Is Melody "Dead?": A Large-scale Analysis of Pop Music Melodies from 1960 through 2019

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ABSTRACT: In this paper we theorize that there are specific musical features that contribute to a melody's character which we define as *melodiousness* and conduct a large-scale corpus analysis to examine whether there are differences in the melodiousness of popular hit songs from the 1960s compared with present-day pop songs. To carry out the corpus analysis, we use a new approach for generating symbolic data for popular music melodies to overcome the lack of preexisting symbolic data. In addition, we attempt to answer the question of whether any key characteristics of melodiousness appear to have changed or shifted in notable ways over time.

WHAT makes a particular melody "good", "bad", "likeable" or enjoyable? Of course, the answer to this question is culturally and stylistically dependent, and culture and style change over time. Recently, the YouTube channel *Inside the Score* published a video entitled "The Death of Melody," where the author argues that popular songs from the last several years have melodies that are inferior compared to pop melodies from the height of the 'rock and roll' era. Specifically, he points out the prevalence of one-note melodies and narrow melodic ranges as recurrent features in modern popular hit songs. These observations are not limited to our YouTube author but appear in many sources of pop music criticism (e.g., Holden, 1994; Young, 2016; McAlpine, 2018), and carry the implicit assumption that a "dead" melody is less than desirable. In noting these trends, it raises the inherent questions not only of what constitutes a "good" melody, but potentially what *makes a melody in the first place*? That is, in evoking the metaphor that melodies have died, the author implies that melodies inherently have (or should have) properties that we associate with life, liveliness, or activity. In this paper we theorize that there are specific musical features that lend a melody these qualities, which we henceforth will refer to as *melodiousness,* and carry out a large-scale corpus analysis to examine whether there are differences in the melodiousness of pop music melodies from the 1960s compared with present-day pop songs. In addition, we attempt to answer the question of whether any key characteristics associated with melodiousness appear to have changed or shifted in notable ways over time.

BACKGROUND

The term melody is frequently used to mean different things. On the one hand it can be used to describe a component of a song as distinct from other elements (such as harmony, timbre, etc.), whereas at other times it might be referred to as "the part that you hum along to" or even refer specifically to a *sung* vocal line (in particular for popular music) as opposed to an instrumental line or quasi-spoken (i.e., rapped) line as one might find in hip-hop. Importantly, the above definitions are not mutually exclusive. In computational musicology it is necessary to operationally define the variables of interest, however, oftentimes this is not a straightforward process since a variable such as melody is inherently subjective. Defining melody is less problematic when the source of the material comes from a non-polyphonic source (i.e., the melody does not need to be extracted from a complete score or song). While there have been several computational studies of melody, they most commonly rely on monophonic sources such as folk songs or extracted solo parts from a score with accompaniment (e.g., Müllensiefen et al., 2009; VanHandel & Song, 2010; Shanahan & Huron,

2011; Temperley & Temperley, 2011). Although there have been few computational studies that have needed to isolate melody from its original full score or song context, a common approach appears to be one of simplifying the definition such that the melodic line has either been predefined (e.g., encoded themes from the *Barlow and Morgenstern Dictionary of Musical Themes*, 1948) (e.g., Warrenburg & Huron, 2019), is equated with the top-most voice or part (e.g., Arthur, 2017; Hu & Arthur, 2021), or limited to the sung vocal part (e.g., Serrá et al., 2012; Tan & Temperley, 2019). As will be discussed below, our methodology requires that we take a similar approach to isolate the melody from the rest of the song. Although our methods allow us less control over what is selected as the melody compared with the above-mentioned approaches, we have similarly simplified the definition of melody in a comparable manner to these computational studies.

Several studies have taken a computational approach to the investigation of the change of musical features over time (e.g., Parncutt et al., 2011; Broze & Shanahan, 2013), or to the musicological examination of melodic features more broadly (e.g., Arthur, 2017; Baker & Shanahan, 2017; Hansen & Huron, 2018; Warrenburg & Huron, 2019). However, historically, the field of computational musicology has been somewhat limited both in terms of the scope and style of the music analyzed—the above papers notwithstanding—in part due to the availability of symbolic musical data. Regarding the study of popular music, the genre has been receiving increasing attention in the empirical musicology and MIR (Music Information Retrieval) communities as more and more data become easily accessible and more widely shared. For instance, there have been numerous recent studies on trends in popular music (e.g., Serrà et al., 2012, Gauvin, 2015, Mauch et al., 2015; Miles et al., 2017; Duinker & Martin, 2017; White & Quinn, 2018; Tan et al., 2019; Sears & Forrest, 2021). However, these have tended to focus on harmony, likely as a function of convenience sampling. For instance, at the time of writing, only two corpora—the McGill Billboard corpus (Burgoyne et al., 2011) and the Rolling Stone 100 corpus (de Clercq & Temperley, 2011)—constitute the bulk of publicly-available, clean, symbolic corpora for popular music, both of which were originally published in 2011, and primarily contain harmonic annotations [1], but contain a paucity of material from the 21st century. One solution to the convenience-sampling problem would be to use so-called "messy" data: an approach taken by Mauch et al. (2015) who used quantitative audio features extracted from 17,000 recordings of popular music to create vocabularies of tonal and timbral descriptors (with minimal human intervention). They then examined the probability distributions of these lexicons over time to examine large-scale changes in the evolution of popular music.

In this paper, we take a similar "messy" approach to overcome the lack-of-data problem, but use a novel method for generating symbolic data, in this case aimed at analyzing popular music melodies. Using the methodology described below, we assembled a corpus of over 1500 popular melodies with which to test a series of hypotheses about trends in melodiousness over time in popular music.

METHOD

Materials: Popular Music Corpus

In this paper we aim to address the question of whether modern popular songs have become less melodious compared to earlier pop songs. To investigate this research question, we needed to acquire a representative sample of popular music from both early and late periods. We decided on the 1960s as the starting point for our popular period since the late 50s are commonly referenced as initiating the birth of 'rock and roll.' Likewise, we wanted the later popular music period to be as recent as possible, in part because there are so few empirical studies that include music from this period. Accordingly, we selected the last complete decade (2010-2019) as our "late" popular period. We also assembled our corpus to contain music from the intervening decades to permit post-hoc analysis of trends over time.

While there are several *harmonic* corpora that include the earlier period, there is a scarcity of existing corpus material for any form of modern popular music in symbolic format. There appear to be only two corpora that have expert transcriptions of popular melodies. One (CoCoPops [2]) aligns with the McGill Billboard corpus of harmonic transcriptions (Burgoyne et al., 2011), with song publication dates ranging from mid 1950s only through 1991, however at present only around 200 songs have been transcribed (Arthur & Condit-Schultz, 2021). The other, the RS200 [3] corpus by Temperley & de Clercq (2011) also has only 200 songs with only a single song from the twenty-first century.

To obtain a larger sample that included modern popular melodies, we built our own corpus (described further in the Sampling section below). Given the labor involved in manual transcription, and given the large

sample of data we desired, we chose to make use of automated melody transcription methods using a popular MIR (Music Information Retrieval) algorithm. While these methods are, of course, less robust than human transcription, the large volume of data collection and the assumed random distribution of error makes this methodology suitable for our purposes. In addition, there is a precedent for using "messy" data to perform this type of large-scale analysis (Mauch et al., 2015; Albrecht, 2019; Harrison & Shanahan, 2017). The algorithm we used for the automated melody transcription is *Melodia* (Salamon, 2014).

The Melodia algorithm has four basic steps. First, it computes a time-windowed spectrogram analysis to determine the likely frequencies active within a given time slice across the entire (fully mixed and rendered) track. Next, the algorithm applies a filtering process that "boosts" frequencies only in the range where melodies are typically found (~261.6Hz to 5KHz) and attenuates bass frequencies, and then computes a chromagram-like operation. Specifically, frequencies are "folded" into octave-separated bins in order to estimate the most active pitch classes within a given time frame, but the size of each frequency bin is only 10 cents (as opposed to a full semitone or 100 cents) in order to increase the frequency-domain resolution (see Salamon & Gómez, 2009, 2012; and Gomez, 2006) resulting in a quantized pitch range covering ~55-2,000 Hz over 600 10-cent-wide bins. The third step in the process is to calculate "pitch contours", which are groups of "pitches" (local frequency maxima) at very small-time scales (~50ms) that are closely connected in frequency and time. These pitch contours typically have an overall length from one or two notes up to a short phrase. The final step is to determine which of the pitch contours is the most likely to be "the melody". This is done by applying filtering rules that were developed by observing the characteristics of pitch contours that are part of a melody (e.g., presence of vibrato and average pitch height) and contours that are accompaniment (e.g., overtones that shift and move together). Melodia outputs the melody contours as sequences of frequencies so that the accuracy of the algorithm can be evaluated using evaluation methods standard within the ISMIR community. However, Melodia also includes a separate component that discretizes the pitch contour frequencies into MIDI note numbers. We used this component to create the symbolic melodies in this corpus. (For a more in-depth explanation, see Salamon's website: https://www.justinsalamon.com/melody-extraction.html). A comparison of 206 human-transcribed melodies with the Melodia transcriptions of the same melodies can be found in Appendix A for readers who wish to investigate the automated melody transcriptions in more depth.

Sampling

Our sampling method for this project was similar to that of Burgoyne et al. (2011), who employed a stratified random sample from the Billboard Hot 100 over each of the 3 decades (roughly) between 1958 and 1991, evenly distributed according to rank positions on the charts. We adopted verbatim the same set of song titles from Burgoyne from 1960 through 1991, using the automated MIR process to obtain the melodies, but extended the corpus through the period 1992-2019 using a similar sampling methodology. Specifically, we divided the period 1992 through 2019 into 3 "eras" (1992 – 1999, 2000 – 2009 and 2010 through 2019). Next, we divided the weekly list of Billboard Top 100 hits into five percentiles (0 – 20, 21 – 40, 41 – 60, 61 – 80 and 81 – 100) based on each song's rank. Then we randomly sampled 300 songs from the pool of songs for each era. Similar to the process in Burgoyne, this sampling procedure produced some duplicates, due to the fact that hit songs often occupy the Billboard Hot 100 charts for more than a single week. We removed the duplicates so that each song is only included in the corpus once. This procedure yielded a total of 833 songs, which when added to the 738 unique songs from the Billboard gave us a total of 1571 songs (see the full list of complete songs in the corpus in Appendix C). We adopted this approach because it provided an optimal method of obtaining an unbiased sample of popular music to test our hypothesis, while also enabling a comparison between automatic and expert-encoded transcriptions (see Appendix A). Of note is that Burgoyne et al. stopped collecting songs at the year 1991 due to significant changes made by Billboard to their methodology for selecting songs for the Hot 100. In fact, Billboard continues to make changes to its selection methodology on a regular basis, as methods for delivering and consuming popular music continue to evolve and change. There is a possibility, therefore, that using the Billboard Hot 100 for the full range of decades studied here introduces some bias into our sample. However, for decades the Billboard charts have represented a standard of success in popular music, and we assume that the changes Billboard has made are necessary to continue to represent that standard. We include a description of the changes Billboard has made to their chart selection methods in Appendix B so readers can ascertain whether the two subsamples are both representative of "popular music." We compared the songs in the original Billboard eras (1958-1991) against

the songs in the extended corpus (1992-2019) in terms of both distributions on chart positions, and the ratio of artist to number of hits, and found them to be approximately the same.

Procedure

Recall that our primary research question asks whether modern melodies are *less* "melodious" compared with earlier popular songs. That is, we wish to examine whether there are measurable differences in melodic features associated with "liveliness" and "activity" when comparing popular melodies from these two time periods (1960s and 2010s).

Importantly, we propose that it is *prototypical* for melodies to be "active" and "varied." By way of example, if we were to randomly stop a stranger in the street and ask them to make up a melody to sing or whistle, it is unlikely they would perform a repeated single note to a metronomic pulse. In fact, the very claim that melody is "dead" must imply that it is contrary to the (prior or established) norm for modern melodies to behave as they do. Accordingly, we can think of a "dead" melody as breaking from this prototypical association. We propose, then, that "dead" melodies are exemplified by a lack of rhythmic and pitch variety and can be characterized as relatively flat and inactive. If "activity" readily suggests motion and energy, then we would propose that "dead" melodies would be exemplified by features linked with stasis, idleness, and lethargy.

Based on our rationalizations above, we propose that melodiousness in a melody could be measured using six dimensions that we propose are strongly linked to activity and variety: melodic range, amount of repetition (defined below), intervallic diversity, rhythmic continuity, rhythmic diversity, and contour.

Note that we presume that there are features inherent in melodies that allow them to be heard *as* melodies. That is, at least from a perceptual standpoint, stringing notes together in time is not sufficient to create a single, coherent melody (e.g., Bregman, 1990). In the Western tradition (as with many other musics) the concept of melody is strongly tied to the production abilities of the human voice (e.g., Wermke & Mende, 2009). That is to say, we presume that there could be many features that might contribute to a melody appearing "un-melody like," which would not necessarily make them "unmelodious" according to our definition. However, we presume that those (un-melody like) features would not likely be present in our sample at all, since they are unlikely to make 'hit' songs in the first place. Specifically, we hypothesize that, in comparison with earlier melodies, modern melodies:

> H1. Will have a smaller (rolling) melodic range
> H2. Will have a greater overall proportion of repetition
> H3. Will have a greater proportion of small melodic intervals
> H4. Will show a less diverse distribution of rhythms
> H5. Will have a greater proportion of longer notes and/or more rests or breaks

To examine each of the hypotheses above, we present in the next paragraphs our operational definitions of the variables appearing in our hypotheses above and elaborate on the rationale, methods, and metrics used to measure those variables. Each song in our corpus therefore has a single value for each of the variables defined below.

Rolling Melodic Range:
Melodic range is defined as the number of semitones between the lowest and highest note in a melodic segment. Since the total range for a song's melody can be large even if large segments of the song have small ranges, we instead compute a rolling average using a two-measure window (a common sub-phrase or phrase unit) with a hop size of one measure, and then take the average of all the windows. Thus, the rolling melodic range is the average range in semitones within a two-measure unit over the entire song.

Repetition:
The more material that is 'recycled' in a piece of music, the less variety it contains. We measure repetition in terms of its compressibility, with more compressible melodies representing a higher degree of repetition. Note that this method cannot distinguish between short- or long-term repetitions, but just the overall amount of repetition [4]. Specifically, repetition was calculated using the following procedure: Each note was converted into a string representing pitch class and octave in A.S.A. format (e.g., A4), plus duration quantized to the number of sixteenth notes (see *rhythmic diversity*, below). The entire melody for a song was

then represented as a string with all the notes concatenated. Repetition was then computed using the GZIP algorithm as implemented in the python zlib package as the size of the compressed file divided by the size of the uncompressed file. Note that this methodology is incapable of distinguishing between short-term and long-term repetition. (E.g., AABB is equally repetitive to ABAB).

Small Melodic Intervals:
We examine the distribution of undirected melodic intervals in semitones. We propose that 'flat' melodies would not only have smaller (rolling) ranges but would have a greater overall proportion of *small* melodic intervals. We operationally define 'small' to be equal to or smaller than a minor third (three semitones) given that a substantial number of pop songs will have pentatonic melodies where a minor third would be considered a step. We measure the proportion of each song's melodic intervals that are less than or equal to this threshold.

Rhythmic Diversity:
In addition to pitch movement, the rhythm of a song's melody can also be highly variable or highly static. We propose that 'active' melodies would have a greater degree of rhythmic variety whereas 'dead' melodies would exhibit the opposite trend. Given that it has been argued that nPVI is not an accurate measure of rhythmic variety (Condit-Schultz, 2019), we instead relied on a simple count of the distinct number of unique rhythmic values (i.e., quantized note-duration values) encountered in the melodies. Note that technically, due to our methodology, we measure note durations in seconds and therefore must estimate rhythmic values (i.e., eighth, quarter, etc.) by considering the tempo and quantizing to the nearest 16th note. For example, a duration of .25 seconds at a tempo of 120 bpm in 4/4 time would be quantized to an eighth note (120 bpm / 60 seconds / 8 notes per bar rounded to the nearest .125). Accordingly, we "bin" all note durations in increments of increasing 16th notes (i.e., 16th, 8th, dotted 8th, quarter, etc.)

Proportion of Long Durations:
In addition to the overall rhythmic diversity, we propose that 'active' melodies would typically be faster, or, at least, more rhythmically dense, and thus contain fewer 'gaps', shorter phrase boundaries, and fewer long notes. Pearce et al. (2010) demonstrated that large IOIs were an important predictor for melodic segmentation. As such, we measured the proportion of IOIs (again, quantized to the nearest 16th note) in a song that are equal to or greater than half of a measure (e.g., half notes or greater in 4/4 time).

It may seem that an obvious omission was that of contour, which we described as a feature relating to *melodiousness*. That is, melodies with 'flat' contours would be less active than those with ascending, descending, arc-shaped, or other contours that may lend to the perception of increasing and decreasing tension. However, we were not able to convincingly define a novel contour metric that would be uncorrelated with the rolling range variable.

Each of the above features was calculated for each song in our corpus. To test our main hypothesis regarding whether the earlier group of songs differed in melodiousness from the latter group of pop songs, we apply a logistic regression, using the calculated feature values as described above to predict the time-period group (1960s or 2010s). In addition, we planned a post-hoc analysis using a multiple linear regression model for the full time-period (i.e., every year from 1960 to 2019) to examine the best fit for each of the melodiousness variables defined above.

RESULTS

To assess our main hypothesis, we carried out a multiple logistic regression analysis using the five predictor variables described in our methods section (melodic range, repetition, small melodic intervals, rhythmic diversity, and proportion of long durations) to predict the time era of the song (1960s or 2010s.) The results of the analysis are summarized in Table 1 below.

Table 1: *Logistic regression results*

Variables	Df	Deviance	Resid. Df	Resid. Dev	Pr(>Chi)
NULL			491	669.64	
Range	1	79.76	490	589.88	< .001***
Rhythmic Diversity	1	0.53	489	589.35	.47
Proportion of Long Durations	1	0.24	488	589.12	.63
Step Motion	1	3.14	487	585.98	.08
Repetition	1	202.89	486	383.09	< .001***
Range:Rhythmic Diversity	1	2.08	485	381.01	.15
Range:Proportion of Long Durations	1	0.15	484	380.86	.70
Rhythmic Diversity:Proportion of Long Durations	1	1.32	483	379.54	.25
Range:Disjunctness	1	1.42	482	378.12	.23
Rhythmic Diversity:Step Motion	1	11.95	481	366.17	.00***
Long Durations:Step Motion	1	3.33	480	362.84	.07
Range:Repetition	1	5.40	479	357.45	.02*
Rhythmic Diversity: Repetition	1	13.34	478	344.11	.00***
Long Durations: Repetition	1	5.00	477	339.10	.03*
Disjunctness:Repetition	1	0.39	476	338.71	.53
Range:Rhythmic Diversity:Long Durations	1	0.28	475	338.44	.60
Range:RhythmicDiversity:Step Motion	1	0.31	474	338.13	.58
Range:Long Durations:Step Motion	1	1.35	473	336.78	.25
Rhythmic Diversity:Long Durations:Motion	1	2.44	472	334.34	.12
Range:Rhythmic Diversity:Repetition	1	0.74	471	333.60	.39
Range:Long Durations:Repetition	1	2.42	470	331.18	.12
Rhythmic Diversity:Long Durations:Repetition	1	2.88	469	328.30	.09
Range:Step Motion:Repetition	1	2.22	468	326.08	0.14
Rhythmic Diversity:Step Motion:Repetition	1	1.53	467	324.55	0.22
Long Durations:Step Motion:Repetition	1	0.59	466	323.96	0.44
Range:Rhythmic Diversity:Long Durations:Step Motion	1	0.64	465	323.32	0.42
Range:Rhythmic Diversity:Long Durations:Repetition	1	0.69	464	322.64	0.41
Range:Rhythmic Diversity:Step Motion:Repetition	1	2.87	463	319.77	0.09
Range:Long Durations:Step Motion:Repetition	1	2.03	462	317.74	0.15
Rhythmic Diversity:Long Durations:Step Motion:Repetition	1	0.00	461	317.74	1.00
Range:Rhythmic Diversity:Long Durations:Step Motion:Repetition	1	0.02	460	317.73	0.89

Note: Signif. codes: 0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1

Of the five main variables that we assumed would be related to "melodiousness", only two showed significant differences between the songs from the 1960s and the modern-day songs: melodic range, and repetition (both $p < .05$; see Figure 1). Interestingly, however, the *rolling range* variable was in the reverse direction of what we predicted, showing that modern pop songs actually have a *larger* range compared with earlier pop songs. Four interactions were also significant: rhythmic diversity and small melodic intervals, range and repetition, rhythmic diversity and repetition, and proportion of long durations and repetition (see Figure 2). However, we made no a priori hypotheses about these interactions; moreover, the musical significance of these interactions is not clearly evident.

Of note are the very small differences in repetition between the two era groups. That is, while modern pop songs do seem to make use of a greater degree of repetition, as illustrated in Figure 1, it seems the degree of increased repetitiveness is very small. It is worth reminding the reader that our methodology is incapable of distinguishing between short-term and long-term repetition. (e.g., AABB is equally repetitive to ABAB).
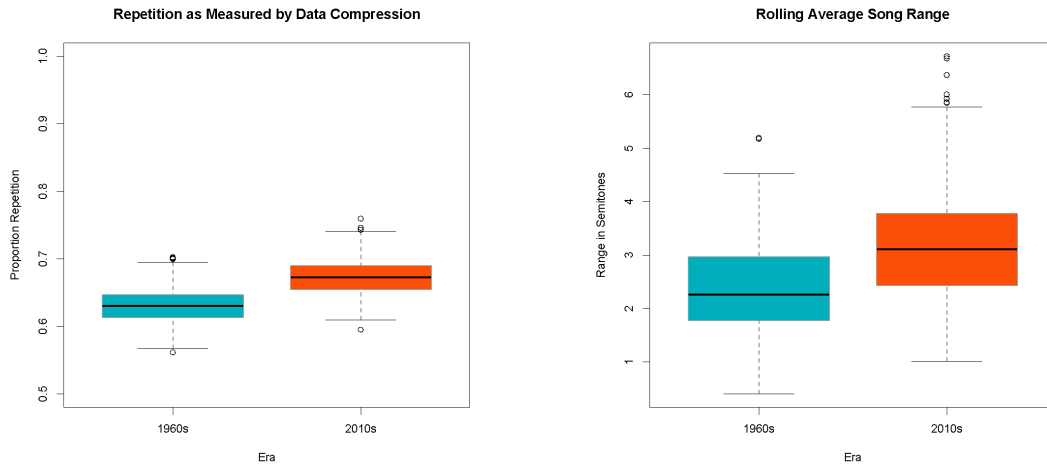
Figure 1 – Significant Main Variables – Two of the five main "melodiousness" variables successfully predicted era (1960s vs. 2010s): repetition (as measured by data compression), and rolling range. However, range (right) was significantly *greater* for the 2010s era, which does not support H1. (see pp.122-123 for explanations of how rolling range and repetition were calculated).
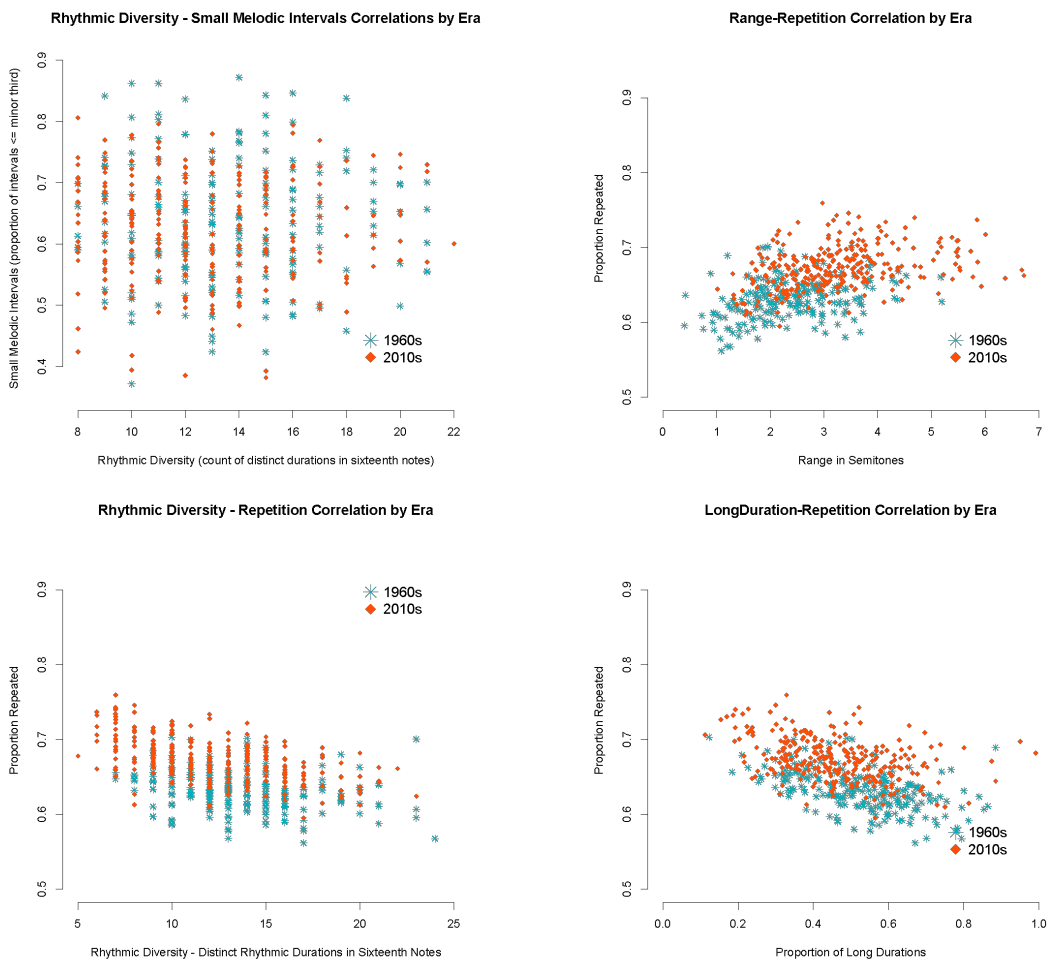

Figure 2 – Significant Interactions – The four significant interactions predicting era (1960s vs. 2010s): Rhythmic diversity and small melodic intervals (upper left), range and repetition (upper right), rhythmic diversity and repetition (lower left), and repetition and long durations (lower right).

Overall, given that only one of our five hypotheses had supporting empirical evidence, we argue that our data does not support the conclusion that "melody is dead," or that modern melodies are less melodious than earlier ones.

EXPLORATORY RESULTS

Having collected data for each of the decades from 1960 – 2019, we also performed a post-hoc analysis of the trends in our melodiousness variables to examine whether these changes were gradual, sudden, or may have changed direction in the intervening years. We performed a linear regression for each variable and plotted the data to see whether any trends could be observed. Figure 3 plots all values for each of the five melodiousness variables along with the line of best fit for the full range of years from 1960 through 2019, inclusive.
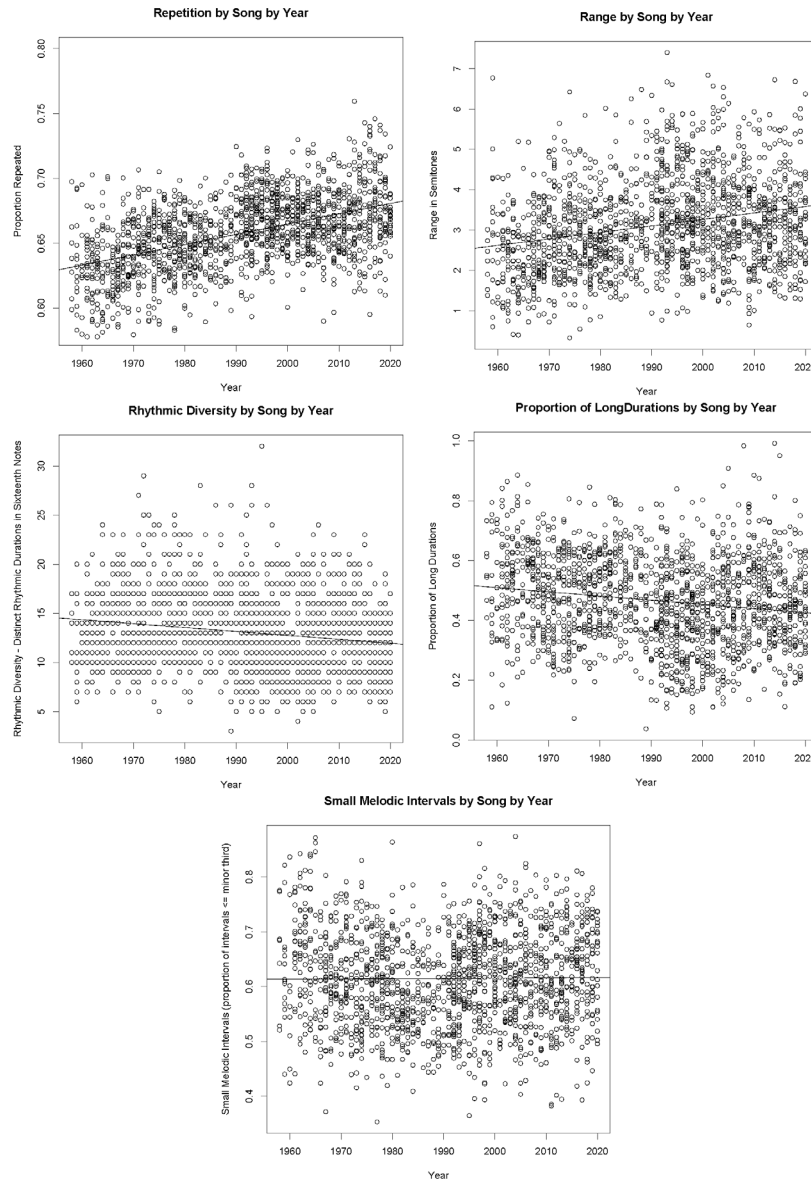
Figure 3 – Linear Post-Hoc Analysis – we found significant effects for repetition (top left), range (top right), rhythmic diversity (middle left) and proportion of long durations (middle right) when examining the full corpus of data by decade. The variables repetition and rhythmic diversity trended in our predicted direction consistent with hypotheses 2 and 4. However, the variables *range* and *proportion of long durations* trended in the reverse direction inconsistent with hypotheses 1 and 5. The fifth variable (proportion of small melodic intervals) was not significant.

Of course, there is no reason to presume that any musical trend would be linear, and one can always attempt to fit a straight line. Nevertheless, we found significant effects for repetition and range (as before), but also for proportion of long durations and rhythmic diversity. It is likely that the additional data in the linear models explains the difference from the insignificant logistic result to the significant linear model result in the case of these latter two variables. Two of our melodiousness variables—repetition and rhythmic diversity—were significantly different in our predicted direction (i.e., as years increase, repetition increases and rhythmic diversity decreases), consistent with hypotheses 2 and 4. However, the other two melodiousness variables—range and proportion of long durations—were significant, but in the reverse direction (i.e., as years increase, range widens and the proportion of long durations decreases), inconsistent with hypotheses 1 and 5. In all cases, the size of the overall change is small, and the fifth variable (proportion of small melodic intervals) was not significant. Since this was a post-hoc exploratory analysis, we did not correct for multiple tests. Overall, we argue that the data does not support the claim that "melody is dead."

DISCUSSION

Every popular music producer wants to be able to predict the next great hit. In the field of music informatics, the quest to uncover the anatomy of what makes a hit song is known as *hit song science.* One of the most studied aspects of the song is the melody, with a widely held belief that a key to a great song is to write a great melody (Frederick, 2019). The implicit assumption is that a great "hook" is one that is catchy and memorable (Burgoyne, 2013), and perceptual research has shown that familiar melodies are more aesthetically pleasing than unfamiliar ones (Janssen et. al, 2017). It has also been suggested that there is an optimal 'sweet spot' in terms of a song's repetition; too much repetition and the song is perceived as 'boring' or possibly even 'annoying' while an over-abundance of novel material can cause the song to be perceived as overly complex, with the general idea being that increasing repetition leads to a facilitation in the mental processing of the music (Huron, 2006). This is consistent with Cheung et al.'s (2019) finding which showed that information content and entropy significantly predicted liking for chord sequences. A seemingly contradictory observation is that, according to our results, songs appear to be getting increasingly repetitive, but that the repetition is presumably correlated with liking, given that the songs are all 'hits.' (i.e., we assume that radio/streaming/publishing industries are not the only drivers in creating hits but that the general public has to enjoy them.) In fact, a recent paper by Albrecht (2019) showed a difference in repetition even between songs that are *all* hits (controlling for year), demonstrating that the songs at the top of the Billboard charts contained more repetition than the songs at the bottom of the charts. While the current paper was not a study of memorability or 'catchiness,' our results do suggest that there is a slight trend towards increasing repetition, which is (by our definition) *unmelodious,* but which apparently is *desirable* in a modern popular song—at least according to Billboard's definition of what makes a 'top 100' hit song. However, we did not find any empirical evidence to support the claim that 'one note melodies' are prevalent in a representative sample of modern pop songs, as there was no difference in the prevalence of small melodic intervals across groups.

Several caveats are warranted given the methodology for our corpus analysis. First, it is possible that using automated transcription algorithms does not provide sufficiently accurate melody transcriptions to gather a coherent picture of *real* trends or changes in music over time. However, as mentioned, there is a precedent for using "messy data." That is, we presume that the errors in the melodies are randomly distributed over the time period of our full corpus, and as such, when investigating such a large quantity of data to examine very broad trends, we feel that the data, while certainly error-prone, is giving reliable results. We would not recommend using automated transcriptions for "close readings" or more traditional music-theoretic inquiries. Second, it could well be the case that our systematic approaches to capture our variables of interest were not the most appropriate. And lastly, it may be that other melodic features would provide better insights. In other words, it is possible that our operational definitions of "melodiousness" in general were poorly conceived or, more likely, simply incomplete. However, we hope that this analysis serves as a proof of concept for the kinds of queries that are possible using this type of data.

Additionally, we mentioned that while using compression as a proxy for melodic repetition is useful in evaluating a broad generalization such as the one considered here, it provides little insight into what kinds of melodic repetition (e.g., melodic sequences, transpositions, inversions, retrogrades, extensions, elisions etc.) are used over the years or across various styles. Finally, a larger but more complex analysis that considers melody in the context of harmony, form, or genre may reveal more meaningful insights. Further research is needed to determine the impact these melodic elements have on popular music styles.

ACKNOWLEDGEMENTS

NOTES

[1] The RS was later expanded to 200 songs (RS200) and includes melodic transcription data. Tan et al. (2019) examine syncopation in popular melodies.
[2] See: https://github.com/Computational-Cognitive-Musicology-Lab/CoCoPops-Billboard
[3] See: http://rockcorpus.midside.com/
[4] Songs are scored in terms of the total proportion of the song that can be compressed according to the gzip algorithm as implemented in the python zlib package. For example, an A4 dotted eighth note would be represented as A43. The entire melody for a song was represented as a string with all the notes concatenated. Repetition was then computed using the GZIP algorithm as implemented in the python zlib package as the size of the compressed file divided by the size of the uncompressed file.

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APPENDIX A

Evaluation of Automated Melody Transcription

COMPARISON OF "EXPERT" AND "AUTOMATED" MELODIES

As our motivation for using this algorithm was to overcome the need to collect several hundred transcriptions for songs where no score was available, we were unable to compare all the automated transcriptions with human transcriptions. However, we were able to compare 206 melody transcriptions with human transcriptions using the CoCoPops corpus, which contains expert-transcribed melodies to a subset of the songs in the original McGill Billboard harmonic corpus (Burgoyne 2011).

The Melodia algorithm produces an onset time, duration, and pitch for each note in the estimated melody, which is different from the relative timing (i.e., measures and beats) in the human transcriptions. In order to enable comparisons between the Melodia output and the ground-truth, we used an estimate of the tempo of the audio using the Madmom beat tracker (Bock et al., 2016) to translate the relative offsets and durations in the human transcription into absolute offsets (i.e., seconds) and onset time (using Music21).

Once we had the ground-truth and Melodia estimates in a common time format, we applied the following procedure to enable the comparison: First, each note in the transcriptions and the estimates was broken into slices equivalent to a 16th-note duration. Next, we aligned these slices between the ground-truth and Melodia estimates to compare pair-wise accuracy. Here we used two methods of calculating the accuracy (similar to that of the melody extraction task for MIREX): one compares the predicted note's pitch with the ground truth (with a tolerance of 1 quartertone in either direction; referred to as raw pitch accuracy), while another one only considers the onset timing of the note (referred to as voicing accuracy). Based on these definitions, we measured the raw pitch accuracy to be .21 and the voicing accuracy to be .73. We also computed a more conservative, overall accuracy as the proportion of notes in the Melodia estimates where both the *timing and pitch* matched the ground truth. This overall accuracy was only .16. Thus, comparing the note for note transcriptions, we found that overall, the algorithm only agreed (on timing and pitch) with the human transcriptions about 16% of the time when considering both the exact *when* and *where* (as is typically the case in MIR evaluations, for example). However, in comparing a pitch class histogram of the expert versus automated transcriptions (see Figure A1 below), we can see that the distributions are very close (the biggest error, interestingly, is over-estimating the tonic note). While a statistical test such as a Chi-square test of independence would typically be appropriate, with the sheer volume of data points we have, even two near-identical looking distributions are likely to result in statistically-significant differences.
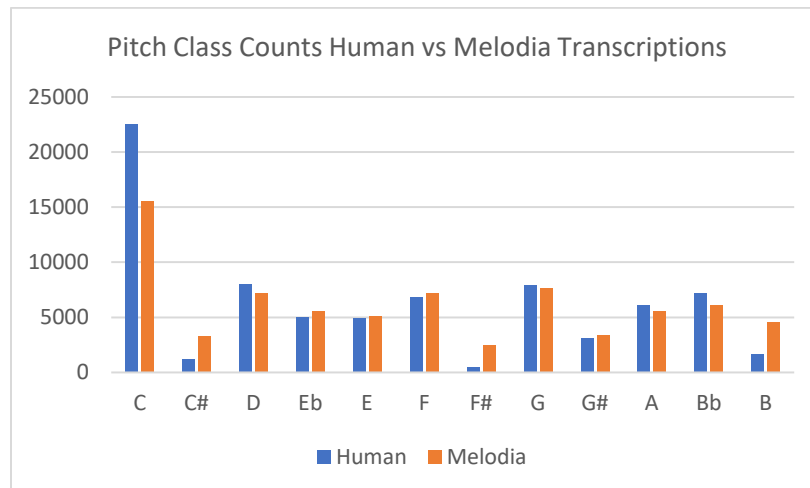
Figure A1. **Comparison of pitch class distributions from human vs. automated transcription methods.**
The blue bars show the pitch class distribution for the 206 expert-transcribed songs from the CoCoPops corpus, compared against the distribution for the same set of automatically transcribed songs by the MIR algorithm, *Melodia,* in orange. All songs were transposed to the key of C.

As mentioned in our paper, the error introduced by the automated transcription should be randomly distributed across all decades of the corpus, in which case we presume that given the volume of data we have, our results should be reliable. However, we acknowledge that the accuracy is very bad. The low overall accuracy may be caused by several reasons. First, in the CoCoPops dataset the annotators identified only the vocal melody, whereas Melodia identifies *any* salient melody notes (instrumental or vocal) which means that large sections of "error" are common during introductions, solos, etc. Second, since the instrumentation, timbres, and effects for songs vary, so does the strength of the note estimates. In particular, the algorithm does best on songs where there is a single vocalist and a homophonic accompaniment such as a folksong with strummed guitar (e.g., John Denver's "Back Home Again"). Segments containing prominent instrumental lines, multiple vocal lines (i.e., singing in harmony), or that contain unpitched (or "quasi-pitched") vocals, the performance of the algorithm is particularly poor. We examined in detail the best and worst performing transcriptions by Melodia. Figure A2 below shows a comparison between human and automated transcription for "Back Home Again" by John Denver, which had an overall accuracy score of .77 which was the best output, against the two transcriptions for "Jungle Boogie" by Kool and the Gang, which had an accuracy score of .06.
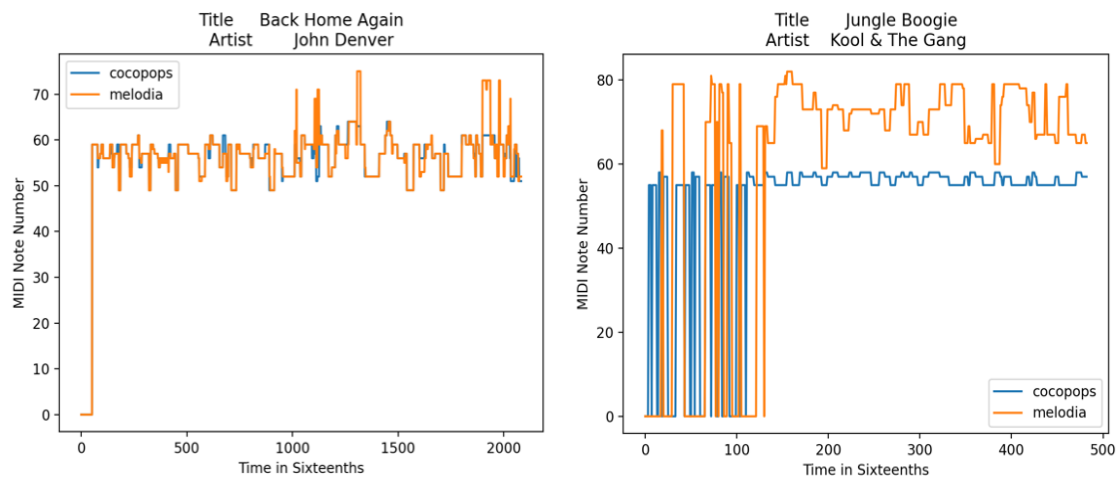
Figure A2. **Best & Worst transcriptions according to human vs. automated transcription methods.**
Back Home Again" (left) ,with accuracy score of .77, is a very straightforward production, primarily John Denver with guitar accompaniment. Denver's voice is very prominent in the mix. "Jungle Boogie" by Kool and the Gang, which had an accuracy score of .06, contains close vocal harmony, sparse vocal melody, and prominent instrumental melody.

APPENDIX B

Changes to Billboard Ranking Methodology

Billboard's Hot 100 chart has continually attempted to reflect the 100 most popular music singles. The measurement of what constitutes "most popular" has changed over time to reflect technological changes in the way music is distributed to the listening public. The following is a history of the changes to the Hot 100 from the Billboard.com website (Trust 2019):

Table B1. *History of the changes to the Hot 100*

Nov 12, 1955	*TheTop 100 singles chart debuts.*
August 4, 1958	*The Hot 100 debut's, replacing Top 100 singles chart.*
Nov. 30, 1991	*The Billboard Hot 100 transforms from a tally combining ranked airplay and sales reports submitted by radio stations and retailers, respectively, to one based on electronically monitored airplay by Broadcast Data Systems (BDS) and singles sales data from SoundScan.*
Dec. 5, 1998	*For the first time in the Hot 100's then-40-year history, songs do not need to be commercially-available singles (at the time on CD, cassette or vinyl). By the mid-'90s, record labels were promoting many songs to radio but withholding their physical single releases, hoping that listeners would then buy the songs' (more expensive) parent albums.*
Feb. 12, 2005	*The Hot 100 begins incorporating digital sales data, reflecting the rise of iTunes, among other online retailers; the Digital Song Sales chart begins ranking the top-selling downloads of the week.*
March 2, 2013	*The Hot 100 begins incorporating YouTube data. Sparked by the addition, Baauer's viral hit "Harlem Shake" debuts at No. 1.*

APPENDIX C

Complete List of Songs in the Corpus by Year

1958	Johnny Cash, *The Ways Of A Woman In Love* The Everly Brothers, *Bird Dog* Peggy Lee, *Fever* Jimmy Clanton, *Just A Dream*	Chuck Berry, *Sweet Little Rock And Roll* Count Basie, *Going To Chicago Blues* Louis Prima & Keely Smith, *That Old Black Magic*
1959	Johnny Horton, *Johnny Reb* Cliff Richard, *Living Doll* Ray Charles, *(Night Time Is) The Right Time* Fats Domino, *Be My Guest* Elvis Presley, *One Night* Elvis Presley, *My Wish Came True* Johnny Horton, *The Battle Of New Orleans*	Santo & Johnny, *Sleep Walk* Johnny Cash, *I Got Stripes* LaVern Baker, *I Cried A Tear* Fats Domino, *I Want To Walk You Home* Rod Bernard, *This Should Go On Forever* Chuck Berry, *Almost Grown* Dinah Washington, *Unforgettable*
1960	Marty Robbins, *Big Iron* Charlie Rich, *Lonely Weekends* Bing Crosby, *Silent Night* Jimmy Jones, *Handy Man* Floyd Cramer, *Last Date*	Brenda Lee, *Sweet Nothin's* Dion, *Where Or When* Jimmy Reed, *Baby What You Want Me To Do* The Ventures, *Perfidia*
1961	Ike & Tina Turner, *It's Gonna Work Out Fine* Dion, *Runaround Sue* James Brown, *I Don't Mind* Elvis Presley, *(Marie's the Name) His Latest Flame* Brenda Lee, *Dum Dum* Don Gibson, *Sea Of Heartbreak* Ben E. King, *Amor* Gene Pitney, *Town Without Pity* The String-A-Longs, *Wheels* James Brown, *Baby, You're Right*	The Everly Brothers, *Ebony Eyes* The Crystals, *There's No Other (Like My Baby)* Johnny Tillotson, *Jimmy's Girl* The Everly Brothers, *Walk Right Back* The Shirelles, *Will You Love Me Tomorrow* Etta James, *Fool That I Am* Gary U.S. Bonds, *Quarter To Three* Elvis Presley, *Little Sister* The Miracles, *Mighty Good Lovin'*
1962	The Everly Brothers, *That's Old Fashioned (That's The Way Love Should Be)* Dion, *(I was) Born To Cry* Bing Crosby, *White Christmas* Eddie Holland, *Jamie* Brenda Lee, *Heart In Hand* Bertha Tillman, *Oh My Angel* The Beach Boys, *Surfin' Safari* The Crystals, *He's A Rebel* Brenda Lee, *All Alone Am I* Bo Diddley, *You Can't Judge A Book By The Cover* Johnny Tillotson, *It Keeps Right On A-Hurtin'* The Falcons, *I Found A Love*	Mel Torme, *Comin' Home Baby* Brenda Lee, *Everybody Loves Me But You* Dinah Washington, *Where Are You* Bruce Channel, *Hey! Baby* Chubby Checker, *The Twist* Jimmy Smith, *Walk On The Wild Side (Part 1)* Hank Snow, *I've Been Everywhere* Nat "King" Cole, *Ramblin' Rose* Little Joey & The Flips, *Bongo Stomp* Etta James, *Stop The Wedding* Dion, *Lovers Who Wander* Gladys Knight & The Pips, *Letter Full Of Tears* Paul Anka, *Love Me Warm And Tender*
1963	Brenda Lee, *Losing You* Dion, *Ruby Baby* Jackie Wilson, *Baby Workout* Etta James, *Would It Make Any Difference To You* LaVern Baker, *See See Rider* Nat "King" Cole, *Those Lazy-Hazy-Crazy Days Of Summer* Johnny Tillotson, *Out Of My Mind* Barbara Lewis, *Hello Stranger* Chris Kenner, *Land Of 1000 Dances* Johnny Tillotson, *Talk Back Trembling Lips*	Dion, *This Little Girl* Dion, *Love Came To Me* Bobby Bare, *Detroit City* The Moments, *Walk Right In* The Ronettes, *Be My Baby* The Fireballs, *Sugar Shack* The Beach Boys, *In My Room* Solomon Burke, *If You Need Me* The Chiffons, *He's So Fine* Dave Dudley, *Six Days On The Road* The Drifters, *On Broadway*
1964	Otis Redding, *Chained And Bound* Barbra Streisand, *Funny Girl*	Barbra Streisand, *People* The Rolling Stones, *Not Fade Away* Brenda Lee, *As Usual*

	Jan & Dean, *The Anaheim, Azusa & Cucamonga Sewing Circle, Book Review And Timing Association* Willie Mitchell, *20-75* Johnny Tillotson, *Worried Guy* Jan & Dean, *The Little Old Lady (From Pasadena)* The Beach Boys, *Wendy* Lesley Gore, *You Don't Own Me* Jan & Dean, *Sidewalk Surfin'* J. Frank Wilson and The Cavaliers, *Last Kiss*	B.B. King, *How Blue Can You Get* Louis Armstrong, *Hello, Dolly!* Irma Thomas, *Wish Someone Would Care* Johnny Tillotson, *I Rise, I Fall* Elvis Presley, *Ask Me* The Beatles, *Do You Want To Know A Secret* Dean Martin, *Everybody Loves Somebody*
1965	Roy Head, *Treat Her Right* Simon & Garfunkel, *The Sounds Of Silence* Brenda Lee, *Too Many Rivers* Dean Martin, *I Will* Sonny & Cher, *Baby Don't Go* The Castaways, *Liar, Liar* Wilson Pickett, *In The Midnight Hour* Martha & The Vandellas, *Nowhere To Run* Joan Baez, *There But For Fortune*	Buck Owens, *I've Got A Tiger By The Tail* Ray Charles, *Crying Time* James Brown, *I Got You (I Feel Good)* Bobbi Martin, *I Love You So* The Yardbirds, *Heart Full Of Soul* Otis Redding, *I've Been Loving You Too Long (To Stop Now)* Fontella Bass, *Rescue Me*
1966	Swingin' Medallions, *Double Shot (Of My Baby's Love)* Brenda Lee, *Coming On Strong* Buck Owens, *Think Of Me* The Rolling Stones, *Have You Seen Your Mother, Baby, Standing In The Shadow?* The Byrds, *Eight Miles High* The Yardbirds, *Shapes Of Things* The Temptations, *Ain't Too Proud To Beg* The Kinks, *Till The End Of The Day* The Chiffons, *Sweet Talkin' Guy*	Simon & Garfunkel, *A Hazy Shade Of Winter* Bobby Darin, *If I Were A Carpenter* Ray Charles, *Let's Go Get Stoned* Donovan, *Sunshine Superman* Paul Revere & The Raiders, *Kicks* Aaron Neville, *Tell It Like It Is* The Righteous Brothers, *(You're My) Soul And Inspiration* Nancy Sinatra, *These Boots Are Made For Walkin'* Roger Miller, *You Can't Roller Skate In A Buffalo Herd*
1967	Marvin Gaye,Tammi Terrell, *If I Could Build My Whole World Around You* Nitty Gritty Dirt Band, *Buy For Me The Rain* The Animals, *San Franciscan Nights* The Turtles, *Happy Together* The Buckinghams, *Kind Of A Drag* Elvis Presley, *Judy* James Brown, *Cold Sweat - Part 1* The Music Explosion, *Little Bit O' Soul* Roy Orbison, *Cry Softly Lonely One* Simon & Garfunkel, *Fakin' It* The Who, *Happy Jack* Wilson Pickett, *I'm In Love* Sagittarius, *My World Fell Down* Jimmy Ruffin, *I've Passed This Way Before* Four Tops, *Standing In The Shadows Of Love*	The Sopwith "Camel", *Hello Hello* The Rolling Stones, *Dandelion* The Hollies, *Carrie-Anne* The Electric Prunes, *I Had Too Much To Dream (Last Night)* Marvin Gaye,Kim Weston, *It Takes Two* The Music Machine, *The People In Me* Arthur Conley, *Sweet Soul Music* Aretha Franklin, *Chain Of Fools* Wilson Pickett, *Soul Dance Number Three* The 5th Dimension, *Go Where You Wanna Go* The Byrds, *Goin' Back* Lesley Gore, *California Nights* Aretha Franklin, *I Never Loved A Man (The Way I Love You)*
1968	Elvis Presley, *If I Can Dream* Jerry Jeff Walker, *Mr. Bojangles* Simon & Garfunkel, *Mrs. Robinson* The Rascals, *People Got To Be Free* The Box Tops, *Cry Like A Baby* Wilson Pickett, *I Found A True Love* Ray Charles, *Eleanor Rigby* Elvis Presley, *Guitar Man* B.J. Thomas, *Hooked On A Feeling* Tommy James, *Mony Mony* The Temptations, *I Wish It Would Rain* The Amboy Dukes, *Journey To The Center Of The Mind* Blue Cheer, *Summertime Blues*	Steppenwolf, *Born To Be Wild* The Miracles, *I Second That Emotion* Joe Cocker, *With A Little Help From My Friends* Max Frost & The Troopers, *Shape Of Things To Come* Canned Heat, *On The Road Again* Dion, *Abraham, Martin And John* Marty Robbins, *I Walk Alone* Otis Redding, *(Sittin' On) The Dock Of The Bay* Creedence Clearwater Revival, *I Put A Spell On You* Cream, *Sunshine Of Your Love* Flatt & Scruggs, *Foggy Mountain Breakdown* Peggy Lee, *Is That All There Is* The Who, *Pinball Wizard*

	Iron Butterfly, *In-A-Gadda-Da-Vida*	
1969	Creedence Clearwater Revival, *Bad Moon Rising* The Rolling Stones, *Honky Tonk Women* The Youngbloods, *Get Together* Sly & The Family Stone, *I Want To Take You Higher* Tommy James, *Crystal Blue Persuasion* Sly & The Family Stone, *Hot Fun In The Summertime* Anthony & The Imperials, *Out Of Sight, Out Of Mind* Badfinger, *Maybe Tomorrow* Brother Jack McDuff, *Theme From Electric Surfboard* The Isley Brothers, *It's Your Thing* Clarence Carter, *Too Weak To Fight* Glen Campbell, *Galveston*	The Miracles, *Baby, Baby Don't Cry* Crosby, Stills & Nash, *Suite: Judy Blue Eyes* The Cowsills, *Silver Threads And Golden Needles* The Youngbloods, *Get Together* Janis Joplin, *Kozmic Blues* Glen Campbell, *Wichita Lineman* The Jacksons, *I Want You Back* The Beach Boys, *Bluebirds Over The Mountain* Oliver, *Good Morning Starshine* The Cowsills, *Hair* Jimmy Cliff, *Wonderful World, Beautiful People*
1970	Chicago, *Does Anybody Really Know What Time It Is?* The Tee Set, *Ma Belle Amie* Crosby, Stills & Nash, *Teach Your Children* James Brown, *Get Up (I Feel Like Being Like A) Sex Machine (Part 1)* Clarence Carter, *Patches* Glen Campbell, *It's Only Make Believe* The Supremes, *Stoned Love* Chicago, *Make Me Smile* David Ruffin,Jimmy Ruffin, *Stand By Me* Santana, *Evil Ways*	Simon & Garfunkel, *Cecilia* Edwin Starr, *War* R. Dean Taylor, *Indiana Wants Me* Chicago, *25 Or 6 To 4* Rare Earth, *Get Ready* B.B. King, *The Thrill Is Gone* Simon & Garfunkel, *El Condor Pasa* Ray Price, *For The Good Times* The Meters, *Look-Ka Py Py* Canned Heat, *Let's Work Together* Ike & Tina Turner, *I Want To Take You Higher*
1971	The Band, *Life Is A Carnival* Isaac Hayes, *The Look Of Love* Jerry Reed, *Ko-Ko Joe* The 5th Dimension, *Never My Love* Emerson, Lake & Palmer, *Lucky Man* Elvis Presley, *There Goes My Everything* Bill Withers, *Ain't No Sunshine* Marvin Gaye, *Mercy Mercy Me (The Ecology)* Ten Years After, *I'd Love To Change The World* Rod Stewart, *Maggie May* Kris Kristofferson, *Loving Her Was Easier (Than Anything I'll Ever Do Again)* Sonny & Cher, *All I Ever Need Is You* Roberta Flack,Donny Hathaway, *You've Got A Friend* Bread, *If* The Osmonds, *One Bad Apple* Wilson Pickett, *Don't Knock My Love - Pt. 1* The Rolling Stones, *Wild Horses*	Bobby Womack, *That's The Way I Feel About Cha* Elton John, *Levon* Jimi Hendrix, *Freedom* Elvis Presley, *I Really Don't Want To Know* The Miracles, *I Don't Blame You At All* Five Man Electrical Band, *Absolutely Right* The Doors, *Riders On The Storm* The 5th Dimension, *One Less Bell To Answer* Gladys Knight & The Pips, *If I Were Your Woman* Graham Nash, *Chicago* Tom T. Hall, *The Year That Clayton Delaney Died* Ocean, *Put Your Hand In The Hand* James Taylor, *Country Road* Tom Jones, *She's A Lady* Cornelius Brothers & Sister Rose, *Treat Her Like A Lady* Stevie Wonder, *If You Really Love Me*
1972	Eric Clapton, *Let It Rain* Jethro Tull, *Living In The Past* Bobby Womack, *Sweet Caroline (Good Times Never Seemed So Good)* The Rolling Stones, *Tumbling Dice* Isaac Hayes, *Do Your Thing* Looking Glass, *Brandy (You're A Fine Girl)* The Staple Singers, *I'll Take You There* The 5th Dimension, *(Last Night) I Didn't Get To Sleep At All* Bread, *Sweet Surrender* The Hollies, *Long Dark Road*	Aretha Franklin, *Oh Me Oh My (I'm A Fool For You Baby)* Gordon Lightfoot, *Beautiful* The J. Geils Band, *Looking For A Love* John Denver, *Rocky Mountain High* Chuck Berry, *Reelin' & Rockin'* The 5th Dimension, *If I Could Reach You* Alice Cooper, *School's Out* Sonny & Cher, *A Cowboys Work Is Never Done* Harry Chapin, *Sunday Morning Sunshine* The Supremes, *Floy Joy*
1973	Donna Fargo, *Superman* James Brown, *Think* The O'Jays, *Love Train* Tom T. Hall, *I Love*	Brownsville Station, *Smokin' In The Boy's Room* Jackson Browne, *Redneck Friend* James Brown, *Down And Out In New York City* Led Zeppelin, *D'yer Mak'er*

	Stevie Wonder, *Higher Ground* Chicago, *Feelin' Stronger Every Day* Elton John, *Goodbye Yellow Brick Road* Led Zeppelin, *Over The Hills And Far Away* Marie Osmond, *Paper Roses* Dr. John, *Right Place Wrong Time* Charlie Rich, *Behind Closed Doors* Focus, *Hocus Pocus* Edgar Winter, *Frankenstein*	Elvis Presley, *For Ol' Times Sake* Pink Floyd, *Money* Paul McCartney, *My Love* Ann Peebles, *I Can't Stand The Rain* David Bowie, *Space Oddity* Grand Funk Railroad, *Walk Like A Man* The Dramatics, *Hey You! Get Off My Mountain* Rita Coolidge, *Fever*
1974	Gladys Knight & The Pips, *Best Thing That Ever Happened To Me* Melba Montgomery, *No Charge* Abba, *Honey, Honey* Barry White, *You're The First, The Last, My Everything* Gloria Gaynor, *Never Can Say Goodbye* The Jacksons, *Dancing Machine* Steve Miller Band, *The Joker* Elton John, *The Bitch Is Back* Wednesday, *Last Kiss* Rick Derringer, *Rock And Roll, Hoochie Koo* James Brown, *My Thang* Anne Murray, *Love Song* Eric Clapton, *Willie And The Hand Jive* Kool & The Gang, *Jungle Boogie* Paul Anka, *Let Me Get To Know You* John Denver, *Annie's Song*	Eagles, *Already Gone* ZZ Top, *La Grange* Todd Rundgren, *A Dream Goes On Forever* Jimmy Buffett, *Come Monday* Charlie Rich, *A Very Special Love Song* The J. Geils Band, *Must Of Got Lost* Redbone, *Come And Get Your Love* John Denver, *Back Home Again* The Rolling Stones, *It's Only Rock 'N Roll (But I Like It)* Paper Lace, *The Night Chicago Died* The Staple Singers, *City In The Sky* The Rolling Stones, *Doo Doo Doo Doo Doo (Heartbreaker)* Billy Swan, *I Can Help* Carl Carlton, *Everlasting Love* Roberta Flack, *Feel Like Makin' Love* Lynyrd Skynyrd, *Sweet Home Alabama*
1975	Eagles, *Lyin' Eyes* Dr. Hook, *The Millionaire* Joni Mitchell, *Big Yellow Taxi* Linda Ronstadt, *When Will I Be Loved* Eagles, *Best Of My Love* Elvis Presley, *My Boy* Glen Campbell, *Rhinestone Cowboy* Minnie Riperton, *Lovin' You* Bachman-Turner Overdrive, *Roll On Down The Highway* The Beach Boys, *Sail On Sailor* Pure Prairie League, *Amie*	Waylon Jennings, *Are You Sure Hank Done It This Way* Al Green, *Oh Me, Oh My (Dreams In My Arms)* David Crosby,Graham Nash, *Carry Me* Willie Nelson, *Blue Eyes Crying In The Rain* Freddy Fender, *Secret Love* Bay City Rollers, *Saturday Night* Led Zeppelin, *Trampled Under Foot* Elton John, *Philadelphia Freedom* Shirley Brown, *Woman To Woman* Chicago, *Old Days*
1976	Chicago, *Another Rainy Day In New York City* Heart, *Magic Man* Cliff Richard, *Devil Woman* Paul Simon, *50 Ways To Leave Your Lover* Foghat, *Drivin' Wheel* Aerosmith, *Last Child* Freddy Fender, *Living It Down* George Benson, *Breezin'* David Bowie, *Golden Years* Tanya Tucker, *Here's Some Love* Wild Cherry, *Play That Funky Music* Eric Carmen, *Sunrise*	The Ritchie Family, *The Best Disco In Town* Abba, *Fernando* Candi Staton, *Young Hearts Run Free* Marvin Gaye, *I Want You* Steve Miller Band, *Rock'n Me* Daryl Hall & John Oates, *Sara Smile* Bobbie Gentry, *Ode To Billie Joe* Dr. Hook, *Only Sixteen* Double Exposure, *Ten Percent* Neil Sedaka, *Breaking Up Is Hard To Do* Mary MacGregor, *Torn Between Two Lovers* Earth, Wind & Fire, *Getaway*
1977	Glen Campbell, *Sunflower* Kenny Rogers, *Lucille* Gladys Knight & The Pips, *Baby Don't Change Your Mind* Commodores, *Easy* The Trammps, *Disco Inferno* Elvis Presley, *She Thinks I Still Care* Paul McCartney, *Maybe I'm Amazed*	Bob Seger, *Rock And Roll Never Forgets* George Harrison, *This Song* Jackson Browne, *Here Come Those Tears Again* The Kendalls, *Heaven's Just A Sin Away* Dr. Hook, *Walk Right In* Bob Seger, *Night Moves* Natalie Cole, *I've Got Love On My Mind* Engelbert Humperdinck, *After The Lovin'*

	Thelma Houston, *Don't Leave Me This Way* Alan O'Day, *Undercover Angel* Leo Sayer, *You Make Me Feel Like Dancing* The Doobie Brothers, *Echoes Of Love* George Harrison, *Crackerbox Palace* Teddy Pendergrass, *I Don't Love You Anymore* Rita Coolidge, *We're All Alone*	Little River Band, *Help Is On Its Way* Abba, *Knowing Me, Knowing You* Rita Coolidge, *(Your Love Has Lifted Me) Higher And Higher* Daryl Hall & John Oates, *Rich Girl* Dr. Hook, *If Not You*
1978	Cheap Trick, *Surrender* Chicago, *Alive Again* Commodores, *Three Times A Lady* Peaches & Herb, *Shake Your Groove Thing* Abba, *Take A Chance On Me* Andy Gibb, *Shadow Dancing* Jefferson Starship, *Count On Me* Kiss, *Rocket Ride* Kenny Rogers, *Sweet Music Man* Meat Loaf, *Paradise By The Dashboard Light* Billy Joel, *Just The Way You Are* Player, *Baby Come Back* The Rolling Stones, *Miss You* Queen, *We Are The Champions* Heart, *Crazy On You* Eric Clapton, *Lay Down Sally* Little River Band, *Reminiscing* Switch, *There'll Never Be*	Meat Loaf, *You Took The Words Right Out Of My Mouth* Bill Withers, *Lovely Day* Michael Johnson, *Almost Like Being In Love* Yvonne Elliman, *If I Can't Have You* John Denver, *It Amazes Me* Todd Rundgren, *Can We Still Be Friends* Jackson Browne, *Running On Empty* Dolly Parton, *Baby I'm Burnin'* The J. Geils Band, *One Last Kiss* Paul McCartney, *With A Little Luck* Little River Band, *Happy Anniversary* Rita Coolidge, *The Way You Do The Things You Do* Nick Gilder, *Hot Child In The City* Donna Summer, *Last Dance* Eric Clapton, *Promises* Elvis Presley, *My Way*
1979	Cheap Trick, *I Want You To Want Me* Billy Preston, *With You I'm Born Again* Boston, *Feelin' Satisfied* Bad Company, *Rock 'N' Roll Fantasy* Cliff Richard, *We Don't Talk Anymore* Earth, Wind & Fire, *After The Love Has Gone* Earth, Wind & Fire, *September* The Babys, *Every Time I Think Of You* Cheap Trick, *Dream Police* Bonnie Pointer, *Heaven Must Have Sent You* Bob Seger, *Old Time Rock & Roll* Smokey Robinson, *Cruisin'*	Randy Vanwarmer, *Just When I Needed You Most* George Harrison, *Blow Away* Pat Benatar, *Heartbreaker* Patrick Hernandez, *Born To Be Alive* Village People, *In The Navy* Abba, *Chiquitita* Robert John, *Sad Eyes* Blondie, *One Way Or Another* Roxy Music, *Dance Away* Bob Dylan, *Gotta Serve Somebody* Bachman-Turner Overdrive, *Heartaches*
1980	Commodores, *Still* Kenny Rogers, *You Decorated My Life* Anne Murray, *Could I Have This Dance* Rush, *The Spirit Of Radio* The J. Geils Band, *Just Can't Wait* Dr. Hook, *Years From Now* Anne Murray, *Daydream Believer* Pointer Sisters, *He's So Shy* Billy Joel, *Don't Ask Me Why* Eagles, *The Long Run* Nitty Gritty Dirt Band, *Make A Little Magic* Jermaine Jackson, *Let's Get Serious* Diana Ross, *Upside Down* Genesis, *Misunderstanding* Stephanie Mills, *Never Knew Love Like This Before*	Cheap Trick, *Stop This Game* Bob Seger, *Against The Wind* Johnny Lee, *Lookin' For Love* REO Speedwagon, *Time For Me To Fly* Dolly Parton, *Starting Over Again* Pink Floyd, *Another Brick In The Wall (Part II)* Kenny Rogers, *Lady* Bette Midler, *The Rose* Robert John, *Lonely Eyes* Jackson Browne, *Boulevard* Dr. Hook, *Sexy Eyes* Cliff Richard, *Carrie* Waylon Jennings, *Theme From The Dukes Of Hazzard (Good Ol' Boys)* Dottie West, *A Lesson In Leavin'*
1981	Pat Benatar, *Fire And Ice* The Allman Brothers Band, *Straight From The Heart* Pat Benatar, *Promises In The Dark* Billy Squier, *The Stroke* Kenny Rogers, *I Don't Need You* John Denver, *Some Days Are Diamonds (Some Days Are Stone)*	Evelyn "Champagne" King, *I'm In Love* Eric Clapton, *I Can't Stand It* Daryl Hall & John Oates, *Kiss On My List* The Police, *Every Little Thing She Does Is Magic* George Harrison, *All Those Years Ago* Oak Ridge Boys, *Elvira* Commodores, *Lady (You Bring Me Up)*

	Rick James, *Give It To Me Baby* The Police, *Don't Stand So Close To Me* Eddie Rabbitt, *I Love A Rainy Night* Juice Newton, *Queen Of Hearts* Abba, *On And On And On* Rick James, *Super Freak (Part I)*	Rick Springfield, *Jessie's Girl* The Kinks, *Better Things* Bob Seger, *Tryin' To Live My Life Without You* Ronnie Milsap, *I Wouldn't Have Missed It For The World* A Taste Of Honey, *Sukiyaki*
1982	Billy Idol, *Hot In The City* Billy Squier, *My Kinda Lover* The Rolling Stones, *Waiting On A Friend* Alabama, *Take Me Down* Quarterflash, *Harden My Heart* The Police, *Spirits In The Material World* Soft Cell, *Tainted Love* Peter Gabriel, *Shock The Monkey* The Rolling Stones, *Going To A Go-Go* Crosby, Stills & Nash, *Southern Cross* Blondie, *Island Of Lost Souls* The Alan Parsons Project, *Eye In The Sky* Genesis, *Abacab* John Denver, *Seasons Of The Heart*	Judas Priest, *You've Got Another Thing Comin'* Stevie Wonder, *Do I Do* Laura Branigan, *Gloria* The Rolling Stones, *Waiting On A Friend* Stevie Wonder, *That Girl* Cliff Richard, *Daddy's Home* Joni Mitchell, *(You're So Square) Baby, I Don't Care* Rick Springfield, *Don't Talk To Strangers* Juice Newton, *Break It To Me Gently* The J. Geils Band, *Freeze-Frame* Kenny Rogers, *Through The Years* Yaz, *Situation* Greg Kihn Band, *Happy Man*
1983	Culture Club, *I'll Tumble 4 Ya* Michael Sembello, *Maniac* Michael Jackson, *Human Nature* Little River Band, *The Other Guy* Pat Benatar, *Little Too Late* Michael Jackson, *Wanna Be Startin' Somethin'* Spandau Ballet, *TRUE* Pat Benatar, *Love Is A Battlefield* Billy Joel, *Pressure* David Bowie, *Modern Love* Kenny Rogers, *Scarlet Fever* Little River Band, *We Two*	Michael Jackson, *Beat It* Bob Seger, *Even Now* The Weather Girls, *It's Raining Men* Naked Eyes, *Always Something There To Remind Me* Stray Cats, *Rock This Town* Golden Earring, *Twilight Zone* Daryl Hall & John Oates, *Maneater* Talking Heads, *Burning Down The House* Billy Idol, *White Wedding* Stray Cats, *I Won't Stand In Your Way* Duran Duran, *Is There Something I Should Know*
1984	Billy Idol, *Flesh For Fantasy* Culture Club, *Karma Chameleon* The Pointer Sisters, *Jump (for My Love)* General Public, *Tenderness* Billy Idol, *Rebel Yell* Ray Parker Jr., *Ghostbusters* Shannon, *Let The Music Play* Huey Lewis, *I Want A New Drug* Cyndi Lauper, *She Bop* Rockwell, *Somebody's Watching Me* Cyndi Lauper, *All Through The Night*	Debarge, *Time Will Reveal* David Bowie, *Blue Jean* Sammy Hagar, *I Can't Drive 55* Billy Joel, *An Innocent Man* Elton John, *Who Wears These Shoes?* Wang Chung, *Dance Hall Days* Tina Turner, *What's Love Got To Do With It* Wham!, *Wake Me Up Before You Go-Go* Everly Brothers, *On The Wings Of A Nightingale* UB40, *Red Red Wine*
1985	Bruce Springsteen, *I'm Goin Down* Gino Vannelli, *Black Cars* Los Lobos, *Will The Wolf Survive* Greg Kihn, *Lucky* Cyndi Lauper, *The Goonies R Good Enough* Gino Vannelli, *Hurts To Be In Love* The Power Station, *Some Like It Hot* Tina Turner, *We Don't Need Another Hero (Thunderdome)* Sting, *If You Love Somebody Set Them Free* Jeff Beck, *People Get Ready*	Eric Clapton, *Forever Man* Talking Heads, *And She Was* Baltimora, *Tarzan Boy (From "Teenage Mutant Ninja Turtles III")* Tina Turner, *Private Dancer* Commodores, *Nightshift* Billy Idol, *Catch My Fall* Kate Bush, *Running Up That Hill* Chicago, *Along Comes A Woman* Bruce Springsteen, *My Hometown*
1986	Cyndi Lauper, *True Colors* Anita Baker, *Sweet Love* Run-D.M.C., *Walk This Way* Genesis, *Invisible Touch*	Pet Shop Boys, *Love Comes Quickly* Psychedelic Furs, *Pretty In Pink* Boston, *Amanda* Robert Palmer, *Addicted To Love*

	Bananarama, *Venus* Level 42, *Something About You* The Fabulous Thunderbirds, *Tuff Enuff* Bob Seger, *American Storm*	Bob Seger, *Like A Rock* Simple Minds, *Sanctify Yourself* Paul Simon, *You Can Call Me Al* Paul McCartney, *Press*
1987	The Robert Cray Band, *Smoking Gun* Sammy Hagar, *Give To Live* U2, *With Or Without You* Rock And Hyde, *Dirty Water* Rod Stewart, *Twistin The Night Away (From "Innerspace")* Genesis, *Tonight, Tonight, Tonight* Whitesnake, *Here I Go Again* Bananarama, *A Trick Of The Night* Beastie Boys, *Brass Monkey*	Tina Turner, *What You Get Is What You See* Heart, *Who Will You Run To* Michael Jackson With Siedah Garrett, *I Just Can't Stop Loving You* Freddie Jackson, *Have You Ever Loved Somebody* Chico DeBarge, *Talk To Me* Anita Baker, *Caught Up In The Rapture* Steve Winwood, *Back In The High Life Again* Gino Vannelli, *Wild Horses*
1988	Eric Carmen, *Hungry Eyes (From "Dirty Dancing")* The Contours, *Do You Love Me* INXS, *Need You Tonight* George Harrison, *Got My Mind Set On You* Van Halen, *When It's Love* Corey Hart, *In Your Soul* Pet Shop Boys, *What Have I Done To Deserve This?* Michael Jackson, *Man In The Mirror* Rob Base, *It Takes Two*	Steve Winwood, *Don't You Know What The Night Can Do?* The Cure, *Just Like Heaven* Heart, *There's The Girl* The Beach Boys, *Kokomo (From The "Cocktail" Soundtrack)* The Boys, *Dial My Heart* Pet Shop Boys, *Always On My Mind*
1989	Prince (With Sheena Easton), *The Arms Of Orion* Cyndi Lauper, *I Drove All Night* Anita Baker, *Giving You The Best That I Got* Milli Vanilli, *Girl You Know It's True* Tina Turner, *The Best* Crosby, Stills, Nash, *Got It Made* Roxette, *The Look* De La Soul, *Me Myself And I* Duran Duran, *I Don't Want Your Love* Billy Squier, *Don't Say You Love Me*	Duran Duran, *All She Wants Is* Cher, *Just Like Jesse James* Milli Vanilli, *Girl I m Gonna Miss You* Metallica, *One* Cher, *If I Could Turn Back Time* Neneh Cherry, *Kisses On The Wind* The Beach Boys, *Still Cruisin* Tracy Chapman, *Baby Can I Hold You* Milli Vanilli, *Baby Don't Forget My Number*
1990	Biz Markie, *Just A Friend* Bonnie Raitt, *Nick Of Time* UB40, *The Way You Do The Things You Do* Depeche Mode, *World In My Eyes* Digital Underground, *The Humpty Dance* Madonna, *Oh Father* Poison, *Unskinny Bop*	Wilson Phillips, *Hold On* Snap, *The Power* Kaoma, *Lambada* Righteous Brothers, *Unchained Melody* Tracie Spencer, *This House* Young MC, *Bust A Move*
1991	Richard Marx, *Keep Coming Back* Firehouse, *Don t Treat Me Bad* Sting, *All This Time* Queensryche, *Silent Lucidity* Color Me Badd, *I Adore Mi Amor* Geto Boys, *Mind Playing Tricks On Me* Pet Shop Boys, *Where The Streets Have No Name* Natalie Cole, *Unforgettable* The Rembrandts, *Someone* Boyz II Men, *Motownphilly* Urban Dance Squad, *Deeper Shade Of Soul*	Alice Cooper, *Hey Stoopid* Marc Cohn, *Walking In Memphis* Michael Jackson, *Black Or White* Shanice, *I Love Your Smile* Marky Mark, *Good Vibrations* Public Enemy, *Can't Truss It* The La's, *There She Goes* Jesus Jones, *Right Here, Right Now* Tevin Campbell, *Tell Me What You Want Me To Do* Hi-Five, *I Like The Way (The Kissing Game)* Stevie B, *Because I Love You (The Postman Song)*
1992	P.M. Dawn, *Paper Doll* Scorpions, *Send Me An Angel* Jodeci, *Forever My Lady* Luther Vandross And Janet Jackson With BBD And Ralph Tresvant, *The Best Things In Life Are Free* Vanessa Williams, *Save The Best For Last* Toad The Wet Sprocket, *All I Want*	Peter Gabriel, *Digging In The Dirt* Mad Cobra, *Flex* Swing Out Sister, *Am I The Same Girl* Joe Public, *Do You Everynite* After 7, *Baby I'm For Real/Natural High* Keith Sweat, *Keep It Comin'* Ugly Kid Joe, *Everything About You*

	Mr. Big, *Just Take My Heart* Michael Bolton, *To Love Somebody* Def Leppard, *Let's Get Rocked* The Outfield, *Closer To Me* Paul Young, *What Becomes Of The Brokenhearted* Me Phi Me, *Sad New Day* M.C. Hammer, *2 Legit 2 Quit* Snap!, *Rhythm Is A Dancer* Michael Jackson, *Remember The Time* En Vogue, *Giving Him Something He Can Feel* Red Hot Chili Peppers, *Give It Away* Tevin Campbell, *Goodbye* R. Kelly & Public Announcement, *Honey Love* The Northern Pikes, *She Ain't Pretty* C+C Music Factory Presents Zelma Davis, *Just A Touch Of Love*	John Mellencamp, *Again Tonight* Genesis, *I Can't Dance* Color Me Badd, *Forever Love (From "Mo' Money")* C+C Music Factory, *Keep It Comin' (Dance Till You Can't Dance No More!)* MC Luscious, *Boom! I Got Your Boyfriend* Jude Cole, *Start The Car* Del Amitri, *Always The Last To Know* Metallica, *Nothing Else Matters* Shabba Ranks (feat. Johnny Gill), *Slow And Sexy* Brotherhood Creed, *Helluva* Bad Company, *How About That* Clivilles & Cole, *A Deeper Love/Pride In The Name Of Love* CeCe Peniston, *Finally*
1993	Toad The Wet Sprocket, *Walk On The Ocean* Jon Secada, *Do You Believe In Us* Spin Doctors, *Jimmy Olsen's Blues* Bruce Hornsby, *Fields Of Gray* New Order, *Regret* Prince And The New Power Generation, *7* Joey Lawrence, *Nothin' My Love Can't Fix* Peter Cetera, *Even A Fool Can See* Boss, *Deeper* U.N.V., *Something's Goin' On* Duran Duran, *Ordinary World* Ice Cube, *It Was A Good Day* Depeche Mode, *Walking In My Shoes* Rapination & Kym Mazelle, *Love Me The Right Way* Sade, *Kiss Of Life* Madonna, *Bad Girl* TLC, *Hat 2 Da Back* Shai, *Comforter* Silk, *Girl U For Me/Lose Control* Naughty By Nature, *Hip Hop Hooray* Captain Hollywood Project, *More And More*	Radiohead, *Creep* Celine Dion And Clive Griffin, *When I Fall In Love (From "Sleepless In Seattle")* Jade, *One Woman* Tears For Fears, *Break It Down Again* Bell Biv DeVoe, *Something In Your Eyes* SWV, *Weak* Grand Puba, *360 Degrees (What Goes Around)* Sunscreem, *Love U More* Father M.C., *Everything's Gonna Be Alright* Vanessa Williams/Brian McKnight, *Love Is (From "Beverly Hills, 90210")* Peabo Bryson & Regina Belle, *A Whole New World (Aladdin's Theme)* Ice Cube feat. Das EFX, *Check Yo Self* UB40, *Can't Help Falling In Love (From "Sliver")* Faith No More, *Easy* K7, *Come Baby Come* Expose, *I'll Never Get Over You (Getting Over Me)* Geto Boys, *Six Feet Deep*
1994	Little Texas, *My Love* Xscape, *Love On My Mind* John Mellencamp With Me'Shell Ndegeocello, *Wild Night* Shaquille O'Neal, *Biological Didn't Bother* Chantay Savage, *Betcha'll Never Find* Kate Bush, *Rubberband Girl* Aaliyah, *At Your Best (You Are Love)* Da Brat, *Funkdafied* Meat Puppets, *Backwater* Keith Sweat, *How Do You Like It?* CeCe Peniston, *I'm Not Over You* Mad Lion, *Take It Easy*	The Notorious B.I.G., *Juicy* Nine Inch Nails, *Closer* Crash Test Dummies, *Mmm Mmm Mmm Mmm* Masta Ace Incorporated, *Born To Roll* Candlebox, *Far Behind* The Rolling Stones, *Out Of Tears* Danzig, *Mother* Liz Phair, *Supernova* Big Mountain, *Baby I Love Your Way (From "Reality Bites")* BLACKstreet, *Booti Call* Toni Braxton, *I Belong To You/How Many Ways* Hootie & The Blowfish, *Hold My Hand*
1995	Hootie & The Blowfish, *Let Her Cry* Mary J. Blige, *I Love You/You Bring Me Joy* Dis `N' Dat Feat. 95 South,69 Boyz & K-Nock, *Freak Me Baby* After 7, *'Til You Do Me Right* Chef Raekwon, *Glaciers Of Ice/Criminology* Sponge, *Molly (Sixteen Candles)* Folk Implosion, *Natural One (From "Kids")* 2Pac, *Dear Mama/Old School* K-Ci Hailey, *If You Think You're Lonely Now*	Pretenders, *I'll Stand By You* Capleton, *Wings Of The Morning* Martin Page, *In The House Of Stone And Light* Dionne Farris, *I Know* Bruce Hornsby, *Walk In The Sun* Portishead, *Sour Times (Nobody Loves Me)* 69 Boyz, *Kitty Kitty* R.E.M., *What's The Frequency, Kenneth?* Brian McKnight, *Crazy Love (From "Jason's Lyric")* Bone Thugs-N-Harmony, *East 1999*

	Monica, *Before You Walk Out Of My Life/Like This And Like That* Method Man, *Bring The Pain* Groove Theory, *Tell Me* Vicious, *Nika* Madonna, *Take A Bow* Joe Diffie, *So Help Me Girl*	Melissa Etheridge, *I'm The Only One* Amy Grant, *Big Yellow Taxi* Yaki-Da, *I Saw You Dancing* Ty Herndon, *What Mattered Most* Corona, *The Rhythm Of The Night* Los Del Rio, *Macarena (Bayside Boys Mix)*
1996	112 feat. The Notorious B.I.G., *Only You* Jewel, *Who Will Save Your Soul* Az Yet, *Last Night (From "The Nutty Professor")* Kenny G, *The Moment* The Smashing Pumpkins, *1979* T-Boz, *Touch Myself (From "Fled")* Shades, *Tell Me (I'll Be Around)* Melissa Etheridge, *I Want To Come Over* Warren G feat. Adina Howard, *What's Love Got To Do With It (From "Supercop")* Junior M.A.F.I.A. feat. The Notorious B.I.G., *Get Money* Ghost Town DJ's, *My Boo* Alanis Morissette, *Ironic* Michael Jackson, *They Don't Care About Us* Coolio, *It's All The Way Live (Now) (From "Eddie")* Donna Lewis, *I Love You Always Forever* Bone Thugs-N-Harmony, *Tha Crossroads* The Tony Rich Project, *Nobody Knows* Jann Arden, *Insensitive (From "Bed Of Roses")* Oasis, *Wonderwall* Crush, *Jellyhead*	Keith Sweat, *Twisted* Janet Jackson, *Runaway* Amanda Marshall, *Birmingham* Fat Joe, *Firewater* Dru Hill, *Tell Me (From "Eddie")* Jocelyn Enriquez, *Do You Miss Me* Goodie Mob, *Soul Food* Gin Blossoms, *Follow You Down/Til I Hear It From You* Bryan Adams, *The Only Thing That Looks Good On Me Is You* Quincy Jones Introducing Tamia, *You Put A Move On My Heart* Phil Collins, *Dance Into The Light* Faith Evans, *Soon As I Get Home* Charm Farm, *Superstar* Aaliyah, *If Your Girl Only Knew* Ace Of Base, *Beautiful Life* Monifah, *I Miss You (Come Back Home) (From "New York Undercover")* Bush, *Comedown*
1997	Seal, *Fly Like An Eagle (From "Space Jam")* Duncan Sheik, *Barely Breathing* Richie Rich, *Let's Ride* The Wonders, *That Thing You Do! (From "That Thing You Do!")* DJ Company, *Rhythm Of Love* LeAnn Rimes, *You Light Up My Life* No Mercy, *When I Die* Babyface, *Every Time I Close My Eyes* Savage Garden, *To The Moon And Back* Savage Garden, *I Want You* Wyclef Jean feat. Refugee Allstars, *We Trying To Stay Alive* Rome, *Do You Like This* Madonna, *Don't Cry For Me Argentina (From "Evita")* No Mercy, *Please Don't Go* Montell Jordan, *What's On Tonight* Angelina, *Without Your Love* Montell Jordan, *Falling* Raybon Bros., *Butterfly Kisses*	Jewel, *Foolish Games/You Were Meant For Me* Metallica, *Hero Of The Day* Sarah McLachlan, *Building A Mystery* Freak Nasty, *Da' Dip* The Notorious B.I.G., *Hypnotize* Westside Connection, *Gangstas Make The World Go Round* New Edition, *One More Day* Tru feat. Ice Cream Man (Master P), *I Always Feel Like (Somebody's Watching Me)* Donell Jones, *Knocks Me Off My Feet* Leah Andreone, *It's Alright, It's Ok* Az Yet feat. Peter Cetera, *Hard To Say I'm Sorry* Mase, *Feel So Good* Monica, *For You I Will (From "Space Jam")* En Vogue, *Too Gone, Too Long* Brownstone, *5 Miles To Empty* U2, *Last Night On Earth* Beck, *The New Pollution* Kenny G, *Havana*
1998	Kinsu, *Tha Hop* Divine, *Lately* Hanson, *I Will Come To You* Solo, *Touch Me* Busta Rhymes, *Turn It Up [Remix]/Fire It Up* Spice Girls, *Stop* Terri Clark, *Now That I Found You* Xscape, *The Arms Of The One Who Loves You* Kimberly Scott, *Tuck Me In* Jennifer Paige, *Crush* Mos Def & Kweli Are Black Star, *Definition*	Do Or Die feat. Johnny P & Twista, *Still Po' Pimpin'* Usher, *You Make Me Wanna...* Faith Hill, *This Kiss* P.M. Dawn, *I Had No Right* Public Announcement, *Body Bumpin' Yippie-Yi-Yo* 'N Sync, *I Want You Back* Aaliyah, *The One I Gave My Heart To* Lord Tariq & Peter Gunz, *Deja Vu [Uptown Baby]* Nicole feat. Missy "Misdemeanor" Elliott & Mocha, *Make It Hot*

	Monica, *The First Night*
	Swirl 360, *Hey Now Now*
	Various Artists, *One Heart At A Time*
	Shania Twain, *You're Still The One*
	Tori Amos, *Jackie's Strength*
	Paula Cole, *I Don't Want To Wait*
	Tracy Byrd, *I'm From The Country*
	Sarah McLachlan, *Adia*
	Metallica, *The Memory Remains*
	WC From Westside Connection, *Just Clownin'*
	Backstreet Boys, *Quit Playing Games (With My Heart)*
		The Lox [feat. DMX & Lil' Kim], *Money, Power &*
		   Respect
		Third Eye Blind, *How's It Going To Be*
		Luke feat. No Good But So Good, *Raise The Roof*
		Ace Of Base, *Cruel Summer*
		JD feat. Jay-Z, *Money Ain't A Thang*
		Master P feat. Sons Of Funk, *I Got The Hook Up!*
		Madonna, *Ray Of Light*
		LL Cool J feat. Method Man, Redman, DMX,
		   Canibus And Master P, *4, 3, 2, 1*
		Tamia, *Imagination*

1999	Joey McIntyre, *Stay The Same* Orgy, *Blue Monday* Sugar Ray, *Every Morning* Backstreet Boys, *I Want It That Way* Coko, *Sunshine* Bush, *The Chemicals Between Us* The Wilkinsons, *Fly (The Angel Song)* The Beatnuts feat. Yellaklaw, *Watch Out Now* T.W.D.Y. feat. Too Short & Mac Mall, *Players* *Holiday* Nas, *Nas Is Like* Juvenile, *Ha* Andy Griggs, *I'll Go Crazy*	Dave Hollister, *My Favorite Girl* Tyrese, *Sweet Lady* Deborah Cox, *It's Over Now* Silk, *If You (Lovin' Me)* Kenny Chesney, *How Forever Feels* Red Hot Chili Peppers, *Scar Tissue* Mark Wills, *Wish You Were Here* Alan Jackson, *Pop A Top* Clay Walker, *You're Beginning To Get To Me* Lit, *My Own Worst Enemy* Alanis Morissette, *Unsent* Jewel, *Down So Long*
2000	Kelly Price & Friends, *Love Sets You Free* Ruff Endz, *No More* Santana feat. Rob Thomas, *Smooth* Collin Raye, *Couldn't Last A Moment* Mandy Moore, *I Wanna Be With You* Nu Flavor, *3 Little Words* Lara Fabian, *I Will Love Again* Creed, *Higher* Sisqo, *Thong Song* Erykah Badu, *Bag Lady* Donell Jones, *Where I Wanna Be* Dr. Dre feat. Snoop Dogg, *The Next Episode* George Strait, *Go On* Ying Yang Twins, *Whistle While You Twurk* Savage Garden, *Crash And Burn* Red Hot Chili Peppers, *Californication*	Billy Ray Cyrus, *You Won't Be Lonely Now* Toby Keith, *Country Comes To Town* Filter, *Take A Picture* SHeDAISY, *I Will...But* Kelis, *Caught Out There* Montell Jordan, *Get It On Tonite* R.E.M., *The Great Beyond* Goo Goo Dolls, *Broadway* Mya feat. Jadakiss, *Best Of Me* Santana feat. The Product G&B, *Maria Maria* Faith Hill, *The Way You Love Me* Dr. Dre feat. Eminem, *Forgot About Dre* Vertical Horizon, *Everything You Want* Third Eye Blind, *Deep Inside Of You* 3 Doors Down, *Kryptonite* Creed, *With Arms Wide Open*

2001	Lonestar, *I'm Already There*
	Cash Money Millionaires, *Project Chick*
	Tank, *Maybe I Deserve*
	Martina McBride, *When God-Fearin' Women Get The*
	   Blues
	Limp Bizkit, *My Way*
	Ricky Martin Duet With Christina Aguilera, *Nobody*
	   Wants To Be Lonely
	P!nk, *You Make Me Sick*
	Whitney Houston, *The Star Spangled Banner*
	LFO, *Every Other Time*
		Busta Rhymes, *Break Ya Neck*
		Mystikal feat. Nivea, *Danger (Been So Long)*
		112, *Dance With Me*
		Toya, *I Do!!*
		P.O.D., *Alive*
		Faith Hill, *There You'll Be*
		Musiq, *Just Friends (Sunny)*
		Alan Jackson, *When Somebody Loves You*
		Lifehouse, *Hanging By A Moment*
		Monica, *Just Another Girl*
		Shakira, *Whenever, Wherever*

2002	Dixie Chicks, *Long Time Gone* Christina Aguilera feat. Redman, *Dirrty* Kelly Rowland, *Stole* Brandy, *What About Us?* Sean Paul, *Gimme The Light* Angie Stone, *Wish I Didn't Miss You* Tanto Metro & Devonte, *Give It To Her*	Eve feat. Alicia Keys, *Gangsta Lovin'* Erykah Badu feat. Common, *Love Of My Life (An* *Ode To Hip Hop)* Lil Bow Wow, *Take Ya Home* No Doubt feat. Bounty Killer, *Hey Baby* Pastor Troy feat. Ms. Jade, *Are We Cuttin'*

	Ja Rule feat. Ashanti, *Always On Time* Vanessa Carlton, *A Thousand Miles* Justin Timberlake, *Like I Love You* Five For Fighting, *Superman (It's Not Easy)* Puddle Of Mudd, *Control* Musiq, *halfcrazy* Audioslave, *Cochise* Sheryl Crow, *Soak Up The Sun* Creed, *My Sacrifice* Tweet, *Oops (Oh My)* Steve Holy, *Good Morning Beautiful* Bubba Sparxxx, *Ugly* Sara Evans, *I Keep Looking*	Busta Rhymes feat. P. Diddy & Pharrell, *Pass The Courvoisier Part II* Isyss feat. Jadakiss, *Day + Night* Martina McBride, *Blessed* Mario, *Just A Friend 2002* Sheryl Crow, *Steve McQueen* Ludacris feat. Mystikal & Infamous 2.0, *Move B***h* 'N Sync feat. Nelly, *Girlfriend* Ludacris, *Roll Out (My Business)* Kenny Chesney, *Young* P. Diddy feat. Usher & Loon, *I Need A Girl (Part One)* Diamond Rio, *Beautiful Mess*
2003	Gary Allan, *Man To Man* Jewel, *Intuition* Our Lady Peace, *Somewhere Out There* Gary Allan, *Tough Little Boys* Santana feat. Michelle Branch, *The Game Of Love* Fleetwood Mac, *Peacekeeper* Dixie Chicks, *Landslide* John Mayer, *Bigger Than My Body* Floetry, *Say Yes* Musiq, *dontchange* Eminem, *Lose Yourself* Kelly Clarkson, *Miss Independent*	Thalia feat. Fat Joe, *I Want You* Eve, *Satisfaction* 3 Doors Down, *Here Without You* Liz Phair, *Why Can't I?* Ludacris, *Act A Fool* Kid Rock feat. Sheryl Crow Or Allison Moorer, *Picture* Tim McGraw, *She's My Kind Of Rain* Jane's Addiction, *Just Because* LL Cool J feat. Amerie, *Paradise* Fabolous feat. Mike Shorey & Lil' Mo, *Can't Let You Go*
2004	Sara Evans, *Suds In The Bucket* Akon feat. Styles P., *Locked Up* JAY-Z, *99 Problems* Usher, *Confessions Part II* Christina Milian, *Dip It Low* Beyonce, *Dangerously In Love* Lloyd Banks, *On Fire* Gretchen Wilson, *Redneck Woman* U2, *Vertigo* T.I., *Let's Get Away* Velvet Revolver, *Slither* Fuel, *Falls On Me* Toby Keith, *American Soldier* Brad Paisley feat. Alison Krauss, *Whiskey Lullaby* Cassidy feat. R. Kelly, *Hotel* Slum Village feat. Kanye West & John Legend, *Selfish* Incubus, *Megalomaniac* Toby Keith, *Whiskey Girl* Linkin Park, *Lying From You*	Trapt, *Still Frame* Nickelback, *Figured You Out* Ryan Cabrera, *On The Way Down* Brooks & Dunn, *You Can't Take The Honky Tonk Out Of The Girl* Alan Jackson, *Too Much Of A Good Thing* NB Ridaz feat. Gemini, *So Fly* Nelly, *Flap Your Wings* Sara Evans, *Perfect* Lionel Richie, *Just For You* Yung Wun feat. DMX, Lil' Flip & David Banner, *Tear It Up* David Lee Murphy, *Loco* Marques Houston feat. Jermaine "JD" Dupri, *Pop That Booty* Kelis, *Milkshake* Usher, *Burn* Jet, *Are You Gonna Be My Girl* Jet, *Cold Hard Bitch* OutKast feat. Sleepy Brown, *The Way You Move*
2005	Finger Eleven, *One Thing* Rob Thomas, *Lonely No More* Sugarland, *Something More* Trisha Yearwood, *Georgia Rain* LeAnn Rimes, *Probably Wouldn't Be This Way* Keyshia Cole, *I Should Have Cheated* Snoop Dogg feat. Charlie Wilson & Justin Timberlake, *Signs* The Black Eyed Peas, *Don't Phunk With My Heart* Jamie Foxx feat. Ludacris, *Unpredictable* Kelly Clarkson, *Since U Been Gone* 50 Cent feat. Olivia, *Candy Shop* Green Day, *Boulevard Of Broken Dreams* R. Kelly, *Trapped In The Closet* Audioslave, *Be Yourself*	Lifehouse, *You And Me* Natalie, *Goin' Crazy* Trace Adkins, *Songs About Me* Mannie Fresh, *Real Big* The Killers, *Mr. Brightside* Destiny's Child, *Cater 2 U* Teena Marie feat. Gerald Levert, *A Rose By Any Other Name* Maroon 5, *She Will Be Loved* Missy Elliott feat. Ciara & Fat Man Scoop, *Lose Control* Lloyd Banks feat. Avant, *Karma* Melissa Etheridge & Joss Stone, *Cry Baby/Piece Of My Heart* Foo Fighters, *DOA*

	Rob Thomas, *This Is How A Heart Breaks* Fantasia, *Baby Mama*	T.I., *U Don't Know Me*
2006	Taking Back Sunday, *MakeDamnSure* Pitbull, *Ay Chico (Lengua Afuera)* Taylor Hicks, *Takin' It To The Streets* Sheryl Crow & Sting, *Always On Your Side* Busta Rhymes, *Touch It* Snow Patrol, *Chasing Cars* Rihanna, *SOS* Brad Paisley, *She's Everything* Jamie Foxx feat. Twista, *DJ Play A Love Song* Kelly Clarkson, *Because Of You* Lyfe Jennings, *S.E.X.* Fergie, *London Bridge* Ludacris & Field Mob feat. Jamie Foxx, *Georgia* The Fray, *How To Save A Life* 50 Cent, *Window Shopper* Steve Holy, *Brand New Girlfriend*	Beyonce, *Ring The Alarm* Angels & Airwaves, *The Adventure* Keith Urban, *Tonight I Wanna Cry* The Black Eyed Peas, *My Humps* Rodney Atkins, *If You're Going Through Hell (Before The Devil Even Knows)* Ne-Yo, *Sexy Love* P.O.D., *Goodbye For Now* Rihanna, *Unfaithful* Little Big Town, *Boondocks* Three Days Grace, *Animal I Have Become* OutKast, *Idlewild Blue (Don'tchu Worry 'Bout Me)* Red Hot Chili Peppers, *Snow ((Hey Oh))* Bow Wow feat. J-Kwon & Jermaine Dupri, *Fresh Azimiz*
2007	Alan Jackson, *A Woman's Love* T.I., *Top Back* Blake Lewis, *You Give Love A Bad Name* Daughtry, *Home* Trace Adkins, *Ladies Love Country Boys* Keyshia Cole feat. Missy Elliott & Lil Kim, *Let It Go* Kelly Rowland feat. Eve, *Like This* Lifehouse, *First Time* Avril Lavigne, *Keep Holding On* Luke Bryan, *All My Friends Say* Jonas Brothers, *Hold On* JAY-Z, *Roc Boys (And The Winner Is)...*	Hinder, *Better Than Me* Timbaland feat. Keri Hilson, *The Way I Are* Playaz Circle feat. Lil Wayne, *Duffle Bag Boy* Miranda Lambert, *Famous In A Small Town* Kenny Chesney, *Beer In Mexico* Britney Spears, *Gimme More* Seether, *Fake It* Keith Urban, *I Told You So* Bow Wow & Omarion, *Girlfriend* Hannah Montana, *Nobody's Perfect* Ne-Yo, *Do You* Regina Spektor, *Fidelity*
2008	Buckcherry, *Sorry* DJ Khaled feat. T-Pain, Trick Daddy, Rick Ross & Plies, *I'm So Hood* Feist, *1234* Finger Eleven, *Paralyzer* Josh Gracin, *We Weren't Crazy* Shontelle, *T-Shirt* Coldplay, *Violet Hill* Yung Berg feat. Casha, *The Business* Luke Bryan, *Country Man* Pitbull feat. Lil Jon, *Krazy* Shwayze feat. Cisco Adler, *Buzzin'*	Madonna feat. Justin Timberlake & Timbaland, *4 Minutes* Phil Vassar, *Love Is A Beautiful Thing* Carrie Underwood, *Last Name* Blake Shelton, *Home* Sara Bareilles, *Love Song* Britney Spears, *Womanizer* Alicia Keys, *No One* Katy Perry, *I Kissed A Girl* Jesse McCartney, *Leavin'* Saving Abel, *Addicted*
2009	Toby Keith, *God Love Her* Katy Perry, *Waking Up In Vegas* Jesse McCartney feat. Ludacris, *How Do You Sleep?* The Black Eyed Peas, *Boom Boom Pow* T.I. feat. Justin Timberlake, *Dead And Gone* F.L.Y. (Fast Life Yungstaz), *Swag Surfin'* Brad Paisley Duet With Keith Urban, *Start A Band* The Fray, *Never Say Never* Miranda Cosgrove, *About You Now* New Boyz, *You're A Jerk* Flo Rida, *Right Round* Kanye West, *Heartless* Taylor Swift, *You're Not Sorry* Kings Of Leon, *Sex On Fire* Miranda Lambert, *White Liar* Drake feat. Trey Songz & Lil Wayne, *Successful* Kenny Chesney With Dave Matthews, *I'm Alive*	John Mayer, *Who Says* Lady Gaga, *Poker Face* Mims, *Move (If You 'W'anna)* Pitbull, *I Know You Want Me (Calle Ocho)* Beyonce, *Ego* The Veronicas, *Take Me On The Floor* Jay Sean feat. Lil Wayne, *Down* Keri Hilson feat. Kanye West & Ne-Yo, *Knock You Down* The Offspring, *You're Gonna Go Far, Kid* Jamie Foxx feat. T-Pain, *Blame It* Rascal Flatts, *Things That Matter* The Black Eyed Peas, *I Gotta Feeling* The All-American Rejects, *Gives You Hell* Toby Keith, *Lost You Anyway* The Veronicas, *Untouched*

2010	Gucci Mane feat. Usher, *Spotlight* Little Big Town, *Little White Church* George Strait, *The Breath You Take* Lloyd, *Lay It Down* 3OH!3, *Deja Vu* Drake, *Find Your Love* Bruno Mars, *Just The Way You Are* Ciara feat. Ludacris, *Ride* Jack Johnson, *You And Your Heart* Luke Bryan, *Someone Else Calling You Baby* Kanye West, *All Of The Lights* Justin Bieber feat. Usher, *Somebody To Love* Kris Allen, *Live Like We're Dying*	Jay Sean feat. Sean Paul & Lil Jon, *Do You Remember* Lady Antebellum, *Hello World* Jaron And The Long Road To Love, *Pray For You* Jay-Z + Mr. Hudson, *Young Forever* Brad Paisley, *Anything Like Me* P!nk, *Glitter In The Air* Zac Brown Band, *Highway 20 Ride* Ludacris, *How Low* Sean Kingston & Justin Bieber, *Eenie Meenie* Lady Gaga, *Bad Romance* Taio Cruz, *Dynamite* Carrie Underwood, *Undo It*
2011	Yolanda Be Cool & Dcup, *We No Speak Americano* Nickelback, *When We Stand Together* Brantley Gilbert, *Country Must Be Country Wide* Ke$ha, *Blow* Chris Young, *Tomorrow* Miranda Lambert, *Baggage Claim* Justin Bieber, *Born To Be Somebody* Sunny Sweeney, *From A Table Away* Jason Aldean, *Dirt Road Anthem* Toby Keith, *Made In America* Katy Perry, *Firework* Far*East Movement feat. Ryan Tedder, *Rocketeer* Red Hot Chili Peppers, *The Adventures Of Rain Dance Maggie* Flo Rida feat. David Guetta, *Club Can't Handle Me* Britney Spears, *I Wanna Go* Pitbull feat. Ne-Yo, Afrojack & Nayer, *Give Me Everything*	Enrique Iglesias feat. Pitbull, *I Like It* P!nk, *Raise Your Glass* Bridgit Mendler, *Somebody* Justin Bieber feat. Jaden Smith, *Never Say Never* Britney Spears feat. Nicki Minaj & Ke$ha, *Till The World Ends* New Boyz feat. The Cataracs & Dev, *Backseat* Taylor Swift, *Mean* OneRepublic, *Good Life* The Band Perry, *All Your Life* Ricky Martin feat. Natalia Jimenez, *Lo Mejor De Mi Vida Eres Tu* Victorious Cast feat. Victoria Justice, *Beggin' On Your Knees* Flo Rida feat. Akon, *Who Dat Girl*
2012	Ellie Goulding, *Lights* Calvin Harris feat. Florence Welch, *Sweet Nothing* Miranda Lambert, *Over You* Kip Moore, *Somethin' 'Bout A Truck* The Black Keys, *Gold On The Ceiling* Kanye West, Big Sean, Pusha T, 2 Chainz, *Mercy* One Direction, *Live While We're Young* Kendrick Lamar, *Swimming Pools (Drank)* Pitbull feat. Chris Brown, *International Love* Brandy feat. Chris Brown, *Put It Down* LMFAO feat. Lauren Bennett & GoonRock, *Party Rock Anthem* Nicki Minaj, *Starships*	Carly Rae Jepsen, *This Kiss* Justin Bieber feat. Nicki Minaj, *Beauty And A Beat* Jennifer Lopez feat. Pitbull, *Dance Again* Gym Class Heroes feat. Ryan Tedder, *The Fighter* Taylor Swift, *Begin Again* Rita Ora, *How We Do (Party)* Taylor Swift feat. The Civil Wars, *Safe & Sound* Maroon 5, *One More Night* Nicki Minaj feat. Chris Brown, *Right By My Side* Rick Ross feat. Wale & Drake, *Diced Pineapples* Zac Brown Band, *Goodbye In Her Eyes* 2 Chainz feat. Drake, *No Lie* Adele, *Set Fire To The Rain*
2013	Rich Homie Quan, *Type Of Way* Macklemore & Ryan Lewis feat. Ray Dalton, *Can't Hold Us* Calvin Harris feat. Ellie Goulding, *I Need Your Love* PSY, *Gangnam Style* Katy Perry, *Roar* A$AP Rocky feat. Skrillex, *Wild For The Night* DJ Khaled feat. Drake, Rick Ross & Lil Wayne, *No New Friends (SFTB Remix)* Hadouken!, *Levitate* Phillip Phillips, *Home* Rihanna feat. Mikky Ekko, *Stay* Big Sean feat. Lil Wayne & Jhene Aiko, *Beware* Gavin DeGraw, *Best I Ever Had* Eric Church, *Like Jesus Does* Robin Thicke feat. Kendrick Lamar, *Give It 2 U*	Sevyn Streeter feat. Chris Brown, *It Won't Stop* The Band Perry, *Better Dig Two* Lupe Fiasco & Guy Sebastian, *Battle Scars* Anna Kendrick, *Cups (Pitch Perfect's When I'm Gone)* Darius Rucker, *Wagon Wheel* Imagine Dragons, *Radioactive* Lee Brice, *Parking Lot Party* Miguel, *How Many Drinks?* Lady Gaga, *Applause* fun., *Carry On* Drake feat. 2 Chainz & Big Sean, *All Me* Justin Timberlake, *Mirrors* J. Dash, *Wop* Justin Bieber feat. Ludacris, *All Around The World* Lee Brice, *I Drive Your Truck*

	Sage The Gemini feat. IamSu!, *Gas Pedal*	The Lumineers, *Ho Hey*
2014	Chase Rice, *Ready Set Roll* Sia, *Chandelier* Lorde, *Glory And Gore* John Legend, *All Of Me* Justin Moore, *Lettin' The Night Roll* DJ Snake & Lil Jon, *Turn Down For What* Fall Out Boy, *Centuries* Passenger, *Let Her Go* Tegan And Sara feat. The Lonely Island, *Everything Is AWESOME!!!* Fifth Harmony, *Bo$$* Lee Brice, *Drinking Class* Kristen Bell & Idina Menzel, *For The First Time In Forever* Lady Antebellum, *Bartender* Zendaya, *Replay*	Calvin Harris, *Summer* Ariana Grande feat. Iggy Azalea, *Problem* Pentatonix, *Mary, Did You Know?* Demi Lovato, *Let It Go* Vance Joy, *Riptide* Ed Sheeran, *Thinking Out Loud* Taylor Swift, *Shake It Off* Michael Jackson & Justin Timberlake, *Love Never Felt So Good* Tove Lo, *Habits (Stay High)* Beyonce, *Partition* Katy Perry feat. Juicy J, *Dark Horse* Brett Eldredge, *Beat Of The Music* Ed Sheeran, *Sing* Brantley Gilbert, *Bottoms Up* Kid Ink feat. Chris Brown, *Show Me*
2015	Jessie J, Ariana Grande & Nicki Minaj, *Bang Bang* Imagine Dragons, *I Bet My Life* Dierks Bentley, *Say You Do* Sia, *Elastic Heart* Fetty Wap, *Again* Empire Cast feat. Estelle & Jussie Smollett, *Conqueror* Flo Rida fest. Sage The Gemini & Lookas, *G.D.F.R.* twenty one pilots, *Fairly Local* One Direction, *Drag Me Down* Hozier, *Take Me To Church*	Wale feat. Usher, *The Matrimony* Fifth Harmony, *Sledgehammer* Pitbull feat. Chris Brown, *Fun* Carrie Underwood, *Something In The Water* Ariana Grande, *Santa Tell Me* Maroon 5, *Animals* Eric Church, *Talladega* Cam, *Burning House* Tory Lanez, *Say It* Rachel Platten, *Fight Song*
2016	Tucker Beathard, *Rock On* Ruth B, *Lost Boy* Grace feat. G-Eazy, *You Don't Own Me* Chris Young Duet With Cassadee Pope, *Think Of You* MadeinTYO, *Uber Everywhere* DJ ESCO feat. Future & Lil Uzi Vert, *Too Much Sauce* Brett Young, *Sleep Without You* The Chainsmokers feat. Daya, *Don't Let Me Down* Rob $tone feat. J. Davi$ & Spooks, *Chill Bill* Cole Swindell, *You Should Be Here* DJ Drama feat. Chris Brown, Skeme & Lyquin, *Wishing* Beyonce, *Hold Up* twenty one pilots, *Ride*	Jason Derulo, *Get Ugly* DJ Khaled feat. Jay Z & Future, *I Got The Keys* Jeremih, *Oui* Coldplay, *Hymn For The Weekend* Sundance Head, *Darlin' Don't Go* Tim McGraw, *Humble And Kind* Calvin Harris, *My Way* Kent Jones, *Don't Mind* Alessia Cara, *Wild Things* Young M.A, *OOOUUU* Maren Morris, *My Church* Justin Bieber, *Love Yourself* Prince, *1999* Disturbed, *The Sound Of Silence* Rihanna, *Needed Me*
2017	Post Malone feat. 21 Savage, *Rockstar* 21 Savage & Metro Boomin, *No Heart* Enrique Iglesias feat. Descemer Bueno, Zion & Lennox Or Sean Paul, *Subeme La Radio* Marshmello, *Alone* Quavo, Takeoff & Offset, *Too Hotty* Maren Morris, *I Could Use A Love Song* The Chainsmokers & Coldplay, *Something Just Like This* James Arthur, *Say You Won't Let Go* Starley, *Call On Me* Gucci Mane feat. The Weeknd, *Curve* John Legend, *Love Me Now* Bruno Mars, *That's What I Like*	Halsey, *Now Or Never* Jason Aldean, *They Don't Know* Shawn Mendes, *There's Nothing Holdin' Me Back* The Weeknd, *Party Monster* The Chainsmokers, *Paris* Chris Brown, *Questions* Niall Horan, *Slow Hands* Major Lazer feat. Justin Bieber & MO, *Cold Water* Kendrick Lamar feat. Zacari, *Love.* Kenny Chesney, *All The Pretty Girls* Maluma, *Felices Los 4* Bebe Rexha, *I Got You* Halsey, *Bad At Love*
2018	Scotty McCreery, *Five More Minutes* Shawn Mendes, *In My Blood*	Lil Uzi Vert feat. Nicki Minaj, *The Way Life Goes* 6ix9ine feat. Nicki Minaj & Murda Beatz, *FEFE*

	Juice WRLD, *Lean Wit Me* Post Malone, *I Fall Apart* Rae Sremmurd & Juicy J, *Powerglide* French Montana feat. Drake, *No Stylist* Drake, *Blue Tint* Keala Settle & The Greatest Showman Ensemble, *This Is Me* Luke Combs, *One Number Away* Charlie Puth, *How Long* Sam Smith, *Too Good At Goodbyes* J. Cole, *Intro* Demi Lovato, *Tell Me You Love Me*	Weezer, *Africa* Mariah Carey, *All I Want For Christmas Is You* Lil Dicky feat. Chris Brown, *Freaky Friday* Drake, *In My Feelings* XXXTENTACION, *Changes* Ariana Grande, *No Tears Left To Cry* Nicki Minaj feat. Ariana Grande, *Bed* Plies, *Rock* XXXTENTACION, *Sad!* Daddy Yankee, *Dura* Drake, *I'm Upset* Chris Young, *Losing Sleep*
2019	Megan Thee Stallion feat. DaBaby, *Cash Shit* Post Malone, *Wow.* NLE Choppa, *Shotta Flow* Cardi B & Bruno Mars, *Please Me* Dove Cameron, Sofia Carson, Booboo Stewart, Cameron Boyce, Thomas Doherty, China Anne McClain & Dylan Playfair, *Night Falls* Jonas Brothers, *Cool* Post Malone & Swae Lee, *Sunflower (Spider-Man: Into The Spider-Verse)* 21 Savage, *A Lot* NF, *Time* Morgan Wallen, *Whiskey Glasses* Lizzo, *Truth Hurts* Internet Money, Lil Tecca & A Boogie Wit da Hoodie, *Somebody* Eli Young Band, *Love Ain't*	benny blanco & Juice WRLD feat. Brendon Urie, *Roses* Sheck Wes, *Mo Bamba* DaBaby & Nicki Minaj, *iPHONE* Halsey, *Without Me* Sam Smith & Normani, *Dancing With A Stranger* Lil Nas X, *Panini* Shawn Mendes, *If I Can't Have You* Ariana Grande, Miley Cyrus & Lana Del Rey, *Don't Call Me Angel (Charlie's Angels)* Kodak Black, *Calling My Spirit* DJ Khaled feat. SZA, *Just Us* Cardi B, Bad Bunny & J Balvin, *I Like It* Billie Eilish, *Wish You Were Gay* Post Malone feat. Meek Mill & Lil Baby, *On The Road*
2020	Lil Yachty, Drake & DaBaby, *Oprah's Bank Account* Rod Wave, *Girl Of My Dreams* Luke Combs feat. Eric Church, *Does To Me* Gunna, *Feigning* Luke Combs, *Lovin' On You* Jack Harlow feat. DaBaby, Tory Lanez & Lil Wayne, *Whats Poppin* Taylor Swift, *Mirrorball* Moneybagg Yo, *Said Sum* Roddy Ricch, *The Box* Lil Mosey, *Blueberry Faygo* Miley Cyrus, *Midnight Sky*	The Weeknd, *In Your Eyes* Marshmello & Halsey, *Be Kind* Pop Smoke, *Dior* Lil Baby feat. Lil Uzi Vert, *Commercial* twenty one pilots, *Level Of Concern* Doja Cat feat. Nicki Minaj, *Say So* Billie Eilish, *Everything I Wanted* Eminem feat. Juice WRLD, *Godzilla* Sada Baby, *Whole Lotta Choppas* Lewis Capaldi, *Someone You Loved* Kane Brown, *Homesick*