



NIELSEN MUSIC / MRC DATA

# MIDYEAR REPORT

U.S. 2020



# Introduction

**W**HAT A DIFFERENCE A FEW MONTHS MAKE. IT'S HARD TO BELIEVE THAT IT wasn't even six months ago that Shakira and Jennifer Lopez performed for a tightly packed crowd of over 60,000 people in Miami at the Super Bowl, while Billie Eilish and her brother Finneas picked up five Grammys at what turned out to be 2020's last major music business gathering since COVID-19 halted live events.

By Friday, March 13, the NBA and NHL had suspended play, the NCAA had canceled its spring tournaments, and theaters and live music venues had closed. As "safer at home" orders spread throughout the country, our homes became our offices, our schools, our daycares and our social hubs. Quickly and dramatically, life had changed. Our routines were disrupted, and we struggled to find balance.

Still, the music industry was experiencing a strong start to the year. Audio streaming was growing through early March, up 20% over the same period in 2019. Vinyl, fresh off its 14th straight year of growth, also was up an astonishing 45%. Total audio consumption was up 15% in the first 10 weeks of the year. As working from home became a reality for many, some of the key music listening hours, such as during commutes, were disrupted. But one thing that has remained consistent as the pandemic has unfolded is entertainment's place in helping consumers escape, relax and feel energized. In fact, in our recent consumer research studies, 73% of people said they would go crazy without entertainment during this time.

Then, just as many communities began to slowly reopen, the nation was shaken by the senseless May 25 killing of George Floyd by Minneapolis police. This event, coupled with other recent acts of racial injustice, activated a widespread public outcry for social reform. Protests, marches and rallies took place across the nation as our attention focused on Black Lives Matter and police reform. The artistic community, as it always has, responded with powerful music — Lil Baby, Meek Mill, Beyoncé and many other performers delivered messages in new releases that dominated streaming's playlists.

Please join us in looking back at the major stories in the industry over the first six months of 2020. We are encouraged by the continued strong demand for music. We celebrate the creativity that artists have shown and the new ways that they are staying engaged with their fan bases. We hope that you find this data informative, as we all seek to quantify the trends and look forward to the rest of the year. As always, we would love to hear from you to learn how we can provide more tools to prepare you for music's ever-changing landscape.

Email us at [research\\_inquiries@mrc-data.com](mailto:research_inquiries@mrc-data.com).

**Total audio consumption was up 15% in the first 10 weeks of the year. By mid-March, that would all change.**



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In this report, Nielsen Music/MRC Data is using a 26-week period for this year, running from Jan. 3 through July 2, while last year's corresponding period ran from Jan. 4, 2019, through July 4, 2019.



## MIDYEAR 2020

# Highlights

## Total Consumption AUDIO

(ALBUM + TEA + ON-DEMAND AUDIO SEA)

2019	330.3M
2020	361.2M

**+9.4**  
% CHG.

TEA (track-equivalent albums): 10 digital tracks = one album.  
SEA (stream-equivalent albums): 1,250 premium streams = one album.  
3,750 ad-supported streams = one album.  
SES (stream-equivalent songs): 125 premium streams = one song.  
375 ad-supported streams = one song.

## PRE-/POST-COVID-19 ANALYSIS: 2020 VS. SAME PERIOD 2019

	YEAR TO DATE THROUGH MARCH 12	MARCH 13-JULY 2	TOTAL 2020 YEAR TO DATE
Total Audio Activity	+14.6%	+6.2%	+9.4%
On-Demand Audio Streaming	+20.4%	+13.8%	+16.2%
Total Album Sales	-6.7%	-25.2%	-18.1%
Physical Albums	+4.6%	-35.4%	-20.3%
Digital Album	-24.6%	-7.3%	-14.3%
Digital Song Sales	-26.4%	-21.2%	-23.3%

Due to reporting methodology changes from a major video provider, year-over-year video comparisons are not reflective of industry trends and therefore have been left out of this report.

Note: 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. Unless otherwise noted, all numbers are volume.

## On-Demand Song Streaming AUDIO

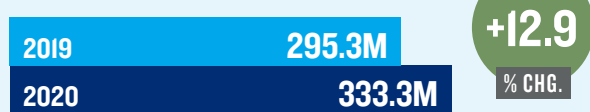


## Total Album Sales + TEA



## Album-Equivalent Consumption DIGITAL

(DIGITAL ALBUMS + TEA + ON-DEMAND AUDIO SEA)



## Total Album Sales

(PHYSICAL + DIGITAL)



## Digital Album Sales



## Physical Album Sales

(INCLUDES VINYL LPs)



## Vinyl LP Sales

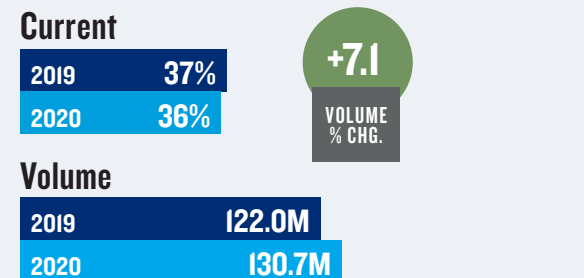
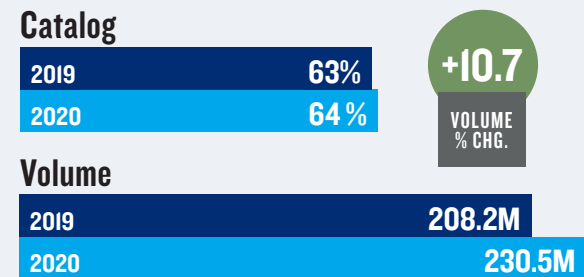


## Digital Track Sales



## Catalog vs. Current Consumption

(CATALOG IS DEFINED AS TITLES OLDER THAN 18 MONTHS)



Due to reporting methodology changes from a major video provider, year-over-year video comparisons are not reflective of industry trends and therefore have been left out of this report.

Note: 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. Unless otherwise noted, all numbers are volume.

# THE MARKET BEFORE COVID-19 WAS SURGING

**T**HE RECORDED-MUSIC BUSINESS WAS CELEBRATING rosy results on all fronts before the coronavirus crashed the party. Through March 12, total audio consumption was up 14.6% to 141.8 million album-equivalent units. Sales of albums plus tracks, or track-equivalent albums, were down by just 11.3%, a decent figure given the sharp — but expected — declines in digital download sales. Vinyl LP sales were up 45%, or 1.41 million

units, compared with the previous-year total. And CD sales were down only 8.3% — a smaller drop than in the same period last year, and a beacon of hope that CD sales declines might continue to ease.

Meanwhile, the usual slate of early-year events that put music on the national stage gave a select group of artists, including some new global superstars, substantial boosts in streams.

The Grammy Awards on Jan. 26 gave performers a 76% spike in audio streams and a 50% lift to winners collectively. Tracks by **BILLIE EILISH** — winner of album, record and song of the year, as well as best new artist — jumped 53% the day after the ceremony, while the major record labels hailed the 18-year-old’s sweep of the Big Four awards as a victory for old-fashioned artist development. Other stars had people hitting the Play button, too: Camila Cabello’s “First Man” rocketed 750%, Lil Nas X’s “Rodeo” climbed 154%, and Lizzo’s “Cuz I Love You” rose 51%.



Eilish at the Grammy Awards in Los Angeles. (Alberto E. Rodriguez/Getty Images for The Recording Academy)



Shakira (left) and Lopez at the Pepsi Super Bowl LIV Halftime Show in Miami. (Kevin Mazur/WireImage)

A week later, on Feb. 2, the Pepsi Super Bowl LIV Halftime Show, starring **JENNIFER LOPEZ** and **SHAKIRA**, provided a 193% boost in audio and video streams to the artists’ combined catalogs the day after the game. The annual tradition impressed with an average TV audience of 102 million in the United States, up 4% from Maroon 5’s performance a year earlier, according to Nielsen.

**EMINEM**’s surprise performance at the Academy Awards on Feb. 9 gave his track “Lose Yourself” a 385% increase in total streams the following day.



Eminem (Craig McDean)

# AFTER COVID-19, THE MARKET WENT HAYWIRE

**T**HEN THE CORONAVIRUS pandemic ensued, halting the concerts that artists and labels count on to market their music and wreaking havoc on the global economy. Nielsen Music/MRC Data and *Billboard* teamed up to monitor consumer behavior and attitudes, and released a series of reports titled *COVID-19: Tracking the Impact on the Entertainment Landscape*.<sup>\*</sup> Consumer anxiety was already high in March: 70% had avoided crowded areas, and 68% worried about getting COVID-19 or passing it to someone at risk. They were stockpiling household items like toilet paper in case of a retail apocalypse — but they kept streaming.

Subscription services were the big beneficiaries in the early weeks of the pandemic as people spent an extraordinary amount of time at home. Music video streams were slightly lower in the first three weeks, but recovered quickly and were 12.9%

above the pre-COVID-19 baseline by early May. After a seven-week downturn, audio streaming also has recovered to pre-COVID-19 levels.

Physical purchases took a hit from mid-March to June (limited openings varied by state and city) as many music retailers were closed to foot traffic, though some independent stores sold vinyl through curbside pickup or home delivery. CD sales deepened from an 8.3% pre-COVID-19 deficit on March 12 to a 30% year-to-date loss through July 2. Vinyl, the bright spot of physical over the past decade, was hit especially hard. Through March 12, vinyl sales were up 45%; post-lockdown the year-to-date growth had shrunk to 11.2% by July 2. The cancellation of Record Store Day, the nationwide celebration of independent record stores and vinyl records, had a huge impact on sales. In 2019, the 827,000 vinyl albums sold during the week of Record Store Day

## THE GLOBAL VIEW

COVID-19's impact on the global recorded-music market resembled trends in the United States. As people adapted to stay-at-home requirements, daily music video streams followed a different pattern seen stateside. After increasing for several weeks, video streams dropped sharply in the third week and began to plateau the following week. In the United States, video streams dropped to 2.1% below baseline before increasing for the next seven weeks (Release 4).<sup>\*</sup>

Global audio streams recovered by the week ending April 30 and began to plateau four weeks later. Global song sales took a different path: After initially falling 15%, song sales jumped to 10% above baseline by mid-April and fell back below baseline by early June.

were worth 11.2% of all vinyl sales in the first half of the year.

While most genres' streaming numbers fell, country was one of two genres with gains in weekly average streams from pre- to post-lockdown. Time at home with devices and smart speakers were the nudge that was needed: Just as country listeners had lagged behind other music fans in download adoption, they have been relatively slow to adopt subscription services. But they quickly switched gears. By the week ending May 7, country music streams had steadily risen 21.4% above the baseline even though a few key releases were postponed. Country's market share of audio on-demand streams also grew, from 6.9% pre-COVID-19 to 8% post-lockdown.

The other genre gainer was children's music, with schools closed, millions of kids suddenly home all day and working parents desperate to occupy them. The family-friendly category started the COVID-19 period up 5% and remained above the baseline through the week ending May 7.

## COMFORT DURING UNCERTAIN TIMES

### GIVEN THE BOREDOM

and anxiety caused by the pandemic, it's no surprise that people looked to music for comfort: 87% of consumers turned to music they usually listen to, and 55% revisited music they hadn't heard in a while.

Catalog (music titles

older than 18 months) took a slightly larger share of on-demand audio streams — 63.1% in the first half of 2020 versus 62.5% in the first half of 2019 — and year-to-date audio consumption (sales plus audio streams) — 63.8% in H1 2020 vs. 63% in H1 2019.

These shifts in listening indicate that recent releases received less attention than a year ago. A change of just one percentage point represented a shift in streams from newer to older songs of about 23 million per day and 160 million each week.

# COVID-19-RELATED RELEASE-DATE CHANGES

**A**RTISTS AND LABELS FACED DIFFICULT DECISIONS ABOUT DELAYING ALBUM RELEASES TO WAIT FOR RETAIL CONDITIONS to improve or to coincide with postponed tours. An album-focused, CD-heavy genre like country depends on brick-and-mortar retail more than hip-hop or pop. Some artists who planned to bundle new albums with ticket sales opted to push their release dates before knowing all 2020 tours would be suspended.



Bryan at the Academy of Country Music Awards in Las Vegas in April 2018.  
(Ethan Miller/Getty Images)

**LUKE BRYAN**'s *Born Here, Live Here, Die Here* was bumped from April 24 to Aug. 7 in order to coincide with his Proud to Be Right Here Tour. But with the shows delayed until 2021, the album will still be released Aug. 7 and has gathered momentum from its singles "One Margarita" and "Build Me a Daddy."

## THE (FORMERLY DIXIE) CHICKS'

highly anticipated fifth studio album, *Gaslighter*, moved from May 1 to July 17. Margo Price's *That's How Rumors Get Started* was bumped from May 8 to July 10. "Life is postponed until further notice," Price wrote on Instagram, citing the halted production of vinyl LPs in making the decision. Alanis Morissette's *Such Pretty Forks in the Road* was delayed from May 1 to July 31. And Lamb of God's self-titled album shifted from April 23 to June 19.



The Chicks  
(Robin Harper)

But by pushing release dates, artists may have missed an opportunity to connect with fans who, perhaps surprisingly, were seeking more than the comfort of familiar songs: 62% of consumers listened to new music while the pandemic upended normal work and play routines (Release 2\*). In the following weeks, 43% (Release 3\*) and 42% (Release 4\*) said they listened to new music from artists they had not listened to previously.

Some delayed titles were still released in the first half of the year. Most notably, **LADY GAGA**'s *Chromatica* was moved from April 10 to May 11 with apparently limited downside. It

debuted at No. 1 on the Billboard 200 with 274,000 equivalent album units earned in the United States during the week ending June 4, according to Nielsen Music/MRC Data — the biggest week for any album by a woman in 2020. *Chromatica*'s two singles broke right out of the chute: "Stupid Love" debuted and peaked at No. 5 on the Billboard Hot 100 in March, while "Rain on Me" with Ariana Grande opened at No. 1 on the June 6 chart.



Gaga  
(Peter Lindberg)



# CONNECTING WITH MUSIC FANS IN THEIR DIGITAL LIVES

**T**HE FIRST HALF OF 2020 MARKED a new dawn for the music livestream as millions of people passed time online watching performances, and some pledged

support for their favorite artists. With venues closed, tours suspended and artists sidelined at home, livestreaming took off at the onset of COVID-19.

Interest in virtual concerts grew as weeks passed. By the week of April 6, 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.

While not a traditional live performance, **TRAVIS SCOTT's** appearance in the video game *Fortnite* was the most talked-about gig of 2020. On April 23, some 12.3 million players concurrently viewed Scott's avatar perform his new song "Astronomical" in a dizzyingly colorful and psychedelic landscape. (For context, 16.5 million Americans watched the 2020 Grammy Awards.) *Fortnite* boosted his numbers: Average daily audio streams climbed 158%, video streams jumped 256%, and song sales rose 1,822%.

By the time singer Andrea Bocelli took the stage at the Duomo cathedral in Milan, over 19,000 Italians — mostly in northern Italy — had died from COVID-19. His April 12 performance, the 21-minute *Music for Hope: Live From Duomo di Milano*, was livestreamed on YouTube and had over 2.8 million concurrent viewers worldwide at its peak — one of the largest livestream audiences of all time, according to Bocelli's label, Decca Records. In



Scott at Something in the Water in Virginia Beach City, Va., in April 2019. (Brian Achi/Getty Images for Something in the Water)

the United States, the performance prompted a 424% gain in his catalog's streams from April 11 (1.3 million) to April 12 (6.7 million).

The Grammy Awards' tribute to Prince that aired April 21 led to an 86% gain in combined audio and video streams of the artist's catalog between April 19 and 20 (2.9 million) and April 21 and 22 (5.3 million).

## THE VERZUZ BATTLES

Instagram's *Verzuz* battles, created and hosted by producers Swizz Beatz and Timbaland, became the pandemic's hottest video series. At first, *Verzuz* was a friendly, head-to-head battle in which opponents took turns playing their music. The debut installment peaked at about 22,000 Instagram live viewers, but viewership grew quickly as word-of-mouth spread: The-Dream and Sean Garrett had 46,000 viewers, DJ Premier and RZA had 849,000, and Teddy Riley and Babyface attracted over 500,000.

*Verzuz* battles consistently gave participants' tracks a boost at streaming services. (For each battle, the two artists' combined catalogs are compared the two days prior to battle day and the following day.)

### ERYKAH BADU VS. JILL SCOTT

on May 9

**+217%**

### BEENIE MAN VS. BOUNTY KILLER

on May 24

**+216%**

### BABYFACE VS. TEDDY RILEY

on April 20

**+90%**

### NELLY VS. LUDACRIS

on May 16

**+30%**

# BLACK LIVES MATTER

**T**HE MAY 25 DEATH OF GEORGE FLOYD AT THE HANDS of a Minneapolis police officer led to worldwide protests against racism and inequality, and renewed interest in songs about racial injustice and rebellion against politicians and police. On their most prominently

featured playlists, streaming services showcased songs from America's pantheon about Black civil rights, discrimination and protest. The following tracks got big lifts across all streaming services (the average daily audio streams for May 22-27 compared with May 28-June 6).

**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%**

**RAGE AGAINST THE MACHINE**

"Killing in the Name"  
**229,000**  
**+49%**

Gambino at Outside Lands Music and Arts Festival in San Francisco in August 2019. (Jeff Kravitz/FilmMagic)



**TUPAC**

"Keep Ya Head Up"  
**200,000**  
**+90.2%**

**NIPSEY HUSSLE**

"Grinding All My Life"  
**171,000**  
**+22.2%**

**LUDACRIS**

"S.O.T.L. (Silence of the Lambs)"  
**143,000**  
**+100%**

**KILLER MIKE'S**

"Don't Die"  
**127,000**  
**+7,616%**

**SAM COOKE**

"A Change Is Gonna Come"  
**122,000**  
**+112.7%**

**JOHN LEGEND & THE ROOTS**

"Hang On in There"  
**22,000**  
**+6,217.5%**

# CHART-TOPPERS AND RECORD-BREAKERS

**A**FTER MALE ARTISTS DOMINATED THE BILLBOARD HOT 100 FOR MOST OF the first half of the year, three all-women collaborations topped the chart in a span of one month from May to June. First, **DOJA CAT** and Nicki Minaj’s “Say So” climbed to No. 1 on the May 16 chart following the first week of tracking for the Minaj remix that arrived May 1. Second, Megan Thee Stallion and Beyoncé’s “Savage” rose to the top on the May 30 chart about a month after the release of its Beyoncé remix. Third, Lady Gaga and Ariana Grande’s “Rain on Me” — an “instant dancefloor classic,” says *Billboard* — debuted at No. 1 on the June 6 chart.

When **MARIAH CAREY**’s “All I Want for Christmas Is You” topped the Hot 100 on the last two tallies of December 2019 and the first of 2020 (her 19th No. 1), she became the first artist to rule the chart in four different decades — plus 14 weeks in the 1990s and four weeks in the 2000s.



Carey at New York’s Madison Square Garden in December 2019. (Kevin Mazur/Getty Images for MC)



Doja Cat  
(Courtesy of RCA Records)

**DRAKE** broke the record for the most entries ever on the Hot 100 as he landed his 208th on the March 21 chart, “Oprah’s Bank Account,” with Lil Yachty and DaBaby. He has since upped his mark to 222 entries (through June 13). On the May 16 chart, Drake also tied Madonna for the most career top 10s

on the Hot 100 — 38 — when “Pain 1993” debuted at No. 7.

**POST MALONE**’s “Circles” broke the record for most weeks in the top 10, with 38 (through the chart dated June 13).



Drake (top) and Post Malone  
(Drake: Caitlin Cronenberg, Post Malone: Matt Winkelmeyer/Getty Images for dcp.)



Grande (left) and Gaga in a still from the video for “Rain on Me.” (Courtesy of Interscope Records)

When **LADY GAGA**’s “Rain on Me” with **ARIANA GRANDE** debuted at No. 1. on the June 6 chart, Grande became the first artist with four debuts atop the Hot 100. The others were “thank u, next” in 2018, “7 Rings” in 2019 and “Stuck With U” with Justin Bieber on the May 23 chart.

# ON THE *BILLBOARD* CHARTS

**T**HANKS TO DOJA CAT'S "SAY SO" (FEATURING Nicki Minaj) and Megan Thee Stallion's "Savage" (featuring Beyoncé), the Billboard Hot 100 dated May 16 marked the first week in which four Black female solo artists occupied the top two spots. "Say So" crowned the list with a 6-1 jump while "Savage" rose 4-2.

**BAD BUNNY**'s *YHLQMDLG* became the highest-charting all-Spanish-language album in the history of the Billboard 200 when it reached No. 2 on the March 14 tally.

Despite efforts to make the music industry more inclusive, men or all-male groups dominated the Billboard 200 in the first half of the year, reaching No. 1 for 19 straight weeks from Feb. 1 to June 6. Two women stood out on the male-centric charts: Billie Eilish's *When We All Fall Asleep, Where Do We Go?* was the lone album by a female in the top 10 in year-to-date consumption, while Halsey's *Manic* was the top-selling album on the April 20 chart.

Following **KENNY ROGERS'** death on March 20, the late music great achieved his highest-charting album since 1983, when the greatest-hits collection *The Best of Kenny Rogers: Through the Years* debuted at No. 9 on the April 4 chart.



Rogers on CBS' *The Kenny Rogers Special* in March 1979.  
(CBS photo archive/Getty Images)

The Weeknd's *After Hours* tallied the largest week for any album when it debuted on the April 4 Billboard 200 with 444,000 equivalent album units earned.

Eminem became just the sixth act with at least 10 No. 1 albums in the history of the Billboard 200 when *Music to Be Murdered By* bowed atop the Feb. 1 chart.

Bad Bunny  
(Alejandro Pedrosa)



# THE UNQUESTIONABLE INFLUENCE OF TIKTOK

**T**IKTOK, WHICH RESEARCH COMPANY EMARKETER CALLED “a welcome respite from the relentless news cycle surrounding the coronavirus,” propelled three of 2020’s most-streamed tracks: Doja Cat’s “Say So,” **TREVOR DANIEL**’s “Falling” and Roddy Ricch’s “The Box.” Of the year’s 20 most-streamed songs (audio plus video), 10 have gone viral on TikTok. While some tracks’ success can be entirely credited to the app, other tracks have used the app to help maintain their popularity.

“Say So” is the fourth-most-streamed song of 2020 so far and appeared on the Billboard Hot 100 every week this year, peaking at No. 1. Due to its success, Doja Cat has appeared on the *Birds of Prey* soundtrack with “Boss Bitch” and as a featured artist on “Shimmy” from Lil Wayne’s most recent album. Daniel’s “Falling” is the 14th-most-streamed track of the half year and reached No. 17 on the Hot 100. And after getting a boost from a TikTok meme and a prime spot on Spotify’s RapCaviar playlist, Ricch’s “The Box” spent 11 weeks atop the Hot 100.



Daniel  
(Spencer Miller)



TikTok also helped tracks that would have performed well without it. For “Toosie Slide,” **DRAKE** — no stranger to the charts — worked with social media influencer Toosie and hip-hop duo **AYO & TEO** to create a dance built specifically for the app. It worked: Toosie’s video has 1.5 million views, and #toosieslide has over 4.2 billion tags.

Ayo & Teo (left) and Drake in stills for the “Toosie Slide” video.  
(Ayo & Teo: Courtesy of Ayo & Teo. Drake: Courtesy of UMG Recordings.)

# IN MEMORIAM

## NEIL PEART OF RUSH

**1952-2020**

Streaming (audio plus video) gain of 783% from the four days preceding his death on Jan. 7 to the next four days.

## KOBE BRYANT

**1978-2020**

The basketball star's death on the day of the Grammy Awards was a constant topic during the telecast with mentions by Lizzo and Alicia Keys. Boyz II Men dedicated a performance of "It's So Hard to Say Goodbye to Yesterday" to Bryant.

## POP SMOKE

**1999-2020**

Streaming (audio plus video) gain of 392% in daily streams the day after his death on Feb. 18.

## 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.



Withers in January 1972.  
(Gilles Petard/Redferns)

## 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.

## ELLIS MARSALIS

**1934-2020**

Ellis, who died April 1 at the age of 85, was the father of jazz musicians Wynton, Branford, Delfeayo and Jason Marsalis.

## ADAM SCHLESINGER OF FOUNTAINS OF WAYNE

**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.

## 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.

## FLORIAN SCHNEIDER OF KRAFTWERK

**1947-2020**

The German electronic group charted seven albums on the *Billboard* 200, including 1974's *Autobahn*, which peaked at No. 5. The title track reached No. 25 on the *Billboard* Hot 100 in 1975.

## 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.

# POP

(JAN. 3-JULY 2)

**T**WO POP SONGS WERE AMONG THE 10 TRACKS with the most on-demand streams: Doja Cat's "Say So" (No. 4) and Tones and I's "Dance Monkey" (No. 5).

With "Bad Things," a collaboration with Machine Gun Kelly, Camila Cabello joined an elite group of artists who have topped the Pop Songs chart (which launched in 1992) both as a soloist and as part of a group (Fifth Harmony). Among the nine other artists who have achieved the feat, Justin Timberlake leads with eight solo tracks and two with \*NSYNC.

Two pop albums were among the top 10 most-consumed releases of 2020 to date: **JUSTIN BIEBER's** *Changes* (No. 8) and Eilish's *When We All Fall Asleep, Where Do We Go?* (No. 10).



Bieber  
(Joe Termini)

## TOP FIVE GENRE ARTISTS

	ARTIST	ALBUM + TEA + ON-DEMAND SEA
1	BILLIE EILISH	1.676 million
2	BTS	1.417 million
3	TAYLOR SWIFT	1.328 million
4	JUSTIN BIEBER	1.129 million
5	HALSEY	1.009 million

## TOP FIVE ALBUMS

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	JUSTIN BIEBER	<i>Changes</i>	854,000
2	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	798,000
3	HARRY STYLES	<i>Fine Line</i>	749,000
4	HALSEY	<i>Manic</i>	736,000
5	LADY GAGA	<i>Chromatica</i>	538,000

## TOP FIVE SONGS

	ARTIST	TITLE	SONGS W/SES ON-DEMAND
1	TONES AND I	"Dance Monkey"	2.645 million
2	DUA LIPA	"Don't Start Now"	2.594 million
3	POST MALONE	"Circles"	2.438 million
4	JUSTIN BIEBER	"Intentions"	2.253 million
5	LEWIS CAPALDI	"Someone You Loved"	1.981 million

## TOP FIVE RADIO SONGS (Ranked by airplay audience)

	ARTIST	SONG	AUDIENCE	SPINS
1	POST MALONE	"Circles"	2.266 billion	660,000
2	DUA LIPA	"Don't Start Now"	2.105 billion	653,000
3	MAROON 5	"Memories"	1.852 billion	528,000
4	HARRY STYLES	"Adore You"	1.728 billion	549,000
5	LEWIS CAPALDI	"Someone You Loved"	1.667 billion	435,000



# ROCK

(JAN. 3- JULY 2)

**B**ESIDES COUNTRY MUSIC, ROCK WAS THE ONLY other major genre to experience an increase in its share of audio streaming.

A number of artists who haven't released albums in a while had new titles debut in the top 10 of the Billboard 200:

- **OZZY OSBOURNE's** *Ordinary Man* debuted at No. 3 the week ending Feb. 27.
- James Taylor's *American Standard* debuted at No. 4 the week ending March 5.
- Pearl Jam's *Gigaton* debuted at No. 5 the week ending April 2.
- Bob Dylan's *Rough and Rowdy Ways* debuted at No. 2 the week ending June 25.

Other rock albums that made strong debuts include Tame Impala's *The Slow Rush* (No. 3), Green Day's *Father of All...* (No. 4) and Five Finger Death Punch's *F8* (No. 8).



Osbourne at the American Music Awards in Los Angeles in November 2019. (Kevin Winter/Getty Images for dcp)

## TOP FIVE GENRE ARTISTS

	ARTIST	ALBUM + TEA + ON-DEMAND SEA
1	THE BEATLES	1.094 million
2	QUEEN	768,000
3	IMAGINE DRAGONS	593,000
4	FLEETWOOD MAC	565,000
5	METALLICA	551,000

## TOP FIVE ALBUMS

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	QUEEN	<i>Greatest Hits (1)</i>	448,000
2	ELTON JOHN	<i>Diamonds</i>	372,000
3	CREEDENCE CLEARWATER REVIVAL	<i>Chronicle, Vol. 1</i>	299,000
4	JOURNEY	<i>Greatest Hits</i>	273,000
5	FLEETWOOD MAC	<i>Rumours</i>	265,000

## TOP FIVE SONGS

	ARTIST	TITLE	SONGS W/SES ON-DEMAND
1	IMAGINE DRAGONS	"Believer"	793,000
2	JOURNEY	"Don't Stop Believin' "	731,000
3	QUEEN	"Bohemian Rhapsody"	680,000
4	PANIC! AT THE DISCO	"High Hopes"	656,000
5	EAGLES	"Hotel California"	618,000

## TOP FIVE RADIO SONGS (Ranked by airplay audience)

	ARTIST	SONG	AUDIENCE	SPINS
1	PANIC! AT THE DISCO	"High Hopes"	750.114 million	217,000
2	JOURNEY	"Don't Stop Believin' "	431.126 million	73,000
3	BON JOVI	"Livin' on a Prayer"	379.088 million	72,000
4	THE POLICE	"Every Breath You Take"	350.642 million	61,000
5	PHIL COLLINS	"In the Air Tonight"	348.189 million	57,000

# R&B/ HIP-HOP

(JAN. 3- JULY 2)

**L**ED BY LIL BABY'S *MY TURN*, THE YEAR'S TOP FIVE and six out of the top 10 most-consumed albums are R&B/hip-hop releases. Of the most-streamed songs, the top three, and eight of the top 10, are from the genre. Notably, there were only four weeks in the first half of 2020 when an R&B/hip-hop title wasn't the No. 1 album on the Billboard 200.

Roddy Ricch's "The Box" is by far the most-streamed on-demand audio track of the half year, with 728.7 million streams. "Life Is Good" by Future (featuring Drake) was second with 476.2 million, and **THE WEEKND**'s "Blinding Lights" was third with 426.9 million. Ricch also had the sixth-most-streamed audio track — "High Fashion," featuring Mustard, at 304.3 million — and appeared on Da Baby's "Rockstar," the eighth-most-streamed audio track (292.7 million) as well as Mustard's "Ballin'," the 18th-most-streamed track (257.9 million).



The Weeknd  
(Nabil Elderkin)

## TOP FIVE GENRE ARTISTS

	ARTIST	ALBUM + TEA + ON-DEMAND SEA
1	DRAKE	2.460 million
2	THE WEEKND	2.175 million
3	LIL UZI VERT	1.966 million
4	POST MALONE	1.886 million
5	YOUNGBOY NEVER BROKE AGAIN	1.886 million

## TOP FIVE ALBUMS

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	LIL BABY	<i>My Turn</i>	1.467 million
2	THE WEEKND	<i>After Hours</i>	1.423 million
3	LIL UZI VERT	<i>Eternal Atake</i>	1.374 million
4	RODDY RICCH	<i>Please Excuse Me for Being Antisocial</i>	1.352 million
5	POST MALONE	<i>Hollywood's Bleeding</i>	1.140 million

## TOP FIVE SONGS

	ARTIST	TITLE	SONGS W/SES ON-DEMAND
1	RODDY RICCH	"The Box"	6.058 million
2	FUTURE	"Life Is Good"	4.248 million
3	THE WEEKND	"Blinding Lights"	3.748 million
4	DOJA CAT	"Say So"	2.677 million
5	MEGAN THEE STALLION	"Savage"	2.625 million

## TOP FIVE RADIO SONGS (Ranked by airplay audience)

	ARTIST	SONG	AUDIENCE	SPINS
1	THE WEEKND	"Blinding Lights"	1.884 billion	618,000
2	RODDY RICCH	"The Box"	1.332 billion	374,000
3	THE WEEKND	"Heartless"	1.288 billion	363,000
4	DOJA CAT	"Say So"	1.284 billion	452,000
5	BLACKBEAR	"Hot Girl Bummer"	1.144 billion	377,000

# COUNTRY

(JAN. 3- JULY 2)

**T**HE CORONAVIRUS AFFECTED TWO OF COUNTRY music's biggest events: the Country Music Association's CMA Fest in Nashville and the Academy of Country Music Awards. CMA Fest, a weeklong festival of concerts and fan meet-and-greets with country stars traditionally held in early June, was canceled. The ACM Awards telecast was bumped from April to September.

But country as a genre has made significant gains in market share, rising from 6.9% to 8% since the coronavirus started to have an effect on streams and sales in early March, and both new and catalog country releases bowed in the top 10 of the Billboard 200:

- Jimmy Buffett's country album *Life on the Flip Side* debuted at No. 2 the week ending June 6.
- **KENNY CHESNEY's** *Here and Now* debuted at No. 1 the week ending May 7, finishing just in front of Drake's new mixtape, *Dark Lane Demo Tapes*.
- Kenny Rogers' *The Best of Kenny Rogers: Through the Years* appeared at No. 9 the week ending March 26. (*Daytime Friends: The Very Best of Kenny Rogers* reached No. 190.)



## TOP FIVE GENRE ARTISTS

	ARTIST	ALBUM + TEA + ON-DEMAND SEA
1	LUKE COMBS	1.200 million
2	KENNY CHESNEY	717,000
3	JASON ALDEAN	667,000
4	MORGAN WALLEN	604,000
5	BLAKE SHELTON	590,000

## TOP FIVE ALBUMS

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	LUKE COMBS	<i>What You See Is What You Get</i>	640,000
2	LUKE COMBS	<i>This One's for You</i>	501,000
3	MORGAN WALLEN	<i>If I Know Me</i>	443,000
4	SAM HUNT	<i>Southside</i>	360,000
5	BLAKE SHELTON	<i>Fully Loaded: God's Country</i>	356,000

## TOP FIVE SONGS

	ARTIST	TITLE	SONGS W/SES ON-DEMAND
1	GABBY BARRETT	"I Hope"	1.814 million
2	MAREN MORRIS	"The Bones"	1.657 million
3	DAN + SHAY & JUSTIN BIEBER	"10,000 Hours"	1.611 million
4	DIPLO & JULIA MICHAELS	"Heartless"	1.564 million
5	OLD DOMINION	"One Man Band"	1.412 million

## TOP FIVE RADIO SONGS (Ranked by Airplay Audience)

	ARTIST	SONG	AUDIENCE	SPINS
1	MAREN MORRIS	"The Bones"	1.575 billion	500,000
2	DAN + SHAY & JUSTIN BIEBER	"10,000 Hours"	1.179 billion	360,000
3	MORGAN WALLEN	"Chasin' You"	725.731 million	224,000
4	SAM HUNT	"Kinfolks"	714.410 million	209,000
5	GABBY BARRETT	"I Hope"	692.102 million	226,000

# LATIN

(JAN. 3-JULY 2)

**Y**EAR TO DATE, PUERTO RICAN SENSATION **BAD BUNNY** has dominated Latin music's albums chart. His *YHLQMDLG* is the sixth-most-consumed album of the year and the lone Latin title in the top 10. When *Las Que No Iban a Salir* debuted on the May 14 Top Latin Albums chart at No. 1, Bad Bunny also held the No. 2 (*YHLQMDLG*) and No. 3 (*X100PRE*) slots. On the June 20 chart, *YHLQMDLG* tied with Gloria Estefan for third place for the most weeks atop Top Latin Albums with 68. (Enrique Iglesias and Selena rank first and second, respectively.)

"Definitivamente" by Daddy Yankee and Sech became Yankee's 20th No. 1 on the Latin Airplay chart, the third-most of all time behind Iglesias and J Balvin.



Bad Bunny  
(Alejandro Pedrosa)

## TOP FIVE GENRE ARTISTS

	ARTIST	ALBUM + TEA + ON-DEMAND SEA
1	BAD BUNNY	1.017 million
2	OZUNA	337,000
3	NATANAEL CANO	292,000
4	J BALVIN	253,000
5	SHAKIRA	247,000

## TOP FIVE ALBUMS

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	BAD BUNNY	<i>YHLQMDLG</i>	927,000
2	BAD BUNNY	<i>X 100PRE</i>	209,000
3	J BALVIN	<i>Colores</i>	168,000
4	BAD BUNNY	<i>Las Que No Iban a Salir</i>	148,000
5	J BALVIN & BAD BUNNY	<i>Oasis</i>	127,000

## TOP FIVE SONGS

	ARTIST	TITLE	SONGS W/SES ON-DEMAND
1	KAROL G & NICKI MINAJ	"Tusa"	1.023 million
2	BAD BUNNY	"Vete"	905,000
3	BAD BUNNY	"Yo Perreo Sola"	868,000
4	BAD BUNNY, JOWELL & RANDY & ÑENGO FLOW	"Safaera"	824,000
5	BAD BUNNY	"Si Veo a Tu Mama"	750,000

## TOP FIVE RADIO SONGS (Ranked by airplay audience)

	ARTIST	SONG	AUDIENCE	SPINS
1	KAROL G & NICKI MINAJ	"Tusa"	380.738 million	107,000
2	DJ SNAKE, J BALVIN & TYGA	"Loco Contigo"	293.271 million	67,000
3	NICKY JAM & DADDY YANKEE	"Muevelo"	217.999 million	58,000
4	DADDY YANKEE	"Que Tire Pa' Lante"	194.244 million	49,000
5	OZUNA	"Fantasia"	192.581 million	56,000



# 2020 *BILLBOARD* MIDYEAR CHARTS

Powered by Nielsen Music/MRC Data

## TOP 10 ARTISTS BY TOTAL CONSUMPTION

	ARTIST	TOTAL ALBUM-EQUIVALENT CONSUMPTION	ALBUM SALES	DIGITAL SONGS	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	<b>DRAKE</b>	2.460 million	57,000	390,000	3.019 billion	369.416 million
2	<b>THE WEEKND</b>	2.175 million	439,000	664,000	2.134 billion	315.775 million
3	<b>LIL UZI VERT</b>	1.966 million	28,000	116,000	2.720 million	290.152 million
4	<b>POST MALONE</b>	1.886 million	93,000	586,000	2.290 billion	302.237 million
5	<b>YOUNGBOY NEVER BROKE AGAIN</b>	1.886 million	20,000	119,000	2.422 billion	772.237 million
6	<b>EMINEM</b>	1.868 million	315,000	552,000	1.854 billion	560.886 million
7	<b>LIL BABY</b>	1.725 million	33,000	281,000	2.123 billion	490.889 million
8	<b>BILLIE EILISH</b>	1.676 million	283,000	652,000	1.736 billion	405.816 million
9	<b>RODDY RICCH</b>	1.640 million	19,000	271,000	2.074 billion	576.671 million
10	<b>DABABY</b>	1.530 million	26,000	311,000	1.965 billion	369.931 million

## TOP 10 ARTISTS RANKED BY ON-DEMAND AUDIO STREAMS

	ARTIST	ON-DEMAND AUDIO STREAMS
1	<b>DRAKE</b>	3.019 billion
2	<b>LIL UZI VERT</b>	2.720 billion
3	<b>YOUNGBOY NEVER BROKE AGAIN</b>	2.422 billion
4	<b>POST MALONE</b>	2.290 billion
5	<b>THE WEEKND</b>	2.135 billion
6	<b>LIL BABY</b>	2.123 billion
7	<b>RODDY RICCH</b>	2.075 billion
8	<b>DABABY</b>	1.965 billion
9	<b>JUICE WRLD</b>	1.944 billion
10	<b>EMINEM</b>	1.854 billion

## TOP 10 ARTISTS RANKED BY ON-DEMAND VIDEO STREAMS

	ARTIST	ON-DEMAND VIDEO STREAMS
1	<b>YOUNGBOY NEVER BROKE AGAIN</b>	772.237 million
2	<b>RODDY RICCH</b>	576.671 million
3	<b>EMINEM</b>	560.886 million
4	<b>LIL BABY</b>	490.889 million
5	<b>ROD WAVE</b>	449.154 million
6	<b>FUTURE</b>	415.659 million
7	<b>JUICE WRLD</b>	406.475 million
8	<b>BILLIE EILISH</b>	405.816 million
9	<b>KEVIN GATES</b>	374.466 million
10	<b>DABABY</b>	369.931 million

## TOP 10 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	<b>LIL BABY</b>	<i>My Turn</i>	1.467 million	31,000	249,000	1.775 billion	402.974 million
2	<b>THE WEEKND</b>	<i>After Hours</i>	1.423 million	407,000	527,000	1.246 billion	105.747 million
3	<b>LIL UZI VERT</b>	<i>Eternal Atake</i>	1.374 million	24,000	82,000	1.896 billion	141.922 million
4	<b>RODDY RICCH</b>	<i>Please Excuse Me for Being Antisocial</i>	1.352 million	18,000	254,000	1.787 billion	248.535 million
5	<b>POST MALONE</b>	<i>Hollywood's Bleeding</i>	1.140 million	60,000	477,000	1.370 billion	127.477 million
6	<b>BAD BUNNY</b>	<i>YHLQMDLG</i>	927,000	59,000	79,000	1.088 billion	175.246 million
7	<b>EMINEM</b>	<i>Music to Be Murdered By</i>	855,000	226,000	224,000	779.543 million	121.024 million
8	<b>JUSTIN BIEBER</b>	<i>Changes</i>	854,000	187,000	381,000	796.529 million	86.629 million
9	<b>BTS</b>	<i>Map of the Soul: 7</i>	842,000	552,000	388,000	347.616 million	51.220 million
10	<b>BILLIE EILISH</b>	<i>When We All Fall Asleep, Where Do We Go?</i>	798,000	198,000	268,000	781.077 million	81.844 million

## TOP 10 ALBUMS (Total sales)

	ARTIST	TITLE	SALES
1	<b>BTS</b>	<i>Map of the Soul: 7</i>	552,000
2	<b>THE WEEKND</b>	<i>After Hours</i>	407,000
3	<b>HALSEY</b>	<i>Manic</i>	266,000
4	<b>LADY GAGA</b>	<i>Chromatica</i>	264,000
5	<b>KENNY CHESNEY</b>	<i>Here and Now</i>	249,000
6	<b>EMINEM</b>	<i>Music to be Murdered By</i>	226,000
7	<b>BILLIE EILISH</b>	<i>When We All Fall Asleep, Where Do We Go?</i>	198,000
8	<b>NCT 127</b>	<i>NCT #127 Neo Zone: The Final Round</i>	196,000
9	<b>JUSTIN BIEBER</b>	<i>Changes</i>	187,000
10	<b>HARRY STYLES</b>	<i>Fine Line</i>	166,000

## TOP 10 DIGITAL ALBUM SALES

	ARTIST	TITLE	SALES
1	<b>THE WEEKND</b>	<i>After Hours</i>	273,000
2	<b>EMINEM</b>	<i>Music To Be Murdered By</i>	165,000
3	<b>LADY GAGA</b>	<i>Chromatica</i>	148,000
4	<b>HALSEY</b>	<i>Manic</i>	92,000
5	<b>5 SECONDS OF SUMMER</b>	<i>Calm</i>	88,000
6	<b>NAV</b>	<i>Good Intentions</i>	81,000
7	<b>MAC MILLER</b>	<i>Circles</i>	69,000
8	<b>VARIOUS ARTISTS</b>	<i>Frozen 2 (Original Motion Picture Soundtrack)</i>	66,000
9	<b>BAD BUNNY</b>	<i>YHLQMDLG</i>	59,000
10	<b>BILLIE EILISH</b>	<i>When We All Fall Asleep, Where Do We Go?</i>	55,000

## TOP 10 PHYSICAL ALBUMS

	ARTIST	TITLE	SALES
1	<b>BTS</b>	<i>Map of the Soul: 7</i>	528,000
2	<b>KENNY CHESNEY</b>	<i>Here and Now</i>	219,000
3	<b>HALSEY</b>	<i>Manic</i>	174,000
4	<b>NCT 127</b>	<i>NCT #127: Neo Zone, The Final Album</i>	170,000
5	<b>BILLIE EILISH</b>	<i>When We All Fall Asleep, Where Do We Go?</i>	143,000
6	<b>JUSTIN BIEBER</b>	<i>Changes</i>	140,000
7	<b>THE WEEKND</b>	<i>After Hours</i>	134,000
8	<b>JAMES TAYLOR</b>	<i>American Standard</i>	129,000
9	<b>HARRY STYLES</b>	<i>Fine Line</i>	128,000
10	<b>LADY GAGA</b>	<i>Chromatica</i>	117,000

## TOP 10 VINYL ALBUMS

	ARTIST	TITLE	SALES
1	<b>BILLIE EILISH</b>	<i>When We All Fall Asleep, Where Do We Go?</i>	85,000
2	<b>HARRY STYLES</b>	<i>Fine Line</i>	61,000
3	<b>VARIOUS ARTISTS</b>	<i>Guardians of the Galaxy: Awesome Mix</i>	56,000
4	<b>QUEEN</b>	<i>Greatest Hits (1)</i>	56,000
5	<b>THE BEATLES</b>	<i>Abbey Road</i>	54,000
6	<b>TAME IMPALA</b>	<i>The Slow Rush</i>	50,000
7	<b>BOB MARLEY &amp; THE WAILERS</b>	<i>Legend</i>	47,000
8	<b>PINK FLOYD</b>	<i>Dark Side of the Moon</i>	44,000
9	<b>BILLIE EILISH</b>	<i>Don't Smile at Me</i>	44,000
10	<b>MICHAEL JACKSON</b>	<i>Thriller</i>	42,000

## TOP 10 DIGITAL SONG CONSUMPTION (Song sales + on-demand SES)

	ARTIST	SONG	SONG SALES W/SES ON-DEMAND	SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	RODDY RICCH	"The Box"	6.058 million	182,000	728.681 million	338.754 million
2	FUTURE	"Life Is Good"	4.248 million	145,000	476.212 million	226.586 million
3	THE WEEKND	"Blinding Lights"	3.748 million	372,000	426.915 million	73.369 million
4	DOJA CAT	"Say So"	2.677 million	217,000	307.561 million	88.512 million
5	TONES AND I	"Dance Monkey"	2.645 million	275,000	282.597 million	99.977 million
6	MEGAN THEE STALLION	"Savage"	2.625 million	261,000	289.284 million	82.616 million
7	DUA LIPA	"Don't Start Now"	2.594 million	204,000	306.625 million	40.881 million
8	POST MALONE	"Circles"	2.438 million	214,000	291.099 million	45.646 million
9	DABABY	"Rockstar"	2.425 million	125,000	292.722 million	67.655 million
10	ARIZONA ZERVAS	"Roxanne"	2.362 million	96,000	300.750 million	75.080 million

## TOP 10 SONGS: ON-DEMAND STREAMING (Audio + video)

	ARTIST	SONG	ON-DEMAND STREAMS
1	RODDY RICCH	"The Box"	1.067 billion
2	FUTURE FEAT. DRAKE	"Life Is Good"	702.798 million
3	THE WEEKND	"Blinding Lights"	500.283 million
4	DOJA CAT	"Say So"	396.073 million
5	TONES AND I	"Dance Monkey"	382.574 million
6	RODDY RICCH FEAT. MUSTARD	"High Fashion"	380.093 million
7	ARIZONA ZERVAS	"Roxanne"	375.830 million
8	MEGAN THEE STALLION	"Savage"	371.900 million
9	DABABY FEAT. RODDY RICCH	"Rockstar"	360.378 million
10	EMINEM FEAT. JUICE WRLD	"Godzilla"	357.865 million

## TOP 10 SONGS: AUDIO ON-DEMAND STREAMS

	ARTIST	SONG	ON-DEMAND AUDIO STREAMS
1	RODDY RICCH	"The Box"	728.681 million
2	FUTURE FEAT. DRAKE	"Life Is Good"	476.212 million
3	THE WEEKND	"Blinding Lights"	426.915 million
4	DOJA CAT	"Say So"	307.561 million
5	DUA LIPA	"Don't Start Now"	306.625 million
6	RODDY RICCH FEAT. MUSTARD	"High Fashion"	304.343 million
7	ARIZONA ZERVAS	"Roxanne"	300.750 million
8	DABABY FEAT. RODDY RICCH	"Rockstar"	292.722 million
9	POST MALONE	"Circles"	291.099 million
10	MEGAN THEE STALLION	"Savage"	289.284 million

## TOP 10 SONGS: ON-DEMAND VIDEO STREAMS

	ARTIST	SONG	ON-DEMAND VIDEO STREAMS
1	RODDY RICCH	"The Box"	338.754 million
2	FUTURE FEAT. DRAKE	"Life Is Good"	226.586 million
3	PINKFONG	"Baby Shark"	124.726 million
4	EMINEM FEAT. JUICE WRLD	"Godzilla"	122.446 million
5	LIL NAS X	"Old Town Road"	107.744 million
6	TONES AND I	"Dance Monkey"	99.977 million
7	6IX9INE	"Gooba"	93.591 million
8	JUSTIN BIEBER	"Yummy"	89.359 million
9	DOJA CAT	"Say So"	88.512 million
10	MEGAN THEE STALLION	"Savage"	82.616 million

## TOP 10 SONGS: PROGRAMMED AUDIO STREAMS

	ARTIST	SONG	PROGRAMMED AUDIO STREAMS
1	RODDY RICCH	"The Box"	70.889 million
2	CHRIS STAPLETON	"Tennessee Whiskey"	66.108 million
3	POST MALONE	"Circles"	61.229 million
4	LYNYRD SKYNYRD	"Sweet Home Alabama"	56.470 million
5	MAREN MORRIS	"The Bones"	56.423 million
6	MAROON 5	"Memories"	56.394 million
7	FUTURE	"Life Is Good"	55.713 million
8	DUA LIPA	"Don't Start Now"	53.388 million
9	ED SHEERAN	"Perfect"	51.948 million
10	HALSEY	"Without Me"	51.912 million

## TOP 10 DIGITAL SONG SALES

	ARTIST	SONG	SALES
1	THE WEEKND	"Blinding Lights"	372,000
2	TONES AND I	"Dance Monkey"	275,000
3	MEGAN THEE STALLION	"Savage"	261,000
4	BLAKE SHELTON W/GWEN STEFANI	"Nobody but You"	233,000
5	DOJA CAT	"Say So"	217,000
6	POST MALONE	"Circles"	214,000
7	MAROON 5	"Memories"	204,000
8	DUA LIPA	"Don't Start Now"	204,000
9	RODDY RICCH	"The Box"	182,000
10	GABBY BARRETT	"I Hope"	174,000

## TOP 10 RADIO SONGS BASED ON AUDIENCE

	ARTIST	SONG	AUDIENCE
1	POST MALONE	"Circles"	2.266 billion
2	DUA LIPA	"Don't Start Now"	2.105 billion
3	THE WEEKND	"Blinding Lights"	1.884 billion
4	MAROON 5	"Memories"	1.852 billion
5	HARRY STYLES	"Adore You"	1.727 billion
6	LEWIS CAPALDI	"Someone You Loved"	1.667 billion
7	MAREN MORRIS	"The Bones"	1.575 billion
8	RODDY RICCH	"The Box"	1.332 billion
9	BILLIE EILISH	"everything i wanted"	1.329 billion
10	THE WEEKND	"Heartless"	1.288 billion

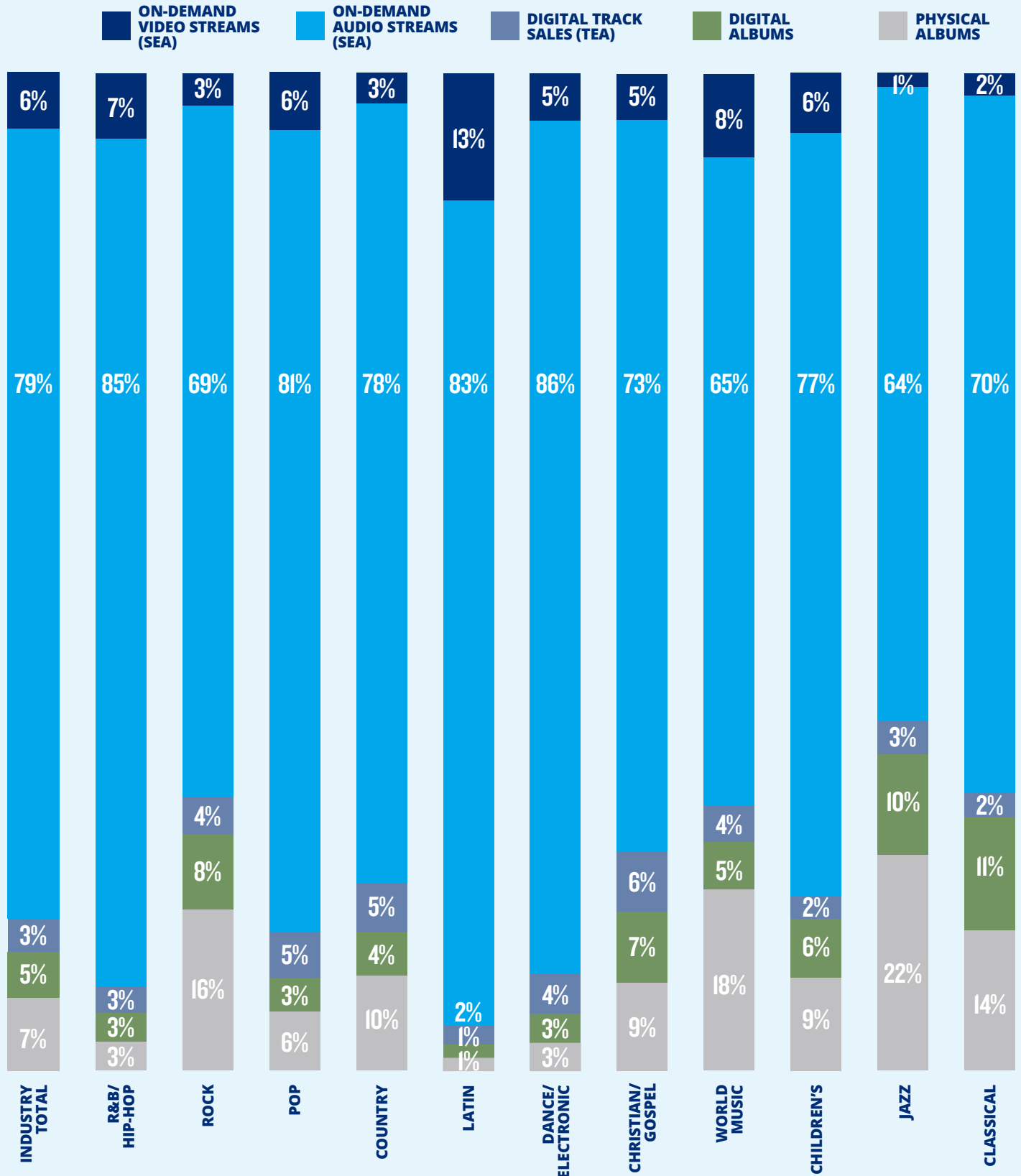


## SHARE OF TOTAL VOLUME BY FORMAT AND GENRE (Selected top genres)

	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
<b>1</b>	<b>R&amp;B/ HIP-HOP</b>	28.4%	14%	12%	17%	21%	31.2%	30.8%	33.5%
<b>2</b>	<b>ROCK</b>	19.3%	39%	43.3%	32.2%	21.4%	15.5%	16.3%	11.4%
<b>3</b>	<b>POP</b>	13.3%	10.4%	10.8%	9.7%	17.9%	13.5%	13.5%	13.6%
<b>4</b>	<b>COUNTRY</b>	8%	9.4%	10.6%	7.7%	11.6%	7.1%	7.6%	4.4%
<b>5</b>	<b>LATIN</b>	4.4%	1%	.8%	1.4%	2.5%	5.6%	4.8%	9.8%
<b>6</b>	<b>DANCE/ ELECTRONIC</b>	3.2%	1.7%	1.3%	2.3%	3.7%	3.2%	3.3%	2.8%
<b>7</b>	<b>CHRISTIAN/ GOSPEL</b>	2%	2.7%	2.5%	3.2%	3.7%	1.8%	1.8%	1.9%
<b>8</b>	<b>WORLD MUSIC</b>	1.6%	3.4%	4.3%	1.8%	1.7%	1.5%	1.3%	2.2%
<b>9</b>	<b>CHILDREN'S</b>	1.4%	1.8%	1.8%	1.8%	.9%	1.3%	1.2%	1.4%
<b>10</b>	<b>JAZZ</b>	1.1%	2.9%	3.2%	2.4%	1%	.7%	.8%	.3%
<b>11</b>	<b>CLASSICAL</b>	1%	2.2%	2%	2.6%	.7%	.8%	.8%	.4%

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

# SHARE OF TOTAL ALBUM-EQUIVALENT CONSUMPTION BY FORMAT



## PRE-/POST-COVID-19 ANALYSIS: AUDIO STREAMS BY GENRE

(Compared to the same period in 2019)

	GENRE	YEAR TO DATE THROUGH MARCH 12	MARCH 13-JULY 2	TOTAL 2020 YEAR TO DATE
1	INDUSTRY TOTAL	+20.4%	+13.8%	+16.2%
2	R&B/HIP-HOP	+18.1%	+10.9%	+13.6%
3	ROCK	+12.3%	+6.4%	+8.6%
4	POP	+17.2%	+8.6%	+13.5%
5	COUNTRY	+22.8%	+20.3%	+21.2%
6	LATIN	+27%	+12.4%	+17.7%
7	DANCE/ELECTRONIC	+4%	-5.3%	-3.1%
8	CHRISTIAN/GOSPEL	+11.7%	+8.2%	+9.6%
9	WORLD MUSIC	+28.7%	+12.6%	+18.3%
10	CHILDREN'S	+58.4%	+56.8%	+57.4%
11	JAZZ	+2.2%	+3.7%	+3.1%
12	CLASSICAL	-1.3%	+8.7%	+4.5%

MRC Data is the most comprehensive global provider of data and analytics to the entertainment and music industry and consumers. A division of diversified global entertainment company Valence Media, MRC Data was established in 2019 with the acquisition of Nielsen Music's data and insights product suite. MRC Data services all digital service providers, labels, airplay and music retailers. MRC Data products include Music Connect, Broadcast Data Systems and Music360, which collectively capture and represent the most robust data set related to music sales, performance, artist activity and consumer engagement. Valence Media divisions and brands include MRC Film, MRC Television, dick clark productions, *The Hollywood Reporter*, *Billboard*, *Vibe* and MRC Non-Fiction. The company has minority investments in A24, Fulwell 73 and T-Street.