



Catalog's Unprecedented Surge on Spotify's Charts in 2026 (Q1–Q3)

Music Business Worldwide has crunched an ocean of data from every weekly Spotify Top 200 chart – US and Global – published in the first nine months of 2024, 2025, and 2026.

These are the results.

Contents

Introduction	3
1. The catalog surge	4
2. How old is catalog?	10
3. The biggest songs	12
4. The biggest artists	16
5. Case study: Michael Jackson	18
6. Case study: Drake	20
7. Who owns the chart?	22
Methodology	24

KEY NUMBERS

42.6%

Catalog's share of all streams on Spotify's US Top 200 weekly charts, Jan–Sept 2026 (**28.4%** a year earlier)

45.1%

Catalog's share of all streams on Spotify's Global Top 200 weekly charts, Jan–Sept 2026 (**29.3%** a year earlier)

29.7%

Share of US Top 200 streams from songs 10+ years old, Jan–Sept 2026 (**9.9%** in the same period of 2024)

30.9%

Catalog's share of streams in Spotify's Global weekly Top 10, Jan–Sept 2026 (**0.8%** a year earlier)

10.90B

Total catalog streams on Spotify's US Top 200 weekly charts, Jan–Sept 2026

+39.2% YoY

14.71B

Total frontline streams on Spotify's US Top 200 weekly charts, Jan–Sept 2026

–25.4% YoY

2026: The Year When Old Became New



Tim Ingham

Founder & CEO, Music Business Worldwide

In early October, history was made on the *Billboard* 200 chart. **Miley Cyrus'** new album, *Bass Persuades*, fell 156 places in one week – plummeting from No.1 in the rankings to No.157, in the space of just seven days. It was reportedly the biggest drop ever for an album that debuted at No.1.

This got me thinking: How is new music faring on the pop charts in 2026, a year when making a fresh hit 'stick' is made all the harder by **(a)** the atomized listening habits of streaming consumers, **(b)** the decline in 'mono-broadcast' media, telling us all what to watch and listen to, and **(c)** the ever-present popularity of timeless, 'evergreen' catalog music, from artists who often established their hits – and their identity in the public's mind – decades ago.

To answer this question, MBW set out on a mission: to meticulously review the data from every weekly Top 200 track chart published by **Spotify** in the first nine months of 2026 (as well as 2024 and 2025). We primarily worked manually, before turning to trusted AI tools to verify the findings, across over 40,000 data points. Spotify is just one streaming company, so only provides a snapshot of the global market – but it is the world's biggest music streaming service, with 300 million paying subscribers and 777 million monthly active users.

“That’s not just a percentage decline. It’s a real-terms decline.”

Catalog claimed **42.6%** of all streams on Spotify's US Top 200 weekly charts in the first nine months of 2026, up from **28.4%** in the same period of 2025. Streams of 'frontline' music – songs released in the past three years – fell **25.4% YoY**, to 14.71B. That's not just a percentage decline. It's a real-terms decline: around 5 billion fewer frontline streams than a year earlier.

There are still new 'evergreen' hits being made – not least **Ella Langley's** *Choosin' Texas*, the biggest US song of 2026 so far, with 400M US chart streams. But the pattern is clear: this is shaping up to be a historic year for the shifting sands of music consumption. Enjoy the report, and thank you for subscribing to **MBW+**.

Tim Ingham

New music's share of Spotify's biggest chart is tumbling

*Songs more than three years old took **42.6%** of all US Top 200 streams on Spotify in the first nine months of 2026, up from **28.4%** in the same period of 2025.*

Catalog's rise on **Spotify's** charts has been gradual for years. In 2026, it became a landslide.

These figures don't come from a single Top 200 ranking for the period: **MBW** tallied every track entry on every weekly Top 200 chart Spotify published in the first 39 weeks of 2026 – across 7,800 chart entries each for the US and the world – and did the same for 2024 and 2025.

Catalog songs – released more than three years before each chart week, the definition **Universal Music Group** uses in its annual report – generated 10.90B streams on Spotify's US Top 200 weekly charts in the first nine months of 2026, up **39.2% YoY**. Frontline streams (from songs released within the past three years) fell **25.4% YoY**, to 14.71B, in the same period.

Spotify's Global chart tells the same story, only louder: on Spotify's Global Top 200 weekly charts, catalog streams rose **49.3% YoY** to 44.48B, while frontline streams fell **24.8% YoY** to 54.15B. Catalog claimed almost half – **45.1%** – of all Global chart streams.

It's not just volume. Catalog songs filled an average of 96 of the 200 slots of **Spotify's US Top 200** chart each week in 2026, versus 71 a year earlier – and 99 of the 200 slots on **Spotify's Global Top 200** chart, versus 72.

Oh, and one very interesting finding when you zoom out: total streams (catalog plus frontline) on Spotify's Top 200 weekly charts have declined YoY in both 2025 and 2026 – down **14.9%** and then **7.0%** in the US, and **6.7%** and then **3.1%** globally. Spotify doesn't publish total streams, but its monthly active users rose **12% YoY** to 777 million in Q2 2026, and Luminate says total US on-demand audio streams rose **4.8% YoY** in the first half of 2026. So a bigger share of listening must now be happening *outside* Spotify's Top 200, down in the 'long tail'.

+39.2% YoY

Catalog streams on Spotify's US Top 200 weekly charts, Q1–Q3 2026

–25.4% YoY

Frontline streams on Spotify's US Top 200 weekly charts, Q1–Q3 2026

New Music's Share Of Spotify's Charts Is Tumbling

Frontline vs. catalog streams on Spotify's weekly Top 200 charts, Jan-Sep 2024-2026

	2024	2025	2026	2026 vs. 2025
UNITED STATES				
All chart streams	32.36B	27.55B	25.62B	-7.0%
Frontline streams Released within the past three years	23.98B	19.72B	14.71B	-25.4%
Catalog streams Released more than three years earlier	8.38B	7.83B	10.90B	+39.2%
Catalog share of Top 200 streams	25.9%	28.4%	42.6%	+14.2pp
Catalog share of weekly Top 25 streams	1.9%	6.0%	22.3%	+16.3pp
Catalog songs in the Top 200 Weekly average	70	71	96	+25
GLOBAL				
All chart streams	109.16B	101.83B	98.63B	-3.1%
Frontline streams Released within the past three years	76.80B	72.04B	54.15B	-24.8%
Catalog streams Released more than three years earlier	32.36B	29.79B	44.48B	+49.3%
Catalog share of Top 200 streams	29.6%	29.3%	45.1%	+15.8pp
Catalog share of weekly Top 25 streams	5.5%	3.0%	28.5%	+25.5pp
Catalog songs in the Top 200 Weekly average	75	72	99	+27

Catalog = songs released more than three years before each chart week, the definition Universal Music Group uses in its annual report; frontline = released within three years. Release date is the earliest of Spotify's listed date, the song's first chart appearance, and, where Spotify lists a later album or reissue date, the original release (e.g. Pink Pony Club, 2020). Around 1.5% of streams are older songs with no Spotify release date, counted as catalog. 39 official weekly Top Songs charts per year (chart dates 4 Jan-26 Sep 2024, 2 Jan-25 Sep 2025, 1 Jan-24 Sep 2026), all 200 positions.

Source: Spotify Charts data; MBW analysis

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The higher you go, the bigger the shift

Catalog isn't just filling up the lower reaches of Spotify's charts.

On Spotify's Global Top 200 weekly charts, songs more than three years old took **30.9%** of weekly Top 10 streams in the first nine months of 2026, up from **0.8%** a year earlier. In the weekly Top 50, catalog's share rose from **11.5%** to **30.8%**.

On Spotify's US charts, the Top 10 is still dominated by new music, but less so than at any point in the three years we analyzed: catalog's share rose from **3.0%** to **13.8%** in the Top 10, and from **10.1%** to **26.0%** in the Top 50.

As you'll see later in this report, the biggest songs in the US this year are all-new, led by **Ella Langley's** *Choosin' Texas* (399.8M US chart streams), **Olivia Dean's** *Man I Need* (250.6M), and **Malcolm Todd's** *Earrings* (232.9M).



Olivia Dean

But these frontline megahits are becoming a significantly rarer breed: total streams of frontline music (released in the past three years) in **Spotify's** weekly US Top 10 hit 2.7 billion in the first nine months of 2026. That's **HALF** the 5.2 billion frontline music attracted in the US Top 10 in the same period of 2024.



Is this just a Taylor Swift effect? No.

We checked whether **Taylor Swift's** release schedule is skewing these numbers. It isn't.

The Tortured Poets Department (April 2024) did flatter 2024's frontline figures: she took **6.6%** of US Top 200 streams in the first nine months of 2024, but just **0.3%** in the same period of 2025, with no new album. That absence explains **42%** of the fall in US frontline chart streams between 2024 and 2025.

In 2026, if anything, her return with *The Life of a Showgirl* boosted frontline's share. Strip her out and catalog's 2026 share rises: to **43.1%** in the US (from **42.6%**), and **45.6%** globally (from **45.1%**).

Frontline vs. catalog streams on Spotify's US charts, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Catalog = tracks more than three years old (UMG definition)

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Frontline vs. catalog streams on Spotify's Global charts, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Catalog = tracks more than three years old (UMG definition)

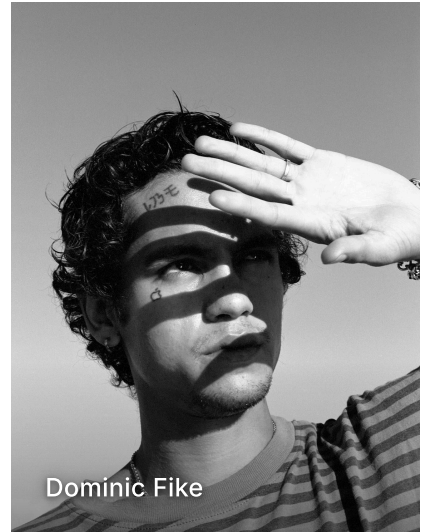
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From a quarter of the chart to almost half

Two years of slow drift – then a 15-point jump in a single year. So what happened?

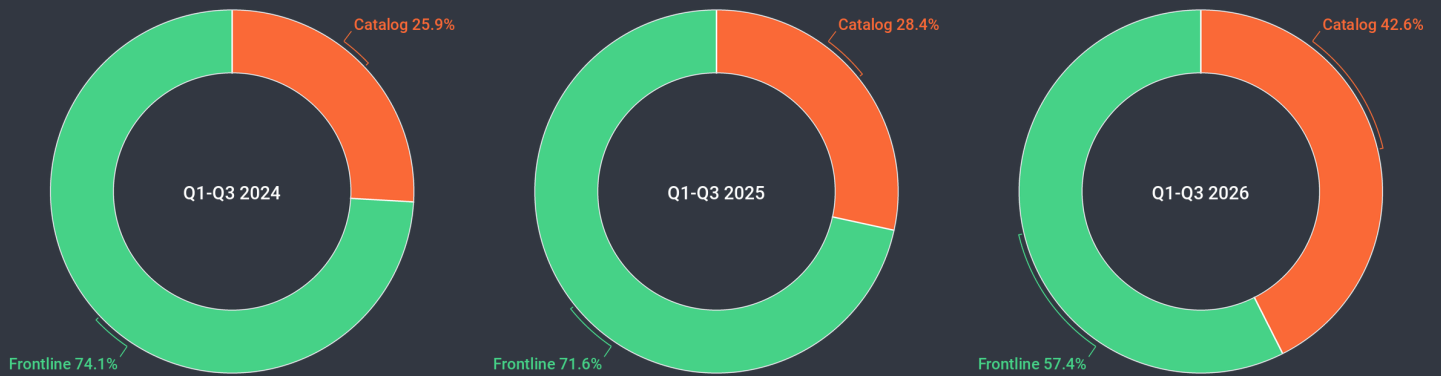
Between 2024 and 2025, catalog's share of Spotify's US Top 200 streams (in the first nine months of each year) crept up 2.5 points, from **25.9%** to **28.4%**. On Spotify's Global Top 200 weekly charts, it slipped slightly, from **29.6%** to **29.3%**. Then came 2026: catalog's share rose by 14.2 points in the US and by 15.8 points globally – in a single year. The surge has been catalyzed by a number of factors:

- **Mass-media hits for catalog artist brands.** *Michael*, released on April 24, became the highest-grossing biopic of all time – and put 15 Michael Jackson songs on Spotify's Global Top 200 weekly charts (see page 18).
- **TV moments.** The *Stranger Things* series finale at New Year sent Prince's *Purple Rain* onto Spotify's US and Global Top 200 weekly charts, and Kate Bush's *Running Up That Hill* back onto them. The show's Joe Keery, who records as Djo, saw *End of Beginning* (2022) climb to No.1 on Spotify's US and Global weekly charts in early January – on its way to becoming the biggest song on Spotify's Global Top 200 weekly charts in the first nine months of 2026.
- **Viral live moments.** Justin Bieber's Coachella sets on April 11 and 18 lifted his US catalog streams **172%** in a week, per Luminate. *Beauty And A Beat* (2012), absent from Spotify's US and Global charts in the first nine months of 2025, hit No.1 on Spotify's Global weekly chart in the week of his second set.
- **Social media.** TikTok and YouTube trends turned forgotten tracks into new hits – including Michael Jackson's *Chicago*, via the viral 'birds for some reason' animation.



One fascinating element: artists once considered 'frontline' acts, who never broke through to global superstardom, have catalogs that can spike. The key example is **Dominic Fike**. His *Babydoll*, from a 2018 demos EP, wasn't on Spotify's US or Global charts at all in the first nine months of 2025. After going viral on TikTok in early 2026, it hit No.1 on Spotify's US and Global weekly charts, made Billboard's Hot 100 for the first time, and drew 941M streams on Spotify's Global Top 200 weekly charts – the second-biggest song in the world in the first nine months of 2026. Zara Larsson's *Lush Life* (2016), also absent from Spotify's charts in the first nine months of 2025, drew 729M Global chart streams.

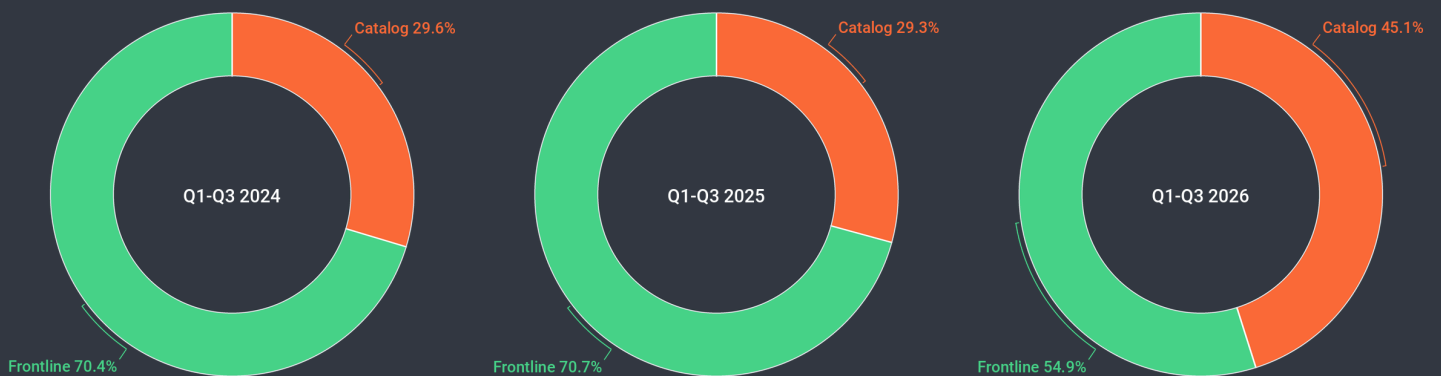
Catalog's share of streams on Spotify's US Top 200, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Catalog = tracks more than three years old (UMG definition)

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Catalog's share of streams on Spotify's Global Top 200, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Catalog = tracks more than three years old (UMG definition)

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It's the oldies doing the heavy lifting

*Songs at least ten years old accounted for **29.7%** of all streams on Spotify's US Top 200 weekly charts in the first nine months of 2026 – three times their share in the same period of 2024.*

The three-year cut-off treats a 2022 hit and a 1982 hit as the same thing. Splitting catalog by age shows where the growth is coming from: **deep catalog**.

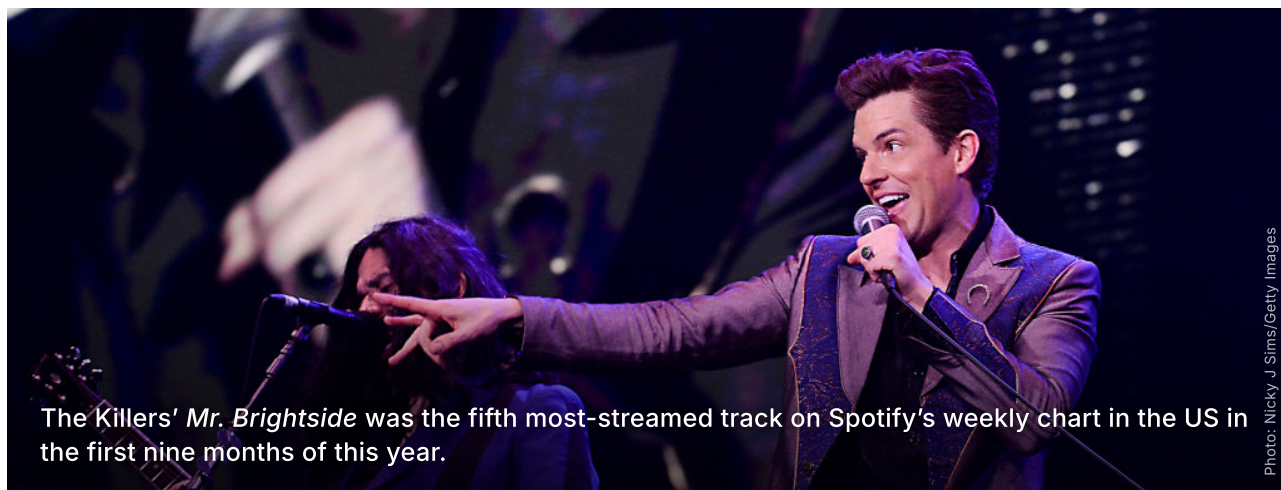
On Spotify's US Top 200 weekly charts, songs released ten or more years earlier generated **9.9%** of all streams in the first nine months of 2024, **16.7%** in the same period of 2025, and **29.7%** in 2026. That's roughly **70%** of all US catalog chart streams this year.

On Spotify's Global Top 200 weekly charts, the share of streams from songs at least ten years old more than doubled in two years, from **15.4%** to **32.4%**.

And deep catalog drove almost all of this year's growth: of the 3.07B extra catalog streams on Spotify's US Top 200 weekly charts in the first nine months of 2026, 3.01B (**98%**) came from songs at least ten years old. Globally, the figure was **83%** (see the table at the top of the opposite page).

3x

Growth in the share of all streams on Spotify's US Top 200 weekly charts that came from songs 10+ years old – first nine months of 2024 vs. first nine months of 2026



The Killers' *Mr. Brightside* was the fifth most-streamed track on Spotify's weekly chart in the US in the first nine months of this year.

Photo: Nicky J Sims/Getty Images

Where Catalog's Growth On Spotify's Top 200 Came From

Catalog streams on Spotify's weekly Top 200 charts by song age, Q1–Q3 (Jan–Sep) 2025 vs. 2026

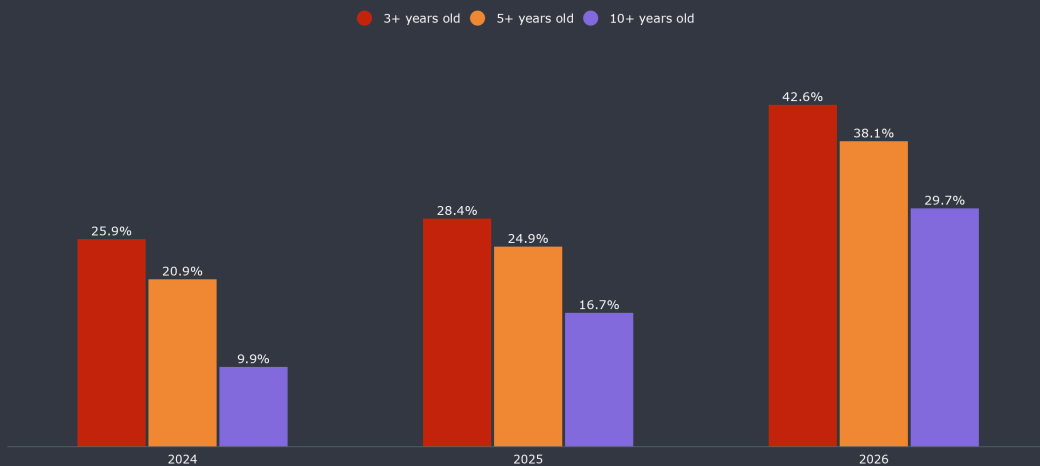
	2025	2026	Change	Share of growth
UNITED STATES				
All catalog songs (3+ years old)	7.83B	10.90B	+3.07B	100%
Of which: songs 10+ years old	4.59B	7.60B	+3.01B	98.1%
Of which: songs 3–10 years old	3.24B	3.30B	+0.06B	1.9%
GLOBAL				
All catalog songs (3+ years old)	29.79B	44.48B	+14.70B	100%
Of which: songs 10+ years old	19.64B	31.91B	+12.27B	83.5%
Of which: songs 3–10 years old	10.15B	12.57B	+2.43B	16.5%

Catalog = released more than three years before each chart week (Universal Music Group's definition). Song age is measured at each chart week from the earliest of Spotify's listed release date, the song's first chart appearance, and the original release. 39 weekly Top 200 charts per year, chart dates 2 Jan–25 Sep 2025 and 1 Jan–24 Sep 2026. Figures may not add up exactly due to rounding.

Source: Spotify Charts data; MBW analysis

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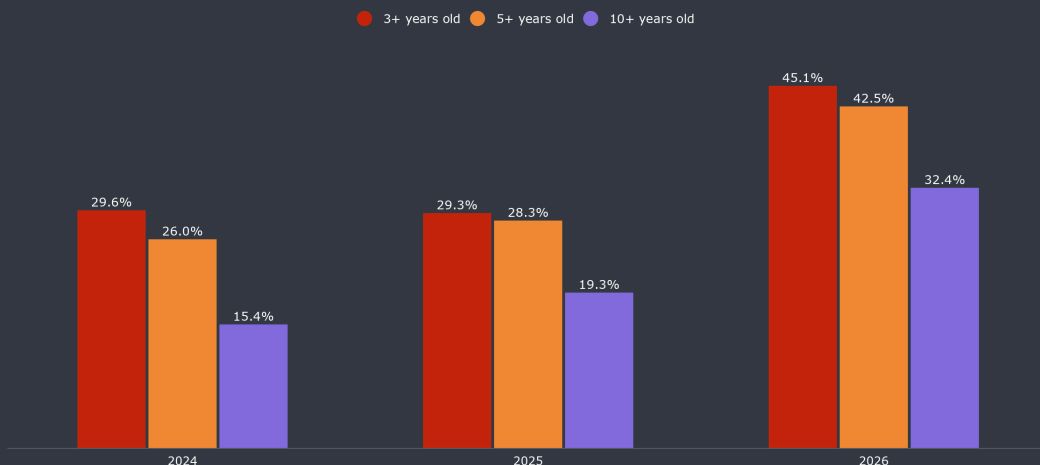
Catalog by age: share of Spotify US Top 200 streams, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Track age measured from original release date at each chart week

MBW

Catalog by age: share of Spotify Global Top 200 streams, Q1-Q3



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of each year); MBW analysis. Track age measured from original release date at each chart week

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Eight catalog songs in the US Top 25

The biggest US song of 2026 so far is new – but the list beneath it has changed character.

Ella Langley's *Choosin' Texas* was the biggest song on Spotify's US Top 200 weekly charts in the first nine months of 2026, with 400M US chart streams.

Eight of the 25 biggest songs on Spotify's US Top 200 weekly charts in the first nine months of 2026 were catalog (shown in orange), up from three in the same period of 2025 and one in 2024. Together, those eight took **29.9%** of the streams generated by the 25 biggest US songs, versus **3.2%** for catalog in 2024.

They include **Dominic Fike**'s *Babydoll* (No.4, with 229M US chart streams) and **The Killers**' *Mr. Brightside* (No.5, with 214M), a song more than two decades old.

8 of 25

Catalog songs among the 25 most-streamed songs on Spotify's US Top 200 weekly charts in the first nine months of 2026 (vs. one in the same period of 2024)



Ella Langley

Spotify's Biggest Songs In The US: Q1-Q3 2025 vs. Q1-Q3 2026

Total streams on Spotify's US Top 200 weekly charts, Jan-Sep 2025 and Jan-Sep 2026 (millions). Catalog songs in orange

#	Jan-Sep 2025	Streams (M)	Jan-Sep 2026	Streams (M)
1	luther Kendrick Lamar, SZA	342.1	Choosin' Texas Ella Langley	399.8
2	Die With A Smile Lady Gaga, Bruno Mars	272.6	Man I Need Olivia Dean	250.6
3	tv off Kendrick Lamar, Lefty Gunplay	251.4	Earrings Malcolm Todd	232.9
4	BIRDS OF A FEATHER Billie Eilish	251.0	Babydoll Dominic Fike	229.3
5	Ordinary Alex Warren	237.2	Mr. Brightside The Killers	213.8
6	Timeless The Weeknd, Playboi Carti	224.0	DtMF Bad Bunny	213.4
7	Pink Pony Club Chappell Roan	223.0	Stateside + Zara Larsson PinkPantheress, Zara Larsson	200.1
8	Sailor Song Gigi Perez	215.2	So Easy (To Fall In Love) Olivia Dean	197.2
9	Not Like Us Kendrick Lamar	214.0	End of Beginning Djo	192.6
10	No One Noticed The Marías	210.5	Be Her Ella Langley	188.8
11	NOKIA Drake	207.3	Dreams Fleetwood Mac	184.1
12	DtMF Bad Bunny	203.9	weren't for the wind Ella Langley	179.3
13	That's So True Gracie Abrams	201.2	I Got Better Morgan Wallen	179.2
14	Good Luck, Babe! Chappell Roan	195.8	E85 Don Toliver	175.1
15	All The Stars Kendrick Lamar, SZA	192.2	back to friends sombr	170.3
16	I Had Some Help Post Malone, Morgan Wallen	192.1	Ordinary Alex Warren	167.4
17	back to friends sombr	189.5	Golden HUNTR/X (KPop Demon Hunters)	165.5
18	Beautiful Things Benson Boone	185.5	The Fate of Ophelia Taylor Swift	165.4
19	A Bar Song (Topsy) Shaboozey	182.5	Broken Window Serenade Whiskey Myers	165.3
20	APT. ROSÉ, Bruno Mars	181.7	I Just Might Bruno Mars	165.2
21	Lose Control Teddy Swims	178.3	Iris The Goo Goo Dolls	157.6
22	I'm The Problem Morgan Wallen	178.2	BAILE INOLVIDABLE Bad Bunny	154.8
23	Sports car Tate McRae	176.2	drop dead Olivia Rodrigo	150.1
24	Who Jimin	175.2	505 Arctic Monkeys	145.6
25	See You Again Tyler, The Creator, Kali Uchis	171.8	Sweater Weather The Neighbourhood	144.9
Catalog songs in Top 25		3	Catalog songs in Top 25	8
Catalog share of Top 25 streams		11.2%	Catalog share of Top 25 streams	29.9%

For comparison, the first nine months of 2024 had one catalog song in the US Top 25 (Taylor Swift's Cruel Summer), with 3.2% of Top 25 streams. Songs ranked by total streams across the 39 official weekly Top Songs charts in each period (chart dates 2 Jan-25 Sep 2025 and 1 Jan-24 Sep 2026; all 200 positions). Different versions of the same song are combined. Catalog = released more than three years earlier, the definition Universal Music Group uses. See Methodology for how release dates were set.

Source: Spotify Charts data; MBW analysis

The world's biggest song is four years old

The No.1 song on Spotify's Global Top 200 weekly charts in the first nine months of 2026 wasn't a new release.

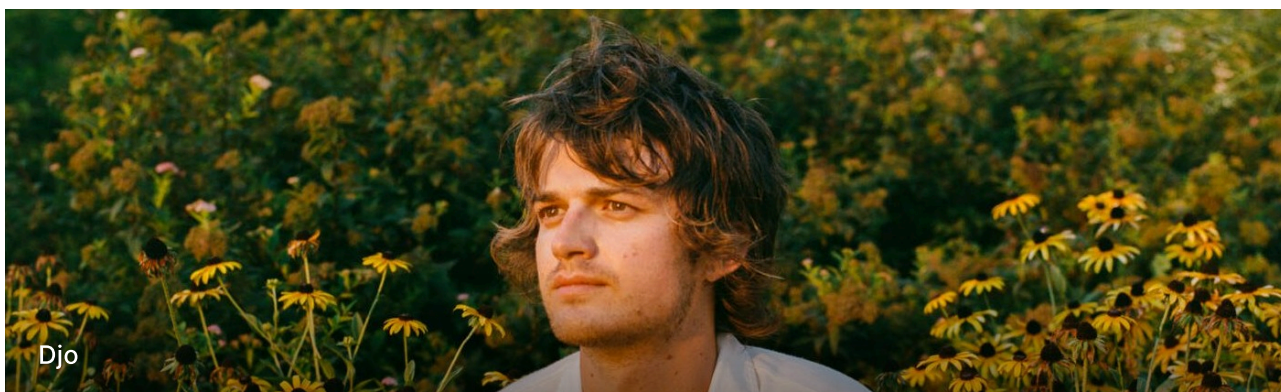
Djo's *End of Beginning*, released in 2022, drew 1.02B streams on Spotify's Global Top 200 weekly charts in the first nine months of 2026 – ahead of **Dominic Fike**'s *Babydoll* (941M) and **Taylor Swift**'s *The Fate of Ophelia* (933M).

Seven of the 25 biggest songs on Spotify's Global Top 200 weekly charts in the first nine months of 2026 were catalog, versus two in the same period of 2025 and three in 2024. Together, those seven took **29.3%** of the streams generated by the 25 biggest Global songs. **Justin Bieber** and **Nicki Minaj**'s *Beauty And A Beat*, from 2012, was No.8, with 827M Global chart streams.

End of Beginning is released via **AWAL**, Sony's indie artist services arm. Sony's label services arm, **The Orchard**, distributes four more of the 25 biggest Global songs: three by **Bad Bunny**, whose label Rimas Entertainment it distributes (*DtMF*, *BAILE INoLVIDABLE*, and *NUEVAYoL*), and **RAYE**'s *WHERE IS MY HUSBAND!* (No.14, with 736M Global chart streams), released via Orchard-owned Human Re Sources. RAYE's hit also became the first UK No.1 single of 2026.

1.02B

Total streams for Djo's *End of Beginning* across Spotify's Global Top 200 weekly charts in the first nine months of 2026 – more than any other song



Djo

Spotify's Biggest Songs Globally: Q1–Q3 2025 vs. Q1–Q3 2026

Total streams on Spotify's Global Top 200 weekly charts, Jan–Sep 2025 and Jan–Sep 2026 (millions). Catalog songs in orange

#	Jan–Sep 2025	Streams (M)	Jan–Sep 2026	Streams (M)
1	Die With A Smile Lady Gaga, Bruno Mars	1,613.0	End of Beginning Djo	1,023.9
2	BIRDS OF A FEATHER Billie Eilish	1,298.2	Babydoll Dominic Fike	941.1
3	APT. ROSÉ, Bruno Mars	1,266.2	The Fate of Ophelia Taylor Swift	932.5
4	DtMF Bad Bunny	1,062.3	back to friends sombr	928.4
5	Ordinary Alex Warren	1,056.4	Man I Need Olivia Dean	912.5
6	luther Kendrick Lamar, SZA	970.7	DtMF Bad Bunny	903.5
7	That's So True Gracie Abrams	956.2	SWIM BTS	892.7
8	Who Jimin	882.3	Beauty And A Beat Justin Bieber, Nicki Minaj	827.1
9	BAILE INOLVIDABLE Bad Bunny	855.9	Billie Jean Michael Jackson	797.9
10	Sailor Song Gigi Perez	841.0	So Easy (To Fall In Love) Olivia Dean	793.2
11	WILDFLOWER Billie Eilish	835.5	Raindance Dave, Tems	750.3
12	back to friends sombr	821.7	Ordinary Alex Warren	743.8
13	Espresso Sabrina Carpenter	784.0	Iris The Goo Goo Dolls	741.4
14	Messy Lola Young	781.7	WHERE IS MY HUSBAND! RAYE	736.3
15	Beautiful Things Benson Boone	778.3	Lush Life Zara Larsson	729.0
16	Timeless The Weeknd, Playboi Carti	746.8	Die With A Smile Lady Gaga, Bruno Mars	728.6
17	All The Stars Kendrick Lamar, SZA	701.4	BAILE INOLVIDABLE Bad Bunny	728.5
18	NUEVAYoL Bad Bunny	689.1	Golden HUNTR/X (KPop Demon Hunters)	726.3
19	Not Like Us Kendrick Lamar	685.4	Stateside + Zara Larsson PinkPantheress, Zara Larsson	688.1
20	La Plena - W Sound 05 W Sound, Beéle, Ovy On The Drums	681.4	Love Me Not Ravyn Lenae	685.6
21	Good Luck, Babe! Chappell Roan	679.6	NUEVAYoL Bad Bunny	673.1
22	Lose Control Teddy Swims	655.2	BIRDS OF A FEATHER Billie Eilish	653.9
23	One Of The Girls The Weeknd, JENNIE, Lily-Rose Depp	651.5	Choosin' Texas Ella Langley	646.6
24	Iris The Goo Goo Dolls	649.4	Every Breath You Take The Police	638.2
25	Golden HUNTR/X (KPop Demon Hunters)	642.3	Risk It All Bruno Mars	625.6
Catalog songs in Top 25		2	Catalog songs in Top 25	7
Catalog share of Top 25 streams		6.3%	Catalog share of Top 25 streams	29.3%

For comparison, the first nine months of 2024 had three catalog songs in the Global Top 25 (Taylor Swift's Cruel Summer, Arctic Monkeys' I Wanna Be Yours, Lord Huron's The Night We Met), with 10.8% of Top 25 streams. Songs ranked by total streams across the 39 official weekly Top Songs charts in each period (chart dates 2 Jan–25 Sep 2025 and 1 Jan–24 Sep 2026; all 200 positions). Different versions of the same song are combined. Catalog = released more than three years earlier, the definition Universal Music Group uses. See Methodology for how release dates were set.

Source: Spotify Charts data; MBW analysis

Bad Bunny rules Spotify – but Michael Jackson is the 5th biggest artist on its global chart this year

Bad Bunny edged Bruno Mars for the top spot globally; Ella Langley led in the US.

Bad Bunny was the biggest artist on Spotify's Global Top 200 weekly charts in the first nine months of 2026, with 4.57B chart streams, just ahead of **Bruno Mars** (4.56B). **Justin Bieber** (3.82B) and **BTS** (3.75B) followed.

In fifth: **Michael Jackson**, with 3.02B Global chart streams – all from songs released between 1979 and 2014.

On Spotify's US Top 200 weekly charts, **Ella Langley** led with 1.30B streams, ahead of **Drake** (1.09B), **Morgan Wallen** (1.04B), **Bad Bunny** (0.94B), and **Noah Kahan** (0.88B). (Each artist is credited with the full chart streams of every track they appear on, including features.)

4.57B

Bad Bunny's total streams across Spotify's Global Top 200 weekly charts in the first nine months of 2026 (all his charting tracks, including features)



Bad Bunny

Spotify's Biggest Artists: Q1-Q3 2026

Total streams on Spotify's weekly Top 200 charts, Jan-Sep 2026: US vs. Global

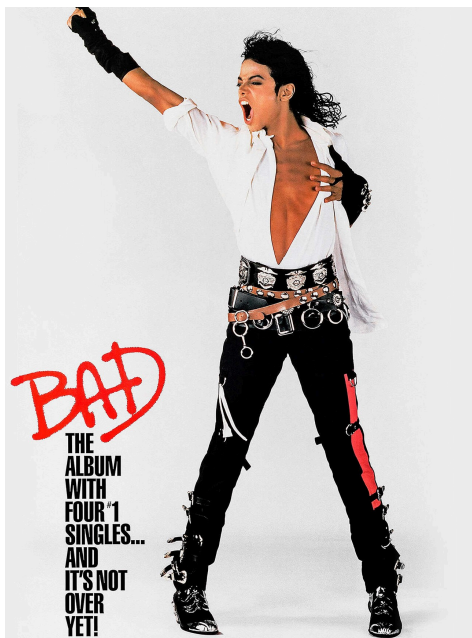
#	United States	Streams (M)	Global	Streams (M)
1	Ella Langley Choosin' Texas · 400M	1,296	Bad Bunny DtMF · 904M	4,573
2	Drake Janice STFU · 134M	1,092	Bruno Mars Die With A Smile · 729M	4,560
3	Morgan Wallen I Got Better · 179M	1,044	Justin Bieber Beauty And A Beat · 827M	3,823
4	Bad Bunny DtMF · 213M	939	BTS SWIM · 893M	3,747
5	Noah Kahan The Great Divide · 127M	876	Michael Jackson Billie Jean · 798M	3,024
6	Olivia Rodrigo drop dead · 150M	858	Olivia Dean Man I Need · 912M	2,445
7	Olivia Dean Man I Need · 251M	759	Olivia Rodrigo drop dead · 509M	2,170
8	Bruno Mars I Just Might · 165M	748	sombr back to friends · 928M	2,135
9	Michael Jackson Billie Jean · 130M	637	The Weeknd One Of The Girls · 494M	2,078
10	Don Toliver E85 · 175M	557	Rihanna Don't Stop The Music · 390M	1,918

Streams from Spotify's 39 official weekly Top Songs charts dated 1 Jan-24 Sep 2026 (all 200 positions); streams outside the Top 200 are not counted. Artists are credited with the full streams of every charting track they are credited on, including features. Second line shows each artist's biggest track and its chart streams in the period.

Source: Spotify Charts data; MBW analysis

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Michael Jackson: 15 songs, 3 billion streams, no new releases



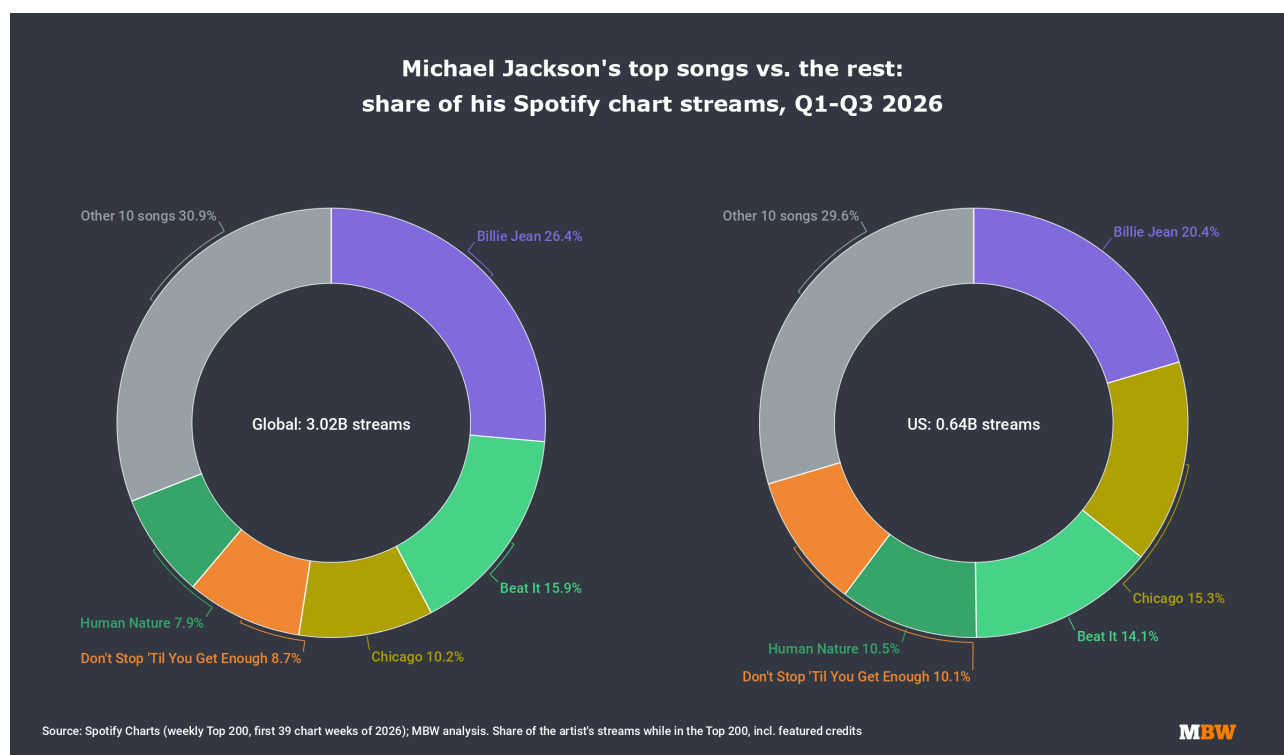
Fifteen **Michael Jackson** songs made Spotify's Global Top 200 weekly charts in the first nine months of 2026, generating 3.02B chart streams. Every one was catalog.

The trigger was *Michael*, the biopic released on April 24, which went on to become the highest-grossing biopic of all time (\$977.4M worldwide by late June). Luminate data showed Jackson's US streams up **95%** across its opening Friday and Saturday. Until mid-April, he had one song on Spotify's Global Top 200 – *Billie Jean* – drawing around 10M streams a week. In the chart week covering the film's opening, 13 of his songs made Spotify's Global Top 200, drawing 172M streams; at the peak, in mid-May, 15 drew 260M in one week.

No song tells the story better than *Chicago*: the perfect sleeper hit. Recorded in 1999 during the *Invincible* sessions, it was released on the posthumous *Xscape* album in 2014 – only ever as a promotional single – and was never a hit. It doesn't even appear in the film. But weeks after *Michael* opened, it soundtracked the viral 'birds for some

reason' animation, spawning dance trends across **TikTok** and **YouTube**.

Chicago entered **Spotify's** Global Top 200 on the chart dated April 30 – its first appearance on Spotify's weekly charts – and peaked at No.12 globally and No.8 in the US, making **Billboard's** Hot 100 for the first time in June. It was Jackson's second-biggest US song on Spotify this year, and his third-biggest globally.



Michael Jackson's Biggest Songs On Spotify's Charts: Q1-Q3 2026

Streams while in Spotify's weekly Top 200 charts, first 39 chart weeks of 2026

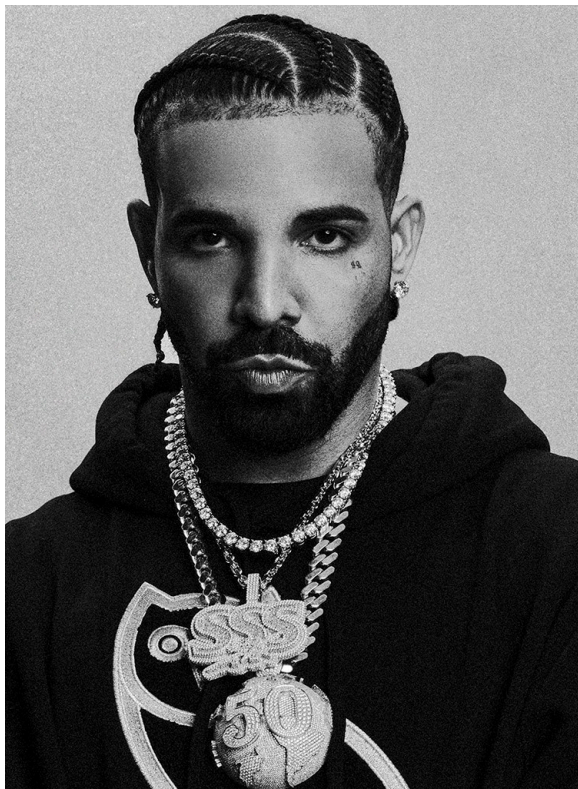
#	Song	Global	US
1	Billie Jean Released 1982	797.9M 39 weeks	130.0M 25 weeks
2	Beat It Released 1982	480.1M 24 weeks	89.5M 22 weeks
3	Chicago Released 2014	307.0M 22 weeks	97.6M 22 weeks
4	Don't Stop 'Til You Get Enough Released 1979	264.4M 18 weeks	64.4M 17 weeks
5	Human Nature Released 1982	238.5M 16 weeks	66.7M 17 weeks
6	Smooth Criminal Released 1987	196.8M 15 weeks	29.2M 10 weeks
7	Bad Released 1987	154.5M 13 weeks	25.1M 9 weeks
8	Dirty Diana Released 1987	130.2M 11 weeks	29.3M 9 weeks
9	Thriller Released 1982	124.1M 11 weeks	19.8M 8 weeks
10	They Don't Care About Us Released 1995	104.6M 9 weeks	2.3M 1 week
All charting songs 15 on Global chart, 15 on US chart		3.02B	0.64B

Streams counted only for the weeks each song spent in Spotify's weekly Top 200 (first 39 chart weeks of 2026, 1 Jan-24 Sep). Ranked by Global streams; grey figures show weeks in each chart. Release year is the original release; '2012 Remaster' and 'Single Version' suffixes removed from titles.

Source: Spotify Charts data; MBW analysis

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Drake: three new albums, and a 2016 song still on top



Drake released three albums at once on May 15, 2026 – *Iceman*, *Habibti*, and *Maid of Honour*, 43 songs in all – and flooded the charts: 45 songs crediting Drake reached Spotify’s US Top 200 weekly charts in the first nine months of 2026. *Iceman*’s *Janice STFU* was his biggest US song, with 134.4M US chart streams.

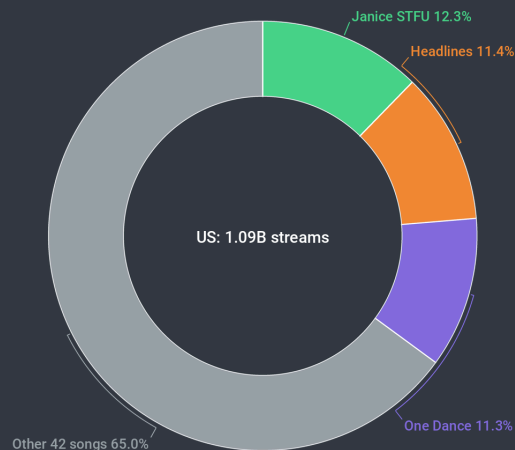
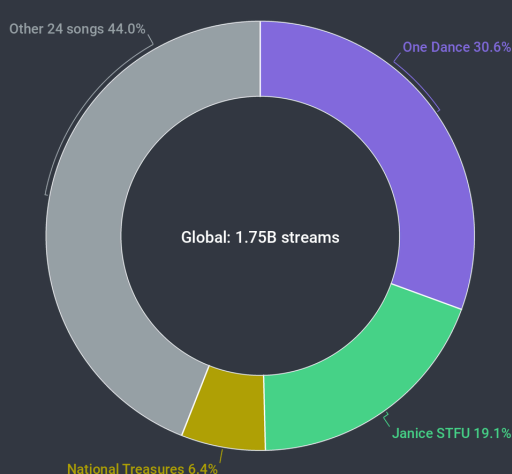
On Spotify’s Global Top 200 weekly charts, though, his biggest song was *One Dance* – from 2016 – with 535.4M streams across all 39 weeks: **30.6%** of his Global chart total, and 1.6x *Janice STFU*.

What’s striking about his biggest-song list is the mix of catalog and new: a sign of an artist who has maintained modern relevance with a wide audience without merely relying on his hits. *Headlines* (2011), *One Dance*, and *Passionfruit* (2017) each passed 100M US chart streams and spent all 39 weeks on Spotify’s US Top 200.

There’s an industry story at play here, too. Drake owns the masters to his newer material via OVO – the 2026 tracks are © OVO, licensed exclusively to Republic Records –

while his biggest catalog hits, released via Young Money/Cash Money, are owned by **Universal Music Group**.

Drake's top songs vs. the rest:
share of his Spotify chart streams, Q1-Q3 2026



Source: Spotify Charts (weekly Top 200, first 39 chart weeks of 2026); MBW analysis. Share of the artist's streams while in the Top 200, incl. featured credits

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Drake's Biggest Songs On Spotify's Charts: Q1–Q3 2026

Streams while in Spotify's weekly Top 200 charts, first 39 chart weeks of 2026

#	Song	Global	US
1	One Dance feat. Wizkid & Kyla · 2016	535.4M 39 weeks	123.9M 39 weeks
2	Janice STFU Released 2026	333.8M 19 weeks	134.4M 19 weeks
3	National Treasures Released 2026	111.5M 7 weeks	53.5M 11 weeks
4	Shabang Released 2026	92.0M 6 weeks	64.3M 14 weeks
5	Passionfruit Released 2017	79.1M 9 weeks	109.6M 39 weeks
6	Whisper My Name Released 2026	75.3M 4 weeks	46.8M 9 weeks
7	Ran To Atlanta feat. Future & Molly Santana · 2026	74.4M 4 weeks	45.2M 8 weeks
8	2 Hard 4 The Radio Released 2026	49.1M 3 weeks	28.0M 5 weeks
9	Plot Twist Released 2026	45.1M 3 weeks	21.7M 4 weeks
10	Make Them Cry Released 2026	40.9M 2 weeks	19.7M 3 weeks
All charting songs 27 on Global chart, 45 on US chart		1.75B	1.09B

Streams counted only for the weeks each song spent in Spotify's weekly Top 200 (first 39 chart weeks of 2026, 1 Jan–24 Sep). Ranked by Global streams; grey figures show weeks in each chart. Release year is the original release. Includes songs on which Drake is a credited lead or featured artist. Headlines (124.5M US streams over 39 weeks) did not make the Global Top 200, so is not ranked.

Source: Spotify Charts data; MBW analysis

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Universal, Sony, Warner, and Indies Share The Spoils

Universal Music Group slipped in the US but grew globally; Sony Music was the biggest gainer.

How we measure market share: each company's share is its slice of all the streams generated on Spotify's US or Global Top 200 weekly charts in the first nine months of the year – not its share of chart entries. So bigger hits count for more: in a typical week of 2026, the No.1 song on Spotify's US chart drew around 11M streams, roughly five times as many as the No.200. It's also worth remembering that we're only analyzing chart-eligible streams, based on Spotify's own formula, meaning mass-repeated plays of some tracks by listeners aren't counted.

Universal Music Group remained the biggest company on Spotify's charts in the first nine months of 2026, with **43.8%** of all streams on Spotify's US Top 200 weekly charts and **43.3%** on the Global charts. Its US share slipped from **48.3%** in the same period of 2025 – but its Global share grew, from **42.5%**.

“Michael Jackson generated 3.02 billion streams for Sony Music on Spotify's Global Top 200 charts this year – up from 98 million in 2025.”

Sony Music was the biggest gainer, up from **22.4%** to **26.2%** in the US and from **23.1%** to **26.3%** globally, thanks to hits like **Ella Langley** (SAWGOD/Columbia) and **Michael Jackson's** catalog. Between them, the pair added 1.70B US chart streams for Sony versus the first nine months of 2025 – more than three times Sony's net US gain.

Warner Music Group grew to **20.7%** of US chart streams, from **18.9%**, but slipped to **19.4%** globally, from **21.7%**. Independents outside the majors' systems took **9.3%** of US chart streams and **11.1%** globally, down from **10.3%** and **12.7%** in 2025.

All three majors' figures include independents distributed by their own distribution and label services arms (**Virgin** at UMG; **The Orchard/AWAL** at Sony; and **ADA** at Warner).

+3.2pts

Sony Music's gain in its share of all streams on Spotify's Global Top 200 weekly charts, first nine months of 2025 vs. first nine months of 2026 – the biggest of the four

Spotify Weekly Top 200 Distribution Market Share: Q1–Q3, 2024–2026

Share of total streams (not chart entries) on Spotify's weekly Top 200 charts, first 39 chart weeks of each year (includes indie distribution divisions)

	2024	2025	2026	2026 vs. 2025
GLOBAL				
Universal Music Group	45.4%	42.5%	43.3%	+0.8pp
Sony Music	23.3%	23.1%	26.3%	+3.2pp
Warner Music Group	16.9%	21.7%	19.4%	–2.3pp
Independent	14.4%	12.7%	11.1%	–1.6pp
UNITED STATES				
Universal Music Group	47.7%	48.3%	43.8%	–4.5pp
Sony Music	23.0%	22.4%	26.2%	+3.8pp
Warner Music Group	15.8%	18.9%	20.7%	+1.8pp
Independent	13.4%	10.3%	9.3%	–1.0pp

Market share is based on streams, not chart entries; each company's streams across every Top 200 chart entry in the period, as a share of the streams of all Top 200 entries. Each major's share includes independents distributed by its own distribution and label-services arms (e.g. The Orchard and AWAL for Sony, Virgin Music for Universal, ADA for Warner). Each track is assigned to the company named in its Spotify © line as owner, licensee, or distributor; where the line names only the artist or an independent label, published label and distribution deals are used (e.g. Taylor Swift via Republic, Bad Bunny's Rimas via The Orchard, HYBE via Universal). Joint releases are split equally. Chart dates 4 Jan–26 Sep 2024, 2 Jan–25 Sep 2025, 1 Jan–24 Sep 2026; all 200 positions. Shares may not sum to 100% due to rounding.

Source: Spotify Charts data; Spotify © lines; MBW analysis

MBW

How we did it

The data

This analysis is built on **Spotify**'s official weekly Top Songs charts for the US and for the world (the Global chart), covering the first 39 chart weeks of 2024, 2025, and 2026.

That's 234 weekly charts and 46,800 chart entries, spanning more than 2,700 distinct **Spotify** tracks from over 1,200 credited artists. The Global charts in the sample account for 309.6 billion chart-eligible streams; the US charts for 85.5 billion. (US listening also feeds the Global chart, so the two shouldn't be added together.)

We collected every chart directly from **Spotify Charts** on October 8, 2026. We then collected all 234 a second time, from the charts as displayed on Spotify's website, and matched the two entry by entry. Apart from one track that Spotify's site doesn't display (see below), every rank, stream count, song title, and artist credit was identical.

What a 'chart stream' is – and isn't

Spotify's chart numbers are not the same as its total stream counts. The company says it generates them "using a formula that protects the integrity of our charts", adding: "This formula means not every stream on Spotify is eligible for charts." It has never published that formula.

MBW has reported on what it does in practice. When **BTS** released *Butter* in May 2021, Spotify confirmed a then-record 20.9 million first-day streams globally – yet its own chart credited the track with 11.04 million, discounting nearly 10 million. Industry sources told MBW at the time that only a user's first 10 plays of a track in any 24-hour period count towards the chart. Spotify says this filtering doesn't affect the royalties it pays.

Two implications follow. **First**, every streaming figure in this report is a chart-eligible stream, and therefore understates actual listening. **Second**, a filter that caps repeat plays will bite hardest on intense, fan-driven listening – the kind most often poured into new releases. If anything, chart data may flatter catalog relative to frontline. That bias should be broadly constant from year to year – provided Spotify's formula hasn't changed, which we can't verify.

Only the Top 200

The charts only see the top of the market. To make **Spotify**'s **US Top 200** weekly chart in 2026 so far, a track needed around 2.2 million chart-eligible streams in a week (versus roughly 2.4 million in 2024). On **Spotify's Global Top 200** weekly chart, the bar was around 8.4 million.

So catalog's share of chart streams shouldn't be read as catalog's share of all listening. For context, **Universal Music Group** says catalog generated **66%** of its recorded music digital and physical revenue in 2025. Likewise, a fall in total Top 200 streams doesn't necessarily mean people are streaming less; listening may be spreading across a wider range of songs.

The periods

Spotify's charting week runs from Friday to Thursday (UTC), and each weekly chart is dated by its final Thursday. 'Q1–Q3' means the first 39 chart weeks of each year: December 29, 2023 to September 26, 2024; December 27, 2024 to September 25, 2025; and December 26, 2025 to September 24, 2026.

Frontline vs. catalog

We've used the definition **Universal Music Group** applies in its annual report: catalog is content more than three years old; frontline is anything younger. Songs are classified week by week – so a track released in June 2023 counts as frontline until June 2026, and as catalog thereafter.

Release dates come from Spotify's metadata, with two safeguards. Where a song appeared on Spotify's charts before its listed release date, we use the earlier date. And where Spotify lists a later album or reissue date, we've corrected it to the original release. That applied to 14 songs – including **Chappell Roan**'s *Pink Pony Club* and **Teddy Swims**' *Lose Control* – and reclassified **0.4%** of the streams in the dataset. Around **1.5%** of streams came from older songs with no Spotify release date at all – *Iris*, *Mr. Brightside*, *Wonderwall*, and the like. All are counted as catalog.

The definition matters. Using **Luminate**'s shorter 18-month cut-off, catalog accounts for **53.1%** of US chart streams so far in 2026 (**55.4%** globally).

METHODOLOGY (CONTINUED)

Catalog by age

The age charts apply the same week-by-week method with five- and ten-year cut-offs: a song counts as 10+ years old from the tenth anniversary of its original release. Songs with no **Spotify** release date are counted in all three groups; all of those we checked are more than ten years old.

Songs, artists, and case studies

Where **Spotify** carries the same song under more than one listing with identical titles and artist credits, we've combined them. In the artist rankings and case studies, each credited artist receives the full chart streams of every track they appear on, including features. Case-study figures count streams only for the weeks a song was in the Top 200, and the tables are ranked by Global chart streams.

Record labels and distributors

Each chart track is assigned to a company using its Spotify © line, which names the owner, licensee, or distributor of the recording. We checked the © lines of tracks accounting for **97.2%** of chart streams; the rest were classified by the label credit Spotify shows.

A major counts as the label where the © line names one of its labels as owner or licensee, and as distributor where it names a distribution or label services arm (The Orchard, AWAL, Virgin Music, ADA, and others). Where the © line names only the artist or an independent label, we used publicly reported deals – for example **Taylor Swift** via Republic Records, and **Bad Bunny**'s Rimas Entertainment via The Orchard. Joint releases are split equally, and licences that cover only the US count for the US chart only.

No chart track's © line names **The Orchard**, so its figures cover only independents with publicly reported Orchard deals, and are likely understated.

One quirk

In the chart dated July 16, 2026, Spotify's data contained an entry with no title or artist, at No.9 globally and No.22 in the US. Spotify's website drops it from that week's chart. Its chart history identifies it as **Temper City's Self Aware**, and we've treated it as such. It doesn't change any ranking in this report.

Rounding

All calculations use **unrounded data**. Percentage-point changes are the difference between the rounded shares shown, so figures may not sum exactly.

Credits

Analysis, charts and tables: Music Business Worldwide. All Spotify Charts data © Spotify.

Images

Cover: Michael Jackson, *Xscape* (2014) artwork by Mat Maitland / Big Active, from a photograph by Bill Nation. Courtesy of Epic Records

p6: Olivia Dean. Courtesy of Capitol Records

p6: Taylor Swift. Courtesy of Republic Records

p8: Dominic Fike. Courtesy of Sony Music

p10: The Killers. Photo: Nicky J Sims/Getty Images

p12: Ella Langley. Photo: Caylee Robillard, courtesy of SAWGOD/Columbia Records

p14: Djo. Photo: CJ Harvey, courtesy of AWAL

p16: Bad Bunny. Courtesy of Rimas Entertainment

p18: Michael Jackson, *Bad* (1987) promotional poster. Courtesy of Epic Records

p20: Drake. Courtesy of OVO/Republic Records

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