



Breakthrough Artists

JULY - DECEMBER 2019



Chartmetric

Note • From the Founder/CEO



SUNG CHO
FOUNDER/CEO

Dear reader,

Think of this as our sophomore album. In October 2019, our first [“6MO” Semi-Annual Global Music Industry Report](#) (H1 2019) came out, and it presented our view of music today. We uncovered emerging artists on different social platforms, highlighted how genre and artist country affected each streaming platform, and summarized how [Trigger Cities](#) continue to change how we all market music.

We held a 6MO Release Party in New York City with some of our closest industry friends; music and technology journalist Cherie Hu provided a [sneak peek](#) of the report on her insightful platform, [Water & Music](#); and [Rolling Stone](#) and [Music Ally](#) covered some of our insights as well.

This time around, for the 6-month period of **July-December 2019** (H2 2019), we’re shifting our focus toward what today’s digital environment is getting exponentially better at promoting and what we’re getting better at recognizing: **breakthrough artists**.

Whether we’re following whose track went viral on the [TikTok Trending Charts](#), who got the most first-time playlist adds on Amazon Music, or whose overall Cross-Platform Performance (CPP) ranking shot up the most, we focused on querying our extensive database of 2M+ artists to uncover not so much the A-listers (OK, Billie Eilish did still pop up a couple of times), but the [future Billie Eilish’s](#) of 2020 and beyond.

So, enjoy. Click around this document! We hyperlinked to some useful media, articles, and relevant sources so you can dig deeper for yourself. And when you want to learn more, all you have to do is say hi on our [socials](#), listen to our [How Music Charts podcast](#), or make your own discoveries with a [free Chartmetric account](#).

Thanks for checking out our second semi-annual report, **6MO**. Hope you get something out of it.

A handwritten signature in grey ink that reads "Sung Cho".

Contents

01 Chartmetric Rising Artists

JULY - DECEMBER 2019

- 4 Cross-Platform Performance (CPP) Rank Gain
- 5 YouTube Channel Views Gain
- 6 Spotify Monthly Listeners Gain
- 7 Instagram Follower Gain
- 8 TikTok Count Gain (Track-Level)
- 9 Shazam Chart Occurrence Gain: Mexico City
- 10 Bandsintown Tracker Gain
- 11 Twitter Follower Gain
- 12 Wikipedia Views Gain

02 Playlist Add Awards

JULY - DECEMBER 2019

- 14 Spotify's Most Added Artists
- 16 Deezer's Most Added Artists
- 18 Apple Music's Most Added Artists
- 20 Amazon Music's Most Added Artists

About Us

- 22 Credits/Data Sources/About Us



Rising Artists 01

JULY - DECEMBER 2019

Recognizing the artists who have broken through on streaming and social platforms during the July-December 2019 time period.

All data is sourced, cleaned, and organized by Chartmetric.

Chartmetric Cross-Platform Performance (CPP) Gain

JULY - DECEMBER 2019

Chartmetric's popularity ranking system, geared toward streaming and social popularity, dynamically ranking 2M+ artists every day.*

| Rank | Artist | Artist Country | CPP Rank (July 1) | CPP Rank (Dec. 31) | CPP Rank Gain |
|------|--------------------------------|----------------|-------------------|--------------------|---------------|
| 01 | Don Toliver | United States | 9,374 | 112 | 9,262 |
| 02 | Kim Loaiza | Mexico | 9,950 | 797 | 9,153 |
| 03 | Trevor Daniel | United States | 8,573 | 220 | 8,353 |
| 04 | Bizarrap | Argentina | 7,518 | 586 | 6,932 |
| 05 | Afro Bros | Netherlands | 7,279 | 848 | 6,431 |
| 06 | Meshuggah | Sweden | 6,820 | 648 | 6,172 |
| 07 | Arizona Zervas | United States | 5,854 | 99 | 5,755 |
| 08 | Jaykae | United Kingdom | 6,028 | 571 | 5,457 |
| 09 | King Gnu | Japan | 5,698 | 808 | 4,890 |
| 10 | D-Block Europe | United Kingdom | 5,118 | 867 | 4,251 |

CPP SOURCES THESE SOCIAL PLATFORMS: FACEBOOK, INSTAGRAM, TWITTER, WIKIPEDIA

CPP SOURCES THESE STREAMING PLATFORMS: APPLE MUSIC, DEEZER, SOUNDCLOUD, SPOTIFY, YOUTUBE



Chartmetric Analysis:

The second half of 2019 was quite kind to these 10 artists, most of whom come from the US and Europe — though two Latin American and one East Asian act poked through with huge popularity gains as well.

Houston's [Don Toliver](#) (No. 1) initially came on the scene with Trap&B single, "[No Idea](#)," which quickly became a TikTok sensation. 1M+ TikToks used the track to back slow motion effect videos, which fit the dreamy, down-tempo vibe. His Travis Scott-led collaboration album, [JACKBOYS](#), dropped in December, further rocketing Toliver into the public arena and onto Today's Top Hits and RapCaviar.

Mexicali's [Kim Loaiza](#) (No. 2) is a beauty vlogger-turned-Pop-star, who released "[Amándote](#)" and "[Celoso](#)" in H2 2019, with corresponding YouTube videos, and that shot her music channel to 5.2M+ subscribers and 160M Views by the end of the year. Her original YouTube vlogger channel ([Kimberly Loaiza](#)) has multiples more of a following, and her Instagram following is nothing to sneeze at either, as it broke 15.4M by the end of 2019.

American artist [Trevor Daniel's](#) (No. 3) "[Falling](#)" (2018) rose out of obscurity in late 2019 when the Trap single also became the vibe to millions of TikToks, unbeknownst to him at the time. The Houston-bred singer-songwriter continued to release three more singles in H2 2019, capturing spots on Amazon's Top 100 Most Played and Apple's Top 100: Global before the year was out.

While Argentinian producer [Bizarrap](#) (No. 4) maintains a low profile on his exceedingly popular YouTube channel series "[BZRP Music Sessions](#)," the double-digit million View counts per video are surely not. His channel features a variety of Latin American Trap artists flowing over Bizarrap's bedroom beats, which collectively brought him to 606M Views and 3.6M subscribers by the end of 2019.

Dutch duo production team [Afro Bros](#) (No. 5) rode high on July 2019's "[Instagram](#)," featuring Natti Natasha, Daddy Yankee, and others, and they haven't stopped since. Enlisting the remix help of several DJs (including fellow Dutchman R3HAB), the track continues to make the playlist rounds — including Latin-focused playlists like Spotify's Viva Latino — while simultaneously growing a significant following in Europe.

* We only considered artists with a CPP rank higher than 10,000th on July 1, 2019, and higher than 1,000th on Dec. 31, 2019, in order to focus on the most relevant musical artists with signs of enduring, long-term career advancement.

* We screened out holiday-related, children's, and comedy content in order to focus on breakthrough artists.

YouTube Channel Views Gain

JULY - DECEMBER 2019

A look at the biggest gainers within Google's global video platform,* which features 2B+ monthly logged-in users and more than \$5.5B USD in ad revenue in the US alone.

| Rank | Artist | Artist Country | Channel Views (July 1) | Channel Views (Dec. 31) | Percentage Gain |
|------|-------------------------------------|----------------|------------------------|-------------------------|-----------------|
| 01 | Ashnikko | United States | 1,419,739 | 50,701,567 | 3,471% |
| 02 | Roxie | Poland | 1,995,712 | 64,583,645 | 3,136% |
| 03 | D-Block Europe | United Kingdom | 3,112,707 | 61,255,296 | 1,867% |
| 04 | Midian Lima | Brazil | 3,286,955 | 54,797,952 | 1,567% |
| 05 | Billie Eilish | United States | 341,923,720 | 4,677,876,475 | 1,268% |
| 06 | The Teskey Brothers | Australia | 1,702,491 | 22,182,814 | 1,203% |
| 07 | Pop Smoke | United States | 8,871,891 | 98,196,770 | 1,006% |
| 08 | Aspova | Turkey | 1,217,648 | 12,614,046 | 935% |
| 09 | BlackRoy | Chile | 1,289,657 | 12,442,861 | 864% |
| 10 | Chris Viz | Spain | 2,563,620 | 23,371,744 | 811% |



Chartmetric Analysis:

Only five of the Top 10 YouTube rising artists hail from English-speaking countries (UK, US, Australia), while Poland, Brazil, Japan, Turkey, Chile, and Spain export some of their finest to the world's biggest video streaming platform.

US-born, Estonia/Latvia/UK-raised [Ashnikko](#) (No. 1) has an international background fitting of her global come-up on TikTok. Her July 2019 anti-boyfriend anthem, "[STUPID](#)," featuring Yung Baby Tate, triggered countless hip-shaking dance videos, and three additional releases brought her channel to 51M Views by year's end.

Polish The Voice Kids winner and 2018 Junior Eurovision champion [Roxie](#) (No. 2) had little to prove going into H2 2019. But the release of [two music videos](#) and two live performances revealed an edgier, grown-up version of her, breaking her career out of the squeaky clean teen image that brought her to initial fame and racking up 64.5M Channel Views in the process.

In November 2019, British Trap duo [D-Block Europe](#) (No. 3) dropped 18 audio-only videos from their September 2019 mixtape PTSD, along with the full music video for "[No Cellular Site](#)" right before the new year came. With three mixtapes dropping in 2019 on top of their highly-streamed content on UK Grime aggregator channel [GRM Daily](#) (regularly in the millions), their reach is sure to grow in the new year.

Brazilian gospel singer [Midian Lima](#) (No. 4) has made huge leaps forward over the last couple of years with the help of Rio de Janeiro-based religious label MK Music. Her own channel grew significantly in H2 2019 with a [live Rádio 93FM performance series](#) on Acústico 93 ("DEPENDENTE" had reached 10M+ Views at the time of writing). But it's her content featured on MK Music's YouTube channel that's really attracted major attention, including 2017's lyric video "[Jó](#)" (306M+ Views) and live performance "[Prioridade](#)" (206M+ Views), showcasing the power of gospel music, Brazil, and, of course, YouTube.

Newly-minted Grammy winner [Billie Eilish](#) (No. 5) surely has no need to dominate on YouTube as well, but her massive popularity makes a definitive statement here. Despite already starting at a high July 1 view count of 341M, her work still manages to gain 1.2K percent in H2 2019, ending at 4.6B and showing how much of a massive Daily View pace her videos are earning.

Sadly, rising Republic Records rapper [Pop Smoke](#) (No. 7), born Bashar Barakah Jackson, was murdered on Feb. 19, 2020, during a home invasion. He was only 20 years old.

* To include artists closer to widespread popularity, we filtered for Channel View counts of 1M+ on July 1, 2019.

Spotify Monthly Listeners Gain

JULY - DECEMBER 2019

This shortlist highlights Spotify's Monthly Listeners count,* which updates every day and consists of "unique listeners who play your music during a 28-day period."

| Rank | Artist | Artist Country | Montly Listeners (July 1) | Monthly Listeners (Dec. 31) | Percentage Gain |
|------|--------------------------------|----------------|---------------------------|-----------------------------|-----------------|
| 01 | Arizona Zervas | United States | 1,041,958 | 26,799,245 | 2,472% |
| 02 | Tones and I | Australia | 1,635,097 | 41,252,647 | 2,423% |
| 03 | Burna Boy | Nigeria | 1,531,340 | 11,964,923 | 681% |
| 04 | JP Saxe | Canada | 1,000,319 | 7,149,841 | 615% |
| 05 | SHAED | United States | 2,174,653 | 14,496,725 | 567% |
| 06 | Doja Cat | United States | 2,113,320 | 13,287,270 | 529% |
| 07 | SAINT JHN | United States | 1,750,359 | 9,197,523 | 425% |
| 08 | Social House | United States | 1,625,840 | 8,363,867 | 414% |
| 09 | Y2K | United States | 2,987,460 | 12,994,147 | 335% |
| 10 | Residente | Puerto Rico | 1,199,979 | 5,062,430 | 322% |



Chartmetric Analysis:

Our tendency to characterize Spotify as the go-to DSP for English content continues in H2 2019 with six of the Top 10 gainers from the US and two artists each from Australia and Canada. We should emphasize that Monthly Listeners (MLs) will naturally highlight artists particularly successful in Spotify's extensive playlist system, while Followers tend to correlate with long-term interest. MLs success focuses on "now" performance, and typically plateaus or recedes, except for artists with particularly strong real-world reputations and/or consistently growing song catalogs.

To characterize US-based [Arizona Zervas](#) (No. 1) as another TikTok sensation would be accurate, but not comprehensive. While his highly meme-able October 2019 hit "[ROXANNE](#)" blew up TikTok (2.4M+ TikToks at the time of writing), the songwriter has averaged one release per month since the top of 2016. His work ethic and consistency has worked well for him, earning him a 2.4K percent growth in Spotify MLs in H2 2019.

Australian singer-songwriter [Tones and I](#) (No. 2) was surely one of TikTok's highlights in H2 2019, with 5M+ TikToks now created "Dance Monkey." Though the former busker's viral Indie Pop hit was released in May 2019, her Spotify MLs count did not begin a steep increase until her July 2019 track "[Never Seen the Rain](#)" was released, giving her Spotify playlisting exposure a big 1-2 punch and scoring multiple placements on Today's Top Hits, Happy Hits, and Mood Booster.

Though Nigerian artist [Burna Boy](#) (No. 3) had been making slow and steady Spotify progress for years, the Afro-fusion singer truly hit his stride in H2 2019. His studio album *African Giant* dropped in July 2019, the most playlisted track being his Jorja Smith collaboration "[Gum Body](#)." But it was Smith's August 2019 collab track, "[Be Honest](#)," with Burna Boy and his November 2019 Stormzy/Ed Sheeran song "[Own It](#)" that launched Burna Boy's MLs count into the stratosphere.

Toronto singer-songwriter [JP Saxe](#) (No. 4) released only two tracks in H2 2019, and it was the October collaboration with massively-streamed Pop artist Julia Michaels that increased his MLs count 600 percent higher to 7M+. "[If the World Was Ending](#)" is a piano-driven ballad imagining the resolution of lost loves in the midst of a catastrophe, but it turns out Saxe was in for a much more positive experience once it dropped.

When Apple re-released the MacBook Air in October 2018, it was US-based Indie Pop group [SHAED](#) (No. 5) that provided the musical background. Atmospheric yet singable, "[Trampoline](#)" likely beat out hundreds of songs vying for the product spot. It wasn't until former One Direction-er ZAYN hopped on as a guest vocalist on the track in September 2019 that Shaed got lifted 567 percent to almost 15M MLs, riding high on a Today's Top Hits spot from Oct. 4 through the end of the year.

* To include more popular artists, we filtered for MLs counts of 1M+ on July 1, 2019.

Instagram Follower Gain

JULY - DECEMBER 2019

This shortlist highlights the biggest 6-month gains in Instagram Followers.* Now battling for music primacy with ByteDance's TikTok, the picture-perfect Facebook platform still remains one of the first points of contact for artists and their fans.

| Rank | Artist | Artist Country | Instagram Followers (July 1) | Instagram Followers (Dec. 31) | Percentage Gain |
|------|---------------------------------|----------------|------------------------------|-------------------------------|-----------------|
| 01 | Rod Wave | United States | 211,247 | 1,368,383 | 548% |
| 02 | Mc Poze do Rodo | Brazil | 305,443 | 1,587,194 | 420% |
| 03 | Norm Ender | Turkey | 237,132 | 1,193,357 | 403% |
| 04 | Natanael Cano | Mexico | 150,331 | 746,058 | 396% |
| 05 | Lil Tecca | United States | 590,573 | 2,777,863 | 370% |
| 06 | Elenco de BIA | Argentina | 116,074 | 521,411 | 349% |
| 07 | Bizzarap | Argentina | 620,739 | 2,623,094 | 323% |
| 08 | KEVVO | Puerto Rico | 118,029 | 481,112 | 308% |
| 09 | Paco Amoroso | Argentina | 103,927 | 416,752 | 301% |
| 10 | Giulia Be | Brazil | 121,495 | 479,025 | 294% |



Chartmetric Analysis:

We've written before about the [strength of Instagram](#) (IG) in the [Latin American region](#), and seven out of the Top 10 gainers in IG Followers hail from these markets. Argentinian artists are really making themselves known with three nods, while Brazilian, Mexican, and Puerto Rican artists all make appearances as well, leaving three spots for American and Turkish rappers.

The only artist to have a 500+ percent increase in IG Followers in H2 2019 is Florida-bred rapper [Rod Wave](#) (No. 1). Never shy to post with a stack of cash, his June 2019 album PTSD performed well, led by the raw, emotional track "Heart on Ice." But it was his November 2019 album Ghetto Gospel that really catapulted his trajectory. Up until that point, Wave's IG Follower gain was in the already impressive 1-3K a day range. After Ghetto Gospel, it made a hard angle upward to 10-15K a day, which is a great sign of momentum for him.

Rio de Janeiro's [Mc Poze do Rodo](#) (No. 2) is the latest artist to rise out of the Brazilian funk scene and show increasing traction on his digital profile. Ending the year at 1.5M+ Followers, his rise can largely be credited to his November 2019 collaboration with DJ Gabriel do Borel, "To Voando Alto." While his IG profile displays him with thick gold chains, it also highlights his involvement with local communities, family, and football, providing a balanced brand for his online personality.

Despite a Follower growth of 403 percent within H2 2019, Turkish rapper [Norm Ender](#) (No. 3) is not a prolific IG poster. That growth was primarily ignited by his July 2019 diss track "Mekanın Sahibi," accompanied by a series of IG posts promoting it. The track's energy was that of a veteran rapper returning to the scene and letting all rivals and young rappers know the boss was back. His IG has a more picturesque aesthetic, fitting of the medium.

[Natanael Cano's](#) (No. 4) IG rise of 396 percent wasn't driven by any single event — just consistency. Given his sub-750K finish by the end of the year — lower than any of the Top 5 — his ability to achieve such strong growth at a lower total count suggests good things are in store for the Mexican Trap Corrido artist. His October 2019 remix release "Soy el Diablo," featuring Bad Bunny, certainly didn't hurt, but it had a relatively small effect on an already growing IG following. The track features a largely traditional Mexican sound but with the slick cars, flat-brimmed baseball caps, and Supreme/Versace visuals that one would expect in a Trap music video.

The enormous hit "Ransom," from New York City rapper [Lil Tecca](#) (No. 5), dropped in May 2019, and it certainly paved the way for several singles throughout H2 2019 to fuel his IG rise to 2.7M+ Followers by the end of December. His IG frequently features a simply captioned post of him in a new outfit, as well as clips from other social media platforms (e.g., Triller), well-interspersed with performance or music video content. After his September 2019 album, We Love You Tecca, dropped, his IG Follower gain "cooled off" to sub-10K counts per day ... which means Lil Tecca is doing alright nowadays.

* To view more popular acts, we filtered for artists with Follower counts of 100K+ on July 1, 2019.

TikTok Count Gain (Track-Level)

JULY - DECEMBER 2019

These are tracks with the biggest gains in TikTok video count,* reflecting the ByteDance platform's ability to break new music around the world through short videos geared toward fun lip-syncs and dance challenges. All tracks involved appeared at least once on TikTok's Trending chart.

| Rank | Track | Artist | Artist Country | TikTok Count (Aug 1) | TikTok Count (Dec. 31) | Percentage Gain |
|------|-----------------------------------|--------------------|----------------|----------------------|------------------------|-----------------|
| 01 | Baby Birkin | Gunna | United States | 13,363 | 540,053 | 3,941% |
| 02 | My Type | Saweetie | United States | 26,428 | 1,021,748 | 3,766% |
| 03 | Valentino | 24kGoldn | United States | 28,949 | 870,700 | 2,908% |
| 04 | Tonight Tonight | Hot Chelle Rae | United States | 36,906 | 1,037,321 | 2,711% |
| 05 | Devil Eyes | Hippie Sabotage | United States | 13,266 | 271,100 | 1,944% |
| 06 | Love Songs | Kaash Paige | United States | 672,792 | 12,000,000 | 1,684% |
| 07 | Genie In A Bottle | Christina Aguilera | United States | 9,000 | 159,100 | 1,668% |
| 08 | Like a Rodeo | Kane Brown | United States | 20,277 | 345,200 | 1,602% |
| 09 | Lehanga | Jass Manak | India | 195,401 | 3,200,000 | 1,538% |
| 10 | 223's | YNW Melly | United States | 517,646 | 7,000,000 | 1,252% |



Chartmetric Analysis:

Despite [some apprehension](#) surrounding Beijing-based tech company ByteDance, actual TikTok users seem to care more about posting their own dance challenges than politics. The Chinese platform has undoubtedly become the newest place for music to be discovered, though some of the fastest growing tracks on it are purely American. Due to our collection of only TikTok-defined "Trending" chart songs, this is not a comprehensive list of breakout music within the app, but it certainly highlights some of the larger trends happening within it.

Atlanta rapper Gunna released "[Baby Birkin](#)" (No. 1) in July 2019, but its inclusion is interesting due to its explicit lyrics. In August/September 2019, Rolling Stone [covered](#) an odd industry occurrence where TikTok removed explicit/profane music content from the platform then reinstated it within a week. At the time of writing, the official audio asset is still not on TikTok, though there are a handful of soundalikes. The lyrics website Genius goes on to show the [sexual and violent references](#) that may be preventing its return, though you can find some of the TikTok dances [memorialized](#) on YouTube compilations.

San Francisco Bay Area native Saweetie rapped about her ideal man in March 2019's "[My Type](#)," (No. 2) and while many of the 1M+ TikToks did discuss their own ideal love interests (with text bubbles, of course), it's a good example of how TikTok videos attach their own meaning to the track. Some of the most popular TikToks involve the uploaders dyeing their hair different colors and staging pool pranks. Combined with a slew of remixes featuring Becky G, Dillon Francis, and Wale, it helped double Saweetie's Spotify MLs count to 6M+ before August 2019 hit.

Going from 36K to 1M+ TikToks, Nashville's Hot Chelle Rae enjoyed a revival of their 2011 Pop Rock track "[Tonight Tonight](#)" (No. 4) in H2 2019. The lead singer's spoken pre-chorus, "Whatever.... It doesn't matter.... Oh well.... [chorus drop]," was TikTok tinder for all kinds of memes, including what boyfriend behavior is acceptable, what school police officers tolerate, and for some reason, sticking a pen into your nose (an optical illusion).

Growing 1.6K+ percent on TikTok in H2 2019, Kane Brown's "[Like A Rodeo](#)" (No. 8) was really just a B-side track on his 2019 album Experiment. But if there's one thing TikTok-ers are great at, it's providing their own context: The slow ballad about a passionate romance became the soundtrack to a gymnastic-like dance move, which many TikTok-ers failed to execute ... to great amusement.

Though the TikTok scene here seems to be overly American-sounding, Indian Punjabi singer-songwriter Jass Manak poked through H2 2019 with "[Lehanga](#)". The upbeat, Pop-Electronic track was released in August 2019, and boasted not only 3.2M TikToks by year's end, but 627M+ YouTube Views at the time of writing. Though from one of the less populated of India's 28 states, the colorful and modern aesthetic of Punjabi music and film have a huge influence not only in Bollywood, but on the wider Indian diaspora.

* This list was made at the track-level (and not the artist-level) to more directly reflect the viral nature of TikTok videos and how they primarily boost track popularity — and hopefully those tracks' artists as a secondary beneficiary. We only included tracks with at least 5K TikToks at the start of July 2019.

Shazam Chart Occurrence Gain (Mexico City) JULY - DECEMBER 2019

This shortlist looks at the artists with the biggest gains within Shazam's daily Top 50 chart at the city level.* Here, we highlight a major Trigger City known for its enormous streaming activity: Mexico City, Mexico. We store these public charts for 1.4K+ cities worldwide.

| Rank | Artist | Artist Country | Most Shazamed Track (H2 2019) | Artist Chart Occurrences (July 1) | Artist Chart Occurrences (Dec. 31) | Percentage Gain |
|------|--|------------------------|---|-----------------------------------|------------------------------------|-----------------|
| 01 | Lou Bega , Scatman John | Germany, United States | <i>Scatman & Hatman</i> | 2 | 107 | 5,250% |
| 02 | KURT | Mexico | <i>16</i> | 1 | 38 | 3,700% |
| 03 | Anuel AA | Puerto Rico | <i>China</i> | 5 | 124 | 2,380% |
| 04 | Belinda , Horacio Palencia | Spain, Mexico | <i>Amor a Primera Vista</i> | 11 | 178 | 1,518% |
| 05 | Maroon 5 | United States | <i>Memories</i> | 8 | 107 | 1,238% |
| 06 | Alejandro Fernández | Mexico | <i>Caballero</i> | 7 | 90 | 1,186% |
| 07 | The Weeknd | Canada | <i>Blinding Lights</i> | 4 | 48 | 1,100% |
| 08 | Pablo Alborán | Spain | <i>Tabú</i> | 4 | 37 | 825% |
| 09 | Purple Disco Machine | Germany | <i>In Degrees (Remix of a Foals song)</i> | 16 | 147 | 819% |
| 10 | Bad Bunny | Puerto Rico | <i>La Canción</i> | 32 | 292 | 813% |



Chartmetric Analysis:

Set to premiere their [first awards show](#) there in March 2020, Spotify called Mexico City the “[world's music-streaming mecca](#),” and our [July 2019 Trigger Cities analysis on Latin America](#) showed exactly why. Looking at a week in June 2019, Mexico City topped Latin American Spotify consumption with 2.3B non-unique MLs, coming in second for the region on YouTube with almost 25M Views. Arguably, the top city-specific Shazam counts are more a measure of local discovery than a reflection of an artist's already established international reputation. And maybe that's why [Lou Bega](#) (No. 1) soared to the top of the pack with more than 5K percent growth.

If you remember the '90s, Bega's “Mambo No. 5” was everywhere ... until it wasn't. The German singer, born in 1975 to a Sicilian mother and a Ugandan father, pretty much disappeared after his brief '90s fame, at least from a global industry and consumer standpoint. However, last year, he started plotting his comeback. Wanting to release a summer hit song — his first single in six years — Bega repurposed Scatman John's 1994 hit, “Scatman,” into “[Scatman & Hatman](#),” likely tapping in to a sense of nostalgia and a pseudo-Latin feel that has clearly appealed to Shazamers in Mexico City.

As for the rest of the artists in the Top 10, the majority predictably have at least some Spanish-speaking roots, be it in Mexico, Puerto Rico, Colombia, or Spain. Two of the outliers, [Maroon 5](#) (No. 5) and [The Weeknd](#) (No. 7), are prominent neighbors to the north with plenty of cachet in the Pop world, and their inclusion here isn't too much of a shock given their over-indexing in Mexico City on Spotify, YouTube, Instagram, and Facebook. But what is a bit surprising is that Bega actually isn't the only German artist represented on this list. Dresden-based DJ and producer [Purple Disco Machine](#) (No. 9) just managed to hop past [Bad Bunny](#) (No. 10) with a remix of Foals' “[In Degrees](#)” that garnered him an 800+ percent increase in Shazam counts.

* One daily chart occurrence signifies one artist's track appearing on the Top 50 Shazam chart for that city for one day. Either a different track and/or a different day will also count as an additional chart occurrence for that artist.

* To filter for more popular breakthrough artists, we selected artists with at least 25 chart occurrences across their catalog by Dec. 31, 2019.

Bandsintown Tracker Gain

JULY - DECEMBER 2019

Here, we highlight the biggest gains in Bandsintown Tracker count,* the live music-focused company's Follower metric. With live shows being the largest source of income for many artists, big gains can indicate growing potential for ticket sales.

| Rank | Artist | Artist Country | Bandsintown Trackers (July 1) | Bandsintown Trackers(Dec. 31) | Percentage Gain |
|------|-------------------------------|----------------|-------------------------------|-------------------------------|-----------------|
| 01 | Jeezy | United States | 355,134 | 768,520 | 116% |
| 02 | Zoé | Mexico | 119,766 | 243,568 | 103% |
| 03 | Billie Eilish | United States | 708,772 | 1,326,537 | 87% |
| 04 | Khalid | United States | 759,558 | 1,278,473 | 68% |
| 05 | blackbear | United States | 528,078 | 841,498 | 59% |
| 06 | Cuco | United States | 94,519 | 148,143 | 57% |
| 07 | Mystery Jets | United Kingdom | 59,376 | 91,213 | 54% |
| 08 | Post Malone | United States | 1,329,492 | 1,877,417 | 41% |
| 09 | Steve Lacy | United States | 66,064 | 91,621 | 39% |
| 10 | SEVENTEEN | South Korea | 61,723 | 82,854 | 34% |



Chartmetric Analysis:

According to PricewaterhouseCoopers' Global Entertainment and Media Outlook (2019-2023), live music ticket sales [will reach](#) more than \$25B, further continuing the trend of artists making more off of their live appearances than their recorded music. No doubt artists and their teams are keen on where they should play next.

Seven of the 10 most "tracked" artists on New York-based live concert app Bandsintown in H2 2019 were from various parts of the US, while a legendary Mexican Rock band, a British Indie Pop outfit, and a K-Pop boy group with 13 members rounded out the list.

American rapper [Jeezy](#) (No. 1) announced in July 2019 that his TM104: The Legend of the Snowman would be dropping in August 2019, and he spent most of H2 2019 touring throughout the US. One of Atlanta's Trap godfathers, Jeezy played the city's Coca Cola Roxy (3K-cap), Philadelphia's Wells Fargo Center (19.5K-cap), and Detroit's Little Caesars Arena (22K-cap) during this time period, with his Tracker gain confirming his legendary stature.

Grammy and Latin Grammy-winning rock band [Zoé](#) (No. 2) ended June 2019 with a string of shows in their home country of Mexico. Returning to the US with engagements in Texas and California in H2 2019, their following of 243K Trackers by year's end may not compare to some of the other artists in this category. But we should note that the Bandsintown app simply is not as popular with Zoé's fanbase. However, with a YouTube Channel View count of 1.9B+ (yes, billion), they're likely not losing any sleep over it.

"Fuck you, and you, and you.... I hate your friends, and they hate me too." That's how the August 2019 smash "hot girl bummer" starts, and it's a vibe that set up Florida artist [blackbear](#) (No. 5) for a huge Bandsintown Tracker gain in H2 2019. A December 2019 remix of the hit with Argentinian Trap artist Khea, and November 2019's "Tongue Tied" with Marshmello and YUNGBLUD, provided more material for his live show. US and European dates throughout H2 2019 included college venues like New Orleans' Tulane University and several of the Academy Music Group's O2 venues in the UK.

148K+ of [Cuco's](#) (No. 6) biggest fans, or "[Cuco Puffs](#)," ended 2019 tracking the Chicano singer-songwriter on Bandsintown. While a much humbler number than some of his peers in this list, the 57 percent gain signifies a deep love of the artist by many Mexican-Americans. He showcased his "[psychedelia-soaked love ballads](#)" in at least 37 shows in the states alone in H2 2019, with Texas (9) and California (7) being his most played states, according to Bandsintown.

When they come stateside, K-Pop group [SEVENTEEN](#) (No. 10) doesn't really do small. Kicking off July 2019 with two back-to-back dates at New York City's Madison Square Garden and in August 2019 playing Los Angeles' Staples Center for KCON Los Angeles (arguably the most influential Korean pop culture event worldwide), the giant 13-member boy group proves that their 1B+ YouTube Channel Views are real people and not bots. They ended December 2019 featured in CJ Group's Mnet Asian Music Awards 2019, alongside BTS, Dua Lipa, GOT7, and Mamamoo. The 49K-cap Nagoya Dome in Japan certainly rocked that night.

* To view more popular acts, we filtered for artists with Tracker counts of 50K+ on July 1, 2019.

* There may be erratic data over time for the Bandsintown dataset. Manual research of real-world success during this time period was made to optimize the authenticity of the artists presented, while less likely gains were filtered out as data errors.

Twitter Follower Gain

JULY - DECEMBER 2019

This shortlist highlights the biggest gains in Twitter Follower count,* where music fans tweet, retweet, and comment on their favorite artists' latest 280-character updates.

| Rank | Artist | Artist Country | Twitter Followers (July 1) | Twitter Followers (Dec. 31) | Percentage Gain |
|------|--------------------------------|----------------|----------------------------|-----------------------------|-----------------|
| 01 | Burna Boy | Nigeria | 1,433,679 | 2,393,774 | 67% |
| 02 | Fiersa Besari | Indonesia | 1,849,128 | 3,019,637 | 63% |
| 03 | Billie Eilish | United States | 2,143,542 | 3,247,785 | 52% |
| 04 | Haluk Levent | Turkey | 1,770,105 | 2,529,332 | 43% |
| 05 | NCT DREAM | South Korea | 1,400,340 | 1,956,276 | 40% |
| 06 | Cardi B | United States | 6,146,387 | 8,402,522 | 37% |
| 07 | NCT 127 | South Korea | 1,745,062 | 2,352,877 | 35% |
| 08 | Stray Kids | South Korea | 1,322,527 | 1,782,782 | 35% |
| 09 | Maris Racal | Philippines | 1,558,625 | 2,082,649 | 34% |
| 10 | Loisa Andaliao | Philippines | 2,165,217 | 2,849,332 | 32% |



Chartmetric Analysis:

One of the most notable things about these artists with big Twitter Follower gains is their international distribution. There are only two American artists represented here — both female, by the way — and the rest span continents from Africa to Asia to Europe (yes, Turkey is technically a part of Asia and Europe). Interestingly, artists from both South Korea and also Philippines are over-indexing in the Top 10, with two SM Entertainment acts — [NCT DREAM](#) (No. 5) and [NCT 127](#) (No. 7) — and two Star Music acts — [Maris Racal](#) (No. 9) and [Loisa Andaliao](#) (No. 10) — accounting for four of these slots.

The real breakthrough artist here is Indonesian novelist and Pop singer-songwriter [Fiersa Besari](#) (No. 2), who has so far released three albums, two of which he delivered in novel form years after their musical releases. That sort of cross-medium creativity has earned Fiersa three Billboard Indonesia Music Awards nominations this year: Top Collaboration Song of the Year, Top Social Artist of the Year, and Top Male Singer of the Year. With a 63 percent increase in his Twitter Followers from July to December 2019, it looks like he's got a pretty good chance at winning at least one of these awards, which would also be a big win for his Jakarta-based label, [demajors](#), or DIMI (demajors Independent Music Industry).

Looking west from Asia, Nigeria's [Burna Boy](#) (No. 1) and Turkey's [Haluk Levent](#) (No. 4), both of whom were in the Top 10 of this category for [our last 6MO report](#) as well, continue to reign over their respective Twitter dominions. How do they do it? 28-year-old Burna Boy, born Damini Ebunoluwa Ogulu in Port Harcourt, Nigeria, fills [his Twitter timeline](#) with plenty of humor, continental pride, and some not unwarranted bravado. 51-year-old Haluk, meanwhile, traffics in [serious, inspiring, and socially conscious content](#) that reflects his lifelong commitment to charitable, humanitarian, and environmental causes.... Two very different approaches; two incredibly consistent results.

* To view more popular acts, we filtered for artists with Follower counts of 1M+ on July 1, 2019.

Wikipedia Views Gain

JULY - DECEMBER 2019

This shortlist highlights the biggest gains in Wikipedia View count,* a metric suggesting active interest in an artist's life and career. Ultimately, this curiosity measure has the potential to indicate increased audience engagement.

| Rank | Artist | Artist Country | Wikipedia Views (Jan. 1-July 1) | Wikipedia Views (July 1-Dec. 31) | Percentage Gain |
|------|-----------------------------------|----------------|------------------------------------|-------------------------------------|-----------------|
| 01 | Cameron Boyce | United States | 124,248 | 10,046,533 | 7,986% |
| 02 | Sulli | South Korea | 127,986 | 2,203,031 | 1,621% |
| 03 | Nadine Coyle | Ireland | 116,697 | 1,201,884 | 930% |
| 04 | Ric Ocasek | United States | 210,841 | 2,108,970 | 900% |
| 05 | Cody Simpson | Australia | 139,449 | 1,208,966 | 767% |
| 06 | Maya Hawke | United States | 427,504 | 3,624,025 | 748% |
| 07 | Eddie Money | United States | 223,176 | 1,725,347 | 673% |
| 08 | Marie Fredriksson | Sweden | 150,362 | 1,121,818 | 646% |
| 09 | Ava Gardner | United States | 122,903 | 903,772 | 635% |
| 10 | José José | Mexico | 100,787 | 717,720 | 612% |



Chartmetric Analysis:

A sad fact of this particular list is that seven of the Top 10 artists for this 6-month period are deceased. Disney star [Cameron Boyce](#) (No. 1) died in early July 2019 at the age of 20, K-Pop singer [Sulli](#) (No. 2) passed away in mid-October 2019 at just 25, famed Cars frontman [Ric Ocasek](#) (No. 4) left us in mid-September 2019 — as did '70s/'80s hit-making singer-songwriter [Eddie Money](#) (No. 7) — Swedish Pop singer (and half of Roxette) [Marie Fredriksson](#) (No. 8) died in early December 2019, and Mexican superstar [José José](#) (No. 10) passed in late September 2019. Unlike those six artists, Hollywood acting and singing legend [Ava Gardner](#) didn't die within our particular 6-month period but some three decades prior; however, Turner Classic Movies (TCM) honored her life and career by playing her movies all day on Aug. 8, 2019, as part of their [Summer Under the Stars](#) series. The result? A single day peak of 52K+ Views, which is more than 13x her usual 2-4K Daily View count. In this sense, Wikipedia really carries creative legacies on into the future.

As media consumption habits have demonstrated consistently, death tends to pique (and peak) interest in a particular artist's catalog and narrative. Considering Wikipedia is such a biography-forward resource, it makes sense for the platform to be a measure of this trend, but it also demonstrates the nature of the platform as both a reflection of audience engagement and also of momentary attention spikes driven by multiple media sources operating in concert — whether that's Acoustic Pop singer and actress [Maya Hawke's](#) (No. 6) *Stranger Things* debut in early July 2019, Australian singer and actor [Cody Simpson's](#) (No. 5) high profile romance with Miley Cyrus in October 2019, or former Girls Aloud singer [Nadine Coyle's](#) (No. 3) *I'm a Celebrity.... Get Me Out of Here!* British TV show appearance from November to December 2019. As such, the Wikipedia View gains for these artists during this 6-month time period don't necessarily indicate sustained upward trends; instead, they indicate significant milestones in these artists' careers and long-term legacies.

* To view more popular acts, we filtered for artists with View counts of 100K+ for H2 2019.



Playlist Add Awards 02

JULY - DECEMBER 2019

We've singled out the Top 5 performing artists on Spotify, Deezer, Amazon, and Apple Music, respectively, according to total [first-time playlist adds](#) (editorial and non-editorial) during the 6-month period of July to December 2019.

We filtered for artists added to playlists for the first time as a way to focus on those with the most breakthrough success in H2 2019. However, it was mostly artists who already dominate pop culture that came out on top. For each platform, we zoom in on a single artist's 6-month evolution or journey through playlists.

All data is sourced, cleaned, and organized by Chartmetric.

The Most Added Artists on Spotify

FIRST-TIME PLAYLIST ADDS

01



23,797
JAY-Z

03



20,360
RIHANNA

05



18,842
SNOOP DOGG

02



23,535
KANYE WEST

04



20,062
PHARRELL WILLIAMS



Chartmetric Analysis:

The first thing to notice with the most added artists on Spotify from July to December 2019 is the sheer quantity of first-time playlist adds. Spotify's user-forward playlist ecosystem generates thousands of opportunities for artists to get added, resulting in the 18.8K to 23.8K range we see for the Top 5 added artists here.

The playlist quantity for other DSPs is significantly smaller (to be clear, Spotify's and Deezer's platforms are global, while Apple's and Amazon's are divided by country, and that affects the number of playlists available to each user), theoretically offering less opportunities for emerging artists. The less first-time playlist adds there are for new artists, the more recycling there likely is of the same artists on that platform's current playlists. And that ends up fostering a playlist environment that continues to encourage already-established acts.

That said, one big takeaway for Spotify is the overwhelming power of non-editorial playlists on — and for — the platform, both for legacy artists already at the top and also for Spotify's DSP differentiation game. Because of the exceptional amount of user-generated playlists on the platform, the "most added artists on Spotify" can be a proxy for listener choice, which is apparently biased toward long-standing household names like [Jay-Z](#) (No. 1), [Kanye West](#) (No. 2), [Rihanna](#) (No. 3), [Pharrell](#) (No. 4), and [Snoop Dogg](#) (No. 5). In other words: not necessarily what's lighting up now but what's been burning longest.

So, even if there is an infinite supply of new user-generated playlists being produced (which results in first-time adds for whichever artists are being added to those new playlists, regardless of stature), the demand on Spotify is apparently still for legacy artists.

The Most Added Artists on Spotify

JAY-Z'S PLAYLIST TIDAL WAVE... 50 YEARS IN THE MAKING

JAY-Z



Being crowned “most added artist on Spotify between July 2019 and December 2019” might not be a huge honor for an artist of Jay-Z’s (No. 1) stature, but considering the sheer amount of non-editorial playlists on Spotify, it’s certainly an important indication of both fan love and also the staying power of his catalog.

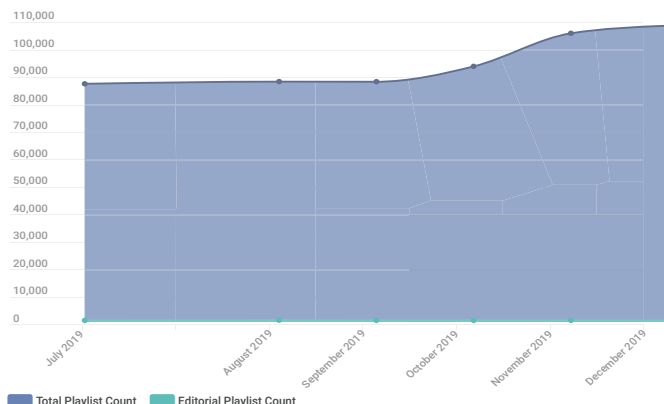
The New York City rapper and Tidal founder turned 50 on Dec. 4, 2019, and with that came [the return of his catalog to Spotify](#) after two years of exclusivity on his own streaming platform. While that provided him with a bit of a playlist count lift at the end of 2019, his playlist count has stayed consistently high nonetheless.

The disparity between Jay-Z’s editorial playlist count and his non-editorial playlist count is striking: 550 vs. 108K (almost 200x), on Dec. 31, 2019. However, the relative lack of disparity (only around a 2x difference) for his playlist follower reach between editorials and non-editorials (48M vs. 110M, respectively) says something significant about the amount of influence that editorial playlists exert on Spotify.

From a follower reach perspective, editorials (chosen by a few select curators) still hold a lot of sway for Jay-Z. But in terms of sheer playlist volume, non-editorials demonstrate the serious power and popularity of his catalog. Clearly, his legacy has not diminished.

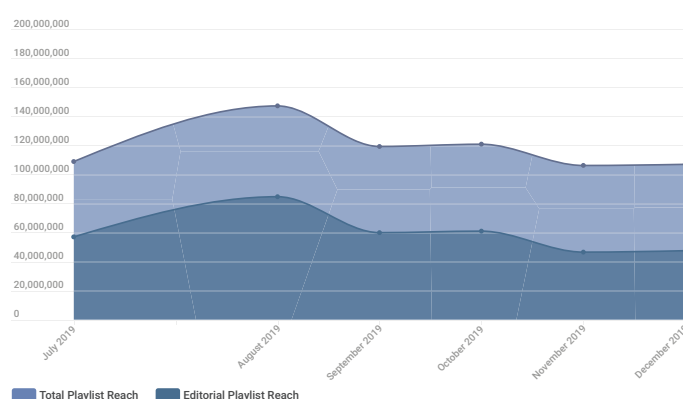
Playlist Count for Jay-Z Spotify, July-December 2019

Note: This Playlist Evolution includes all playlists that Jay-Z was added to during H2 2019, and not just his first-time adds.



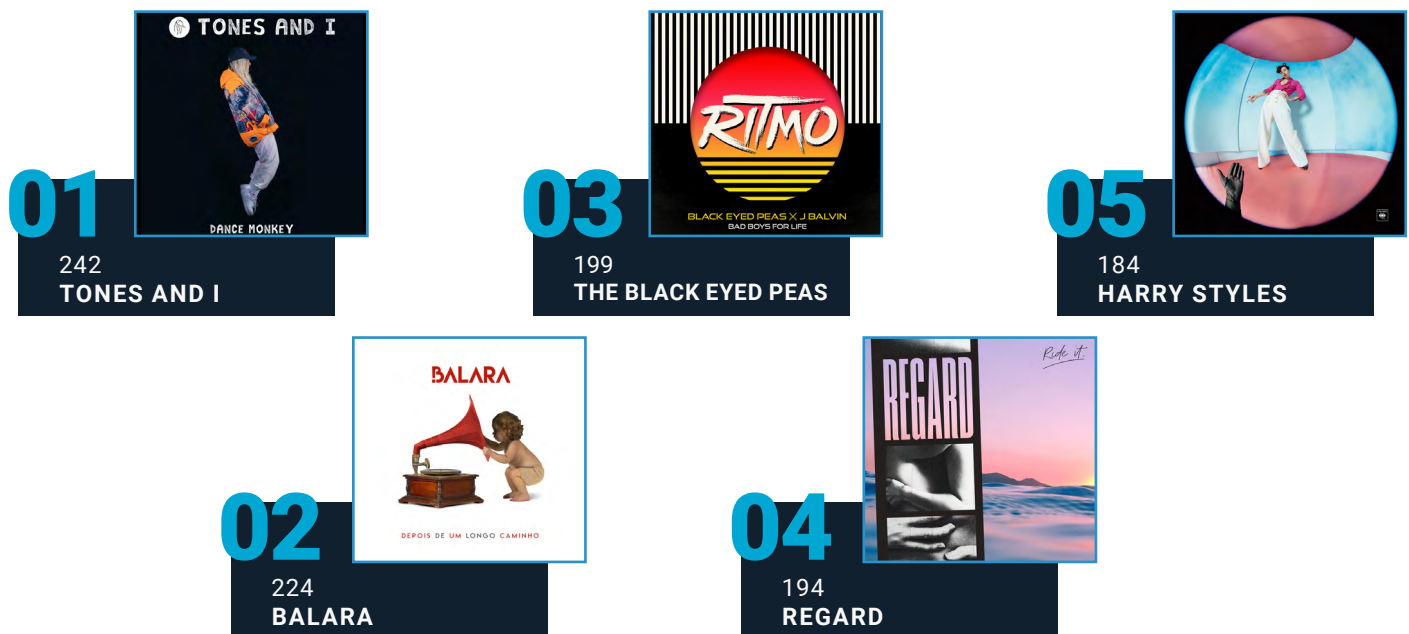
Playlist Follower Reach for Jay-Z Spotify, July-December 2019

Note: This Playlist Evolution includes all playlists that Jay-Z was added to during H2 2019, and not just his first-time adds.



The Most Added Artists on Deezer

FIRST-TIME PLAYLIST ADDS



Chartmetric Analysis:

Despite the fact that Deezer has a global marketplace (not country-specific) when it comes to playlisting, the platform's Top 5 added artists actually had some of the fewest counts of each of the major streaming platforms we looked at. [Tones and I](#) (No. 1), capitalizing off of the viral success of "Dance Monkey," didn't even manage to break 250 first-time playlist adds during this 6-month period. Having said that, [Deezer has taken a much more localized approach to streaming](#), and their curation reflects it.

The Top 5 added artists on Deezer in H2 2019 tended toward frontline, danceable hits, with [The Black Eyed Peas](#) coming in third thanks to their "Ritmo" collaboration with J Balvin. And if we learned anything from [our last 6MO report](#), it's the extent to which Latin & Caribbean matters to Deezer.

One really interesting story is relatively unknown Brazilian Pop Rock outfit [Balara](#) coming in second thanks to a disproportionate amount of non-editorial playlist adds. Perhaps another surprise is the fact that [DJ Regard](#) (No. 4) beat out [Harry Styles](#) (No. 5) thanks to his remix of Jay Sean's "Ride It," which blew up on TikTok before taking over the world — just like Tones and I.

The Most Added Artists on Deezer

WHY PLAYLIST COUNT ISN'T EVERYTHING

BALARA



When we filtered Deezer's most added artists according to non-editorial playlist adds for the period of H2 2019, the top slots went to three Brazilian Rock bands: Balara (224), [Os Paralamas Do Sucesso](#) (156), and [Engenheiros Do Hawaii](#) (154). For **Balara** (No. 2 for total playlist adds on Deezer), most of these adds came from a single local curator called Best Music. For Os Paralamas Do Sucesso, [Best Music](#) was also a significant curator, but so were other small curators like [UOL](#) and [yasmuller](#).

However, Os Paralamas also landed on editorials like [Rock Brasileiro](#), thanks to [Brazil Editor Vithor](#). There was a similar story with Engenheiros Do Hawaii, who Vithor also added to [Hits Do Rock in Rio](#) and [Esse Tal De Roque Enrow](#). Balara, meanwhile, had lost their only editorial placement by August 2019.

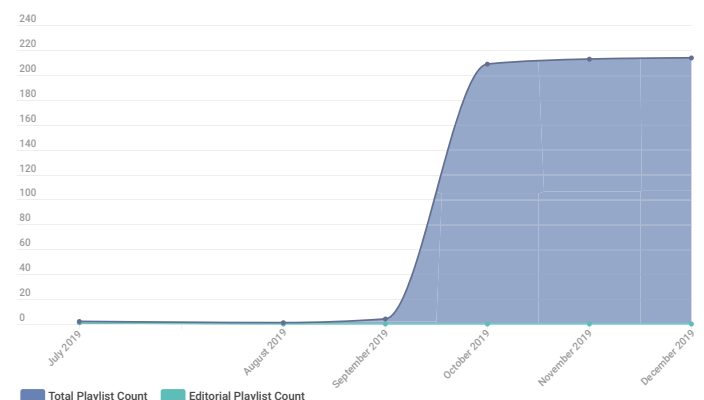
So, despite Balara's much higher add count, which edged out **The Black Eyed Peas** (No. 3), **DJ Regard** (No. 4), and **Harry Styles** (No. 5) overall, their total reach was just a fraction of both Os Paralamas' and also Engenheiros' — and an even smaller fraction of their Top 5 "most added" counterparts.

In other words, Balara's 224 non-editorial playlist adds reached virtually no one, indicating that playlist follower reach is just as important — if not more important, in some cases — as playlist count. Unlike Jay-Z's case with Spotify, the relatively high number of Balara's playlist adds (compared to the other Top 5) indicated an outlier statistic that, without proper context, could lead a purely count-based analysis astray.

Playlist Count for Balara

Deezer, July-December 2019

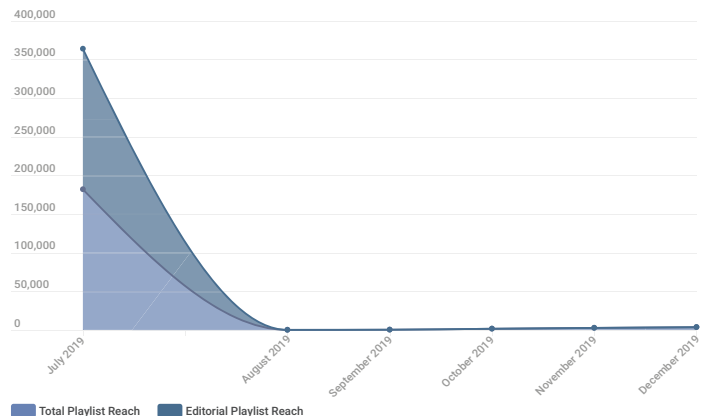
Note: This Playlist Evolution includes all playlists that Balara was added to during H2 2019 — not just their first-time adds.



Playlist Follower Reach for Balara

Deezer, July-December 2019

Note: This Playlist Evolution includes all playlists that Jay-Z was added to during H2 2019, and not just their first-time adds.



The Most Added Artists on Apple

FIRST-TIME PLAYLIST ADDS



Chartmetric Analysis:

The power of the Australian singer-songwriter's work makes itself evident in the land of Apple Music as well. Like on Deezer, [Tones and I](#) snags the top spot while [DJ Regard](#) secures No. 3 alongside [DaBaby](#), again demonstrating the tastemaking power of TikTok.

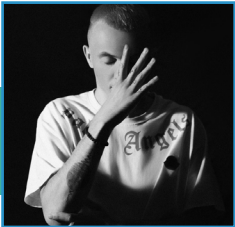
[Spotify might have hinted at their role in blowing Tones and I up](#), but her total playlist adds on Apple Music (315) outperform [Social House's](#) (No. 2 at 247 first-time adds) by more than 25 percent, making her dominant on this platform's playlists. In other words, Apple Music's editorial power might have been just as important as Spotify's for Tones and I's continued global domination in H2 2019.

Beyond editorial influence, the [power of collaboration](#) shines through here, too, as Los Angeles (by way of Pittsburgh) Pop duo Social House benefited tremendously from their collab with Ariana Grande on "Boyfriend." The same could potentially be true of [Lana Del Rey](#) (No. 4), who joined Ariana and Miley Cyrus on lead single from the Charlie's Angels soundtrack, "Don't Call Me Angel." She also released new album Norman Fucking Rockwell in August 2019, which received considerable acclaim and surely sustained her success during this period. Around the same time, [ILLENIUUM](#) (No. 5) released his third album through Universal's Astralwerks label, which benefited from collaborations with The Chainsmokers and Jon Bellion. All in all, Apple Music remains on trend with Pop, Dance... and just a touch of Hip-Hop.

The Most Added Artists on Apple

CONTEXTUALIZING DJ REGARD'S RIDE TO THE TOP

REGARD



While held in high esteem for his pioneering work in the Balkan dance scene over the last decade, Kosovo-born **DJ Regard** (No. 3), aka Dardan Aliu, was relatively unknown in the global music industry before 2019. At the beginning of summer last year, however, Regard released a remix of Jay Sean’s 2008 hit [“Ride It,”](#) which started to generate buzz on — surprise, surprise — TikTok. British entertainment group Ministry of Sound picked up on the success from there and re-released the track on July 26, 2019, resulting in millions of streams across the digital landscape as time-based (i.e., New Music Daily, Today’s Hits) and chart-based playlists (i.e., Top 100s) amplified the track’s success.

For Regard’s “Ride It” remix (at least once Ministry of Sound released it in late July), this wasn’t a case of non-editorial streaming curators doing their tastemaking thing and blowing up a track — [everyday TikTok creators had taken on that task](#), so the track’s virality was already destined to shoot it straight to the top editorial playlists on all streaming platforms. But where would it go from there? Ultimately, to major editorial contextual playlists.

In 2018, we wrote about [the rise of contextual playlists](#), especially on Spotify, but we did so largely from a consumer perspective rather than a strategic one. On Apple Music, of the major time-based and chart-based editorial playlists that “Ride It” landed on, most shared an overlap percentage of 10-19

percent with the major contextual playlist Pop Workout, to which it was first added on Oct. 26, 2019.

Importantly, “Ride It” has long dropped off of Today’s Hits, Future Hits, and New Music Daily, but it remains on Pop Workout almost four months on and seven months after the track’s official release. In other words, the power of contextual playlists, from a business perspective, might be the potential for sustained track longevity, even after everyone’s attention has been diverted by the next viral TikTok track.

“Ride It” Apple Music Playlist Journey to “Pop Workout”
Including track overlap % with “Pop Workout” (July-December 2019)



| Playlist | “Ride It” Add Date | Time-Based | Chart-Based | Contextual | Playlist Track Overlap |
|----------------------------|--------------------|------------|-------------|------------|------------------------|
| [Released on Apple Music] | 2019-07-25 | | | | |
| New Music Daily (regional) | 2019-07-27 | ● | | | 16% |
| Top 100: Malta | 2019-08-26 | | ● | | 12% |
| Top 100: Turkmenistan | 2019-08-27 | | ● | | 12% |
| Today's Hits | 2019-08-30 | ● | | | 17% |
| Top 100: Bahrain | 2019-09-03 | | ● | | 11% |
| Hits 2020 | 2019-09-10 | ● | | | 12% |
| Top 100: Tajikistan | 2019-09-13 | | ● | | 12% |
| Future Hits | 2019-09-14 | ● | | | 16% |
| Pure Workout | 2019-09-23 | | | ● | 16% |
| Top 100: Finland | 2019-09-23 | | ● | | 10% |
| Happy Hits | 2019-09-28 | | | ● | 11% |
| Friday Feeling | 2019-10-05 | | | ● | 19% |
| Office DJ | 2019-10-09 | | | ● | 13% |
| Top 100: Papua New Guinea | 2019-10-19 | | ● | | 14% |
| Pop Workout | 2019-10-26 | | | ● | - |

The Most Added Artists on Amazon

FIRST-TIME PLAYLIST ADDS

**01**

45
JONAS BROTHERS

**03**

38
CAMILA CABELLO

**05**

35
ED SHEERAN

**02**

42
MAREN MORRIS

**04**

37
TAYLOR SWIFT



Chartmetric Analysis:

If Spotify is on the high end of the spectrum when it comes to total first-time playlist adds, then Amazon Music's US storefront is surely on the lower end. In H2 2019, [Jonas Brothers](#) (No. 1) ended up dominating with only 45 total first-time adds. (We should note that comparing global market data for other DSPs with the US-only Amazon Music data that we track isn't exactly equitable, but the latter does still serve the No. 1 music market in the world.)

That small first-time add count suggests Amazon's playlisting ecosystem is not only significantly smaller, but it's also more editorially controlled and likely not a huge player in the growth of the streaming platform writ large. [Amazon's smart speakers](#), on the other hand, are changing the way listeners interact with streaming, and that seems to be benefiting a very elite group of artists.

As we covered in [our last 6MO report](#), the Country genre likely has played a part in Amazon's growth. So, it's not too much of a surprise that, for the first time, we see two Country crossovers land in the Top 5: [Maren Morris](#) (No. 2) and [Taylor Swift](#) (No. 4). Unfortunately, none of these artists can really be considered breakthroughs in any sense, which falls in line with what [we saw](#) happening with Amazon Music back in May 2019: It's likely not somewhere emerging artists will find breakout success... at least, not yet.

The Most Added Artists on Amazon

THE IMPACT OF GENRE ON PLAYLIST COUNT

MAREN MORRIS



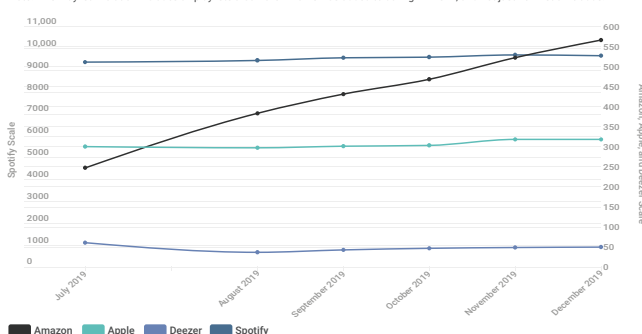
A Country artist at heart, Maren Morris really reached mainstream success the same way Taylor Swift did many years ago: by crossing over. [“The Middle,”](#) Morris’ Pop crossover collab with Zedd and Grey, catapulted her onto the Grammy stage following its early 2018 release. Since then, she’s really become a household name beyond Nashville. For Amazon Music, that’s a huge win, because the platform is arguably skewed toward the American market and the Country genre, at least relative to other streaming platforms.

Even compared to Taylor Swift, who might have been a Country darling a decade ago but is now a full-fledged Pop-star, Morris’ playlist add trajectory on Amazon is striking. While her playlist add count stays relatively flat on Apple, Deezer, and Spotify during this 6-month period, on Amazon, it climbs steadily and consistently — so much so, in fact, that Amazon overtakes Deezer and Apple early and definitively. For Taylor, meanwhile, Apple takes the crown between the three platforms, though Amazon still manages to beat out Deezer.

Playlist Count for Maren Morris

All Platforms, July-December 2019

Note: This Playlist Evolution includes all playlists that Maren Morris was added to during H2 2019, and not just her first-time adds.

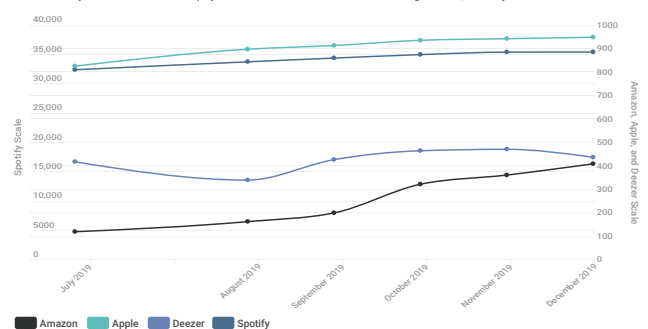


During much of this 6-month period, both Deezer and also Apple beat out Amazon Music when it comes to [Camila Cabello's](#) (No. 3) playlist add count. It could be a fluke for this time period, but it is worth noting that of these three female artists, the two American Country-Pop crossovers have higher playlist counts on Amazon than the lone Cuban-American Pop-star with Latin-tinged material like “Señorita.” Given what we’ve discovered about each DSP’s [potential genre and geographic biases](#), this all tracks to a tee.

Playlist Count for Camila Cabello

All Platforms, July-December 2019

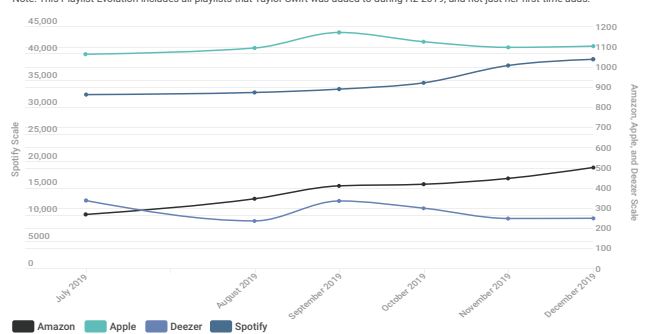
Note: This Playlist Evolution includes all playlists that Camila Cabello was added to during H2 2019, and not just her first-time adds.



Playlist Count for Taylor Swift

All Platforms, July-December 2019

Note: This Playlist Evolution includes all playlists that Taylor Swift was added to during H2 2019, and not just her first-time adds.



About Us •

Chartmetric is a Silicon Valley, London, and New York City-based music data analytics firm serving entertainment industry professionals around the world.

Since 2016, Chartmetric has collected artist intelligence from more than 20 data sources for 2M+ artists, optimizing that data for ease of use with innovative engineering and data science techniques.

Through [our blog](#), [our podcast](#), and [our trademark web-based Chartmetric interface](#), we help the industry bridge data and creativity every day.

Company Mission

Our mission is to help entertainment professionals make smarter and faster music business decisions by providing reliable data, beautiful visuals, fast and in-depth insights, innovative features, and rockstar customer support.

Company Vision

We envision an entertainment industry that spends most of its time doing what humans do best: being creative. Whether it's a song, social media campaign, or strategic brand activation, you're excited to work every day because your imagination is free to run wild. You're not bogged down by time-consuming analysis, disorganized information sources, or data overload, because that's a thing of the past. The business insights you receive now are deep, useful, and automated — but with a human touch. If you want to dive deep into numbers, there's a clean, still lake for you to swim around in. Chartmetric wants to be the team to make it all a reality.

Credits

Founder/CEO: [Sung Cho](#)

6MO Editors and Writers:

[Jason Joven](#) and [Rutger Ansley Rosenborg](#)

Additional Research & Analysis: [Michelle Yuen](#)

Engineering: [Komala Prabhu](#)

Data Science: [Nuttiiya Seekhao](#)

Layout Design & Infographics: [Lightboard.io](#)

Data Sources

Platforms: Amazon Music, Apple Music, Bandsintown, Deezer, Facebook, Instagram, Shazam, SoundCloud, Spotify, TikTok, Twitter, Wikipedia, YouTube

Time Range: July 1-Dec. 31, 2019

www.chartmetric.com | [@chartmetric](https://twitter.com/chartmetric) | hi@chartmetric.com



Breakthrough Artists

JULY - DECEMBER 2019



Chartmetric

[Click here](#) to subscribe to the Chartmetric newsletter.