



billboard

# GLOBAL MUSIC + CHART REPORT



A YEAR IN REVIEW:  
SEPTEMBER 2021





# Introduction

**T**HE BILLBOARD GLOBAL 200 AND Billboard Global Excl. U.S. chart launched with the inaugural charts dated Sept. 19, 2020. The charts are based on worldwide audio and video streams and download sales. One year later, we are recapping the biggest and newest from around the world with the *Global Music & Chart Report: A Year in Review*.

The weekly Billboard Global 200 chart is inclusive of worldwide data while the Global Excl. U.S. excludes data from the United States. Both collate sales and streaming data, as aggregated by MRC Data, from more than 200 countries, with rankings based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers of leading digital

platforms, and downloads from key online music retailers.

The last 12 months have seen the world in the midst of the COVID-19 pandemic, which has impacted the music industry. Live music performances have been unavailable to most people, resulting in a drop in revenues for artists, managers, labels, songwriters and venues.

However, the pandemic precipitated a shift online in many markets, which has resulted in an increase in music streaming globally. Alongside celebrating the global top songs from the last year, this report picks out some highlights and trends.

Interested in continuing the conversation on the global music marketplace, email us [data.info@mrcentertainment.com](mailto:data.info@mrcentertainment.com).

## CONSUMER TRENDS

## Global Metrics

## Fastest Growing Global Streaming Markets

YEAR TO DATE 2021\*

(AMONG TOP 20 COUNTRIES BY AUDIO STREAMING VOLUME)



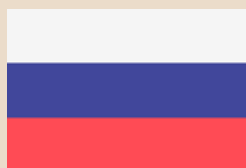
1

Japan



2

Turkey



3

Russia



4

Poland



5

United Kingdom



6

Mexico



7

Brazil



8

Spain



9

Philippines



10

Chile

## Global On-Demand Audio Song Streams

1/1/2021-8/26/2021 (AS COMPARED TO 1/3/2020-8/27/2020)

**+25.9**  
% CHG.

## Global Digital Song Sales

1/1/2021-8/26/2021 (AS COMPARED TO 1/3/2020-8/27/2020)

**-14.2**  
% CHG.

\* MRC DATA: 1/1/2021 - 8/26/2021 compared to 1/3/2020 - 8/27/2020

# 52 WEEKS / 24 SONGS

THE HITS THAT HAVE SPENT EVERY WEEK ON BOTH GLOBAL RANKINGS

## "TITLE" — ARTIST

"Mood" — 24kGoldn feat. Iann Dior

"Bad Guy" — Billie Eilish

"Lovely" — Billie Eilish & Khalid

"Dynamite" — BTS

"Don't Start Now" — Dua Lipa

"Perfect" — Ed Sheeran

"Shape of You" — Ed Sheeran

"Watermelon Sugar" — Harry Styles

"Believer" — Imagine Dragons

"Savage Love (Laxed - Siren Beat)"  
— Jawsh 685 X Jason Derulo

"Head & Heart" — Joel Corry X MNEK

"Shallow" — Lady Gaga & Bradley Cooper

"Before You Go" — Lewis Capaldi

"Someone You Loved" — Lewis Capaldi

"Old Town Road" — Lil Nas X feat. Billy Ray Cyrus

"Hawái" — Maluma

"Memories" — Maroon 5

"Circles" — Post Malone

"Sunflower (Spider-Man: Into the Spider-Verse)"  
— Post Malone & Swae Lee

"Roses" — SAINT JHN

"Señorita" — Shawn Mendes & Camila Cabello

"Blinding Lights" — The Weeknd

"Dance Monkey" — Tones and I

"Yoru ni Kakeru" — YOASOBI



## GLOBAL BREAKDOWN

# Around the World

**M**ORE THAN 1,300 SONGS BY OVER 800 ARTISTS have appeared on both global charts combined. According to MRC Data, over the past 52 weeks the United States accounted for 53% of worldwide digital download song sales and 47% were from the rest of the world. When looking at streaming only, 72% of streams came from the world excluding the U.S. and 28% of streams from the U.S.

**U.S.**

American acts dominate the Global 200, making up 51% of the songs on the chart over its first 52 weeks. Despite the heavy U.S. presence, the worldwide ranking is markedly more diverse than the domestic-based Billboard Hot 100, which is, on average, 80% American acts. The Global Excl. U.S. chart, which is based on sales and streaming consumption outside the U.S., has American artists at 33% of the chart.



Barrett

**CHARTING ARTISTS:** Pop (Olivia Rodrigo, Ariana Grande, Billie Eilish); Hip-Hop (Pop Smoke, Juice WRLD, Travis Scott), Country (Morgan Wallen, Luke Combs, Gabby Barrett)

**% OF CHART POSITIONS PER COUNTRY**  
**GLOBAL 200\*****GLOBAL EXCL. U.S.****U.K.**

The United Kingdom is the second-most represented country on both global charts: 10.9% of the songs on the Global 200 and 13.8% of the songs on the Global Excl. U.S. are by British acts. The U.K. owes its strong showing to a diverse musical landscape, ranging from worldwide chart-toppers to more relatively local pockets of homegrown stars.

**CHARTING ARTISTS:** Pop (Dua Lipa, Ed Sheeran, Harry Styles); Dance (Joel Corry, Riton, Clean Bandit); Hip-Hop/Grime/Drill (Dave, Russ Millions X Tion Wayne, KSI); Singer-Songwriter (Lewis Capaldi, James Arthur, Tom Odell)

Capaldi  
(Alexandra Gavillet)**% OF CHART POSITIONS PER COUNTRY**  
**GLOBAL 200****GLOBAL EXCL. U.S.**

\* 51% of total artists credited on songs in the weekly Billboard Global 200 chart during the last year were artists of U.S. origin.

EXAMPLE: "Peaches" by Bieber ft. Daniel Caesar and Giveon is counted once for Canada (Bieber) and twice for the U.S. (Caesar and Giveon) and counted for every week it's on the chart.





## PUERTO RICO

Tracked separately from the U.S. to highlight its unique music ecosystem, Puerto Rico has been a hub of reggaetón on the global charts. Its musical output rests within the framework of Latin music, and its biggest acts are regularly charting alongside other North and South American collaborators from the Dominican Republic, Colombia, Panama and more.

**CHARTING ARTISTS:** Bad Bunny, Myke Towers, Rauw Alejandro, Tainy, Farruko, Jhay Cortez

### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

9.6%

GLOBAL EXCL. U.S.

11.7%



## CANADA, AUSTRALIA & NEW ZEALAND

As English-language territories with decades of international export successes, these three countries complement the pop, rock and hip-hop that has similarly poured out of the U.S. and the U.K.

**CANADA ARTISTS:** Pop (The Weeknd, Justin Bieber, Shawn Mendes, Tate McRae); Hip-Hop (Drake & OVO)

### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

7.5%

GLOBAL EXCL. U.S.

6.1%

### AUSTRALIA ARTISTS:

Sia, The Kid LAROI, Masked Wolf, Tones and I

### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

1.9%

GLOBAL EXCL. U.S.

2.0%

**NEW ZEALAND ARTISTS:** Lorde, Jawsh 685, BENEE

### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

0.5%

GLOBAL EXCL. U.S.

0.6%



**YOASOBI** from Japan has consistently charted multiple songs simultaneously on the global charts. Every week since Jan. 16, 2021, the electronic-pop-rock duo has had either two or three songs on the Global 200, and as many as seven (and an average of four) on the Global Excl. U.S. chart. This sustained success is owed to the release of its first EP, *The Book*. It includes “Yoru ni Kakeru,” which has charted for all 52 weeks on both global lists and peaked at No. 6 in January on the Global Excl. U.S. chart.

YOASOBI is among the top 10 artists of the year on the Global Excl. U.S. ranking, standing out from the pack as a top artist without any American crossover status; the other nine artists in the top 10 average nine career top 10 hits on the U.S. Billboard Hot 100. YOASOBI has never graced the chart, nor the U.S. Billboard 200 or U.S. Billboard Artist 100.



## JAPAN

Japan is the biggest country on the global charts without a strong foothold in the Western hemisphere, specifically in the U.S. None of the below highlighted artists have ever graced the U.S. Billboard Hot 100, despite prominent representation on the Global Excl. U.S. chart. Though some of its biggest acts release separate English-language versions of their songs, the music is nearly exclusively sung in Japanese and avoids hip-hop and dance influences that South Korean acts have embraced, instead sticking closer to pop/rock.

**CHARTING ARTISTS:** YOASOBI, LiSA, Ado, Official HIGE DANDism, NiziU

### % OF CHART POSITIONS PER COUNTRY

#### GLOBAL 200

1.9%

#### GLOBAL EXCL. U.S.

4.2%



## SOUTH KOREA

Unlike the insular Japanese market, South Korean acts have often focused on global crossover. BTS and BLACKPINK, for example, represent the vast array of “idol” pop groups, often six, seven or more members deep. They regularly mix Korean with English-language lyrics, embrace production elements from dance and hip-hop, and collaborate with pop hitmakers like Selena Gomez and Sia.

South Korean acts have been very successful globally over the last couple of years. BTS has amassed three No. 1 songs in English (“Dynamite,” “Butter” and “Permission to Dance”) and hit the top another two times while singing in both English and Korean (“Savage Love – Laxed (Siren Beat)” with Jawsh 685 and Jason Derulo and “Life Goes On”) over the first year of the *Billboard* global charts.

**CHARTING ARTISTS:** BTS, BLACKPINK, NCT, TWICE, ITZY

### % OF CHART POSITIONS PER COUNTRY

#### GLOBAL 200

2.0%

#### GLOBAL EXCL. U.S.

3.1%



BTS

(Theo Wargo/Getty Images)





Anitta

(Wagner Meier/Getty Images)



## BRAZIL

Due to the language barrier between Portuguese-speaking Brazil and its geographical Latin and

South American siblings, collaboration is almost exclusively with other Brazilian acts, creating a strong national community but few genuine international crossovers.

**CHARTING ARTISTS:** Os Barões da Pisadinha, DJ Ivis, João Gomes, Mc Don Juan, Anitta

### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

1.0%

GLOBAL EXCL. U.S.

3.9%



## COLOMBIA

Colombia's global chart impact, to a large extent, mirrors that of Puerto Rico. Rapper/singers like J

Balvin, Maluma and Camilo have mixed pop and reggaetón, flirting with American pop and hip-hop and collaborating with international acts like Dua Lipa and The Weeknd. The South American country is also responsible for two of Latin's biggest female stars in Karol G and Shakira, scoring much-needed representation in a male-dominated genre with hits like "Tusa" and "Girl Like Me."

**CHARTING ARTISTS:** Karol G, J Balvin, Shakira, Maluma, Camilo

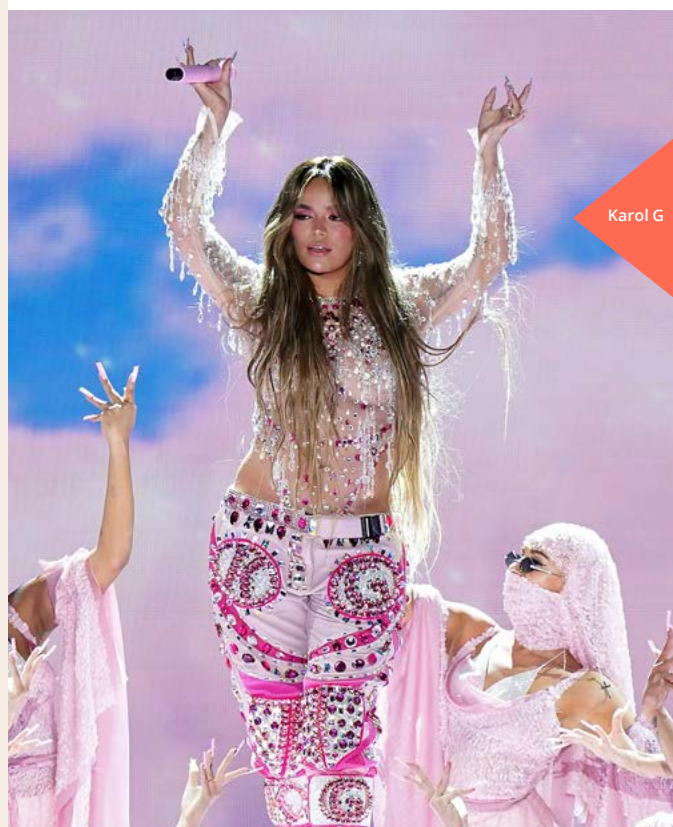
### % OF CHART POSITIONS PER COUNTRY

GLOBAL 200

4.2%

GLOBAL EXCL. U.S.

5.5%



Karol G

(Alexander Tamargo/Getty Images)





## ARGENTINA

Argentina remains a Latin country yet to see a breakout global star reach the levels of success of artists

from Puerto Rico or Colombia. Its biggest acts continue to collaborate with other Argentinians. Bizarrap, an Argentine producer with seven global hits to his name, broke the trend and cracked the top 40 of both charts with U.S. native Nicky Jam, suggesting the power of collaboration is the key to global success (more on that later in the report).

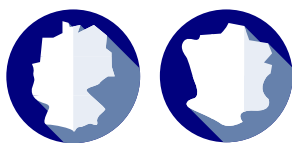
**CHARTING ARTISTS:** Bizarrap, Nicki Nicole, Maria Becerra, Khea, Duki

### % OF CHART POSITIONS PER COUNTRY GLOBAL 200

1.0%

### GLOBAL EXCL. U.S.

2.0%



## GERMANY & FRANCE

The majority of global chart impact from European artists has centered around the dance music genre. Producers like Topic, Ofenbach and Robin Schulz have hit the charts as lead artists, in collaboration with singers in and out of their own countries and languages, connecting European dance music in a similar way that Latin singers and rappers collaborate around Central and South America. Even the rap out of both countries is often backed by dance production rather than the 808s and trap beats that ground American hip-hop.

**GERMANY ARTISTS:** Topic, Boney MC, Robin Schulz, Zoe Wees

### % OF CHART POSITIONS PER COUNTRY

#### GLOBAL 200

1.0%

#### GLOBAL EXCL. U.S.

2.0%

### FRANCE ARTISTS:

Aya Nakamura, David Guetta, Ofenbach, Soso Maness

### % OF CHART POSITIONS PER COUNTRY

#### GLOBAL 200

1.0%

#### GLOBAL EXCL. U.S.

1.9%

# SPOTLIGHT ON: LANGUAGE

**R**OUGHLY 10 SONGS IN any given week on the global charts are multilingual. Most of these songs feature English alongside either Spanish or Korean. The part-Spanish songs, more often than not, feature Latin superstars pairing up with someone from the U.S., U.K. or Canada (Karol G & Nicki Minaj's "Tusa" or Maluma & The Weeknd's "Hawái") while the part-Korean songs are commonly by an act from South Korea doing its own bilingual wizardry (BTS' "Life Goes On" or BLACKPINK's "How

You Like That").

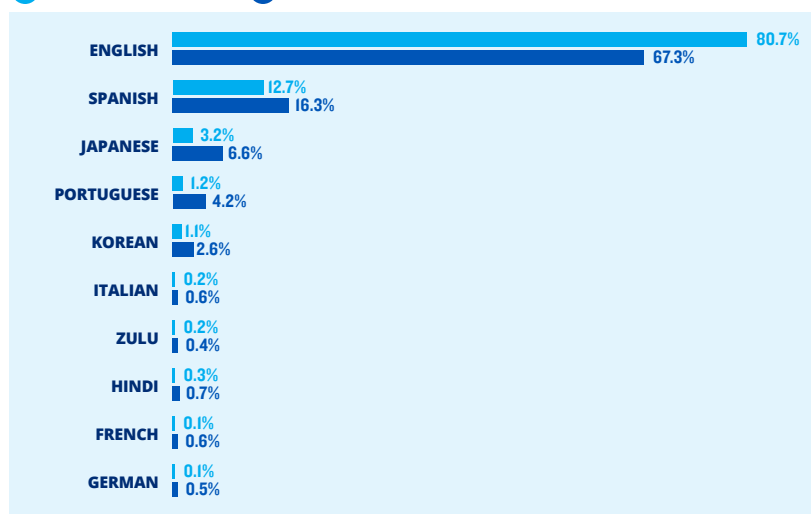
English certainly helps make a global hit. BTS — one of the world's biggest artists — has had five Billboard global No. 1s that have all included English-language lyrics.

The act's non-English songs have also charted. "Blue & Grey," off 2020's *Be*, which is sung primarily in Korean with some English lines mixed in, peaked at No. 9 on the Global 200. And finally, "Film Out," performed in Japanese, reached Nos. 3 and 5 on the Global Excl. U.S. chart and Global 200, respectively.

## Languages Making the Charts

% OF SONGS CONTAINING EACH LANGUAGE ON THE **BILLBOARD GLOBAL CHARTS\***

● BILLBOARD GLOBAL 200 ● BILLBOARD GLOBAL EXCL. U.S.



\*READ AS: 80.7% OF SONGS CHARTING ON THE BILLBOARD GLOBAL 200 IN THE LAST YEAR WERE WHOLLY OR PARTLY IN THE ENGLISH LANGUAGE. NOTES: OTHER LANGUAGES NOT LISTED ABOVE INCLUDE YORUBA, UKRAINIAN, POLISH, PUNJABI, THAI, TURKISH AND VIETNAMESE. SOURCE: BILLBOARD GLOBAL CHART ANALYSIS; 52 WEEKS FROM 9/19/2020

## KEY EXAMPLES

### "Yonaguni" by Bad Bunny

Bad Bunny had already collaborated with acts from the U.K. (Dua Lipa), Colombia (J Balvin) and Spain (Rosalía) before releasing "Yonaguni," a solo



**Bad Bunny**  
(Kevin Mazur/Getty Images)

track that traveled around the world without an international collaborator. The Puerto Rican superstar raps the song mostly in Spanish before performing an outro in Japanese, bridging the gap between two disparate cultures, and hitting the top five on both global charts.

### "Hot Sauce" by NCT Dream

BTS may have simultaneously logged three hits on the Global Excl. U.S. chart in three different languages, but NCT Dream did it all in one song. "Hot Sauce" includes lyrics in the act's native Korean, English and Spanish, making it one of only two trilingual songs to hit the charts all year.

### "Jerusalema" by Master KG Featuring Burna Boy & Nomcebo Zikode

Performed by acts from South Africa (Master KG and Nomcebo Zikode) and Nigeria (Burna Boy) and sung in Zulu, "Jerusalema" is one of a small handful of songs to represent Africa on the global charts. It peaked at No. 17 and lasted 45 weeks on the Global Excl. U.S. ranking.



# SPOTLIGHT ON: COLLABORATIONS

**A**S SOCIAL MEDIA HELPS FANS CONNECT THE DOTS FROM continent to continent, artists from different corners of the globe are collaborating to leverage one another's local star-power to build worldwide hits.



## HIGHLIGHTS

### Jason Derulo

Jason Derulo is a proven U.S. hitmaker with more than a decade of Billboard Hot 100 success under his belt. For his latest reinvention, he has taken a growing list of buzzing international dance hits and remixed each one, hitting the global charts.

One by one, Derulo has collaborated with Jawsh 685 (from New Zealand) on "Savage Love – Laxed (Siren Beat)"; PURI, Jhormountain and Adje (the Netherlands) on "Coño"; Nuka (French New Caledonia) on "Love Not War"; and Teshar (Canada/India) on "Jalebi Baby." Each song's original momentum on YouTube and SoundCloud snowballed with Derulo's name-brand familiarity, even taking the reworked "Savage Love – Laxed (Siren Beat)" to the top of the Global 200.

### "Relación" by Sech, Daddy Yankee & J Balvin feat.

#### Rosalía & Farruko

This pan-Latin collaboration joined acts from Panama (Sech), Colombia (J Balvin), Puerto Rico (Daddy Yankee and Farruko) and Spain (Rosalía). "Relación" peaked at No. 8 on the Global Excl. U.S. chart for four weeks in September and October of 2020.

### "Big" by Rita Ora X David Guetta X Imanbek feat. Gunna

Bringing together producers and vocalists on this global dance hit, "Big" combines artists from the U.K. (Rita Ora), France (David Guetta), Kazakhstan (Imanbek) and the U.S. (Gunna).

Måneskin at  
Eurovision

(Kenzo Tribouillard/AFP via Getty Images)

# EUROVISION, MÅNESKIN & THE RETURN OF ROCK

**I**T'S ONE OF THE LARGEST nonsporting television events in the world — and the world's biggest live music event. 183 million people watched the 65th annual Eurovision Song Contest on Saturday, May 22, 2021. The Grand Final saw 30 countries compete with a never-before-released song to win the jury's vote and the public's hearts.

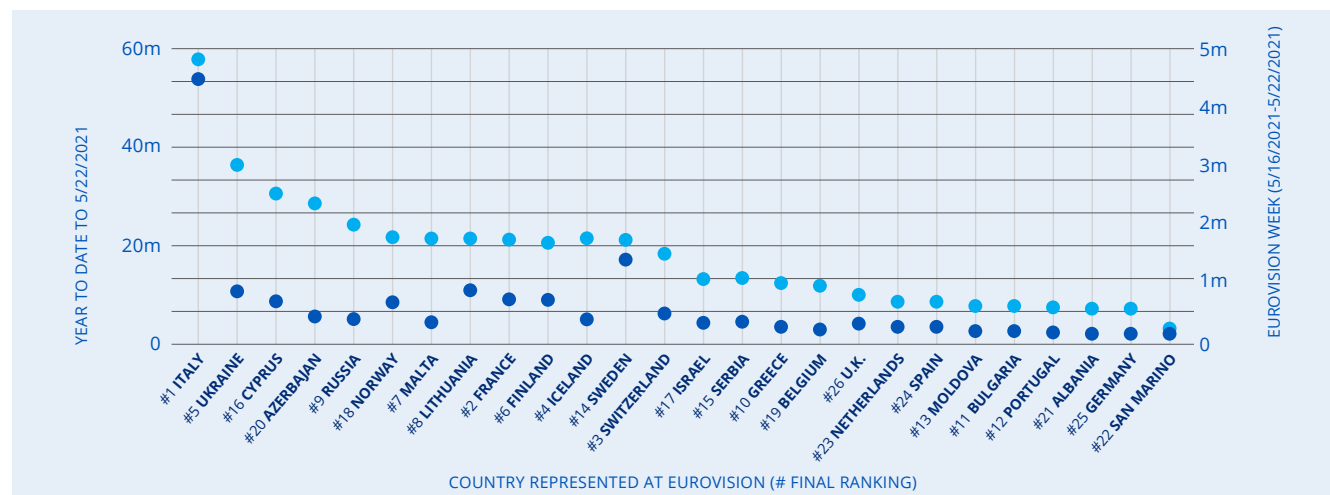
This year, a hard rock song, "Zitte e buoni," from Italy's Måneskin won the contest, with France coming in second and Switzerland third. The contest saw a broad range of styles, from the disco-pop of Iceland's entry, "Ten Years," to a techno-folk cover from Ukraine, and pure Euro pop from the likes of Albania and Moldova.



## Eurovision Week Audio & Video Streams

TOTAL AUDIO + VIDEO STREAMS

● YEAR-TO-DATE STREAMS TO 5/22/2021 ● TOTAL STREAMS IN EUROVISION WEEK (5/16/2021-5/22/2021)



SOURCE: MRC DATA

Much analysis has been done on what is the winning Eurovision formula — the song's key and BPM, international politics and the language of the song all matter. But with songs being commercially released and available for streaming prior to the contest, what is

the impact of pre-Eurovision streams on the eventual position of each song?

The chart above shows the total number of streams per song from the beginning of 2021/release to the day of the final (the light blue dot and the left side axis), indicating the popularity

and awareness of each song in the lead up to the event. The dark blue dot (on the right-side axis) shows the volume of streams in the all-important week leading up to the Eurovision final.

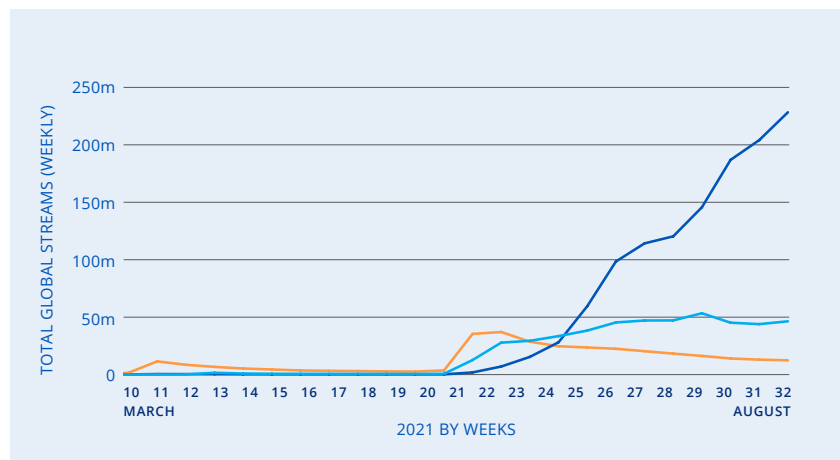
Italy was the clear streaming winner all along. The song was popular in many countries prior to the final, and it was the most-streamed song during Eurovision finals week.

Overall streaming is not the sole indicator of Eurovision success. Azerbaijan did well in streaming and only came in 20th overall in the competition, and Sweden was a big streaming success but only gained 10% more streams in Eurovision week. But on the whole, the songs that the public wanted to listen to on streaming services did perform better on the night.

## Måneskin Global Streams

TOTAL AUDIO + VIDEO STREAMS WEEKLY IN 2021

● I WANNA BE YOUR SLAVE ● BEGGIN' ● ZITTI E BUONI



SOURCE: MRC DATA

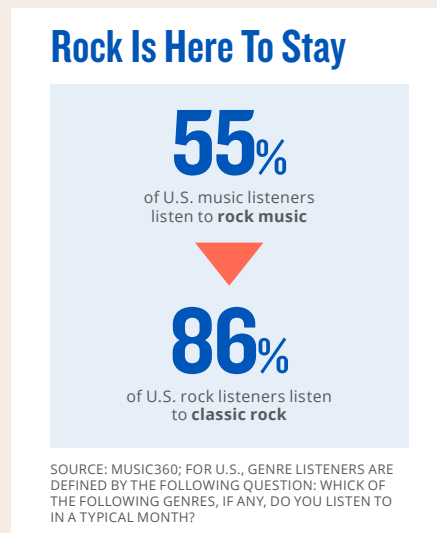
Måneskin took Eurovision by storm and translated its televised win into chart longevity. The Italian quartet first hit the Global Excl. U.S. chart with "Zitti E Buoni" in March 2021, following its triumph in Italy's Eurovision qualifying

competition (Sanremo music festival), and returned after its Eurovision final win in May 2021, hitting the top 10 with its winning song.

The French ("Voilà" by Barbara Pravi) and Ukrainian ("Shum" by Go\_A) Eurovision entries were the only others to enter the Global 200 chart (peaking at Nos. 148 and 158, respectively), while the entries from Finland ("Dark Side" by Blind Channel), Iceland ("10 Years" by Dadi Freyr), Cyprus ("El Diablo" by Elena Tsagrinou) and Switzerland ("Tout L'Univers" by Gjon's Tears) all charted on the Global Excl. U.S. chart.

From Måneskin next came "I Wanna Be Your Slave," reaching the top 10 of the Global Excl. U.S. ranking and the top 20 of the Global 200, all while impacting American rock radio.

And then there was "Beggin'," Måneskin's cover of The Four Seasons' 1967 classic, first released in 1917. The song quickly outpaced the act's earlier-charting songs, climbing to Nos. 2 and 3 on the Global Excl. U.S. chart and Global 200, respectively, driven in part by its



viral success on TikTok (more on viral hits later). Alternating between Italian and English, Måneskin has brought a heavy dose of hard rock to the global charts in an era where the genre had seemingly lost its footing among younger listeners.

Consumer research conducted by MRC Data across eight Asian, Latin American and European countries (and the U.S.) highlights how popular Rock music is across the globe, with the listeners in

Latin America leading the way.

This listenership is driven by different age groups in different countries — in France, the Baby Boomer generation (aged 56-74) make up the largest proportion of both U.S. and local rock listenership and in Japan and Spain its Generation X (40-55).

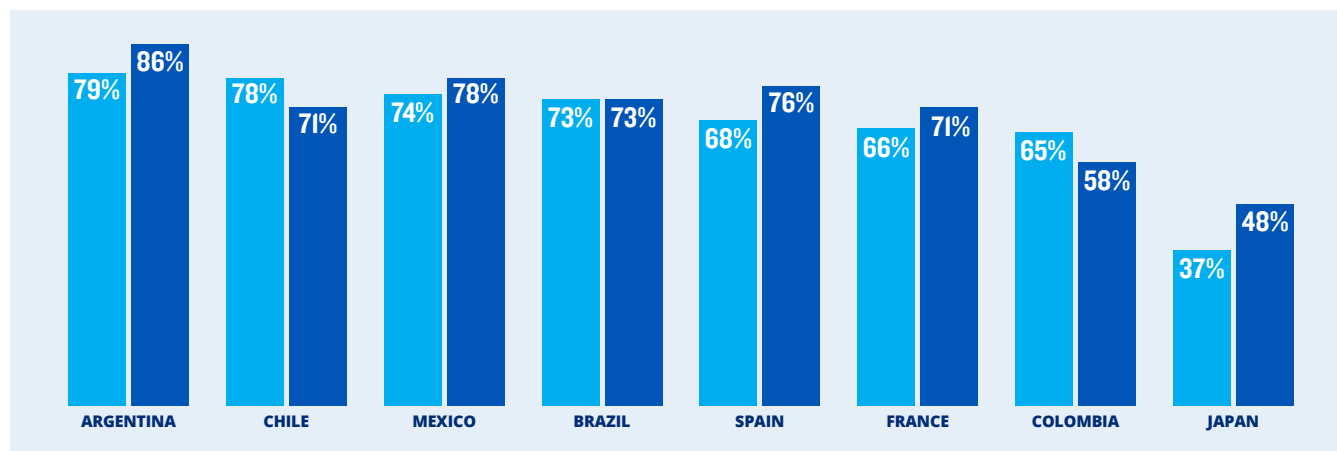
However, in all the Latin American countries local and U.S. rock listeners are most likely to be Millennials.

And in the U.S. it is the boomers that are the biggest fans. The love of these generations for rock music is in line with the songs that populate the charts. Other than Måneskin, classic rock rules: Queen's "Bohemian Rhapsody" (1975), Nirvana's "Smells Like Teen Spirit" (1991) and Guns N' Roses' "Sweet Child O' Mine" (1987).

However, don't discount Gen Z (aged 13-23), in Latin America and the U.S., about 20% rock listeners belong to this generation. Will the success of Olivia Rodrigo's "good 4 u," with its rock undertones, and Måneskin herald the beginning of a rock music revival?

## Percentage of Music Listeners Per Country Who Listen to Rock Music

● WESTERN/ENGLISH LANGUAGE ROCK ● LOCAL ROCK



SOURCE: MUSIC360; GENRE LISTENERS ARE DEFINED BY THE FOLLOWING QUESTION: HOW OFTEN, IF EVER, DO YOU LISTEN TO EACH OF THE FOLLOWING TYPES OF MUSIC? AND LISTENERS WERE THOSE WHO SAID THEY LISTENED OFTEN OR OCCASIONALLY. WESTERN/ENGLISH LANGUAGE ROCK ASKED AS THE FOLLOWING U.S. ROCK (FRANCE/SPAIN/MEXICO/U.S.), WESTERN ROCK (JAPAN), ROCK (BRAZIL), ROCK IN ENGLISH (CHILE, ARGENTINA, COLOMBIA)





Jubin Nautiyal

(Dhiruv Sethi/Hindustan Times via Getty Images)

# INDIA AND THE POWER OF VIDEO STREAMING

**S**ONGS BY ACTS FROM INDIA have sprinkled the global charts, driven almost entirely by video streaming. “Lut Gaye,” by Jubin Nautiyal featuring Emraan Hashmi, for example, climbed to No. 23 on the Global Excl. U.S. chart in April. But despite not cracking the top 20, or the top 40 of the Global 200, the Hindi-language track was the most (or second-most) streamed song in the world on video platforms for every week

that it charted on both lists. As of the Sept. 11, 2021-dated global charts, the song has racked up only 39.7 million audio streams to date, but 1.6 billion video streams, pushing it into the upper regions of *Billboard*’s worldwide rankings despite low volume of streaming on the audio services that form the *Billboard* panel.

YouTube’s near monopoly over the global music video market has allowed other Hindi and Punjabi songs by Indian

artists to scale the charts. B Praak scored several Global Excl. U.S. chart hits, including “Baarish Ki Jaaye” in April and “Filhaal 2: Mohabbat” in July, reaching Nos. 134 and 68, respectively. But while they both flirted with the top half of the chart, they were among the five most-streamed videos for each week they charted. A similar story goes for Badshah & Aastha Gill’s “Paani Paani,” one of the five most-streamed videos for six consecutive weeks, despite never going higher than No. 71 on the survey.

And while the *Billboard* global charts may have a limited view into the popularity of Indian artists, one viewing of each official music video for “Lut Gaye” and “Baarish Ki Jaaye” shows why audiences might be drawn to video rather than audio. Both showcase advanced choreography, set design, costuming and cinematography that resemble short films more than typical promotional clips. Often tied to the release of major Bollywood films, these videos and their staggering view counts offer a glimpse into the global impact of Indian media and culture. And while the last year has seen a shutdown of movie theaters and a slowdown of new Bollywood film production, Bollywood music continues to chart.

India has not been the only benefactor of worldwide recognition via video streams. When sorting the Global 200 and Global Excl. U.S. by volume of streams from video platforms each week, the top 10 and 20 are littered with names from all over the world, chiefly Asia and Central and South America. Beyond the realm of typical chart hits, Pinkfong’s perennial “Baby Shark” consistently ranks among the most-viewed videos every week, keeping the children’s chant afloat for 51 weeks so far on both global charts.

## ON THE CHARTS

## Viral Hits of 2021

## THE OLD

**W**E'VE ALL SEEN IT. Idaho resident Nathan Apodaca, aka Dogg Face, skateboarding along the highway, drinking cranberry juice out of the bottle while indulging in the breezy bliss of **Fleetwood Mac**'s 1977 classic "Dreams." The video, first posted to TikTok, made Apodaca an overnight sensation and brought the iconic *Rumours* track into the 21st century.

Clips like this go viral every day, but the "vibey" essence of "Dreams" did more than get a quick spike in streams. Debuting on the Oct. 10-dated global charts, it began a 49-and-counting week run on the Global 200, ultimately peaking at No. 10, higher than any song released before 2016 so far. The virality spread overseas as well, lifting "Dreams" to No. 30 on the Global Excl. U.S. chart.

"Dreams" had decades of goodwill built up that paid off once the skateboarding video went viral. But TikTok has also benefitted more obscure older songs, like Boney M.'s 1978 oddball disco confection, "Rasputin." It scored a couple weeks on the Global Excl. U.S. chart, but after the initial trend wore off, the song's magic lingered. British producer



Majestic remixed "Rasputin," with Boney M. officially credited as collaborators, bringing the tune back to the charts and scaling to No. 32 in July.

And you want to talk *old*? A flurry of videos featuring covers of well-worn whaling songs and sea shanties took flight on TikTok in January. Nathan Evans officially released "Wellerman," his take on "Soon May the Wellerman Come," whose origins date back to the 1860s, to success that extended beyond the internet and social media.

"Wellerman" climbed to No. 5 on the Global Excl. U.S. chart and remains on both rankings after 32 weeks.

The importance of short form video, especially TikTok, to music discovery continues to grow. Per MRC Data's most recent report into U.S. consumer behavior (U.S. Music360 2021) the percentage of U.S. social media/short clip site users using Tik Tok on at least a monthly basis is 33%, which has increased by 10 percentage points year-on-year.

Queen

(Michael Putland/Getty Images)

# 20th CENTURY CLASSICS IN 2021

AS RANKED ON THE GLOBAL EXCL. U.S. CHART

1960s

**"Sweet Caroline  
(Good Times Never  
Seemed So Good)"**  
Neil Diamond (1969)  
NO. 167 PEAK; 1 WEEK

1970s

**"Bohemian  
Rhapsody"**  
Queen (1975)  
NO. 120 PEAK; 50 WEEKS

+

**"Dreams"**  
Fleetwood  
Mac (1977)  
NO. 30 PEAK;  
34 WEEKS

+

**"Rasputin"**  
Boney M  
(1978)  
NO. 168 PEAK; 2 WEEKS

+

**"Don't Stop  
Me Now"**  
Queen (1978)  
NO. 195 PEAK; 1 WEEK

1980s

**"Another One Bites  
the Dust"**  
Queen (1980)  
NO. 153 PEAK; 12 WEEKS

+

**"Just the Two of Us"**  
Grover Washington,  
Jr. with Bill Withers  
(1980)  
NO. 188 PEAK; 1 WEEK

+

**"Billie Jean"**  
Michael Jackson  
(1982)  
NO. 190 PEAK; 4 WEEKS

+

**"Thriller"**  
Michael Jackson  
(1982)  
NO. 123 PEAK; 1 WEEK

**"Every Breath  
You Take"**  
The Police (1983)  
NO. 155 PEAK; 31 WEEKS

+

**"Sweet Child  
O' Mine"**  
Guns N' Roses  
(1987)  
NO. 200 PEAK; 2 WEEKS

+

**"Jump"**  
Van Halen  
(1984)  
NO. 176 PEAK; 1 WEEK

+

**"Take On Me"**  
A-Ha (1985)  
NO. 140 PEAK;  
43 WEEKS

1990s

**"Smells Like  
Teen Spirit"**  
Nirvana (1991)  
NO. 145 PEAK; 23 WEEKS

+

**"Gangsta's  
Paradise"**  
Coolio  
feat. L.V. (1995)  
NO. 153 PEAK; 19 WEEKS

+

**"Wonderwall"**  
Oasis  
(1995)  
NO. 182 PEAK; 20 WEEKS

+

**"Three Lions"**  
Baddiel, Skinner &  
Lightning Seeds (1996)  
NO. 74 PEAK; 2 WEEKS





Kali Uchis

(Victor Chavez/Getty Images)

## THE NEW

**K**ALI UCHIS RELEASED HER sophomore LP, *Sin Miedo (del Amor y Otros Demonios)*, in November 2020 to positive reviews and encouraging sales. Soon after, things really took off for the Colombian-American singer. Though not yet an official single, “Telepatía” became ubiquitous on TikTok, undefined by any specific trend, and before long, became a worldwide smash. The Spanglish song saw triple-digit-percentage increases in sales and streams in consecutive weeks, propelling it to the top of multiple U.S.-based Latin charts and the top 10 of the

all-genre global surveys.

“I feel so proud because this is a testament to following your instincts,” Uchis told *Billboard* in March. “A lot of people didn’t want me to make this album or tried to make me feel it wasn’t a real contribution to my discography, all because it was in Spanish.” Her instincts paid off, as “Telepatía” has become the biggest hit of her career to date, spreading seamlessly from one pocket of the world to another.

Uchis’ flexibility between English and Spanish, and from Latin to pop to R&B, is something of a blueprint for the increasingly global music scene. Born in India, raised in Singapore and relocated to the U.S. (for college at Yale), Dhruv rode a similar wave of virality to the Global Excl. U.S. list with his 2019 single “Double

Take.” After two years percolating on streaming services, a punny TikTok trend of users cropping themselves onscreen, a nod to the song’s photography-related title, sent the song onto the charts. The song strays from almost any prominent influence of Asian music and instead blends in with the confessional pop/R&B that defines many modern Western Spotify playlists.

As with “Telepatía,” TikTok crazes can often lead to a full-blown single push. Norway’s Aurora took off with “Runaway” in the spring, climbing week-over-week until it cracked the top 20 of the Global Excl. U.S. chart. As the song built up popularity internationally, Glassnote Records fashioned a radio campaign that led the 2015 track onto *Billboard*’s Alternative Airplay chart at No. 30.



# The First Year of Global Number 1s

WEEK	BILLBOARD GLOBAL 200	BILLBOARD GLOBAL EXCL. U.S.
9/19/2020	"WAP" — Cardi B feat. Megan Thee Stallion	"Hawái" — Maluma
9/26/2020	"WAP" — Cardi B feat. Megan Thee Stallion	"Dynamite" — BTS
10/3/2020	"Dynamite" — BTS	"Dynamite" — BTS
10/10/2020	"WAP" — Cardi B feat. Megan Thee Stallion	"Dynamite" — BTS
10/17/2020	"Savage Love (Laxed — Siren Beat)" — Jawsh 685 X Jason Derulo X BTS	"Lovesick Girls" — BLACKPINK
10/24/2020	"Dynamite" — BTS	"Dynamite" — BTS
10/31/2020	"Dynamite" — BTS	"Dynamite" — BTS
11/7/2020	"positions" — Ariana Grande	"positions" — Ariana Grande
11/14/2020	"positions" — Ariana Grande	"Dákiti" — Bad Bunny & Jhay Cortez
11/21/2020	"Dákiti" — Bad Bunny & Jhay Cortez	"Dákiti" — Bad Bunny & Jhay Cortez
11/28/2020	"Dákiti" — Bad Bunny & Jhay Cortez	"Dákiti" — Bad Bunny & Jhay Cortez

Olivia  
Rodrigo

(Erica Hernandez)

WEEK	BILLBOARD GLOBAL 200	BILLBOARD GLOBAL EXCL. U.S.
12/5/2020	"Life Goes On" — BTS	"Life Goes On" — BTS
12/12/2020	"Dákiti" — Bad Bunny & Jhay Cortez	"Dákiti" — Bad Bunny & Jhay Cortez
12/19/2020	"All I Want for Christmas Is You" — Mariah Carey	"Dákiti" — Bad Bunny & Jhay Cortez
12/26/2020	"All I Want for Christmas Is You" — Mariah Carey	"Dynamite" — BTS
1/2/2021	"All I Want for Christmas Is You" — Mariah Carey	"All I Want for Christmas Is You" — Mariah Carey
1/9/2021	"All I Want for Christmas Is You" — Mariah Carey	"Dynamite" — BTS
1/16/2021	"Dynamite" — BTS	"Dynamite" — BTS
1/23/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
1/30/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
2/6/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
2/13/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
2/20/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
2/27/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
3/6/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
3/13/2021	"drivers license" — Olivia Rodrigo	"drivers license" — Olivia Rodrigo
3/20/2021	"What's Next" — Drake	"drivers license" — Olivia Rodrigo
3/27/2021	"On the Ground" — Rosé	"On the Ground" — Rosé





WEEK	BILLBOARD GLOBAL 200	BILLBOARD GLOBAL EXCL. U.S.
4/3/2021	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon
4/10/2021	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon
4/17/2021	"MONTERO (Call Me By Your Name)" — Lil Nas X	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon
4/24/2021	"MONTERO (Call Me By Your Name)" — Lil Nas X	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon
5/1/2021	"MONTERO (Call Me By Your Name)" — Lil Nas X	"Peaches" — Justin Bieber feat. Daniel Caesar & Giveon
5/8/2021	"Save Your Tears" — The Weeknd & Ariana Grande	"MONTERO (Call Me By Your Name)" — Lil Nas X
5/15/2021	"MONTERO (Call Me By Your Name)" — Lil Nas X	"MONTERO (Call Me By Your Name)" — Lil Nas X
5/22/2021	"MONTERO (Call Me By Your Name)" — Lil Nas X	"MONTERO (Call Me By Your Name)" — Lil Nas X
5/29/2021	"good 4 u" — Olivia Rodrigo	"MONTERO (Call Me By Your Name)" — Lil Nas X
6/5/2021	"Butter" — BTS	"Butter" — BTS
6/12/2021	"Butter" — BTS	"Butter" — BTS
6/19/2021	"good 4 u" — Olivia Rodrigo	"Butter" — BTS
6/26/2021	"good 4 u" — Olivia Rodrigo	"Butter" — BTS

The Kid  
LAROI



(Lorne Thomson/Redferns)

WEEK	BILLBOARD GLOBAL 200	BILLBOARD GLOBAL EXCL. U.S.
7/3/2021	"good 4 u" — Olivia Rodrigo	"Butter" — BTS
7/10/2021	"good 4 u" — Olivia Rodrigo	"Bad Habits" — Ed Sheeran
7/17/2021	"good 4 u" — Olivia Rodrigo	"Bad Habits" — Ed Sheeran
7/24/2021	"Permission to Dance" — BTS	"Permission to Dance" — BTS
7/31/2021	"Bad Habits" — Ed Sheeran	"Bad Habits" — Ed Sheeran
8/7/2021	"STAY" — The Kid LAROI & Justin Bieber	"Bad Habits" — Ed Sheeran
8/14/2021	"STAY" — The Kid LAROI & Justin Bieber	"Bad Habits" — Ed Sheeran
8/21/2021	"STAY" — The Kid LAROI & Justin Bieber	"STAY" — The Kid LAROI & Justin Bieber
8/28/2021	"STAY" — The Kid LAROI & Justin Bieber	"STAY" — The Kid LAROI & Justin Bieber
9/4/2021	"STAY" — The Kid LAROI & Justin Bieber	"STAY" — The Kid LAROI & Justin Bieber
9/11/2021	"STAY" — The Kid LAROI & Justin Bieber	"STAY" — The Kid LAROI & Justin Bieber

## ABOUT MRC DATA

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

## ABOUT BILLBOARD

[Billboard](#) is a global music media brand, with a renowned authority among artists, fans and the industry. Billboard powers the ultimate global music destination and magazine, featuring unrivaled reporting on music news, issues and trends, the industry's definitive charts, encompassing the most complete and well-respected database of charts across all music genres. Billboard also produces elite conferences and events which regularly convene the industry and consumers around important conversations – from the annual Power 100 to Women in Music to Pride Summit, Latin Music Week and more.