Discovering pop amid the slop: the AI challenge to music platforms

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Abstract

Artificial intelligence has delivered a flood of new music releases. The possible effects of AI music depend on platform promotion, and three platforms – Spotify, Deezer, and Yandex – treat AI music differently. First, this paper documents the emergence of AI music, which grew to nearly half of new music releases between 2024 and 2026. Second, we show that Spotify and Deezer, consistent with their stated policies, do not promote AI music on their playlists, while Yandex does. Third, while AI music is on average less liked, some of it appears on daily top song charts, both on Yandex, where AI music accounts for 11 percent of global top-100 songs in the first half of 2026, as well as at Spotify and Deezer, where AI music accounts for a third of a percent and 1.3 percent of national chart listings, respectively, without playlist promotion. AI music has been used for streaming fraud, but we document that most charting AI songs have off-platform evidence of actual fan interest. We conclude that while most AI music has little appeal to consumers, some of it does, creating a product discovery dilemma for platforms.

Introduction

In the past few years, AI has become capable of creating books, images, and now music as well. With the launch of Suno and Udio in 2024, users could create a song for less than $0.50, unleashing a torrent of song creation.[1] When the quality of creative products is unpredictable at entry, increased entry can deliver a wide range of new products, including some with value to consumers. The impact of AI music tools will depend on whether they facilitate the creation of appealing music as well as low-value "slop."

An influx of new music delivers a challenge to platforms. First, not only must ~~must~~ they store large volumes of new music files; they need also to determine which ~~of~~ new works is sufficiently appealing to warrant being promoted to their users. Because AI music has been used for streaming fraud, one possible option – chosen by some platforms – is to deny promotion to AI music. That decision may be costly, as a platform that excludes AI music from promotion prevents the discovery of music its users might value.

This paper studies three streaming platforms that have adopted different postures toward AI music, with potentially divergent consequences for its effect on the market. Deezer, which developed its own detector, labels AI music and excludes it from the playlists and recommendations it controls.[2] Spotify takes a more flexible approach, relying on AI disclosure by rightsholders. It also tunes its "algorithms to highlight authentic human artists" and "strive to not include spam, slop or low-effort content in our recommendations."[3] Yandex Music, the leading service in Russia and several neighboring countries, labels AI music based on rightsholder disclosure and gives listeners a way to avoid AI music but has no policy preventing its promotion on playlists.

[1] See `https://www.nytimes.com/2026/08/29/business/dealbook/ai-generated-music.html` and `https://www.layer3labs.io/guides/suno-pricing`.

[2] See `https://www.deezer.com/explore/en-us/features/ai-labelling/`.

[3] See `https://www.nytimes.com/2026/08/11/arts/music/spotify-artificial-intelligence-music.html`.

This paper documents the emergence of AI music and compares its availability, promotion, and performance on three platforms. In particular, we explore the following four questions. First, how much is AI music affecting the supply of new music? Second, how much do the different platforms promote AI music, and how does this square with their stated policies? Third, measured by fans and streams, how appealing do consumers find AI music? A related question is how much AI music appears in or near the right tail of the streaming distribution, and how this differs between platforms that exclude AI music from promotion and the platform that promotes it. Finally, given documented platform concerns about streaming fraud, does AI music deliver actual, welfare-producing usage?

We combine five kinds of data on Spotify, Deezer, and Yandex Music. First, we have Deezer metadata on 207 million songs released between 2000 and June 2026, including whether each of the songs or albums is detected to contain AI. We also have metadata on the 22 million tracks released on Yandex Music between 2023 and August 2026, along with Yandex's AI designations. Second, we observe the numbers of Deezer "fans" and Yandex Music "likes" attracted by each album release. Third, we observe which songs are included on the 9,013 most-followed Spotify playlists and the 152,948 most-followed Deezer playlists during mid-2026, as well as on 11,514 playlists on Yandex in October 2026. We observe platform-operated lists, revealing platform posture toward AI, as well as playlists operated by third parties. Fourth, we identify songs appearing on Spotify and Deezer streaming charts, by country, city, and genre, and on Yandex Music's global and national charts. Finally, we document four measures of off-platform engagement with songs, such as Shazams and YouTube views, for the AI songs that chart on each platform, as a means of discerning real user interest in the music.

We find a substantial increase in releases on all three platforms. Within two years after the mid-2024 onset of music AI, monthly releases on Deezer had more than doubled, and almost half of new releases during the first half of 2026 contained AI. Second, promotion

of AI music on the respective platforms is consistent with their stated policies. AI music is essentially excluded from platform-operated playlists on Spotify and Deezer, where it obtains about one slot in ten thousand. On Yandex Music's own playlists, by contrast, AI music occupies 2 to 3 percent of slots, and between a tenth and more than a third of the likes-weighted slots on the genre and tag playlists that Yandex generates for its users. Third, measured by the number of fans that albums accumulate on Deezer, AI music gets substantially less attention than non-AI music. On Yandex Music, AI albums also attract fewer likes on average, but the deficit is far smaller. Fourth, despite virtually no promotion, some AI music lands near the right tail of the streaming distribution on both Yandex and the more AI-restrictive platforms. During the first half of 2026, AI songs account for 1.3 percent of the listings on daily top-100 national Deezer charts and roughly a third of a percent of listings on Spotify's daily top-200 national charts, and none on Deezer's global chart and a single song on Spotify's. On Yandex Music, the AI share of the daily global top 100 rose from 2 percent in October 2025 to 18 percent in July 2026, and AI songs held roughly 4 to 12 percent of the national top 100 in the nine countries whose charts we observe in October 2026. Finally, based on user engagement with the songs off-platform, most of the chart success of AI songs appears to reflect actual fan interest, as opposed to fraudulent streams, and this is most clearly true on Yandex Music, where 55 percent of charting AI songs have been identified at least a thousand times on Shazam, twice the share on Deezer and Spotify. Hence, despite its lack of promotion on two of the three platforms, music created with AI appears to be of at least modest value to consumers, particularly at the Yandex platform.

The paper contains four sections. Section 1 discusses background on AI music and the three platforms' responses, as well as the relevant literature. Section 2 discusses the data used in the study. Section 3 presents results, along with the discussion of platform treatment of AI music in the face of streaming fraud. Section 4 concludes.

1 Background and literature

1.1 Background: AI music and platforms

AI music creation tools came into wide use during 2024. Suno released a service ("v3") in March 2024, which could generate two-minute songs from short prompts (Suno, 2024a). By May 2024, Suno reported 10 million users (Suno, 2024b). Udio launched a similar service in April 2024, which by June had "millions of users" (Udio, 2024a,b).[4] It costs less than $0.50 to create a song that could be uploaded to a streaming service. For example, Suno's Premier plan allows 60 song downloads per month for $24.[5]

AI music presents a challenge to platforms. Not only must they host a large volume of music files and choose what to promote, but AI music has also become a vehicle for streaming fraud. Users have in some instances created and uploaded large numbers of songs generated by AI, which they then streamed repeatedly to earn royalties. Between 2017 and 2024, the operator of the streaming fraud ring prosecuted in *United States v. Michael Smith* created 201,944 songs that collectively received 4 billion streams using roughly 10,000 bot accounts. The scheme diverted $10 million in royalty payments.[6]

Deezer reports that "up to 85 percent" of the AI music streaming on its platform reflects streaming fraud, up from 70 percent in June 2025.[7] Under the pro-rata royalty pools that streaming services use, every fraudulent stream is a transfer from legitimate rightsholders.

The three platforms we study have different postures toward AI music. Because of the

[4]The major record labels sued both companies in June 2024 for training on their work without licenses (Brittain, 2024). The majors and other rightsholders have since entered into some licensing agreements with the services (Universal Music Group, 2025; Udio, 2025; Merlin, 2026; National Music Publishers' Association, 2026; Suno, 2026; Warner Music Group, 2025).

[5]See `https://suno.com/pricing`.

[6]The case is United States v. Michael Smith, No. 24-CR-504 (JGK) (S.D.N.Y.). See `https://www.justice.gov/usao-sdny/media/1366241/dl` and `https://www.digitalmusicnews.com/2024/09/05/music-streaming-fraud-case-co-conspirator-details/`.

[7]See `https://newsroom-deezer.com/2026/04/ai-generated-tracks-represent-44-of-new-uploaded-music/` and `https://www.theguardian.com/technology/2025/jun/18/up-to-70-of-streams-of-ai-generated-music-on-deezer-are-fraudulent-says-report`.

role of AI music in streaming fraud, Deezer has taken active steps to detect AI music. It developed an AI detection tool that it deployed in January 2025.[8] In June 2025, Deezer began labeling AI music and planned to remove it from platform-operated playlists and algorithmic recommendations.[9] Deezer also began scanning its back catalog for AI-generated music.[10]

While Spotify has not deployed a public AI detector, its policies seem to limit AI music's exposure. In September 2025 Spotify announced a policy with three parts: an impersonation rule against unauthorized voice clones, a spam filter aimed at mass uploads, duplicates, and very short tracks, and support for an industry standard (DDEX) by which rightsholders disclose AI involvement in credits. Spotify stated that it would treat music the same regardless of the tools used to make it, and reported removing 75 million spam tracks in the preceding year.[11] Spotify subsequently, in August 2026, began to restrict promotion of artists with "AI personas," excluding them from editorial playlists and from algorithmic recommendations unless the user has already engaged with the artist.[12] Spotify's stated position is therefore intermediate: it aims to exclude AI acts and spam from promotion but not AI-assisted music by human artists.

Yandex Music, the largest streaming service in Russia, has taken a more permissive

[8] According to Deezer: "Deezer's AI detection system has an accuracy of 99.8%. It may miss approximately 2 tracks out of every 1,000 AI-generated tracks." See `https://newsroom-deezer.com/2026/07/ai-music-exceeds-50-percent-daily-uploads-deezer/` for information about the accuracy of Deezer's AI detection.

[9] See `https://newsroom-deezer.com/2026/06/check-ai-generated-music-in-playlists-with-deezer-detector/` and `https://www.deezer.com/explore/en-us/features/ai-labelling/`.

[10] In March 2025 a Deezer official indicated "We are currently analyzing the entire catalog, from the very first track to the present day. This is still an ongoing project, mainly focused on the latest releases, since statistically we are more likely to find AI-generated tracks than in a catalog dating back 10 years." [auto-translated from French by Google] See `https://www.tsugi.fr/faux-tracks-deezer-deploie-son-outil-pour-tracker-ia/`.

[11] See `https://techcrunch.com/2025/09/25/spotify-updates-ai-policy-to-label-tracks-cut-down-on-spam` and `https://www.musicbusinessworldwide.com/spotify-has-deleted-75m-spammy-tracks-as-it-unveils-new-ai-music-policies`.

[12] See `https://newsroom.spotify.com/2026-08-11/ai-persona-badges-transparency/`. An artist has an AI persona if the artist so self-identifies, or if "Spotify has reviewed and identified that this artist's profile represents an AI-generated identity." See `https://support.spotify.com/us/artists/article/ai-personas/`.

approach to promotion of AI music. In August 2026 it launched an editorial playlist and a dedicated section devoted to AI music. In September 2026 it introduced AI labels on track pages (back to 2025) indicating that a track was possibly, partly, or fully made with AI. Finally, it created a "Less AI" setting that allows listeners reduce the AI music they are recommended.[13] According to Arseniy Kozymaev, Director of Content and Partnerships at Yandex Music, "If listeners like a track, it's recommended; if not, it's not interesting to the audience. And this rule applies to everyone—no matter what tools are used to create the track."[14] Yandex AI designations rely on rightsholders' declarations, verified by Yandex's own detector, rather than on detection alone. Yandex prohibits mass uploads of similar tracks, voice imitation, and sped-up or slowed-down versions of existing recordings, but it does not exclude labeled AI music from its playlists or recommendations.

The platforms' postures provide an AI promotion spectrum: Deezer detects, discloses, and has a stated policy against promoting AI music. Spotify has some policies that lean against promotion of AI music, and Yandex has no policy against AI promotion.

The world streaming market has nearly a billion subscribers. The top services are Spotify (31.4 percent), Tencent (13.8), Apple (12.6), YouTube (12.4), and Amazon (8.5), NetEase (7.0), and Yandex (5.4).[15] Deezer, by contrast, is far smaller, with roughly one thirtieth as many subscribers as Spotify.[16] Despite its small size, Deezer is of substantial interest because it has undertaken AI detection on its catalog. Yandex Music is of interest for its different posture toward AI: it is the one large service that promotes AI music. The withdrawal of the Western majors from Russia in 2022 presents a complication that we discuss below~~, at~~in

[13] See https://www1.ru/en/news/2026/08/15/428284-iandeks-muzyka-pometit-treki-sozdannye-iskusstvennym-intellektom.html and https://www1.ru/en/news/2026/09/08/433330-neironki-vse-glubze-zaxodiat-v-pleilisty-iandeks-muzyka-vvodit-metki-i-rezim-mense-ii.html.

[14] See https://habr.com/ru/articles/1036166/.

[15] See https://www.musicbusinessworldwide.com/the-music-industry-is-closing-in-on-a-billion-global-subscribers-with-spotify-out-in-front/.

[16] See https://investors.spotify.com/home/?pubDate=20251125 and https://www.deezer-investors.com/wp-content/uploads/2026/07/2026_07_28_HY2026_US_FINAL.pdf.

Section 3.5.

1.2 Literature

This paper is related to three literatures. First, it contributes to the literature on cost-reducing technologies, entry, and ensuing welfare effects in markets for cultural products. The first wave of digitization – beginning in roughly 2000 – facilitated large increases in entry in music, books, and movies (Waldfogel, 2018). The substantial uncertainty about product quality in creative markets allows increased entry to deliver large benefits via the "random long tail" (Caves, 2000; Aguiar and Waldfogel, 2018). Like digitization generally, AI brings a reduction in entry costs; what is unclear is whether the additional entry into music production made possible by AI produces music that consumers find appealing.

Second, the paper is related to the literature on platform governance in strategy and economics. Platforms act as private regulators of their ecosystems, setting rules on who may enter and how complements are treated (Boudreau and Hagiu, 2009; Boudreau, 2010). More complements are not automatically better for a platform, because low-quality complements can crowd out attention to high-quality ones (Cennamo and Santalo, 2013); selective promotion of a subset of complements is a governance lever distinct from admission, and promotion has large effects on demand (Rietveld et al., 2019; Aguiar and Waldfogel, 2021). This literature assumes that complements are costly enough to produce that their number grows at a pace a platform's curation can absorb. AI music is a setting in which that assumption fails, admission is not a binding constraint, and promotion is the only lever; the three platforms we study weigh the costs and benefits of promotion differently, for identifiable institutional reasons.

Third, this paper is part of the literature exploring AI output effects in particular fields. Much of the work focuses on labor markets and whether AI substitutes or complements the skills of existing workers (Brynjolfsson et al., 2025; Demirer et al., 2026). Another branch of

the literature, more related to the current question, examines AI's effect on product markets directly. AI is capable of producing images that compete successfully in the low-price stock image market (Goldberg and Lam, 2025; Kim et al., 2026; Peukert et al., 2024). AI has also delivered a tripling in the number of new book releases and a small increase in the number of books attracting moderate interest (Reimers and Waldfogel, 2026).

2 Data

We have data on the supply of new music, measures of playlist promotion and streaming volumes at Deezer, Spotify, and Yandex Music, and measures of off-platform engagement for AI music. First, we use Deezer metadata on song and album releases between the start of 2023 and the end of June 2026, which allows us to characterize the supply of new music.[17] We also use the 94 million tracks released between 2000 and 2022 to measure artists' first release dates. For each album, we observe the artist, the genre, the release date, and Deezer's determination of whether each album is AI-generated.[18] These data include 113.4 million tracks on 39.8 million albums.

Based on its AI detection, Deezer provides a binary AI measure ("has AI content") for each album. Deezer claims that its AI detection works well: "The system has been extensively tested and can accurately detect content from major AI generation tools."[19] "Deezer says the detector identifies fully AI-generated music from models such as Suno and Udio, and puts its accuracy at 99.8%."[20]

Our data allow a partial check on the AI detector's false-positive rate, namely the detected

[17] There is no single authoritative source of information on all music created. The Deezer aggregate data are highly correlated with metadata elsewhere.

[18] We obtained these data from the Deezer API (`https://developers.deezer.com/login?redirect=/api`) during August 2026.

[19] See `https://creatorsupport.deezer.com/hc/en-us/articles/31676367208093-Understanding-AI-Content-Detection-and-Tagging-on-Deezer`.

[20] See `https://www.musicbusinessworldwide.com/after-licensing-its-ai-detection-tech-to-the-music-industry-deezer-now-lets-listeners-scan-their-own-playlists-for-ai-slop/`.

AI rate on music from before the launch of AI music tools. Of the 10.6 million albums released between 2000 and 2019, Deezer flags 0.05 percent as AI, a rate that is stable across years and shows no trend before 2024, when it jumps to 9 percent and then to 27 and 44 percent in 2025 and the first half of 2026. False positives therefore appear rare in our new release data.

We flag a track as AI if Deezer gives an AI designation to any of the albums on which it appears. This procedure can incorrectly classify some tracks as AI-generated, so we apply conservative exclusions.[21] We relabel ostensibly AI tracks as non-AI if the artist has at least 50 tracks released before 2024 and at least 50,000 Deezer fans, if its ISRC was registered before 2023, before generative music tools were in wide use, or if it is by one of eight human artists that we found to be flagged in error.[22] We provide further exploration of the AI-designated artists responsible for the most chart listings below.

The Deezer metadata also report the numbers of "fans" for each artist and album as of August 2026, providing a measure of listener attention. An album fan on Deezer is a user who has marked the album as a favorite. Each account can do so only once for each album. The fan count is a cumulative measure, so it reflects both appeal and exposure, or time on the platform.

Columns (1) to (3) of Table 1 describe the album and fan data. Of the 113.4 million tracks released since the start of 2023, 21.7 percent are AI. AI music is less popular than

[21] For example, Taylor Swift's *The Life of a Showgirl* contains non-AI tracks that also appear on another album that has AI tracks.

[22] The eight acts are Søren Torpegaard Lund (Danish singer and actor, winner of Dansk Melodi Grand Prix 2026 and seventh in the Eurovision 2026 final with the flagged song), Virgoun (Indonesian singer-songwriter and former vocalist of the band Last Child; the flagged song is a film soundtrack), Yüksel Baltacı (Turkish Black Sea folk-pop composer whose songs are the soundtrack of a television series), Brandsta City Släckers (Swedish band of firefighters formed in 2002, fifth in the Melodifestivalen 2026 final), Florian Wahl (Estonian alternative musician and winner of several Estonian Music Awards), Mauvais djo (Congolese-French artist with a platinum single in France; the flagged track is a gospel version recorded with a choir), DJ Goja (Romanian DJ active since 2019, whose flagged single was re-released with Jason Derulo), and Gracie Abrams (American major-label pop artist). The first seven were identified by our web search of artists with AI-flagged charting songs; Gracie Abrams was identified in an earlier review of AI-flagged chart streams.

non-AI music. The average (median) number of fans for an album is 2.34 (0) for the entire sample. Non-AI albums have an average (median) of 2.94 (0) fans, while AI albums have an average of 0.18 (0). At the 99$^{\text{th}}$ percentile, the fan count is 23 for non-AI albums, compared with 2 for AI albums. AI artists release an average of 10.43 albums each, compared with 5.38 for non-AI artists. Of the 6.4 million distinct artists in the data, 5.6 million have only non-AI albums, 630 thousand have only AI albums, and 202 thousand have both.

We collect analogous data for Yandex Music. We collected Yandex's catalog in October 2026. For albums released between January 2023 and August 2026, we observe the artist, the release date, the number of "likes" (users who have marked the album as a favorite, counted as of October 2026, and analogous to Deezer fans), and, for each track, Yandex's AI label. The label appears in a track's credits, takes the values "possibly," "partly," or "fully" made with AI, and is based on rightsholder declarations that Yandex verifies with a detector of its own. We treat a track as AI if it carries any of the three labels and an album as AI if any of its tracks is AI; 93 percent of AI albums have every track labeled. The data include 22.0 million tracks on 9.1 million albums, of which 1.0 million (11.4 percent) are AI. Labels appear only on releases from March 2025 on, so the AI share of 2023 and 2024 releases is zero by construction, and the Yandex AI series understates AI releases before 2025. Columns (4) to (6) of Table 1 describe these data. AI albums average 7.0 likes against 11.6 for non-AI albums, a far smaller gap than on Deezer, and the 99th percentile of likes is the same, 109, for AI and non-AI albums. Of the 1.9 million artists, 1.7 million release only non-AI albums, 132 thousand only AI albums, and 75 thousand both.

Second, we have data on 9,013 widely-followed playlists at Spotify (at least 50,000 followers) and the top 152,948 playlists at Deezer (at least 100 fans) as of June and August 2026, respectively.[23] The Spotify playlists include 689 thousand song slots, while the Deezer lists include 15.9 million. We observe the numbers of followers and fans for Spotify and Deezer

[23]We obtained the Spotify playlist data using the Soundcharts API.

playlists, respectively. We match the songs on these playlists to the Deezer AI indicator using international standard recording codes (ISRC). We also observe Yandex Music playlists. Panel C covers the 11,514 public playlists of all the accounts we track: Yandex Music's own editorial, country, and service accounts, and the other verified accounts (Russian and Western labels, telecom carriers, media, brands, and artists) that a playlist search returns, with contents and likes captured on October 23, 2026. These playlists collectively have 518 thousand slots. We separate the playlists Yandex generates automatically for users (artist and tag "best of" lists and the chart account's genre playlists) from its editorial playlists, since the former are closer to algorithmic recommendation than to editorial selection.

Third, we observe the streaming performance of AI and non-AI songs on both Spotify and Deezer. Table 3 describes these data. For Spotify, we observe the ranks for the daily top 200 songs, both worldwide and for 72 countries from the start of 2024.[24] We have Spotify weekly top 100 city streaming charts for 208 cities in 62 countries. The data include a total of 13,464,121 daily global and national chart listings and 2,767,314 weekly city chart listings. For Deezer, we observe the daily ranked top-100 songs according to streaming volume. We observe a worldwide chart, as well as 69 country-specific top-100 charts and 25 daily worldwide genre-specific album charts (24 genres and an all-genre chart) from the start of 2024 through July 2026.[25] The Deezer data include a total of 6,375,589 song chart

[24]These are Argentina, Australia, Austria, Belarus, Belgium, Bolivia, Brazil, Bulgaria, Canada, Chile, Colombia, Costa Rica, Cyprus, Czechia, Denmark, Dominican Republic, Ecuador, Egypt, El Salvador, Estonia, Finland, France, Germany, Greece, Guatemala, Honduras, Hong Kong SAR China, Hungary, Iceland, India, Indonesia, Ireland, Israel, Italy, Japan, Kazakhstan, Latvia, Lithuania, Luxembourg, Malaysia, Mexico, Morocco, Netherlands, New Zealand, Nicaragua, Nigeria, Norway, Pakistan, Panama, Paraguay, Peru, Philippines, Poland, Portugal, Romania, Saudi Arabia, Singapore, Slovakia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, Türkiye, Ukraine, United Arab Emirates, United Kingdom, United States, Uruguay, Venezuela, and Vietnam.

[25]The countries are Algeria, Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Bulgaria, Canada, Chile, Colombia, Costa Rica, Croatia, Czechia, Côte D'Ivoire, Denmark, Ecuador, Egypt, El Salvador, Estonia, Finland, France, Germany, Guatemala, Honduras, Hungary, Indonesia, Ireland, Israel, Italy, Jamaica, Japan, Jordan, Kenya, Latvia, Lebanon, Lithuania, Malaysia, Mexico, Morocco, Netherlands, Nigeria, Norway, Paraguay, Peru, Philippines, Poland, Portugal, Romania, Russia, Saudi Arabia, Senegal, Serbia, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Thailand, Tunisia, Türkiye, Ukraine, United Arab Emirates, United Kingdom, United States, and Venezuela.

listings and 1,924,491 genre album chart listings.[26]

We also observe Yandex Music's streaming charts, also described in Table 3. Soundcharts has recorded Yandex's global daily top 100 since October 16, 2025, which gives 37,110 listings through November 2, 2026. We also observe Yandex's daily national top 100 for nine countries (Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Kyrgyzstan, Russia, Tajikistan, and Uzbekistan) between October 17 and November 2, 2026, giving 13,994 listings. The global chart appears to be dominated by Russian listening, as the comparison with the national charts below suggests. Because we have the national data for only a brief period, our evidence on chart performance over time is based on the global chart.

Fourth, we gather four off-platform song performance measures for a sample of AI songs, the number of times a user has identified a song using the Shazam app, the number of lyric views at Genius.com, the number of YouTube plays, and the number of times the song has been played on 2,498 radio stations during the 90 days beginning with the song's first chart day. We obtain these data from Soundcharts (`soundcharts.com`). We begin with all 6,250 AI songs appearing on the Spotify or Deezer national daily charts above. We then stratify by the number of chart days and draw a random sample within each stratum: 100 works with one chart-day, 75 with two, and 100 with three to five, corresponding to sampling rates of roughly 3, 7, and 10 percent. We include every AI work with six or more chart days. The resulting sample of 1,159 AI songs accounts for about four-fifths of all AI chart-days. We can weight these data to calculate averages for the population of charting AI songs. We gather the same four off-platform measures for all 129 AI songs that appear on the Yandex Music charts (Table 4); because the number is small, we measure every song rather than sampling.

[26] Chart thresholds differ substantially across countries. On Spotify, the number of daily streams at position 200 is about 1,000 in Iceland and Estonia, roughly 3,500 in Slovakia, compared with roughly 50,000 in Canada and in Germany (based on archived kworb.net pages at `https://web.archive.org/web/20261007202123/https://kworb.net/spotify/`). Deezer does not publish stream counts, but its overall size is roughly a thirtieth of Spotify's, so its top 100 thresholds are presumably smaller than Spotify's.

3 Results

3.1 AI and the number of new releases

Monthly album releases on Deezer more than doubled in the two years following the launches of Suno and Udio. The solid line in panel (a) of Figure 1 shows the total volume of monthly album releases between the start of 2023 and the end of June 2026. The dashed line includes only non-AI releases. Non-AI music grows steadily over this period from about 0.5 million per month at the start of 2023 to 1 million per month by mid-2026. AI music appears after the start of 2024 and grows sharply. By mid-2026, total releases reach 1.8 million albums per month. The AI share of album releases grows to 45 percent by mid-2026.

Panel (b) of Figure 1 divides total album releases into groups according to artist entry date and engagement with AI. We define artists whose first album is released prior to 2024 as "incumbents" and the artists entering in 2024 or later as "entrants." The bottom line shows the releases by artists who never use AI. The next line adds non-AI releases by incumbents who also eventually use AI. The third line adds the AI releases from the incumbents. The fourth line adds the non-AI releases by post-2023 entrants. The top line adds the AI releases by the post-2023 entrants.

While there is some incumbent use of AI, this accounts for relatively little of the increase in releases. The large gap between the top series and the series immediately below it indicates that the vast majority of the increase in releases comes from new artists (entrants) using AI. Looked at another way, 85 percent of the AI tracks in the sample are from artists entering in 2024 or later.

It is hard to say with certainty how releases would have evolved absent the appearance of AI, but Figure 1 provides some clues. It is possible that some of the AI works from incumbents would have been released without AI, but AI works from incumbents account for relatively few of the AI releases. It appears that the vast majority of AI releases are

works that otherwise would not have been created. Moreover, Figure 1 gives no indication that AI entry has crowded out releases by human artists.

3.2 Promotion of AI music

The playlist data, in Table 2, are consistent with the platforms' stated restrictions on promoting AI music. Virtually none – 0.015 percent – of the promotional capacity of most-followed Spotify-curated playlists on the Spotify platform (Panel A) is devoted to AI music. The AI share on major-label-curated playlists at Spotify is nearly identical. Similarly, as Panel B shows, AI music accounts for almost none of the content of Deezer-curated or label-curated playlists. Spotify's playlists are thus as free of AI music as Deezer's, even though Spotify's stated policy appears less restrictive of AI music.

Two groups of Spotify and Deezer playlists have higher AI shares. First, AI promotion is substantially higher, albeit still low, on user-controlled playlists at Deezer, where the fan-weighted AI share is 0.5 percent. Second, the AI share is substantially higher on the Spotify charts playlists that simply include the most streamed, or viral, music. This foreshadows the usage results discussed below.

The presence of AI music on Yandex Music's playlists is substantially different, as Panel C of Table 2 shows. Across all of Yandex Music's own playlists in our dataset, the unweighted and likes-weighted AI shares are 2.3 and 2.8 percent, respectively. Yandex's other editorial playlists have 1.5 percent AI (2.4 percent likes-weighted), and its new-release editorial playlists contain 4 percent. The AI shares are highest on the playlists Yandex generates for users: 6.4 percent of slots on its genre top playlists (10.4 percent likes-weighted) and 9.9 percent on its tag "best of" playlists (37.7 percent likes-weighted), though only 4.1 percent on its artist "best of" playlists (1.6 percent likes-weighted). Relative to the 0.01 to 0.03 percent AI shares on Spotify- and Deezer-curated playlists, Yandex's own playlists devote one to two hundred times as large a share of their slots to AI music. The other operators on

Yandex carry differing AI shares: Russian labels' and distributors' playlists carry 8.7 percent AI (3.7 percent likes-weighted), while the Western majors' playlists (Universal's Digster and Warner's Topsify), media and radio playlists, and brand playlists carry essentially none, echoing the labels' posture toward AI on other platforms.

3.3 AI music's chart success

The streaming charts – based on the numbers of times that each song gets streamed by users – provide direct measures of the performance of AI songs. We calculate the AI shares of chart entries by month, from the start of 2024 through the first half of 2026, and the streaming charts provide broad confirmation of the message from the fan measures. Between 2024 and the end of the first half of 2026, no AI song appears on Deezer's global top 100, and a single AI song appears on Spotify's global top 200, on 31 days in January and February 2026.[27]

Yet, AI music is streamed in sufficient volumes to appear on many national, city-level, and genre album charts. During the first half of 2026, 3,662 distinct AI songs appear on the Deezer daily national top 100 charts, along with 142,144 distinct non-AI songs. AI songs account for 1.3 percent of the Deezer chart listings. Many of these songs appear on just one chart for one day; the median AI song has a single chart-day. Measured by chart days, the top 240 AI songs account for 60 percent of AI songs' chart listings on Deezer, and the 147 with at least 11 chart days account for 55 percent. Fewer AI songs chart on Spotify, but their chart appearances are more concentrated among a smaller number of songs: 224 distinct AI songs appear on the daily national top 200 charts, with about 9,000 listings, 0.35 percent of the total. The top 70 of these songs account for 90 percent of AI songs' chart listings on Spotify.

[27] Over this time period, no AI songs appear on the Deezer daily top 100 for Australia, Canada, Denmark, Mexico, Sweden, or the United States. Neither do AI songs appear on the Spotify daily top 200 for Australia, Colombia, Ecuador, Indonesia, Pakistan, Paraguay, Peru, the United Kingdom, the United States, or Uruguay. Several of these are large markets, where chart thresholds are highest.

Figure 2 shows the shares of top chart positions occupied by AI songs by month, for Spotify's daily national top-200 charts, the Deezer daily top national 100, the Spotify city charts, and the Deezer genre album charts. Based on the national charts, AI music begins to appear among the top 100 daily national songs on Deezer at the start of 2025; the AI share rises from zero to 0.8 percent by the end of 2025. The AI share of chart success on Spotify begins rising later, in the latter part of 2025, reaching 0.15 percent by the end of the year. In the first half of 2026, the AI shares on national charts continue to rise, reaching 0.3 percent on Spotify and 1.6 percent on Deezer in June 2026. On Yandex Music, AI music reaches the top of the usage distribution at a far greater rate. Figure 2 shows the monthly AI share on Yandex's global daily top 100. The share is 2 percent in the first (partial) month of the series, October 2025, when Deezer's national share was 0.5 percent and Spotify's 0.1 percent; it reaches 8.8 percent by January 2026 and 17.7 percent by July 2026. Over the year from October 2025 to November 2026, AI songs account for 9.9 percent of the 37,110 listings on the global chart, and for 10.6 percent during January to June 2026, the months of the Deezer and Spotify shares above (Table 3). Unlike Deezer and Spotify, whose global charts carried no AI song between 2024 and mid-2026, Yandex's global chart carries AI songs each day.

AI shares of charting songs differ substantially across countries, on both Deezer and Spotify, as panels (a) and (b) of Figure 3 show. During the first half of 2026, AI songs are almost 10 percent of chart listings on Deezer in South Africa, roughly 4 percent in Nigeria, and 3.8 percent in Kenya. Other countries with AI chart shares exceeding 1.5 percent, in descending order, are Ukraine, Saudi Arabia, Bulgaria, Romania, United Arab Emirates, Portugal, Slovakia, Senegal, Türkiye, Latvia, Lithuania, Morocco, Poland, Estonia, Malaysia, Algeria, Czechia, Hungary, and Thailand. AI music accounts for over 3 percent of Spotify's top 200 daily songs in South Africa and over 1 percent in Türkiye, Luxembourg, and Sweden.

The Yandex national charts we captured in October 2026 (panel (c) of Figure 3) have top-100 AI shares of 11.6 percent in Georgia, 10.3 percent in Belarus, 7.8 percent in Russia,

6.9 percent in Azerbaijan, 6.4 percent in Kazakhstan, 5.4 percent in Armenia, and roughly 4 to 5 percent in Tajikistan, Kyrgyzstan, and Uzbekistan; across the nine countries the share is 6.7 percent. These shares exceed the Deezer-wide average of 1.3 percent everywhere. The AI songs on Yandex's charts are also fewer and more persistent than on Deezer: 51 distinct AI songs account for roughly 3,600 AI listings on the Yandex global chart, an average of about 70 chart days per song, whereas the median AI song on Deezer has a single chart day.

AI shares also differ across genres. Figure 4 shows the AI share of listings on Deezer's daily genre album charts in 2026. AI accounts for roughly 11 percent of listings on the blues album chart, 8 percent on the African music chart, and 6 percent on the country chart, but essentially none on the classical or chanson charts. The success of AI music in the country genre has been noted in the trade press.[28]

Discussion. Between the start of 2024 and the end of June 2026, 27.3 percent of music released on Deezer is produced with AI. During the first half of 2026, 43.4 percent of releases contain AI. Yet, AI music accounts for only roughly a percent of music in the daily national top 100 or 200 during 2026 on Deezer and Spotify. On average, then, AI music is not very successful on the platforms that do not promote it. There is sufficient variability in the appeal of AI music that some of it lands in the right tail, as reflected in streaming in the daily top 100 on some Deezer national charts or in the daily top-200 on some Spotify national charts. Moreover, AI songs achieve this level of performance without any platform-controlled promotion. On Yandex Music, where AI accounts for roughly three in ten new releases and also receives playlist promotion, AI music is roughly 10 to 18 percent of the most-streamed songs.

What does it mean for consumer welfare that some AI music is sufficiently appealing to make the daily charts? Because there is always a top 100, or top 200, the presence of AI

[28] See `https://www.enca.com/opinion/ai-generated-artists-break-through-country-music` and `https://cfjctoday.com/2025/11/14/ai-country-song-hits-number-one-on-billboard-chart/`.

music in these charts does not by itself indicate that AI music raises the value of the choice set. But if the quality distribution of non-AI music remained constant as AI appeared, the appearance of AI music on the charts would indicate that AI music adds to the amount of music above the previous threshold for chart inclusion. This would raise the welfare of music consumers, if modestly, as of mid-2026. The same logic applies with more force on Yandex, where the threshold for the top 100 is crossed by many more AI songs, provided that the streams are genuine and that the songs displaced from the chart were not more valuable to listeners than the AI songs that displaced them.

3.4 Streaming fraud and platform treatment of AI music

Sophisticated streaming fraud schemes, as in *United States v. Michael Smith*, spread streams across many tracks to avoid chart appearances and evade detection. Hence, we would expect songs used for streaming fraud not to stream conspicuously enough to appear on charts. Still, a song can appear in a Deezer national top 100 with relatively few streams and so might reflect fraud.

One way to distinguish legitimate usage from fraud is off-platform song activity. To explore this, we use the stratified sample of AI songs described in Section 2. The first columns of Table 4 summarize the off-platform data for Deezer and Spotify. Of the AI works on the national charts, 30 percent have been identified through Shazam at least 1,000 times. These works represent 51 percent of the national chart listings. Similarly, according to views of Genius.com lyrics pages, 1 percent of works—accounting for 22 percent of AI song listings—have received at least 1,000 lyric-page views. By similar measures, 48 percent of AI song listings are from songs viewed on YouTube at least 100,000 times; and 38 percent are from songs played on the radio at least 10 times. While it is hard to rule out streaming fraud for all of the AI chart listings, it appears that a substantial share – more than half – of national AI chart listings are associated with songs that show evidence of genuine listener

interest through these off-platform measures.

The last three columns of Table 4 report the same measures for the 129 AI songs on Yandex Music's charts. The charting AI songs on the permissive platform show more off-platform engagement, not less. Fifty-five percent of them have been identified at least 1,000 times on Shazam, nearly twice the share on Deezer and Spotify, and these songs account for 69 percent of Yandex's AI chart listings; the mean charting AI song on Yandex has 97 thousand Shazams, almost five times the mean on the other platforms. A quarter of Yandex's charting AI songs have at least 100,000 YouTube views, and 19 percent of the 43 songs whose 90-day window had passed were played at least ten times on monitored radio stations in the 90 days after first charting (27 percent of listings), compared with 3 percent of works on Deezer and Spotify. Genius lyric views, which are sparse for non-English songs, are also higher. Radio play is the measure least open to manipulation by fraud, and a fifth of Yandex's charting AI songs reach radio. The AI music that reaches the top of the permissive platform's usage distribution is, by these measures, music that people recognize, look up, and hear on the radio. On Yandex at least, promotion appears to have identified AI music that listeners want rather than manufacturing an audience for music they do not.

Artists whose music contains AI account for large shares of the top streaming songs in South Africa, among other places. Some attract followings despite fans' awareness that they use AI. One of these artists, Rea Gopane, does not deny using AI tools, saying that "AI is part of the toolkit, not the story." He uses AI "as a production and creative accelerator, similar to how artists once embraced new instruments or software. The vision, direction, emotion and final decisions are entirely human."[29] Another, Credo V Daniels, responds to criticism of his AI use: "I think my audience doesn't really care how the cake is made as long as it tastes good."[30]

[29]See `https://iol.co.za/entertainment/music/2026-01-16-rea-gopane-on-ai-and-creativity-as-his-music-finds-streaming-success/`.

[30]See `https://www.news24.com/drum/celebs/news/my-audience-doesnt-really-care-credo-v-dan`

3.5 How much did the absence of Western music matter?

The withdrawal of Universal, Sony, and Warner from Russia in March 2022 complicates the interpretation of AI's success on Yandex Music.[31] If Russian listeners would otherwise have devoted their attention to Western music, then AI music after the withdrawal would have faced much weaker competition, and its success would say little about its appeal. How popular was Western music in Russia prior to the withdrawal?

Spotify operated in Russia from July 2020 until April 2022, providing some direct evidence.[32] We use archived kworb.net pages, which report streams for every song to reach the Spotify daily top 200 in Russia. From launch through January 27, 2022, before the invasion of Ukraine, 2,838 songs drew 2.5 billion streams while on the chart. Western artists account for 14.5 percent of these streams and domestic and other post-Soviet artists for 79 percent; assigning all songs of uncertain origin to Western artists would raise the Western share to only 18 percent.[33] The Western share was also declining before the invasion. It was 11 percent for streams between late November 2021 and late January 2022, and 8 to 9 percent on the daily charts of early February 2022. Hence, the success of AI music on Yandex is not attributable to substantially less appealing non-AI competition.

4 Conclusion

AI has come to music, more than doubling the number of new albums made available per month on Deezer between mid-2024 and mid-2026. The platforms that receive this music have responded in different ways. Deezer detects AI music and excludes it from the promotion it controls; Spotify relies on disclosure, removes spam, excludes AI personas, and in practice

iels-hits-back-at-trolls-after-apple-music-removes-his-ai-driven-album-20260707-0522.

[31] See https://www.npr.org/2022/03/10/1085814568/sony-warner-universal-russia.

[32] See https://habr.com/ru/news/659577/.

[33] We code the origin of the first-credited artist for the 400 artists with the most streams, who account for 99 percent of the total. Other foreign artists, mostly K-pop acts, account for 2.3 percent.

keeps AI music off its playlists as completely as Deezer does; Yandex Music labels AI music but also promotes it on platform playlists. On Deezer and Spotify, AI music attracts far less attention than non-AI music and reaches the charts only through listeners' own discovery. While most AI music appears to attract little fan interest, some of it appears in the right tail of the usage distribution. During the first half of 2026, AI music accounted for 1.3 percent of Deezer, and about a third of a percent of Spotify, daily national chart listings. On Yandex Music, the AI deficit in likes is far smaller, and AI music accounted for 10 to 18 percent of the daily global top 100 by mid-2026, with stronger evidence of off-platform engagement than the AI songs that chart elsewhere.

The effect of AI on music is similar to its effect on books, where AI has brought a large increase in the number of books released but only a modest AI presence among books near the top of the distribution. The exception is Yandex Music, the platform that promotes AI music, where AI music's presence near the top is no longer modest. AI poses challenges for platforms, both because of a large number of new products and the use of AI music for streaming fraud. Despite these challenges, AI is also used to create music that some listeners appear to value. The restrictive platforms have chosen protection, and their listeners find a little of the appealing AI music on their own; the permissive platform has chosen discovery, and its listeners find a great deal more. The need to determine whether discovering the AI music that users find appealing is worth the costs to platforms will rise with continued growth in AI music.

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Figures and tables

Table 1: Music releases and AI on Deezer and Yandex Music

	Deezer			Yandex Music		
	All	Non-AI	AI	All	Non-AI	AI
Albums	39,820,214	31,147,057	8,673,157	9,064,237	8,028,824	1,035,413
Tracks	113,373,585	88,767,534	24,606,051	21,976,691	19,007,693	2,968,998
AI albums (%)	21.8			11.4		
AI albums, Jan.–June 2026 (%)	43.4			29.8		
AI tracks (%)	21.7	0.0	99.9	11.5	0.0	85.4
Tracks per album	2.85	2.85	2.84	2.42	2.37	2.87
Album fans or likes, mean	2.34	2.94	0.18	11.07	11.59	7.00
Album fans or likes, median	0	0	0	0	0	0
Album fans or likes, 99th percentile	17	23	2	109	109	109
Artists	6,416,732	5,786,633	831,620	1,905,281	1,773,320	206,805
Albums per artist	6.21	5.38	10.43	4.76	4.53	5.01
Artists with only non-AI albums	5,585,112			1,698,476		
Artists with only AI albums	630,099			131,961		
Artists with both	201,521			74,844		
AI albums with every track AI	8,670,228			962,410		
AI albums with some tracks AI	2,929			73,003		

Notes: The charts include Deezer albums released between January 2023 and June 2026, based on metadata collected in August 2026. For Yandex, they include albums released between January 2023 and August 2026, and were collected in October 2026. In Deezer, a track is AI if it is included in at least one album that is flagged AI, and after screening for false positives as described in Section 2. In Yandex, tracks are designated at the track level (possibly, partly or fully made with AI). Album fans and likes are the number of users who have marked an album as a favorite, as of when the data were collected. An artist is the album's first credited artist. Artists that release both AI and non-AI albums appear in both the non-AI and AI columns, so those columns sum to more than the total. "Albums per artist" is the number of albums in the column divided by the number of artists in the column.

Table 2: Playlists and AI song content on Spotify, Deezer, and Yandex Music

Operator	Playlists	Followers, fans, or likes (millions)	Tracks (thousands)	AI tracks (%)	
				Unweighted	Weighted
Panel A. Spotify platform and label playlists with 50,000 or more followers, June 28, 2026					
Spotify-curated	8,244	3,358.8	585	0.026	0.015
Major record label	679	123.0	99	0.032	0.026
Spotify charts	90	60.0	4	1.716	0.899
Total	9,013	3,541.8	689	0.039	0.024
Panel B. Deezer playlists with 100 or more fans, August 2026					
Deezer	10,213	221.4	516	0.011	0.006
User or unresolved owner	133,095	70.3	14,466	0.147	0.518
Record label	5,606	24.6	575	0.037	0.015
Telecom carrier	2,615	14.9	104	0.002	0.011
Media and radio	1,419	1.8	219	0.020	0.067
Total	152,948	333.0	15,879	0.136	0.167
Panel C. Yandex Music playlists of selected accounts, October 23, 2026					
Yandex Music	7,475	41.46	316	2.256	2.796
Other editorial	5,124	35.67	241	1.488	2.404
Genre top playlists	141	1.98	13	6.434	10.448
Artist best-of playlists	1,899	1.92	35	4.147	1.586
New-release editorial	176	1.84	24	3.973	3.686
Tag best-of playlists	135	0.05	3	9.878	37.675
Telecom carrier	1,091	1.03	51	0.938	1.522
Record label	978	0.40	67	8.708	3.715
Other or unidentified	735	0.39	44	7.574	2.785
Media and radio	509	0.39	19	0.204	0.021
Western record label	45	0.26	4	0.000	0.000
Brand	634	0.11	14	0.000	0.000
Artist or curator	47	0.03	2	1.269	0.041
Total	11,514	44.07	518	3.267	2.748

Notes: "Tracks" is the number of playlist slots in thousands. The unweighted share is the AI percentage of playlist slots, and the weighted share weights each slot by its playlist's followers. Panel A includes the Spotify playlists that are run by Spotify or by a major record label and have at least 50,000 followers, created as of June 28, 2026 and the number of follower are as of October 2026. Panel B includes the 152,948 Deezer playlists with at least 100 fans, collected in August 2026. Panel C includes the public playlists owned by Yandex Music and other accounts, recorded on October 23, 2026.

Table 3: Streaming chart data: Deezer, Spotify, and Yandex Music

						AI share (%)	
Chart	Charts	Positions	Frequency	Listings	Distinct songs	Full period	Jan.–June 2026
Deezer global	1	100	Daily	94,300	1,423	0.00	0.00
Deezer national	69	100	Daily	6,281,289	456,649	0.42	1.28
Deezer genre (albums)	25	100	Daily	1,924,491	189,622	0.83	2.26
Spotify global	1	200	Daily	186,594	2,771	0.01	0.07
Spotify national	72	200	Daily	13,277,527	83,800	0.10	0.35
Spotify city	208	100	Weekly	2,767,314	37,116	0.06	0.25
Yandex global	1	100	Daily	37,110	853	9.79	10.64
Yandex national	9	100	Daily	13,994	1,864	6.68	–

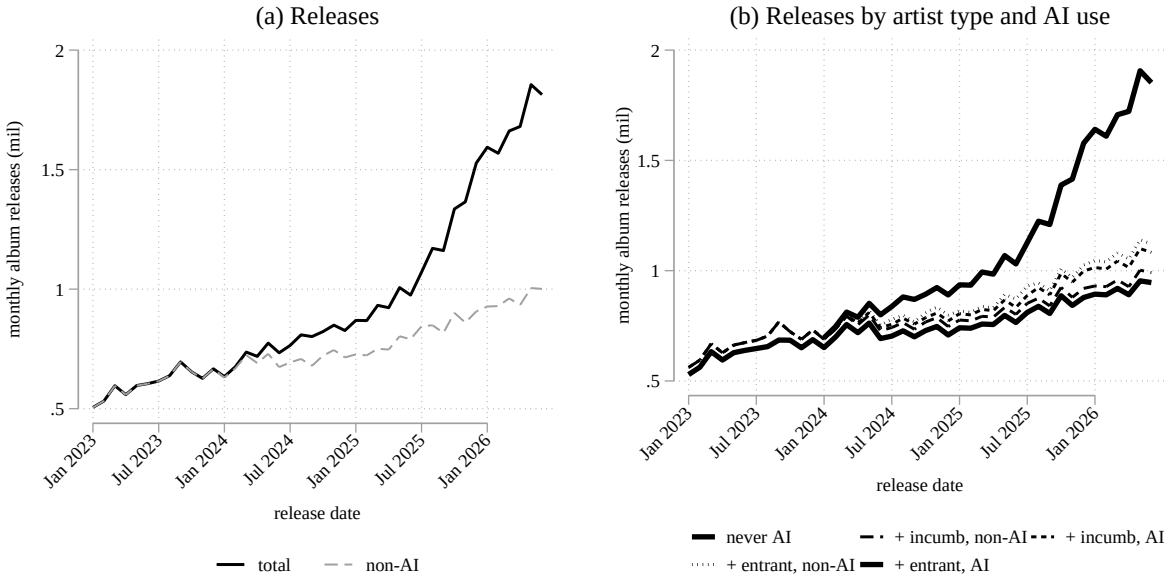
Notes: For Deezer and Spotify, the table includes chart positions from January 1, 2024 to July 31, 2026. The Deezer global and national charts are daily top-100 charts. The Deezer genre charts include daily top-100 albums for 25 genres across countries. The Spotify global and national charts include the top 200 songs each day. The Spotify city charts are weekly top-100 song charts. The Yandex global charts include the global top 100 from October 16, 2025 to November 2, 2026. The national charts in Yandex include those from October 17 to November 2, 2026. The AI share is the percentage of positions account for by AI songs.

Table 4: Off-platform song performance of AI songs on platform charts

		Deezer and Spotify			Yandex Music		
			Share at or above			Share at or above	
Measure	Cutoff	Mean	Works	Listings	Mean	Works	Listings
Shazams	1,000	21,035	0.30	0.51	97,419	0.55	0.69
Genius lyric views	1,000	338	0.01	0.22	4,214	0.05	0.13
YouTube views	100,000	414,987	0.19	0.48	1,484,643	0.26	0.24
Radio plays	10	25	0.03	0.38	1,495	0.19	0.27
Works measured		1,159			129		
AI charting works represented		6,250			129		

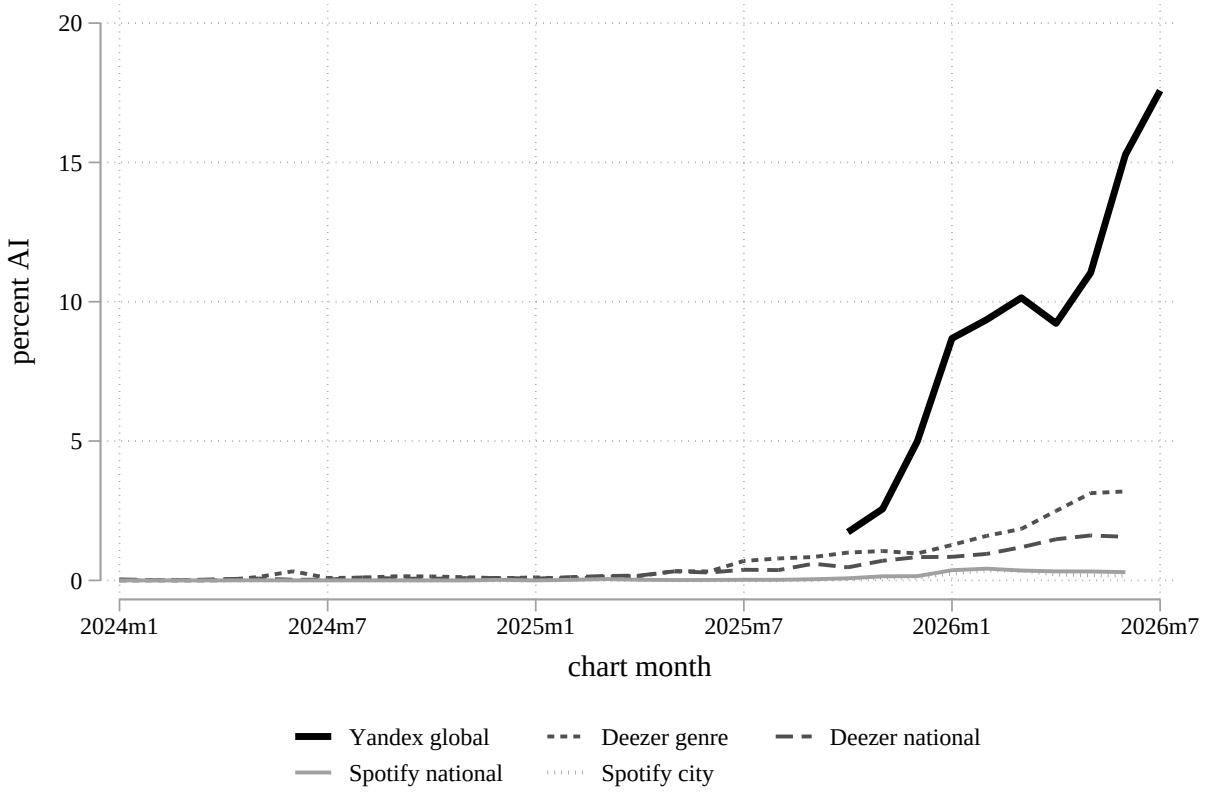
Notes: "Mean" is the mean across songs. "Works" is the share of songs at or above the cutoff; "Listings" is the share of AI chart listings (chart days) that belong to such songs. All measures are from Soundcharts and are cumulative, except radio plays, which are counted on monitored stations over the 90 days after a song's first chart day. A zero can mean that Soundcharts has no linked identifier for the song, so the shares are lower bounds on activity. We measured every such song with six or more chart days and random samples of those with one, two, and three to five chart days, and we weight each measured song by the inverse of its stratum's sampling rate, so the statistics describe all 6,250 AI charting songs. Songs that our false-positive screen (Section 2) reclassifies as non-AI are excluded. All 129 charted AI songs in Yandex have been measured.

Figure 1: Monthly album releases and AI on Deezer



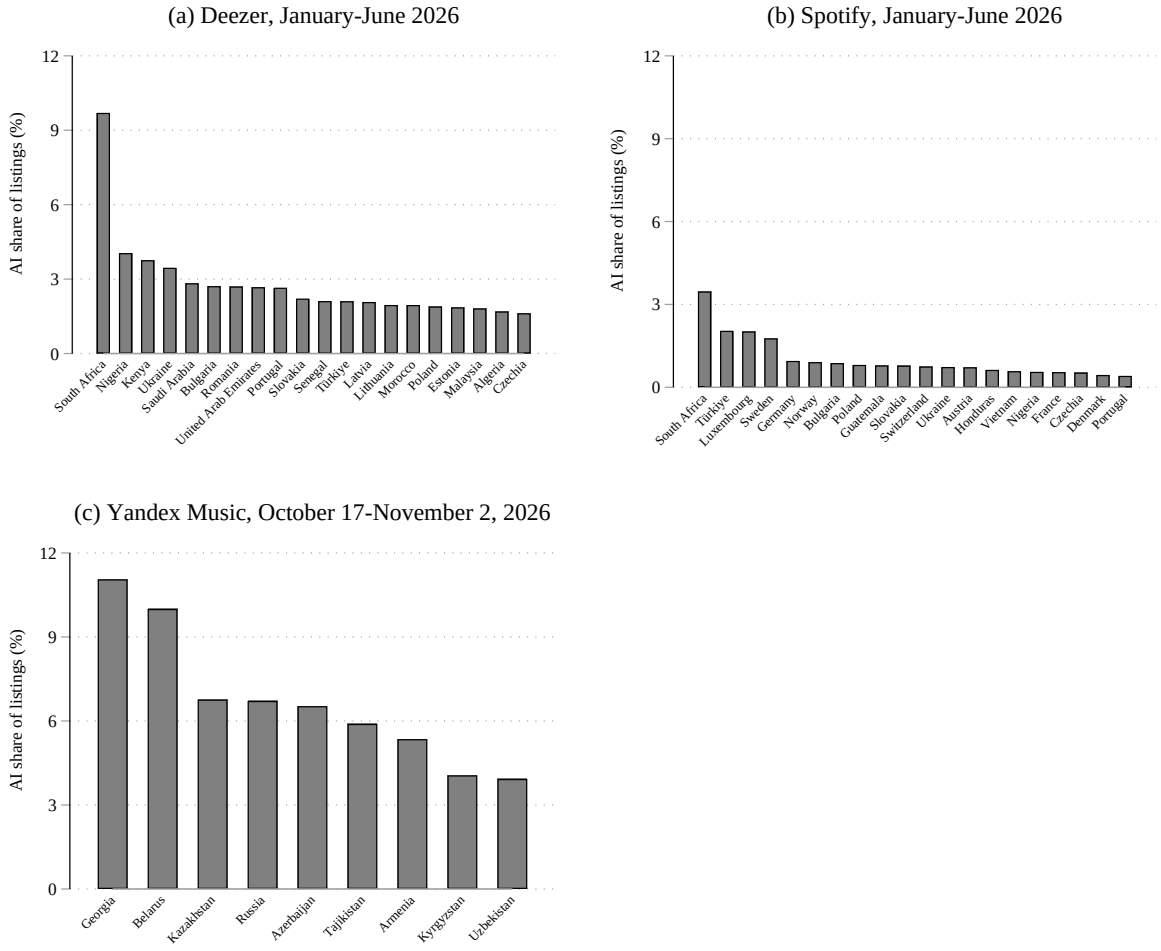
Notes: Panel (a) shows album releases by month in the Deezer metadata through June 2026. The dashed line is non-AI, and the solid line is the total, including AI albums. Panel (b) distinguishes five groups of album releases. The lowest line shows the albums released by artists who never use AI. The remaining series divide the artists with at least one AI album into "incumbents," whose first release is before 2024, and "entrants," whose first release is in 2024 or later. The second line adds the non-AI releases by incumbents. The third adds the AI releases of incumbents. The fourth adds the non-AI releases by entrants. The top line adds the AI releases by entrants. An artist is the album's first credited artist.

Figure 2: AI share of platform charts over time



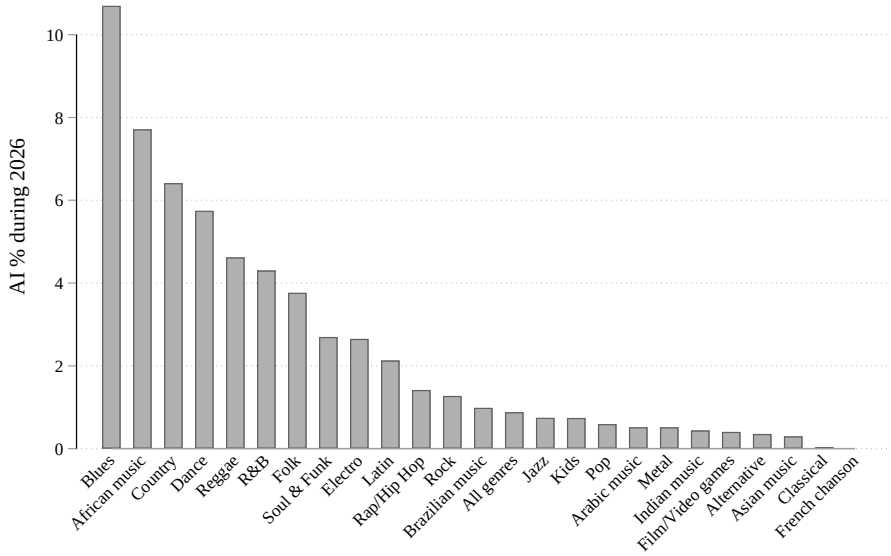
Notes: The figure shows the monthly AI share of entries through June 2026 on Spotify daily top 200 national charts, Deezer daily top 100 national charts, Spotify weekly top 100 city charts, Deezer daily worldwide genre album charts, and the monthly AI share of entries on the Yandex Music global daily top 100 through July 2026.

Figure 3: AI share of national charts by country



Notes: The figure shows the AI share of daily national chart listings, in percent, on a common vertical scale. Panels (a) and (b) cover January to June 2026 and show the 20 countries with the highest AI shares on Deezer's top-100 and Spotify's top-200 country charts. Panel (c) covers the Yandex Music top 100 country charts, from our own daily snapshots, which include those from October 17 to November 2, 2026.

Figure 4: AI percentages on 2026 Deezer genre album charts



Notes: Percentage of AI listings on Deezer daily worldwide genre album charts, first half of 2026. The Indian, Arabic, and Brazilian music charts list fewer than 100 albums on most days (on average 3, 25, and 56).