



YEAR-END

**REPORT**

U.S. 2021



# INTRODUCTION

**W**ELCOME TO THE *2021 MRC DATA YEAR-END REPORT*, presented in collaboration with *Billboard*.

You may notice a few things different about this year's report, starting with me. A few months after MRC and Penske Media Corporation joined forces in late 2020 to form P-MRC Data, I took the helm of the company as its first CEO in July of this year. It was an easy decision, as the music industry is in a period of continued transformation and it's a privilege to oversee the leading source for global music and entertainment consumption data during this time. Over the coming quarters, I am looking forward to building and



Rob Jonas,  
P-MRC Data CEO

strengthening relationships with all of you as we articulate our vision for the company and how we will enable support during this transformation.

Speaking of 2022, we took a unique approach to this year's Year-End report. While we still recap all the most-consumed songs and albums of 2021 through our definitive charts (which you can dive into starting on page 31), we also zoomed out to showcase 10 big-picture trends that we think will continue to have a major impact on the ever-changing landscape of music consumption in the coming year.

In September, we celebrated the one-year anniversary of *Billboard's* Global 200 and Global Excl. U.S. charts, which aggregate sales and streaming data from more than 200 countries every week. These charts will help us further illuminate the increasingly global nature of music and provide the definitive source of global music consumption data

to the industry.

We also drew from our extensive Music 360 research worldwide, as well as our 12 *COVID-19: Tracking The Impact On The Entertainment Landscape* studies in the U.S., which we've been conducting ever since the first lockdowns in spring 2020. This exclusive research provided the backbone for many of this year's trends, like The "3 Gs" of global music (generations, genres and geography) and the increased role of gaming and podcasts in many consumers' media diets.

The way people consumed music continued to change this year, too. Audio on-demand streaming reached a new single-year high of 988.1 billion streams in 2021 (up 12.6% from 877.2 billion in 2020), which included a notable decline in yearly audio streams of Current music (which decreased 19.4%). For the first time since MRC Data began measuring streaming data music fans spent more time with Catalog (which was up 29.4% this year). Physical music sales also saw a notable changing of the guard in 2021, with vinyl surpassing CDs as the most-sold physical format for the first time since MRC Data started measuring music sales in 1991.

The increasingly influential TikTok helped further accelerate some of these trends, as younger consumers discovered songs both new and classic through popular memes and dance challenges. The app recently announced in its own 2021 report that

over 175 songs that trended on TikTok ended up charting on the Billboard Hot 100, more than twice the amount in 2020.

But even with all those changes, the music industry had lots of new releases to be excited about. Three of the year's most-consumed albums were from new artists — Morgan Wallen's *Dangerous: The Double Album*, Olivia Rodrigo's *SOUR* and The Kid LAROI's *F\*ck Love* — while the highly anticipated returns of Drake and Adele led to two of the year's biggest consumption weeks. And global genres like K-pop and Afro-Pop reached larger than ever audiences in the U.S. courtesy of blockbuster hits like BTS' "Butter" and Wizkid's "Essence," respectively.

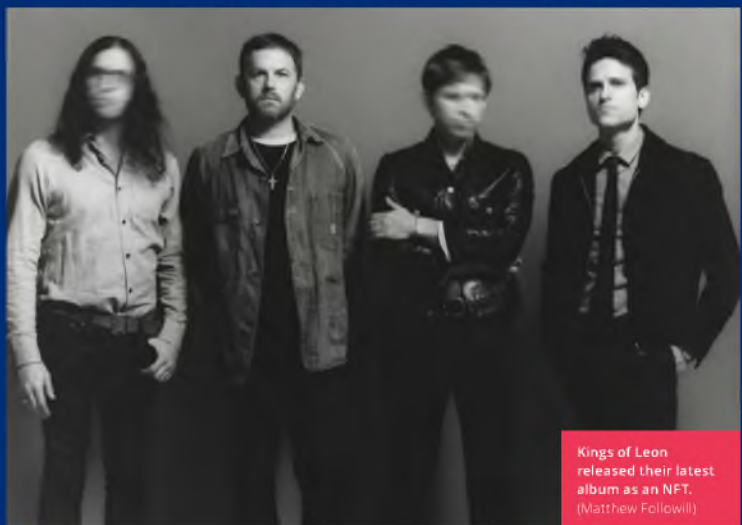
Music has never been both more original and ubiquitous at the same time. For the price of a CD, you can have monthly access to an almost limitless catalog of music spanning generations of artists and dozens of genres. At the same time, music enthusiasts can increasingly own a piece of their most cherished bands and artists through NFT offerings. In March, Kings of Leon were one of the first bands to release their new album as a NFT and collect over seven figures in revenue. Just weeks later, the music marketplace for NFTs quickly ramped up as other creators like 3LAU were soon collecting eight-figure revenue from a single auction. An MRC Data study conducted in Q2 of this year found that 27% of U.S. consumers were likely to purchase an NFT, with another 7% citing they already owned one. Fans can now also help spawn a new generation of musicians through community-led funding models based on DAOs and other models. Web3 technologies are already creating the next wave of disruption to the music industry and with data at its core, MRC Data's role is essential in navigating this change.

The next 48 pages are your guide to the biggest trends in music consumption from Jan. 1, 2021, through Dec. 30, 2021 (as compared to Jan. 3, 2020 through December 31, 2020) and what we'll likely still be talking about a year from now.

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

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Email us at [data.research@mrcentertainment.com](mailto:data.research@mrcentertainment.com)



Kings of Leon released their latest album as an NFT. (Matthew Followill)



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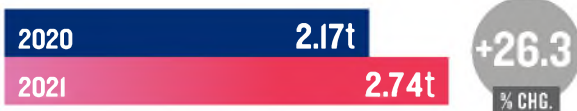
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In this report, MRC Data is using a 52-week period running from Jan. 1, 2021, through Dec. 30, 2021 (as compared to Jan. 3, 2020, through Dec. 31, 2020).

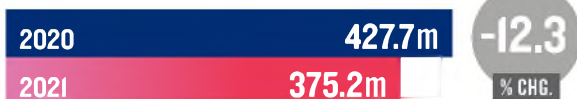
# THE YEAR IN METRICS

1/1/2021-12/30/2021 (AS COMPARED TO 1/3/2020-12/31/2020)

## Global On-Demand Audio Song Streams



## Global Digital Song Sales



## U.S. Total Album Consumption

(ALBUM + TEA + ON-DEMAND SEA)\*



## U.S. On-Demand Song Streaming

(AUDIO + VIDEO)

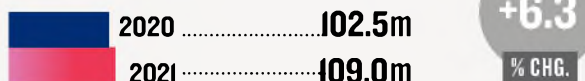


## U.S. Total Album Sales & TEA



## U.S. Total Album Sales

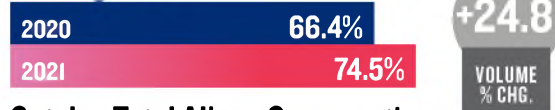
(PHYSICAL + DIGITAL)



## U.S. Catalog vs. Current Consumption

(CATALOG = OVER 18 MONTHS)

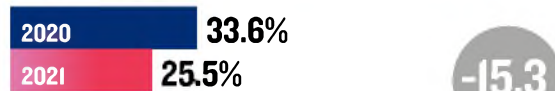
### Catalog Share



### Catalog Total Album Consumption



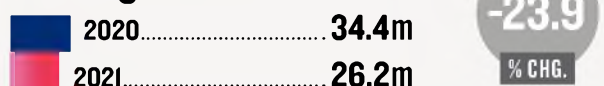
### Current Share



### Current Total Album Consumption



## U.S. Digital Album Sales



## U.S. Digital Track Sales



## U.S. Physical Album Sales

(INCLUDES VINYL LPs)



## U.S. Vinyl LP Sales



## U.S. CD Sales



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

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

# No.1

# The 3 Gs of Music: Generations, Geography & Genres

## GENERATIONAL STREAMING TRENDS

**W**HILE GEN Z MOSTLY LEADS all generations in weekly music listening on streaming services, millennial music listeners outpace them in a few notable territories — including the U.K. and Latin America. Among boomers, Mexico has the highest concentration of weekly music streamers, with 75% (among those with online access). Japan, where physical CD sales are still popular, has the lowest with 34%.

### Who Is Using Streaming Services?

GLOBAL MUSIC LISTENERS WHO USE STREAMING SERVICES TO LISTEN TO MUSIC IN A TYPICAL WEEK, BY GENERATION

	<b>GEN Z</b> BORN 1998-2008 (Ages 13-23)	<b>MILLENNIALS</b> BORN 1982-1997 (Ages 24-39)	<b>GEN X</b> BORN 1966-1981 (Ages 40-55)	<b>BOOMERS</b> BORN 1947-1965 (Ages 56-74)
Brazil	87%	89%	73%	63%
Mexico	83%	87%	81%	75%
Colombia	84%	88%	76%	69%
Argentina	87%	89%	77%	58%
Chile	91%	92%	78%	72%
France	84%	68%	53%	37%
Spain	82%	78%	74%	57%
U.K.	77%	79%	67%	41%
Italy	77%	76%	59%	40%
Germany	83%	78%	59%	37%
Japan	89%	70%	51%	34%
U.S.*	99%	98%	96%	89%

MUSIC 360: BRAZIL, COLOMBIA, ARGENTINA, CHILE, MEXICO (AMONG AGES 13+ WITH INTERNET ACCESS); FRANCE, SPAIN, U.K., GERMANY, ITALY AND JAPAN (GENERAL POPULATION AGES 13+) \* U.S. CURRENTLY USING STREAMING SERVICES

## COUNTRIES WITH FASTEST GROWING AUDIO STREAMS

WHEN CONSIDERING the top 20 largest territories by streaming volume, the following experienced the most significant audio streaming growth rates:



WHEN CONSIDERING territories outside the top 20 largest by streaming volume, the following experienced the most significant audio streaming growth rates:





# GEOGRAPHY

## TOP GENRES BY LOCAL MARKET

**M**RC DATA RECENTLY expanded its measurement of market-specific streaming data, which includes insights into which genres perform the strongest across 211 U.S. markets. Here are some highlights.

### Country

More than any other genre, Country overperforms in 174 of the 211 measured markets. Though it's popular in metro hubs like Nashville and Omaha, Country overperforms most significantly in smaller Midwest and Mountain markets.

#### TOP 5 MARKETS BY INDEX

- Presque Isle, ME
- Zanesville, OH
- Quincy et al, IL-MO-IA
- Glendive, MT
- Great Falls, MT

### Dance/Electronic

Relative to the other major genres, Dance/Electronic overperforms in very few larger markets, while significantly underperforming in many smaller markets.

#### TOP 5 MARKETS BY INDEX

- Denver, CO
- SF-Oakland-San Jose, CA
- New York, NY
- San Diego, CA
- Los Angeles, CA

### Latin

The genre doesn't overperform in many markets, but where it does overperform it overperforms significantly (in Texas, California and Florida markets). Latin also underperforms in 179 of the 211 markets, which is by far the most compared to the other major genres. These takeaways indicate that the genre's market-level streaming consumption is extremely regionally biased.

#### TOP 5 MARKETS BY INDEX

- Puerto Rico & VI
- Laredo, TX
- Yuma-El Centro, AZ-CA
- Harlingen et al, TX
- El Paso, TX

### R&B/Hip-Hop

R&B/HipHop overperforms most significantly in the South Atlantic region, specifically the Mississippi and Georgia markets. Among the top 50 markets by audio streaming volume, it performs best in Detroit, Atlanta and Birmingham.

#### TOP 5 MARKETS BY INDEX

- Greenwood-Greenville, MS
- Jackson, MS
- Meridian, MS
- Albany, GA
- Montgomery, AL

### Rock

Rock is well-balanced regionally and tends to overperform in Midwest, Middle Atlantic and Northeast markets.

#### TOP 5 MARKETS BY INDEX

- Alpena, MI
- Marquette, MI
- Missoula, MT
- Bend, OR
- Butte-Bozeman, MT

# GENRE TRENDS

## K-POP CONSUMPTION CHARTS NEW MILESTONES

**W**ORLD MUSIC SAW A 17.4% rise\* in total consumption year-over-year in 2021, fueled by another record year of K-Pop milestones on the charts. This included Hot 100 hits for South Korea's BTS as well as solo hits from two members of girl group BLACKPINK and a breakthrough hit for TWICE.



**BTS**  
(Theo Wargo/  
Getty Images)

### BTS "BUTTER" UP THREE NUMBER ONES

For the second year in a row, BTS topped the Billboard Hot 100 three times in 2021 — including for a career-best 10 weeks for "Butter," the year's No. 13 most-consumed song (sales & streams combined).

The group's other 2021 chart-toppers were the Ed Sheeran co-write "Permission to Dance" (one week, on the chart dated July 24) and "My Universe," a collab with Coldplay (one week, on the chart dated Oct. 9).

## BLACKPINK'S ROSÉ AND LISA SCORE WITH SOLO SINGLES

BLACKPINK member Rosé scored a Global 200 and Global Excl. U.S. No. 1 with her debut solo single, "On the Ground," on the charts dated March 27. The song also debuted at No. 70 on the U.S.-based Hot 100.

Then, Rosé's groupmate LISA debuted at No. 2 on the

Sept. 25-dated global charts with her own debut solo single, "Lalisa," which also broke the YouTube record for most video views in 24 hours by a soloist. The song debuted at No. 84 on the Hot 100 that same week. Her fellow new track "Money" subsequently hit the top 10 of both global tallies and No. 90 on the Hot 100.



Solo projects by  
Lisa and Rosé

## TWICE LANDS A U.S. FIRST

The nine-piece girl group scored its first Hot 100 chart hit with "The Feels," which debuted at No. 83 on the chart dated Oct. 16. The song was even bigger worldwide, debuting at No. 10 on the Global Excl. U.S. chart. In November, the group's latest album, *Formula of Love: O+T=∞3, The 3rd Full Album*, entered the Billboard 200 at No. 3, marking TWICE's highest appearance on the chart to date.

\*All K-Pop consumption is included in the World Music genre.



# GENRE TRENDS

## AFRO-POP HITS HEAT UP IN THE U.S., ON HOT 100

**A**FRO-POP HAS SEEN a continued rise in consumption that was accelerated this year by two big crossover hits by lead African artists in the U.S.

Wizkid, "Essence"  
Feat. Justin Bieber & Tems

249.4m

U.S. on-demand streams in 2021

#9

Peak on the Hot 100

964.1m

U.S. airplay audience



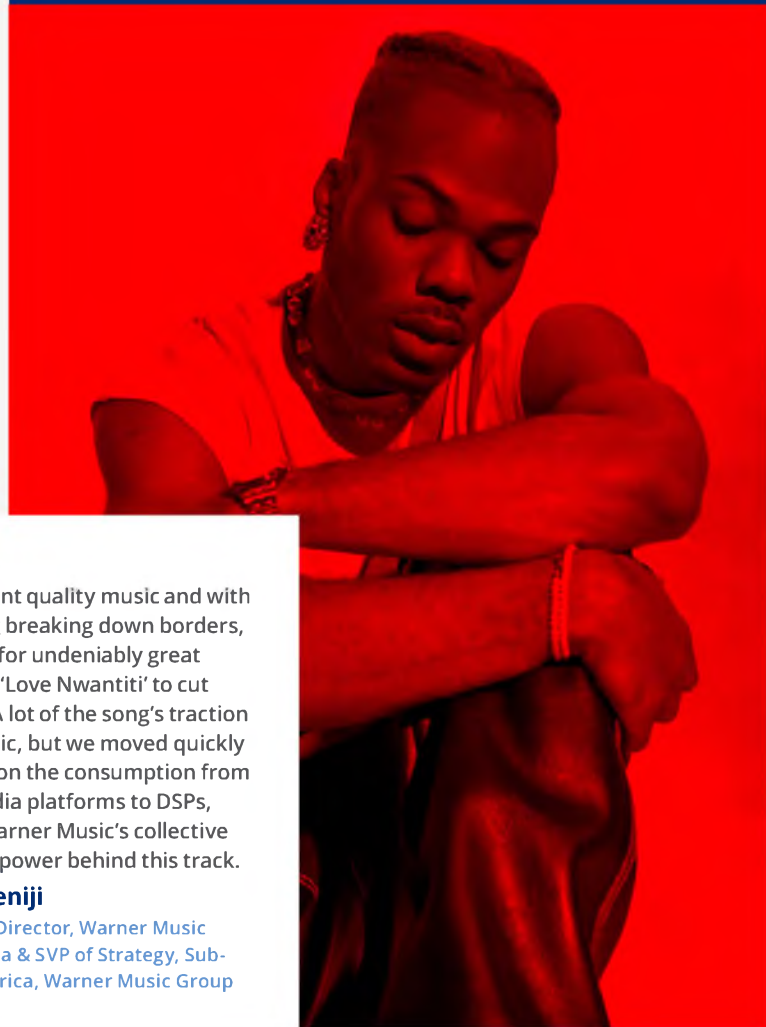
CKay, "Love Nwantiti (Ah Ah Ah)"

214.3m

U.S. on-demand streams in 2021

214.2m

U.S. airplay audience



People want quality music and with streaming breaking down borders, it's easier for undeniably great songs like 'Love Nwantiti' to cut through. A lot of the song's traction was organic, but we moved quickly to transition the consumption from social media platforms to DSPs, putting Warner Music's collective global firepower behind this track.

**Temi Adeniji**

Managing Director, Warner Music South Africa & SVP of Strategy, Sub-Saharan Africa, Warner Music Group

### Top Afro-Pop Discovery Sources

10% OF MUSIC CONSUMERS HAVE LISTENED TO AFRO-POP IN THE PAST TWO WEEKS. THESE ARE THE TOP AFRO-POP DISCOVERY SOURCES:

51%

Video and/or audio streaming services

44%

Social media websites/apps

37%

Short video clips on social video sites/apps

COVID-19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE - RELEASE 9

WIZKID: ROB RUSLING

# GENRE TRENDS

## SPLICE: TRENDING SOUNDS FROM AROUND THE GLOBE

**M**USIC CREATION PLATFORM SPLICE is a destination for more than 4 million users worldwide to download pre-cleared samples, beats and loops to help inspire their next track. Its sounds have been key elements for major hits from Dua Lipa ("Don't Start Now"), Doja Cat ("Say So"), Bad Bunny ("Dakiti") and dozens of others, so what's downloaded on Splice in 2021 will likely have a big impact on popular music next year.

### Most-Downloaded Genres

HERE ARE SOME EXCLUSIVE HIGHLIGHTS OF SPLICE'S MOST-DOWNLOADED GENRES (BY CREDITS SPENT) IN DIFFERENT TERRITORIES TO GIVE YOU A GLIMPSE INTO WHAT THE NEXT WAVE OF GLOBAL HITS MIGHT SOUND LIKE.

COUNTRY	# 1	# 2	# 3
Brazil	Trap	Hip-Hop	House
Australia	Hip-Hop	Trap	EDM
China	Trap	Hip-Hop	R&B
India	Hip-Hop	Trap	EDM
Canada	Hip-Hop	Trap	EDM
Nigeria	Afrobeat	African	Hip-Hop
S. Korea	Hip-Hop	Trap	EDM
U.K.	Hip-Hop	Trap	House
U.S.	Trap	Hip-Hop	R&B

Doja Cat used Splice to create "Say So." (David LaChapelle)



Splice data reflects the expanding curiosity of our users in global sounds. We're seeing many American users searching for K-pop, European users looking for Amapiano, search for Reggaeton coming out of Korea and generally we've seen an uptick in Search for global sounds. The genre mix speaks to an increasingly eclectic creator culture, branching out from our staples of Hip-Hop, Pop and EDM to a renewed interest in rock, house and emerging genres like hyperpop. We're excited for the year of music ahead.

**Maria Egan**

Chief Music Officer, Splice



No. 2

# Play It Again: Catalog Music Takes The Lead

## MUSIC FANS RECONNECT WITH OLD FAVES

**F**OR THE FIRST TIME SINCE MRC Data began tracking streaming data, streaming of new music has declined in volume year-over-year.

Which means Catalog has gained a significant share of total listening in

**+24.8%**

Year-over-year increase in consumption of catalog music (songs 18 months or older) in 2021

**-15.3%**

Decrease in consumption of new music (songs less than 18 months old) in 2021

2021, increasing 8 points from 2020 to 74% of total album consumption. This is an acceleration of a trend that picked up steam during the first waves of COVID-19 lockdowns, as music fans turned to old favorites for nostalgia listening or became

introduced to them for the first time through playlists, TikTok and other discovery vehicles.

Straddling both sides of the Catalog & Current divide is Taylor Swift, who released rerecorded *Taylor's Versions*



**143m**

First week U.S. on-demand streams for *Fearless (Taylor's Version)*

**303m**

First week U.S. on-demand streams for *Red (Taylor's Version)*

“

It's a testament to the power of Taylor's lyrics and songwriting. These records have not only held up over the years, but fans have become even more connected with them. She recognizes this passion and simply delivers like only she can — and the fans responded.

### Jim Roppo

Co-President — Republic Records on the success of Taylor Swift's *Taylor's Versions* of *Red* and *Fearless*

+8%

Year-over-year increase in share of total song consumption for Catalog songs

\$2b

Estimated total acquisitions made by Hipgnosis Songs Fund, a publicly traded music investment and management firm, between July 2018 and June 2021, according to company filings

of her 2008 album *Fearless* and 2012 LP *Red* in April and November 2021, respectively. Each album included faithful new renderings of the original songs, plus newly recorded versions of never-before-released songs. Most popular of these was “All Too Well (Taylor’s Version),” which achieved

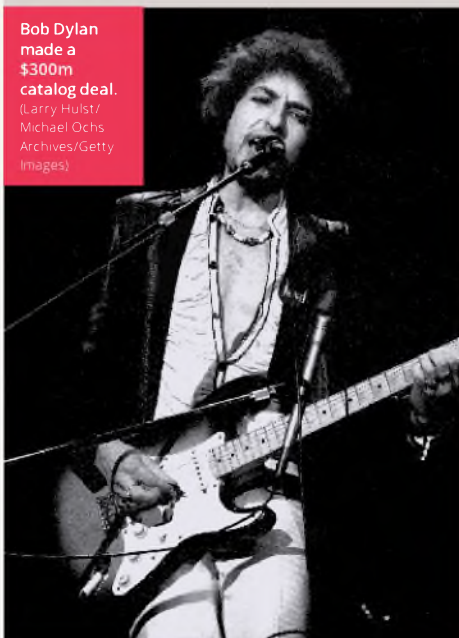
first-week streams of 55.2 million and debuted at No. 1 on the Hot 100 chart dated Nov. 27.

Through eight months of release, *Fearless (Taylor’s Version)* has already been streamed two times more than the 2008 original album, with 664.6 million streams for *Taylor’s Version* compared to 333 million streams for the original *Fearless* in 2021.

The Catalog craze has also extended to Wall Street, where private equity firms have poured billions of dollars into buying up songwriting catalogs and/or master recordings from hitmakers both classic and current. Notable deals from the last year alone include Bruce Springsteen & Sony Music (an estimated all-time high of \$500 million), Bob Dylan & Universal Music Publishing Group (for a reported \$300 million), Neil Young & Hipgnosis (for a reported \$150 million) and Stevie Nicks & Primary Wave (\$100 million), among dozens of others.



Bruce Springsteen made a \$500m catalog deal.



Bob Dylan made a \$300m catalog deal. (Larry Hulst/ Michael Ochs Archives/Getty Images)

### Music Listeners Who Use Paid Streaming Services

Note: This includes music listeners who are using audio and/or video services (e.g., YouTube, Spotify, Apple Music, Amazon, etc.). Those who are using services would include those who are paying, using a free trial and/or using someone else’s account

AGE	2021
13-17	73%
18-24	72%
25-34	64%
35-44	64%
45-54	57%
55-64	44%
65+	38%

U.S. MUSIC 360 2021 (JULY 12-27)

No. 3

# Dynamic Duo: Video Games & Music

## MUSIC & VIDEO GAMES GO HAND-IN-HAND

**A**NOTHER BEHAVIOR THE PANDEMIC helped accelerate is the popularity of gaming as one of consumers' go-to activities, particularly when combined with music. In fact, more consumers have consistently said they've spent more time with both activities in MRC

Data's 12 COVID-19 tracking studies (or "Waves") since spring 2020. Perhaps most interestingly, music soared to the No. 1 activity among consumers' time spent during Waves 7 through 9, which overlapped with two of the biggest spikes in U.S. COVID-19 cases (Waves 7-9, see dates below).

### Popularity of Activities Throughout the Pandemic

WAVE (DATES)	#1 ENTERTAINMENT ACTIVITY	% OF CONSUMERS SAYING THEY SPEND MORE TIME WITH ACTIVITY OVER THE PAST 2 WEEKS	
		MUSIC	VIDEO GAMING
WAVE 1 (March 25-29, 2020)	News (71%)	46%	52%
WAVE 2 (April 7-11, 2020)	Crafting/DIY Projects (74%)	50%	56%
WAVE 3 (April 23-27, 2020)	Cooking/Baking (66%)	55%	63%
WAVE 4 (May 7-10, 2020)	Short-form Videos (67%)	52%	57%
WAVE 5 (June 10-14, 2020)	Social Media (53%)	46%	46%
WAVE 6 (July 8-13, 2020)	Social Media (56%)	51%	50%
WAVE 7 (Sept. 16-21, 2020)	Music (48%)	48%	46%
WAVE 8 (Nov. 16-23, 2020)	Music (46%)	46%	45%
WAVE 9 (Jan. 4-11, 2021)	Music (41%)	41%	35%
WAVE 10 (April 5-16, 2021)	Short-form Videos (43%)	37%	36%
WAVE 11 (July 6-16, 2021)	E-sports (41%)	38%	22%
WAVE 12 (Oct. 29-Nov. 10, 2021)	Music (37%)	37%	26%

COVID-19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE, WAVES 1-12

# MUSIC & GAMING

## INTEGRATIONS THAT DROVE CONSUMPTION

**A**FTER ARTISTS LIKE Travis Scott, J Balvin and Lil Nas X kicked off a virtual concert craze in 2020 with platforms Fortnite and Roblox, music and gaming integrations continued to pick up steam in 2021 and helped drive U.S. consumption of the artists' catalogs.



**Rico Nasty: +6%**

Weekly lift in On-Demand Audio Streams (to 3.1 million) during the week ending Feb. 25, following the rapper's headlining slot at SoundCloud's Player One gaming tournament in Fortnite on Feb. 18



**Zara Larsson: +26%**

Weekly lift in On-Demand Audio Streams (to 4.5 million) during the week ending May 27, following the Swedish pop singer's May 21 virtual concert on Roblox to celebrate the deluxe edition of her album *Poster Girl*



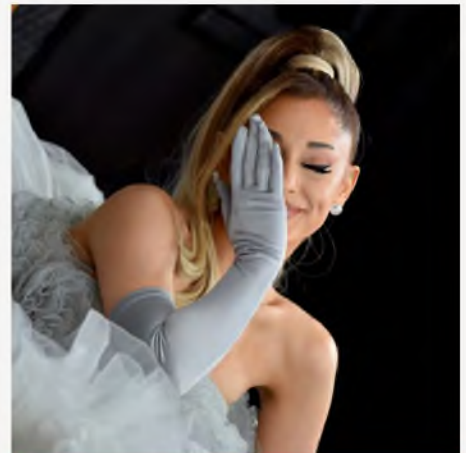
**Royal Blood: +27%**

Weekly lift in total On-Demand Streams (to 2.1 million) during the week ending April 1, following the U.K. rock band's March 27 performance at the eighth annual Roblox Bloxy Awards



**Kaskadee +6%**

Weekly lift in total On-Demand Streams (to 1.9 million) during the week ending April 1, following the March 26 and 27 premiere of the DJ-producer's virtual concerts inside Fortnite



**Ariana Grande: +8%**

Weekly lift in total On-Demand Streams (to 52.6 million) during the week ending Aug. 12, following the pop superstar's Aug. 6 virtual concert in Fortnite

# MUSIC & GAMING

## HIGHLIGHTS FROM MRC DATA'S 2021 GAMING + MUSIC MINI-REPORT

Considering that over half of the U.S. general population plays video games in some capacity, gamers can't be pigeonholed into one cohesive group, nor culture. They are diverse and multifaceted, not just in terms of their engagement with video games, but more broadly in their interests, habits and lifestyles. Did you know that over one-fifth of all gamers are ages 55 and above? The original gamers, Gen X\*, make up about a fourth of all gamers — roughly the same number as the latest new generation of gamers, Gen Z\*.

While we know that a large majority of the U.S. general population engages with

music, video gamers are 13% more likely to do so. With a hankering for all things visual, streaming music videos is the No. 1 music touchpoint among gamers, followed closely by audio streaming.

**+13%**

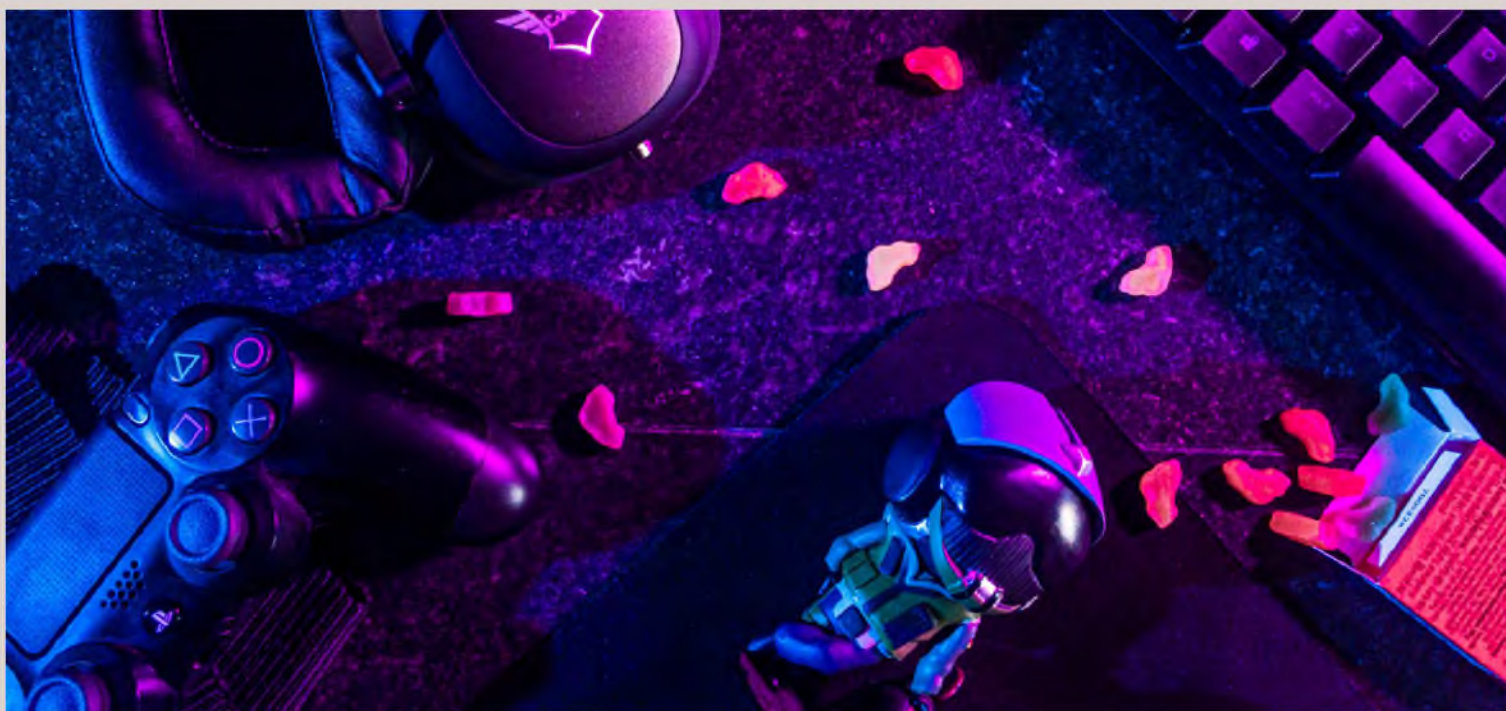
Video gamers are 13% more likely to engage with music than the general U.S. population

Not only are music-listening gamers engaged, they are willing to invest their money in music services. Compared to average music listeners, gamers are 14% more likely to be paying for music streaming services. And their spend doesn't just stop at the streaming

providers. In a typical month, these music enthusiasts are spending 19% more across music categories than the average music listener.

Considering that a large majority of the U.S. population uses social media sites, such as Facebook and Instagram, it's remarkable that gamers are 14% more likely to use social sites monthly. Plus, gamers using social media are 34% more likely to turn specifically to TikTok compared to the average social media user. Their influence comes not only from their heightened interaction with social sites, but from the receptive eyes and ears of their social circles. If you win with the video gamer, you also win with their friends.

We know that video gamers are very much into the latest mainstream music. But what may come as a surprise is that 40% of those gamers who listen to music tune into the Country genre. That translates into gamers being 174% more likely to listen to Country than EDM.



\* Gen Z (born 1998-2008); Gen X (Born 1966-1981)

No. 4

# Brands & Bands: Purchase Category Affinities Among Genre Fans



**W**HAT DOES YOUR TASTE in music say about your spending habits? Some

highlights from MRC Data's 2021 U.S. Music 360 Report shed some light on how consumers' genre affinity translates at the checkout counter.



## EDM Fans

EDM fans are **twice as likely to have purchased bourbon** in the past 3 months than the average listener (15% vs. 7%)



## Bollywood Fans

80% of Bollywood music fans claim to have made a **luxury purchase** in the past 3 months



## Broadway Fans

Broadway fans (58%) are most likely to have used an **e-commerce/online shopping platform** in the past 3 months



## Children's Music Fans

Children's music fans are the most likely to have **purchased fashion/clothing** (74%) and **cosmetics** (50%) in the past 3 months



## Rock Fans

2 in 3 Rock fans have **purchased a nonalcoholic beverage** in the past 3 months



## Holiday Music Fans

1 in 3 Holiday music fans plan to **book an airline ticket** in the next 3 months. 29% are also likely to **book a vacation rental**



No. 5

# Spotlight On Indie Acts



Queen  
(Michael Putland/Getty Images)

“

Independents have always been first movers in embracing new platforms. Today, that means social, fitness, gaming, and NFTs. At Merlin, our members significantly overperform in all of these spaces because consumers crave a greater diversity in artists and genres—this is quintessentially what Merlin members and their artists represent.

**Jeremy Sirota**  
CEO, Merlin

**I**NDPENDENT ARTISTS and labels are also seeing the ripple effect from the rise in Catalog over Current music consumption. Of

2021's 10 most popular independent albums, all but two are pre-2020 releases — led by Queen's perennial favorite *Greatest Hits* with 971,000 equivalent album units earned.

Still, the streaming era of music distribution has made it even easier for new and established artists to find success outside of the major label ecosystem. Read on for a look at five indie acts who made an impact in the U.S. in 2021 across multiple genres.

## Catalog over Current

2021's 10 MOST POPULAR INDEPENDENT ALBUMS ARE NEARLY ALL PRE-2020 RELEASES

ARTIST	TITLE	TOTAL
Queen	<i>Greatest Hits</i>	971k
Bad Bunny	<i>EL ULTIMO TOUR DEL MUNDO</i>	853k
Morgan Wallen	<i>If I Know Me</i>	787k
Bad Bunny	<i>YHLQMDLG</i>	755k
Creedence Clearwater Revival	<i>Chronicle The 20 Greatest Hits</i>	699k
Jason Aldean	<i>9</i>	550k
XXXTentacion	<i>?</i>	534k
Taylor Swift	<i>1989</i>	515k
Florida Georgia Line	<i>Life Rolls On</i>	484k
Soundtrack	<i>Moana</i>	471k

Note: The list on this page ranks, by equivalent album units, the most popular independent albums of 2021 (of those eligible for *Billboard's* weekly Independent Albums chart). Note: In order for a title and label to qualify for *Billboard's* Independent Albums chart, the label or artist must hold ownership of their copyrights, and the label must be distributed either 1) independently, 2) through the independent arm of a major label group, or (such as Sony's The Orchard), or 3) directly through a major label group (such as independently-owned Curb Records being distributed via Warner Music Group). However, labels/titles that utilize sales, distribution, commercial or revenue services through a major label (not solely at the major label group level or through the independent arm of a major label group) are excluded from charting on Independent Albums.

# R&B: BRENT FAIYAZ



**T**HE GRAMMY-NOMINATED rising R&B star, who self-releases music via his label Lost Kids, made a big splash with two singles featuring superstar guests.

"Gravity" (with DJ Dahi, featuring Tyler, The Creator) became Faiyaz's first Hot 100 hit as a lead artist in January, peaking at No. 71. For the full year, the song has accumulated 108.6 million on-demand streams.

"Wasting Time" (featuring Drake) followed in July, scoring Faiyaz's career-best chart position on the Hot 100 (No. 49) and best rank as a lead on Hot R&B/Hip-Hop Songs (No. 18) and 71.1 million on-demand streams.

Faiyaz also appeared on "Sweet/I Thought You Wanted to Dance," an album cut from Tyler, The Creator's Billboard 200 No. 1 *Call Me if You Get Lost*. The track debuted and peaked at No. 60 on the July 10-dated Hot 100.

# ALTERNATIVE: **ARLO PARKS**



**T**HE U.K. SINGER-SONGWRITER (signed to London-based Transgressive Records) scored one of the most critically acclaimed debut albums of the year with *Collapsed in Sunbeams*, which debuted and peaked at No. 22 on the Feb. 13-dated Alternative Albums chart, as well as No. 43 on Independent Albums. The album's songs accumulated a total of 41.4 million

on-demand streams in 2021.

Parks' most successful radio single was "Hurt," which peaked at No. 13 on the Adult Alternative Airplay chart (dated April 3, 2021) and spent 17 weeks on the chart.

Parks was among the 10 nominees announced as Best New Artist at the 2021 Grammys on Nov. 23, which sparked a 14.2% increase in on-demand streams for her catalog the week ending Nov. 25.

# LATIN: **BAD BUNNY**



**A**FTER SCORING three top 10 Billboard 200 albums in 2020 (including the first all-Spanish-language No. 1 album), the Latin superstar (signed to the indie Rimas Entertainment) continued his momentum into 2021 with several singles and guest appearances.

The Puerto Rican musician added another language to his repertoire with the June single “Yonaguni,” which was sung in both Spanish and

Japanese. The song made the Hot 100’s highest debut for a Latin hit in 2021 when it entered the Hot 100 at No. 10 on the June 19-dated chart. It went on to become his 15th No. 1 on Latin Airplay, topping the Sept. 4-dated survey.

Bad Bunny quickly followed that up with his 16th Latin Airplay No. 1 a month later, when his duet with Aventura, “Volví,” topped the tally dated Oct. 23.

# COUNTRY: LEE BRICE



**T**HE COUNTRY STAR'S fifth album for Curb Records, *Hey World*, was released in late 2020 but continued to make a big impact this year with over half a billion streams for its songs in 2021.

Lead single "One of Them Girls" became his seventh song to reach No. 1 on the Country Airplay chart, as well as his highest-peaking song

to date on the Hot 100 at No. 17. In November, "Girls" also became the first track to take "song of the year" honors in the same year by performing rights organizations BMI, ASCAP and SESAC.

In October, Brice's follow-up single, "Memory I Don't Mess With," became his eighth Country Airplay chart-topper.

SPOTLIGHT ON: **AALIYAH****14.3m**

First-week streams for 1996's *One in a Million*, which reentered the Billboard 200 at a new peak of No. 10 on the chart dated Sept. 4.

**11.5m**

First-week streams for the rereleased *Aaliyah*, which topped the Billboard 200 upon its initial release in 2001 and reentered at No. 13 on the Sept. 25-dated chart.

**33.0m**

2021 streams for "At Your Best (You Are Love)," the most-streamed song of Aaliyah's catalog

**T**HE LATE R&B SUPERSTAR, who died in a tragic plane crash in 2001, saw her Blackground Records catalog arrive to streaming services for the first time this year, courtesy of a newly struck deal between Blackground founder Barry Hankerson and the San Francisco-based indie distributor EMPIRE.

# No. 6

# The Shift in Radio

## RADIO IN THE PANDEMIC ERA

IN THE U.S., total radio listenership for music has remained steady despite the initial impact of the pandemic on in-car radio listening. Satellite radio and streaming live broadcast radio have compensated for the loss of AM/FM radio listeners for music engagement.

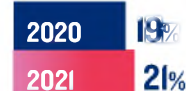
### Where Radio Listening Happens Now

% of U.S. Music Listeners tuning into radio in a typical month for music engagement

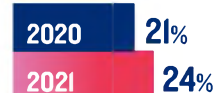
#### AM/FM RADIO



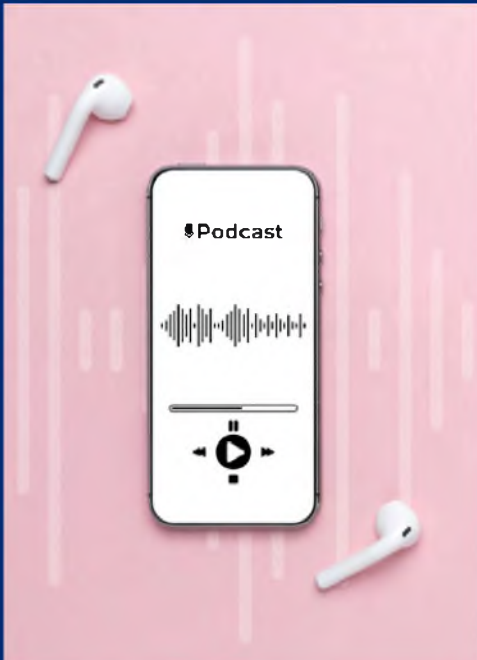
#### SATELLITE RADIO



#### STREAMING LIVE RADIO



U.S. MUSIC 360 2020-2021



## PODCAST LISTENING'S GROWTH MIRRORS MUSIC AND SPORTS ENGAGEMENT

The rate of people listening to podcasts in the U.S. grew over the past year. In fact, podcast listenership grew at a rate on par with both music listenership and engagement with sports, as millions of U.S. consumers picking up the hobby as commutes started to resume following the 2020 lockdowns.

### Podcasts on the Rise

% of U.S. general population engaging in entertainment activities (over the past year vs. previous year)

Rank of Growth	Entertainment Activity	% Engaging in Activity (+/- percentage point change vs. 2020)
#1	Listening to music	75% (+3%)
#2	Engaging with sports	43% (+2%)
#3	Listening to podcasts	33% (+2%)

U.S. MUSIC 360 2021 (JULY 12-27)

No. 7

# Streaming's Long Tail: Why Top Hits Are Reaching Less Total Audience

**S**TREAMING CONTINUES TO reach new levels of maturity in user adoption, with U.S. on-demand audio streams surpassing the 20 billion weekly milestone for the first time this year. But with more users comes more distinct musical tastes, which may help explain why 2021's and 2020's most-consumed songs are being streamed less than other chart-toppers of recent years.



## Top Hits By Year

2021

"Levitating" by Dua Lipa

# 626.6m

on-demand audio streams

2020

"The Box" by Roddy Ricch

# 920.4m

on-demand audio streams

2019

"Old Town Road" by Lil Nas X

# 1.0b

on-demand audio streams\*

2018

"God's Plan" by Drake

# 917.9m

on-demand audio streams

\* the only song to reach this threshold in its release year



## No. 8

# Guitar-Fueled Hits Lead Rock's Resurgence

**A**SIDE FROM THE occasional acoustic troubadour like Ed Sheeran, the guitar has largely taken a backseat to other genre trends on top-charting hits of recent years — so much so that *The Washington Post* declared the electric guitar “dead” as recently as 2017. Unlike much of the past decade, several notable 2021 Hot 100 hits featured prominent use of guitars, particularly electric — fueled by a mainstream revival of late-'90s rock and early-2000s pop-punk as many Gen Z listeners began discovering the era for the first time.

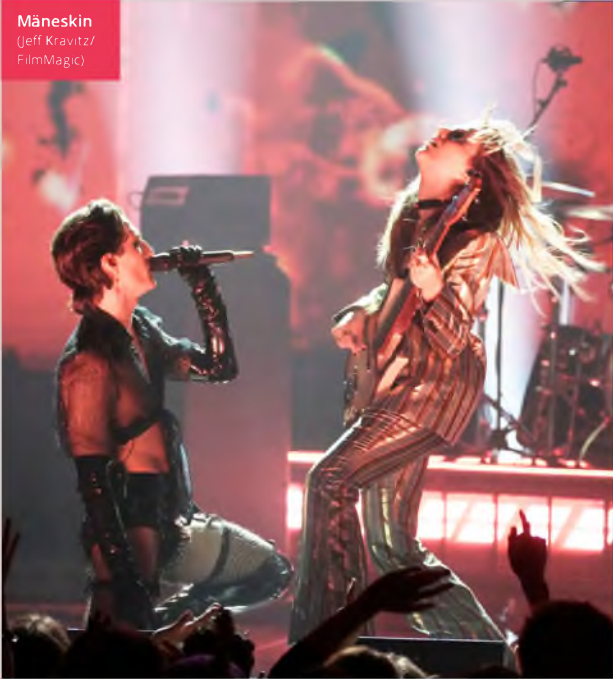
Leading this trend was Olivia Rodrigo, whose hits “Good 4 U” (No. 1 peak) and “Brutal” (No. 12 peak) bore a plugged-in sound that harkens back to MTV's heyday.

Other notable hits to feature prominent use of guitar on the Hot 100 this year: The Kid LAROI's “Without You” (No. 8 peak), Billie Eilish's “Happier Than Ever” (No. 11 peak) and THE ANXIETY: Willow & Tyler Cole's “Meet Me at Our Spot” (No. 21 peak) and Willow's “transparentsoul,” featuring Travis Barker (No. 76 peak).

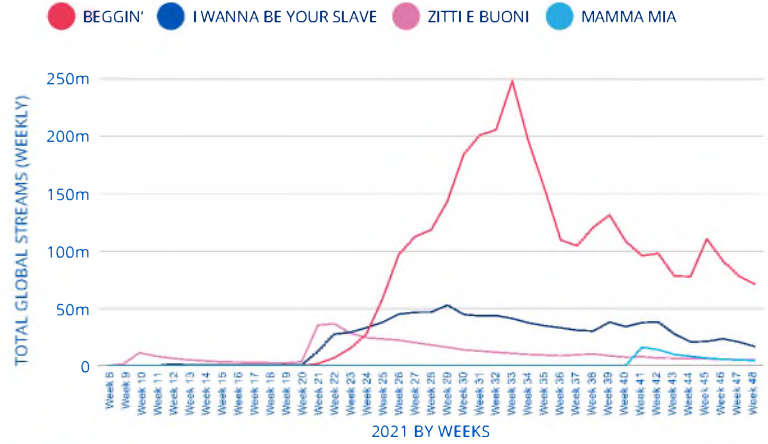


Rodrigo's hit songs are introducing guitar to Gen Z. (Erica Hernandez)

Måneskin  
(Jeff Kravitz/  
FilmMagic)



### Måneskin Global Streams TOTAL AUDIO + VIDEO STREAMS WEEKLY IN 2021



SOURCE: MRC DATA

And then there's Italy's Måneskin, who saw a halo effect on its catalog after a standout performance of their song "Zitti E Buoni" at the 2021 Eurovision Song Contest. The newfound attention helped the group score a global breakthrough with its cover of The Four Seasons' "Beggin'," which was originally released in 2017 and quickly surpassed

the band's current singles on the heels of a viral TikTok meme. The song peaked at Nos. 2 and 3 on the Global Excl. U.S. chart and Global 200, respectively, and No. 13 on the Hot 100.

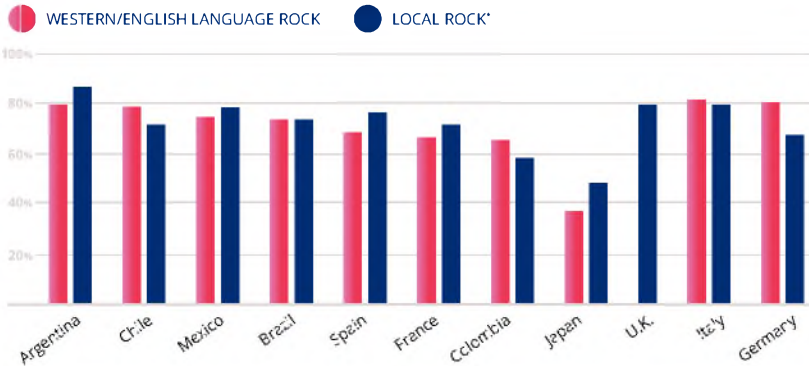
The influx of new Rock songs, coupled with the continued popularity of the catalogs of Fleetwood Mac, Queen, Journey and other classic bands

on streaming, helped Rock finish the year with a 12.2% increase in total consumption — including a 12.4% lift in on-demand streams.

Rock also overperforms heavily as a favorite genre in Latin America as well as Spain and France, where Western/English Language Rock is often just as popular as Local Rock — and sometimes even more so, like in Colombia (65% vs. 58%) and Chile (78% vs. 71%).

### Where Are the Rock Fans?

% OF MUSIC LISTENERS PER COUNTRY THAT LISTEN TO ROCK MUSIC



SOURCE: MUSIC 360s IN RESPECTIVE COUNTRIES (AGES 13+)  
\*WESTERN/ENGLISH LANGUAGE ROCK AND LOCAL ROCK ARE CONSIDERED THE SAME IN THE U.K.



The early success of "Beggin" came through a combination of the song spreading globally across multiple digital platforms and the fact that the music has resonated so profoundly. Their sound is different from anything today's teens have experienced. With Måneskin, we're building the next generation of rock 'n' roll fans.

**Brian Vinikoor**  
Senior VP of Marketing, Arista Records

No. 9

# Hot Wax: The Vinyl Revival Hits More Sales Streaks

## A Decade of Vinyl Resurgence

2011

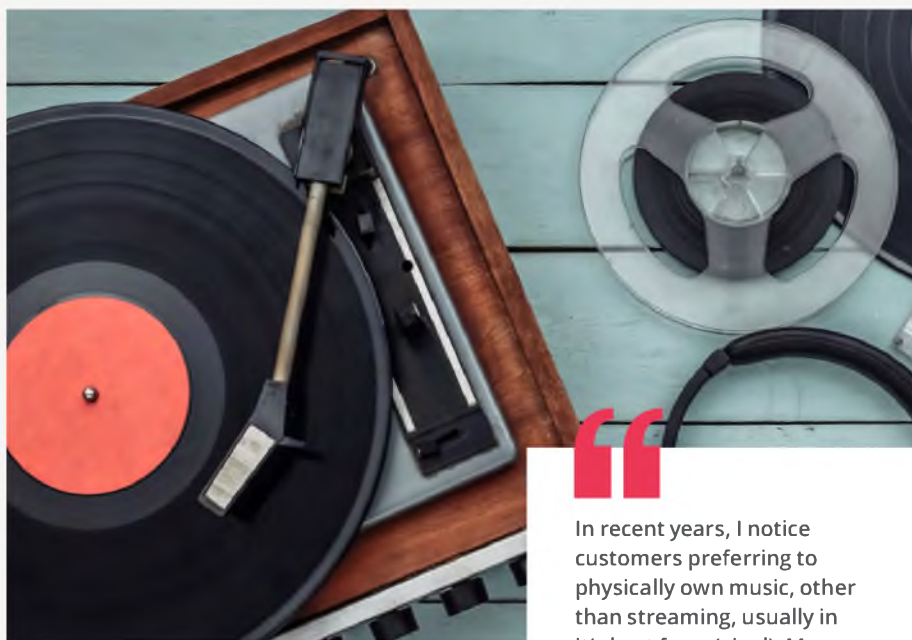
1.7%

Vinyl's share of physical sales accounted for less than 2% in 2011, with 3.8 million copies sold

2021

50.4%

Vinyl finished the year with more than half of all physical album sales, totaling a whopping 41.7 million — more than 9 times the amount sold in 2011

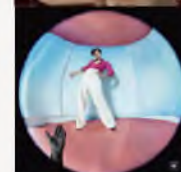
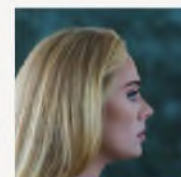


**T**EN YEARS AGO, vinyl was on the verge of becoming obsolete. The format accounted for less than 2% of physical albums as the CD enjoyed its last few years in the sun before giving way to streaming. Cut to 2021, and vinyl is now the most popular physical format for the first time ever in the MRC Data/SoundScan era (since 1991). In fact, vinyl's growth this year is so rapid that sales already surpassed 2020's full-year volume by late September, finishing 2021 with a 51.4% increase in total sales.



In recent years, I notice customers preferring to physically own music, other than streaming, usually in it's best form (vinyl). Many are also having vinyl parties and creating online content as businesses or hobbies. Likewise, the inclusion of record players in movies/show scenes spotlights the resurgence of records in today's music culture. But most importantly, I see the love of customers digging for a particular vinyl that bring back wonderful memories. We are still selling quite a bit of CDs as well.

**Tobago Benito**  
Owner, DBS Sounds



### TOP-SELLING VINYL ALBUMS

1. Adele, 30
2. Olivia Rodrigo, *SOUR*
3. Taylor Swift, *Red (Taylor's Version)*
4. Harry Styles, *Fine Line*
5. Billie Eilish, *Happier Than Ever*



The twin desire of wanting to participate with a community as well as the need to contribute directly to artists have helped to drive the resurgence in the vinyl format. Record Store Day is the perfect mechanism best suited to fulfill both desires. Let's also never forget that vinyl is cool. Record Store Day harnesses these attributes and delivers, year in, year out.

**Billy Fields**  
WMG VP Sales

# RECORD STORE DAY

A big part of vinyl's growth over the past decade has been the increased popularity of Record Store Day, an indie retail-led promotion that typically takes place every April. Sales of exclusive new releases and reissues have grown steadily on every Record Store Day since 2011, with extra events added to the calendar starting in 2020 to help offset pandemic-related delays in vinyl production and in-store traffic.

YEAR	TOTAL WEEKLY VINYL SALES
2011	165,000 (the week ending April 17)
2012	171,000 (the week ending April 22)
2013	244,000 (the week ending April 21)
2014	369,000 (the week ending April 20)
2015	375,000 (the week ending April 19)
2016	521,000 (the week ending April 20)
2017	547,000 (the week ending April 27)
2018	733,000 (the week ending April 26)
2019	827,000 (the week ending April 18)
2020 Pt. 1	801,000 (the week ending Sept. 3)
2020 Pt. 2	714,000 (the week ending Oct. 1)
2020 Pt. 3	742,000 (the week ending Oct. 29)
2021 Pt. 1	1,282,000 (the week ending June 17)
2021 Pt. 2	1,140,000 (the week ending July 22)



An important factor has been buy-in from popular artists. From Metallica lending credibility to RSD (and by extension, records/ record stores) via their RSD release a decade ago, to Taylor Swift, foregrounding vinyl editions of her recent releases, not as an afterthought, but as an important part of their launch.

**Carl Mello**  
Director of Brand Engagement,  
Newbury Comics

No. 10

# Adele's 30:

## What The Year's Top-Selling Album Says About A Post-25 Music Industry

**A**DELE'S *30*, the British superstar's first album in six years, arrived on Nov. 19 with impossibly high expectations. Its predecessor, 2015's *25*, still holds the record for most albums sold in a single week, with 3.38 million copies — a feat made more notable by the fact that the album was withheld from streaming services upon its initial release. While *30*'s initial consumption figures haven't broken any all-time records, they're still a fascinating glimpse at what a blockbuster album launch looks like in the golden age of streaming. Here's three insights from *30*'s launch.

**Highest album sales debut in four years.** *30* debuted at No. 1 on the Dec. 4-dated Billboard 200 chart with 839,000 first-week equivalent album units during the week ending Nov. 25. That figure includes album sales of 692,000 copies, making it the biggest-selling album debut since Taylor Swift's *Reputation* in 2017. Given that *30* was released in full on all streaming services upon release, unlike both *Reputation* and



Adele  
(Cliff Lipson/CBS/  
Getty Images)

25, this sales figure is a notably high first-week frame for an album also widely available to stream.

### Retail — even the CD! — still matters.

Retail exclusives, including a Target CD with three exclusive audio bonus tracks, helped play a big part in Adele's first-week achievement.

*30* was also one of the first major albums of 2021 to secure a day-and-date release on vinyl, after Adele turned in the album's masters six months prior to release to accommodate supply-chain delays. In addition to wide availability at all

#1

*30* debuted No. 1 on the Dec. 4-dated Billboard 200 chart with 839,000 first-week equivalent album units during the week ending Nov. 25

71m

First-week airplay audience for Adele's "Easy on Me"

vinyl retailers, a white-colored LP was made exclusive for Amazon, and Walmart sold a clear-colored LP. Of *30*'s first-week sales, CDs accounted for 378,000 copies — making it easily the biggest CD sales week of 2021, nearly doubling the year's previous record from Taylor Swift's *Red (Taylor's Version)* with 146,700 copies sold in its debut week. *30* sold 108,000 copies on vinyl LP in its first week — making it the second-largest vinyl sales week for an album since MRC Data began tracking the format in 1991.

### "Easy on Me" sets radio, but not streaming, records.

*30*'s lead single "Easy on Me" entered *Billboard*'s Oct. 30-dated Radio Songs chart at No. 4, marking the highest debut since the tally became an all-format ranking in December 1998. The song scored a first-week airplay audience of 65

“

Adele's long awaited return was a remarkable global success. 'Easy On Me' shattered worldwide streaming records upon its release, setting up one of the largest and fastest selling album campaigns of recent years. In every territory, *30* has maintained incredible momentum across streaming services and within traditional physical formats. It's exciting to watch Adele continue to set records, sustain dominance in the digital marketplace, while prioritizing the importance of a true album proposition.

#### Joe Gallo

Senior Vice President,  
Columbia Records

million. "Easy on Me" didn't set any records for streaming debuts, but did become the fifth song released in 2021 to accumulate more than 50 million U.S. streams in a single week (it totaled 54.0 million streams).



Adele  
(Cliff Lipson/CBS/  
Getty Images)

Masked Wolf



# RAP

**D**RAKE'S *CERTIFIED LOVER BOY* is a certified smash, as the set is 2021's most popular rap album in the U.S., with 1.97 million equivalent album units earned during the year. The effort marked the superstar's 10th No. 1 on the weekly Billboard 200 albums chart upon its release. The album also immediately launched nine of its songs into the top 10 of the all-genre Billboard Hot 100 chart at the same time, including the entire top five. He thus became the only artist to hold the entire top five concurrently since The Beatles in 1964, and the first artist to ever have nine out of the top 10 at the same time.

Meanwhile, Masked Wolf's "Astronaut in the Ocean" is the most-consumed rap song of 2021. It earlier spent eight weeks atop Billboard's Hot Rap Songs chart. At radio, Pop Smoke's 2020 release "What You Know Bout Love" (which became his highest-charting hit on *Billboard's* all-format Radio Songs chart, reaching No. 2 in April of 2021), closes out the year at No. 2 on the genre's top radio songs tally.

## 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	<b>DRAKE</b>	<i>Certified Lover Boy</i>	1,970,000
2	<b>POP SMOKE</b>	<i>Shoot for the Stars Aim for the Moon</i>	1,533,000
3	<b>THE KID LAROI</b>	<i>F*ck Love</i>	1,505,000
4	<b>LIL BABY</b>	<i>My Turn</i>	1,228,000
5	<b>ROD WAVE</b>	<i>SoulFly</i>	1,204,000

## 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	<b>MASKED WOLF</b>	"Astronaut in the Ocean"	4,159,000
2	<b>LIL NAS X &amp; JACK HARLOW</b>	"INDUSTRY BABY"	3,574,000
3	<b>POLO G</b>	"Rapstar"	3,563,000
4	<b>DRAKE</b>	"Wants and Needs"	3,375,000
5	<b>CARDI B</b>	"Up"	3,312,000

## 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	<b>24K GOLDN FEAT. IANN DIOR</b>	"Mood"	1,938,068,800	737,000
2	<b>POP SMOKE</b>	"What You Know Bout Love"	1,506,294,300	520,000
3	<b>LIL NAS X &amp; JACK HARLOW</b>	"INDUSTRY BABY"	1,145,792,300	455,000
4	<b>SAWEETIE</b>	"Best Friend"	963,902,700	395,000
5	<b>POP SMOKE</b>	"For the Night"	902,305,300	262,000

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



Morgan  
Wallen  
(John Shearer/  
Getty Images)



# COUNTRY

**M**ORGAN WALLEN'S *DANGEROUS: THE DOUBLE ALBUM* closes 2021 as both the top country album of the year and also the most popular album across all genres, with 3.23 million equivalent album units earned during the year. The sprawling 30-track album marked Wallen's first No. 1 on the all-genre weekly Billboard 200 chart in January 2021, and spent 10 weeks atop the tally — the most weeks at No. 1 for a country album since Taylor Swift's *Fearless* spent 11 weeks at No. 1 in 2008-09.

Walker Hayes' gone-viral "Fancy Like" and Luke Combs' "Forever After All" are among the most-consumed country songs of 2021 (Nos. 1 and 2 on the country genre's top songs list). Gabby Barrett's enduring hit "I Hope," which crossed over from country airwaves to pop in 2020, is the year's most popular country tune across all radio formats.

## COUNTRY

## TOP ALBUMS

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

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	3,226,000
2	LUKE COMBS	<i>What You See Is What You Get</i>	1,328,000
3	TAYLOR SWIFT	<i>Red (Taylor's Version)</i>	1,136,000
4	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	1,014,000
5	LUKE COMBS	<i>This One's For You</i>	863,000

## 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	WALKER HAYES	"Fancy Like"	2,941,000
2	LUKE COMBS	"Forever After All"	2,840,000
3	MORGAN WALLEN	"Wasted on You"	2,498,000
4	CHRIS STAPLETON	"Tennessee Whiskey"	2,332,000
5	NELLY & FLORIDA GEORGIA LINE	"Lil Bit"	2,318,000

## TOP RADIO SONGS

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

	ARTIST	SONG	AUDIENCE	SPINS
1	GABBY BARRETT	"I Hope"	1,548,973,300	522,000
2	CHRIS YOUNG & KANE BROWN	"Famous Friends"	1,126,401,700	380,000
3	PARMALEE x BLANCO BROWN	"Just the Way"	1,108,969,200	352,000
4	LUKE COMBS	"Forever After All"	1,098,336,800	341,000
5	THOMAS RHETT	"What's Your Country Song"	1,067,753,900	358,000

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

Kali Uchis  
(Araya Doherty/  
WireImage)



## LATIN

**B**AD BUNNY'S *EL ULTIMO TOUR DEL MUNDO* reigns as 2021's top Latin album, as the November 2020 release continued to perform strongly in 2021. The set, which marked the first all-Spanish-language album to top the weekly Billboard 200 chart, earned 854,000 equivalent album units in 2021.

Bad Bunny was also tops in 2020 with *YHLQMDLG*. Bad Bunny and Jhay Cortez's "Dakiti" is the year's most-consumed Latin song and biggest Latin tune at radio. In non-Bad Bunny news, Kali Uchis' "Telepatía" made its mark as well, coming in at No. 2 for the year among the Latin genre's top songs by consumption.

## 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	<b>BAD BUNNY</b>	<i>EL ULTIMO TOUR DEL MUNDO</i>	854,000
2	<b>BAD BUNNY</b>	<i>YHLQMDLG</i>	755,000
3	<b>KAROL G</b>	<i>KG0516</i>	419,000
4	<b>BAD BUNNY</b>	<i>X 100PRE</i>	390,000
5	<b>SELENA</b>	<i>Ones</i>	359,000

## 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	<b>BAD BUNNY &amp; JHAY CORTEZ</b>	"Dákiti"	2,715,000
2	<b>KALI UCHIS</b>	"Telepatía"	1,996,000
3	<b>BAD BUNNY</b>	"Yonaguni"	1,648,000
4	<b>FARRUKO</b>	"Pepas"	1,530,000
5	<b>RAUW ALEJANDRO</b>	"Todo De Ti"	1,391,000

## 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	<b>BAD BUNNY &amp; JHAY CORTEZ</b>	"Dákiti"	831,874,600	274,000
2	<b>KALI UCHIS</b>	"Telepatía"	783,629,800	305,000
3	<b>MALUMA</b>	"Hawái"	427,325,900	123,000
4	<b>FARRUKO</b>	"Pepas"	323,035,400	111,000
5	<b>RAUW ALEJANDRO</b>	"Todo De Ti"	317,275,600	87,000

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

Silk Sonic  
(Harper Smith)

## R&B

**M**ANY FAMILIAR FACES FROM 2020 continued to rule in 2021 in the world of R&B, as Chris Brown and Young Thug's "Go Crazy" — released in 2020 — proved to be a favorite on radio airwaves in 2021, ranking at No. 1 on the Top Radio Songs recap. It was the No. 5-biggest R&B song on radio in 2020.

The Weeknd's enduring "Blinding Lights" — which was recently crowned the new No. 1 song on Billboard's Greatest of All Time Hot 100 Chart — also burned brightly on radio in 2021 (No. 2), just as it did in 2020 (No. 1).

Silk Sonic, the duo of Bruno Mars and Anderson .Paak, brought some new blood to the year-end rankings in 2021, as the pair's 2021 release "Leave the Door Open" was one of the most popular R&B tunes on the radio (No. 3) and most-consumed R&B tracks overall (No. 2 on the top songs list).

On the album side of things, Doja Cat's 2021 album *Planet Her* closes the year as the most popular R&B album. The set debuted atop *Billboard's* weekly Top R&B Albums chart — the first leader on the list for the artist.

## R&amp;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	DOJA CAT	<i>Planet Her</i>	1,510,000
2	THE WEEKND	<i>After Hours</i>	1,342,000
3	THE WEEKND	<i>The Highlights</i>	1,061,000
4	GIVEON	<i>When It's All Said and Done ... Take Time</i>	774,000
5	DOJA CAT	<i>Hot Pink</i>	741,000

## 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"	3,702,000
2	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	3,510,000
3	JUSTIN BIEBER FEAT. DANIEL CAESAR & GIVEON	"Peaches"	3,481,000
4	SZA	"Good Days"	3,035,000
5	DOJA CAT	"Streets"	2,992,000

## TOP RADIO SONGS

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

	ARTIST	SONG	AUDIENCE	SPINS
1	CHRIS BROWN & YOUNG THUG	"Go Crazy"	2,208,683,900	675,000
2	THE WEEKND	"Blinding Lights"	2,132,543,800	682,000
3	SILK SONIC (BRUNO MARS & ANDERSON .PAAK)	"Leave the Door Open"	2,112,930,300	683,000
4	JUSTIN BIEBER FEAT. DANIEL CAESAR & GIVEON	"Peaches"	1,779,232,200	647,000
5	DOJA CAT & THE WEEKND	"You Right"	1,056,157,000	399,000

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

Travis Scott  
(Erika Goldring/  
WireImage)



## DANCE/ELECTRONIC

**T**RAVIS SCOTT AND HVME'S unlikely pairing on "Goosebumps" made for the second-most-consumed Dance/Electronic song of 2021. It began its life in 2016 as a Scott track featuring Kendrick Lamar, and it was later reworked into a deep house cut by HVME in 2020. Scott lent his vocals to the song in January 2021, helping the song top *Billboard's* weekly Hot Dance/Electronic Songs chart in February 2021.

Elton John & Dua Lipa's fall hit "Cold Heart (PNAU Remix)" swoops in to become the year's top Dance/Electronic song at radio, with 546.7 million in audience.

# 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>Fame</i>	342,000
2	LADY GAGA	<i>Chromatica</i>	290,000
3	CHAINSMOKERS	<i>Collage</i>	216,000
4	GORILLAZ	<i>Demon Days</i>	210,000
5	DAFT PUNK	<i>Random Access Memories</i>	178,000

## 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"	1,766,000
2	TRAVIS SCOTT & HVME	"Goosebumps"	1,603,000
3	FARRUKO	"Pepas"	1,530,000
4	TIESTO	"The Business"	1,390,000
5	CHAINSMOKERS	"Closer"	1,226,000

## 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	ELTON JOHN & DUA LIPA	"Cold Heart (PNAU Remix)"	546,748,400	224,000
2	DUA LIPA	"Love Again"	482,569,300	184,000
3	SURF MESA	"ily"	480,945,100	177,000
4	REGARD	"You"	345,991,400	158,000
5	FARRUKO	"Pepas"	323,035,400	111,000

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



Glass Animals  
(Meredith Truax)

# ROCK

**G**LASS ANIMALS' BREAKTHROUGH HIT "Heat Waves" was red hot in 2021, finishing as the year's most-consumed rock track. The British band's tune was released in the summer of 2020 and eventually climbed to the top of *Billboard's* weekly Hot Rock & Alternative Songs chart in September 2021. The single reached the top 10 on the all-genre *Billboard* Hot 100 chart in November — completing a record 42-week climb — marking the first top 10 for the group (with its first entry on the chart).

Machine Gun Kelly's 2020 release "My Ex's Best Friend," a co-billed track with Blackbear, is 2021's top rock song at radio. The cut is lifted from Machine Gun Kelly's first No. 1 on *Billboard's* Top Rock Albums chart, *Tickets to My Downfall*, which closed 2020 as the most popular rock album of the year. In 2021, it finishes at No. 3 on the rock genre's top albums recap, with 856,000 equivalent album units earned in the year.

## 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>	971,000
2	FLEETWOOD MAC	<i>Rumours</i>	910,000
3	MACHINE GUN KELLY	<i>Ticket to My Downfall</i>	856,000
4	ELTON JOHN	<i>Diamonds</i>	742,000
5	CREEDENCE CLEARWATER REVIVAL	<i>Chronicle The 20 Greatest Hits</i>	699,000

## TOP SONGS

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

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	GLASS ANIMALS	"Heat Waves"	4,109,000
2	MACHINE GUN KELLY x BLACKBEAR	"My Ex's Best Friend"	2,224,000
3	MÄNESKIN	"Beggin"	2,180,000
4	FLEETWOOD MAC	"Dreams"	2,150,000
5	THE NEIGHBOURHOOD	"Sweater Weather"	1,896,000

## TOP RADIO SONGS

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

	ARTIST	SONG	AUDIENCE	SPINS
1	MACHINE GUN KELLY x BLACKBEAR	"My Ex's Best Friend"	1,389,824,300	556,000
2	GLASS ANIMALS	"Heat Waves"	990,854,600	410,000
3	AJR	"Bang!"	988,466,100	404,000
4	MÄNESKIN	"Beggin"	881,283,700	337,000
5	JOURNEY	"Don't Stop Believin'"	678,534,600	139,000

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

# MRC DATA 2021 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	<b>MORGAN WALLEN</b>	<i>Dangerous: The Double Album</i>	3.226 million	288,000	582,000	3.652 billion	291.2 million
2	<b>OLIVIA RODRIGO</b>	<i>SOUR</i>	2.856 million	557,000	613,000	2.969 billion	229.6 million
3	<b>DRAKE</b>	<i>Certified Lover Bcy</i>	1.970 million	68,000	192,000	2.430 billion	120.1 million
4	<b>ADELE</b>	<i>30</i>	1.936 million	1,464,000	272,000	0.558 billion	41.6 million
5	<b>POP SMOKE</b>	<i>Shoot for the Stars Aim for the Moon</i>	1.533 million	46,000	189,000	1.976 billion	209.4 million
6	<b>DOJA CAT</b>	<i>Planet Her</i>	1.510 million	33,000	327,000	1.852 billion	221.1 million
7	<b>THE KID LAROI</b>	<i>F*ck Love</i>	1.505 million	13,000	398,000	1.969 billion	178.3 million
8	<b>JUSTIN BIEBER</b>	<i>Justice</i>	1.473 million	123,000	551,000	1.658 billion	101.9 million
9	<b>DUA LIPA</b>	<i>Future Nostalgia</i>	1.403 million	110,000	727,000	1.584 billion	119.7 million
10	<b>THE WEEKND</b>	<i>After Hours</i>	1.342 million	106,000	524,000	1.505 billion	185.6 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 official streams // 3,750 ad-supported on-demand official streams by songs from an album.

## TOP ALBUMS (Total sales)

	ARTIST	TITLE	SALES
1	ADELE	<i>30</i>	1,464,000
2	TAYLOR SWIFT	<i>Red (Taylor's Version)</i>	621,000
3	OLIVIA RODRIGO	<i>SOUR</i>	557,000
4	TAYLOR SWIFT	<i>evermore</i>	529,000
5	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	521,000
6	BILLIE EILISH	<i>Happier Than Ever</i>	430,000
7	HARRY STYLES	<i>Fine Line</i>	317,000
8	TAYLOR SWIFT	<i>folklore</i>	304,000
9	CARRIE UNDERWOOD	<i>My Savior</i>	293,000
10	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	288,000

## TOP DIGITAL ALBUM SALES

	ARTIST	TITLE	SALES
1	ADELE	<i>30</i>	245,000
2	MORGAN WALLEN	<i>Dangerous: The Double Album</i>	164,000
3	TAYLOR SWIFT	<i>Red (Taylor's Version)</i>	124,000
4	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	97,000
5	OLIVIA RODRIGO	<i>SOUR</i>	85,000
6	DRAKE	<i>Certified Lover Boy</i>	68,000
7	TAYLOR SWIFT	<i>evermore</i>	60,300
8	CARRIE UNDERWOOD	<i>My Savior</i>	59,500
9	KANYE WEST	<i>Donda</i>	53,000
10	CHRIS STAPLETON	<i>Starting Over</i>	50,000

## TOP PHYSICAL ALBUMS

	ARTIST	TITLE	SALES
1	ADELE	<i>30</i>	1,219,000
2	TAYLOR SWIFT	<i>Red (Taylor's Version)</i>	497,000
3	OLIVIA RODRIGO	<i>SOUR</i>	472,000
4	TAYLOR SWIFT	<i>evermore</i>	471,000
5	TAYLOR SWIFT	<i>Fearless (Taylor's Version)</i>	429,000
6	BILLIE EILISH	<i>Happier Than Ever</i>	390,000
7	HARRY STYLES	<i>Fine Line</i>	303,000
8	TAYLOR SWIFT	<i>folklore</i>	281,000
9	QUEEN	<i>Greatest Hits</i>	237,000
10	CARRIE UNDERWOOD	<i>My Savior</i>	234,000

## TOP VINYL ALBUMS

	ARTIST	TITLE	SALES
1	ADELE	<i>30</i>	318,000
2	OLIVIA RODRIGO	<i>SOUR</i>	268,000
3	TAYLOR SWIFT	<i>Red (Taylor's Version)</i>	260,000
4	HARRY STYLES	<i>Fine Line</i>	256,000
5	BILLIE EILISH	<i>Happier Than Ever</i>	252,000
6	TAYLOR SWIFT	<i>evermore</i>	249,000
7	PRINCE & THE REVOLUTION	<i>Purple Rain (Soundtrack)</i>	207,000
8	BEATLES	<i>Abbey Road</i>	201,000
9	TAYLOR SWIFT	<i>folklore</i>	195,000
10	KENDRICK LAMAR	<i>Good Kid, M.A.A.D City</i>	194,000

## 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	<b>DUA LIPA</b>	"Levitating"	5.745 million	581,000	626.6 million	178.1 million
2	<b>OLIVIA RODRIGO</b>	"drivers license"	5.050 million	226,000	595.2 million	166.4 million
3	<b>OLIVIA RODRIGO</b>	"good 4 u"	4.813 million	165,000	579.6 million	130.2 million
4	<b>THE WEEKND &amp; ARIANA GRANDE</b>	"Save Your Tears"	4.786 million	251,000	558.2 million	119.7 million
5	<b>THE KID LAROI &amp; JUSTIN BIEBER</b>	"Stay"	4.386 million	212,000	486.5 million	193.4 million
6	<b>MASKED WOLF</b>	"Astronaut In The Ocean"	4.159 million	325,000	452.2 million	157.7 million
7	<b>DOJA CAT FEAT. SZA</b>	"Kiss Me More"	4.146 million	130,000	500.1 million	99.0 million
8	<b>LIL NAS X</b>	"MONTERO (Call Me By Your Name)"	4.129 million	135,000	470.2 million	213.8 million
9	<b>GLASS ANIMALS</b>	"Heat Waves"	4.109 million	148,000	518.0 million	53.1 million
10	<b>THE WEEKND</b>	"Blinding Lights"	3.702 million	231,000	432.2 million	88.1 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	<b>DUA LIPA</b>	"Levitating"	804.7 million
2	<b>OLIVIA RODRIGO</b>	"drivers license"	761.6 million
3	<b>OLIVIA RODRIGO</b>	"good 4 u"	709.8 million
4	<b>LIL NAS X</b>	"MONTERO (Call Me By Your Name)"	684.0 million
5	<b>THE KID LAROI &amp; JUSTIN BIEBER</b>	"Stay"	680.0 million
6	<b>THE WEEKND &amp; ARIANA GRANDE</b>	"Save Your Tears"	678.0 million
7	<b>MASKED WOLF</b>	"Astronaut In The Ocean"	610.0 million
8	<b>DOJA CAT FEAT. SZA</b>	"Kiss Me More"	599.1 million
9	<b>LIL NAS X &amp; JACK HARLOW</b>	"INDUSTRY BABY"	598.0 million
10	<b>POLO G</b>	"Rapstar"	573.0 million

## TOP SONGS: AUDIO ON-DEMAND STREAMS

	ARTIST	SONG	ON-DEMAND AUDIO STREAMS
1	<b>DUA LIPA</b>	"Levitating"	627.0 million
2	<b>OLIVIA RODRIGO</b>	"drivers license"	595.2 million
3	<b>OLIVIA RODRIGO</b>	"good 4 u"	579.6 million
4	<b>THE WEEKND &amp; ARIANA GRANDE</b>	"Save Your Tears"	558.2 million
5	<b>GLASS ANIMALS</b>	"Heat Waves"	518.0 million
6	<b>DOJA CAT FEAT. SZA</b>	"Kiss Me More"	500.0 million
7	<b>POLO G</b>	"Rapstar"	487.5 million
8	<b>THE KID LAROI &amp; JUSTIN BIEBER</b>	"Stay"	486.5 million
9	<b>LIL NAS X</b>	"MONTERO (Call Me By Your Name)"	470.2 million
10	<b>MASKED WOLF</b>	"Astronaut In The Ocean"	452.2 million

## TOP SONGS: ON-DEMAND VIDEO STREAMS

	ARTIST	SONG	ON-DEMAND VIDEO STREAMS
1	DUNCAN LAURENCE	"Arcade"	255.4 million
2	LIL NAS X	"MONTERO (Call Me By Your Name)"	213.8 million
3	LIL NAS X & JACK HARLOW	"INDUSTRY BABY"	201.0 million
4	THE KID LAROI & JUSTIN BIEBER	"Stay"	193.4 million
5	MANESKIN	"Beggin"	185.1 million
6	DUA LIPA	"Levitating"	178.2 million
7	OLIVIA RODRIGO	"drivers license"	166.4 million
8	SERHAT DURMUS FEAT. ZERRIN	"Hislerim"	162.8 million
9	MASKED WOLF	"Astronaut In The Ocean"	157.7 million
10	KREEPA	"Oh No"	153.0 million

## TOP SONGS: PROGRAMMED AUDIO STREAMS\*

	ARTIST	SONG	PROGRAMMED AUDIO STREAMS
1	CHRIS STAPLETON	"Tennessee Whiskey"	150.0 million
2	ED SHEERAN	"Perfect"	103.7 million
3	THE WEEKND & ARIANA GRANDE	"Save Your Tears"	103.1 million
4	MASKED WOLF	"Astronaut In The Ocean"	100.6 million
5	THE WEEKND	"Blinding Lights"	100,3 million
6	LUKE COMBS	"Forever After All"	97.6 million
7	CREEDENCE CLEARWATER REVIVAL	"Have You Ever Seen The Rain"	94.4 million
8	CHRIS STAPLETON	"Starting Over"	94.1 million
9	LYNYRD SKYNYRD	"Sweet Home Alabama"	92.3 million
10	FLEETWOOD MAC	"Dreams"	91.1 million

\* Programmed streams are those from DMCA-compliant services.



## TOP DIGITAL SONG SALES

	ARTIST	SONG	SALES
1	<b>BTS</b>	"Butter"	1,889,000
2	<b>WALKER HAYES</b>	"Fancy Like"	499,000
3	<b>BTS</b>	"Permission To Dance"	404,000
4	<b>DUA LIPA</b>	"Levitating"	375,000
5	<b>MASKED WOLF</b>	"Astronaut In The Ocean"	325,000
6	<b>BTS</b>	"Dynamite"	308,000
7	<b>COLDPLAY X BTS</b>	"My Universe"	287,000
8	<b>ED SHEERAN</b>	"Bad Habits"	282,000
9	<b>SILK SONIC (BRUNO MARS &amp; ANDERSON .PAAK)</b>	"Leave The Door Open"	260,000
10	<b>THE WEEKND &amp; ARIANA GRANDE</b>	"Save Your Tears"	251,000

## TOP RADIO SONGS (Based on Audience Impressions)\*

	ARTIST	SONG	AUDIENCE
1	<b>DUA LIPA</b>	"Levitating"	2.944 billion
2	<b>THE WEEKND &amp; ARIANA GRANDE</b>	"Save Your Tears"	2.412 billion
3	<b>CHRIS BROWN &amp; YOUNG THUG</b>	"Go Crazy"	2.209 billion
4	<b>THE WEEKND</b>	"Blinding Lights"	2.133 billion
5	<b>SILK SONIC (BRUNO MARS &amp; ANDERSON .PAAK)</b>	"Leave The Door Open"	2.113 billion
6	<b>DOJA CAT FEAT. SZA</b>	"Kiss Me More"	2.031 billion
7	<b>24K GOLDN FEAT. IANN DIOR</b>	"Mood"	1.938 billion
8	<b>ARIANA GRANDE</b>	"Positions"	1.875 billion
9	<b>OLIVIA RODRIGO</b>	"good 4 u"	1.854 billion
10	<b>ED SHEERAN</b>	"Bad Habits"	1.849 billion

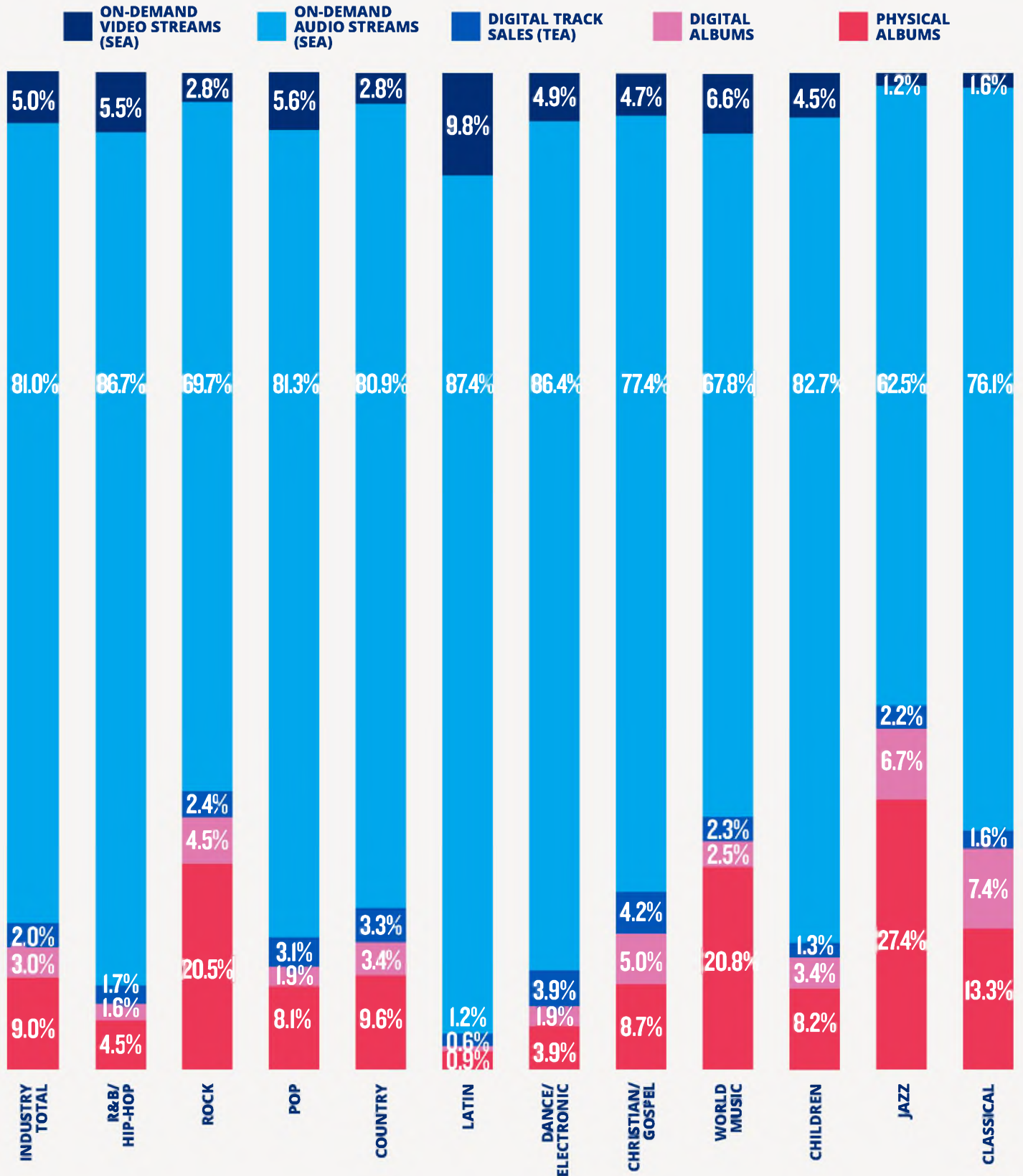
\* Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience impressions made for each play. Audience totals are 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	<b>R&amp;B/ HIP-HOP</b>	27.7%	13.7%	13.3%	15.0%	21.2%	29.9%	29.8%	32.2%
2	<b>ROCK</b>	20.0%	41.1%	44.3%	31.0%	21.6%	17.0%	17.3%	11.9%
3	<b>POP</b>	13.0%	10.7%	11.4%	8.5%	17.7%	13.3%	13.1%	15.4%
4	<b>COUNTRY</b>	8.1%	8.6%	8.4%	9.4%	11.7%	7.9%	8.1%	4.9%
5	<b>LATIN</b>	5.4%	0.7%	0.6%	1.2%	2.9%	6.1%	5.8%	11.2%
6	<b>DANCE/ ELECTRONIC</b>	3.3%	1.6%	1.4%	2.1%	4.1%	3.5%	3.5%	3.4%
7	<b>WORLD MUSIC</b>	2.0%	3.8%	4.5%	1.7%	2.0%	1.7%	1.7%	2.8%
8	<b>CHRISTIAN/ GOSPEL</b>	1.8%	2.1%	1.7%	3.1%	3.4%	1.8%	1.8%	1.8%
9	<b>CHILDREN</b>	1.2%	1.1%	1.0%	1.3%	0.6%	1.2%	1.2%	1.1%
10	<b>JAZZ</b>	1.1%	3.0%	3.2%	2.5%	1.0%	0.8%	0.8%	0.3%
11	<b>CLASSICAL</b>	1.0%	1.7%	1.5%	2.6%	0.7%	0.9%	1.0%	0.4%

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

# SHARE OF TOTAL ALBUM-EQUIVALENT CONSUMPTION BY FORMAT



## 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 with the acquisition of Nielsen's music data analytics business, MRC Data services digital service providers (DSPs), labels, airplay, and music retailers. MRC Data's data powers the *Billboard* charts, the industry's most complete and well-respected database of charts across all music genres. MRC Data products include Music Connect, BDSradio and Music360, which collectively capture and represent the most robust dataset related to music sales, performance, artist activity, and consumer engagement. MRC Data is part of P-MRC Data, a joint venture between MRC and Penske Media Corporation (PMC).