Seminar Paper

Advanced Topics in Social Network Analysis

Electronic Word of Mouth and the Music Industry in the Age of Web 2.0

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Table of Contents

1. Introduction.....	3
2. Related Work.....	4 - 6
3. Research Question and Hypothesis.....	7 - 8
4. Methodology.....	9
5. Results.....	10 - 11
6. Discussion.....	12
7. Conclusion.....	13
8. References.....	14
9. Appendices.....	15

1) Introduction

The evolving dynamics of the Internet have facilitated an era in which information on virtually any given topic is readily available and richly abundant. When seeking knowledge online on specific subject matter, one may encounter a wide assortment of material ranging from professional academic research to an everyman's personal opinion – the spectrum of information available online is infinite (Hayat & HersHKovitz, 2018). The emergence and popularization of social media and networking sites in particular have led to a change in digital dynamics, segueing from the norm of mass cultural consumption to that of mass production. Today, user generated content accounts for a generous portion of online resources, and has a notable affect on people's thoughts and actions.

Changes in the electronic landscape have also revolutionized industries in addition to transforming cultural norms. The digitization of services and products has led to the decline of print publications, a drastic shift in consumer's purchasing habits, and a metamorphosis in the music industry. With today's song streaming services and free and readily available online audio content, the big business of record labels and album sales are antiquated and inaccurate representations of success in the market.

This work takes into account the heavy influence that the Internet has on the music industry, and aims to find a positive correlation between the volume of online discussion on a given song and the amount of Youtube views that song will have. In other words, to what extent does social media mentions predict the success of a song on Youtube? In Section 3 of this research we will detail existing work relating to this topic and discuss the changes of the Internet in the era of Web 2.0, as well as the importance of electronic word of mouth (eWOM) and its impact on online consumer interactions. An account of our methodology in conducting this study, and an explanation of the data we used, can be found in Section 5. In Section 7, we discuss the implications of our results by drawing conclusions from the data we collected.

2) Related Work

2.1) Electronic Word of Mouth

With the Internet becoming an increasingly big influence on people's lives, it presents itself as a new medium for sharing ideas, ideologies, and recommendations to an every-growing online population (Hayat, HersHKovitz & Samuel-Azran, 2019). The emergence of new technologies and a heightening sense of global connectivity allow for electronic word of mouth to spread and to influence user thought and behavior (Hayat, Lesser & Samuel-Azran, 2017).

Electronic word of mouth in various online forums is an important feature that impacts the amount of views a video will receive on Youtube. As Dhar & Chang (2009) explain, eWOM also has an influence on the music market - particularly on music sales. Past research shows that "the more blog posts about an album there are online that are accessible to a consumer, the more likely a consumer will have information about the album to make a purchase decision". Results from this study revealed that post volumes (the number of entries on social media sites) have a significant correlation with music sales.

Word of mouth has never been as influential, or as far-reaching, as it is today (Samuel-Azran & Hayat, 2019). Before the popularization of the Internet, people had limited resources available to them with which to educate themselves in the decision-making process. Due to the emergence of an online culture that encourages user generated content and facilitates the spread of eWOM, one has access to information and advice on any specified topic from a plethora of outlets. Consumer reviews represent the truest form of word of mouth – honest, direct, and personalized. In the context of the music industry for example, this information is the most accurate representation of a song's quality and success, when fans and consumers are commenting on the music as opposed to critics and the industry's elite.

2.2) Quantity, Not Quality

Determining the success of a song by looking at chatter on social media websites does not necessarily require a critique of the song's quality or subject matter. Duan et al. (2005) examined the relationship of user ratings online and their impact on movie revenues. The findings concluded that while specific reviews did not have a significant impact on box office revenues, the volume of reviews did. The researchers' argument for this was that consumers determine quality through many different sources. Conversely, it was assumed that the volume of online mentions showed significance because "the volume of postings is indicative of the level of interest in a movie, regardless of what the ratings say." These findings can translate to the realm of online music. When determining the success of a song, it is more significant to look at the volume of discussion around that song (the "buzz" affiliated with it) rather than the quality of its content.

2.3) Web 2.0

The era of Web 2.0 is driven by new media and user generated content, and is slowly displacing traditional media as a tool for consumers to learn about products and services. The effects of eWOM last longer than those of traditional marketing, meaning that blog chatter is more impactful on the popularity of newly released music.

Since the Web 2.0 era has given birth to free music sampling sites, revenues from globally recorded music has decreased drastically. This age has also given way to new mediums like streaming services with which to consume audio content. The digitalization of audio and video has made them more accessible to consumers, through both legitimate and illegitimate means. The new landscape of the music industry puts emphasis on the song, alleviating the

need to commit to a full album, and allows listeners to pick the pieces they chose to invest in.

2.4) Youtube and the Music Industry

The Youtube platform one that is rapidly replacing other mediums that people used to use in order to listen to music. With a traditional website and a popular app that lets consumers use the service from any technological device, YouTube has replaced television stations such as MTV and VH1, and musicians use it to allow consumers to listen to their music and experience their songs' visual representations in the form of music videos. Because the platform has replaced traditional TV and radio stations used to consume music, it allows many artists to reach audiences that would not have come across their work before the Internet. As a result, this is affecting the music industry and how artists interact with existing and perspective audiences.

Due to the rise in popularity of free services like Youtube, the traditional way in which money circulated into the music industry has been drastically changed. Because of this, music sales are no longer an accurate indication of an artist's success. Dewan & Ramaprasad (2014) ascertain that social media and album sales have a negative relationship because social media is connected to the supply of free, shareable music online. Although the artist or record label may not be making money from the sale of music, there are ways in which they can profit from an increased amount of Youtube views. One of these ways is to have consumers view brand ads that are displayed before the music content. In addition, some artists have deals with Youtube where there are paid a sum of money for X amount of times their content is viewed. Youtube is the largest and most commonly used platform for consuming free music, where consumers can share their opinions about the content by "liking" or "disliking" a video, or by leaving a public comment which others can read and interact with. These click-based metrics are a better measure of success in today's digital marketplace than the traditional assessment based on song sales.

3) Research Question and Hypotheses

Electronic word of mouth has the ability to influence people's actions, and affects their buying patterns in a number of ways. When consumers are looking to buy a service or product they are investing their time and money, and therefore want to ensure that they are making the best possible investment for their needs. Thanks to eWOM, people making purchase decisions can find large networks of interconnected groups that are specifically interested in the topic they are focused on. These groups can be influential even in the early stages of the decision-making process, when a potential buyer may be unaware of what they are specifically looking for. For example, many people are passive shoppers who don't want to expend the effort to actively search for information in order to make a better purchase. These are the types of individuals who will not ask or answer questions in online forums. Despite their passivity, however, these consumers can buy goods simply by looking at the comments of others. This is relevant in the context of the music industry because although some might not want to express their like or disain for a certain song, the buzz created by others with elicit a feeling of urgency that pushes people to explore new music.

Emerging trends in music consumption in past years has changed with the increasing reachability of the Internet and the popularization of new platforms that help us sample music. With these new mediums, music singles have become more sought-after rather than an album as a whole. While sales have decreased dramatically, views likes and mentions have become the new way of predicting new music's success.

The research question observed in this paper inquires as to whether chatter on social networking sites (both before and after the release of a song's video) positively affects the amount of Youtube views it receives. Past research has not examined the correspondence of eWOM and Youtube views, however a significant correlation was found between a rise in eWOM on social networking

sites and increase in song sales. Because sales are no longer a relevant measure by which to assess the success of new music, we chose to focus on a platform that is commonly used on a global scale.

Our research had two areas of focus: the importance of eWOM and its affect on the music industry, and the symbolism of Youtube views and, and not song sales, as a measure of success. Knowing that there is a positive correlation between higher eWOM and sales, we can assume that this correlation can also translate to the number of Youtube views.

After research about the music industry in this new digital era and the effects of eWOM, we hypothesized that the more chatter about a song on social networking sites, the higher the volume of Youtube views will be.

4) Methodology

The finalization of our research question led us to the design of our study, in which we aim to find a positive relationship between an increased volume of social media references and higher viewership numbers of Youtube videos in regards to music. This research is quantitative, as we are tracking the volume of online chatter as an independent variable and the amount of views as a dependent variable. This study is unobtrusive in nature due to our choice of an observation-based method of data collection.

Our study addresses the population of all the songs and music videos on Youtube's platform. In the interest of this research, we have chosen a convenient sampling of 70 songs. Our samples were chosen carefully, and are all summer issues (with release dates ranging from June 1st to August 27th). While making sure that the samples were all VEVO verified (meaning that the videos are not user generated and have been released by an artists or a record label), we maintained that the songs be diverse in genre and the artists varying in popularity, as to ensure heterogeneity and to provide a full scope of the market for unbiased results.

The research tools used for this study applied two different data sets. The first tool was manual data collection, in which the Youtube views of our sample songs were monitored on a bi-weekly basis for a month. Youtube not only provided us with the numeric quantity of each video's views, but it also gave us other valuable information. Because of the nature of this platform, we were able to see some people's feedback to the songs via the "like" and "dislike" buttons, and through the video's public comments sections. By recording the viewership twice a week (Sundays and Wednesday), we were able to ensure steady intervals of the data. The second source of data we utilized in this research was obtained via the Buzzilla platform. This research tool aggregated the online

mentions pertaining to the songs and artists in our sample, and allowed us to sort through the data and calculate the volume of online chatter based on the dates we provided.

5) Results

With the use of Buzzilla, we were able to track the volume of the online chatter surrounding our chosen samples. Coinciding with the Youtube videos' release dates, our metrics measured the online discussion several days prior to the publication of the content, and several weeks after. Following are the details of some of the more notable data points we observed:

Taylor Swift, whose video for the single "Look What You Made Me Do" gained the most overall views from our sample set, was mentioned in 3,079 online discussions on August 23rd, four days before the premiere of her new video. Evidently, she had taken a hiatus from social networking sites, and her reemergence created a wild flurry of discussion. On August 25th, the day her new single premiered, her name was mentioned 1,583 times, and the full name of the song cited 5,902 times online. On August 28th, a day after the song's video was published on Youtube, it's title was discussed 5,537 times, and Miss Swift's name was online in 1,362 new posts.

Jay Z, who is featured four times in our sample set, saw a steady decline in viewership rates with each new release. On August 30th, his highly anticipated 4:44 album was released on Tidal, his paid subscription based music-streaming platform. On that day, the artist's name was mentioned 883 times in online discussions. The video for one of the album's songs, "The Story of O.J.," also premiered on Youtube that day, but was mentioned less than 50 times. Despite the low volume of mentions, this video reached over 42 million views by the time we ended our manual data collection – much more than his other three videos were viewed. In Figure 1, you can see that despite releasing new Youtube content on July 15th, July 21st, and August 3rd, the number of times his name is mentioned wanes rather gradually throughout our measurements.

Rapper Kendrick Lamar, who had two releases within our data set, made a surprise appearance and gave a performance at the BET Awards on June 26th. This earned him 282 online mentions on the spot, just one day before the premiere of the video for his single ELEMENT.

Selena Gomez, a popular actress and singer, had two releases within the parameters of our data set. Her single “Bad Liar” had a steady mention rate of around 450 in the days leading up to, and directly following, the release of the song’s music video. The title of her other published song, “Fetish,” was discussed about 350 in the days surrounding its release to Youtube. Interestingly, Gomez’ name was mentioned 936 on September 14th, following the news of her having surgery.

6) Discussion

Interestingly, the greatest volume of online discussions mentioning an artists' name or their new song's title occurred right before or right after the release of their video. While on the day of release the volume of mentions were not particularly note-worthy or aweing, the buildup and the aftermath of the release gave way to increased discussion regarding the artist or the newly published song.

As we saw several times throughout our research, artists are engaging in buzz-worthy behavior right before the debut of new content. A surprise performance, the release of a new single, or a breaking piece of gossip issued before the emergence of a new Youtube video created a large volume of discussions, garnering far more mentions in the social realm than the actual release of new music.

7) Conclusion

We have reached an age where reliance on the Internet is at an all-time high. The sophistication of new technologies and the ways in which we use them to obtain knowledge and interact with others has revolutionized a global culture, and ratified a digital restructuring of traditional mediums. Long gone are the days of waiting on line to purchase your favorite band's new CD or using the record store's side booth to sample an album. Today, the scroll of a screen and a click or two can bring the music straight to you – on your own terms, from anywhere in the world.

The research we conducted is particularly relevant in the newly evolving online music industry. The spread of electronic word of mouth on social networking sites and the media buzz it creates allows people to learn about new music, and the ease of platforms such as Youtube allows the newly educated to consume this audio and visual content conveniently, and for free. We aimed to find a correlation between chatter on social networking sites and the volume of Youtube views, and discovered that although there is a relationship between the two measurements, there are other factors which contribute to how many times a song's video is played.

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9) Appendices

Figure 1

Figure 2 – Manual Date Collection

	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	
1	Release Date	Artist	Video	Recording Date	# of Views	Recording Date	# of Views	Recording Date	# of Views	Recording Date	# of Views	Recording Date	# of Views	Recording Date	# of Views	Recording Date	# of Views
2	6/1/17	Beyoncé ft. Lil Wayne	The Way I Am (Dance With Somebody)	8/30/17	45,899,815	9/3/17	46,879,349	9/6/17	47,692,271	9/10/17	48,552,048	9/13/17	49,176,600	9/17/17	49,990,121	9/20/17	50,803,642
3	6/1/17	Marjia	Dance Like Nobody's Watching	8/30/17	11,765,896	9/3/17	11,976,050	9/6/17	12,116,279	9/10/17	12,257,745	9/13/17	12,350,691	9/17/17	12,459,783	9/20/17	12,568,875
4	6/1/17	Foo Fighters	Run	8/30/17	14,481,906	9/3/17	14,926,673	9/6/17	15,340,173	9/10/17	15,806,567	9/13/17	16,118,090	9/17/17	16,578,243	9/20/17	17,038,396
5	6/2/17	Radiohead	I Promise	8/30/17	7,703,410	9/3/17	7,782,865	9/6/17	7,856,413	9/10/17	7,934,233	9/13/17	8,013,435	9/17/17	8,090,730	9/20/17	8,168,025
6	6/2/17	Arcade Fire	Everything Now	8/30/17	9,048,707	9/3/17	9,292,530	9/6/17	9,531,527	9/10/17	9,750,641	9/13/17	9,909,401	9/17/17	10,089,460	9/20/17	10,269,519
7	6/8/17	Jane Aiko	While We're Young	8/30/17	9,003,802	9/3/17	9,179,583	9/6/17	9,297,721	9/10/17	9,434,793	9/13/17	9,575,938	9/17/17	9,801,989	9/20/17	10,028,040
8	6/8/17	Gorillaz	Sleeping Power	8/30/17	15,582,049	9/3/17	15,752,786	9/6/17	15,889,756	9/10/17	16,033,430	9/13/17	16,126,511	9/17/17	16,238,900	9/20/17	16,351,289
9	6/8/17	Little Mix	Power	8/30/17	85,723,010	9/3/17	88,274,902	9/6/17	90,548,687	9/10/17	92,616,276	9/13/17	94,025,045	9/17/17	95,946,432	9/20/17	97,867,819
10	6/9/17	Ice Cube	Good Cop Bad Cop	8/30/17	15,970,136	9/3/17	16,165,666	9/6/17	16,337,031	9/10/17	16,537,600	9/13/17	16,675,498	9/17/17	16,832,079	9/20/17	16,988,660
11	6/12/17	The Weeknd	Secrets	8/30/17	54,082,443	9/3/17	54,781,190	9/6/17	55,408,473	9/10/17	56,081,489	9/13/17	56,599,228	9/17/17	57,435,440	9/20/17	58,271,652
12	6/14/17	Sigala ft. Ella Eyre	Came Here For Love	8/30/17	16,932,730	9/3/17	17,729,789	9/6/17	18,473,304	9/10/17	19,327,546	9/13/17	19,883,154	9/17/17	20,587,299	9/20/17	21,291,444
13	6/14/17	Selena Gomez	Bad Liar	8/30/17	154,165,702	9/3/17	157,024,731	9/6/17	159,165,224	9/10/17	162,160,714	9/13/17	164,445,768	9/17/17	167,184,572	9/20/17	169,923,376
14	6/14/17	Don Diablo	Save a Little Love	8/30/17	8,091,424	9/3/17	8,336,948	9/6/17	8,582,922	9/10/17	8,826,800	9/13/17	9,004,515	9/17/17	9,204,827	9/20/17	9,405,129
15	6/16/17	Dr. Khloé ft. Rihanna, Bryson Tiller	Wild Thoughts	8/30/17	336,559,598	9/3/17	353,318,654	9/6/17	365,017,618	9/10/17	377,684,066	9/13/17	387,399,068	9/17/17	397,939,608	9/20/17	408,480,150
16	6/18/17	Jon Pardi	Heartache On The Dancefloor	8/30/17	8,078,920	9/3/17	8,615,880	9/6/17	9,151,150	9/10/17	9,755,862	9/13/17	10,300,411	9/17/17	11,019,303	9/20/17	11,738,195
17	6/21/17	Ellie Goulding	Something In The Way You Move (Version 2)	8/30/17	8,971,476	9/3/17	9,115,332	9/6/17	9,231,011	9/10/17	9,359,685	9/13/17	9,462,434	9/17/17	9,596,171	9/20/17	9,729,908
18	6/21/17	Designer	Outlet	8/30/17	10,114,703	9/3/17	10,263,575	9/6/17	10,375,837	9/10/17	10,509,579	9/13/17	10,604,760	9/17/17	10,713,429	9/20/17	10,822,098
19	6/22/17	Haim	Want You Back	8/30/17	6,768,850	9/3/17	6,905,499	9/6/17	7,025,884	9/10/17	7,157,927	9/13/17	7,254,144	9/17/17	7,361,153	9/20/17	7,472,162
20	6/26/17	Cabin Harris ft. Pharrell Williams, Ki Feen	Headbanger On The Dancefloor	8/30/17	153,761,859	9/3/17	163,526,336	9/6/17	172,861,587	9/10/17	181,574,930	9/13/17	187,990,855	9/17/17	195,358,597	9/20/17	202,726,339
21	6/27/17	Kendrick Lamar	ELEMENT.	8/30/17	45,889,912	9/3/17	47,150,171	9/6/17	48,059,665	9/10/17	48,944,979	9/13/17	49,641,175	9/17/17	50,339,507	9/20/17	51,037,839
22	6/27/17	Nick Jonas	Remember I Told You	8/30/17	9,715,791	9/3/17	9,936,258	9/6/17	10,166,171	9/10/17	10,328,857	9/13/17	10,437,693	9/17/17	10,623,305	9/20/17	10,808,937
23	6/28/17	The Killers	The Man	8/30/17	7,664,681	9/3/17	8,020,044	9/6/17	8,316,578	9/10/17	8,654,143	9/13/17	8,905,151	9/17/17	9,253,860	9/20/17	9,602,569
24	6/29/17	Whitney Woertz	Idea Of Her	8/30/17	8,306,474	9/3/17	8,723,391	9/6/17	9,091,632	9/10/17	9,427,355	9/13/17	9,776,065	9/17/17	10,003,289	9/20/17	10,230,513
25	6/29/17	Tyler, The Creator ft. ASAP Rocky	Who Dat Boy	8/30/17	19,341,840	9/3/17	20,061,695	9/6/17	20,716,151	9/10/17	21,363,766	9/13/17	21,829,278	9/17/17	22,357,141	9/20/17	22,885,004
26	6/30/17	Jay Z	The Story of O.J.	8/30/17	35,289,757	9/3/17	36,292,315	9/6/17	37,126,985	9/10/17	38,106,116	9/13/17	38,756,798	9/17/17	39,486,749	9/20/17	40,216,700
27	7/6/17	Macklemore ft. Skylar Grey	Glorious	8/30/17	38,086,646	9/3/17	39,946,754	9/6/17	41,531,795	9/10/17	43,368,726	9/13/17	44,913,321	9/17/17	47,039,694	9/20/17	49,166,067
28	7/6/17	Kedsha	Praying	8/30/17	37,753,169	9/3/17	39,425,343	9/6/17	41,051,726	9/10/17	42,662,191	9/13/17	43,845,868	9/17/17	45,299,079	9/20/17	46,752,290
29	7/7/17	Wizkid ft. Drake	Come Closer (Redux)	8/30/17	2,987,076	9/3/17	3,058,102	9/6/17	3,113,041	9/10/17	3,174,729	9/13/17	3,235,940	9/17/17	3,298,931	9/20/17	3,361,922
30	7/7/17	Dan Laiss	New Rules	8/30/17	152,549,309	9/3/17	168,222,892	9/6/17	185,685,816	9/10/17	203,975,074	9/13/17	218,705,866	9/17/17	238,017,977	9/20/17	257,330,088
31	7/10/17	Playboi Carti	Magnolia	8/30/17	24,506,065	9/3/17	25,019,805	9/6/17	25,389,996	9/10/17	25,770,529	9/13/17	26,439,842	9/17/17	27,478,411	9/20/17	28,516,980
32	7/11/17	Martin Solveig ft. ALMA	All Stars	8/30/17	5,255,890	9/3/17	5,781,369	9/6/17	6,234,163	9/10/17	6,830,598	9/13/17	7,197,625	9/17/17	7,781,600	9/20/17	8,365,575
33	7/11/17	Major Lazer ft. Travis Scott, Camila	Know No Better	8/30/17	37,798,611	9/3/17	39,110,271	9/6/17	40,373,370	9/10/17	41,545,627	9/13/17	42,445,652	9/17/17	43,449,272	9/20/17	44,452,892
34	7/12/17	Merk & Kremont	Sad Story (Out Of Luck)	8/30/17	4,839,828	9/3/17	5,276,339	9/6/17	5,606,990	9/10/17	5,973,775	9/13/17	6,258,227	9/17/17	6,525,359	9/20/17	6,972,491
35	7/13/17	Kedsha ft. The Gap Kings Horns	Woman	8/30/17	13,596,286	9/3/17	14,047,594	9/6/17	14,498,051	9/10/17	14,819,486	9/13/17	15,078,738	9/17/17	15,303,551	9/20/17	15,528,364
36	7/13/17	Travis Scott	Butterfly Effect	8/30/17	26,218,692	9/3/17	27,846,940	9/6/17	29,285,890	9/10/17	30,936,224	9/13/17	32,313,672	9/17/17	34,128,969	9/20/17	35,944,266
37	7/13/17	Dillon Francis ft. G-Eazy	Say Less	8/30/17	3,094,593	9/3/17	3,132,795	9/6/17	3,161,174	9/10/17	3,190,524	9/13/17	3,212,367	9/17/17	3,253,851	9/20/17	3,295,335
38	7/13/17	LP	When We're High	8/30/17	3,219,671	9/3/17	3,429,671	9/6/17	3,645,518	9/10/17	3,903,410	9/13/17	4,114,592	9/17/17	4,385,154	9/20/17	4,655,716
39	7/14/17	Kid Rock	Po-Dunk	8/30/17	7,429,365	9/3/17	7,804,898	9/6/17	8,154,105	9/10/17	8,485,349	9/13/17	8,796,349	9/17/17	9,088,213	9/20/17	9,480,128
40	7/15/17	Jay Z ft. Damian Marley	Bum	8/30/17	11,161,544	9/3/17	11,424,548	9/6/17	11,644,218	9/10/17	11,927,385	9/13/17	12,168,274	9/17/17	12,451,212	9/20/17	12,734,143
41	7/19/17	Dom Lovato	Sorry Not Sorry	8/30/17	87,007,463	9/3/17	95,591,535	9/6/17	103,113,358	9/10/17	110,920,337	9/13/17	116,760,496	9/17/17	123,528,646	9/20/17	130,296,796
42	7/20/17	Grace VanderWaal	Moonlight	8/30/17	8,500,103	9/3/17	9,026,330	9/6/17	9,455,268	9/10/17	9,965,938	9/13/17	10,309,926	9/17/17	10,763,455	9/20/17	11,216,984
43	7/20/17	Linkin Park	Talking To Myself	8/30/17	63,494,145	9/3/17	64,693,920	9/6/17	65,720,029	9/10/17	66,798,479	9/13/17	67,826,486	9/17/17	68,970,602	9/20/17	70,405,918
44	7/22/17	Jay Z	Jay Z	8/30/17	2,799,510	9/3/17	3,075,935	9/6/17	3,351,666	9/10/17	3,693,375	9/13/17	3,925,237	9/17/17	4,199,936	9/20/17	4,474,635
45	7/24/17	Julia Michaels	Uh Huh	8/30/17	3,835,553	9/3/17	3,970,387	9/6/17	4,080,996	9/10/17	4,184,715	9/13/17	4,269,643	9/17/17	4,364,292	9/20/17	4,458,941
46	7/26/17	Selena Gomez	Fetish	8/30/17	65,698,363	9/3/17	69,950,688	9/6/17	73,544,998	9/10/17	75,720,515	9/13/17	77,046,798	9/17/17	79,976,742	9/20/17	82,906,686
47	7/27/17	Cara Delevingne	I Feel Everything	8/30/17	10,012,632	9/3/17	10,350,231	9/6/17	10,634,367	9/10/17	10,816,591	9/13/17	10,959,411	9/17/17	11,118,632	9/20/17	11,277,853
48	7/27/17	Kedsha	Learn To Let Go	8/30/17	9,505,726	9/3/17	9,885,570	9/6/17	10,302,029	9/10/17	10,812,749	9/13/17	10,859,587	9/17/17	11,073,718	9/20/17	11,287,849
49	7/27/17	Charli XCX	Bury	8/30/17	35,169,821	9/3/17	37,595,927	9/6/17	39,358,967	9/10/17	41,078,121	9/13/17	42,445,375	9/17/17	43,898,052	9/20/17	45,350,729
50	7/28/17	Kendrick Lamar ft. Rihanna	LOYALTY.	8/30/17	69,023,009	9/3/17	72,729,057	9/6/17	75,841,294	9/10/17	79,048,018	9/13/17	81,349,595	9/17/17	83,816,289	9/20/17	86,282,983
51	7/28/17	Blackbear ft. Gucci Mane	Do Me Mi	8/30/17	9,938,934	9/3/17	11,067,276	9/6/17	12,059,432	9/10/17	13,149,385	9/13/17	14,055,516	9/17/17	15,250,220	9/20/17	16,444,924
52	8/1/17	Khalid	Young Dumb & Broke	8/30/17	19,196,622	9/3/17	22,851,779	9/6/17	26,331,758	9/10/17	31,088,969	9/13/17	35,162,072	9/17/17	40,732,856	9/20/17	46,303,640
53	8/3/17	Jay Z	Moonlight	8/30/17	3,065,750	9/3/17	3,158,962	9/6/17	3,213,115	9/10/17	3,260,519	9/13/17	3,293,488	9/17/17	3,326,617	9/20/17	3,360,146
54	8/3/17	Ty Dolla Sign ft. Lil Wayne, The-Dream	Low U Better	8/30/17	4,377,190	9/3/17	4,641,529	9/6/17	4,855,085	9/10/17	5,107,049	9/13/17	5,278,118	9/17/17	5,502,706	9/20/17	5,727,294
55	8/3/17	Lorde	Perfect Places	8/30/17	12,512,435	9/3/17	13,036,756	9/6/17</									