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Radio k poper 100 hits

Hot 100 redirects here. For more uses, see Hot 100 (disambiguation). U.S. Song Ranking This article requires additional quotes for verification. Please help improve this article by adding quotes to reliable sources. Non-insourced material can be disputed and removed. Find sources: Billboard Hot 100 - news · newspapers · books · scholar · JSTOR (August 2018) (Learn how and when to remove this model message) The Billboard Hot 100 The Billboard Hot 100 logo is the standard music industry record chart in the United States for songs, published weekly by Billboard magazine. Chart leaderboards are based on sales (physical and digital), radio gaming, and online streaming in the United States. The weekly sales tracking period was initially Monday through Sunday when Nielsen began tracking sales in 1991, but was changed to Friday through Thursday in July 2015. This tracking period also applies to compiling online streaming data. Radio airplay, which, unlike sales and streaming data, is readily available in real time, is monitored over a Monday to Sunday cycle (previously Wednesday through Tuesday). [1] A new chart is compiled and officially released to the public by Billboard on Tuesday. The first number one song on the Billboard Hot 100 was Poor Little Fool by Ricky Nelson on August 4, 1958. As of the week's issue ending January 2, 2021, the Billboard Hot 100 has had 1,115 different number one entries. The current number one song on the chart is Mariah Carey's All I Want for Christmas Is You. [2] History Before 1955, Billboard's main popularity chart was the Honor Roll of Hits, founded in 1945. This chart ranked the most popular songs independently of the performer based on sales of records and sheets, jockeys on disc, and juke boxes as determined by Billboard's weekly national survey. [3] At the beginning of the rock era in 1955, there were three charts that measured songs based on individual metrics:[4] Best Sellers in Stores was Billboard's first chart, founded in 1940. This chart ranked the best-selling individuals in retail stores, as reported by merchants surveyed across the country (20 to 50 locations). Billboard's original airplay chart was the original jockey chart. It ranked the most played songs on U.S. radio stations, as reported by radio DJs and radio stations (20 to 25 positions). Most of the songs played in jukeboxes ranked the most played songs in jukeboxes in the United States (20 positions). That's one of the main outlets measuring song popularity with the younger generation of music listeners, as many radio stations resisted adding rock and roll music to their playlists for many years. Although officially all three charts had the same weight in terms of importance, Billboard retrospectively considers the Best Sellers in Stores chart when referring to the performance of a song before the hot hot was created. In the week ending November 12, 1955, Billboard released the Top 100 for the first time. The Top 100 combined all aspects of a single's performance (sales, airplay, and jukebox activities), based on a points system that typically gave sales (purchases) more weight than radio airplay. The Best Seller in Stores, Most Played by Jockeys and Most Played in Jukeboxes charts continued to be released at the same time as the new Top 100 chart. On June 17, 1957, Billboard broke the Most Played in Jukeboxes chart, as jukebox popularity faded and radio stations incorporated more and more rock music into their playlists. The week ended July 28, 1958 was the final release of the Most Played by Jockeys and Top 100 charts, both with Perez Prado's instrumental version of Patricia climbing to the top. [quote required] On August 4, 1958, Billboax premiered one of the major singles charts of all genres: the Hot 100. The Hot 100 quickly became the industry standard and Billboard broke the Best Sellers In Stores chart on October 13, 1958. The Billboard Hot 100 is still the standard by which the popularity of a song is measured in the United States. The Hot 100 is ranked based on audience impressions of airplay radios measured by Nielsen BDS, sales data compiled by Nielsen Soundscan (both retail and digitally), and streaming activity provided by online music sources. [4] There are several component graphs that contribute to the overall calculation of the Hot 100. The most significant are: Hot 100 Airplay: (for Billboard) about 1,000 stations, composed of contemporary adults, R&B, hip hop, country, rock, gospel, Latin and Christian formats, digitally monitored twenty-four hours a day, seven days a week. The charts are classified according to the number of gross impressions of the audience, calculated by crossing the exact times of the radio airplay with the data of the listener Arbitron.

Hot Singles Sales: (for Billboard) the best-selling singles compiled by a national sample of retail stores, mass merchants, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. The ranking is published weekly and measures sales of individual physical commercials. With sales of physical singles falling in the United States, many songs that become number one on this chart often aren't even on the Hot 100 chart. Digital songs: Digital sales are tracked by Nielsen SoundScan and are included as part of a title's stores. Streaming Songs: a collaboration between Billboard, Nielsen SoundScan and the National Association of Recording Merchandisers that measures the best streaming radio songs, on-demand and videos on the main online music services. Compilation The tracking week for sales and streaming starts on Friday and ends on Thursday, while the week of monitoring radio playback runs from Monday to Sunday. A new chart is compiled and officially released to the public by Billboard on Each chart is post-dated with the week-ending release date four days after the online charts are updated (i.e. the following Saturday). [6] For example: Friday, January 1 - sales tracking week begins, Streaming tracking week begins Monday, January 4 - airplay tracking week starts Thursday, January 7 - sales tracking weekend, streaming tracking-week ends Sunday, January 10 - airplay tracking-week ends Tuesday, January 12 - new chart released, with post-dated number Saturday, January 16 Policy changes The methods and policies by which this data is obtained and compiled have changed many times over the course of chart history. Although the advent of a music chart of singles has spawned chart historians and chart watchers and greatly influenced pop culture and produced countless bits of curiosity, the main purpose of the Hot 100 is to help those in the music industry: to reflect the popularity of the product (singles, albums, etc.) and track the trends of the buyer audience. Billboard has (many times) changed its methodology and policies to give the most accurate and accurate reflection of what is popular. A very simple example of this would be the relationship given to sales and airplay. During the initial Hot 100 storyline, singles were the main way people bought music. Sometimes, when singles sales were robust, more weight was given to the outlets of a song than to its radio airplay. Over the decades, the record industry focused more on album sales than singles sales. The musicians eventually expressed their creative output in the form of albums rather than singles, and in the 1990s many record companies completely stopped releasing singles (see Album Cuts, below). In the end, a song's airplay points were weighted more than its sales. Billboard has adjusted the sales/airplay ratio many times to more accurately reflect the true popularity of the songs. The billboard double-position singles have also changed its hot 100 policy several times in terms of two-sided singles. The pre-Hot 100 Best Sellers in Stores listed the popular A and B sides together, with the side being played most often (based on its other rankings) listed first. One of the most notable of these, but far from the only one, was Elvis Presley's Don't Be Cruel / Hound Dog. During the single Presley's chart race, the higher billing was changed back and forth between the two sides several times. But in the simultaneous Most Played in Juke Boxes, Most Played by Jockeys and the Top 100, the two songs are listed separately, as was true for all songs. With the start of the Hot 100 in 1958, sides A and B tracked separately, as they had done in the former Top 100. Starting with the Hot 100 chart for the week ending November 29, 1969, this rule was changed: if both parties received significant airplay, they were listed together. This started to become a moot moot in 1972, as most major record labels solidified a trend they had started in the 1960s by putting the same song on both sides of the singles provided on the radio. More complex problems began to arise when the typical A-and-B-side format of the singles gave way to 12-inch singles and maxi-singles, many of which contained more than one B-side. , with the former side B as side A, along with a new B-side. The inclusion of album cuts on the Hot 100 put the two-aspect success issues to rest for good. Album cuts Since many hot 100 chart policies have been changed over the years, one rule has always remained constant: songs were not eligible to enter the Hot 100 unless they were available for purchase as a single. However, on December 5, 1998, Hot 100 changed from a singles chart to a song chart. [7] During the 1990s, a growing trend in the music industry was to promote songs on the radio without ever publishing them as singles. It has been claimed by major record labels that singles were cannibalizing album sales, so they were slowly phased out. During this time, accusations of chart manipulation began to fly as labels would hold back the release of a single until airplay was at its absolute peak, thus pushing a top ten or, in some cases, a number one debut. In many cases, a label would delete a single from its catalog after just one week, allowing the song to enter the Hot 100, make a high debut, and then slowly decline into position as a once-in-a-week production of the sold-out retail single. It was during this time that several popular mainstream hits never made it to the Hot 100, or arrived well after their airplay had declined. During the period when they were not released as singles, the songs were not eligible for the chart. Many of these songs dominated the Hot 100 Airplay chart for long periods of time: 1995 The Rembrandts: I'll Be There for You (number one for eight weeks) 1996 No Doubt: Don't Speak (number one for 16 weeks) 1997 Sugar Ray featuring Super Cat: Fly (number one for six weeks) 1997 Will Smith: Men in Black (number one for four weeks) 1997 The Cardigans : Lovefool (number two for eight weeks) 1998 Natalie Imbruglia: Torn (number one for 11 weeks) 1998 Goo Goo Dolls: Iris (number one for 18 weeks) As debate and conflict increasingly occurred, Billboard finally responded to requests from artists and music industry insiders by including airplay-only singles (or album cuts) in the Hot 100. [quote required] EPs Extended Play (EP) releases were listed by Billboard on the Hot 100 and pre-Hot 100 (Top 100) charts until the mid-1960s. With the growing popularity of the albums, it was decided to move the EPs (which typically contain four to six tracks) from the 100 on the Billboard 200, where they are included to this day. Digital downloads, online streaming, and bundles Since February 12, 2005, the Billboard Hot 100 tracks paid digital downloads from Internet services such as iTunes, Musicmatch, and Rhapsody. Billboard initially began monitoring downloads in 2003 with the hot digital tracks chart. However, these downloads did not count for hot 100, and that chart (as opposed to Hot Digital Songs) counted each version of a song separately (the chart still exists today along with Hot Digital Songs). This was the first major revision of the Hot 100 formula since December 1998. The change in methodology has greatly shaken the chart, with some songs debuting on the chart strictly with solid online sales and others making drastic jumps. In recent years, several songs have been able to get 80 to 90 position jumps in a single week as their digital components have been made available in online music stores. Since 2006, the all-time record for the biggest upward movement in a week has been broken nine times. In the August 11, 2007 issue, Billboard began incorporating weekly data from streaming media and on-demand services into the Hot 100. The first two large companies to provide their statistics to Nielsen BDS on a weekly basis were AOL Music and Yahoo! Music. On March 24, 2012, Billboard premiered its On-Demand Songs chart and its data was incorporated into the equation that compiles the Hot 100. [9] This was expanded to a wider ranking of streaming songs in January 2013, which ranks web radio streams from services such as Spotify and on-demand audio titles. In February 2013, U.S. opinions for a song on YouTube were added to the Hot 100 formula. Harlem Shake was the first song to reach number one after the changes were made. [11] The Hot 100 formula since 2013 generally incorporates sales (35-45%), airplay (30-40%) and streaming (20-30%), and the precise percentage can change from week to week.[12] In July 2020, Billboard announced that it would no longer allow sales of physical/digital packages to be classified as digital sales. This refers to songs purchased along with merchandise, from an artists' website or through another supplier. The magazine stated that this was a tactic generally used by some artists to increase their chart positions. Instead, such physical releases are now counted only when they are shipped to the consumer, making the tactic ineffective. [13] RemixEs A growing trend at the beginning of the first decade of the 21st century was to release a song as a remix that was so different in structure and lyrical content from its original version which was essentially a whole new song. Under normal circumstances, the airplay points of a song's album version, radio mix and/or remix of dance music, etc. were all combined and factored factorized performance on the Hot 100, as the structure, lyrics and melody remained intact. Criticism began when the songs were completely re-recorded to the point that they no longer resembled the original recording. The first example of this scenario is Jennifer Lopez's I'm Real. Originally entering the Hot 100 on his version of the album, a remix was released in the middle of his chart series that included rapper Ja Rule. This new version proved much more popular than the album version and the track was pushed to number one. To solve this problem, Billboard now separates the airplay points from the original version of a song and its remix, if the remix is determined to be a new song. Since administering this new ranking rule, several songs have been tracked twice, normally credited as Part 1 and Part 2. The remix rule is still in effect. Recurrents Billboard, in an attempt to allow the chart to remain as current as possible and give a correct representation to new and developing artists and songs, has (since 1991) removed titles that have met certain criteria regarding its current rank and number of weeks on the charts. The recurring criteria have been changed several times and currently (in May 2015), a song is permanently moved to the recurring state if it spent 20 weeks on the Hot 100 and dropped below number 50. In addition, descendant songs are removed from the leaderboard if they rank below the number 25 after 52 weeks. [14] Exceptions are made to the new releases and the sudden resurgence in popularity of songs that have had a lot of time to achieve mainstream success. These rare cases are handled on a case-by-case basis and ultimately determined by billboard's chart directors and staff. Christmas songs have been a regular presence on the Hot 100 every December since the relaxation of recurring rules, culminating in Mariah Carey's 1994 recording All I Want for Christmas is You reaching #1 on the charts in December 2019. [15] Billboard's tracking week adaptation changed its tracking week for sales, streaming, and radio airplay in order to conform to a new global release date, which now falls on Fridays in all major market territories (the U.S. product was previously released on the Tuesday before June 2015). This modified tracking program was released in the issue dated July 25, 2015. [1] Billboard's year-end charts range from the first week of December to the last week of November. This modified calendar to Billboard to calculate the year-end charts and release them in time for its final print issue in the last week of December. Prior to Nielsen SoundScan, year-end singles charts were calculated from a point-to-verse system based solely on performing a song on the Hot 100 (for example, a song would be given a point for a week spent in the 100 position, two points for a week spent in position 99, and so on, up to 100 points for each week number one). Other factors, including the total weeks spent by a chart song and its peak position, were calculated in its year-end total. After Billboard began getting sales and airplay information from Nielsen SoundScan, year-end charts are now calculated from a very simple cumulative total of sales, streams, and airplay points throughout the year. This gives a more accurate picture of the most popular tracks of a given year, as the points accumulated by a song during its week at number one in March may be lower than those accumulated by another song reaching number three in January. Songs at the peak of their popularity at the time of the November/December chart year cut many times also end up ranked in the following year's chart, as their cumulative points are split between the two years of the chart, but are often ranked lower than they would have been if the peak had occurred in just one year. Use in the media The Hot 100 served for many years as a data source for the weekly radio countdown show American Top 40. This relationship ended on November 30, 1991, when the American Top 40 began using the airplay side of the Hot 100 (then called the Top 40 Radio Monitor). The continuous chipping of Top 40 radio in the early 1990s led stations to lean on specific formats, meaning virtually no station would show the wide range of genres that typically made up each Hot 100 weekly chart. The ability of an artist or band to succeed in the Hot 100 over several decades is recognized as a sign of longevity and be able to adapt to changes in musical styles. Only five artists have had Hot 100 Top 40 success in each of the four decades from the 80s to the 2010s: Michael Jackson, Madonna, Weird Al Yankovic, U2 and Kenny G.[16] Similar charts A new chart, the Pop 100, was created by Billboard in February 2005 to respond to criticism that the Hot 100 was in favor of rhythmic songs, as for much of its existence, the Hot 100 was seen primarily as a pop chart. It was discontinued in June 2009 due to the growing similarity of the charts. The Canadian Hot 100 was launched on June 16, 2007. Like the Hot 100 chart, it uses sales and airplay monitoring compiled by Nielsen SoundScan and BDS. [17] The Japan Hot 100 was launched in the May 31, 2008 issue, using the same methodologies as the Hot 100 charts for the United States and Canada, using SoundScan Japan's sales and airplay data and Plantech radio tracking service. [18] See also the charts By Billboard Music Awards Chart-topper Billboard Global 200 List of Artists Who Reached Number One On Billboard's List of Best-Selling Music Artists List Of Billboard Hot 100 Hits and Milestones List of Billboard Hot 100 Number One Singles On Billboard's List of Number One Music Artists Singles Certifications Rolling Stone Top 100 Notes ^ a b Billboard Staff (June 24, 2015). 2015). to change the chart tracking week for the global release date. Billboard. Retrieved June 24, 2015.CS1 maint: Use authors parameter (link) ^ Mariah Carey's 'Christmas' Back Atop Hot 100, As Dean Martin, Wham! & Chuck Berry reached the top 10. Billboard. Retrieved December 28, 2020. ^ Billboard Honor Roll of Hits Represents Culmination of Disk's Life on the Charts (PDF). Billboard: 34. April 24, 1954. ^ a b Molanphy, Chris (August 1, 2013). How The Hot 100 Became America's Hit Barometer. All in all. Retrieved March 14, 2018. ^ CHART BEAT CHAT 12/2/2005. billboard.com. Billboard Music. 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