weeknd
(AMA 2020/
Getty Images)



THE WEEKND

THE CANADIAN POP/R&B STAR broke several chart milestones with his blockbuster single "Blinding Lights."

In September, the song surpassed Ed Sheeran's "Shape of You" for the most weeks spent in the top 10 of the

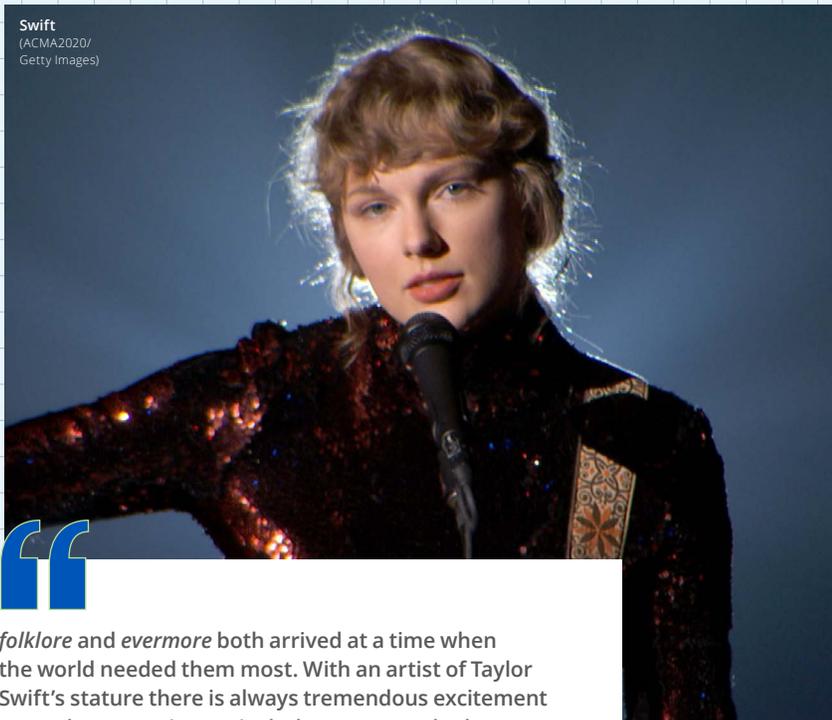
Hot 100, eventually running up over 40 weeks in the region (through the Jan. 9, 2021-dated chart).

At radio, "Blinding Lights" led *Billboard's* all-format Radio Songs chart for an unprecedented 26 weeks (from April 18 through Oct. 24), surpassing the Goo Goo Dolls' previous record of 18 weeks at No. 1, with "Iris" in 1998. "Blinding Lights" also crowned Adult Top 40 for 20 weeks, the most ever for a

song by a lead soloist.

On the airplay, sales and streaming-based Hot R&B Songs chart, "Blinding Lights" broke the record for the most weeks at No. 1, previously held by a trio of songs with 20 weeks each atop the list, including one by The Weeknd himself, "Starboy," featuring Daft Punk. Also with 20 weeks in the lead: Drake's "One Dance," featuring WizKid and Kyla, and Bruno Mars' "That's What I Like."

Swift
(ACMA2020/
Getty Images)



folklore and *evermore* both arrived at a time when the world needed them most. With an artist of Taylor Swift's stature there is always tremendous excitement around new music, particularly unexpected releases. The success of these two albums speaks more to Taylor's talent as a songwriter and storyteller.

Jim Roppo

EVP and General Manager, Republic Records

TAYLOR SWIFT

RELEASED WITH JUST 24 hours notice on July 24, Taylor Swift's *folklore* scored the biggest week of 2020 with 846,000 equivalent album units earned in the week ending July 30. As her seventh album to enter at the Billboard 200's summit, *folklore* helped Swift set a new record among women for most debuts at No. 1

The set also became the first album to sell 1 million copies in 2020 by October. It finished as the year's biggest-selling album with 1.28 million copies sold, and the only album to sell a million in 2020.

Lead single "Cardigan" helped Swift

become the first artist to debut atop both the Hot 100 and Billboard 200 charts in the same week.

After *folklore* achieved its seventh nonconsecutive No. 1 on the Billboard 200, Swift surpassed Whitney Houston's record for most weeks at No. 1 among female artists in the album chart's history, with 47, compared with Houston's 46.

Evermore, the surprise follow-up to *folklore* released with 24 hours notice on Dec. 11, helped Swift extend her Billboard 200 record with an additional two weeks spent at No. 1 in 2020, bringing her career total to 50 weeks at the summit by year's end. *Evermore* also achieved the fifth-highest week of 2020, when it debuted with 329,000 equivalent album units earned in the week ending Dec. 17.



Lil Baby has a self-awareness and a brave vulnerability he expresses as a lyricist and in his music. People recognize authenticity and felt connected to Lil Baby — he met the moment in a challenging, uncertain and often turbulent time.

Ethiopia Habtemariam

President - Motown Records /
EVP - Capitol Music Group

LIL BABY

THE RAPPER'S LATE-February album, *My Turn*, was one of the last major albums released just before the COVID-19 pandemic and finished 2020 as the year's most-consumed album with 2.63 million equivalent album units earned — including 3.9 billion on-demand streams for its tracks.

In the week ending March 5, *My Turn* earned 261.6 million on-demand streams for its songs, earning the most-streamed single-week tally for any album since Post Malone's *Hollywood's Bleeding* in September 2019.

June single "The Bigger Picture" became the most-streamed original song to be released in the wake of the protests for racial justice following the murders of George Floyd, Breonna Taylor and others, with 211.2 million on-demand audio streams.



Lil Baby
(Christopher Parsons)

HARRY STYLES AND LEWIS CAPALDI

THE U.K. SINGER-SONGWRITERS built off the success of their respective debuts with even bigger hits in 2020. Styles' "Watermelon Sugar" became the pop star's first No. 1 on the Hot 100 dated Aug. 15, with a 614% increase in downloads sold (63,000) and an 8% increase in radio reach (71.7 million in audience impressions).

Capaldi's "Before You Go" broke the record for longest journey to No. 1 on the Pop Songs chart dated Sept. 26, finally reaching the summit after 37 weeks. The song accumulated 2.1 billion audience impressions at radio in 2020.



Styles
(Helene Marie Pambrun)



Capaldi
(Alexandra Gavillet)



24kGoldn
(Courtesy photo)



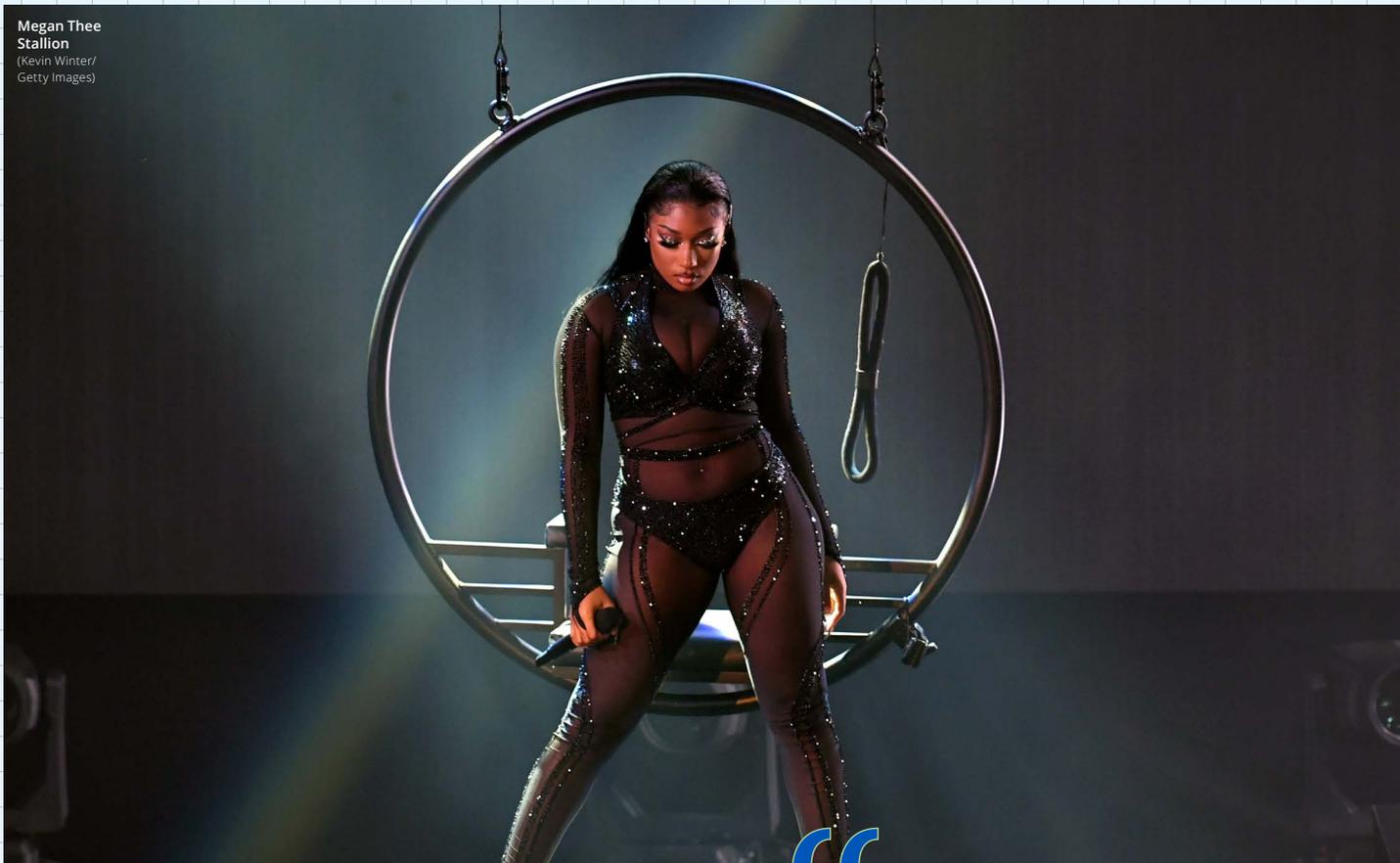
24KGOLDN

ONE OF THE YEAR'S most-consumed songs by a new artist was "Mood" from San Francisco rapper-singer 24kGoldn, featuring iann dior.

The song debuted on the Hot 100 on the chart dated Aug. 22, following a viral video trend on TikTok based on the song's hook that sparked 6.7 million on-demand audio streams in the week ending Aug. 13.

"Mood" spent six weeks at No. 1 on the Hot 100 in 2020 and finished the year with 349.6 million on-demand audio streams, 1.2 billion audience impressions at radio and 144,000 downloads.

Megan Thee Stallion
(Kevin Winter/
Getty Images)



A HISTORIC YEAR FOR FEMALE RAPPERS

BEFORE 2020, FEW FEMALE RAPPERS achieved No. 1 singles on the Hot 100 across the chart's history. But in 2020 alone, five women known for their MC talents were performers on No. 1 singles as the lead or featured act, including career-first No. 1s for **MEGAN THEE STALLION**, Doja Cat, Nicki Minaj and M.I.A., and a return to the top spot for Cardi B, who previously logged two No. 1s in 2017-18.

After more than 100 chart entries dating back to 2010, Nicki Minaj scored her first two No. 1 singles in 2020: first as a featured artist on the remix of Doja Cat's "Say So" on the chart dated May 16 and later as a co-lead artist on 6ix9ine's "Trollz" the week ending June 27. Minaj's "Say So" remix helped fuel the

song's total 435 million on-demand audio streams for the year, while "Trollz" accumulated 141.2 million total streams, fueled by the song's popular music video.

Megan Thee Stallion had a breakthrough year with two Hot 100 No. 1s, as well: first with her "Savage" (featuring Beyoncé) on the chart dated May 30 and later as a featured artist on Cardi B's "WAP" for four weeks beginning Aug. 22. "Savage" logged 492.1 million on-demand audio streams in 2020, while "WAP" garnered 732.7 million total streams, which were driven by an even split from audio plays and its meme-worthy music video.



Everything about this year has been unprecedented and Megan's music is empowering, uplifting, and fun. The title of her album *Good News* is so aptly named because we needed her and we needed to find new ways to have a good time. In the midst of a global pandemic, racial injustice, and a relentless news cycle, Megan is a beacon of light and that's *Good News* for us all!

Kevin Liles

Co-Founder & CEO 300 Entertainment

POP SMOKE

JULY 20, 1999-FEB. 19, 2020

THE BROOKLYN-BRED RAPPER (born Bashar Barakah Jackson) spent two nonconsecutive weeks at No. 1 on the Billboard 200 with his debut album, *Shoot for the Stars Aim for the Moon*, which debuted in July just four months after his death. The set entered the chart at No. 1 with 251,000 equivalent album units, led by 190,000 stream-equivalent album (SEA) units (from 268.44 million on-demand streams of its songs), 59,000 in album sales and 3,000 in track-equivalent album (TEA) units.

"For the Night," featuring Lil Baby and DaBaby, was the set's most popular song, with 422.4 million on-demand audio streams and 266.6 million in audience impressions at radio.

Shoot for the Stars Aim for the Moon rounded out 2020 as the year's No. 3 most-consumed album, with 2.2 million equivalent album units earned.



Pop Smoke
(Arik McArthur/
Getty Images)

“

Pop Smoke's musical legacy will live forever. Undoubtedly, he was 2020's best new artist. His signature sound has helped evolve music by blending New York hip-hop, drill, R&B and Afrobeats. Pop's global influence has resulted in close to 10 billion streams worldwide.

Kevin Lipson

Executive vp commerce, streaming and digital strategy,
Republic/Island

JUICE WRLD

DEC. 2, 1998-DEC. 8, 2019

THE CHICAGO RAPPER-SINGER (born Jarad Anthony Higgins) died in late 2019, which carried consumption of his catalog as well as posthumous release *Legends Never Die* well into 2020.

Legends Never Die surpassed Lil Baby's *My Turn* to score the biggest streaming week of 2020 the week ending July 16 when it debuted at No. 1 on the Billboard 200 with 497,000 equivalent album units. Of that tally, 283,000 were SEA units, equating to 422.63 million on-demand streams of the album's tracks. That helped the album register the fourth-largest streaming week ever for an album at the time of its release.

Six of *Legends Never Die*'s singles reached the top 10 of the Hot 100, led by "Come & Go" featuring Marshmello (No. 2 peak, 284.4 million total on-demand streams), followed by "Wishing Well" (No. 5 peak, 253.6 million total on-demand audio streams), "Conversations" (No. 7 peak, 145.1 million total on-demand audio streams), "Smile" featuring The Weeknd (No. 8 peak, 143.1 million total on-demand audio streams) and "Life's a Mess" featuring Halsey (No. 9 peak, 133.7 million total on-demand audio streams). A sixth top 10, "Smile," with The Weeknd (No. 6, 143.1 million total on-demand audio streams), was added to the album after its initial release.



“

Just like Tupac, Kurt Cobain and others who left the world far too soon, Juice's impact and legacy are still being written and will unfold over future generations. He was a prolific music creative that had the uncanny ability to speak with fans through his lyrical genius. A legend if there ever was one.

Gary Kelly

CRO/Global Head of Streaming & Strategy, Interscope
Geffen A&M

THE YEAR IN LIVESTREAMING AND OVER-THE-TOP

THE CONCERT INDUSTRY went virtual in 2020 amid the COVID-19 pandemic, which helped spark new consumer behaviors across the globe.

According to MRC Data's most recent Music 360 report, interest in virtual concerts grew as each wave of quarantine passed.

According to MRC Data's most recent *COVID-19: Tracking the Impact on the Entertainment Landscape* report, interest in virtual concerts grew as each wave of quarantine passed. During the week of April 6, just several weeks into the United States' nationwide lockdown, 19% of the general population had seen a performance streamed live, while 35% said they were likely to do so. Even though livestream concerts are new to most music fans, 28% of people said they would pay to watch online. In November, 24% of Music Consumers had seen a performance streamed live in the past 2 weeks, while 40% of those who had not live streamed said they were likely to do so in the next 2 weeks.



Jeezy at the Verzuz afterparty (Prince Williams/WireImage)

GUCCI MANE VS. JEEZY on Nov. 19

+107%

increase in audio streams for Gucci Mane's catalog in the four days after the battle

+72%

increase in video streams for Gucci Mane's catalog in the four days following the battle

+492%

increase in audio streams for Jeezy's catalog in the four days after the battle

+316%

increase in video streams for Jeezy's catalog in the four days following the battle

* Aided by Jeezy's new album, *The Recession 2*, which was released the day after the battle on Nov. 20

THE VERZUZ EFFECT

Highlights from the five battles that saw the biggest bumps in consumption from the popular Instagram and Apple Music livestream series celebrating legends of hip-hop and R&B in the week following their episodes.

BABYFACE VS. TEDDY RILEY on April 20

+90%

combined consumption gains for Babyface and Riley's catalogs in the two days following the battle compared with the two days prior

ERYKAH BADU VS. JILL SCOTT on May 9

+217%

combined consumption gains for Badu and Scott's catalogs in the two days following the battle compared with the two days prior

BEENIE MAN VS. BOUNTY KILLER on May 24

+216%

combined consumption gains for Beenie Man and Bounty Killer's catalogs in the two days following the battle compared with the two days prior

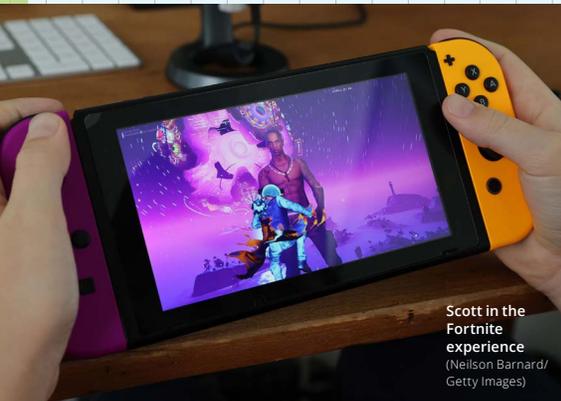
BRANDY VS. MONICA on Aug. 31

+248%

combined consumption gains for Brandy and Monica's catalogs the night of the battle and the two days following the battle compared with the three days prior

LIVESTREAMED CONCERTS AND OVER-THE-TOP TV EVENTS

HELPING BREAK HITS AND DRIVE CATALOG ENGAGEMENT



Scott in the Fortnite experience (Nelson Barnard/Getty Images)

TRAVIS SCOTT

Shortly after his hugely successful takeover of Epic Games' Fortnite wrapped April 23, Travis Scott released his collaborative single with Kid Cudi, "The Scotts," which debuted at No. 1 on the Hot 100 with 42.2 million U.S. streams the week ending April 30, and 67,000 in downloads.

JONAS BROTHERS

The trio's Dec. 3 virtual concert with Lenovo Yoga and Intel Evo gave fans the opportunity to help curate the setlist — and sparked an 11% lift in on-demand streams of its catalog in the three days following the event compared to the three days prior.

J BALVIN

The Latin pop star's Oct. 31 Fortnite takeover led to a 14% increase in streams (for his song "Un Dia (One Day)" (with Bad Bunny, Dua Lipa and Tainy) in the two days following the broadcast (compared with the two days prior).



J Balvin (Courtesy image)

BAD BUNNY

The Puerto Rican singer-songwriter's Sept. 20 virtual concert, streamed on Univision's Uforia platform, led to a 21% spike in the singer's catalog on Sept. 21, led by 2019 single "Caillaita" (with Tainy), which saw audio on-demand streams rise 3.2% versus the previous day to 343,000.

HAMILTON

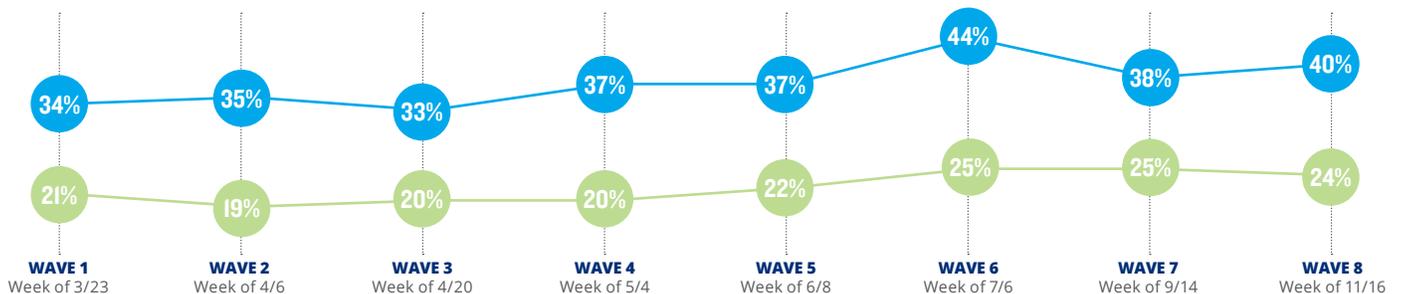
The July 3 release of the musical on Disney+ helped the show's soundtrack reach a new peak on the Billboard 200, vaulting from No. 14 to No. 2 with 102,000 equivalent album units earned (up 294%) the week ending July 9, including 32,000 units in pure album sales.

The show's continued popularity helped *Hamilton* finish 2020 as the year's No. 11 most-consumed album, an impressive five years after its initial release.

Virtual Concert Attendance & Interest

MUSIC 360 RESPONDENTS WHO SAID THEY HAD WATCHED OR PLANNED TO WATCH A LIVE-STREAMED CONCERT GREW/SHIFTED ACROSS THE DIFFERENT PHASES

● Likely to watch a virtual concert in the next 2 weeks
● Watched a virtual concert in the past 2 weeks



NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE 2020

FIRST CHART MILESTONES OF THE 2020s

BILLBOARD'S CHART DATA goes back to the 1940s, and throughout the decades many acts have developed into superstars, setting chart records along the way. With the start of a new decade, new milestones were set from both new and legendary artists. Here is a sampling of the most notable chart achievements of the first year of the new decade.



Carey on *The Tonight Show* Starring Jimmy Fallon (NBC/NBCU Photo Bank/Getty Images)

MARIAH CAREY's holiday chestnut, "All I Want for Christmas Is You," became the first Hot 100 No. 1 song of 2020 and the new decade when it stayed in the top spot for a third week, on the chart dated Jan. 4.

The No. 1 also helped Carey become the first artist to score a Hot 100 No. 1 in the 1990s, 2000s, 2010s and 2020s, and the first artist ever to top the chart in four consecutive decades.

The song returned to No. 1 on the Dec. 19, 2020-dated Hot 100 chart, with 31.4 million streams (up 19%), 27.1 million radio airplay audience impressions (up 11%) and 7,000 downloads sold (up 8%).

The No. 2 Billboard 200 debut of **BRUCE SPRINGSTEEN's** *Letter to You* on the chart dated Nov. 7 made the musician the first to earn a new top five charting album in each of the last six decades (1970s through 2020s).

In March, **JAMES TAYLOR** became the first act with new top 10 albums in each of the past six decades with the No. 4 arrival of *American Standard* on the Billboard 200 dated March 14.



Springsteen (Andrew Lipovsky/NBC/NBCU Photo Bank/Getty Images)

Taylor (Nicholas Hunt/Getty Images)

ARTISTS WITH HOT 100 TOP 10 HITS IN THE '00s, '10s AND '20s

	ARTIST	FIRST TOP 10 IN 2020	PEAK
1	BEYONCÉ	Megan Thee Stallion's "Savage," feat. Beyoncé	No. 1
2	MARIAH CAREY	"All I Want for Christmas Is You"	No. 1
3	JASON DERULO	"Savage Love (Laxed - Siren Beat)" w/Jawsh 865	No. 1
4	DRAKE	"Toosie Slide"	No. 1
5	LADY GAGA	"Rain on Me" w/Ariana Grande	No. 1
6	M.I.A.	Travis Scott's "Franchise" feat. Young Thug & M.I.A.	No. 1
7	TAYLOR SWIFT	"Cardigan"	No. 1
8	LIL WAYNE	Jack Harlow's "Whats Poppin" feat. DaBaby, Tory Lanez & Lil Wayne	No. 2
9	MAROON 5	"Memories"	No. 2
10	EMINEM	"Godzilla" feat. Juice WRLD	No. 3
11	CHRIS BROWN	"Go Crazy" w/Young Thug	No. 6

SOCIAL MEDIA'S IMPACT ON BREAKING (AND RE-BREAKING) HITS

RODDY RICCH

The rapper's viral hit "The Box" became the second nonholiday song to top the Hot 100 in 2020, rising from No. 3 to No. 1 on the chart dated Jan. 18, remaining in the top spot for 11 consecutive weeks.

Buoying the song's popularity was a viral TikTok meme in which fans wiped their mirror in a rhythm set to the song's "err err" beat from producer Mustard.

The track finished 2020 as the year's No. 1 most-consumed song, with 1.3 billion on-demand streams and 1.7 billion in audience impressions at radio.

Ricch
(Courtesy)



Bennee
(Harry Wera)

BENEE

The New Zealand singer-songwriter's song "Supalonely" (featuring Gus Dapperton) became one of the first unofficial anthems of the quarantine era after TikTok memes helped the song debut on the March 28 Hot 100 at No. 88, with 9.3 million U.S. streams (up 13%) and 2,000 downloads (up 20%), the week ending March 19. The song finished 2020 as the year's No. 134 most-consumed song, with 218.7 million on-demand streams and 659.5 million in audience impressions at radio.

JAWSH 685 AND JASON DERULO

New Zealand producer Jawsh 685's "Savage Love (Laxed — Siren Beat)" with pop-R&B singer Derulo was the No. 1 most popular song on TikTok thanks to its viral dance challenge.

"Savage Love" became the first Hot 100 No. 1 for the 18-year-old producer and

the second for Derulo when it rose from No. 8 to No. 1 on the chart dated Oct. 17, thanks to a remix with BTS.

The single finished 2020 as the year's No. 29 most-consumed song, with 268.9 billion on-demand streams and 1.3 billion audience impressions at radio.



Jawsh 685
(Courtesy photo)



Derulo
(Courtesy photo)

PRISCILLA BLOCK

The country singer-songwriter debuted at No. 4 on Country Digital Song Sales with her song "Just About Over You" on the strength of 7,000 downloads in just two days of release the week ending Aug. 6. The song's popularity on TikTok, where Block has over 400,000 followers, helped listeners discover it on different music platforms.

The song also scored 689,000 U.S. streams the same week, helping it enter Hot Country Songs at No. 50 for its blend of airplay, sales and streaming data. Block represents one of the first independent country artists to see a direct chart impact as a direct result of a TikTok campaign.



Block
(Eric Ryan Anderson)

PHIL COLLINS

A viral video featuring twin brothers reacting to hearing Phil Collins' 1981 top 20 Hot 100 hit "In the Air Tonight" helped streams for the song surge 122.1% Aug. 7-9 (compared with Aug. 4-6) to 2 million, while downloads of the song leapt 1,516% to 6,000. Collins' catalog of solo songs also saw a 602% boost in digital downloads, to 11,000.



Collins
(John Parra/
Getty Images)



Apodaca
(Mera/Getty Images)

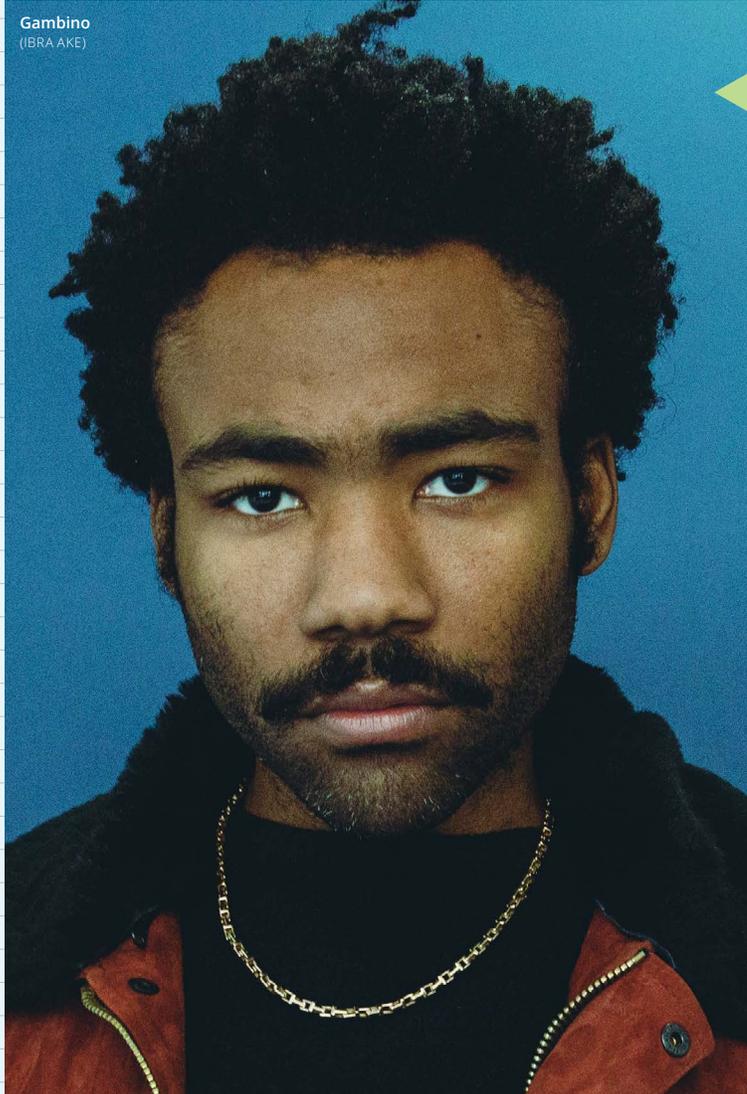
FLEETWOOD MAC

Forty-three years after "Dreams" became the group's sole Hot 100 No. 1, the song returned to the chart after it accumulated 2.9 million on-demand U.S. streams (up 88.7%) during the three-day period of Sept. 25-27, when a popular TikTok video featuring skateboarder **NATHAN APODACA** drinking Ocean Spray cranberry juice started to reach mainstream audiences.

The song eventually rose to a 2020 high of No. 12 on the Hot 100 and accumulated 249 million on-demand streams, 62.6 million audience impressions at radio and 147,000 downloads this year.

BLACK LIVES MATTER

GEORGE FLOYD'S death by the hands of a police officer on May 25 led to a widespread protest movement for racial justice and police reform, which led to a resurgence in playlisting and streams of protest songs both recent and classic. To the right are the five songs that saw the biggest lift in average daily audio streams from May 28 to June 6 (compared with the average daily audio streams from May 22 to May 27).



Gambino
(IBRA AKE)

CHILDISH GAMBINO
"This Is America"
646,000
+268.5%

J. COLE
"Middle Child"
606,000
+8.9%

KENDRICK LAMAR
"Alright"
407,000
+237.5%

21 SAVAGE FT. J. COLE
"a lot"
382,000
+10.4%

N.W.A
"Fuck Tha Police"
325,000
+302.7%

The Black Lives Matter movement resonated with Grammy voters, too. Two of the nominees for song of the year at the upcoming 2021 awards ceremony (airing in March), Beyoncé's "Black Parade" and **H.E.R.**'s "I Can't Breathe," were released in solidarity with the movement on Juneteenth (June 19). "Black Parade" peaked at No. 37 on the Hot 100 and achieved 7.6 million on-demand streams its first week of release, while "I Can't Breathe" peaked at No. 20 on Hot R&B Songs and logged 1.8 million first-week streams.



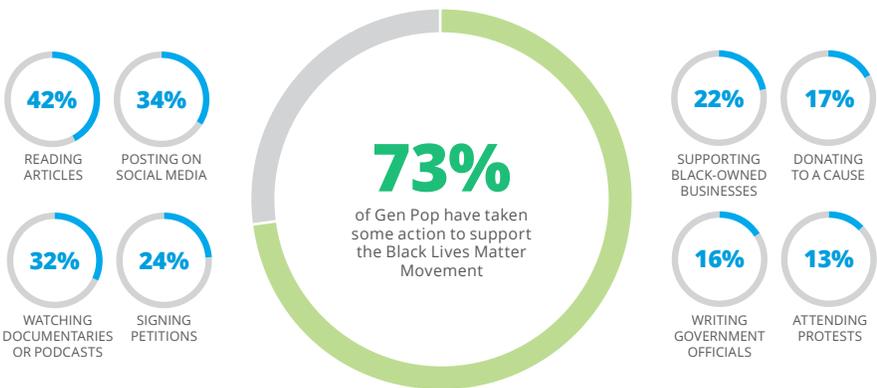
H.E.R.

SUPPORT FOR SOCIAL CHANGE

The increased push for systemic change resonated strongly with consumers in the weeks and months following the protests. Highlights from a July MRC Data custom analysis on the impact of Black Lives Matter and other social causes are excerpted below.

General Public Joins Cause

PEOPLE ARE TAKING ACTION TO SUPPORT THE MOVEMENT AND FURTHER EDUCATE THEMSELVES



NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

Backing a Brand

I WOULD VIEW A BRAND FAVORABLY IF THEY ...



64%

Donated to a social cause



63%

Stand up for social causes



60%

Used their social media platform to promote a social cause



60%

Educated consumers on a social cause

BY COMPARISON, ONLY 54% OF RESPONDENTS WOULD VIEW A BRAND MORE FAVORABLY IF THEY SPONSORED VIRTUAL CONCERTS, SO CONSUMERS WOULD PREFER BRANDS TO PUT THEIR MONEY TOWARD SOCIAL CAUSES.

NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

Artist Advocates

I WOULD VIEW AN ARTIST MORE FAVORABLY IF THEY ...



60%

Stand up for social causes



59%

Donated to a social cause



55%

Used their social media platform to promote a social cause



54%

Educated consumers on a social cause



51%

Created a song that spoke to social change

NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

AWARD SHOWS AND LIVE EVENTS

HELPING DRIVE DISCOVERY (AND REDISCOVERY) OF NEW AND CLASSIC HITS

THREE OF THE YEAR'S MOST-WATCHED telecasts — the 2020 Grammy Awards, the Pepsi Super Bowl LIV Halftime Show and the 2020 Academy Awards — were among the last

live events to occur as scheduled before the COVID-19 pandemic put an extended pause on production. Here are the big winners from each of those three proven reach vehicles for music consumption.

THE GRAMMYS, JAN. 26

Artists who performed at the ceremony saw a collective 76% spike in audio streams, led by Camila Cabello, whose album track "First Man" catapulted 750% the day after the telecast. Other artists who saw big next-day lifts included **BILLIE EILISH** (who swept each of the awards' Big Four categories), with a 53% lift in total catalog streams; Lil Nas X's "Rodeo" (up 154%); and Lizzo's "Cuz I Love You" (up 51%).



Eilish
(Frederic J. Brown/
AFP/Getty Images)

PEPSI SUPER BOWL LIVE HALFTIME SHOW, FEB. 2.

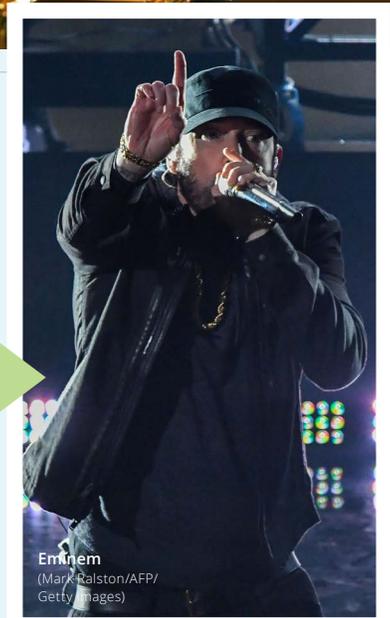
Co-headliners **JENNIFER LOPEZ AND SHAKIRA** saw a cumulative 193% rise in streams of their combined catalogs the day after their performance, which was watched by an average audience of 102 million viewers (up 4% from 2019's halftime show, according to Nielsen). All songs performed during the halftime show (including those from guest performers Bad Bunny and J Balvin) allotted a collective 24.85 million on-demand streams on Feb. 2 and 3, up 157% from the two-day period prior to the game.



Shakira and Lopez
at the Super Bowl.
(Jamie Squire/Getty Images)

ACADEMY AWARDS, FEB. 9

A previously unannounced performance from **EMINEM** led to a 385% increase in next-day streams for his 2004 Oscar-winning song, "Lose Yourself."



Eminem
(Mark Ralston/AFP/
Getty Images)



Swae Lee, Brown and Khalid
(Christopher Polk/NBC/NBCU
Photo Bank/Getty Images)

BILLBOARD MUSIC AWARDS, OCT. 14

The songs performed on the three-hour broadcast earned 28.8 million on-demand streams in the United States Oct. 14-16 — up 15% compared with the three days prior. Notable gainers included BTS' "Dynamite" (5.1 million streams, up 13.6%); Doja Cat's three-song medley of "Juicy," "Like That" and "Say So" (4.63 million combined streams, up 11.6%); and **KANE BROWN, KHALID AND SWAE LEE's** "Be Like That" (4.36 million streams; up 15.8%).

MILEY CYRUS, "HEART OF GLASS" AT IHEARTRADIO FESTIVAL (SEPT. 18)

Cyrus' cover of Blondie's 1978 hit was released commercially on Sept. 29 and later added as a deluxe track to her November album, *Plastic Hearts*. The song has logged 35 million audio streams and an additional 5.5 million streams of its popular video recording of Cyrus' performance.



Cyrus
(Vijay Mohindra)



Swift
(TasRightsManagement2020/
Getty Images)

TAYLOR SWIFT, "BETTY" AT THE ACADEMY OF COUNTRY MUSIC AWARDS (SEPT. 16)

Swift's surprise performance of *folklore* fan favorite "Betty" sparked a 123% lift in streams of the song the day following the telecast, while a live recording of Swift's performance has accumulated 2.5 million streams.



BTS on "The Tonight Show with Jimmy Fallon"
(NBC/Getty Images)

KOREAN POP ACTS REACH NEW MAINSTREAM HEIGHTS

BTS

BTS saw its passionate fan base expand even further, with the group scoring its first three Hot 100 No. 1 singles in 2020 in a span of just three months — marking the fastest accumulation of any act's first three Hot 100 No. 1s since The Beatles in 1964.

Beginning with "Dynamite" in August,

BTS became the first all-South Korean act to top the Hot 100. The song also scored the biggest digital sales week in nearly three years, with 265,000 downloads sold. "Dynamite" later became BTS' biggest hit at radio, peaking at No. 10 on Radio Songs and accumulating 624 million airplay impressions in 2020.

The group's second No. 1 came from

a remix of Jawsh 865 and Jason Derulo's "Savage Love," which surged 32% in streams (to 16 million) the week ending Oct. 11.

BTS' third No. 1, "Life Goes On," drew 14.9 million U.S. streams and sold 150,000 copies (from downloads and physical singles) in the week ending Nov. 26. It also earned 410,000 radio airplay audience impressions in the week ending Nov. 29.

November album *BE* became the band's fifth No. 1 on the Billboard 200, with 242,000 equivalent album units earned in the U.S. in the week ending Nov. 26.



GLOBAL PREDICTIONS FOR K-POP IN 2021

The global success of K-Pop has highlighted the quality of Asian music, and in 2021 we can expect to see many more exciting and talented artists emerging from around the region onto the world stage. That's why Warner is stepping up its investment in A&R across Asia.

Simon Robson

President of Warner Music Asia

TWICE

The half-Korean, half-Japanese girl group scored its first Billboard 200 entry when EP *More & More* entered the chart dated June 13 at No. 200 with 6,100 equivalent album units earned in the week ending June 4 — including 3.9 million streams for its tracks.

"I Can't Stop Me" became TWICE's first hit on Billboard's Global 200 chart, peaking at No. 31 and logging 271.2 million total global streams in 2020.



Blackpink
(YG Entertainment)



BLACKPINK

The all-female group made a splash on the charts in 2020, showing that Korean pop's breakthrough in American wasn't limited to all-male acts like BTS and SuperM.

The quartet rocketed from No. 65 to No. 1 on the Oct. 17-dated Billboard Artist 100 chart, becoming the top U.S. musical act for the first time, following *The Album's* No. 2 debut on the

Billboard 200 (with 110,000 equivalent album units). Blackpink became just the third South Korean act to top the chart, following BTS and SuperM.

Blackpink's highest-charting single on the Hot 100 became its Selena Gomez team-up "Ice Cream," which peaked at No. 13 and accumulated 126.5 million streams in 2020. Another buzzy collaboration, "Bet You Wanna," with Cardi B, earned 19.6 million streams.

NCT AND SuperM

Korean boy band NCT and its offshoot NCT-127 had a very productive 2020 for new releases. The former's *NCT 2020 Resonance Pt. 1* debuted at No. 6 on the Billboard 200 with 43,000 units in first-week consumption the week ending Oct. 22, while NCT-127's latest project, *NCT #127: Neo Zone, The 2nd Album*, earned 87,000 units in first-week total consumption the week ending March 12.

South Korean supergroup SuperM followed up its No. 1-peaking *The 1st Mini Album* with full-length *Super One - The 1st Album*, which entered the Billboard 200 at No. 2 with 103,000 equivalent units in first-week total consumption the week ending Oct. 2.



Our team at SME and the KPOP industry had extraordinary performance and unprecedented success in 2020. Success was driven by a strong global appetite for high-quality livestreaming concerts which we at SME leveraged by launching "Beyond Live" the world's first online exclusive ticketed concert platform. We also built on the explosion of online mega-fan communities, the opening up of global markets to content and merchandise, digital and AR technology advancements which meant no geographic barriers for SM acts and high impact creative partnerships during the pandemic to leverage the global reach of K-Pop.

Dom Rodriguez

SM USA, Managing Director

IN MEMORIAM

NEIL PEART

1952-2020

Streaming (audio plus video) gain of 783% for Rush tracks from the four days preceding the death of the legendary drummer on Jan. 7 to the next four days.

KENNY ROGERS

1938-2020

Streaming (audio plus video) gain in daily streams of 3,011% following his March 20 death. He had the two top-selling tracks for the week ending March 26: "The Gambler" and "Islands in the Stream," a duet with Dolly Parton.

JOE DIFFIE

1958-2020

Three of the singer's tracks entered Billboard's Country Digital Song Sales chart in the wake of his death on March 29: "John Deere Green" at No. 2, "Pickup Man" at No. 5 and "Prop Me Up Beside the Jukebox (If I Die)" at No. 7.

BILL WITHERS

1938-2020

Audio and video streams of his catalog grew 1,015% in the three days preceding and following his death on March 30.

ADAM SCHLESINGER

1967-2020

Streaming (audio plus video) of his catalog jumped 420% in the four days before and the four days after his April 1 death from complications due to COVID-19.



Little Richard in 1957 in "Mister Rock And Roll." (Michael Ochs Archives/Getty Images)

JOHN PRINE

1946-2020

His catalog's streams (audio and video) grew 1,298% in the two days before to the two days after his April 7 death after developing COVID-19.

LITTLE RICHARD

1932-2020

The rock'n'roll legend died May 9. As his streams rose 897% in the week ending May 14, "Tutti Frutti" hit No. 23 on Billboard's streaming-, airplay- and sales-based Hot Rock Songs chart. The Very Best Of... "Little Richard" appeared at No. 39 on Top Rock Albums.

CHARLIE DANIELS

1936-2020

The Country Music Hall of Fame inductee's death on July 6 prompted a 197% increase in catalog streams the

week ending July 9. "The Devil Went Down to Georgia," his best-known song, reentered the July 18-dated Hot Country Songs chart at No. 24, with a 112% increase in streams to 2.6 million.

CHADWICK BOSEMAN

1977-2020

The actor's death on Aug. 28 led fans to stream the soundtrack to his best-known film, *Black Panther*. Streams for the 2018 soundtrack album's songs went up 174% on Aug. 29 versus the four days prior.

FREDERICK "TOOTS" HIBBERT

1942-2020

The reggae/ska icon saw a 336% gain in audio streams and a 1,097% surge in video streams for his catalog in the seven days following his death on Sept. 11.

HELEN REDDY**1942-2020**

The Australian singer-songwriter best-known for her feminist anthem "I Am Woman," a No. 1 Hot 100 hit in 1972, died Sept. 29. Streams of Reddy's catalog spiked 1,404% the following day.

EDDIE VAN HALEN**1955-2020**

The death of the co-founder (and namesake) of the iconic rock band on Oct. 6 prompted a 6,198% increase in Van Halen's album and song sales that same day, to 40,000 copies — compared with just under 1,000 on Oct. 5.

JOHNNY NASH**1940-2020**

The "I Can See Clearly Now" singer saw a 323% rise in on-demand audio streams of his catalog reaching 606,000 streams in the 2 days following his death on Oct. 6, compared with 143,000 streams the 2 days prior.

SPENCER DAVIS**1939-2020**

The namesake of hit '60s band Spencer Davis Group experienced a 44% gain in streams of his catalog in the seven days following his death on Oct. 19.

JERRY JEFF WALKER**1942-2020**

The outlaw Country pioneer, best known for writing the hit "Mr. Bojangles," saw a 770% gain in audio streams of his catalog during the seven days following his Oct. 23 death, compared with the weeklong period before.

KING VON**1994-2020**

The Chicago rapper's death on Nov. 6 prompted a 162% surge in on-demand audio streams for his catalog, led by 2020 single "Took Her to the O," and a 308% increase in on-demand video streams. "Took Her to the O" later debuted on the Nov. 21-dated Hot 100 at No. 47, his highest chart entry, on the strength of 11.9 million U.S. streams (up 258%) and 1,000 downloads (up 502%) in the week ending Nov. 12.

CHARLEY PRIDE**1934-2020**

The pioneering Country star saw a 874% increase in audio streams and 4,352% lift in video streams of his catalog in the two days following his death on Dec. 12 (compared to the two days prior).

K.T. OSLIN**1942-2020**

The Nashville Songwriters Hall of Fame inductee's passing on Dec. 21 saw a 1,186% increase in streams of her catalog (to 814,000) in the three days following her death compared to the three days prior.

LESLIE WEST**1945-2020**

The hard-rock guitarist's death on Dec. 22 led to a 145% increase of streams in his band Mountain's catalog (to 522,000) in the three days following his death compared to the three days prior.

King Von
(Esdras Thelusma)



Lil Baby
(Kevin Mazur/
Getty Images)



RAP

THE YEAR'S BIGGEST RAP EFFORTS WERE LED by a number of new as well as posthumously released titles from some of the industry's biggest names.

The year-end top rap album is **LIL BABY's** *My Turn*, which was also the most-consumed album across all genres in 2020 with 2.6 million equivalent album units earned. The Nos. 2 and 3 year-end rap titles were from late rappers Pop Smoke and Juice WRLD (see pages 19-20 for more info).

Roddy Ricch's "The Box" is the year's top rap song overall, and the top rap tune at radio. It also finished 2020 as the No. 1 most-consumed song across all genres. Cardi B's pop culture phenomenon "WAP," featuring Megan Thee Stallion, is the No. 5 biggest rap song of 2020.

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	LIL BABY	<i>My Turn</i>	2,632,000
2	POP SMOKE	<i>Shoot for the Stars Aim for the Moon</i>	2,198,000
3	JUICE WRLD	<i>Legends Never Die</i>	1,990,000
4	POST MALONE	<i>Hollywood's Bleeding</i>	1,895,000
5	LIL UZI VERT	<i>Eternal Atake</i>	1,860,000

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	RODDY RICCH	"The Box"	7,569,000
2	FUTURE FEAT. DRAKE	"Life Is Good"	5,995,000
3	DABABY FEAT. RODDY RICCH	"Rockstar"	5,598,000
4	JACK HARLOW	"Whats Poppin"	5,053,000
5	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	4,347,000

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	RODDY RICCH	"The Box"	1,679,705,800	483,000
2	DABABY	"Rockstar"	1,601,450,000	570,000
3	BLACKBEAR	"Hot Girl Bummer"	1,580,254,200	532,000
4	ARIZONA ZERVAS	"Roxanne"	1,237,229,200	432,000
5	24KGOLDN FEAT. IANN DIOR	"Mood"	1,233,075,400	445,000

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



Luke Combs
(David Bergman)

COUNTRY

LUKE COMBS AND MORGAN WALLEN SPENT much of 2020 breaking each other's records for single-week streams and other major milestones in a banner year for Country music consumption. Combs finished the year with the genre's two most-consumed albums, including *What You See Is What You Get* (No. 1, with 1.5 million equivalent units), while Wallen's album *If I Know Me* wrapped the year at No. 3 two years after its initial release.

Female artists, who had been underrepresented in the top ranks of the Country charts for years, finished 2020 strong with three of the year's five most-consumed Country songs and the top two most popular songs at Country radio, led by Maren Morris' "The Bones" and Gabby Barrett's "I Hope" in the top two of both year-end songs charts.

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	LUKE COMBS	<i>What You See Is What You Get</i>	1,475,000
2	LUKE COMBS	<i>This One's for You</i>	993,000
3	MORGAN WALLEN	<i>If I Know Me</i>	944,000
4	SAM HUNT	<i>SOUTHSIDE</i>	607,000
5	CHRIS STAPLETON	<i>Traveller</i>	595,000

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	GABBY BARRETT	"I Hope"	3,547,000
2	MAREN MORRIS	"The Bones"	2,846,000
3	DIPLO PRESENTS THOMAS WESLEY FEATURING MORGAN WALLEN	"Heartless"	2,782,000
4	MORGAN WALLEN	"Chasin' You"	2,541,000
5	OLD DOMINION	"One Man Band"	2,307,000

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	MAREN MORRIS	"The Bones"	2,459,781,100	780,000
2	GABBY BARRETT	"I Hope"	2,400,857,100	831,000
3	DAN + SHAY & JUSTIN BIEBER	"10,000 Hours"	1,391,875,100	428,000
4	MORGAN WALLEN	"Chasin' You"	1,265,724,900	428,000
5	BLAKE SHELTON DUET WITH GWEN STEFANI	"Nobody but You"	1,146,834,600	331,000

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



Bad Bunny
(Kevin Mazur/
Getty Images)

LATIN

PERHAPS NO ARTIST SINGLE-HANDEDLY CONTRIBUTED to a year of significant growth for Latin music more than **BAD BUNNY**, whose three 2020 album releases (February's *YHLQMDLG*, May's *LAS QUE NO IBAN A SALIR* and November's *El Ultimo Tour del Mundo*) were the genre's Nos. 1, 5 and 4 most-consumed albums of the year, respectively, and contributed a combined 3.6 billion on-demand streams, while 2019's *X 100PRE*, at No. 3, gives him four of the 2020 year-end top five.

J Balvin also had a big 2020, as he released his latest album, *Colores*, and drew a prominent feature on the Black Eyed Peas' "El Ritmo." The collab wraps as the genre's top radio hit of the year with 1.3 billion audience impressions and ranks at No. 5 among all Latin songs by total consumption (sales and streams).

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	YHLQMDLG	1,444,000
2	ANUEL AA	Emmanuel	411,000
3	BAD BUNNY	X 100PRE	410,000
4	BAD BUNNY	EL ÚLTIMO TOUR DEL MUNDO	348,000
5	BAD BUNNY	LAS QUE NO IBAN A SALIR	315,000

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	"Yo Perreo Sola"	1,538,000
2	KAROL G & NICKI MINAJ	"Tusa"	1,455,000
3	BAD BUNNY, JOWELL & RANDY & NENGO FLOW	"Safaera"	1,390,000
4	BAD BUNNY	"Vete"	1,389,000
5	BLACK EYED PEAS X J BALVIN	"RITMO (Bad Boys for Life)"	1,300,000

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	BLACK EYED PEAS X J BALVIN	"RITMO (Bad Boys for Life)"	1,273,232,800	392,000
2	KAROL G & NICKI MINAJ	"Tusa"	490,483,000	141,000
3	DJ SNAKE, J BALVIN & TYGA	"Loco Contigo"	393,193,900	94,000
4	BLACK EYED PEAS, OZUNA + J.REY SOUL	"Mamacita"	339,894,400	128,000
5	PRINCE ROYCE	"Carita de Inocente"	304,186,000	73,000

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



The Weeknd
(Kevin Mazur/MTV-VMAs
2020/Getty Images)

R&B

THE WEEKND RULED CONSUMPTION ACROSS the board in R&B this year, as his album *After Hours* and single “Blinding Lights” were the most popular across all categories for the genre by a considerable margin.

But just below **THE WEEKND** on the year-end R&B albums recap are three releases from female artists in the top five (Jhene Aiko’s *Chilombo*, Summer Walker’s *Over It* and Doja Cat’s *Hot Pink*), a sign that the women in R&B are a big part of the genre’s commercial fortunes. Breakthrough artist Doja Cat also ranks in the top five of the year’s song consumption and radio recaps with her hit “Say So,” featuring Nicki Minaj.

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 WEEKEND	<i>After Hours</i>	2,032,000
2	JUSTIN BIEBER	<i>Changes</i>	1,088,000
3	JHENÉ AIKO	<i>Chilombo</i>	1,057,000
4	SUMMER WALKER	<i>Over It</i>	930,000
5	DOJA CAT	<i>Hot Pink</i>	845,000

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"	6,051,000
2	DOJA CAT FEAT. NICKI MINAJ	"Say So"	3,760,000
3	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	3,319,000
4	CHRIS BROWN & YOUNG THUG	"Go Crazy"	2,371,000
5	CHRIS BROWN FEAT. DRAKE	"No Guidance"	2,335,000

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	THE WEEKND	"Blinding Lights"	3,813,704,000	1,281,000
2	DOJA CAT FEAT. NICKI MINAJ	"Say So"	2,015,416,400	730,000
3	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	1,839,075,500	676,000
4	THE WEEKND	"Heartless"	1,641,579,900	481,000
5	CHRIS BROWN & YOUNG THUG	"Go Crazy"	1,427,780,800	442,000

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



Lady Gaga
(Kevin Winter/MTV VMAs
2020/Getty Images)

DANCE/ELECTRONIC

LADY GAGA'S FIRST FULLY DANCE/ELECTRONIC album since 2013's *Artpop* dominated the genre this year, helping set an optimistic tone for an eventual return to enjoying dance music in public. Gaga's album *Chromatica* capped off a year that also saw highly anticipated new albums from DJ-producers Kygo and Disclosure rank among the genre's top five most-consumed releases.

SAINT JHN's "Roses" is the year's top dance/electronic track in overall consumption, while Gaga's *Chromatica* hit with Ariana Grande "Rain on Me" is No. 2. Both songs also rank among the genre's five biggest radio hits of the year, at Nos. 2 and 4, respectively, while the Black Eyed Peas and J Balvin's "Ritmo (Bad Boys for Life)" is 2020's No. 1 dance/electronic radio hit, with 1.3 billion audience impressions during the year.

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>Chromatica</i>	842,000
2	KYGO	<i>Golden Hour</i>	315,000
3	LADY GAGA	<i>The Fame</i>	290,000
4	DISCLOSURE	<i>Energy</i>	270,000
5	MARSHMELLO	<i>Marshmello Fortnite Extended Set</i>	238,000

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	SAINT JHN	"Roses"	3,822,000
2	LADY GAGA & ARIANA GRANDE	"Rain on Me"	1,937,000
3	MARSHMELLO & BASTILLE	"Happier"	1,324,000
4	SURF MESA FEAT. EMILEE	"ily"	1,314,000
5	BLACK EYED PEAS X J BALVIN	"RITMO (Bad Boys for Life)"	1,300,000

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	BLACK EYED PEAS X J BALVIN	"RITMO (Bad Boys for Life)"	1,273,232,800	392,000
2	SAINT JHN	"Roses"	1,240,247,800	486,000
3	SURF MESA FEAT. EMILEE	"ily"	877,638,500	323,000
4	LADY GAGA & ARIANA GRANDE	"Rain on Me"	700,000,300	280,000
5	MARSHMELLO & BASTILLE	"Happier"	592,282,200	213,000

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

Queen
circa 1973
(RB/Redferns)



ROCK

2 020 WAS A TRANSITIONAL PERIOD FOR ROCK, as a global pause on touring caused many of the genre's biggest acts to sit out the year for new releases. Concurrently, the growth of catalog rock continued to accelerate as heritage acts like **QUEEN** and Journey helped the genre increase its piece of the streaming pie, finishing 2020 as the No. 2 most-streamed genre (behind R&B/hip-hop).

On the new-release front, rock trio AJR scored its biggest hit to date with "Bang!," which finishes as the No. 2 biggest rock song of the year, and the runner-up biggest rock song at radio (see chart, next page). Just outside the top five year-end rock albums this year were new albums from Miley Cyrus and Machine Gun Kelly, who both released their first rock-categorized projects in the fourth quarter.

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	QUEEN	<i>Greatest Hits</i>	929,000
2	ELTON JOHN	<i>Diamonds</i>	743,000
3	FLEETWOOD MAC	<i>Rumours</i>	721,000
4	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	<i>Chronicle: The 20 Greatest Hits</i>	630,000
5	JOURNEY	<i>Journey's Greatest Hits</i>	561,000

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	FLEETWOOD MAC	"Dreams"	1,882,000
2	AJR	"Bang!"	1,627,000
3	IMAGINE DRAGONS	"Believer"	1,571,000
4	JOURNEY	"Don't Stop Believin' "	1,497,000
5	EAGLES	"Hotel California"	1,393,000

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	PANIC! AT THE DISCO	"High Hopes"	1,167,481,100	370,000
2	AJR	"Bang!"	803,692,100	353,000
3	JOURNEY	"Don't Stop Believin' "	742,579,200	139,000
4	BON JOVI	"Livin' on a Prayer"	678,855,900	140,000
5	JOAN JETT & THE BLACKHEARTS	"I Love Rock 'N' Roll"	620,132,600	130,000

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

2020 MRC DATA YEAR-END 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	LIL BABY	<i>My Turn</i>	2.632 million	40,000	366,000	3.2 billion	717.5 million
2	TAYLOR SWIFT	<i>folklore</i>	2.205 million	1,276,000	281,000	1.1 billion	52.4 million
3	POP SMOKE	<i>Shoot for the Stars Aim For The Moon</i>	2.198 million	106,000	270,000	2.7 billion	372.0 million
4	THE WEEKND	<i>After Hours</i>	2.032 million	480,000	785,000	1.9 billion	177.5 million
5	JUICE WRLD	<i>Legends Never Die</i>	1.990 million	301,000	200,000	2.4 billion	248.7 million
6	POST MALONE	<i>Hollywood's Bleeding</i>	1.895 million	117,000	642,000	2.3 billion	216.6 million
7	LIL UZI VERT	<i>Eternal Atake</i>	1.860 million	28,000	95,000	2.6 billion	176.3 million
8	RODDY RICCH	<i>Please Excuse Me for Being Antisocial</i>	1.792 million	26,000	289,000	2.4 billion	310.5 million
9	HARRY STYLES	<i>Fine Line</i>	1.522 million	420,000	517,000	1.4 billion	99.5 million
10	LUKE COMBS	<i>What You See Is What You Get</i>	1.475 million	184,000	810,000	1.5 billion	132.7 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>folklore</i>	1.276 million
2	BTS	<i>Map of the Soul: 7</i>	674,000
3	THE WEEKND	<i>After Hours</i>	480,000
4	HARRY STYLES	<i>Fine Line</i>	420,000
5	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	348,000
6	LADY GAGA	<i>Chromatica</i>	331,000
7	JUICE WRLD	<i>Legends Never Die</i>	301,000
8	HALSEY	<i>Manic</i>	301,000
9	EMINEM	<i>Music To Be Murdered By</i>	287,000
10	TAYLOR SWIFT	<i>evermore</i>	283,000

TOP DIGITAL ALBUM SALES

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>folklore</i>	796,000
2	THE WEEKND	<i>After Hours</i>	293,000
3	JUICE WRLD	<i>Legends Never Die</i>	282,000
4	EMINEM	<i>Music To Be Murdered By</i>	207,000
5	LOGIC	<i>No Pressure</i>	175,000
6	TAYLOR SWIFT	<i>evermore</i>	169,000
7	LADY GAGA	<i>Chromatica</i>	167,000
8	ORIGINAL BROADWAY CAST RECORDING	<i>Hamilton: An American Musical</i>	123,000
9	HALSEY	<i>Manic</i>	100,000
10	POP SMOKE	<i>Shoot for the Stars Aim for the Moon</i>	95,000

TOP PHYSICAL ALBUMS

	ARTIST	TITLE	SALES
1	BTS	<i>Map of the Soul: 7</i>	646,000
2	TAYLOR SWIFT	<i>folklore</i>	482,000
3	HARRY STYLES	<i>Fine Line</i>	365,000
4	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	281,000
5	BTS	<i>BE</i>	252,000
6	NCT 127	<i>NCT #127: Neo Zone: The 2nd Album</i>	249,000
7	KENNY CHESNEY	<i>Here and Now</i>	244,000
8	QUEEN	<i>Greatest Hits</i>	233,000
9	CARRIE UNDERWOOD	<i>My Gift</i>	221,000
10	THE BEATLES	<i>Abbey Road</i>	202,000

TOP VINYL ALBUMS

	ARTIST	TITLE	SALES
1	HARRY STYLES	<i>Fine Line</i>	232,000
2	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	196,000
3	QUEEN	<i>Greatest Hits</i>	176,000
4	THE BEATLES	<i>Abbey Road</i>	161,000
5	SOUNDTRACK	<i>Guardians of the Galaxy: Awesome Mix, Vol. 1</i>	152,000
6	BOB MARLEY & THE WAILERS	<i>Legend: The Best Of ...</i>	148,000
7	FLEETWOOD MAC	<i>Rumours</i>	138,000
8	BILLIE EILISH	<i>Dont Smile at Me</i>	126,000
9	MICHAEL JACKSON	<i>Thriller</i>	125,000
10	KENDRICK LAMAR	<i>good kid, m.A.A.d city</i>	117,000

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	RODDY RICCH	"The Box"	7.571 million	201,000	920.4 million	399.2 million
2	THE WEEKND	"Blinding Lights"	6.051 million	580,000	691.5 million	129.6 million
3	FUTURE FEAT. DRAKE	"Life Is Good"	5.995 million	164,000	651.3 million	383.6 million
4	DABABY FEAT. RODDY RICCH	"Rockstar"	5.600 million	256,000	674.0 million	190.0 million
5	JACK HARLOW	"Whats Poppin"	5.053 million	119,000	643.7 million	145.1 million
6	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	4.642 million	300,000	492.2 million	240.5 million
7	MEGAN THEE STALLION	"Savage"	4.298 million	336,000	492.1 million	120.0 million
8	TONES AND I	"Dance Monkey"	3.932 million	339,000	427.0 million	143.5 million
9	SAINT JHN	"Roses"	3.822 million	242,000	454.8 million	71.2 million
10	POST MALONE	"Circles"	3.790 million	281,000	456.8 million	71.0 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	RODDY RICCH	"The Box"	1.3 billion
2	FUTURE FEAT. DRAKE	"Life Is Good"	1.0 billion
3	DABABY FEAT. RODDY RICCH	"Rockstar"	864.0 million
4	THE WEEKND	"Blinding Lights"	821.1 million
5	JACK HARLOW	"Whats Poppin"	788.7 million
6	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	732.7 million
7	MEGAN THEE STALLION	"Savage"	612.0 million
8	LIL MOSEY	"Blueberry Faygo"	593.0 million
9	TONES AND I	"Dance Monkey"	570.5 million
10	DOJA CAT FEAT. NICKI MINAJ	"Say So"	562.4 million

TOP SONGS: AUDIO ON-DEMAND STREAMS

	ARTIST	SONG	ON-DEMAND AUDIO STREAMS
1	RODDY RICCH	"The Box"	920.4 million
2	THE WEEKND	"Blinding Lights"	691.5 million
3	DABABY FEAT. RODDY RICCH	"Rockstar"	674.0 million
4	FUTURE FEAT. DRAKE	"Life Is Good"	651.3 million
5	JACK HARLOW	"WHATS POPPIN"	643.7 million
6	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	492.2 million
7	MEGAN THEE STALLION FEAT. BEYONCÉ	"Savage (Remix)"	492.1 million
8	LIL MOSEY	"Blueberry Faygo"	490.7 million
9	POST MALONE	"Circles"	456.8 million
10	SAINT JHN	"Roses"	454.8 million

TOP SONGS: ON-DEMAND VIDEO STREAMS

	ARTIST	SONG	ON-DEMAND VIDEO STREAMS
1	RODDY RICCH	"The Box"	399.2 million
2	FUTURE FEAT. DRAKE	"Life Is Good"	383.6 million
3	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	240.5 million
4	PINKFONG	"Baby Shark"	207.9 million
5	DABABY FEAT. RODDY RICCH	"Rockstar"	190.0 million
6	LIL NAS X FEAT. BILLY RAY CYRUS	"Old Town Road"	168.4 million
7	EMINEM FEAT. JUICE WRLD	"Godzilla"	161.3 million
8	JACK HARLOW	"Whats Poppin"	145.1 million
9	TONES AND I	"Dance Monkey"	143.5 million
10	6IX9INE	"Gooba"	132.8 million

TOP SONGS: PROGRAMMED AUDIO STREAMS*

	ARTIST	SONG	PROGRAMMED AUDIO STREAMS
1	CHRIS STAPLETON	"Tennessee Whiskey"	132.1 million
2	EAGLES	"Hotel California"	110.6 million
3	LYNYRD SKYNYRD	"Sweet Home Alabama"	107.5 million
4	ED SHEERAN	"Perfect"	105.4 million
5	THE WEEKND	"Blinding Lights"	102.3 million
6	POST MALONE	"Circles"	102.3 million
7	RODDY RICCH	"The Box"	100.5 million
8	CREEDENCE CLEARWATER REVIVAL	"Have You Ever Seen the Rain?"	97.2 million
9	JOURNEY	"Don't Stop Believin' "	95.4 million
10	MAROON 5	"Memories"	94.2 million

* Programmed streams are those from DMCA-compliant services.

TOP DIGITAL SONG SALES

	ARTIST	SONG	SALES
1	BTS	"Dynamite"	1.3 million
2	THE WEEKND	"Blinding Lights"	580,000
3	GABBY BARRETT	"I Hope"	351,000
4	TONES AND I	"Dance Monkey"	339,000
5	MEGAN THEE STALLION	"Savage"	336,000
6	CARDI B FEAT. MEGAN THEE STALLION	"WAP"	300,000
7	JAWSH 685 x JASON DERULO	"Savage Love (Laxed - Siren Beat)"	299,000
8	BLAKE SHELTON DUET WITH GWEN STEFANI	"Nobody but You"	288,000
9	POST MALONE	"Circles"	281,000
10	MAROON 5	"Memories"	264,000

TOP RADIO SONGS (Based on Audience Impressions)*

	ARTIST	SONG	AUDIENCE
1	THE WEEKND	"Blinding Lights"	3.8 billion
2	POST MALONE	"Circles"	3.5 billion
3	DUA LIPA	"Don't Start Now"	3.1 billion
4	HARRY STYLES	"Adore You"	3.1 billion
5	MAREN MORRIS	"The Bones"	2.5 billion
6	MAROON 5	"Memories"	2.5 billion
7	GABBY BARRETT	"I Hope"	2.4 billion
8	LEWIS CAPALDI	"Someone You Loved"	2.3 billion
9	LEWIS CAPALDI	"Before You Go"	2.1 billion
10	DOJA CAT	"Say So"	2.0 billion

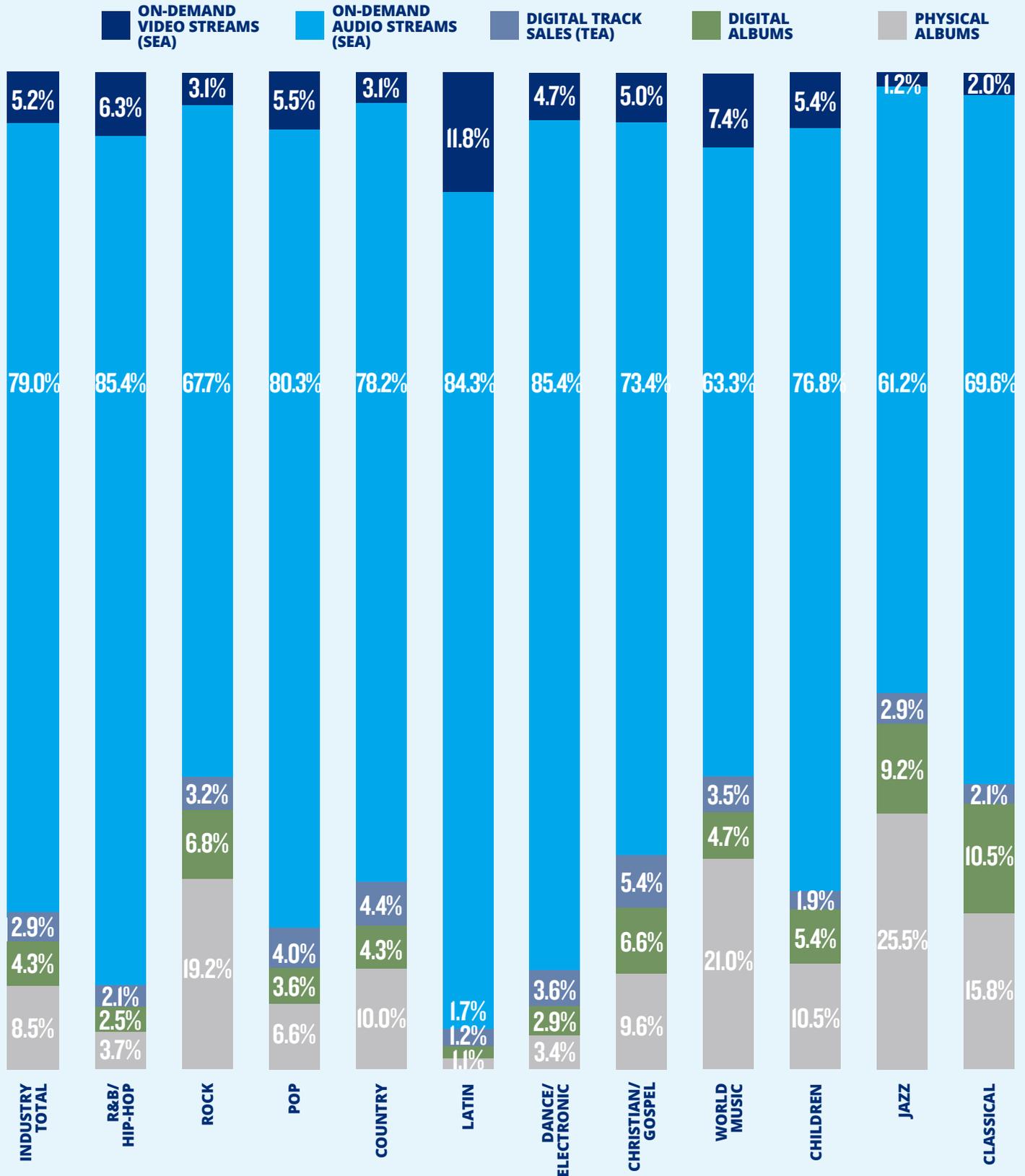
* Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience impressions made for each play. Audience totals are 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	28.2%	13.6%	12.3%	16.2%	20.0%	31.1%	30.7%	33.9%
2	ROCK	19.5%	39.5%	44.0%	30.8%	21.4%	15.6%	16.3%	11.4%
3	POP	12.9%	10.3%	10.0%	10.9%	17.8%	13.1%	13.1%	13.5%
4	COUNTRY	7.9%	8.8%	9.3%	7.8%	11.9%	7.1%	7.5%	4.6%
5	LATIN	4.7%	0.8%	0.6%	1.3%	2.7%	6.0%	5.3%	10.5%
6	DANCE/ ELECTRONIC	3.2%	1.6%	1.3%	2.1%	3.9%	3.3%	3.4%	2.9%
7	CHRISTIAN/ GOSPEL	1.9%	2.4%	2.2%	2.9%	3.5%	1.8%	1.7%	1.8%
8	WORLD MUSIC	1.8%	3.5%	4.3%	1.9%	2.1%	1.6%	1.5%	2.5%
9	CHILDREN	1.3%	1.6%	1.6%	1.6%	0.8%	1.2%	1.2%	1.3%
10	JAZZ	1.1%	2.9%	3.2%	2.3%	1.1%	0.7%	0.8%	0.3%
11	CLASSICAL	1.0%	2.1%	1.9%	2.5%	0.7%	0.8%	0.8%	0.4%

*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 PMRC Holdings, a joint venture between MRC and Penske Media Company (PMC).