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**CREATIVE INDUSTRIES: PROMOTION IN THE
MUSIC INDUSTRY. FOCUS ON URBAN MUSIC AND
DIGITALIZATION**

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1. INTRODUCTION

The aim of this paper is to explore the creative industries, in particular the music industry in Spain. The research also intends to analyze the different tools for promoting music in the actual digitalized context considering different examples inside the Spanish urban music.

Listening to music is an activity that almost everyone does at least in one occasion during the day. Getting prepared to go out, travelling by car, at the gym, walking, at discos, in meetings with friends, in stores, it is common that music accompanies us at different times of the day.

In the last decades, the music industry has experienced a substantial change thanks to digitalization and to the boom of urban music. This has made it possible to develop a new way of producing, distributing, and promoting music, creating new challenges and opportunities for everyone inside the music industry. Additionally, new genres have appeared during these days.

Regarding the music tendencies in Spain, taking into account music playlists, festival line-ups and lists from Promusicae, it can be seen that urban music is the genre most listened to. For this reason, the main focus for giving examples and analyzing promotion tools in Spain will be urban music.

The main objective of this study is the analysis of current promotion tools in the Spanish urban music industry. In concrete, tools related with the digitalization, since we mainly consume music online and artists also promote their music mostly through the Internet.

As a first step, it will be studied the concept of creativity and its industry continuing with a brief introduction to the concept of music industry and the urban music.

Another objective of the paper is to explore the situation of current music industry in Spain, analyzing the tendencies in our country. It will also be reviewed the evolution of urban music. Another important point to study along the work is the music distribution in Spain, emphasizing in the distribution through streaming platforms.

The key pillar of this work is promotion in the music industry. It is essential to make possible the success of an artist in order to stand out in a competitive market with a considerable number of new members every year. First of all, the objective is to study the traditional tools and then, to see how these tools have been adapted to the digitalized world and new ones have appeared. It will explore the adaptation of music promotion to the new digitalized world coexisting with traditional tools.

Finally, the main goal of this research is to examine the currently used promotion tools in the music industry. For this reason, the most used and important ones will be introduced such as, the use of streaming platforms or the collaboration among artists, not leaving outside the importance of live events and concerts, a crucial component for the success of the artists inside this genre.

Another objective of the research is to discover the main differences between traditional tools for music promotion and actual ones.

Thus, the aim of this paper is to analyze the intersection between urban music and the promotion in the Spanish music industry, exploring the adaptation of music promotion to the new digitalized world coexisting with traditional tools.

The work will be structured as follows. In a first place, some theoretical concepts such as creativity or music industry will be introduced. Then, the current Spanish music situation will be analyzed. Once this is done, promotion tools will be studied. First there will be a presentation of traditional tools and then it will continue with actual ones giving examples done in the urban music industry in order to better understand them. Finally, a conclusion will be reached reviewing the Spanish situation and the main differences between traditional tools and current ones.

For carrying out this research, secondary information resources are going to be used such as magazine articles or published books and actual information seen on social networks or streaming platforms about the urban music industry in Spain.

2. THEORETICAL FRAMEWORK

2.1. The concept of creativity

If the definition of creativity is searched in the Cambridge Dictionary, it would be obtained that it means “the ability to produce or use original and unusual ideas.”

Creativity is a quality of people, processes, and products. Without expressing the creative process idea that a creative person has had, this person and process are not relevant.

It is important to note that for considering something creative, it must have differences with what has been done before and it must also be appropriate, correct, valuable or expressive of meaning.

Amabile has stated that creativity is formed by three components. In one hand, we have expertise, described as the group of cognitive pathways that can be followed. Creative thinking is another of these components. It consists of taking new perspectives on problems, the exploration of new cognitive paths and a working style leading to energetic pursuit of one’s work. Finally, we have intrinsic task motivation, which is the interest and involvement that someone shows in a work.

The United Nations, divided the definition of creativity in the following parts (UNCTAD, 2008):

- Artistic creativity, involving imagination and an ability to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image.
- Scientific creativity, involving curiosity and a willingness to experiment and make new connections in problem solving.
- Economic creativity which is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is strongly associated with the concept of “knowledge economy,” a key driver of endogenous growth through investment in human capital.

In an economic context, creativity can be defined as “a new idea or action which is new or valuable” (Csikszentmihalyi, 1996:23) or “the formulation of new ideas and the application of these ideas to produce original art and cultural products works; functional creations, scientific inventions and technological innovations” (UNCTAD, 2008:3).

2.2. The creative industry (overall)

Cultural and creative industries make a significant contribution to the world economy. In terms of global GDP, in 2022, they accounted for 3.1%. Regarding the total merchandise and services exports, creative goods and services represented 3 and 21 percent of the total in 2020. Additionally, they supply 6.2 percent of all employment, generating around 50 million jobs worldwide.

The concept of creative industries appeared in Australia, and it was developed in the United Kingdom. They are understood as those which origin exists in individual creativity, skills and talent and aim to produce wealth and employment through industrial property.

The given definition of UNESCO in 2009 is that these industries are “those organized activity sectors whose main goal is the production or reproduction, promotion, diffusion and/or commercialization of goods, services and cultural, artistic or patrimonial activities.” (UNESCO, 2009)

The United Nations gave a more completed definition of creative industries. They are defined as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They form a set of knowledge-based activities, focused on, but not limited to, culture and heritage, potentially generating revenues from trade and intellectual property rights. These industries include tangible products and intangible intellectual or artistic services with creative content, economic value and market goals. They stand at the crossroads of the artisan, services and industrial sectors and they are at the heart of the creative economy. (UNCTAD, 2008)

From the consumer’s perspective, creative industries have a nature of indivisible and endless goods because they are the ones who choose the projects and guide the consumption.

Creative industries are a bigger part in the postindustrial economies. Creative industries were born in the base of the new creative economy, these industries produce and distribute goods and services based on texts, symbols and images. This economy refers to the process of creation, production and distribution of these goods and services which use knowledge, creativity and intellectual equity as primary productive resources.

Inside these industries we can find recording, musical creation, independent musical production, mobile content, web content, theatre, publishing, cinema, advertisement, architecture, crafts, design, fashion, photography, radio, television and informatic programs industries.

The creative industries are defined by certain characteristics among which we can find:

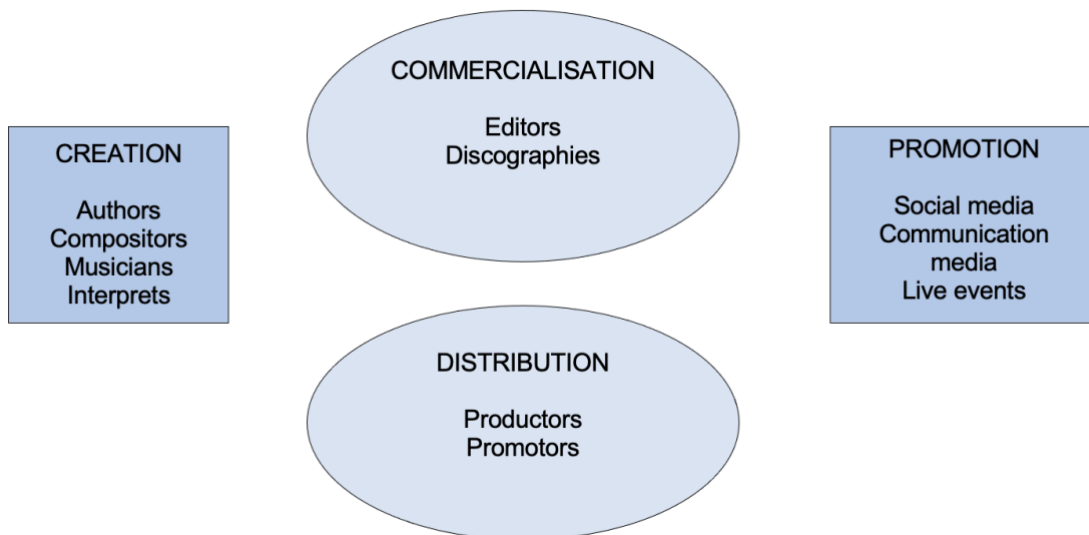
- Intersection between economy, culture and rights
- Incorporation of creativity as the main part of production
- The goods, services and activities produced tend to be protected by intellectual propriety.
- Public demand and behavior are difficult to predict.

2.3 Concept of music industry

Before analyzing the music sector in Spain, it is needed to understand the concept of music industry and who and what constitutes this industry.

First of all, the value chain of the music industry is going to be explained in order to give a general overview. On the one hand, there are the ones in charge of creating the product. It would be the authors, composers, musicians and interpreters. Then, this music needs to be commercialized and distributed. Inside this group, there would be editors and discographies, and producers and promoters. In order to distribute this music, promotion is needed, so they are another part of the value chain. Inside this group we can see different elements as communication media or social networks, this section will be better developed along the paper.

Illustration 1. Value chain music industry



Source: own elaboration

It is important to say that from the moment when the music is commercialized it is converted into a product, therefore, music ends up being a business.

It is understood as the music industry, the one formed by every agent that earns money creating, distributing and selling music. In other words, it is a group of people who live from the creation and exploitation of the musical industry propriety.

This industry is an overly complex system because it includes different organizations, firms and particulars. Additionally, with the apparition of piracy and electronic resources it has suffered many changes. The main agents in the music industry are singers or artists, instrumentalists, publishers, recorders, promoters, managers, distributors and retailers.

The processes in this industry start with creation. In this first step, the musician is the one who carries on the development of his/her proposal and the one who searches the needed means for recording a demo.

Once the demo is presented and accepted by an enterprise, the hiring process starts. They decide if the CD needs to be rerecorded, the longevity of the contract, the percentages, ... After this, it continues with the production of the music piece, including the edition of the music and the layout to increase its value. This means the creation of the cover, back cover, CD... Once this is finished, the product starts to be distributed, physically and online. For selling the product, it is essential to have a correct promotion system. This part will be developed along this paper.

The process explained above would be the traditional one. With the development of the Internet and technology, physical products have lost importance, and so have recording companies.

With the appearance of MP3, piracy became the main way to consume music. Apple decided to develop iTunes, but this platform could not beat piracy. Some other platforms appeared during this time, such as YouTube or SoundCloud. These platforms allowed musicians to analyze its statistics since they could count the number of reproductions and the public could "leave a *like*" if they liked the product. With all this revolution, there appeared new ways to promote artists, they had new alternatives to interact with their public.

Over time, a new streaming platform appeared, Spotify, with which piracy was reduced. Around 2010, many recording companies had included a digital department after recognizing the potential of this unfamiliar environment.

Nowadays, the music industry is adapted to the convergence between the physical and digital worlds and the direct interactions between fans and artists. Publishers, managers and

agents have invested in promotional channels and many musicians develop their career digitally. In this moment, there are more ways of promoting music than before, but there also exists more music.

To sum up, recording companies have suffered three realities, from the physical CD to the digital piracy, and to the streaming. Nowadays, there are also many artists who work independently without having any agreement with any recording firm.

2.4 Concept of urban music

The term “urban music” appeared in 1980 with the boom of soul music, R&B and hip-hop. Initially, this term was used to despise and marginalize the African American artists community, pioneers on these genres. Nevertheless, they continued developing this type of music and more communities added to follow this style. People from Latin America started producing this genre with the aim of giving importance and visibility to the music born in the streets, with a social connotation and standing for the reality of one section of the population.

The topics treated in this type of music are related to the everyday life, and they also speak about sex and drugs, taboo topics in other genres. This makes urban music more appealing to the people who feel represented by these lyrics. Regarding music production, electronic and digital noises are used. For the voice, singers tend to use Auto-Tune, a tool that helps to modify the voice and create effects with it.

Among the different genres that compose the urban music there are R&B, soul, hip-hop, reggaeton, dance hall, mombathón, bachata, latin dance, old school, dembow and trap.

For better understanding the concept of urban music, four of these music genres are going to be defined.

Starting with **hip-hop**, it is a cultural and artistic movement that appeared at the end of the 1970s in New York popular districts, mainly where African American and Latin-American communities lived. For simplifying the concept of hip-hop, KRS One (rapper) wanted to unify four elements to define the concept, MCing (rapping), DJing, breakdancing and graffiti. However, more manifestations could be included, such as beatbox, beatmaking, popping...

The hip-hop as a music genre arose at the end of the 1950s, when street parties became really frequent because of the inaccessibility to the clubs for the people of the communities mentioned above. Initially, these parties were enlivened with funk and soul, but suddenly, some DJs started to isolate percussion and extend it, to make the music more danceable. After this adaptation, a new technique was implemented, rapping, a singing technique based on improvisation.

Continuing with **rap**, it appeared at the end of the 1970s in the slum areas of New York as a derivation of funk. The meaning of the name is not clear, it is thought that it means Rhythm and Poetry, or Recite a Poem. The lyrics of this style have a social connotation and it has the aim of fighting against the system and to protest. Normally it is sung on a beat, but sometimes it is produced a cappella, or they use beat box, a melody made with different noises from the mouth. This style came to Spain through the American soldiers living in Torrejón de Ardoz, Madrid, who listened rap through the radio and the CDs they received.

The genre **trap** was originated in the 1990s, the topic of this songs are the street, drugs, violence and complaints about the situation the singers are living. It appeared in the south of United States, however, a lot of Latin artists are great representatives of this style. It is influenced by rap, hip hop and electronic rhythms. It arrived at Spain in 2012 and it has gained much popularity. Some of the artists that represent or have represented this style are Yung Beef, Dellafuente or C. Tangana.

Lastly, **reggaeton** is a music genre that also appeared in the 1990s in Panamá and Puerto Rico as a variant of reggae and hip hop. It takes Latin and dembow rhythms. The rhythmic base was born in Jamaica, but an important part of its development occurred in New York, where a great mix of cultures and sounds took place. It had a considerable influence of Puerto Rican communities, so the music genre was merged in Puerto Rico. This style is characterized by its bass lines and repetitive rhythms. The singer's voice is as important as the work of the DJ, and it is also characterized by the mix of different genres.

3. CURRENT MUSIC INDUSTRY IN SPAIN

3.1 Musical tendencies in Spain

Regarding the means where Spanish people can listen to music, streaming stood for the 85% of music consumption in 2022 and the paid subscriptions supposed the 55% of the total audio streaming consumption. This same year the figure of 72 thousand million of hearings in digital audio streaming platforms were beaten in Spain.

The number of albums sold reached the digit of 22 million in physical and digital format. In relation to the physical market, the sale of vinyl scored an increase of 6% of units sold at the end of the year. Nevertheless, the other physical formats do not go along with vinyl, for example the sale of CDs has decreased by 13%.

To analyze Spanish tendencies about music genres and artists, the basis will be the lists that Promusicae publishes every year and the summary list published by Spotify and Apple Music. Promusicae is an association that represents the music industry in Spain. In concrete, the considered lists are the “Top 100 most listened albums 2022” by Promusicae, “Top 100 most listened songs 2022” by Promusicae, “Top 100 most listened songs Spotify 2022” and “Top 100 most listened songs Apple Music 2022”.

Regarding these lists, it can be seen that the more listened artists and songs correspond to the urban music genre. We can see artists like Bad Bunny, Rosalia, C.Tangana, Rauw Alejandro and Quevedo at the top of the lists. These singers are classified inside this type of music just explained. In the annexes, the adaptation of the lists mentioned before can be found, the songs and albums classified into urban music are the ones underlined on purple.

3.2 Urban music evolution in Spain

In the late 1980s the music company BMG Ariola realized that the music industry in Spain had a big problem, it did not longer connect with young people. For this reason and influenced by the boom of the rap in USA, they decided to look for the future rap stars in Spain. After doing this, they released in 1990 a compilation called “Rap de aquí” but it did not work.

By this time, in Alicante, there was a band starting to produce a rap CD. In 1992, Hin-Chu Boys launched "Death Certificate. Still Burning" one of the best rated underground rap albums still nowadays.

Later, in 1994, Sonia Cuevas created an independent rap label called Zona Bruta, this one, together with the label Boa have defined the standards of Spanish rap. The opportunity of editing music on the Internet also helped to the development of rap in Spain, especially for the ones who had to face the difficulty or impossibility of signing a contract with an international label. Another renowned independent label that was created around that time was Gamberros Pro, who made possible the origin of the group Chirie Vegas.

In 2006, it appeared the enterprise Uglyworkz, a web that worked as a platform for different rappers in every corner of Spain. In 2007, they published a mixtape with 30 tracks called Bump Radio that gave voice to many urban singers around Spain. This meant a substantial change on the scene. Finally, Uglyworkz disappeared for many reasons. In Barcelona, the producers Pachecos, created the label R.I.C.O Entertainment with the aim of having their music played in the discos. They were giving a different definition for urban music in Spain, they wanted to produce danceable music. The launch of the album "Flaviolous" by Flavio Rodríguez was crucial for the development of this fresh style.

Before the appearance of YouTube, many unknown singers published their songs on Myspace, or downloading webs such as Megaupload or in demo publishing pages for distributing their music.

In 2010, many USA artists started to expand the sounds and the formulas of trap and drill. Around this year, with the growth of blogging and Tumblr and the launch of the first affordable HD cameras, the importance of the music video and accompanying everything with images came.

Since 2012, urban music evolved to a new style, the sounds now were nearer to the trap from Atlanta or Chicago. This same year, the Spanish singer that we know nowadays as C. Tangana started to become more popular thanks to the release of the album "Love's".

In 2013, a new change in the musical scene was produced. Genres like reggaeton which were considered taboo started to be more produced, singers were not afraid of being ridiculous on the Internet and they spoke about topics like the deals they made. This new scenario was based on quick consumption, spontaneity and ultra-prolific creation.

During these years, what we know nowadays as “beef” started to appear, meaning a confrontation between artists who dedicate songs to another artist to offend him or her. It was also during these years when many top actual Spanish urban singers started their career. Some of them are C. Tangana, Rosalía, Bad Gyal, Yung Beef, Kaydy Cain, La Zowi or Dellafuente.

3.3 Music distribution in Spain

As a basis for the next chapters, music distribution in Spain in 2022 is going to be analyzed. The source of this analysis is the chart published by Promusicae in March 2023.

The digital market represented 74.8%, meaning revenues of 345,614,000€. The physical market supposed the 12.3%, meaning revenues of 56,630,000€. Intellectual property rights represented 12.2% and the synchronization the 0.7%.

From now on, the focus will be on the digital market. Audio and video represent the greatest part of this market. The digital distribution of music started in 1999, when the file exchange system called Napster appeared. This meant an enormous change in the industry, but it led to many problems, due to the denial from recording companies to reach an agreement with this platform. The companies resorted to legal persecution, and it ended with the closing of Napster.

After this, in January 2001, Apple launched the first version of the platform **iTunes**. The basis for this platform was the mp3 player SoundJam MP, its first functionality was to digitalize CDs, an extended practice those days. iTunes allowed to buy music and to reproduce it in the device. Later, as the Internet and the digital world evolved, so did the app. It was allowed to reproduce and buy music, reproduce and buy or hire films and listen to podcasts among other possibilities. This made the use of iTunes a bit confusing, so in 2015, Apple divided it into three different platforms, becoming **Apple Music** the one for music on streaming.

Spotify is another platform for music on streaming, probably it is the most known in these days. It appeared in 2008 as a music on streaming reproducer for computers only available in a small number of countries. Later, on 2011, it arrived in the USA, becoming the greatest competitor for iTunes. Through the years, it has evolved more and more and now it offers many personalized playlists for the users and has a great connectivity with various social networks.

Musicians can also distribute their music through **YouTube**. This platform appeared in 2005 as a web for uploading videos. In 2006 it achieved remarkable success, the same year that Google bought the platform. Among the different possibilities that YouTube offers, it is a great platform for uploading the artists' videoclips.

Another platform used to distribute and listen to music is **Soundcloud**. This platform was launched in 2007 allowing users to upload their own audio files. It has mainly been used to listen to music from barely known artists and share it. Over the years, it became an alternative to Spotify. In the last few years, this platform has suffered a bust due to the audience preference to Spotify.

3.4 Music digital distribution through platforms

In this section, it will be discussed how artists can use the platforms described above to distribute their music.

Regarding Apple Music, there are two options for distributing music.

If the artist works with a recording label, this last one is the one in charge of distributing the music. If they are independent artists, they should be associated with one of the distributors recommended by Apple to have access to the needed resources and tools. These distributors will help musicians to understand the commercial agreements of the industry and to manage the relationship between the streaming platforms and themselves.

For uploading music on Spotify, the procedure is the same as in Apple Music. That is to say, artists need their own distributor, or they need to contract one of those offered by the platform.

Publishing music on YouTube is easier since any distributor is needed to do this job. It is only needed to have an account on the platform, to create a video or a cover for the music (this is because YouTube is a video platform and it is not compatible with mp3 format), and then anyone is able to upload it through YouTube Studio.

Finally, the steps that are followed for uploading songs on SoundCloud are like the ones for YouTube. The main difference is that on this platform video clips are not useful as it is based on audio files. It is only required to have an account and upload the audio file. Depending on the type of account, this file could be longer or shorter.

4. CONCEPT OF PROMOTION IN THE MUSIC INDUSTRY

4.1 The importance of promotion in the artist success

The actual world is hugely digitalized, this boosts the possibility of becoming known in the music industry. For this reason, it is important to follow a promotional campaign aiming to be different and stand out from the other artists.

Musical marketing consists of a set of strategies, goals and studies to promote a musical project and improve its results. For doing this, it is important to define the artist to be different and stand out from the competitors. It is also needed to know the audience and to study the competence, as well as to create content with the aim of connecting with the public.

One of the most important strategies is promotion. It has evolved hugely over the last years. The main change has arrived with digital diffusion, a method that has beaten the traditional promotion carried out by television and radio.

4.2 Different sectors related to the promotion

In this section, there are going to be explained briefly some of the sectors inside the music industry that affect the promotion of the artist.

Management: it is the person in charge of managing every aspect of the artist's career, this person acts as the artist's agent inside the music industry. The manager is the one in charge

of representing the musician in front of third parties, searching for sponsors and advertising and organizing its tours among other tasks.

Music publishers: Promusicae defines music publishers as the enterprises in charge of “managing and administrating the copyrights”. They are the ones who promote the artist's works and find a recording label and advertising company interested in this musician in exchange for an exploitation of the copyright.

Music production: inside this sector we can find multinationals, medium recording labels, independent labels and self-managed labels. Its main function is the artist's career financing.

Spectacle promotion and production: they work in the industry of live music in an equivalent way to music producers in the recording industry. They are the ones who finance the concerts of the artists.

Recording studios: in the past, music recording was carried out in recording labels but currently, it takes place in external companies. With the evolution of technology, recording costs have been reduced and the possibility of recording is more accessible.

Concert venues: in Spain, concerts take place in different locations such as, bullrings, theatres or sports halls, but the presence of concert halls has increased recently. These venues can have their own program or can be hired by the artist team for the spectacle.

Distribution: this sector has been analyzed in the previous sections. As it was written, music can be distributed physically or digitally. Traditional distributors oversee delivering the physical product to the selling points. Digital distribution is focused on technological support.

Communication agencies: they make it possible for the artist to be known by the audience through the media.

Communication media: its main task is to bring musical works closer to the public. In this field, there can be found infinite alternatives. Some of these elements are specialized media, general media, newspapers, magazines, podcasts, radios and blogs among other elements.

Later, when explaining the different tools existing in the traditional and current model of promotion in the urban music industry, some of them will be deeply analyzed.

The main task of the media is to bring musical works closer to the public.

4.3 Traditional promotion tools in the music industry

Before the significant impact of digitalization, people consumed music physically through CDs, vinyls or cassettes, or if they did not want to buy it, they could opt for the radio or television. The communication between the audience and everything surrounding the artist was unidirectional.

For promoting an artist, human relationships were essential, and the industry was less saturated and accessible. It was difficult to connect the artist with their public, so the promotion strategies were addressed to many people. The main tools used were radio, television and printed press.

4.3.1 Recording labels

They have always been one of the main tools for promoting music. The reality of the recording labels is that they have never taken risks for signing an artist, the artists have had to work hard until they were heard by a label.

Recording labels are the ones in charge of producing CDs, distributing them to retailers and promoting their launch through marketing campaigns, promotional tours, radio and television appearances and investing in advertising.

4.3.2 Communication media

Communication media works as a speaker to bring music closer to the public. There exist many means of communication and opinion leaders.

They can be generalists and speak about everything without needing to have a common thread amongst the news. There is also specialized media in a concrete genre or region,

they can be public or private. There are, for example, newspapers, magazines, radios or televisions.

Each media has its own audience, and each person has its preferences. Mass media can reach a great amount of the public, but smaller ones can segment their audience better. It must be considered that appearing in a concrete publication may open the doors for appearing in more. Inside communication media there can be found covers, interviews and articles among other elements.

Normally, there is a press responsible who is the one in charge of keeping the different media updated where the artist tends to appear.

The radio has always been an important channel to promote music, it needs music to attract its audience and the recording labels need radios to reach its audience. Recording labels send copies of the songs to be reproduced in any radio program and to settle interviews with the artist.

Several types of radio can be distinguished. Commercial radio is focused on a general type of public, not specializing in any kind of genre. The music they play is based on listeners preferences, they define its objectives depending on the division of social groups attending to advertisers' preferences and divided according to their consumption habits.

There are also independent radio stations that are more focalized in a concrete genre or directed to a concrete segment of the industry. Given that its public is localized, they suppose an important support for music promotion.

Regarding television, there exist some channels specialized in music like MTV España which content is mostly related to music and this channel even has a section for playing music video clips. Another promotion tool is to place an advertisement on television. Nevertheless, this supposes a huge expense of money, but it worked swimmingly in the past. Labels negotiate with some programmes for having a performance of a represented artist. Nowadays we can also see some of these interventions in programmes like "Big Brother" or "Sálvame."

In addition, there have always been TV shows based on music competition, like “Tu cara me suena”, or that have a section with music, like “Pasapalabra”. Having your music reproduced in these programmes is another way of promoting music.

With respect to printed media and specialized press, they are an important channel to bring musical offers to the public. They are useful for giving an opinion or a review and their audience tends to be loyal. What can be seen in printed media are interviews, music reviews or articles about artists and their music.

4.3.4 Live events and concerts

As it is said in the book “Marketing musical: música, industria y promoción en la era digital”, some specialists consider that this tool is the most important for promoting music. This makes it easier to be the talk of the public and media. Additionally, this helps the artist to better engage with its audience. Having a loyal public, and a great following is an essential key to becoming successful.

In the past, live concerts were promoted in newspapers, on radio and on TV. As an example of events for promoting music promotional tours can be found. They normally take place after releasing an album or an EP. They take place among different cities, and even among different countries, depending on the exposition of the musician.

Another example is album launching events. Some days before the album release, an event for promoting it can take place. Normally the artist sings a demo of the album and the audience for this event is reduced.

Like promotional tours, artists can take part in festivals. This clearly helps to get known by a lot of people, since there tends to be an enormous number of assistants. The difference with tours is that musicians are not exclusively promoting their new album.

4.3.5 Collaborations and features among artists

Collaborations and features help the artists to increase their visibility and importance. They imply the participation of an artist in another person’s creation.

There are many ways of collaborating. Some of them are duets, where two musicians work together in a song, or remixes, in which case some artists are gathered to change an existing version of a song bringing their own style. Additionally, another way of collaborating is through joint promotion. In this situation, besides recording a song or a group of songs together with other artists, the promotion is also carried out jointly by all the groups of artists.

4.4. Current promotion tools in the urban music industry

With the evolution of technology and the increasing development of social networks, each year a higher number of musical artists appears. For this reason, it is important to have a promotional campaign to differentiate themselves from the competence, and to not become forgettable.

The audience is more demanding since it is easier to access an enormous amount of music. Nowadays, the aim is to “conquer” the final consumer with high quality and new styles and formats, in other words, the consumer is the centre of the promotion strategy. The basis of the current promotion tools are the tools used in the past, but they are now based on a digital world and there is a wide range of possibilities to use. In this chapter, current promotion tools are going to be analyzed from the perspective of the urban music sector.

4.4.1 Use of streaming platforms

In an earlier chapter, it was explained how the digital distribution of music works. In these moments, almost everyone uses a streaming platform for listening to music.

From the artist’s perspective, it offers diverse benefits, among which are the visibility for emergent artists, data analysis or the speed for launching a single or an album. The data and analytics obtained through these platforms can be useful for organizing the promotional campaign. With this data, the artist’s team can better understand the audience demographics, listening habits and geographic distribution.

Among the data that can be analyzed, there can be found the streaming conversion and the brand conversion.

Streaming conversion analyzes the relation between the artist's fandom and streaming. It is divided into three main categories. "Emerging streaming stars", who are having more streaming visualizations than fans and they have behind a big promotional campaign. Normally this type of artist is starting their music career and still does not have a fandom community. There can also be distinguished the category "established artist", who already have a fan base and their reproductions grow organically. Finally, there are "super stars" with low streaming, which normally developed their music career before digitalization and their audience do not tend to follow them through streaming platforms.

The other ratio is brand awareness, which analyzes the relation between artist's awareness and its fandom. It is also segmented into three categories. On the one hand, there are "super stars and heritage artists", who are liked by most people that know them. On the other hand, there are "major artistic brands", which are liked by almost more than half of the people who know them. Finally, there can be found the category "over-extended brands", in this case more than half of people who know them, do not like their music. They tend to be more renowned thanks to the impact of digitalization, but the money invested in their promotion campaign has failed to convert.

Other ratios and metrics can be used to analyze artists' relevant data obtained through streaming platforms. Some of them are the scope of the playlists, popularity on playlists, monthly listeners, followers on streaming platforms or place on the playlists.

After analyzing all the available data and the relevant metrics considered, marketers can start creating the promotional campaign.

There are many activities and resources that can be used on streaming platforms for increasing the popularity of a musician and their audience and earnings. Some of them are going to be explained and there will also be some examples given from the urban music sector.

One of the main functions of the streaming platforms is creating playlists. Obviously, there exists the possibility of creating your own playlist, but these platforms also create playlists. These ones are based on moods, on news, on genres or on the most listened songs, among

other options. Entering one of these playlists offers obtaining more range and attracting more listeners.

On the one hand, there can be found editorial playlist. These are created by the platform's team. They are the ones who decide if the song fits any playlist and its position in it. They are divided by genres, moods and news (normally the news playlist is changed every Friday).

For being inside an editorial playlist, it is indispensable to upload a song on the platform. After this, through the artist section of the platform, it must be shown that the artist wants his piece on a playlist. For this, it must be written down the song's genre, three subgenres where it could be included, the musical culture to which it belongs, the mood that it suggests, and the type of song among other things.

Regarding Spotify and urban music, we can find some playlists such as "el nuevo urbano" where new releases from the urban sector are included or "rap español", which is based on some of the best rappers in Spain.

On the other hand, personalized or algorithmic playlists are created depending on users' interests. They are elaborated by the platform according to the artists that the user listens to and someone similar to them. Normally, these playlists are the ones related to new launches, new discoveries, in short, the ones related to consumers' use of the platform.

Becoming part of one of these playlists is not chosen. As it depends on the algorithm used by the platforms, if the user listens to urban music, a singer from this sector will have more possibilities of staying under his or her radar.

For example, Apple Music updates four playlists every week for its user. They are "Mix: favoritas", "Mix: ¡Anímate!", "Mix: chill", and "Mix: nueva música".

Finally, every user has the possibility of creating his or her own playlist. In this case, the most interesting are, for example, the ones created by festivals, magazines or influencers. For instance, some Spanish festivals like Arenal Sound, Boombastic and Zevra, create their own playlist every year. For having the possibility of being included in these ones, the artist

just needs to act in the festival. Normally, they introduce some of every artist's songs in order to be known by the public.

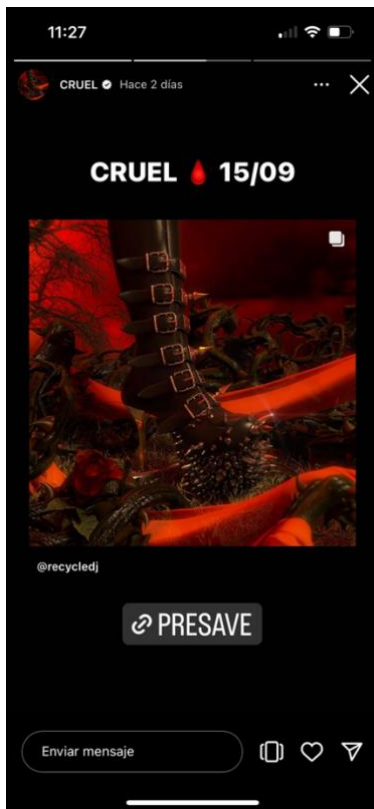
A feature that has been successful in the last few years is Spotify Wrapped. It consists of a summary for the listener with his or her listening statistics that can be shared on social networks. The data that appears is the total of minutes spent listening to music on the platform, the artists and songs most listened to during the year and the genres preferred. Spotify also generates a playlist with these most listened songs. It is interesting for promoting music since many people share their wrapped on their social media and it can generate curiosity on their followers. Moreover, the artists have available some resources for generating engagement with their public. For example, they can record a special video to express their gratitude to their most loyal fans.

Changing of topic, it is essential to promote music before its launch, for this, streaming platforms offer the possibility of using pre-saves. It consists of a link that allows you to save a song or an album that has not been published yet and to listen to it at the exact moment of the release.

The aim of using this tool is to assure that the song is spread the first day of its launch. Once it is pre-saved, it will be considered as a liked song and the streaming platforms will consider it for their playlists and will impulse their reproductions. Furthermore, using this tool, more expectations will be created.

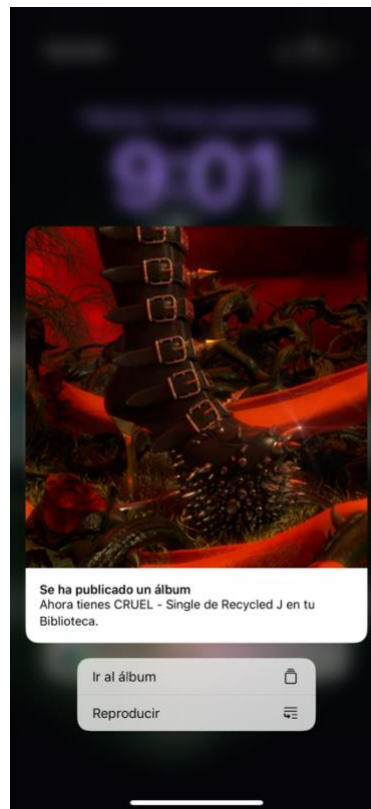
This tool has been used lately by some Spanish urban artists such as Recycled J, who is launching a new single named "Cruel". On the screenshot below, it can be seen the *story* that he published on Instagram announcing the possibility of pre-saving it. Clicking on the link, the song will be pre-saved on the streaming platform used by the listener. Once the music is launched, a notification appears in the device that enables users to access directly to the new single or album.

Illustration 2. Pre-save



Source: Instagram

Illustration 3. Pre-save result



Source: Instagram

Finally, some streaming platforms also offer the possibility of placing an ad. One of these platforms is Spotify. There are many possibilities for promoting the artist, and the app offers different tools for analyzing the campaigns as well. Among the alternatives that it offers, an audio or video ad campaign can be created. These ads are displayed for the users of Spotify Free during the advertising breaks. It is obvious that this kind of strategy also helps to increase the artists' audience.

4.4.2 Communication media

Communication media is in charge of spreading musical works and the artists careers. With the arose of new communication channels and the boom of social networks, their importance has been reduced. Nevertheless, in this section the digital and evolved version of traditional media is going to be analyzed, and later, social networks will be presented.

Radio now also has presence on the Internet, for example Los 40 has its own YouTube channel, because they can reach a greater audience on the Internet than through the radio. Moreover, television channels have a digital version where their audience can watch everything that they want that is displayed on TV. Many magazines have also developed a self-digital version, or they even operate only digitally. In addition, thanks to technological advances, the audience can participate and interact with communication media.

Some years ago, the blog phenomenon started. Thanks to the people that opened a blog and spread information and opinions about music and even interviews, communication started to have feedback from the audience. Mass communication used to be addressed to a big audience, without interacting with their public. With the evolution of the internet, this changed, and now media is more personalized to its consumers, and they are more involved with it.

Now, focusing on Spain and urban music, there are some examples where the digital communication media is used.

In the case of radio, there are many stations that record the programme on video and publish it on the Internet. The ones that are more focused on urban music, are those which are addressed to young people. For example, XL is a section of Catalunya Ràdio where they speak about urban music tendencies, and they also record interviews from the Catalan urban music scene.

In the case of television, there is a programme called “La Resistencia”. It is like an online version of the renowned programme “El hormiguero”. They do interviews with famous people, so they have the possibility of promoting their work. These interviews tend to be informal and allow the public to know more things about the artist’s life. Many urban singers have gone to “La Resistencia”, some examples are Ajax y Prok, Recycled J, C. Tangana or Yung Beef.

Regarding magazines, they function in the same way as in the past, but the difference is that they are published digitally. In the case of Spain there are some online magazines that are specialized in urban music. This allows emergent artists or musicians that do not have

a wide range of public, to have some space in the media. Examples of these magazines are Acero, Fleek Mag or Mondo Sonoro.

In conclusion, communication media still works in an analogous way as in the past, but they are now more personalized to their audience, and they are capable of using new tools and new formats.

4.4.3 Presence on social networks

Social networks are defined in Cambridge Dictionary as a “website or computer program that allows people to communicate and share information on the internet using a computer or mobile phone”. (Cambridge Dictionary)

Social networks are one of the main showcases where music can be promoted. Besides allowing to reach a greater number of public, they also make it possible for the audience to interact with the artist, which also helps the musician. The goal of being present on social networks is to reach an influential audience in order that they promote and amplify the message.

A campaign only based on social media can be useful inside a local scene, but if they want to reach a high number of people, they should amplify this tool with opinion leaders.

Nowadays, the main social networks used are Instagram, Twitter, TikTok and Twitch. Next, these networks are going to be explained and, also, some possibilities for perfecting their use in music promotion and examples will be given. It is important to note that the presence on social networks not only implies that the artist has an account, but they can also be present through other people, through profiles that speak about music, for instance.

INSTAGRAM: this social network allows users to share photographs and videos with other users and interact with them, leaving a like or a comment. The profile page can be private or public, in this second case, everyone would be able to see the published content.

Nowadays, almost everyone has an Instagram account, especially among young people. This platform was the one that gave the name to the people that currently is known as influencers.

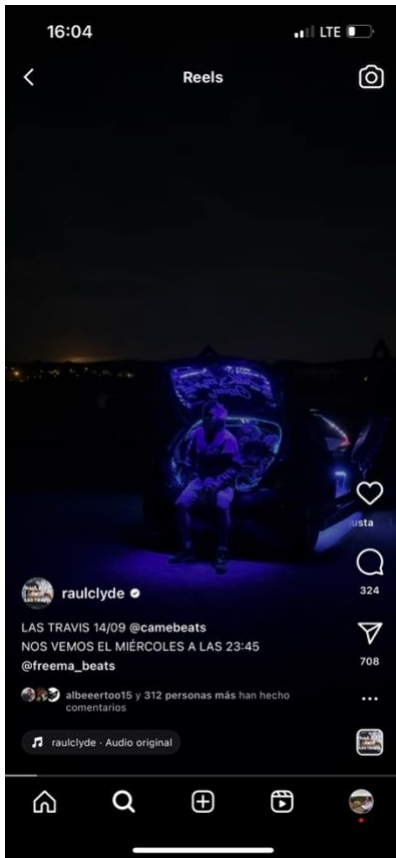
Obviously having an account on Instagram really helps to get known. Nowadays many people use Instagram to search for their favorite singer and be updated of what he or she posts.

Instagram offers the possibility of publishing stories that last 24 hours with music on it. Currently, stories are seen more than posts so, if anyone uploads a story with a song on it, this will help the artist to reach more people.

Another characteristic of Instagram is that posts from public profiles can be shared by anyone. For example, if a singer publishes the track list of his or her next album in an Instagram post, someone who is a huge fan of him or her or that liked the post can share it on his or her Instagram story. All their followers will be able to see this story and if they are interested in the artist or in the album, will follow the post until his or her profile. This will make it possible to increase the reach of the musician and to maybe have more followers.

Another option for promoting music through Instagram is sharing songs previews on stories and as a post. This will generate hype in the audience, and they will be more willing to listen to the music. Raul Clyde, a Spanish singer, followed this strategy recently. He published a preview of the videoclip of his new song "Las Travis" on Instagram two days before its launch.

Illustration 4. Preview



Source: Instagram

TIKTOK: this network has appeared recently. It has grown at a huge rate and the number of influencers has also been multiplied thanks to this platform. It started as a network where users published videos dancing and doing trends, but nowadays its content is almost about anything.

The most interesting feature of TikTok for musicians is that the main part of the published content goes along with music. Some artists have become known or have amplified their public thanks to this network. When a song is used by an influencer to do a trend, it is common that the video became viral, favorizing the spread of the song.

Another tool that has gained importance recently is the publishing of teasers. A teaser is an audiovisual resource that has a short duration with the aim of captivating the public attention. BbTrickz is a Spanish urban singer that has used this tool. She appeared in the Spanish music industry some months ago. She published a TikTok with a cut of the song she was

going to launch some time later. This video went viral, and a lot of people used that music piece for doing TikToks. Her song became famous before she launched it. Once her music was out, everyone was talking about her.

TWITTER: it is a platform that allows users to communicate publishing a text of maximum 280 words called tweet. Many people use it to express their opinion about a topic, for narrating individual experiences or even for publishing news. This social network is also known for the diverse disputes that take place inside of it and the hate that is felt on its content.

There are many accounts that are only based on music, and as a result, they only speak and publish things about music. For example, there is an account called “Un día como hoy... @trvpspain” that writes a tweet recalling a song or an album that was launched that same day. Additionally, every Friday, he publishes a list of the urban music that has been released that week.

Illustration 5. Twitter



Source: Twitter

Additionally, besides this type of accounts, musicians also have their own account where they can promote their music. They can easily interact with their fans when they see that they have been mentioned on a tweet. They can also gain engagement posting a tweet saying, “X number of likes and I launch my new song”, with this strategy besides generating expectation for their new release they can also arrive to a greater number of public. Moreover, as it is really easy to become viral on this network, some artists write polemic tweets in order to be in the public eye.

TWITCH: this is also a recent platform. The famous streamer Ibai Llanos appeared from this one. The users of this platform use it for making live videos. Mainly these live videos are about videogames, but recently, a new type of content creators has appeared, and they have grown incredibly thanks to this network. They are called “reactors”, and their videos are reactions of songs and other kind of topics related to music.

Twitch has a similar use to YouTube, many users publish their live videos on YouTube after doing it, indeed. This is because it allows us to save the video for some days and by publishing it on YouTube, streamers assure its longevity.

Using social networks is an interesting way of generating a bond between the artist and its public. Furthermore, it also eases the connection with other important people in the sector, such as labels or concert venues.

4.4.3.1 The new figure of “reactors”

As it was said promoting music through artists’ social networks profiles is useful, but it should be complemented with opinion leaders. Besides their presence on traditional communication media, the opinion leaders that have gained more relevance currently are the ones known as “reactors”.

They combine the use of multiple social networks. In Spain, the main ones started through YouTube or Twitch, where they stream their reaction while they listen a song for the first time, expressing their real feelings. In case they do it through Twitch, some of them upload this reaction as a YouTube video so as not to be forgotten.

Nowadays these “reactors” do more things other than recording music reactions such as analyzing the music, the lyrics or the videoclip, month lists with their most listened songs, discovers of emergent artists, interviews with some artists or some of them even organize events.

Some examples of “reactors” of urban music in Spain are Los Xavales, Cypher or Pomes. Regarding Los Xavales, they are two friends from the same town, who decided to start in this world during the Covid pandemic. They started uploading a video reaction on YouTube without having done anything like this before and they had a great reception. Since that moment they have not stopped growing.

When they do reactions, they do it in a more casual and relaxed atmosphere, not analyzing how the song is produced or if the lyrics are adequate to the melody.

They have managed to interest and get in touch with various artists of the Spanish scene. Recently, they reacted to the new song from the emergent Valencian singer Raul Clyde with him on the set and they also recorded an interview with him. Some interviews that can also be seen on their YouTube channel are the ones with the Spanish artists Recycled J, La Zowi, C. Tangana, Yung Beef or Quevedo.

Los Xavales also create other types of content related with music such as “Guess the song”, vlogs in music events, month classifications of music and they have also created their own music events, this will be developed later on another section.

Besides giving more visibility to renowned artists, they also help emergent artists to become known.

4.4.4 Use of audiovisual content

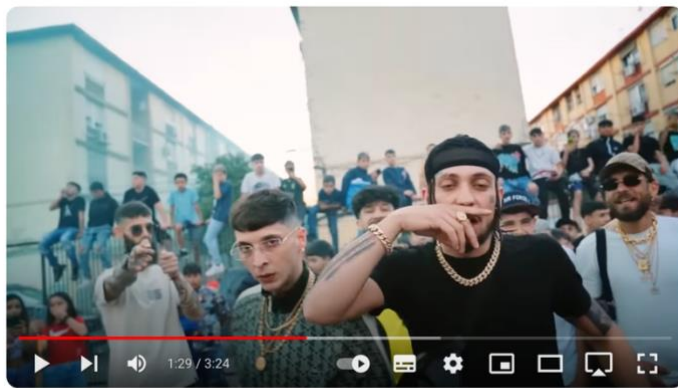
Video clips, live videos and any kind of audiovisual content are powerful means of promotion.

A video clip is a short film that allows artists to translate the music from audio format into video format. It also makes it possible to get into platforms where mp3 format is not compatible, such as YouTube, so it is indispensable to diffuse the music in this kind of platforms.

It also helps to complement the song, narrating a story around its lyrics, and can be a way of defining the artist's identity through its aesthetic.

Videoclips on urban music industry follow the same line as the topics that are talked about in this music. These videoclips tend to take place on locations related with the artists' origin, representing daily activities and with sexual connotation, counting with the appearance of drugs and economic exaltation. We can see these characteristics in videoclips from singers such as Yung Beef, JC Reyes or Kaydy Cain.

Illustration 6. Videoclip JC Reyes



PROK FT JC REYES - BRIGANTES (VIDEOCLIP)

Source: *YouTube*

Illustration 7. Videoclip Yung Beef



YUNG BEEF - SOUTHSIDE

Source: *YouTube*

Illustration 8. Videoclip Kaydy Cain



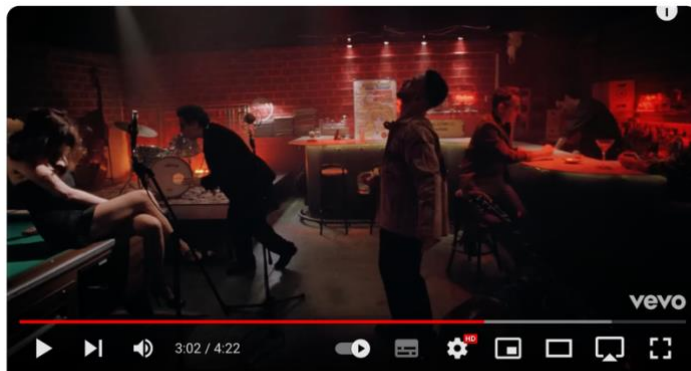
Mostrar reproducción del chat

Kaydy Cain, La Zowi & Kabasaki - Ping Pong (Videoclip Oficial)

Source: YouTube

Nevertheless, there are other Spanish artists that have a higher budget when recording the video clips due to its musical influence who want to achieve a professional finish but trying to keep this urban aesthetic. This could be the case with Rosalia or C. Tangana.

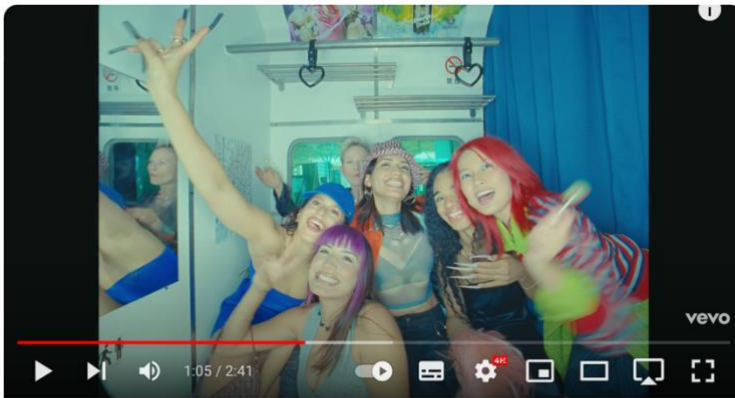
Illustration 9. Videoclip C.Tangana



C. Tangana, Andrés Calamaro - Hong Kong (Video Oficial)

Source: YouTube

Illustration 10. Videoclip Rosalia



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ROSALÍA - CANDY (Official Video)

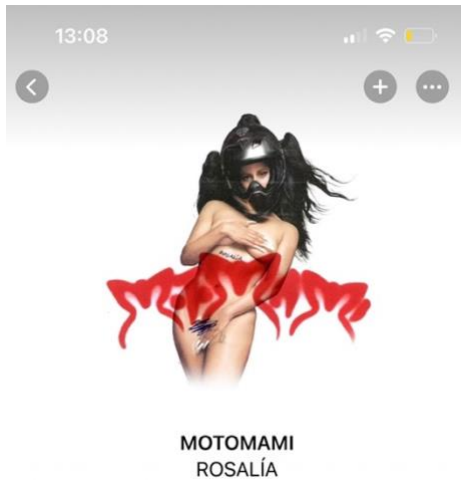
Source: YouTube

There are also some artists who upload to streaming platforms live videos of their concerts. For example, SFDK uploaded on YouTube their concert for the 25th anniversary. This is another way of generating engagement with its audience. It makes possible to live the concert in a different way for the people who could not attend, and it also helps to promote their music and their concerts for future events.

Inside this section it can also be included the cover of the music pieces. Although the sale of physical CDs has decreased in the last years, it is also important to present the music with a cover, since it is what listeners will see when reproducing a song.

The cover of a single or an album can help to set up the identity of an artist and is really useful to be recognized. Nowadays, almost everyone has the same image inside their head when they think of Rosalía or C. Tangana, the cover of their last album. In the case of Rosalía, the butterfly and the color red that can be seen on the cover of her last album “Motomami” have been converted on icons representing her. In the photos published of her last tour, a great part of her public wore something red or with a butterfly on it.

Illustration 11. Motomami



Source: Apple Music

Illustration 12. El Madrileño



Source: Apple Music

4.4.5 Features and remixes among artists

Featurings among artists are increasing nowadays. A feature is a collaboration between two or more artists in a song or in a musical project. Doing a feature helps in the promotion of an artist because it makes it possible to achieve a greater number of listeners, and even obtain new fans thanks to the audiences crossing.

A feature can be useful to promote one of the artists, to introduce an artist into the market or in a different country or to move the audience when joining him or her with a singer from another genre. When signing the contract, they set up who is going to be the main artist and the invited one, and how this will appear on digital platforms. This is important because if they appear as the main artist on platforms, this collaboration will be on the artist's profile as its last launch. In the contract, the singers will agree other things like the exclusivity, promotion or the distribution of royalties among other things.

A remix consists of producing a new version of a song but using parts from the original one. Sometimes the remix is more successful than the original song, this can be thanks to the artists that take part in this new version.

Remixes are also beneficial for artists for reasons similar to those of features. As well as those advantages, they allow the artist to expand his or her repertoire and to reach an

audience of the other musicians. If the other artists have a big fanbase, they can also increase their visibility.

In the case of Spanish urban music, we have many examples of features and remixes. One of these ones is the EP “Capítulo 1- EP” that Beny Jr and Morad did together. In this case, Morad already had more fame than Beny Jr and this helped the last one to drive his career. It needs to be said that in the case of Spain, many features and collaborations take place because of the friendship between artists and not only to take advantage of doing it.

There is also the case of Quevedo. This Spanish artist achieved his success recently. He started to become famous thanks to the song “Cayó la noche remix”. Many Canarian singers took place, but the part that was more famous and most listened to at discos was Quevedo’s verses. It was a before and after moment for his music career. Moreover, in 2022’s summer he did a collaboration with the Argentinian producer Bizarrap. This producer is really famous because of his sessions in collaboration with many singers. This song was one of the most listened to last summer, everyone shouted when it was played at discos and festivals and Quevedo achieved his peak.

4.4.6 Live events and concerts

In Spain live events and concerts take place in diverse venues. They are a fantastic opportunity for promoting the artist’s music since they obtain gains from the tickets’ sale, and they normally attract communication media. They also serve as a tool for promoting new releases, playing a preview and to connect with their audience. Moreover, if an artist goes as a guest to sing, he or she can be discovered by new listeners.

There are several types of concert halls. There are establishments with their own programming where the artists do not have to pay to act. They sign a contract with the venue setting up the payment method. These halls normally want to follow a brand image, for this reason, the concerts follow the same line, and the musicians are in the same music genre. There are also renting establishments, in this case, the artist team is the one that hires the venue to do a concert. Concerts can also be held in other venues like festivals or music events such as the presentation of an album.

First, it needs to be said that with the arrive of COVID, some artists had to cancel their shows due to the quarantine. Some of them chose an alternative for doing the concert from home and not leaving the public without listening to them. This alternative was to organize an online concert, thing that can be done through any social network that allows videos on streaming. In this case, Instagram, TikTok and Twitch allow to do it.

From now on the focus will be on events that are held physically.

The tour of an artist consists of diverse concerts during a specific period with the aim of arriving to his or her public. Almost every artist follows this tool when he or she has just released an album. In these last years, the tours held in Spain by urban artists have had a huge reception and on many occasions the tickets were sold out in a brief period of time. Tours are also useful for creating the identity and brand of an artist. They can create a unique staging and visual aesthetic associated to their figure, this makes their concerts more interesting and to be the talk of the media. This was the case of C. Tangana on the tour of his album "El Madrileño".

The tour was called "Sin cantar ni afinar" and it took place in Spain and some other countries in South America. During the concert, the spectators could enjoy it with a lot of detail since everything was recorded and displayed on the different screens placed on the stage, like in a cinema. Moreover, he brought almost every artist with whom he had recorded a song for the album. The scene that could be seen on the stage was inspired in the virtual concert that he recorded with Tiny Desk during the pandemic. It consisted of various tables with some guests (they were famous people, and important people to him) and even a waiter. These shows were very well received by the public.

Spain is a country were a lot of festivals take place, and it is common for youngsters to go minimum to 1 festival during the year. Being in the line-up of one of them is another way of promoting an artist's music. Musicians can choose if they will do a concert following the line of their tour or doing a concert more adapted to the public on the festival, supposing that they want to be partying. Commonly, they choose the second one, since there are many people that are not big fans of them, so they prefer to sing their most well-known songs. Going to a festival is useful to get known because while people are having dinner, they can listen to concerts in the background, discovering new artists that they have never listened to, or they can go with friends who have never listened to them either.

In Spain there are many festivals that bring Spanish urban singers and international ones. For example, in the Valencian Community can be found the festivals Zevra and Arenal Sound that bring more mainstream artists, and Rocanrola which is more focused on Spanish rappers. One of the most important ones in Spain of this genre is ViñaRock, which takes place in a town from Albacete, it is also more focused on Spanish rappers and rock singers. Finally, this year was the second one that Madrid Salvaje took place in Madrid, most of the artists are Spanish and there can be found mainstream artists but also less known ones.

Another way of promoting music is at discos. When DJs play songs, they favorize songs to become more known. Discos and pubs are the places where most of the people go to party, so if any artist makes it possible for DJs to play his or her songs, it will be easier to spread them.

There are also other events that make it possible to promote music. One that is gaining importance these days is the presentation of an album. The musicians hire a hall and invite some friends and people related to their world, like music journalists, stylists, music influencers or streamers and other artists. Some artists hold this type of event with some brands as sponsors. In the presentation they sing for the first time and for that public some of the songs included on that album and they make a speech explaining some facts and how they produced the album. This tool was followed by the Spanish singers Cruz Cafuné and Recycled J this year.

There also exists the possibility of being invited to an event to sing. For example, Rosalia was invited to Fashion Week. She sang some songs while the fashion show of Prada took place. There is also a fashion event in Spain called Scrap World hosted by the influencer ByCalitos. In his last event, he invited some singers to make the day more pleasant. All the Spanish artists invited are inside the urban industry, they were Quevedo, Saiko, Hoke, La Zowi, Orslok, Aleesha, Nickzzy and Gloosito.

Finally, continuing with the world of the “reactors”, Los Xavales started doing a section called “Los Xavales Awards” in 2020 and in 2022 they converted this into a live event. In this section they have included various categories to give awards, like best EP, best single but also other categories related to their content.

They had this idea when Spotify Wrapped appeared, and they decided to do their own recap of the year. To choose the different categories they did a live on Twitch to get some ideas

from their audience in order to make them participants. Finally, in February of this year, Los Xavales Awards 2022 took place in Madrid. They invited around 30 artists and prepared a photocall. During the gala some of the artists sang their most famous songs and some emergent musicians had the possibility of presenting their music. They gave 11 awards, including prizes for producers and visual artists who are behind the works.

Los Xavales have also started their own party in a music club in Valencia. They host these parties on certain dates, and they invite already known and emergent artists to sing or to play songs.

This same year they have decided to create a festival in their town in Valencia called “Gordo Fest”. The festival will last one day, and they have already announced the artists that will sing there. Since it is the first time that they are doing it, they have just invited 6 artists and they will also do their dj set. These artists are Raul Clyde, Mushka, MDA, L’Haine, Juicy Bae and We\$t Dubai. Most of them have started their music career recently, so this is a big opportunity for them to become known.

Considering the significance of these reactors in Spain, it is interesting to be in any kind of event that they organize, it will help to promote artists’ music and to develop their music career.

5. CONCLUSION

After having done a proper research about the creative industry of music, we can extract different ideas about the music industry in Spain and about the promotion of music.

First of all, we can see the world of music is continually evolving. As it was said, it lived three different lives, the first one when music was sold physically, the second one with the piracy and the last one, the actual, with music on streaming. In this sense, creativity, digitalization and promotion are fundamental in the success of artists at these moments.

Regarding the current music industry in Spain, we can conclude that the genre most listened to is urban music and that the preferred way of listening to music is through streaming platforms.

Urban music arrived to Spain in the early 90s and it has evolved a lot thanks to the evolution of technology and influenced mainly by the musical landscape at USA. Regarding music distribution in this country, digital distribution represents the biggest part of the revenues. For this reason, there have appeared a great number of streaming platforms for music, making it easier for artists to launch their music.

Continuing with the main focus of the research, music promotion is really important in the succeed of musicians. It not only depends on the artist but there are many relevant agents in the music industry that contribute to the visibility of artists.

Traditionally, relationships and the quality of the music were the basis for promoting an artist. Different tools such as printed press or music concerts were used to promote an artist. These tools have evolved as the technology and the Internet did. This does not mean that they are not used anymore. In this sense, it is important to highlight that the actual tools are always linked to the traditional ones but the main difference is the use of the Internet and digital media.

Inside the observed differences, we have the use of streaming platforms. As it was said, they represent the main way of distributing music nowadays. It is important that musicians publish their music on these platforms in order to be listened to.

Regarding communication media, the basis of the actual tools are the traditional ones. The main difference is that they have been adapted to the digital world, offering the possibility of consulting the press through the Internet.

It can also be seen that social networks are one of the main used tools by artists. As it was said, many people have at least one social network, so it really helps to reach a higher number of audiences. Different tools can be used inside social networks and there exists a wide number of networks where artists can have a profile.

Another new element that is gaining importance these days is the figure of “reactors”. As it can be read, Los Xavales are the most important ones in Spain and they carry on a lot of initiatives to promote music and to help emergent musicians. They are a great tool for arriving to the public.

We can also see that the song is not the only important part of the work. It needs to be accompanied by a videoclip and/or other graphic elements such as covers in order to offer a more complete product and to be different from other musicians.

Finally, regarding collaborations among artists and live events and concerts we do not see many changes besides the ease of using them at these moments and their adaptation to the evolution of technology and the Internet.

To sum up, the promotion inside music industry is constantly changing, and digitalization was crucial for this change and for reaching audiences. Artists must be up to date with this evolution, taking advantage of digital tools but never forgetting traditional ones, as they will always serve as a basis.

Summarizing the paper in a single sentence, it could be said that urban music is a growing genre in Spain where a huge number of new artists appear each year, so it is really important to take advantage of the use of music promotion to stand out from the others, but never forgetting that current tools are interconnected with traditional ones.

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7. ANNEXES

Table 1. Top 100 more listened albums 2022

	ARTISTA	TÍTULO
1	Bad Bunny	Un verano sin ti
2	Rosalía	Motomami
3	C. Tangana	El Madrileño
4	Harry Styles	Harry's House
5	Rauw Alejandro	Viceversa
6	Sebastian Yatra	Dharma
7	Bad Bunny	YHLQMDLG
8	Manuel Carrasco	Corazón y flecha
9	Taylor Swift	Midnights
10	Mora	Microdosis
11	Feid	Feliz cumpleaños Ferris te pirateamos e álbum
12	Bad Bunny	El último tour del mundo
13	Olivia Rodrigo	Sour
14	Camilo	Mis manos
15	El Barrio	Atemporal
16	Pablo Alborán	La cuarta hoja
17	Dua Lipa	Future Nostalgia
18	Leiva	Cuando te muerdes el labio
19	Daddy Yankee	Legendaddy
20	Mora	Paraíso
21	Fito y Fitipaldis	Cada vez cadáver
22	Manolo García	Mi vida en Marte
23	Eladio Carrión	Sauce Boyz 2
24	Alejandro Sanz	Sanz
25	Karol G	KG0516
26	B.S.O	Encanto
27	Aitana	11 razones
28	Harry Styles	Fine line
29	Myke Towers	Easy Money Baby
30	J Balvin	Jose
31	Duki	Temporada de reggaetón 2
32	Bruce Springsteen	Only the strong survive
33	Rauw Alejandro	Afrodisiaco
34	Adele	30
35	Louis Tomlinson	Faith in the future
36	Manolo García	Desatinos Desplumados
37	Vanesa Martín	Placeres y pecados
38	Rauw Alejandro	Saturno
39	Ed Sheeran	=
40	Marea	Los potros del tiempo
41	Jhay Cortez	Timelezz
42	Aitana	La última
43	Dani Fernández	Entre las dudas y el azar
44	Dani Martín	No, no vuelve
45	Imagine Dragons	Mercury-ACT1
46	Morat	¿A dónde vamos?
47	Amalia	Cuando no se quién soy
48	The Weekend	Dawn FM
49	Vetusta Morla	Cable a tierra
50	Morat	Si ayer fuera hoy
51	Ozuna	Enoc

52	Anuel AA	Las leyendas nunca mueren
53	Feid	Inter Shibuqa
54	Coldplay	Music of the spheres
55	Camilo	De adentro pa fuera
56	Medina Azahara	Llegó el día
57	Beret	Prisma
58	Taylor Swift	Red (Taylor's Version)
59	Anuel AA	Emmanuel
60	Rozalen	Matriz
61	Izal	Hojar
62	RVFV	Nastu
63	Beyoncé	Renaissance
64	Justin Quiles	La última promesa
65	Billie Eilish	Happier than ever
66	The Weekend	After Hours
67	Belén Aguilera	Superpop
68	Beny JR/Morad/KuB	Capítulo 1
69	Taylor Swift	Folklore
70	Beret	Resiliencia
71	Justin Bieber	Justice
72	Natos y waor	Luna llena
73	BTS	Proof
74	Melendi	Likes y cicatrices
75	Viva Suecia	El amor de la clase que sea
76	Romeo Santos	Fórmula, vol.3
77	Fernando Costa	Tirititando
78	Robe	Maquéutica
79	Camilo	Por primera vez
80	Vanesa Martín	Siete veces si
81	GuitarricadelaFuente	La cantera
82	Mora	Primer día de clases
83	Red Hot Chili Peppers	Unlimited Love
84	Måneskin	Teatro d'ira - vol.1
85	Bad Bunny	Las que no iban a salir
86	Hoke/Louis Amoeba	BBO
87	Arctic Monkeys	The car
88	Raphael	Victoria
89	Doja Cat	Planet Her
90	Rigoberta Bandini	La emperatriz
91	Natos y waor / Recycled	Hijos de la ruina, vol.3
92	Duki	Temporada de reggaetón
93	Rammstein	Zeit
94	Ajax y Prok	Juqar del siglo XXI
95	Eladio Carrión	SEN2 KBRN VOL. 2
96	Luis Fonsi	Leq de Gravedad
97	Malú	Mil Batallas
98	Louis Tomilson	Walls
99	Dani Martín	Lo que me dé la gana
100	Oques Grasses	A tope amb la vida

Source: Adapted from Promusicae, 2022

Table 2. Top 100 more listened songs 2022

	ARTISTA	TÍTULO
1	Bizarrap/Quevedo	Quevedo: Bzrp Music Sessions Vol.52
2	Manuel Turizo	La Bachata
3	Rosalía	Despechá
4	Bad Bunny	Tití Me Prequentó
5	Sebastián Yatra	Tacones Rojos
6	Bad Bunny/Chencho Corleone	Me Porto Bonito
7	Rauw Alejandro/Chencho Corleone	Desesperados
8	La Pantera/Quevedo/Cruz Cafune...	Cajó La Noche (Remix)
9	Shakira/Rauw Alejandro	Te Felicito
10	Bizarrap/Tiaqo Pzk	Tiaqo Pzk: Bzrp Music Sessions Vol. 48
11	Becky G/Karol G	Mamiii
12	Bad Bunny/Bomba Estéreo	Ojitos Lindos
13	Karol G	Provenza
14	Zoilo/Aitana	Mon Amour (Remix)
15	Bad Bunny/Jhay Cortez	Tarot
16	Aitana/Nicki Nicole	Formentera
17	Bad Bunny	Moscow Mule
18	Mora/Jhay Cortez	Memorias
19	Quevedo / Ovy On The Drums	Sin Señal
20	Ana Mena / Belinda	Las 12
21	Rvfv / Rels B	Mi Luz
22	Rosalía / The Weeknd	La Fama
23	Cris MJ	Una Noche En Medellín
24	Rvfv / Kikimoteleba	Tiqini
25	Sangiovanni / Aitana	Mariposas
26	Quevedo	Vista Al Mar
27	Chanel	Slomo
28	Mora / Feid	La Inocente
29	C. Tanqana / Nathy Peluso	Ateo
30	Harry Styles	As It Was
31	Rauw Alejandro	Todo De Ti
32	Morad	Pelele
33	Polimá Westcoast / Pailita	Ultra Solo
34	Rigoberta Bandini	Ay Mama
35	Quevedo / La Pantera	Piel De Cordero
36	Farruko	Pepas
37	Alejo / Feid / Robi	Pantysito
38	Luar La L	Caile
39	Bad Bunny	Efecto
40	Bizarrap / Villano Antillano	Villano Antillano: Bzrp Music Session Vol. 51
41	Ana Mena	Música Ligera
42	Chris Jedi/Anuel Aa/Chencho Corleone...	La Llevo Al Cielo
43	Quevedo / Linton	Ahora Y Siempre
44	Bizarrap / Morad	Morad: Bzrp Music Sessions, Vol. 47
45	Camila Cabello / Ed Sheeran	Bam Bam
46	Rvfv/Pablo Mas	Mami
47	Omar Montes / Jairo Deremache	La Llama Del Amor
48	Danny Ocean	Fuera Del Mercado
49	Elton John / Dua Lipa	Cold Heart (Pnau Remix)
50	Bad Bunny	Yonaguni
51	Justin Quiles / Chimbala / Zion & Lennox	Loco

52	Marc Sequi / Rauw Alejandro / Pal Granch	Tiroteo (Remix)
53	Ozuna / Feid	Hey Mor
54	Benji Jr / Morad / K Y B	Sigue
55	Anitta	Envolver
56	Ryan Castro	Jordan
57	Jhay Cortez / Anuel Aa	Lej Seca
58	Duki / Khea	She Don'T Give A Fo
59	Duki / De La Ghetto / Quevedo	Si Quieren Frontear
60	Rauw Alejandro / Lyanno / Brray	Lokera
61	Chema Rivas	Algodón De Azúcar
62	Aitana	En El Coche
63	Bad Bunny	Después De La Playa
64	Mora / Bad Bunny / Sech	Volando (Remix)
65	Daddy Yankee	Rumbatón
66	La La Love You / Axolotes Mexicanos	El Fin Del Mundo
67	C. Tangana	Demasiadas Mujeres
68	Sebastián Yatra / Myke Towers	Pareja Del Año
69	Bad Bunny	Neverita
70	Tini / María Becerra	Miénteme
71	C. Tangana / Niño De Elche / La Hungara	Tú Me Dejaste De Querer
72	Feid	Feliz Cumpleaños Ferxxo
73	Omar Montes / Khaled / Kaydy Cain / Yung Beef	Si Tú Te Vas
74	Quevedo	Punto G
75	Feid	Normal
76	Rauw Alejandro	Cúrame
77	Bizarrap / Paulo Londra	Paulo Londra: Bzrp Music Session vol. 23
78	Rosalía	Candy
79	Jhay Cortez	Dile (Homenaje)
80	C. Tangana / Gipsy Kings / Nicolas Reyes / Tonino Bal	Ingobernable
81	Daviles De Novelda	Flamenco Y Bachata
82	Rauw Alejandro / Baby Rasta	Punto 40
83	El Taiquer / Dj Conds	La Historia
84	Wisin & Yandel / Rosalía	Besos Moja2
85	Omar Montes / Daviles De Novelda	Risueña
86	Rels B	Cómo Dormiste?
87	Ryan Castro	Mujeriego
88	Lola Indigo / Tini / Belinda	La Niña De La Escuela
89	Bad Bunny / Rauw Alejandro	Party
90	Russian / Rauw Alejandro / Chris Brown	Nostálgico
91	Camilo	Pegao
92	Chimbala	Feliz
93	Tom Odell	Another Love
94	Shakira / Ozuna	Monotonía
95	Bad Gyal	La Prendo
96	Tiago Pzk / Trueno	Salimo De Noche
97	Bad Bunny / Jhay Cortez	Dakiti
98	Tiago Pzk / Ozuna	Nos Comemos
99	Tiago Pzk / Myke Towers	Traductor
100	Bad Gyal	Flow 2000

Source: Adapted from Promusicae, 2022

Table 3. Top 100 more listened songs Spotify 2022

	ARTISTA	TÍTULO
1	Bizarrap/Quevedo	Quevedo: Bzrp Music Sessions Vol.52
2	Bad Bunny	Tití me preguntó
3	Manuel Turizo	La Bachata
4	Bad Bunny/Chencho Corleone	Me porto bonito
5	Bizarrap/Tiago Pzk	Tiago Pzk: Bzrp Music Sessions Vol. 48
6	La Pantera/Quevedo/Cruz Cafune...	Cajó La Noche (Remix)
7	Rauw Alejandro/Chencho Corleone	Desesperados
8	Rosalía	Despechá
9	Bad Bunny/Bomba Estéreo	Ojitos Lindos
10	Bad Bunny/Jhay Cortez	Tarot
11	Sebastián Yatra	Tacones Rojos
12	Mora/Jhay Cortez	Memorias
13	Zzoilo/Aitana	Mon Amour (Remix)
14	Becky G/Karol G	Mamiii
15	Rvfv / Rels B	Mi Luz
16	Bad Bunny	Moscow Mule
17	Shakira/Rauw Alejandro	Te Felicito
18	Cris MJ	Una Noche En Medellín
19	Karol G	Provenza
20	Quevedo / La Pantera	Piel De Cordero
21	Quevedo / Ovy On The Drums	Sin Señal
22	Mora / Feid	La Inocente
23	Rvfv / Kikimoteleba	Tiqini
24	Aitana/Nicki Nicole	Formentera
25	Quevedo / Linton	Ahora Y Siempre
26	Morad	Pelele
27	Duki / Khea	She Don'T Give A Fo
28	Rvfv/Pablo Mas	Mami
29	Alejo / Feid / Robi	Pantysito
30	Luar La L	Caile
31	Chris Jedi/Anuel Aa/Chencho Corleone...	La Llevo Al Cielo
32	Quevedo	Vista Al Mar
33	Bad Bunny	Efecto
34	Bizarrap / Morad	Morad: Bzrp Music Sessions, Vol. 47
35	Rauw Alejandro	Todo De Ti
36	Harry Styles	As It Was
37	C. Tangana / Nathy Peluso	Ateo
38	Ryan Castro	Jordan
39	Rosalía / The Weeknd	La Fama
40	Polimá Westcoast / Pailita	Ultra Solo
41	Beny Jr / Morad / K Y B	Sigue
42	Bizarrap / Villano Antillano	Villano Antillano: Bzrp Music Session Vol. 51
43	Duki / De La Ghetto / Quevedo	Si Quieren Frontear
44	Bad Bunny	Yonaguni
45	Mora / Bad Bunny / Sech	Volando (Remix)
46	Ana Mena / Belinda	Las 12
47	Jhay Cortez / Anuel Aa	Ley Seca
48	Jhay Cortez	Dile (Homenaje)
49	Sangiovanni / Aitana	Mariposas
50	Omar Montes / Jairo Deremache	La Llama Del Amor
51	C. Tangana	Demasiadas Mujeres

52	Daddy Yankee	Rumbatón
53	Danny Ocean	Fuera Del Mercado
54	Tiago Pzk / Trueno	Salimo De Noche
55	Rauw Alejandro	Cúrame
56	La La Love You / Axolotes Mexicanos	El Fin Del Mundo
57	Chanel	Slomo
58	Chema Rivas	Algodón De Azúcar
59	Rigoberta Bandini	Ay Mama
60	Bizarrap / Paulo Londra	Paulo Londra: Bzrp Music Session vol. 23
61	Omar Montes / Khaled / Kaydy Cain / Yung Beef	Si Tú Te Vas
62	Farruko	Pepas
63	Bad Bunny	Después De La Playa
64	Bad Bunny	La Zona
65	Myke Towers	Experimento
66	Bad Bunny	Neverita
67	Ana Mena	Música Ligera
68	Rauw Alejandro	Lokera
69	Paula Londra	Plan A
70	Russian / Rauw Alejandro / Chris	Nostálgico
71	Tiago Pzk / Ozuna	Nos comemos
72	Justin Quiles / Chimbala / Zion &	Loco
73	Bad Gyal	La Prendo
74	Marc Seguí / Rauw Alejandro / Pol Granch	Tiroteo-Remix
75	Oscu/Nobeat	Numero 1
76	Canof/Los del Control	Tu y Yo
77	Camila Cabello / Ed Sheeran	Bam Bam
78	Bad Bunny / Rauw Alejandro	Party
79	Feid	Normal
80	Ryan Castro	Mujeriego
81	Rels B	cómo dormiste?
82	Blessd/Justin Quiles/Lenny Tavarez	Medallo
83	Sebastián Yatra / Myke Towers	Pareja Del Año
84	Bad Bunny	120
85	Duki	TOP 5
86	Elton John / Dua Lipa	Cold Heart (Pnau Remix)
87	Chimbala	Feliz
88	Feid	Feliz cumpleaños Feidko
89	Aitana	En el coche
90	JC Reyes	Coronamos
91	Bad Bunny	Me fui de vacaciones
92	Tiago Pzk/Myke Towers	Traductor
93	Tini/Maria Becerra	Miénteme
94	Bad Bunny / Jhay Cortez	Dákiti
95	C. Tangana / Niño De Elche / La Hungara	Tu me dejaste de querer
96	Omar Montes / Daviles De Novelda	Risueña
97	Fuego/manuel Turizo/Duki	Una vaina loca
98	Feid	Si te la encuentras por ahí
99	Daviles de Novelda	Flamenco y bachata
100	Bad Bunny	Enséñame a bailar

Source: Adapted from Spotify, 2022

Table 4. Top 100 more listened songs Apple Music 2022

	ARTIST	TITLE
1	Bizarrap/Quevedo	Quevedo: Bzrp Music Sessions Vol.52
2	Rosalía	Despechá
3	Bad Bunny	Tití me preguntó
4	Bad Bunny/Chencho Corleone	Me porto bonito
5	Manuel Turizo	La Bachata
6	Bad Bunny	Moscow Mule
7	Becky G/Karol G	Mamiii
8	Shakira/Rauw Alejandro	Te Felicito
9	Karol G	Provenza
10	La Pantera/Quevedo/Cruz Cafune	Cayó La Noche (Remix)
11	Bad Bunny/Jhay Cortez	Tarot
12	Rauw Alejandro/Chencho Corleone	Desesperados
13	Bad Bunny/Bomba Estéreo	Ojitos Lindos
14	Bizarrap/Tiago Pzk	Tiago Pzk: Bzrp Music Sessions Vol. 48
15	Harry Styles	As It Was
16	Mora/Jhay Cortez	Memorias
17	Sangiovanni / Aitana	Mariposas
18	Bad Bunny / Rauw Alejandro	Party
19	Morad	Pelele
20	Rvfv / Rels B	Mi Luz
21	Ana Mena	Música Ligera
22	Ana Mena / Belinda	Las 12
23	Camila Cabello / Ed Sheeran	Bam Bam
24	Rauw Alejandro	Cúrame
25	Mora / Feid	La inocente
26	Alejo / Feid / Robi	Pantysito
27	Quevedo /Ovy on the drums	Sin señal
28	Cris MJ	Una noche en Medellín
29	Danny Ocean	Fuera del mercado
30	Chanel	Slomo
31	Rosalía	Saoko
32	Mora / Sech	Tus lágrimas
33	Rosalía	Candú
34	Rigoberta Bandini	Ay mamá
35	Rvfv / Kikimoteleba	Tigini (Remix)
36	Aitana	En el coche
37	Bad Bunny / Tony Dize	La corriente
38	Beny Jr / Morad / K y B	Sigue
39	Chrís Jedí/Anuel Aaf/Chencho Corleone	La Llevo al cielo
40	Luar la L	Caile
41	Quevedo	Vista al mar
42	Chema Rivas	Algodón de azúcar
43	Dani Fernández	Dile a los demás
44	Feid	Normal
45	Lost Frequencies / Calum Scott	Where are you know
46	Duki / De La Ghetto / Quevedo	Si quieren Frontear
47	Rauw Alejandro / Lyanno / Brray	Lokera
48	Blessd / Justin Quiles / Lenny Tavárez	Medallo
49	Polimá Westcoast / Pailita	Ultra solo
50	Bizarrap / Paulo Londra	Paulo Londra: Bzrp Music Session vol. 23
51	Nicky Jam	Ojos Rojos

52	Omar Montes / Jairo Deremache	La llama del amor
53	Glass Animals	Heat waves
54	Rosalía	Chicken Teriyaki
55	Quevedo / La Pantera	Piel de cordero
56	Rosalía / The Weeknd	La fama
57	Rosalía / Tokischa	La combi versace
58	Camilo	Pegao
59	Gayle	abocdefu
60	Rvfv / Pablo Mas	Mami
61	Justin Quiles / Chimbala / Zion & Lennox	Loco
62	Ryan Castro	Mujeriego
63	Wisin / Camilo / Los legendarios	Buenos días
64	Abraham Mateo / Ana Mena	Quiero Decirte
65	Imagine Dragons / JID / League of Legends	Enemy
66	Aitana / Emilia / Ptazeta	Quieres
67	Justin Quiles / Robin Sculz	AEIOU
68	Bad Gyal / Benny Jr	Flow 2000 (Remix)
69	Omar Montes / Khaled / Kaydy Cain / Yung Beef	Si tú te vas
70	Lola Indigo	Toy Story
71	Daddy Yankee / Bad Bunny	X última vez
72	Eladio carrión / Karol G	No te deseo el mal
73	Chris Lebron / Sech / Jay Wheeler	Desde mis ojos (remix)
74	Alvaro Soler / David Bisbal	A contracorriente
75	Oscu / Nobeat	Número 1
76	Bad Gyal	La Prendo
77	Anitta	Envolver
78	Manuel Carrasco	Fue
79	Lil Nas X	Thats what I want
80	Paulo Londra	Plan A
81	La La Love You / Axolotes Mexicanos	El Fin del Mundo
82	Morat / Duki	París
83	Feid	Ferxxo 100
84	Joseph / Quevedo	Yatekomo
85	Rels B	Cómo dormiste?
86	Daddy Yankee	Rumbatón
87	Cano / Los del control	Tu y yo
88	Andrius / Mike Towers / "	Súbelo
89	Black Eyed Peas / Shakira / David Guetta	Don't you worry
90	Bizarrap / Residente	Residente: Bzrp Music Sessions, vol. 49
91	Duki	TOP 5
92	Beret	El día menos pensado
93	Tiësto / Ava Max	The Motto
94	Jhayco	Sensual Bebé
95	Alvaro de Luna	Levantaremos al sol
96	Jay Wheeler / Mora	Suelta
97	Beyoncé	Break my soul
98	Lizzo	About Damn Time
99	Natti Natasha / El Alfa / Chimbala	W'OW BB
100	Aitana / Nicki Nicole	Formentera

Source: Adapted from Apple Music, 2022