

# GRAMMY® NOMINEE

"INSTANTLY MEMORABLE...  
YET ANOTHER MILESTONE IN  
HIS FASCINATING AND  
UNPREDICTABLE CAREER"  
**THE WALL STREET  
JOURNAL**

"A EUPHORIC  
BLAST...  
FRESH AND  
ESSENTIAL"  
**ROLLING STONE**  
★★★★

## BECK COLORS

"A BRIGHT  
AMALGAMATION OF  
THE MANY BECKS  
WE'VE MET OVER THE  
YEARS: FOLKY, HAPPY,  
PUNKY AND FUNKY"  
**THE NEW YORK TIMES**

"COLORS PROVES  
THAT BECK IS STILL  
ONE OF ROCK'S  
MOST INTREPID  
INVENTORS"  
**ENTERTAINMENT  
WEEKLY**

**BEST ALTERNATIVE ALBUM  
BEST POP SOLO PERFORMANCE  
BEST ENGINEERED ALBUM, NON-CLASSICAL**



PRODUCED AND WRITTEN BY BECK HANSEN AND GREG KURSTIN



# GRAMMY



2019  
Grammy Nominations  
Guide

*In Association With The Recording Academy*

December 22, 2018 | [billboard.com](http://billboard.com)

FOR YOUR GRAMMY® CONSIDERATION

# DRAKE

## 7 GRAMMY® NOMINATIONS

**NOMINEE**  
ALBUM OF THE YEAR

**NOMINEE**  
RECORD OF THE YEAR  
"GOD'S PLAN"

**NOMINEE**  
SONG OF THE YEAR  
"GOD'S PLAN"

**NOMINEE**  
BEST RAP PERFORMANCE  
"NICE FOR WHAT"

**NOMINEE**  
BEST RAP SONG  
"GOD'S PLAN"

**NOMINEE**  
BEST RAP PERFORMANCE  
"SICKO MODE"\*

**NOMINEE**  
BEST RAP SONG  
"SICKO MODE"\*

# SCORPION

ONLY ARTIST IN HISTORY WITH  
1 BILLION STREAMS FIRST WEEK

Young Money



republic  
records

\* NOMINATION FOR TRAVIS SCOTT "SICKO MODE" FEATURING DRAKE

FOR YOUR GRAMMY® CONSIDERATION

# TAYLOR SWIFT

## reputation

**BEST POP VOCAL ALBUM**

★★★★★ superb SONGCRAFT MEETS EXTREME drama. THE POP STAR'S SONGWRITING SMARTS AND LYRICAL PROWESS ARE impossible to deny ON HER SIXTH ALBUM." **RollingStone** ★★★★★ "REPUTATION IS PURE POP MAGIC."

★★★★★ "SWIFT'S SIXTH ALBUM SHOWS THE DARKER, deeper SIDE OF THE POP mastermind. REPUTATION IS THE MOST INTIMATE LP OF TAYLOR'S CAREER." **theGuardian** ★★★★★ "SWIFT'S SONGCRAFT MEETS POP MAGIC." **AP** "REPUTATION IS PURE POP MAGIC."

★★★★★ "SWIFT'S SONGCRAFT MEETS LYRICAL PROWESS ARE impossible to deny ON HER SIXTH ALBUM." **RollingStone** ★★★★★ "REPUTATION IS PURE POP MAGIC."

★★★★★ "SWIFT'S SONGCRAFT MEETS LYRICAL PROWESS ARE impossible to deny ON HER SIXTH ALBUM." **RollingStone** ★★★★★ "REPUTATION IS PURE POP MAGIC."

#1 BILLBOARD ALBUM OF THE YEAR  
OVER 1.2 MILLION ALBUMS SOLD FIRST WEEK



**FOR YOUR GRAMMY® CONSIDERATION**

...edy,  
...the best alb  
...any fray,  
...possesses onc  
...ive voices: an instrument capabl  
...ed to reach a place of love and light  
...th record, is dreamy, def  
...gedy, ★★ ★ "Pow  
...er career."  
...e any fray, past or  
...The 30  
...f her generation's big  
...ing all the emotional  
...place of love and light."  
...superstar's fourth record.  
...y hope." **NE**  
...f her career."  
...aplomb is her triumph."  
...Ms. Grande sails above all...

# ARIANA GRANDE

 **NOMINEE**  
BEST POP SOLO  
PERFORMANCE 

 **NOMINEE**  
BEST POP  
VOCAL ALBUM 



FOR YOUR GRAMMY® CONSIDERATION

# POST MALONE

## 4 GRAMMY® NOMINATIONS

 **NOMINEE**  
ALBUM OF THE YEAR 

 **NOMINEE**  
RECORD OF THE YEAR 

 **NOMINEE**  
BEST POP SOLO  
PERFORMANCE 

 **NOMINEE**  
BEST RAP/SUNG  
PERFORMANCE 



*beerbongs  
& bentleys*

**#1 BILLBOARD 200 ALBUM**



**FOR YOUR GRAMMY® CONSIDERATION**

# **GRETA VAN FLEET**

## **4 GRAMMY® NOMINATIONS**

INCLUDING

★ **BEST NEW ARTIST** ★



**NOMINEE**  
BEST ROCK ALBUM



**NOMINEE**  
BEST ROCK  
PERFORMANCE



**NOMINEE**  
BEST ROCK SONG



**ANTHEM OF THE  
PEACEFUL ARMY**

**# 1 Billboard Mainstream Rock Song**



FOR YOUR GRAMMY® CONSIDERATION

# SEAL

## BEST TRADITIONAL POP VOCAL ALBUM

IS POPULARIZED BY FRANK SINATRA, LITTLE BOY BLUE, "LADY," SEAL  
DOES OL' BLUE EYES PROUD." Entertainment ★ ★ ★ ★ ★ POSSESSES  
"TIMELESS EASE." NEWS ★ ★ ★ ★ ★ "SEAL IS ONE OF THE  
MOST SKILLED VOCALISTS WORKING TODAY." abc NEWS  
★ ★ ★ ★ ★ "EXTRAORDINARY VOCAL ABILITY" ★ ★ ★ ★ ★  
SEAL SETS NEW STANDARDS WITH ALBUM "CLASSICS"  
The Telegraph ★ ★ ★ ★ ★ "ON CUTS POPULAR SONGS LIKE  
"LUCK BE A LADY," SEAL DOES OL' BLUE EYES  
★ ★ ★ ★ ★ "SEAL POSSESSES A TIMELESS EASE."  
SEAL IS EASILY STILL ONE OF THE MOST SKILLED  
VOCALISTS WORKING TODAY." abc NEWS  
"EXTRAORDINARY VOCAL ABILITY"  
SEAL SETS NEW STANDARDS WITH ALBUM  
LIKE "LUCK BE A LADY," SEAL DOES OL' BLUE EYES  
★ ★ ★ ★ ★ "SEAL POSSESSES

# STANDARDS





verve

# VERVE

L A B E L G R O U P

## TONY BENNETT & DIANA KRALL

BEST POP DUO/GROUP PERFORMANCE  
BEST TRADITIONAL POP VOCAL ALBUM

## JON BATISTE

BEST AMERICAN ROOTS PERFORMANCE

## BETTYE LAVETTE

BEST TRADITIONAL R&B PERFORMANCE  
BEST AMERICANA ALBUM

## ANTHONY ROTH COSTANZO

BEST CLASSICAL SOLO VOCAL ALBUM

## THE SHAPE OF WATER

BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA

BEST INSTRUMENTAL  
COMPOSITION

BEST ARRANGEMENT,  
INSTRUMENTAL OR  
A CAPPELLA

## THE DANISH STRING QUARTET

BEST CHAMBER MUSIC/  
SMALL ENSEMBLE  
PERFORMANCE

## ANDRIS NELSONS & BOSTON SYMPHONY ORCHESTRA

BEST ORCHESTRAL  
PERFORMANCE

## DER ROSENKAVALIER FEAT. RENÉE FLEMING AND ELĪNA GARANČA

BEST OPERA RECORDING

## LARRY KLEIN

PRODUCER OF THE YEAR,  
NON-CLASSICAL

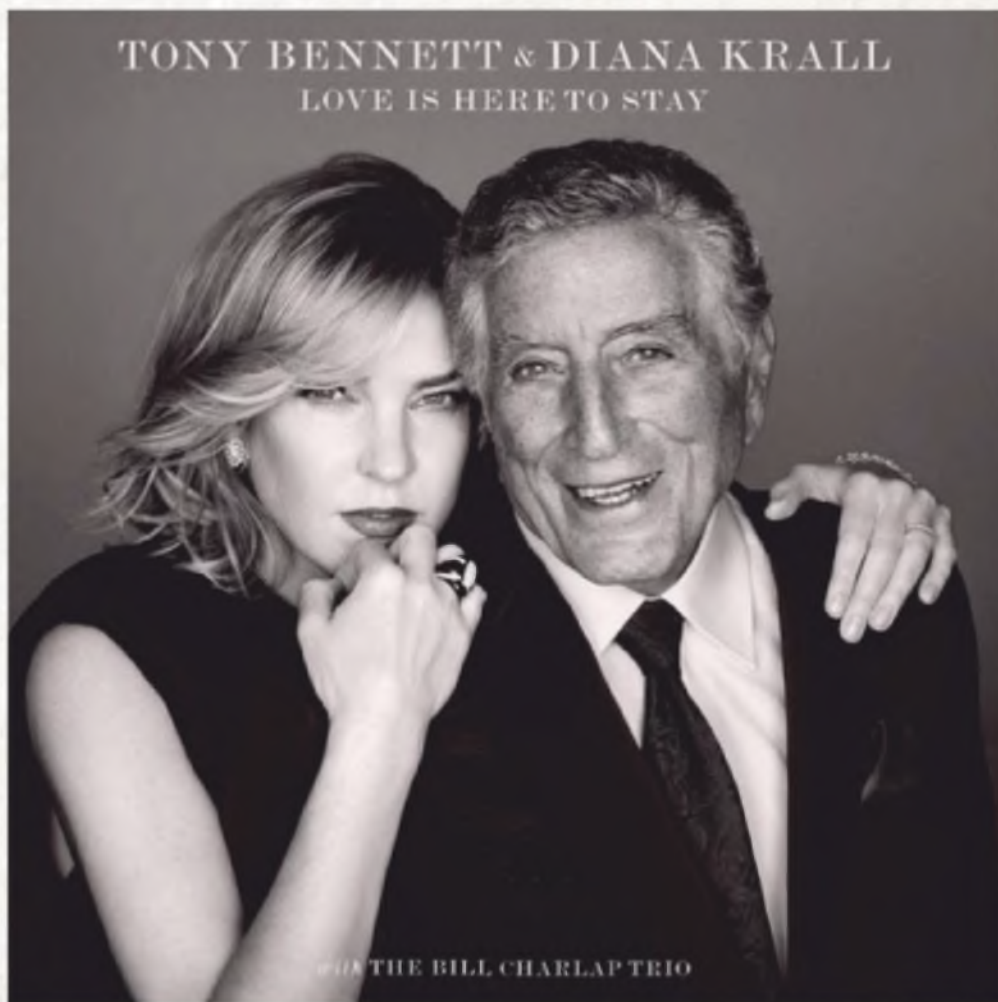
## DAVID FROST

PRODUCER OF THE YEAR,  
CLASSICAL



ECM

# 14 GRAMMY® NOMINATIONS



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**“...an exhilarating triumph on every level”**

**-ROLLING STONE**



**BLACK PANTHER  
THE ALBUM**

MUSIC FROM AND INSPIRED BY

**EXECUTIVE PRODUCERS: ANTHONY “TOPDAWG” TIFFITH AND KENDRICK LAMAR**

---

**ALBUM OF THE YEAR**

---

**“ALL THE STARS”**

**RECORD OF THE YEAR**

**SONG OF THE YEAR**

**BEST RAP/SUNG PERFORMANCE**

**BEST SONG WRITTEN FOR VISUAL MEDIA**

---

**“KING’S DEAD”**

**BEST RAP PERFORMANCE**

**BEST RAP SONG**



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# “POWERFUL”

- PETER TRAVERS, *Rolling Stone*

**4** GRAMMY AWARD NOMINATIONS

-INCLUDING-

“SHALLOW”

RECORD OF THE YEAR

SONG OF THE YEAR

BEST POP DUO/GROUP PERFORMANCE

BEST SONG WRITTEN FOR VISUAL MEDIA

A STAR  
IS BORN



WARNER BROS. PICTURES



“‘The Middle’ is the living, breathing definition of a smash.” –Glamour

“Another near perfect dance-pop crossover... Everything about this is a crowd-pleaser.”  
–Billboard

ZEDD MAREN MORRIS GREY

# THE MIDDLE



RECORD OF THE YEAR

SONG OF THE YEAR

POP DUO / GROUP PERFORMANCE



No. 1 on  
Mainstream Top 40  
for 7 weeks

Over 1 billion  
streams across all  
platforms to date

RIAA  
U.S. certified  
platinum

One of the  
most heard songs  
on radio



PLEASE CONSIDER

# "BOO'D UP"

SONG OF THE YEAR • BEST R&B SONG

## ELLA MAI

**"Ella Mai Is Leading Female R&B Singers Back Onto the Charts"**

**-ROLLING STONE**





**TDE**  
TRIBE DESIGNS & CULTURE



FOR YOUR CONSIDERATION

**BEST RAP PERFORMANCE "KING'S DEAD"**  
**BEST RAP SONG "KING'S DEAD" & "WIN"**

**JAY ROCK | REDEMPTION**

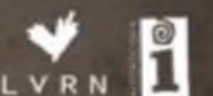
# BEST RAP/SUNG PERFORMANCE

“PRETTY LITTLE FEARS” FEATURING J. COLE



FROM HIS SECOND STUDIO ALBUM,  
EAST ATLANTA LOVE LETTER.

6LACK





Exterior of the new Staples Center from the 11th Street entrance. Below: interior view of rehearsal for the 58th annual Grammy Awards at the Staples Center in Los Angeles in 2016.



# RESETTING THE STAGE FOR GRAMMY NIGHT

**A**s the Grammy Awards prepare to return to Los Angeles, the nominations for the 61st annual ceremony come at a time of forward motion for The Recording Academy, which is transforming to better reflect the music community it honors.

The number of nominees jumps from five to eight in the four general categories, in one of the most sweeping changes since the awards' introduction in 1959. A new voting cohort will help decide the 2019 winners; in June, The Recording Academy invited 900 new individuals — all of whom are female, people of color and/or under the age of 39 — to join its ranks and build a membership more representative of the creative community. The action was recommended by a 16-member task force established in May and charged with reviewing how The Recording Academy can overcome “explicit barriers and unconscious biases that impede female advancement in the music community,” according to academy president/CEO Neil Portnow.

More changes are coming: In November, The Recording Academy shifted to a new community-driven membership model that has been years in the making. And after 16 years of leading the organization, Portnow will step down in July 2019, making the Feb. 10 awards the last under his watch. He will go out on a high note: The nominations constitute one of the most diverse slates ever put forth by The Recording Academy, with a number of young female artists — including Kacey Musgraves, H.E.R. and Cardi B — represented in the general categories.

—MELINDA NEWMAN

## FEATURES

- 24 *Pop's Identity Crisis*** The Grammy noms confirmed the dominance of country collabs and hip-hop. Where does that leave pop music?
- 34 “We’re Close, But Not There Yet”** On the eve of the 2019 Grammy nominations, four industry leaders gathered for a conversation about what The Recording Academy can do better, respecting the history of hip-hop and whether Cardi B will win it all.
- 49 *Inside The Grammy Nominees*** With one of the most diverse ballots in history and more major nominees (literally) than ever before, get to know this year’s big contenders before they go head-to-head.

## LIFESTYLE

- 26 *Where Have All The Cowboys Gone?*** After a year in which country music became a pop-infused melting pot, a new generation of male artists is

ditching the 10-gallon hats and rewriting the genre’s look.

- 28 *Where To Get Your High-Brow Fix*** Branch out with some primo high art while you’re in Los Angeles. Plus: For the best slices in the country, L.A.’s pizza scene now rivals New York’s and Chicago’s.

## THE NOMINEES ARE...

- 104** A full list of the candidates, across all 84 categories and 30 fields of discipline, that will be up for the top honors.

## CODA

- 148** In 2009, Adele’s debut album, *19*, vaulted to No. 10 on the Billboard 200 following her pair of Grammy wins.

## ON THE COVER

Illustration by FOREAL

## TO OUR READERS

*Billboard* will publish its next issue on Jan. 12, 2019. For 24-7 music coverage, go to [billboard.com](http://billboard.com).

FOR YOUR CONSIDERATION  
**BEST REGGAE ALBUM**

# STING & SHAGGY

44/876



"It sounds like a collaboration that was always meant to be."

- NOISEY



# Congratulations

CARDIB  
JANELLE  
MONAÉ  
KELLY  
CLARKSON  
WEEZER  
CHARLIE  
PUTH



NIPSEY  
HUSSE  
CHROMEO  
THE  
GREATEST  
SHOWMAN  
JOYNER  
LUCAS  
WALESTORM

LOVE YOUR ATLANTIC RECORDS FAMILY





# CONGRATULATIONS TO ALL OUR GRAMMY® NOMINEES



**ANDERSON EAST**  
Best American  
Roots Performance  
"All On My Mind"

**BRANDI CARLILE**  
Album Of The Year  
*by the way,  
I forgive you*  
Record Of The Year  
"The Joke"  
Song Of The Year  
"The Joke"  
Best American  
Roots Performance  
"The Joke"  
Best American  
Roots Song  
"The Joke"  
Best Americana  
Album  
*by the way,  
I forgive you*

**FEVER 333**  
Best Rock  
Performance  
"MADE AN  
AMERICA"

**TRIVIUM**  
Best Metal  
Performance  
"Betrayal"

**TWENTY ONE  
PILOTS**  
Best Rock Song  
"Jumpsuit"  
Tyler Joseph,  
Songwriter



Special congratulations to our friends and partners Dave Cobb and Shooter Jennings for their nominations



# BRANDI CARLILE

---

## 6 GRAMMY® NOMINATIONS

MOST NOMINATED FEMALE OF THE YEAR

ALBUM OF THE YEAR • RECORD OF THE YEAR • SONG OF THE YEAR

BEST AMERICANA ALBUM • BEST AMERICAN ROOTS PERFORMANCE

BEST AMERICAN ROOTS SONG



“a delicate masterpiece” – *Rolling Stone*

“Carlile’s voice can break your heart” – *VARIETY*

*by the way, I forgive you*  
Best Albums of 2018

“The Joke”  
Best Songs of 2017/18

---

*American* songwriter  
Entertainment  
Esquire npr music noisey  
PASTE billboard

---

noisey npr music  
Rolling Stone USA TODAY  
STEREOGUM BAE BL

Produced by Dave Cobb & Shooter Jennings





# Bongratulations on your 5 GRAMMY® nominations

- .....
- 1 ALBUM OF THE YEAR**  
Invasion of Privacy – Cardi B
  - 2 RECORD OF THE YEAR**  
“I Like It” – Cardi B, Bad Bunny & J Balvin
  - 3 BEST RAP ALBUM**  
Invasion of Privacy – Cardi B
  - 4 BEST RAP PERFORMANCE**  
“Be Careful” – Cardi B
  - 5 BEST POP DUO/GROUP PERFORMANCE**  
“Girls Like You” – Maroon 5 ft. Cardi B

.....

**TIME** – *Best Album of 2018*

**NY Times** – *The 28 Best Albums of 2018*

**NPR** – *Best Albums of 2018*

**NPR** – *Best Songs of 2018* – “I Like It”

**Billboard** – *100 Best Songs of 2018* – “I Like It”

**Billboard** – *50 Best Albums of 2018*

**Entertainment Weekly** – *The 20 Best Albums of 2018*

**Entertainment Weekly** - *Top Songs of 2018*

**Refinery29** – *The 10 Best Albums of 2018*

**Esquire** – *5 Best Albums of 2018*

**Esquire** – *25 Best Pop Songs of 2018* – “I Like It”

**Spotify** – *#3 Most Streamed Female Artist*

**Apple** – *Song of the Year* – “I Like It”

**YouTube** – *#5 Most Viewed Artist*





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|  |   |  |  |
|--|---|--|--|
| <p><b>NPR</b><br/>#1 Album of the Year</p>   | <p><b>NEW YORK TIMES</b><br/>Jon Pareles' #1 ALBUM OF 2018</p>                      | <p><b>GLAMOUR</b><br/>2018 Women of the Year</p> |  |
| <p><b>BUZZFEED</b><br/>"JANELLE MONÁE WON 2018"</p>  |  |  | <p><b>COMPLEX</b><br/>Best Albums of 2018</p>  |
| <p><b>ASSOCIATED PRESS</b><br/>#1 ALBUM OF 2018</p>  |   |  | <p><b>TIME MAGAZINE</b><br/>10 Best Albums of 2018<br/>"It's fiercely - political—and her best work yet."</p>  |
| <p><b>MARIE CLAIRE</b><br/>Best Albums of 2018</p>   |   |  | <p><b>PAPER</b><br/>100 Women Revolutionizing Pop</p>  |
| <p><b>ROLLING STONE</b><br/>50 Best Albums of 2018<br/>"It's a sexy MF-ing masterpiece."</p> |   |  | <p><b>NOISEY</b><br/>100 Best Albums of 2018<br/>"Dirty Computer is a pop paradise that grapples with the intersection of her politics, blackness, and sexuality."</p> |
| <p><b>ENTERTAINMENT WEEKLY</b><br/>20 Best Albums of 2018</p>                                |   |  | <p><b>CONSEQUENCE OF SOUND</b><br/>2018 ARTIST OF THE YEAR<br/>50 Albums of 2018<br/>"Dirty Computer is the most enjoyable album of 2018."</p>                         |

**CONGRATULATIONS JANELLE!**



# POP'S IDENTITY CRISIS

The Grammy nominations left the popular kids out in the cold and confirmed the dominance of country collabs and hip-hop. So where does that leave pop music?

BY ANDREW UNTERBERGER

**L**ook at the names of the most surprising snubs from the 2018 crop of nominees in the Grammy Awards' major categories and you'll notice a recurring theme: Taylor Swift. Ariana Grande. The Carters. Camila Cabello. Even Sam Smith and P!nk. Despite the Big Four categories — album, song and record of the year, and best new artist — expanding from five to eight nominees this year, many of the world's biggest pop stars are nowhere to be found. And that's in spite of the fact that, in the past three years, most of the top categories were won almost exclusively by blockbuster pop names like Adele, Bruno Mars, Ed Sheeran and, yes, Taylor Swift.

Big Pop has been left out in the cold at the 2019 Grammys. The major categories have largely split into rootsier, more adult-oriented singer-songwriter-type nominees like Kacey Musgraves, Brandi Carlile and Janelle Monáe — the NPR-ification of pop — and certified rap superstars like Drake, Cardi B and Kendrick Lamar. Even Lady Gaga, the most recognizable pop name in the Big Four, is represented by "Shallow," a Bradley Cooper duet and country-rock power ballad from *A Star Is Born* that bears little resemblance to the left-field dance-pop with which Gaga initially ruled radio.

Dive further into the year's pop-specific categories, and the genre seems in a state of flux. Best pop solo performance, a category that is usually a layup for the biggest top 40 hits, is now comprised in part of a non-Billboard Hot 100 hit from an alternative rock star (Beck's "Colors"), a 2-year-old ballad that barely scraped the charts as a single (Gaga's "Joanne [Where Do You Think You're Goin'?]") and a live version of a smash that would have otherwise been ineligible (Cabello's "Havana" — the studio version was released in September 2017). Even Post Malone's "Better Now," a pop radio fixture in 2018, is from an artist thought of as a rapper. Of the five songs, only Grande's "God Is a Woman" is a nominee one would normally expect to see in the category.

This type of identity crisis for pop might be the latest fallout from hip-hop's ascent. As the genre continues to consume a larger slice of the pie — hip-hop songs accounted for Spotify's top seven most-streamed tracks of 2018, and reigned on the Hot 100 for a record 34 consecutive weeks, from February to September in 2018 — other genres have innovated, often together. You can see it in the major categories with crossover collaborations like "Shallow" and "The Middle," the latter of which,



despite being probably the most conventional top 40 pop tune present in either the record or song of the year category, is the work of a country star (Maren Morris) and two EDM acts (Zedd and Grey). Rock's gradual disappearance from the Grammys has been endlessly discussed during the past half decade, and in 2018 the genre is mostly visible in the major categories courtesy of its remaining overlap in sound and audience with country, folk and hip-hop. (See: Post Malone's "rockstar," a rap song about being, well, a rock star, which is nominated in two categories.) Perhaps it's just pop's turn to get squeezed.

Or maybe listeners should start recalibrating their definition of it. As a genre, pop has never been a static concept; it has shifted from

era to era depending on what music presides at the mainstream's center. The dominance of divas and triple-threat stars on top 40 radio for most of the 21st century means we still think of those performers when we hear the term "pop." But that wasn't the case when rock or country was the most commercial genre — and likely won't be forever, given the trends toward rap on streaming and the charts; and now even at the Grammys. Post Malone's "Better Now" pop nod is telling: In a lot of ways, hip-hop is pop now, with traces of its takeover evident in Drake's melodic sing-rapping, Cardi B's titanic choruses and Lamar's involvement with a blockbuster film brand — as well as the eye-popping sales numbers posted by all three. After all, by definition, "pop" still just means "popular."

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DIRECTED BY ALAN HICKS AND RASHIDA JONES





# WHERE HAVE ALL THE COWBOYS GONE?

Well, they're still mostly in Nashville. But after a year in which country music became a pop-infused melting pot, a new generation of male artists is ditching the Stetsons and rewriting the Western look

BY BROOKE MAZUREK

From the beginning, the country music uniform has telegraphed the genre's evolution. Gene Autry's 1930s cowboy get-up spoke to country's down-to-earth roots. Dandier silhouettes worn by Hank Williams in the '50s developed in tandem with The Nashville Sound, followed by the glitzed-out '60s and '70s outfits that channeled Dolly Parton camp. Garth Brooks' Wranglers-and-Ropers approach signified a return to down-home traditionalism in the '90s. So with country-pop crossovers becoming a defining trend of 2018, what has become of Music City's newest cowboys?

They've gone mainstream. The red carpet at the Country Music Association Awards in November echoed the adventurous textures and contemporary shapes that have flooded broader industry awards shows. Florida Georgia Line's Tyler Hubbard was decked out in Versace with punk-leaning chain metal details. Ryan Hurd rocked gold Dolce & Gabbana, accessorized with a barely visible Ofira Schwartz necklace. Walker Hayes was in prep-veering plaid, and Thomas Rhett in Dsquared.

With a few exceptions, like old-school country stalwarts Brooks and Jason Aldean, gone were the accoutrements that have put the *country* in country. Western dashes mostly appeared in cowboy boots peeking out of tuxedo-pant



hemlines (YSL's ready-to-wear interpretation has become a favorite).

"Artists are feeling less like they have to do the full-blown country thing," says stylist Molly Free, who referenced Heath Ledger's Joker when cultivating an album-cover look for client Ruston Kelly in September.

"The beauty of country music is this kind of 'come as you are' [attitude]," says Joseph Cassell, who styles Hurd, Maren Morris and Taylor Swift. "But people in mainstream pop music have been taking risks, and I like that we're getting to see that in country men now."

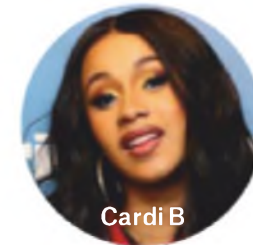
Pioneering celebrity stylist David Thomas flew to Nashville for the first time in his 30-year career to work with breakout artist Kane Brown. "[The country music world] has never been an area where I've been in demand or particularly interested in," says Thomas, who also styles John Legend and Lionel Richie. "But you can see there has been a shift." The mixtape aesthetic he and Brown developed spans double-breasted tuxedos and bomber jackets designed "to not pigeonhole him."

Which is, in other words, building off the same thing that Cassell and Swift, country-pop pioneer Glen Campbell and a dapper pre-outlaw Willie Nelson were able to masterfully understand: Crossover music is best accessorized with crossover fashion. Expect a whole lot more of it on the Grammys red carpet.

From top: Brown, Hayes, Rhett and Hurd at the CMA Awards in Nashville on Nov. 14.

## If I Dressed Cardi B...

Designer Edwin Mohney sketches a look for the Bronx-born boss of Grammy night, who could walk away with five awards on Feb. 10



"This look is '60s Pucci meets Lisa Frank. I wanted to combine something classically high fashion with the nostalgia of the '90s in a fresh way. It uses Cardi's intensity through color while keeping it very soft with the shape."

**Bona fides** The LVMH Grand Prix Scholarship recipient and Central Saint Martins alum is best known for costume pieces, like the custom bridal jacket Beyoncé wore for her On the Run II Tour video.

**Favorite Cardi track** "Drip"! Cardi is infectiously relatable. That's her biggest asset, next to her talent."



### Country-Western Wear's OGs



**LEFTY FRIZZELL**  
At the peak of the honky-tonk star's career in the early '50s, fringe-heavy looks personified the music's playful attitude.



**HANK WILLIAMS**  
As country adopted smoother tempos in the '50s, Williams' iconic suits reflected the shift toward sophistication.



**PORTER WAGONER**  
The hugely successful TV personality, whose show aired from 1960 to 1981, opted for statement-making Nudie suits.

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# Where To Get Your High-Brow Fix

The Grammys have you covered when it comes to pop culture. Branch out with some primo high art while you're in L.A.

BY BROOKE MAZUREK



## 1 NOTORIOUS RBG: THE LIFE AND TIMES OF RUTH BADER GINSBURG

2701 N. Sepulveda Blvd.

The **Skirball Cultural Center**'s retrospective shows how the Supreme Court justice became an icon of feminism and fashion. (The lady can rock a crocheted collar!)

## 2 ROOFTOP CINEMA CLUB

6121 Sunset Blvd.

Ditch the laptop (or hotel TV) for something better: a rooftop deck at **NeueHouse**, where throwback movies are projected under the Hollywood night sky.

## 3 CHINESE NEW YEAR PROGRAM

2301 N. Highland Ave.

On Feb. 6 and 7, the L.A. Philharmonic will spotlight Pulitzer Prize-winning composer-performer Du Yu at the **Hollywood Bowl**.

## 4 LINDA VISTA

135 N. Grand Ave.

Catch Pulitzer-winning writer Tracy Letts' midlife crisis play at the **Mark Taper Forum**.

## 5 ASTAIRE DANCES II: FRED & GINGER

300 S. Grand Ave.

The **American Contemporary Ballet** reimagines the famous footwork of Astaire and Rogers alongside a live score.

## 6 SARAH CAIN: THE SUN WILL NOT WAIT

2622 S. La Cienega Blvd.

Swing by **Honor Fraser Gallery** to check out local star Cain's super-saturated paintings.

## 7 DAVID HOCKNEY: SELECTED WORKS

45 N. Venice Blvd.

After celebrating his 80th birthday at the Metropolitan Museum of Art, Hockney returns to the **L.A. Louver Gallery**.

## 8 SALLY MANN: A THOUSAND CROSSINGS

1200 Getty Center Drive

Prepare for a whole lot of newness from Mann: Nearly half of the photographs at this **Getty Center** exhibit have never been shown.

# FUELING UP FOR THE BIG NIGHT

For the best slices in the country, Los Angeles' pizza scene now rivals New York's and Chicago's



## BROOKLYN-STYLE ROBERTA'S

8850 Washington Blvd.

After a series of pop-ups, the Brooklyn cult favorite moves inside Culver City's urban space, Platform. After trying the famous blistered pies, save room for West Coast-only dishes like yellow polenta with Santa Barbara sea urchin.



## CALIFORNIA-STYLE ELEPHANTE

1332 Second St.

It's in the heart of beautiful Santa Monica, yes. And the single-serving pizza is top-notch, sure. But what makes a meal at Nicholas Mathers' Elephante is getting to enjoy it from the restaurant's covetable rooftop, which boasts three different bar areas.



## ROMAN-STYLE TRIPLE BEAM

5918 N. Figueroa St.

It's simple: 1. Show the folks at Nancy Silverton's Highland Park fast-casual outpost what size slice you're hungry for with your hands (or a yardstick). 2. Watch them cut said slice with "scizzas" (spatula-tipped scissor hybrids). 3. Pay by the ounce.



## NEAPOLITAN-STYLE RONAN

7315 Melrose Ave.

Shareable dishes make up a big portion of the menu, but the wood-fired pizza is what this West Hollywood spot, helmed by chef Daniel Cutler, is all about. Wash down a seasonally topped slice with a flower- or disco ball-garnished cocktail.



## LATE-NIGHT DELIVERY PIZZAOKI

via Postmates or UberEats

Papa John's can step aside for the new pizza guy in town: EDM producer Steve Aoki, who introduced his delivery-only operation in July. All pizzas (aside from the white pie) are slathered with a sauce that is purportedly Aoki's mother's personal recipe. —B.M.



**TAMBORINE**

Chris Rock

**PATTON OSWALT**  
ANNIHILATION



**DAVE CHAPPELLE**

e·qua·nim·i·ty  
&  
the bird revelation



**Fred Armisen**  
Standup for  
Drummers

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**TRAVIS SCOTT**  
**ASTROWORLD**



**BEST RAP ALBUM**

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**BEST RAP PERFORMANCE**

**BEST RAP SONG**

**SICKO MODE**

“RAP ALBUM OF THE YEAR”

- *Rolling Stone*

“RAP'S ULTIMATE ROCK STAR”

- **billboard**



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*"THE YEAR'S  
FASTEST RISING POP STAR"*

*- Rolling Stone*

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## 2018 AWARDS

- **MTV VMAS ARTIST OF THE YEAR & VIDEO OF THE YEAR**
- **AMERICAN MUSIC AWARDS:  
NEW ARTIST OF THE YEAR  
VIDEO OF THE YEAR – "HAVANA"  
FAVORITE SONG: POP/ROCK – "HAVANA"  
COLLABORATION OF THE YEAR –  
"HAVANA" WITH YOUNG THUG**
- **BILLBOARD MUSIC AWARDS  
CHART ACHIEVEMENT**

## HAVANA

- **7X CERTIFIED PLATINUM**
- **#1 BILLBOARD HOT 100**
- **1<sup>ST</sup> TRACK ON SPOTIFY BY A FEMALE ARTIST  
TO REACH 1 BILLION STREAMS**
- **2+ BILLION STREAMS**

## FIRST WOMAN TO REACH

- **#1 MAINSTREAM TOP 40, RHYTHMIC,  
ADULT TOP 40 RADIO CHARTS  
SINCE 1996 WITH "HAVANA"**
- **#1 MAINSTREAM TOP 40 + ADULT  
TOP 40 CHART WITH 1<sup>ST</sup> TWO SINGLES  
FROM DEBUT ALBUM**

## DEBUT ALBUM *CAMILA*

- **#1 BILLBOARD 200**
- **CERTIFIED PLATINUM**
- **4.2+ BILLION STREAMS**

## NEVER BE THE SAME

- **2X RIAA CERTIFIED PLATINUM**
- **#1 ITUNES TOP SONG CHART**
- **750+ BILLION STREAMS**





**BEST POP VOCAL ALBUM**  
CAMILA

---

**BEST POP  
SOLO PERFORMANCE**  
HAVANA (LIVE)

**CAMILA  
CABELLO**



GRAMMY  
AWARDS

On the eve of the 2019 Grammy nominations, four industry leaders gathered for a conversation about what The Recording Academy can do better, respecting the history of hip-hop and whether Cardi will win it all

# 'WE'RE CLOSE, BUT N

BY GAIL MITCHELL  
PHOTOGRAPHED BY GARI ASKEW II

NOT THERE YET'

From left: Erica Grayson, Carl Chery, Big Boy and Jennifer Drake photographed Dec. 4 at The Warwick in Los Angeles.

W

WHEN THE GRAMMY AWARDS return to Los Angeles from New York on Feb. 10, the ceremony will signal a momentous occasion: the 30th anniversary of the first Grammy for best rap performance, won by DJ Jazzy Jeff and Will “The Fresh Prince” Smith for “Parents Just Don’t Understand.”

From the beginning, the Grammys have struggled with giving hip-hop its proper due: Smith and DJ Jazzy Jeff boycotted the show when they learned their award presentation wouldn’t be televised. To address such criticisms, The Recording Academy has taken steps that include last year’s addition of a rap nomination review committee. The 2017 nominees and winners came closer to reflecting rap’s established and emerging players, but it’s now approaching 15 years since a rap release — OutKast’s 2003 double LP, *Speakerboxxx/The Love Below* — won album of the year.

Just before nominations for the 61st Grammy Awards were announced on Dec. 7, *Billboard* sat down with four industry executives offering their takes on repairing rap’s relationship with the Grammys, the evolution from trend to genre and their favorite moments in hip-hop: iHeartRadio syndicated morning personality Kurt “Big Boy” Alexander; Spotify head of urban music Carl Chery; Sony/ATV Music Publishing senior director Jennifer Drake; and Society of Composers, Authors and Music Publishers of Canada senior A&R executive Erica Grayson.

### What did rap’s first Grammy Award represent, commercially and culturally?

**DRAKE** It put rap culture on the mainstream map. But it was the lighthearted version of rap. You also had N.W.A [which was not nominated] talking about taboo subjects like oppression and police brutality. This highlighted Grammy’s true relationship with rap and hip-hop culture: to not air [more] categories and really support rap. Will Smith was the zeitgeist, but he was just one part.

**GRAYSON** Exactly. People felt that “real” hip-hop, so to speak, wasn’t being recognized — which is actually a knock to Jazzy Jeff and The Fresh Prince. They were more commercial, and commercial hip-hop at that time wasn’t necessarily respected in the same way.

**BIG BOY** Being probably the oldest one sitting here, I remember that Jazzy Jeff and The Fresh Prince were the shit in 1989. It wasn’t like, “Oh, they’re corny” or “Fuck that shit.” It wasn’t [like] when

N.W.A later came to the forefront. [Jazzy Jeff and The Fresh Prince] were hip-hop; we [radio DJs] were playing that. And hip-hop was being recognized. If you pull up the category’s [nominees] then, it was different parts of hip-hop, like J.J. Fad and Kool Moe Dee. But it wasn’t [like], “Man, we’re not being represented.” Jazzy Jeff and Fresh Prince took the stance that, “They’re not giving out the award [on TV], so we’re not going.” We weren’t saying, “Why them?” They were saying, “Why not us?” That was the difference.

**CHERY** It was important because it cracked the door open. And I specifically use the word “crack” because it wasn’t like, “It’s on.” From that point on, the evolution of rap started to be included. But there have always been challenges, like the category not being televised or the right artist [not] being acknowledged. If you look at history, albums revered as the best in the genre have never been nominated, like Dr. Dre’s *The Chronic*, Snoop Dogg’s *Doggystyle* and Nas’ *Illmatic*. Nas and Snoop Dogg, people that we cherish in the culture, have never won a Grammy. Forget the general categories — not even in the rap categories.

**DRAKE** You make a great point. *The Chronic* was talking about the ’hood and what was happening to people in the everyday life of institutionalized racism in this country. And the Grammys was like, “We don’t want to highlight that. We’re going to allow you the fun side. The rest is not OK.”

### How would you describe the current relationship between the rap industry and the Grammys/Recording Academy?

**GRAYSON** The Recording Academy’s relationship with hip-hop and the culture has really been a problem from the beginning. To be fair, Jeriel Johnson [the academy’s former senior project manager



Grayson

for R&B, rap and reggae] has played a big part in why it has gotten better. He was great at identifying people in the culture that needed to be in the room for [Grammy] conversations. But how come, 30 years later, we're still sitting here trying to figure out who gets what and what fits in what category? I'm a member of The Recording Academy. Around Grammy time, I get 52 jillion emails about how to get tickets. There's still a disconnect about education and outreach between what the academy does and [how to get] nominated for a Grammy. I wish the [academy] would do as amazing a job of getting information out to the people that need it as they do with branding themselves. If we're still deciding that this is the premier accolade — which I might argue differently — but if we're saying that's the case, then how do we get there? If you want to opt in to the culture by having us attend the show, perform or be there for other reasons that people watch, then you need to make sure that same group walks away winning. Or at least walks away with an option to win because you have given them all the proper information to actually compete.

**CHERY** Last year was a hell of a pump fake. All of us got excited: "Grammys so black." Then we lost in all the major categories. There's this conversation now about hip-hop being pop culture, [but] we need to get to a point where the Grammys accurately *reflect* what's happening in pop culture. Kanye West is the most critically acclaimed artist of the 21st century, period. [Across] all genres. Kendrick [Lamar] is probably the most critically acclaimed person in the 2010s. They've both been nominated in the general categories and have never won. There are only two rap acts that have won in general categories: Lauryn Hill and OutKast. We're close, but not there yet.



Big Boy

**BIG BOY** The lane will become even more cluttered going [forward] because we're seeing an introduction to more artists than I've ever seen in any genre. In the years to come, people are going to be even more upset, because they'll feel like this person or that person should have won. It's the same with radio. We know if there's one slot and Drake brings a record out, Drake's got the spot. So, you start to see those kind of things with these awards shows. The problem we brought up

about revered albums not being recognized? We're going to see that a lot more.

**What is your take on the academy's recent moves, like inviting 900 new voting members and expanding general-category nominees from five to eight?**

**CHERY** We need to look at who gets to vote.

**GRAYSON** That's where the commercial thing comes in. Because if you're voting in a

category you don't really know, you go, "Oh, I know Drake. I've never heard of Migos."

**DRAKE** That's crazy, because with the evolution of rap, there are so many subcategories of it now. How do you even throw a Lil Yachty in with a Jay-Z? It just doesn't work.

**BIG BOY** That's probably a reason for the eight slots as well. [But] it's going to start to look crazy.

**“There are only two rap acts that have won in general categories: Lauryn Hill and OutKast.”**

—CHERY

**CHERY** It would be interesting to see the rap field split the way R&B is, with categories like urban contemporary and [traditional] R&B. God knows there are enough releases.

**DRAKE** They need to start acknowledging the subcategories of rap if they want to continue to be of the culture — and have the culture buy in. Rap isn't the same



as when Will Smith and Jazzy Jeff were nominated. Also, a lot of people don't know that they can vote for a Grammy. I was having a conversation with a big artist, [and] he was asking why a person didn't get nominated. I said, "You know, *you* have to vote." He didn't even know. That's a problem, because there are so many people that don't know how to take advantage of the opportunity.

We saw that with [winner for best new artist] Alessia Cara this year. You also had [fellow nominees] SZA and Khalid. God bless Cara, she's so talented and amazing. But at the end of the day, [it's] capitalizing off of black culture. You've got Jay-Z front and center, and then you're doing the same things, which is why Jay-Z was boycotting. [Jay-Z boycotted the Grammys ceremony from 1999 to 2003.]

#### Does a Grammy Award still matter to the hip-hop community?

**BIG BOY** People don't show up for Soul Train or the BET Awards like [the Grammys]. I wish we had something else that was as prestigious and meant the same thing to us and others. But until then — and maybe never — it's just the way it is. You win an American Music Award, that's cool. But people want that Grammy. Even if they say they don't.

**CHERY** It still matters. For the rest of your life, you're either referred to as "Grammy-nominated" or "Grammy-winning." [Almost] anyone who wants to publicly say, "Oh, I don't mess with the Grammys no more," would be ecstatic if they were nominated and won.

#### Given its commercial dominance, is rap now recognized by the industry as a full-fledged genre, or do they still see it as a trend?

**GRAYSON** Hip-hop has been influential for far longer than 30 years. The difference now is that we have metrics by which we can actually see how much it influences. We see it in the new spring fashion lines [and] in the undertones of film and television storytelling. But it's



Chery

a double-edged sword: On one hand, it's finally being acknowledged. But then you're like, "Why the fuck is it just *now* being acknowledged?" No disrespect to this conversation, [but] why are we still doing articles about why is hip-hop important? When something is mainstream, we [usually] all accept that it *is*. We don't talk about it. [Whereas the hip-hop industry is] constantly having to justify our place in culture.

**DRAKE** It's still looked at as a trend and not given value, even though numbers don't lie: It's consumed over 30 percent more than any other genre. But it's still treated with kid gloves and looked at as a

cultural taboo. "Bad and boujee" is now a term in the dictionary. Rap is being taught at Harvard and other institutions. So it can't continue to be seen as a trend — especially by the music business, which generates so much income off rap culture. It can't continue to ignore [hip-hop's] dominance and how it's woven into the fabric of our country.

**CHERY** There's an executive that I used to work with when streaming started exploding. In every meeting we sat in, he was like, "Oh, hip-hop is No. 1... *for now*." But I don't see this ending.

**BIG BOY** Hip-hop just celebrated 45 years. So how long does a "fad"

last? This isn't like the disco explosion, [which] took off, got corny, [then] everybody stopped messing with Studio 54. This is getting bigger and bigger — so big that it's also getting out of hand. We're losing culture. Back in the day, everybody had lyrics. Now it's like, getting in is so easy. Will.i.am recently said it's low-hanging fruit and anybody feels like they can do it. [So] it's not something that's going to disappear, because now you don't need to get signed by the Def Jams of the world. Hip-hop is everywhere.

**"We've got a lot of fucking Chia Pets right now taking over [from] the shit that's really grown from the soil."**

—BIG BOY

#### What does hip-hop need to do to sustain growth and protect its culture?

**DRAKE** [Young artists] have to invest in an attorney. [And] there's a plethora of information online and in bookstores. I'd love to see young aspiring artists, songwriters and producers really understand the business side of the creative — [it's] important, especially from a

for your consideration

# Childish Gambino

THIS IS  
AMERICA

RECORD OF THE YEAR  
SONG OF THE YEAR  
BEST RAP/SUNG PERFORMANCE  
BEST MUSIC VIDEO

FEELS LIKE  
SUMMER  
BEST R+B SONG



"Donald Glover's 'This Is America' holds ugly truths to be self-evident...a shocking and brilliantly produced video for the song that's left fans and music critics scratching their heads for days..."

npr

"Childish Gambino returns with the jarring and incredible 'This Is America,' a whiplash of a song that jolts from celebratory to terrifying, repeatedly—a lot like the news, I guess."

FADER

WOLF+ROTHSTEIN **RCA**

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publishing standpoint. We have all these incredible urban albums that dropped this year, a lot of them don't get licensed — or it takes a long time for them to get licensed — because the business side on the front end hasn't been done.

**GRAYSON** That's tough, because [hip-hop is] global. It's ours, but it's everyone's now — we should've known this when MTV did a story about white kids in Arkansas listening to Snoop Dogg and Dr. Dre. And that was prior to the internet. So we need to continue to educate and acknowledge our history the same way we do in all parts of our culture. But I don't know that I want it contained — that feels anti-hip-hop to me. When OutKast started popping, they got booed at the Source Awards. Imagine then if we were like, "That's not hip-hop." We wouldn't have had years of incredible music.

**CHERY** It's on all of us to make sure that in our respective roles we reflect hip-hop in an authentic way. There's a generational disconnect that has been happening for a while: The values we have from the era we come from aren't necessarily being passed on to millennials. We may have negative feelings about certain artists inserting themselves into the culture, but all the kids that are relevant are making songs with them. My mind also goes to how other black genres are no longer black. We've seen it before with jazz, blues and rock, and that's why we need to try and enforce it as much as possible. If we don't, and [we leave] the door open... I feel like this is the last thing we have. That's why we're so passionate and protective of it.

**What was your first indelible rap memory?**

**BIG BOY** "Rapper's Delight" [by Sugarhill Gang]. It was my introduction to hip-hop. I remember walking to the Boys' Club with my homeboy Trevor, and we'd rap it all the way there. That's why where [the genre] is now kind of hurts me: We don't take care of it. Spotify has said there are, like, 8,000 [rappers named] "Lil" on there. No disrespect, but we've got

[a lot of], "Oh, I'm a rapper now; just add water." We've got a lot of fucking Chia Pets right now taking over [from] the shit that's really grown from the soil. All these heads growing these fake green leaves. A lot of microwaving, but nothing in the oven.

This isn't coming from a bitter old man; I just know what it is and what it was. I consume it every day, and I feed it to others. Some of these younger cats in the game need to study [hip-hop history] as well. There's no reason why hip-hop should be worth all this fucking money and DJ Kool Herc doesn't get \$1 million a year from it for creating hip-hop. This man has to damn near beg for money because he has cancer. It's crazy

how much we made, and we don't give back to the community.

**CHERY** The first song that ever got stuck in my head was Doug E. Fresh and Slick Rick's "The Show." I remember being in the back of the car with an older [relative] driving. When I got my own access in the '90s, it was about A Tribe Called Quest. It was also about becoming a student of the game and listening to older stuff.

**GRAYSON** Tribe's "Bonita Applebum" is my one moment. I thought I was her and prayed that Q-Tip was talking to me. There were moments when you could really tell when hip-hop was changing, like when you heard

*The Chronic*, OutKast's "Player's Ball" and Notorious B.I.G.'s *Ready to Die*. You could just breathe different because something fantastic was happening. Before *Chronic*, rap was dirty samples and jazz. Then all of a sudden it was clean, musical and had this *energy*.

**DRAKE** I'm from Oakland, Calif., and we used to spend our summers in a very white area of Philadelphia. We experienced a lot of racism when we would go. I remember hearing Tupac Shakur's "Keep Ya Head Up" and feeling so empowered and beautiful. Like, "Wow, he's speaking to me and sharing with the whole world how I should be proud and keep my head up." It really resonated with me.

**BIG BOY** I have to ask my younger cats: Do you still get that same feeling? Do you really remember when you first heard 6ix9ine or Lil Pump? You've got to have those moments.

**Nominations are about to come out. Which hip-hop artists are poised to do well at the Grammys?**

**CHERY** Travis Scott should be heavily nominated in the general and rap categories [and] have the kind of year that we've seen Kendrick and Kanye have in the past. And Drake basically spent the whole year at No. 1. [Scott is nominated for three Grammys, all in rap categories. Drake is nominated for seven, across categories.]

**DRAKE** And Cardi for album of the year. She had the third top album this year. [Cardi B is nominated for album of the year.]

**CHERY** And it would be a good snapshot of 2018 if a song such as Cardi's "I Like It" with Bad Bunny and J Balvin was nominated, not just in rap, but in the general categories. It's a massive record, a reflection of what's happening right now with the black and brown worlds converging, with collaborations on both sides. ["I Like It" is nominated for record of the year.]

**BIG BOY** I wouldn't be mad watching Cardi do an acceptance speech. 🍌



Drake

for your consideration

# H.E.R.

ALBUM OF THE YEAR  
BEST NEW ARTIST  
BEST R+B ALBUM

FOCUS  
BEST R+B SONG

BEST PART  
FEATURING DANIEL CAESAR  
BEST R+B PERFORMANCE

"H.E.R. is more than a rising star—  
she's a damn galaxy"

ELLE

"Her palpably grounded soul nods to the elegance of quiet-storm, 1980s R+B and the eyes-shut earnestness of the folky soul of the mid-1990s. And she chooses arrangements that provide stark shadows, but little interference, because her words are pointed. In her deft hands, meditations become anthems."

The New York Times

mbk **RCA**

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for your consideration

## CHILDISH GAMBINO

RECORD OF THE YEAR "THIS IS AMERICA"  
SONG OF THE YEAR "THIS IS AMERICA"  
BEST RAP/SUNG PERFORMANCE "THIS IS AMERICA"  
BEST MUSIC VIDEO "THIS IS AMERICA"  
BEST R+B SONG "FEELS LIKE SUMMER"

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## H.E.R.

ALBUM OF THE YEAR  
BEST NEW ARTIST  
BEST R+B ALBUM  
BEST R+B SONG "FOCUS"  
BEST R+B PERFORMANCE  
"BEST PART" FEATURING DANIEL CAESAR

---

## SZA

RECORD OF THE YEAR  
SONG OF THE YEAR  
BEST RAP/SUNG PERFORMANCE  
BEST SONG WRITTEN FOR VISUAL MEDIA

---

## MARK RONSON

SONG OF THE YEAR  
BEST DANCE RECORDING  
BEST SONG WRITTEN FOR VISUAL MEDIA

---

## CHRISTINA AGUILERA

BEST POP DUO/GROUP PERFORMANCE  
"FALL IN LINE" FEATURING DEMI LOVATO  
BEST RAP/SUNG PERFORMANCE  
"LIKE I DO" FEATURING GOLDLINK

---

## MIGUEL

BEST URBAN CONTEMPORARY ALBUM  
"WAR + LEISURE"  
BEST R+B SONG  
"COME THROUGH AND CHILL" FEATURING J.COLE + SALAAM REMI

---

## BACKSTREET BOYS

BEST POP DUO/PERFORMANCE  
"DON'T GO BREAKING MY HEART"

# BUDDY GUY

BEST TRADITIONAL BLUES ALBUM  
"THE BLUES IS ALIVE AND WELL"

---

# CHARLIE WILSON

BEST TRADITIONAL R+B PERFORMANCE  
"MADE FOR LOVE"  
FEATURING LALAH HATHAWAY

---

# GOLDLINK

BEST RAP/SUNG PERFORMANCE  
"LIKE I DO" WITH CHRISTINA AGUILERA

---

# JACK ANTONOFF

BEST ROCK SONG

---

# JUSTIN TIMBERLAKE

BEST POP DUO/GROUP PERFORMANCE  
"SAY SOMETHING"  
FEATURING CHRIS STAPLETON

---

# KIRK FRANKLIN

BEST GOSPEL PERFORMANCE/SONG

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# P!NK

BEST POP VOCAL ALBUM  
"BEAUTIFUL TRAUMA"


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## ALSO RECOGNIZED

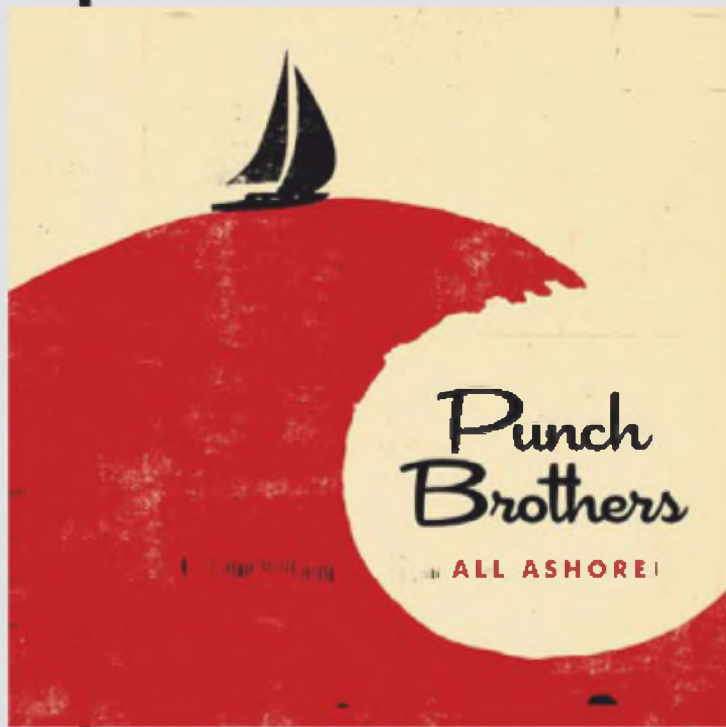
G-EAZY'S "NO LIMIT" FEATURING A\$AP ROCKY & CARDI B  
(BOI-1DA, PRODUCER OF THE YEAR, NON CLASSICAL)

JUSTIN TIMBERLAKE'S "MAN OF THE WOODS"  
(PHARRELL WILLIAMS, PRODUCER OF THE YEAR, NON CLASSICAL)

KYGO'S "STARGAZING" FEATURING JUSTIN JESSO (KASKADE REMIX)  
(KASKADE, BEST REMIXED RECORDING)

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# No boundaries.

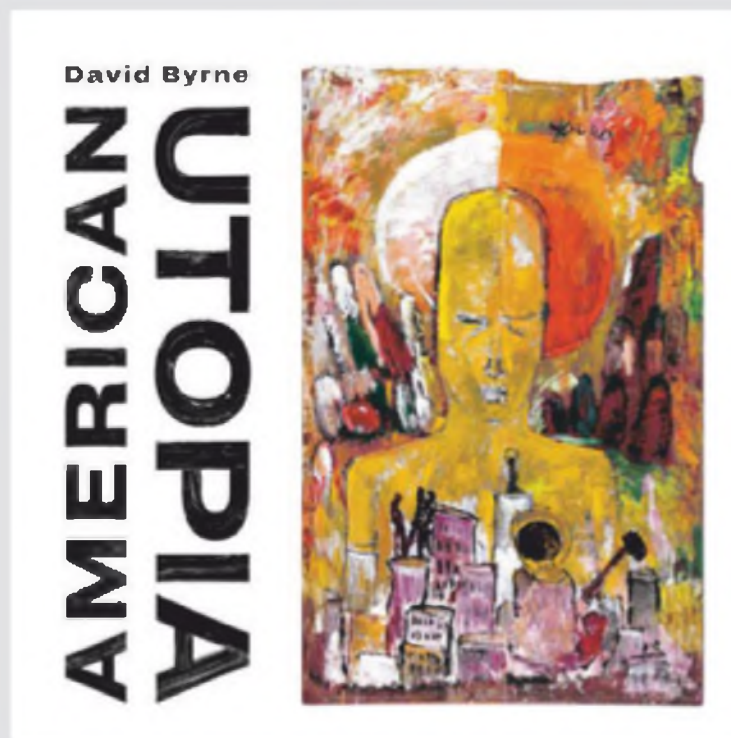


**PUNCH BROTHERS**  
BEST FOLK ALBUM

**BRAD MEHLDAU TRIO**  
BEST JAZZ INSTRUMENTAL ALBUM  
+ BEST IMPROVISED JAZZ SOLO



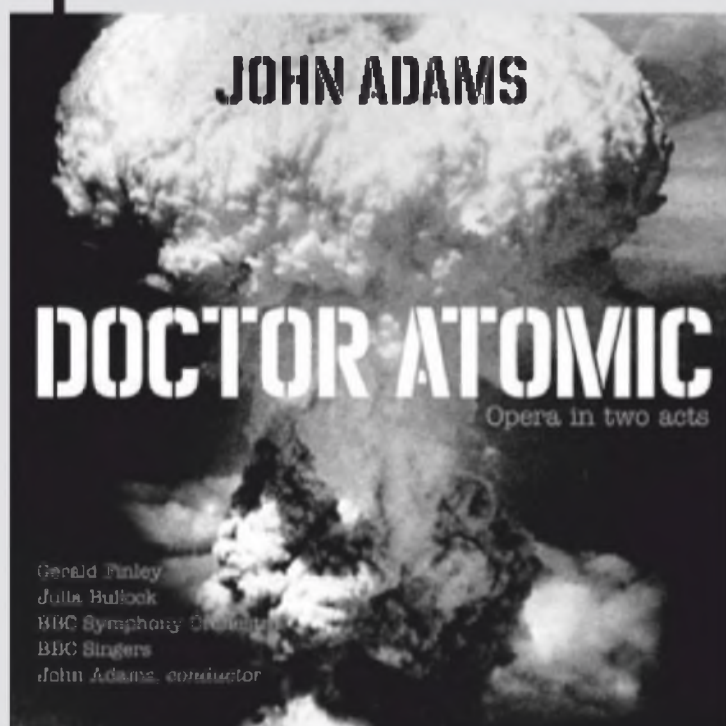
**DAVID BYRNE**  
BEST ALTERNATIVE  
MUSIC ALBUM



**LAURIE ANDERSON  
& KRONOS QUARTET**  
BEST CHAMBER  
MUSIC/SMALL  
ENSEMBLE  
PERFORMANCE



**JOSHUA REDMAN, RON MILES,  
SCOTT COLLEY, BRIAN BLADE**  
BEST JAZZ INSTRUMENTAL ALBUM



**JOHN ADAMS**  
BEST OPERA RECORDING

**JUDITH SHERMAN**  
PRODUCER OF THE YEAR,  
CLASSICAL:  
FOR HER WORK INCLUDING  
STEVE REICH'S  
PULSE/QUARTET



BEST  
NEW  
ARTIST

**BEST  
NEW  
ARTIST**

**BEST COUNTRY  
DUO/GROUP PERFORMANCE**

**“MEANT TO BE”**

**(WITH FLORIDA GEORGIA LINE)**





F  
Y  
C

# MILITARY MAG

**BEST  
RAP  
ALBUM**  
**'SWIMMING'**





# BEST NEW ARTIST

BEST DANCE  
RECORDING

**“ELECTRICITY”**

SILK CITY & DUA LIPA  
FEATURING DIPLO &  
MARK RONSON

# DUALIPA



RECORDS

FOR YOUR **GRAMMY**<sup>®</sup> CONSIDERATION



# LUKE COMBS

**NOMINEE**  
**BEST NEW ARTIST**

**"...ONE OF THE BIGGEST  
BREAKTHROUGH STARS OF  
THE LAST YEAR."**

*- ROLLING STONE*



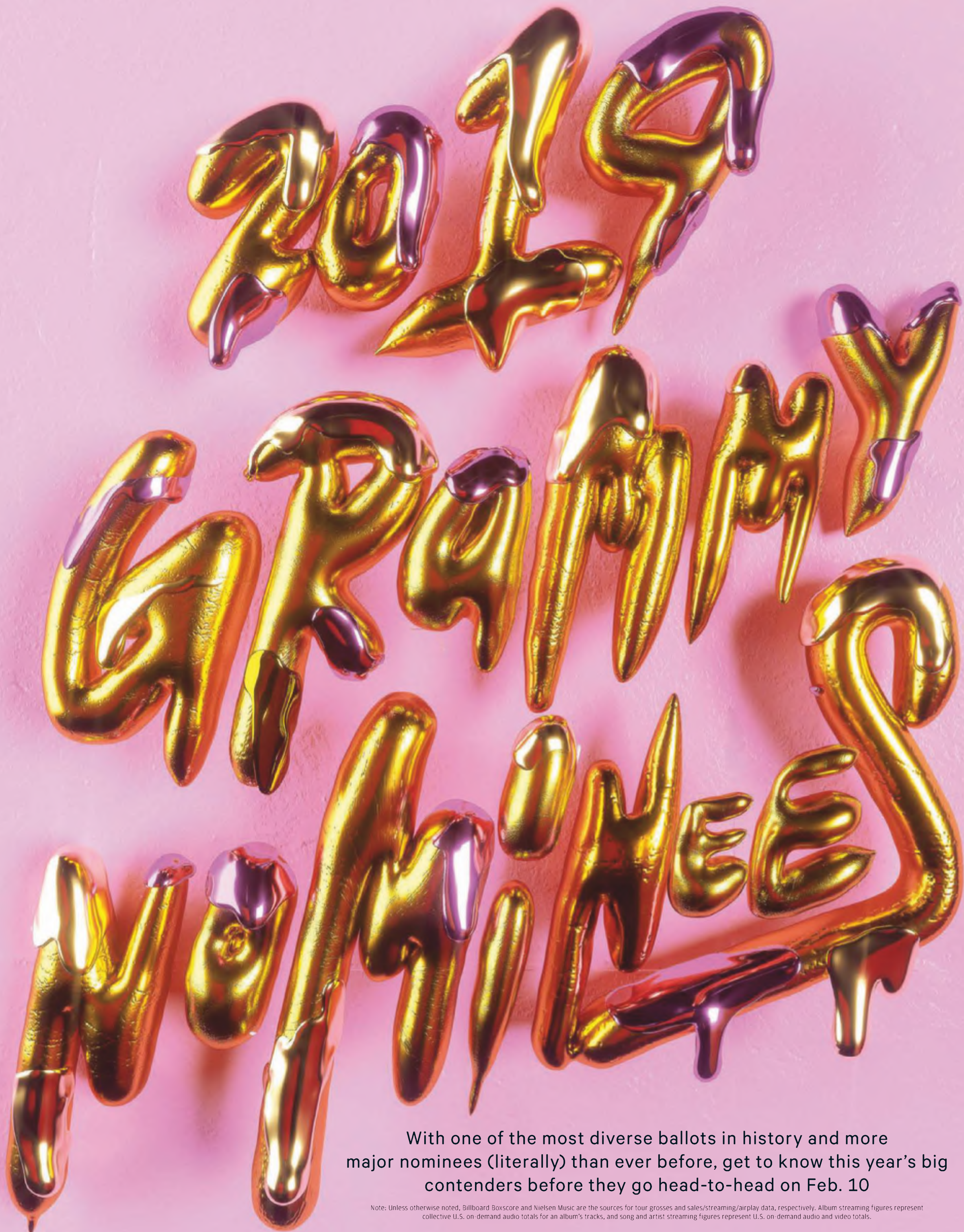
**"...METEORIC RISE TO  
THE UPPER ECHELON  
OF COUNTRY MUSIC..."**

*- TENNESSEAN*

**RIVERHOUSE**  
ARTISTS



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With one of the most diverse ballots in history and more major nominees (literally) than ever before, get to know this year's big contenders before they go head-to-head on Feb. 10

Note: Unless otherwise noted, Billboard Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming/airplay data, respectively. Album streaming figures represent collective U.S. on-demand audio totals for an album's tracks, and song and artist streaming figures represent U.S. on-demand audio and video totals.



# SONG OF THE YEAR



## “All the Stars”

KENDRICK LAMAR AND SZA

### SONGWRITERS

Kendrick Duckworth, Solána Rowe, Al Shuckburgh, Mark Spears, Anthony Tiffith

### LABEL

Top Dawg/Aftermath/Interscope

Another successful team-up from a pair of Top Dawg Entertainment superstars, “All the Stars” became one of two singles from the Kendrick Lamar-curated *Black Panther* soundtrack to reach the top 10 of the Billboard Hot 100, as well as SZA’s first top 10 song as a lead artist. Lamar and SZA wrote the track with TDE president Anthony “Top Dawg” Tiffith and longtime collaborator Mark “Sounwave” Spears. (Al “Al Shux” Shuckburgh, a British producer-songwriter, also makes his debut working with Lamar and SZA here.) A thoughtful hip-hop anthem that plays over the movie’s end credits, “All the Stars” follows SZA’s appearances on Lamar’s 2015 album, *To Pimp a Butterfly*, and Lamar’s guest verse on SZA’s 2017 track “Doves in the Wind.” “All the Stars” is Lamar’s second nod for song of the year — “Alright” was his first, in 2016 — while in January, SZA was up for five awards, including best new artist.



## “Boo’d Up”

ELLA MAI

### SONGWRITERS

Larrance Dopson, Joelle James, Ella Mai, Dijon McFarlane

### LABEL

10 Summers/Interscope

“Put out what you love; it’ll pick up when the timing is right,” Ella Mai told *Billboard* in October of her approach to music. Turns out she was right. First released in early 2017, “Boo’d Up” took over a year to ignite on radio, but once it did, the song turned the 24-year-old London singer-songwriter into a mainstream R&B star. Mai was discovered on Instagram by Dijon McFarlane, the rap producer better known as DJ Mustard, who mentored the singer and signed her to his 10 Summers imprint with Interscope Records. “Boo’d Up” slowly climbed the charts thanks in part to the singalong onomatopoeia that’s heard in the hook, eventually reaching No. 5 on the Hot 100. Since the song became a hit, Mai has opened for Bruno Mars on his arena tour, performed on *Saturday Night Live* and released her self-titled debut album in October.



## “God’s Plan”

DRAKE

### SONGWRITERS

Aubrey Graham, Daveon Jackson, Brock Korsan, Ron Latour, Matthew Samuels, Noah Shebib

### LABEL

Young Money/Cash Money/Republic

One of pop music’s most dominant forces, Drake checked off a few more career firsts thanks to “God’s Plan.” The uplifting pop-rap track became the Canadian rap superstar’s first single to debut at No. 1 on the Hot 100, and with 11 straight weeks atop the chart, it now represents the longest-running No. 1 of his career. “God’s Plan,” which is also nominated for record of the year and best rap song, represents Drake’s first nod for song of the year. (He previously had been nominated in the three other Big Four categories.) His co-writers on “God’s Plan” included Noah Shebib and Matthew “Boi-1da” Samuels, both longtime collaborators whose production work has been instrumental in Drake’s career. Their collaboration has yielded 42 total Grammy nominations — seven of them tied to his latest full-length set, the double album *Scorpion* — and (so far) three wins.



## “In My Blood”

SHAWN MENDES

### SONGWRITERS

Teddy Geiger, Scott Harris, Shawn Mendes, Geoffrey Warburton

### LABEL

Island/Republic

With his third full-length, former Vine star Mendes has earned his first two Grammy nominations. The 2018 self-titled album scored a nod in the best pop vocal album category, while its lead single will compete here. For “In My Blood,” the 20-year-old singer-songwriter (who, like his fellow song of the year competitor Drake, hails from Toronto) opened up about his battles with anxiety in the lyrics and embraced a driving rock sound that was inspired by Kings of Leon. The combination propelled the track to No. 11 on the Hot 100, the sixth top 20 hit of Mendes’ career. His co-writers on the track included Teddy Geiger, a former pop heartthrob who has become one of the most visible transgender artists in music. A win for this song would give both Mendes and Geiger, also known as teddy<3, their first Grammys.

GRAMMY® nominee  
**BEST NEW ARTIST**

# Margo Price

Proving, song by song, that there is a place for country music in the national conversation and a place for the national conversation in country music.

“No other country act, and precious few from any genre, went as deep as Price did this year... **Reverent and Revolutionary.**”  
—**Rolling Stone**

“Price tackles Steinbeck-sized issues with no-bullshit humility”  
—**Pitchfork**

“With **stark stoicism and hardy truth-telling** reminiscent of Bob Dylan and Neil Young, Price dares to turn the lens back on the listener and asks if we like what we see”  
—**NPR**

“Brings the feisty spirit and independence of Loretta Lynn fully forward into the 21st Century”  
—**Los Angeles Times**



**ALL  
AMERICAN  
MADE**

 **THIRD MAN RECORDS**



# SONG OF THE YEAR



## “The Joke”

BRANDI CARLILE

**SONGWRITERS**

Brandi Carlile, Dave Cobb, Phil Hanseroth, Tim Hanseroth

**LABEL**

Low Country Sound/Elektra/Atlantic

In a category in which 75 percent of the nominees have vaulted into the top 10 of the Hot 100, Carlile’s “The Joke” represents a commercial outlier, having never made the chart at all. Yet the single from the alt-country mainstay’s sixth studio album, *By the Way, I Forgive You*, should not be underestimated, having also scored a record of the year nod with its pointed political commentary. For “The Joke,” Carlile called upon Nashville veteran and Low Country Sound label chief Dave Cobb, who has a history of guiding artists like Chris Stapleton and Jason Isbell toward Grammy success, to collaborate with her and identical twin brothers Phil and Tim Hanseroth, who respectively play bass and guitar in Carlile’s band and have been working with the singer-songwriter for over 15 years.



## “The Middle”

ZEDD, MAREN MORRIS AND GREY

**SONGWRITERS**

Sarah Aarons, Jordan K. Johnson, Stefan Johnson, Marcus Lomax, Kyle Trewartha, Michael Trewartha, Anton Zaslavski

**LABEL**

Interscope

Several pop powerhouses, from Demi Lovato to Carly Rae Jepsen to Charli XCX, were once considered to take the vocal lead on Zedd’s “The Middle” after it was co-written with demo singer Sarah Aarons. But it was rising country star Maren Morris, a Grammy winner in 2017 for her hit “My Church,” who took the mic, and scored an unexpected crossover pop smash in the process. Written by electronic duo Grey and production team The Monsters and The Strangerz, “The Middle” represents a major Grammy breakthrough for Zedd, the EDM hitmaker who has scored dance nominations for his collaborations with Foxes and Alessia Cara but makes his Big Four debut this year. The song peaked at No. 5 on the Hot 100 in April, higher than any position the three acts have reached on the chart on their own.



## “Shallow”

LADY GAGA AND BRADLEY COOPER

**SONGWRITERS**

Lady Gaga, Mark Ronson, Anthony Rossomando, Andrew Wyatt

**LABEL**

Interscope

In 2010, Lady Gaga was a striking pop newcomer who secured a song of the year Grammy nomination for one of her first radio hits, “Poker Face.” Nine years and several shape-shifting eras later, Gaga returns to the category for the first time as a newly minted movie star competing with a country-pop duet that she performs with the actor Bradley Cooper. “Shallow,” the runaway hit from the Cooper-directed remake of *A Star Is Born*, earns Gaga and Cooper a shared record of the year nod, although Gaga alone is nominated for song of the year alongside co-writers Andrew Wyatt, Anthony Rossomando and Mark Ronson. Ronson scores his first nomination in the category, although his breakthrough hit as a producer for Amy Winehouse’s “Rehab” earned the late British singer-songwriter a song of the year Grammy in 2008.



## “This Is America”

CHILDISH GAMBINO

**SONGWRITERS**

Donald Glover, Ludwig Göransson, Jeffrey Lamar Williams

**LABEL**

mcDJ/Wolf + Rothstein/RCA

After competing for record of the year with “Redbone” at the Grammys ceremony in January, Childish Gambino enters the song of the year race for the first time with his biggest single to date, “This Is America.” Unlike the hypnotic R&B track “Redbone,” which debuted at No. 75 on the Hot 100 and slowly climbed into the top 20, the jolting, political and controversial “America” bowed in the top spot, largely thanks to a captivating music video that turns the song’s themes of discrimination and gun violence into a chaotic stage play. On both songs, Gambino’s alter ego, Donald Glover of *Atlanta* fame, collaborated with Ludwig Göransson, a Swedish film composer who has worked with artists HAIM and Moses Sumney. His recent score work includes *Creed II*, *Venom* and *Black Panther*.

"Kacey Musgraves is magnetic — there are no two ways about it. It's not just that she can sing like a bird and write like a bard. It's the calm charisma that a person who knows exactly who she is and wishes the same for others can't help but exude." - **NPR**

"...a piercing, soulful album where Musgraves' gliding vocals treat each song like a mini masterpiece. The lyrics are strong and sharp throughout the 13-track album, and each song is touching and beautiful. "Golden Hour" will put a smile on your face, and live inside of your heart."  
- **Associated Press**

# KACEY MUSGRAVES GOLDEN HOUR

FEATURED AS ONE OF THE BEST ALBUMS OF 2018 SO FAR...

STEREOGUM

marie claire

AP Associated Press

Rolling Stone

VARIETY

Billboard

BuzzFeed

American  
songwriter

Pitchfork

USA TODAY

Esquire

noisey

npr

Paste

People

Entertainment

THRILLIST

VULTURE

COMPLEX

COS

REFINERY29

TIME

FOR YOUR GRAMMY® CONSIDERATION

ALBUM OF THE YEAR  
GOLDEN HOUR

BEST COUNTRY ALBUM  
GOLDEN HOUR

BEST COUNTRY SOLO PERFORMANCE  
"BUTTERFLIES"

BEST COUNTRY SONG  
"SPACE COWBOY"

MCA RECORDS

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# ALBUM OF THE YEAR



## *Invasion of Privacy* CARDI B

### ENGINEERS/MIXERS

Leslie Brathwaite, Evan LaRay

### SONGWriters

Belcalis Almanzar, Jordan Thorpe

### MASTERING ENGINEER

Colin Leonard

### LABEL

The KSR Group/Atlantic

Cardi B has already made history. As the first woman MC to earn three No. 1 singles on the Billboard Hot 100, the Bronx-born social media personality and reality TV star turned rapper has dispelled her haters and the lurking suggestion that she might be a flash in the pan. On top of that, Cardi, who is nominated for five awards, delivered a well-crafted body of work; her debut, *Invasion of Privacy*, is a tight 13-song set in a year defined by album excess. After the dizzying success of lead single “Bodak Yellow” in 2017, the pressure on that debut mounted, but she stuck the landing, showcasing her versatility and technical abilities. The guest list is packed — with SZA, J Balvin, Kehlani, Bad Bunny, Migos and Chance the Rapper, to name a few — but there’s no mistaking the brash, hilarious and open-hearted woman running the show.



## *By the Way, I Forgive You* BRANDI CARLILE

### PRODUCERS

Dave Cobb, Shooter Jennings

### ENGINEERS/MIXERS

Dave Cobb, Eddie Spear

### SONGWriters

Brandi Carlile, Phil Hanseroth,

Tim Hanseroth

### MASTERING ENGINEER

Pete Lyman

### LABEL

Low Country Sound/Elektra

If you didn’t see this one coming, the joke’s on you. Over a decade into her career, 37-year-old folk singer-songwriter Brandi Carlile dropped a focused 10-track masterwork about “radical forgiveness,” in collaboration with co-producers Shooter Jennings and Dave Cobb. The Recording Academy’s voting members acknowledged the achievement with six nominations, making Carlile one of the most recognized artists this award season and putting a spotlight on her anthemic brand of Americana. The album’s lead single, “The Joke,” builds two concise character sketches of individuals on the margins — that’s who Carlile makes music for. It’s fitting, then, that among massive pop stars like Drake and Cardi B, Carlile is the underdog at this year’s Grammys. She knows the role.



## *Scorpion* DRAKE

### ENGINEERS/MIXERS

Noel Cadastre, Noel “Gadget”

Campbell, Noah Shebib

### SONGWriters

Aubrey Graham, Noah Shebib

### MASTERING ENGINEER

Chris Athens

### LABEL

Young Money/Cash Money/Republic

This year tested Drake. Beef with Pusha T and complicated revelations about his personal life clashed with the image he had carefully built since his scrappy, post-*Degrassi* days — but still he rises. Drake landed three No. 1 songs on the Hot 100 in six months, including the New Orleans bounce-indebted “Nice for What,” which debuted atop the chart. All three songs appear on *Scorpion*, an ambitious, commercially successful double album that shows off his versatility, from the #bars school of hip-hop to late-night R&B to crowd-pleasing pop. He even confirmed the paternity rumors Pusha tried to use against him, turning the loss into a win. With seven nominations to his name, Drizzy’s next trial may be whether he can keep his streak alive when the awards are handed out in February.



## *H.E.R.* H.E.R.

### PRODUCERS

Darhyl “Hey DJ” Camper Jr., H.E.R.,

Walter Jones, Jeff Robinson

### ENGINEER/MIXER

Miki Tsutsumi

### SONGWriters

Darhyl Camper Jr., H.E.R.

### MASTERING ENGINEER

Dave Kutch

### LABEL

RCA

Collecting two previously released EPs, plus six new songs, H.E.R.’s debut full-length is a sinewy, throwback R&B experience — a vibe, if you will. The 21-year-old singer born Gabi Wilson has stepped out of the shadows after letting the music speak for itself. “Everybody can be famous on the internet, so when is it about the music?” she said to *Billboard* in September after coming forward to confirm the online rumors that she was H.E.R. She dropped her anonymity just in time, considering that now she’ll be walking the Grammy Awards red carpet in hopes that her five nominations, including one for best new artist, will yield at least one gilded gramophone. At the very least, she has gotten what she sought in the lyrics of her standout track, “Focus”: our attention.

# CHRIS STAPLETON

For Your GRAMMY® Consideration

**FROM A ROOM: VOLUME 2**  
BEST COUNTRY ALBUM

**MILLIONAIRE**

BEST COUNTRY SOLO PERFORMANCE

**SAY SOMETHING**

JUSTIN TIMBERLAKE  
FEAT. CHRIS STAPLETON

BEST POP DUO/GROUP PERFORMANCE



A UNIVERSAL MUSIC COMPANY



# ALBUM OF THE YEAR



## *beerbongs & bentleys* POST MALONE

### PRODUCERS

Louis Bell, Post Malone

### ENGINEERS/MIXERS

Louis Bell, Manny Marroquin

### SONGWriters

Louis Bell, Austin Post

### MASTERING ENGINEER

Mike Bozzi

### LABEL

Republic

On his breakout 2015 song, “White Iverson,” Post Malone promised that we would think about him when he was gone. Three years later, it’s difficult to imagine Austin Richard Post going anywhere but up the *Billboard* charts. His *beerbongs & bentleys*, a blend of pop, rock and hip-hop delivered in the tattooed 23-year-old’s trademark wail, blasts from cars everywhere. During the past year, he has placed nine tracks in the top 20 of the Hot 100 — including the No. 1 “Psycho,” featuring Ty Dolla \$ign. He’s selling out arenas, and now he has three Grammy Award nominations, including his first for album of the year. That collection doesn’t stray far from the subjects of spending and partying, but it’s not quite a celebration. There’s a reason why one of the standout tracks here is titled “Rich and Sad.”



## *Dirty Computer* JANELLE MONÁE

### PRODUCERS

Chuck Lightning, Janelle Monáe Robinson, Nate “Rocket” Wonder

### ENGINEERS/MIXERS

Mick Guzauski, Janelle Monáe Robinson, Nate “Rocket” Wonder

### SONGWriters

Nathaniel Irvin III, Charles Joseph II, Taylor Parks, Janelle Monáe Robinson

### MASTERING ENGINEER

Dave Kutch

### LABEL

Wondaland/Bad Boy/Atlantic

Artists who attempt to write songs that reflect contemporary anxieties and triumphs often miss the mark. Not Janelle Monáe. With *Dirty Computer*, her third solo album, she embraces a bright palette of vintage funk and modern hip-hop to create honest songs about her life as a pansexual black woman during an especially ugly chapter of American history. “Made a fandroid outta yo’ girlfriend/Let’s get caught downtown in the whirlwind/And paint the city pink,” she raps on “Django Jane,” a song that bristles with power and pride in the face of adversity and bigotry. Rather than mourning the state of things, Monáe imagines a better future, one where she and people like her are at the center instead of on the fringe.



## *Golden Hour* KACEY MUSGRAVES

### PRODUCERS

Ian Fitchuk, Kacey Musgraves, Daniel Tashian

### ENGINEERS/MIXERS

Craig Alvin, Shawn Everett

### SONGWriters

Ian Fitchuk, Kacey Musgraves, Daniel Tashian

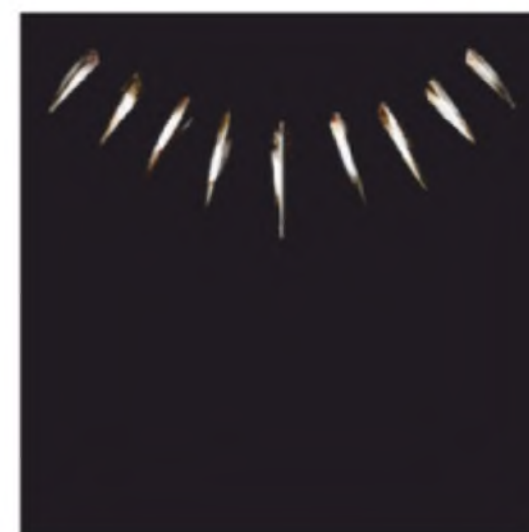
### MASTERING ENGINEERS

Greg Calbi, Steve Fallone

### LABEL

MCA Nashville

In 2014, Kacey Musgraves performed her song “Follow Your Arrow” at the 56th annual Grammy Awards, where she was nominated for four awards and took home two, for best country album and song. Four years later, she’s nominated in three categories, including her first shot at album of the year for *Golden Hour*, a contemplative and innovative work that shows Musgraves won’t allow herself to be confined to the genre through which she broke. It also shows that she’s still following her arrow: For *Golden Hour*, she dropped LSD and wrote tunes about her mom and her new romance — and in doing so, made one of the most well-received albums of 2018.



## *Black Panther: The Album, Music From and Inspired By* VARIOUS ARTISTS

### PRODUCERS

Kendrick Duckworth, Sounwave

### ENGINEER/MIXER

Matt Schaeffer

### SONGWriters

Kendrick Duckworth, Mark Spears

### MASTERING ENGINEER

Mike Bozzi

### LABEL

Top Dawg/Aftermath/Interscope

It’s unusual for a movie soundtrack to get nominated for album of the year, but it’s also unusual for a movie soundtrack to be executive-produced by Kendrick Lamar. In Hollywood-speak, EP credits are often the equivalent of vanity plates, but Lamar clearly labored over this soundtrack. His fingerprints are all over the global sound of this aural companion to the Ryan Coogler-directed comic-book blockbuster, and his voice is on nearly every track. *Black Panther: The Album* boasts features from South African artists Sjava and Babes Wodumo, as well as performances by homegrown stars SZA, Khalid and Travis Scott. The album has earned the Pulitzer Prize-winning Lamar eight Grammy nominations, including his fourth shot at an album of the year trophy.

For Your Grammy® Consideration  
*Shawn Mendes*



Nominee

*In My Blood*  
Song of the Year

Teddy Geiger, Scott Harris, Shawn Mendes  
& Geoffrey Warburton, Songwriters (Shawn Mendes)

*Shawn Mendes*  
(the album)  
Best Pop Vocal Album

“In My Blood’ is arguably Mendes’ most  
vulnerable and profound track yet”  
– Billboard

TIME Best Albums of 2018





# RECORD OF THE YEAR



## “I Like It” CARDI B, BAD BUNNY AND J BALVIN

### PRODUCERS

Invincible, JWhiteDidIt, Craig Kallman, Tainy

### ENGINEERS/MIXERS

Leslie Braithwaite, Evan LaRay

### MASTERING ENGINEER

Colin Leonard

### LABEL

The KSR Group/Atlantic

Five months after being invited by Puerto Rican trap star Ozuna to appear on his “La Modelo” single in late 2017, Cardi B returned the favor to the Latin community (and paid homage to her own Dominican roots) by inviting hitmakers J Balvin and Bad Bunny to appear on “I Like It,” a highlight of her April debut LP, *Invasion of Privacy*. Cardi enlisted an all-star squad of behind-the-scenes talent — even Atlantic chairman/CEO Craig Kallman gets a producer credit — to take Pete Rodriguez’s 1967 boogaloo classic, “I Like It Like That,” for a modern spin, full of spitting drum trills, booming bass and “cha-ching!” ad-libs. The record proved the global crossover appeal of the “regular shmegular degular girl from the Bronx,” as Cardi once described herself, and in July became her second of three Hot 100 No. 1 singles — a first for a female rapper.



## “The Joke” BRANDI CARLILE

### PRODUCERS

Dave Cobb, Shooter Jennings

### ENGINEERS/MIXERS

Tom Elmhirst, Eddie Spear

### MASTERING ENGINEER

Pete Lyman

### LABEL

Low Country Sound/Elektra/Atlantic

The lead single from the veteran folk-rock singer-songwriter’s acclaimed sixth album, *By the Way, I Forgive You*, is just the third song to be nominated for record of the year this decade despite having never hit the Hot 100. But triumphing as the underdog is what “The Joke” is all about. It’s an outsider’s anthem paying tribute to the out-of-place boys and overlooked girls struggling through their early days, with Carlile promising that a better tomorrow awaits: “I have been to the movies,” she sings. “I’ve seen how it ends.” She convinces not only with her vivid storytelling and impassioned (to the point of strained) delivery, but also with epic, string-laden production underlining the cinematic promise of the chorus, ensuring there’s a decent chance the joke could be on Carlile’s more popular competition in February.



## “This Is America” CHILDISH GAMBINO

### PRODUCERS

Donald Glover, Ludwig Goransson

### ENGINEERS/MIXERS

Derek “MixedByAli” Ali, Riley Mackin

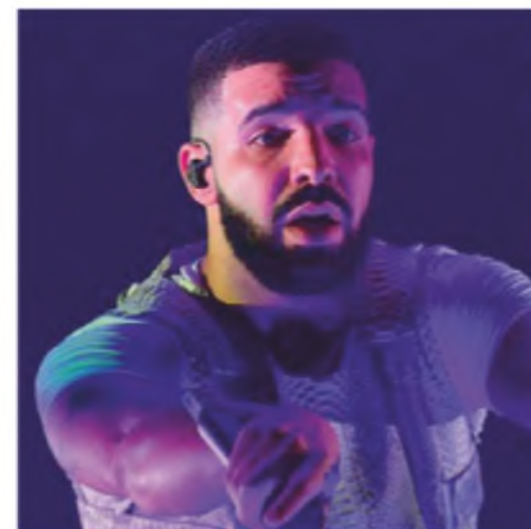
### MASTERING ENGINEER

Mike Bozzi

### LABEL

mcDJ/Wolf + Rothstein/RCA

The standalone single released by singer-rapper Childish Gambino (better known as film/TV actor Donald Glover) drew so much attention for its incendiary lyrics and inflammatory, symbolism-laden music video that the caliber — and ambition — of the actual song occasionally got lost in the discussion. “This Is America” is a record of the year nominee because it’s a boundary-pushing, genre-blurring behemoth of a production, flipping from spoken-word trap banger to neo-Afrobeat singalong and back at the clap of a drum. The track also boasts cameos by a phalanx of contemporary hip-hop stars that includes Young Thug, 21 Savage and BlocBoy JB. This was a Hot 100 No. 1 song in America for two weeks, believe it or not, and it remains an exemplar of pop-music possibility in 2018.



## “God’s Plan” DRAKE

### PRODUCERS

Boi-1da, Cardo, Yung Exclusive

### ENGINEERS/MIXERS

Noel Cadastre, Noel “Gadget” Campbell, Noah Shebib

### MASTERING ENGINEER

Chris Athens

### LABEL

Young Money/Cash Money/Republic

A midtempo head-nodder without a conventional chorus or obvious hook, “God’s Plan” nevertheless became the first of Drake’s three Hot 100 No. 1s in 2018, debuting atop the chart in February. Sublimely wavy production from Cardo, Yung Exclusive and Boi-1da help make “Plan” the year’s subtlest club-slayer, keyed around two fluorescent synth chords, earth-shaking bass and Drake’s unnatural aptitude at minting instant catch-phrases. “God’s Plan” turned out to be the apex of Young Aubrey’s total pop-culture dominance in 2018. He co-starred in the year’s biggest feud, posted the year’s biggest first-week numbers with his album *Scorpion* and sparked the year’s biggest dance craze. But as *Billboard*’s year-end Hot 100 confirmed, “God’s Plan” claimed the greatest prize: the year’s biggest hit.

For Your Grammy® Consideration

# Shawn Mendes

Nominee

*In My Blood*

*Song of the Year*

Teddy Geiger, Scott Harris, Shawn Mendes  
& Geoffrey Warburton, Songwriters (Shawn Mendes)

*Shawn Mendes*

*(the album)*

*Best Pop Vocal Album*

“In My Blood’ is arguably Mendes’ most vulnerable and profound track yet”

– Billboard

TIME Best Albums of 2018





# RECORD OF THE YEAR



## “Shallow”

LADY GAGA AND BRADLEY COOPER

### PRODUCERS

Lady Gaga, Benjamin Rice

### ENGINEERS/MIXERS

Tom Elmhirst, Brandon Boost

### MASTERING ENGINEER

Randy Merrill

### LABEL

Interscope

“Shallow” guaranteed that *A Star Is Born* stars Bradley Cooper and Lady Gaga would be contenders for both the “G” and the “O” parts of the coveted EGOT superfecta in early 2019. “Shallow” was a viral smash before it was even released — with Gaga’s wordless wail on the song’s bridge becoming an internet sensation thanks solely to the *Born* trailer. The full song proved far richer than a mere meme, unfolding from an unnervingly raw duet between two singer-songwriters into a cinematic power ballad of Bon Jovi proportions, with the intimacy that only a true live recording can offer. In the movie, it’s Gaga’s character whose stardom is born from “Shallow,” but in real life, Cooper’s the revelation, a convincing-enough fake rock star who earned a real-life Hot 100 top five hit in October.



## “All the Stars”

KENDRICK LAMAR AND SZA

### PRODUCERS

Al Shux, Sounwave

### ENGINEERS/MIXERS

Sam Ricci, Matt Schaeffer

### MASTERING ENGINEER

Mike Bozzi

### LABEL

Top Dawg/Aftermath/Interscope

Marvel’s *Black Panther* movie didn’t quite score *all* of the stars for its hit soundtrack, but it did nab two of 2018’s brightest for the lead single. Rap god Kendrick Lamar and breakout R&B singer-songwriter SZA combined for this radio stomper, the former’s fiery-but-meditative verses giving way to the latter’s impossibly soaring chorus. Panoramic production from Sounwave and Al Shux further propels the track into the heavens — making it one of the only songs of recent years that’s massive-sounding enough to serve as the proper musical anchor for a blockbuster film franchise. Its Grammy bona fides still rise and fall on the performances of its star leads, nonetheless. As Lamar insists on the track: “I want the credit, if I’m losing or I’m winning.”



## “rockstar”

POST MALONE FEATURING  
21 SAVAGE

### PRODUCERS

Louis Bell, Tank God

### ENGINEERS/MIXERS

Louis Bell, Manny Marroquin

### MASTERING ENGINEER

Mike Bozzi

### LABEL

Republic

There might not be any traditional rock songs nominated for record of the year in 2018, but Post Malone and 21 Savage are doing their damndest to keep the legacy alive with this Hot 100-topping smash. Drawing on the iconography of late AC/DC frontman Bon Scott, Jim Morrison and other classic examples of the titular performer, “rockstar” recontextualizes old-fashioned decadence and DGAF-ness for the streaming era, with sung-rapped verses and a hypnotic trap beat, courtesy of Tank God and Louis Bell. It might not have much in the way of guitar solos or extended psychedelic breakdowns, but it has the most important ingredient in true rock stardom: generation-defining success, as the song hit No. 1 in late 2017 and has racked up over 1 billion plays on Spotify.



## “The Middle”

ZEDD, MAREN MORRIS AND GREY

### PRODUCERS

Grey, Monsters and Strangerz, Zedd

### ENGINEERS/MIXERS

Grey, Tom Morris, Ryan Shanahan, Zedd

### MASTERING ENGINEER

Mike Marsh

### LABEL

Interscope

In a year where dance producers and country stars were both branching out into more cross-genre collaborations than ever before, few nailed the recipe for success as brilliantly as “The Middle.” Acclaimed country singer-songwriter Maren Morris provides the addictive verse melody, which clears out in time for one of the year’s absolute knockout choruses, while EDM duo Grey and Russian-German superproducer Zedd supply her the ticking clocks, dramatic pianos and thwacking sound effects needed to give her vocal maximum urgency. A shining example of genre-blending compromise, “The Middle” hit No. 5 on the Hot 100, getting each of its three performers closer to the top of that chart than they had ever reached on their own.

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**ROCK SOUND**

"**Expanding** their rock horizons without losing their **pop-punk essence**."

**Newsday**

**CRUSH**



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# BEST NEW ARTIST

## CHLOE X HALLE

Nearly five years before they released their 2018 debut album, *The Kids Are Alright*, Chloe Bailey and her younger sister Halle shared a fateful video on YouTube. The teen R&B duo's cover of Beyoncé's "Pretty Hurts" was posted in December 2013 and eventually garnered 15 million views after Queen Bey herself caught wind of the rendition and shared the clip on her Facebook page. Since then, Chloe x Halle have signed to Beyoncé's Parkwood Entertainment label and released a series of EPs leading up to *The Kids Are Alright*. With sumptuous rhythms and features from Joey Bada\$\$, Goldlink and Kari Faux, the album demonstrates how the sisters have grown into nuanced yet powerful R&B vocalists since being discovered.

## GRETA VAN FLEET

In a category that boasts multiple acts in R&B, pop and country, the members of Greta Van Fleet are representing new rock artists with one of the most brazenly retro aesthetics in the genre. A Michigan hard-rock group heavily influenced by Led Zeppelin and The Who, the quartet flaunts a '70s rock sound and fashion and has been playing to increasingly bigger audiences since the band's debut EP, *Black Smoke Rising*, arrived in 2017. Frontman Josh Kiszka and his brothers, bassist Sam and guitarist Jake, began writing tunes after school together and eventually brought in drummer Danny Wagner for jam sessions in their garage. Now they're up for four Grammys, including best rock song for the "Black Smoke Rising" title track.

From left: Chloe x Halle, Greta Van Fleet, Combs and H.E.R.



## LUKE COMBS

With a deep voice that rumbles forward and an ear for hooks that connect at country radio, Luke Combs has quickly established himself as one of the genre's most bankable newcomers. The singer-songwriter from Asheville, N.C., moved to Nashville after his debut single, "Hurricane," was issued in 2015, becoming a force on the country charts after Combs inked a deal with Columbia Nashville to rerelease the song the following year. More No. 1 hits on *Billboard's* Country Airplay chart followed, including the spunky "When It Rains It Pours" and the pensive "One Number Away," and Combs cracked the top 10 of the Billboard 200 with his debut LP, *This One's for You*, in 2017.

## H.E.R.

The only best new artist nominee who also appears in the album of the year category, H.E.R. has become one of R&B's most visible new stars after beginning her career in the shadows. The vocalist kept her identity a secret when she launched H.E.R. in 2016, before eventually revealing herself as Gabi Wilson, a 21-year-old former child prodigy who signed her first recording deal as a young teenager. H.E.R.'s RCA Records labelmates Alicia Keys and Bryson Tiller championed the singer-songwriter as she released a series of EPs during the past two years. Her self-titled debut album comprises songs from two of those earlier projects, and features "Best Part," a duet with contemporary R&B star Daniel Caesar that also appears on his acclaimed first album, *Freudian*.

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DAYTONA**

**RAP ALBUM  
OF THE YEAR**

NY TIMES

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WEST**

5 ALBUMS  
5 WEEKS  
1 VISIONARY

PUSHA-T — DAYTONA  
KANYE WEST — YE  
KIDS SEE GHOSTS  
NAS — NASIR  
TEYANA TAYLOR — K.T.S.E.

Def  
Jam  
recordings   
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# BEST NEW ARTIST

## DUA LIPA

British pop singer Dua Lipa scored a series of hit singles in the United Kingdom, including “Be the One,” “Hotter Than Hell” and “Blow Your Mind (Mwah),” dating back to 2015. American stardom took a bit longer to secure, but with the 2017 release of the single “New Rules” and its accompanying choreography-heavy music video, Lipa arrived stateside as a compelling pop heroine. With a list of steps to follow to avoid further involvement with an ex-boyfriend, the song caught fire on U.S. radio and peaked at No. 6 on the Billboard Hot 100 in March. Lipa followed up the hit with a string of savvy collaborations, including the Calvin Harris team-up “One Kiss” that became an international smash, as well as “Kiss and Make Up” with the K-pop girl group Blackpink. After opening for Coldplay and Bruno Mars on legs of their respective tours in 2017, Lipa spent much of 2018 on the road, playing festivals and headlining theaters around the world.

## BEBE REXHA

Bebe Rexha has worn several different hats during the course of her career — she has been the vocalist on EDM group Cash Cash’s breakthrough single, “Take Me Home”; co-written songs for Eminem and Selena Gomez; delivered a sterling hook alongside rapper G-Eazy on the top 10 Hot 100 hit “Me Myself & I”; and navigated a solo pop career with songs like “I Can’t Stop Drinking About You” and “I Got You.” Yet donning a cowboy hat for the first time gave the Brooklyn native the biggest hit of her career as her collaboration with Florida Georgia Line, “Meant to Be,” spent a record-setting 50 weeks atop the Hot Country Songs chart and reached No. 2 on the Hot 100. While Rexha has remained a go-to collaborator, recently working with artists like Rita Ora and David Guetta, “Meant to Be” was also followed by “I’m a Mess,” one of Rexha’s biggest solo hits to date.

From left:  
Lipa, Price,  
Rexha and  
Smith.



## MARGO PRICE

Like Jack White, the head of her label Third Man Records, Margo Price grew up in the Midwest before relocating to Nashville; unlike White, the Illinois native has favored traditional country over garage rock, and has recently become one of the genre’s most critically acclaimed new voices. Price arrived to a successful solo career relatively late, waiting tables and performing in various bands with her husband, Jeremy Ivey, before self-financing an album under her own name upon entering her 30s. Her 2016 debut, *Midwest Farmer’s Daughter*, earned her a *Saturday Night Live* performance slot in 2016; its 2017 follow-up, *All American Made*, delved more deeply into roots music, featured a duet with Willie Nelson and was dedicated to Tom Petty.

## JORJA SMITH

“Jorja is a constant reminder that true artistry, writing and creativity will forever be alive and well,” Kendrick Lamar told *Billboard* last spring of British newcomer Jorja Smith. Along with Lamar including the singer-songwriter’s song “I Am” on the *Black Panther* soundtrack, Drake featured Smith on two tracks of his *More Life* project in 2017. Yet Smith’s jazz- and hip-hop-influenced R&B has stood on its own: Her debut album, *Lost & Found*, bowed in the top 10 of the U.K. albums chart upon its June release and was nominated for Britain’s Mercury Prize. After joining Drake onstage as a surprise guest at a handful of shows in 2017, Smith spent the year developing her performance chops as a headliner.

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# ALYSON MORRIS



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**RECORD OF THE YEAR**  
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ON U.S. TOP 40 RADIO  
FOR 7 WEEKS

★ **1 BILLION STREAMS** ★  
OVER  
ACROSS ALL PLATFORMS TO DATE

"MONA LISAS AND MAD HATTERS"  
**BEST COUNTRY SOLO PERFORMANCE**

"DEAR HATE" FEAT. VINCE GILL  
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**BEST COUNTRY SONG**







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# POP

## BEST POP SOLO PERFORMANCE

### “Colors”

BECK

Following his surprise 2015 album of the year win with the meditative *Morning Phase*, Beck performed a sonic about-face for his radio-friendly 13th album, *Colors*, linking up with his band’s musical director, and go-to hitmaker, Greg Kurstin (Sia, P!nk, Kelly Clarkson). The LP’s title track recalls the electro-pop bent of Beck’s *Guero* hit “Girl” and peaked at No. 9 on *Billboard*’s Alternative airplay chart. “Colors” also received a high-art, choreography-heavy video, helmed by director Edgar Wright (*Baby Driver*) and starring Alison Brie (*Mad Men*, *GLOW*).

### “Havana (Live)”

CAMILA CABELLO

The Cuban-born, Miami-bred solo artist surprise-dropped a live

version of her breezy pop hit after the Young Thug–featured original topped 1 billion streams on Spotify in under a year. While Cabello and her former girl group, Fifth Harmony, were never honored with a Grammy nomination prior to this year, the rising star did elicit a meme-worthy moment involving Jay-Z, Beyoncé and their daughter Blue Ivy at the 2018 ceremony in January, when the famous tot seemingly instructed her superstar parents to quiet down during Cabello’s powerful speech referencing her own immigration to America: “This country was built by dreamers, for dreamers, chasing the American dream.”

### “God Is a Woman”

ARIANA GRANDE

Co-written by Grande alongside ILYA, Max Martin, Rickard Göransson and Savan Kotecha, the sultry *Sweetener* bop became the superstar’s fourth No. 1 on the

Mainstream Top 40 airplay chart on Nov. 10. The 25-year-old took the feminist anthem home when she brought out three generations of Grande women — including mother Joan and grandmother Marjorie — at the end of her “Last Supper”-inspired performance at the 2018 MTV Video Music Awards. While Grande has yet to take home a Grammy, she has been nominated four times prior, including in this category for her third LP’s title track, “Dangerous Woman,” in 2017.

### “Joanne (Where Do You Think You’re Goin’?)”

LADY GAGA

During the week of the 60th annual Grammys in January, pop chameleon Lady Gaga released a piano version of “Joanne,” the title track to her latest studio album. The grief-stricken cut — arguably Gaga’s most personal to date — was inspired by her late aunt Joanne Germanotta, who died at

the age of 19 due to complications from lupus. At the ceremony, the singer dazzled with a mighty-yet-delicate rendition of the song behind a white piano adorned with angel wings. “This is for my father’s late sister, Joanne,” she explained. “This is for love and compassion, even when you can’t understand.”

### “Better Now”

POST MALONE

2018 was the year of Post Malone, as the rapper’s sophomore LP, *beerbongs & bentleys*, issued in April on Republic Records, annihilated streaming records upon its release. The set’s fifth single, “Better Now,” a reggae-tinged post-breakup anthem, finds the pop underdog in familiar territory: crooning about “benzos” and “Henny” as he tries to front being cool with the loss of a former flame. Produced by Frank Dukes (Rihanna, Drake) and Louis Bell (Justin Bieber, Halsey), the smash peaked at No. 3 on the *Billboard* Hot 100 in October, becoming the album’s third top 10 overall.

## BEST POP VOCAL ALBUM

### Camila

CAMILA CABELLO

The former Fifth Harmony singer was the first of the group to aim for solo stardom and arrived fully formed with the release of her Latin-infused pop debut, which was led by the salsa-inspired hit single “Havana” (featuring Young Thug), a nod to her Cuban roots. The full-length, executive-produced by Frank Dukes, crowned the *Billboard* 200 with 119,000 equivalent album units in its first week, making Cabello the first woman in three years to hit No. 1 with her debut full-length, following former Grammy best new artist winner Meghan Trainor’s *Title* in 2015. With the

Grande at the iHeartRadio Wango Tango in Los Angeles on June 2.



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- **Variety**



## GRAMMY NOMINATIONS FOR

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AMERICAN DREAMERS: VOICES OF HOPE, MUSIC OF FREEDOM

### ★ BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA ★

"STARS AND STRIPES FOREVER" JOHN DAVERSA, ARRANGER

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"DON'T FENCE ME IN" JOHN DAVERSA, SOLOIST

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PRODUCED BY KABIR SEHGAL & DOUG DAVIS

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Cabello onstage in Foxborough, Mass., on July 27.

triumph, Cabello also joined an enviable class of former group members to achieve a No. 1 with their solo debut, including Beyoncé (Destiny's Child) and Lauryn Hill (Fugees).

### Meaning of Life

**KELLY CLARKSON**

The original American Idol's eighth studio LP doubled as her first on new label Atlantic Records, with Clarkson serving as co-executive producer alongside label chairman/CEO Craig Kallman. Led by the single "Love So Soft," which crowned the Dance Club Songs chart (her sixth No. 1 to date) and became her 16th top 10 on Adult Top 40, the rich, R&B-soaked set featured members of Earth, Wind & Fire on multiple tracks and marked a significant sonic departure from

Clarkson's previous pop-rock hits like "My Life Would Suck Without You" and "Heartbeat Song." The sonic risk paid off: The record debuted at No. 2 on the Billboard 200 following its October 2017 release.

### Sweetener

**ARIANA GRANDE**

Before "Thank U, Next" swept the nation, pop powerhouse Grande's fourth studio set, *Sweetener*, arrived to close out the summer, giving the singer her third No. 1 on the Billboard 200 by moving 231,000 equivalent album units in its first week. On the album's glossy-glam cover, Grande is pictured upside down, a metaphoric nod to her 2018 state of mind one year after a terrorist attack outside of her tour stop in Manchester, England, and in the midst of a whirlwind romance with then-fiancé Pete Davidson. (The album includes odes to both.) The rhythmic set, led by the defiant Max Martin-produced hit "No Tears Left to Cry" — a nod to her grief following the U.K. tragedy — included guest features from Nicki Minaj ("The Light Is Coming"), Missy Elliott ("Borderline") and Pharrell Williams ("Blazed"); the lattermost also produced much of the record. Grande has received two prior nominations in the category, for sophomore LP *My Everything* in 2015 and third set *Dangerous Woman* in 2017.

### Shawn Mendes

**SHAWN MENDES**

The former Vine star and current pop-rock heartthrob's eponymous third LP debuted at No. 1 on the Billboard 200, as well as in his native Canada, earning the 20-year-old a three-for-three track record for crowning both charts with his first three full-length studio albums. Led by singles "In My Blood" and "Lost in Japan," the slickly produced set represented Mendes' transition to a more mature brand of pop, showcased in all-grown-up tracks like "Where Were You in the Morning?" and "Fallin' All in You." Reuniting with "Stitches" and "Mercy" co-writer/producer Teddy Geiger on the bulk of the LP, Mendes also welcomed some of pop's biggest names into the fold, including a



P!nk played Brisbane, Australia, on Aug. 14.

guest feature from R&B breakout Khalid ("Youth"), OneRepublic's Ryan Tedder ("Particular Taste," "Because I Had You") and Mendes mentor John Mayer ("Like to Be You," a duet with Julia Michaels).

### Beautiful Trauma

**P!NK**

The seventh studio LP from pop acrobat P!nk moved 408,000 equivalent album units when it came out in October 2017. The commercial triumph — which featured production from Jack Antonoff, Max Martin and Shellback as well as a guest spot from Eminem ("Revenge") — was that year's biggest sales week upon its release. Since her sophomore LP, 2001's *Missundaztood*, each of the superstar's albums has charted in the top 10 of the Billboard 200, making the veteran a serious pop force who has proved adept at navigating an ever-changing industry landscape without sacrificing artistic merit. Her *Beautiful Trauma* World Tour could become her best-selling trek to date when it wraps in 2019, surpassing \$180 million in sales this summer with over 50 sold-out performances to 1.3 million fans, according to Billboard Boxscore.

### reputation

**TAYLOR SWIFT**

"Here Lies: Taylor Swift's Reputation" reads the gravestone at the start of her "Look What You Made Me Do" music video. The set marked the former country darling's full transformation into her snake-emoji-wielding, take-no-prisoners pop star persona, hissing back at the haters with all her might. The powerhouse star co-executive-produced her sixth studio release, by far her most sonically experimental to date, alongside close pal Jack Antonoff and with prior collaborators like Max Martin and Shellback in tow. The set debuted at No. 1 with 1.2 million equivalent album units in the week ending Nov. 16, 2017, the biggest debut of the year. Her subsequent tour, which wrapped a year later, grossed \$345.7 million.

## THE GRAMMY AWARD VICTORS OF 2018

"It was our first Grammy win, and that's a hell of a thing. The fact that we were even nominated for pop was amazing and huge for our genre," **PORTUGAL. THE MAN's** Zach Carothers tells *Billboard* about scoring best pop duo/group performance for its out-of-nowhere crossover smash, "Feel It Still." "Both us and Imagine Dragons were in that category, and that's a good sign for the future of rock'n'roll in the mainstream. I didn't plan to wing [the speech], but these things happen, I guess. After that, we got to watch the rest of the show with our moms and celebrate at our favorite dive bars."

Portugal. The Man at the Grammys in January.





**EMPIRE**

**Congratulations to our  
61<sup>ST</sup> GRAMMY<sup>®</sup> Nominees**



**PJ MORTON**

Best R&B Performance - First Begun

Best Traditional R&B Performance - How Deep Is Your Love

Best R&B Album - Gumbo Unplugged (Live)

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**MAJOR.**

Best Traditional R&B Performance - Honest

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**COASTCITY**

Best Latin Rock, Urban or Alternative Album - COASTCITY

# CONGRATULATIONS TO



## SILK CITY

Best Dance Recording



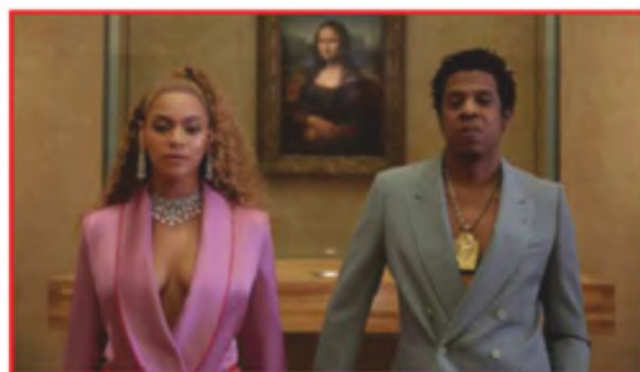
## PHARRELL WILLIAMS

Producer Of The Year, Non-Classical



## BRING ME THE HORIZON

Best Rock Song



## THE CARTERS

Best Urban Contemporary Album

Best Music Video

Best R&B Performance



## DEADPOOL 2

(ORIGINAL MOTION PICTURE SOUNDTRACK)

Best Compilation Soundtrack for Visual Media

# OUR GRAMMY<sup>®</sup> NOMINEES



**LEON BRIDGES**

Best R&B Album

Best Traditional R&B Performance



**CHLOE X HALLE**

Best New Artist

Best Urban Contemporary Album



**JOHN LEGEND**

Best Musical Theater Album



**BARBRA STREISAND**

Best Traditional Pop Vocal Album





# DANCE

## BEST DANCE/ELECTRONIC ALBUM

### *Singularity*

**JON HOPKINS**

All great musical works begin with one note, and Jon Hopkins' *Singularity* is an experiment in just how far one note can take an idea. The nine-track album begins and ends on a warm woodwind sound, exploring all manner of electronic highs and lows in between. The producer told *Billboard* he had conceived of the concept years ago but only recently felt he had mastered the skills necessary to pull it off. Lush ambient soundscapes are juxtaposed with club-ready rhythms as the tracks melt in and out of each other. Hopkins was partially inspired by his regular practice of Transcendental Meditation; listening may or may not induce astral projection.

### *Woman Worldwide*

**JUSTICE**

Ten years after the release of *7*, Justice's zeitgeist-capturing debut album, the Parisian duo set forth on its third world tour, *Woman Worldwide*. Though the group was technically touring in support of third album *Woman*, the live set was more accurately a reconstruction of Justice's entire catalog: a decade of music remixed, mashed up and recontextualized into a sound that can't be found on any one of the act's individual LPs. Planning stages began as soon as *Woman* was finished in 2016, as Justice mapped each song by key and mood, then matched the music to a blinding, state-of-the-art light show. The set continued to evolve throughout the two-year tour. This official live album release was created in the studio from several live-show recordings remastered to perfection.



Justice onstage at the HARD Summer Music Festival in San Bernardino, Calif., in 2017.

### *Treehouse*

**SOFI TUKKER**

Based in New York with cultural roots that extend around the world, Sofi Tukker chooses not to focus on genre and instead dedicates each tune to making bodies move. The duo's debut album is a storybook breakout, with songs that catch energetic light and refract it into an array of positive feelings. Club-ready rhythms fit with pop-rock guitar riffs and singer Sophie Hawley-Weld's bilingual lyrics to create a fresh, catchy electronic perspective across dancefloor jams "Energia" and "Batshit," or chiller moments on "Benadryl" and "Johnny." The group's biggest hit, "Best Friend" (featuring NERVO

and The Knocks), hit No. 5 on Hot Dance/Electronic Songs.

### *Oil of Every Pearl's Un-Insides*

**SOPHIE**

There were innumerable takes on pop in 2018, but SOPHIE's industrialized experiments remain the most decadent deconstructions on the scene. The Scottish producer invites us all to invent a "Whole New World," and with this nine-track album, she leads by example. The delicate music-box melodies of album opener "It's Okay to Cry" shine against the immediate, apocalyptic thumps of single "Ponyboy," while the album's energy spikes into

explosive pastels on "Immaterial." Rave, vogue and noise collide into chaotic hooks on one of the most daringly individualistic debut albums in recent memory.

### *Lune Rouge*

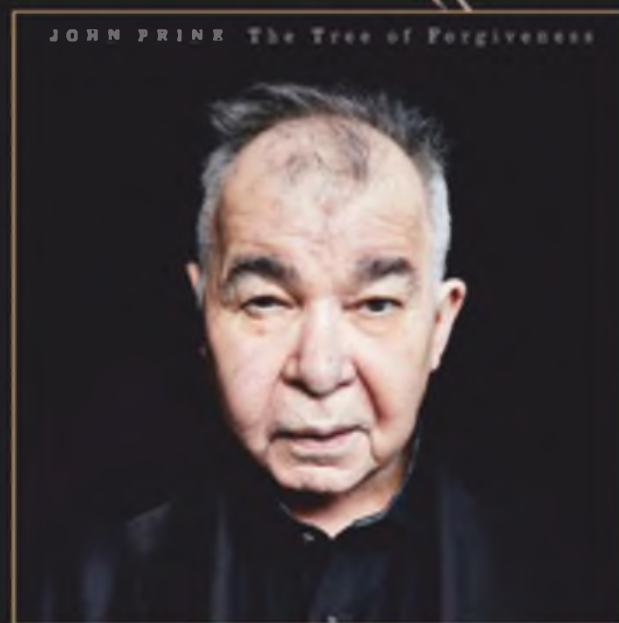
**TOKIMONSTA**

It's difficult enough to write 11 compelling songs that tell a cohesive story. It's harder still to survive a rare brain disease that leaves one unable to recognize the sound of music entirely. Los Angeles-bred TOKiMONSTA did all this and more on her third studio album. *Lune Rouge* plays at the intersection of R&B, hip-hop, pop and dance with a warmth that feels extraordinarily organic for

# JOHN PRINE

## The Tree Of Forgiveness

*Nominated For*  
**THREE GRAMMY AWARDS®**  
*including*  
**BEST AMERICANA ALBUM**  
*and*  
**BEST AMERICAN  
ROOTS SONG**  
**“SUMMER’S END”**

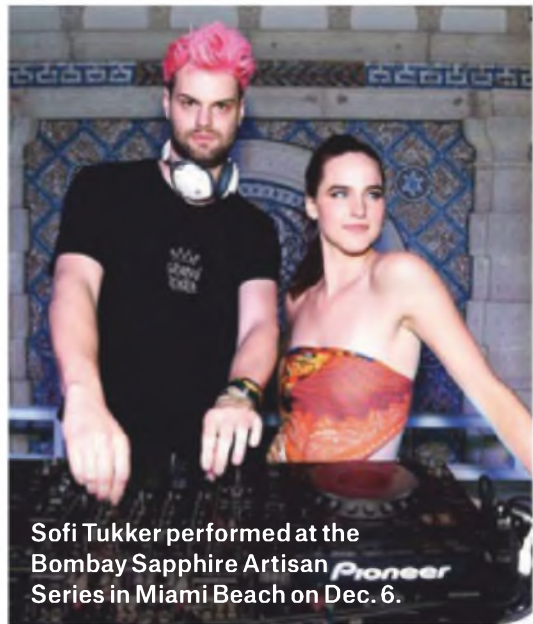


Produced by Dave Cobb

[thetreeofforgiveness.com](http://thetreeofforgiveness.com)







Sofi Tukker performed at the Bombay Sapphire Artisan Series in Miami Beach on Dec. 6.

an electronic album. It's emotive on its twin titular opening tracks; flirtatious and bouncy on "We Love," featuring MNDR; deliciously dreamy on "Don't Call Me" with Yuma; and down with smooth jazz on "Early to Dawn," featuring Selah Sue. It's an easy listen from start to finish, the kind of album that will be perfect to replay on Sundays for years to come.

### BEST DANCE RECORDING

#### "Northern Soul"

**ABOVE & BEYOND FEATURING RICHARD BEDFORD**

The third track from Above & Beyond's fourth studio album, *Common Ground*, is one of its clubbiest moments. The steady beat and defiant lyrics of "Northern Soul" are a powerful ode to Detroit, a city with a hard-forged history and an iconic music legacy. Frequent Above & Beyond collaborator

Richard Bedford brings a strong, soulful performance, while the pounding beat pays homage to the city's industrial bones and techno titans. It's cinematic and empowering, the kind of song from which you can draw courage. "Northern Soul" peaked at No. 42 on *Billboard's* Hot Dance/Electronic Songs chart and provides a definite high point in Above & Beyond's already illustrious career.

#### "Ultimatum"

**DISCLOSURE FEATURING FATOUMATA DIAWARA**

In 2016, Disclosure announced a hiatus as a means to regroup and refresh the duo's creative approach. As it turns out, a short break seems to have been exactly what Disclosure needed. Two years of silence were suddenly broken by a surprise string of releases, totaling one new song for each day of an explosive week in May. "Ultimatum" was the U.K. act's funky first step, signaling a new twist on its signature garage sound. Malian singer Fatoumata Diawara is the star around which the whole Afro-inspired beat is built; playful rhythms get hips moving to a percussive melody that sets a warm tone throughout.

#### "Losing It"

**FISHER**

Dance fans had trouble avoiding this Fisher hit in 2018. Its booming horn drop and singular vocal hook

were staples at dance festivals across the country, serving up a go-to bassline guaranteed to get a massive reaction from any crowd. "Losing It" has been streamed more than 25 million times on Spotify since it debuted in July, and it's only the Australian producer's fourth release as a solo artist. Elon Musk even tweeted it in celebration of his Boring Company's successful tunnel drill. The track's cred is indisputable, and the Grammy nod is a big look for an artist on the rise.

#### "Electricity"

**SILK CITY FEATURING DUA LIPA**

Diplo and Mark Ronson's Silk City was a project fast-tracked for success. The two producers shared 11 Grammy nominations between them before getting in the studio, and the hype of their collaboration



Disclosure at the 2016 Leeds Festival in England.



TOKiMONSTA at the Made in America festival in Philadelphia on Sept. 1.

with U.K. pop phenom Dua Lipa was warranted. Ronson has called the song "a belter," thanks to Lipa's sensual, soulful delivery; the "New Rules" singer becomes an undeniable force over a clap-happy beat that channels '90s disco house ("Electricity" also features songwriting credits from The xx's Romy Madley Croft). The single peaked at No. 5 on Hot Dance/Electronic Songs and smashed Silk City's previous stream ceiling, with over 150 million Spotify plays since September.

#### "Ghost Voices"

**VIRTUAL SELF**

Porter Robinson had the world at his feet after his 2014 album, *Worlds*, introduced a cinematic, fantasy-laced sound that inspired a new class of bass producers. The project was imitated by many, but when it came time to write his follow-up, Robinson changed his own game. Under new alias Virtual Self, he casts a hard shadow in comparison to his earlier dreamy soundscapes, and the EP *Virtual Self* is an audio-visual experiment the producer calls his "love letter" to the early 2000s. "Ghost Voices" is its crowning achievement, a haunting, repetitive groove that Calvin Harris credits as having re-inspired his love for house music. Robinson told *Billboard* he didn't expect many of his fans to follow his new direction, but a Grammy nomination proves that his latest sound just adds to his status as a tastemaker.

## THE GRAMMY AWARD VICTORS OF 2018

**LCD SOUNDSYSTEM** collected four nominations during its acclaimed career (best dance recording, best alternative music album and twice for best dance/electronic dance album) before finally securing its first Grammy win following the band's 2016 reunion and 2017 album, *American Dream*. "Tonight," the '80s-leaning disco jam filled with squishy synths and vocoder effects, took home the best dance recording trophy.

LCD Soundsystem's James Murphy onstage in Dublin in June.



GRAMMY® NOMINATED

SONG OF THE YEAR, BEST SONG WRITTEN FOR VISUAL MEDIA,  
RECORD OF THE YEAR, AND BEST POP DUO/GROUP PERFORMANCE

# WE'RE FAR FROM THE SHALLOW NOW

Congratulations to co-writers **Anthony Rossomando** and **Andrew Wyatt**, alongside Mark Ronson and Lady Gaga, on penning this year's most powerful song.

DOWNTOWN

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# ROCK

## BEST ROCK ALBUM

### MANIA

#### FALL OUT BOY

Fall Out Boy is up for a Grammy for the first time since its best new artist nom in 2005. The seventh LP from the Chicago rock mainstays became the group's fourth Billboard 200 No. 1 and led to its first stadium-headlining gig, a hometown show at Wrigley Field. Though none of *MANIA*'s singles cracked the Billboard Hot 100, heart-pounding arena rockers "Young and Menace," "The Last of the Real Ones," "Hold Me Tight or Don't" and "Champion" (a Sia co-write) all streaked into the top 10 of the Hot Rock Songs tally.

### Prequelle

#### GHOST

The theatrical Swedish metal troupe continues to bedazzle Grammy voters: After an unexpected win for best metal performance in 2015, Ghost's fourth studio album is included in the general rock category, backed by some impressive radio numbers. Its sweeping lead single, "Rats," topped Mainstream Rock for seven consecutive weeks, the longest uninterrupted stint at the chart's apex in 2018. Matching substance with style, Tobias Forge is embodying his fourth costumed persona as Ghost's frontman — after three LPs as various Satanic popes, he has adopted

the moniker Cardinal Copia, an unholy spin on the Catholic clergy adorned with upside-down crosses and black eye makeup.

### Pacific Daydream

#### WEEZER

It's a good time to be Weezer. A few months after the alt-rock veterans' viral cover of Toto's "Africa" reached the Hot 100 — the first time the band has hit the list in eight years — its 11th studio full-length became its second straight set nominated for best rock album. The LP, executive-produced by Butch Walker, sent a pair of bubbly singles, "Feels Like Summer" and "Happy Hour," to the top 10 of the Alternative chart.

As singer-guitarist Rivers Cuomo and his band prep their fifth color-themed, self-titled album (the so-called "Black Album" is due in early 2019), they're out to nab their second Grammy trophy, a decade after a win for the quartet's "Pork and Beans" music video in 2008.

### From the Fires

#### GRETA VAN FLEET

This classic-rock-loving quartet recently celebrated the release of debut LP *Anthem of the Peaceful Army*, which bowed atop Top Rock Albums and Hard Rock Albums in November. At the 2019 Grammys, however, Greta Van Fleet shifts its focus back to its eight-song EP, *From the Fires*, which catapulted the act onto the stages of Coachella and Lollapalooza upon its November 2017 release. Three of its bluesy, Led Zeppelin-influenced tracks — "Safari Song," "Highway Tune" and "When the Curtain Falls" — topped Mainstream Rock. The latter is up for best rock performance, and EP closer "Black Smoke Rising" is in the running for best rock song. The Michigan natives are also nominated for best new artist, the only rock act in the category.

### Rainier Fog

#### ALICE IN CHAINS

With their ninth nomination since 1991, the grunge greats are seeking their first Grammy victory with their sixth studio album and first release since 2013. Named for the active volcano overlooking Seattle, *Rainier Fog* serves as a love letter to the quartet's hometown; in fact, it was its first album recorded in the Emerald City in 22 years. Guitarists Jerry Cantrell and William DuVall (who replaced original singer Layne Staley after his 2002 death) combine for masterful vocal harmonies on hard-charging singles "The One You Know" and "Never Fade," both top 10 titles on the Mainstream Rock chart.



Fall Out Boy played the Reading festival in England in August.

# BOI-1DA

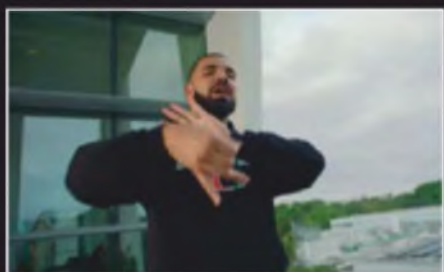
PRODUCER OF THE YEAR,  
NON-CLASSICAL

FOR YOUR GRAMMY® CONSIDERATION



“WHEN IT COMES TO SHINING A LIGHT ON THE 21ST CENTURY’S GREATEST HIP-HOP PRODUCERS, NO CONVERSATION IS COMPLETE WITHOUT MENTIONING BOI-1DA.”

**DRAKE**  
GOD’S PLAN



RIAA CERTIFIED 8X  
MULTI-PLATINUM

11 WEEKS AT #1 ON  
BILLBOARD HOT 100

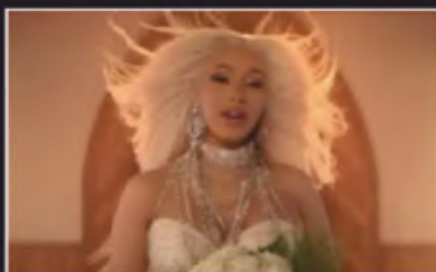
**G-EAZY**  
NO LIMIT



RIAA CERTIFIED 3X  
MULTI-PLATINUM

#4 ON BILLBOARD  
HOT 100

**CARDI B**  
BE CAREFUL



RIAA CERTIFIED  
PLATINUM

#11 ON BILLBOARD  
HOT 100

**EMINEM**  
LUCKY YOU



RIAA CERTIFIED  
PLATINUM

#6 ON BILLBOARD  
HOT 100

**THE CARTERS**  
FRIENDS/HEARD ABOUT US



OVER 70 MILLION  
COMBINED STREAMS  
IN U.S.

**Forbes**

“BOI-1DA MIGHT BE ONE OF HIP-HOP’S MOST IN-DEMAND PRODUCERS AT THE MOMENT.”

**billboard**

“THE BEHIND-THE-SCENES HEAVYWEIGHT CURRENTLY BOASTS AN IMPRESSIVE THREE RECORDS IN THE TOP 10 OF THE HOT 100 CHART THIS WEEK (DATED FEB. 3) WITH DRAKE’S “GOD’S PLAN” DEBUTING AT NO. 1.”

**RollingStone**

“BOI-1DA MANAGED TO ONE-UP HIMSELF IN JANUARY, WHEN ANOTHER SONG HE CO-PRODUCED, “GOD’S PLAN,” DEBUTED AT NUMBER ONE ON THE HOT 100. IT’S DRAKE’S SECOND NUMBER ONE HIT, BUT THE FIRST TO DEBUT AT THE TOP OF THE CHART, WHERE IT HAS SAT COMFORTABLY FOR FOUR CONSECUTIVE WEEKS, SHATTERING SEVERAL STREAMING RECORDS.”



Alice in Chains at Norway's Tons of Rock festival in June.

## BEST ALTERNATIVE MUSIC ALBUM

### Tranquility Base Hotel + Casino

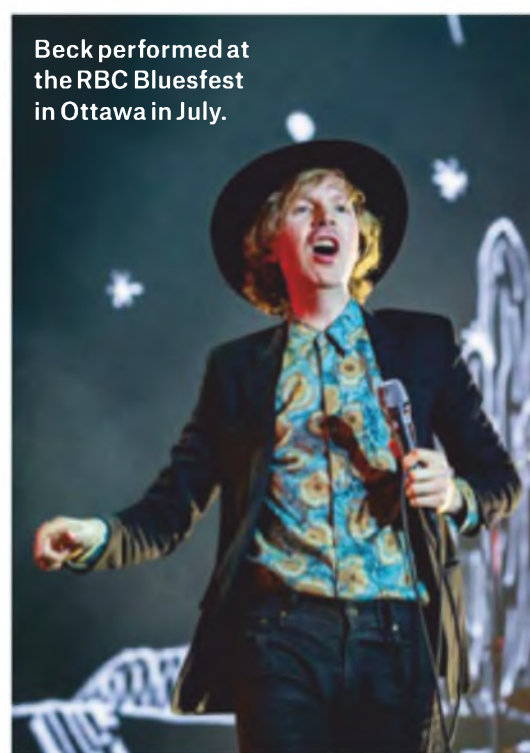
#### ARCTIC MONKEYS

Arctic Monkeys threw listeners a change-up on their first album since 2013. The English rockers ditched the amped-up, R&B-inflected riffs of 2013's radio-friendly *AM* for a spaced-out, downtempo collection of glistening piano, psychedelic twinkles and lounge-lizard vocals from frontman Alex Turner. But the gamble paid off, as the album became a critical darling and lead single "Four Out of Five" spent 11 weeks on the Alternative chart. The track also logged a nod for best rock performance, giving the Sheffield natives two chances to take home their first Grammy.

### Colors

#### BECK

Beck's melancholy, largely acoustic 2014 album, *Morning Phase*, shocked the world by winning album of the year at the Grammys the following year. In late 2017, he returned with a proper follow-up, *Colors*, that proved to be his most pop-leaning project in years. The eclectic LP jumps from mass appeal synth-pop to weirdo rap, but still managed to log four top 10 Alternative hits. Beck also scored a best pop solo performance nom for the jubilant title track, making the five-time Grammy winner the only alternative or rock artist nominated in the pop field. He took home his first two Grammys in 1997, when his landmark full-length, *Odelay*, was also up for album of the year but lost out to Céline Dion's *Falling Into You*.



Beck performed at the RBC Bluesfest in Ottawa in July.



Björk onstage in Helsinki in July.

### Utopia

#### BJÖRK

Is this finally Björk's year? The unparalleled Icelandic artist has now been nominated in the alternative categories for eight consecutive studio albums (dating back to *Post* in 1995) without ever taking home a trophy. The hopeful, love-centered *Utopia* was born as the response to 2015 release *Vulnicura*, a darker album inspired by heartbreak. It's also Björk's second consecutive project produced alongside Venezuelan avant-electronic artist Arca (a past collaborator with Kanye West and FKA Twigs), who played a vital role in crafting the album's enchanting, experimental soundscapes. Perhaps Björk's 15th Grammy nomination will prove to be the lucky one.

### American Utopia

#### DAVID BYRNE

Amazingly, Byrne has now logged more nominations for his solo work (five) than as the frontman for Talking Heads (two). His first true solo album in 14 years, following collaborative full-lengths with Brian Eno and fellow nominee St. Vincent, pulls from the sonic tradition of the legendary art-rock band, alongside 2018-specific themes of positivity amid political strife. *American Utopia* bowed at No. 3 on the Billboard 200 with 63,000 equivalent album units earned in its first week, assisted by the jaunty art-rock jam "Everybody's Coming to My House," a top five hit on the Triple A chart.



St. Vincent played the Life Is Beautiful Festival in Las Vegas in September.

### Masseduction

#### ST. VINCENT

The experimental pop mastermind returns to the category in which *Masseduction's* self-titled predecessor won the Grammy in 2014. The most commercial-friendly project yet by St. Vincent (aka Annie Clark) features numerous co-writes with Bleachers frontman Jack Antonoff, including the glamorous, California-inspired single "Los Ageless," her biggest radio hit to date. The track peaked at No. 6 on Triple A and spent 15 weeks on Alternative, exposing St. Vincent's guitar heroics and expressive lyrics to vast new audiences. *Masseduction's* seductive title track is also up for best rock song.

## THE GRAMMY AWARD VICTORS OF 2018

On the night of their surprising best rock album win for *A Deeper Understanding*, **THE WAR ON DRUGS** posted a satisfied photo from New Zealand thanking The Recording Academy. "From our family to yours, thanks for all the love today," wrote the band. "Even though we weren't able to accept it in person, playing for our friends in New Zealand was the perfect celebration." The triumphant moment marked the Philadelphia indie band's first Grammy victory, an impressive feat in a category that also included rock veterans Mastodon, Metallica and Queens of the Stone Age.



From left: Robbie Bennett, Charlie Hall, David Hartley and Adam Granduciel of The War on Drugs.

FOR YOUR GRAMMY® CONSIDERATION

# DAN + SHAY

## “TEQUILA”

BEST COUNTRY DUO/GROUP PERFORMANCE  
BEST COUNTRY SONG



THE #1 MOST STREAMED COUNTRY SONG RELEASED IN 2018

OVER 2.5 MILLION TRACK EQUIVALENTS

NEARLY 3 BILLION AUDIENCE IMPRESSIONS IN 2018

“...MASSIVE, SWEEPING COUNTRY-RADIO SMASH...”

*RollingStone*



SANDBOX





# R & B



Miguel at the Life Is Beautiful festival in Las Vegas on Sept. 22.

## BEST URBAN CONTEMPORARY ALBUM

### *Everything Is Love*

#### THE CARTERS

An album about enduring love and weathering the hardships of marriage, Beyoncé and Jay-Z joined forces as The Carters for a project that was released as a surprise in June. The set feels like the final part of a trilogy that began with Beyoncé's tales of marital strife on 2016 LP *Lemonade*, which won this category in 2017, and continued

with Jay-Z's reckoning on *4:44*, with which he secured eight Grammy nominations (but no wins) in 2018. *Everything Is Love* finds Beyoncé showing off how easily she can alternate between singing and rapping alongside her superstar husband, and secured three nominations for the couple this year.

### *The Kids Are Alright*

#### CHLOE X HALLE

In the Netflix documentary *Quincy*, legendary producer Quincy Jones asks sister duo

Chloe x Halle if they arrange all of their music, before then singing their praises. Signed to Beyoncé's Parkwood Entertainment, Chloe x Halle's debut album, *The Kids Are Alright*, finds the 20- and 18-year-olds, respectively, singing about manifesting wealth, the power of youth and finding teenage love on the high school bleachers over intricate productions and layered vocal harmonies. This year's best new artist nominees pulled inspirations from pop, R&B, rock and trap to executive-produce the

album. They'll compete against mentor Beyoncé in this category.

### *Chris Dave and The Drumhedz*

#### CHRIS DAVE AND THE DRUMHEDZ

As a drummer, Dave has worked with a number of artists, including Robert Glasper, Adele and Meshell Ndegeocello, who is also nominated in this category. He steps to the forefront here on the self-titled *Chris Dave and The Drumhedz*, incorporating elements of funk, soul and more on the ambitious album, which features Anderson .Paak, Tweet, Bilal and Goapele, among others. Dave has won two Grammys for his work on D'Angelo's *Black Messiah* and Robert Glasper Experiment's *Black Radio*; a win in this category would mark his first Grammy with his own band.

### *War & Leisure*

#### MIGUEL

*War & Leisure* found the R&B singer mastering the urban and soul elements that have helped him secure one Grammy and 12 nominations to date. Like the best R&B song nominee "Come Through and Chill," the album as a whole showcases Miguel seeking love and solace in a time of political and cultural unrest. He doesn't shy away from the sultry lyrics and production work for which he has been known, either. A win this year would be Miguel's first since he captured the best R&B song trophy with "Adorn" in 2012.

### *Ventriloquism*

#### MESHELL NDEGEOCELLO

On *Ventriloquism*, singer-bassist Ndegeocello takes on the '80s and '90s R&B hits that have inspired her career. Her trip down memory lane was sparked by the trials she was facing in her life at the time: Her father died, and her mother struggled with dementia, once

PROVIDENT MUSIC GROUP CONGRATULATES  
OUR  
**GRAMMY® AWARD NOMINEES**



**ZACH  
WILLAMS**

BEST CONTEMPORARY CHRISTIAN  
MUSIC ALBUM  
*Survivor: Live From Harding Prison*



**KORYN  
HAWTHORNE**

BEST GOSPEL  
PERFORMANCE/SONG  
"Won't He Do It"



**TAUREN  
WELLS**

BEST CONTEMPORARY CHRISTIAN  
MUSIC PERFORMANCE/SONG  
"Known"







Beyoncé and Jay-Z in Cardiff, Wales, on June 6.

going missing for two weeks. The covers album doesn't find her completely revamping popular hits; rather, she plays on and amplifies elements that were already present. "Atomic Dog 2017" still features dogs panting, but it's heavy on the funk guitar licks George Clinton would smile upon. For her cover of Force MDs' "Tender Love," she reimagines the popular keyboard melody with a harmonica.

### BEST R&B SONG

#### "Boo'd Up"

ELLA MAI

**Songwriters** Larrance Dopson, Joelle James, Ella Mai, Dijon McFarlane "Boo'd Up," which also nabbed a song of the year nomination for R&B newcomer Mai, was first released in early 2017, but the

sleeper hit didn't enter the top 10 of the Billboard Hot 100 until this June, spurred by a long and steady radio push. Discovered by producer Mustard while uploading cover videos to Instagram, the 24-year-old singer landed a deal with 10 Summers/Interscope based on the potential of the single, which eventually reached No. 5 on the Hot 100 in July. Mai's debut hit benefits from an innocent portrayal of love and the production nods to the '90s R&B that inspires the singer.

#### "Come Through and Chill"

MIGUEL FEATURING J. COLE AND SALAAM REMI

**Songwriters** Jermaine Cole, Miguel Pimentel, Salaam Remi Longtime collaborators Miguel



Mai performed at the American Music Awards on Oct. 9.

and J. Cole teamed up once again for "Come Through and Chill," a sensual single about staying indoors with a love interest instead of going out. The song's hook ("Just say you will, will, will/Come through and chill, chill, chill") embodies the vibe of the track before Cole comes through and asks his lover to help him forget the political woes of "the ones that got the pigment." The song, which was originally released in 2016 without a verse from the Dreamville rapper, is featured on Miguel's album *War & Leisure*, and marks the second Grammy nomination for the duo, following "Power Trip" in 2013.

#### "Feels Like Summer"

CHILDISH GAMBINO

**Songwriters** Donald Glover, Ludwig Göransson The majority of Gambino's five nominations this year come as a result of his No. 1 smash "This Is America," but his ode to summer secured him a best R&B song nomination, too. A stark contrast to the aggressively political "This Is America" and its jarringly violent video, the bright production and star-studded animated visual of "Feels Like Summer" can be read with slight relief, until the world-weary lyrics register: "I'm hoping that this world will change/But it just seems the same," he laments.



Braxton onstage at the 2017 Soul Train Music Awards on Nov. 5.

#### "Focus"

H.E.R.

**Songwriters** Darhyl Camper Jr., H.E.R., Justin Love Sparked both by pure talent and a mysterious identity, 21-year-old H.E.R. (now revealed to be Gabi Wilson) quickly proved herself to be a singer to watch when she released her debut EP, *H.E.R., Volume 1*, in 2016. Her self-titled album, which features songs from her previously released EPs, garnered five nominations this year, while "Focus" quickly caught the attention of such celebrities as Rihanna, who posted a viral video of herself listening to the song on Instagram, perfectly encapsulating the track's breezy production.

#### "Long As I Live"

TONI BRAXTON

**Songwriters** Paul Boutin, Toni Braxton, Antonio Dixon Seven-time Grammy winner Braxton secured three nominations this year, including two for her single "Long As I Live," which finds the singer struggling to move on from a past romance while her ex is enjoying a new relationship. "Long as I live, I'll never get over/It's killing me, I'll never get over," she sings on the song's hook, echoing the keyboard melody. The 1994 best new artist winner also snagged a best R&B album nomination this year for *Sex & Cigarettes*, on which this song is featured.

## THE GRAMMY AWARD VICTORS OF 2018

During his best R&B performance acceptance speech, **BRUNO MARS** shouted out the entire team behind *24K Magic*'s silky highlight "That's What I Like" (which also took home the awards for song of the year and best R&B song). "All the music business horror stories you see in the movies, we've been through all of it, and this is the first time on this album that we all came collectively as a group and put this song together and put the album together," he said. "So, fellas, it's an honor to share this with you tonight."

Mars at the 60th annual Grammys in New York on Jan. 28.



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# RAP

## BEST RAP ALBUM

### *Invasion of Privacy*

#### CARDI B

Cardi B's splashy arrival with 2017's "Bodak Yellow (Money Moves)" was merely a warm-up to what would be a grand entrance this year. Her debut album, *Invasion of Privacy*, was filled with hits ranging from the Latin-tinged single "I Like It" to the cautionary tale "Be Careful." Though crafting radio bops was a high priority, the Bronx bombshell made sure to also flex her lyrical muscles when opportunities arose. The intro, "Get Up 10," served as a defiant rebuttal to her adversaries, while

the Chance the Rapper-assisted "Best Life" highlighted her speedy flight to the top. It's time for her to get comfortable there.

### *Swimming*

#### MAC MILLER

Before Miller's sudden death in September, the 26-year-old crafted his most ambitious album to date with *Swimming*, a project that was part rap, part funk-soul, all searching for solace. Despite his affirmations of "Self Care," Miller struggled to overcome his demons — like on the standout track "2009," where he ruminates over somber keys about his lifelong battle with

his vices. "Sometimes I wish I took a simpler route/Instead of having demons that's as big as my house," he raps. *Swimming* was packed with aplomb, showcasing the confidence of an artist who was still growing musically despite issues in his personal life that became more high-profile as the years went on and marking the untimely culmination of a career that was getting better with each additional release.

### *Victory Lap*

#### NIPSEY HUSSLE

For Hussle, the marathon has only begun. After teasing his long-awaited debut album, *Victory Lap*,

for almost a decade, he finally released the LP to considerable critical acclaim. Whether engaged in spirited lyrical sparring with Kendrick Lamar on "Dedication" or boasting about his business acumen on "Hustle and Motivate" — "Ain't really trip on the credit, I just paid all of my dues/I just respected the game, now my name all in the news" — Hussle has blossomed into a savvy entrepreneur and a streetwise narrator. His work ethic and patience served as key ingredients that helped him score his first top five set on the Billboard 200.

## DAYTONA

### PUSHA T

If anyone mastered the art of duality this year, it was G.O.O.D. Music president Pusha T. Not only did the Clipse veteran watch his label's young signees Valee, Sheck Wes and 070 Shake begin to bloom, but he himself rocked the landscape of rap with his seven-track opus, *DAYTONA*. Laced with cocaine-coated metaphors and stout production from Kanye West, *DAYTONA* hit with sickening precision, while tracks such as "The Games We Play" and "Santeria" found Pusha basking in his role as rap crusader with the poisonous pen. And he saved his best for last, taking aim at Drake on the scathing final track, "Infrared," kicking off a rap battle that would define the summer.

## Astroworld

### TRAVIS SCOTT

After watching sophomore album *Birds in the Trap Sing McKnight* miss out on Grammy consideration in 2017, Scott vowed to come back stronger his next go-around. In August, the 26-year-old rebounded with fury, releasing his robust third LP, *Astroworld*. Backed by a starry supporting cast including Drake, Frank Ocean and The Weeknd,

Scott onstage at the kickoff of his Astroworld Festival in Houston on Nov. 17.



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Scott's attempt at recapturing the joy behind Houston's defunct Six Flags theme park was an attention-grabbing success. Not only does the MC give his listeners a spacey ride on "Stargazing," but he later tampers with the rules of conventionalism with the layered, multifaceted "Sicko Mode." *Astroworld* coasted its way to the No. 1 spot on the Billboard 200 in its opening week with 537,000 equivalent album units, the year's second-largest debut.

## BEST RAP SONG

### "God's Plan"

**DRAKE**

**Songwriters** Aubrey Graham, Daveon Jackson, Brock Korsan, Ron LaTour, Matthew Samuels, Noah Shebib

What was originally an appetizer track from a one-off EP snowballed into an avalanche of a record for perennial chart-topper Drake. Combing through his humble beginnings, the Toronto MC penned a feel-good record about trusting the process, which — as has become standard with Drake singles — quickly turned into a meme while soaring to the top of the Billboard Hot 100 in its first week. A month later, the altruistic music video was released, which he dubbed "the most important thing I've ever done in my career": taking its million-dollar budget and giving it back to the people of Miami.

### "King's Dead"

**KENDRICK LAMAR, JAY ROCK, FUTURE AND JAMES BLAKE**

**Songwriters** Kendrick Duckworth, Samuel Gloade, James Litherland, Johnny McKinzie, Mark Spears, Travis Walton, Nayvadius Wilburn, Michael Williams II  
Originally crafted as a single for the Lamar-helmed *Black Panther: The Album, Music From and Inspired By*, Rock was given a handful of tools to help make "King's Dead" a noteworthy gem. Anchored by Lamar's bouncy hook, the Los Angeles MC hopscotched his way through the Teddy Walton and Mike WiLL Made-It-crafted beat with surgical precision. Future left his footprints on the track with his trippy delivery, while Lamar penciled a frenetic verse after Blake neatly set the table



Cardi B at the launch of her Fashion Nova collaboration in Hollywood on Nov. 14.

for the TDE superstar. "King's Dead" would later double as the lead single for Rock's third album, *Redemption*, and solidify his place as a trailblazer among his peers.

### "Lucky You"

**EMINEM FEAT. JOYNER LUCAS**

**Songwriters** R. Fraser, G. Lucas, M. Mathers, M. Samuels, J. Sweet  
After a mixed critical reception for his album *Revival* in 2017, the rap titan returned with a hard-hitting LP in *Kamikaze* just 10 months later. For his surprise release, Eminem dished out a slew of venomous bars, most notably on "Lucky You," featuring rising MC Lucas, who pounced on the Boi-1da beat with a razor-sharp delivery. But it was Eminem's lyricism and artillery-like flow that fueled the heavy rap assault. "I done won a couple Grammys, but I sold my soul to get them/Wasn't in it for the trophies, just the fucking recognition," spit Em. Though he professed he wasn't aiming for a Grammy with *Kamikaze*, luck was on Em's side this year.

### "Sicko Mode"

**TRAVIS SCOTT, DRAKE, BIG HAWK AND SWAE LEE**

**Songwriters** Khalif Brown, Rogét Chahayed, BryTavious Chambers, Mike Dean, Mirsad Dervic, Kevin Gomringer, Tim Gomringer, Aubrey Graham, John Edward Hawkins, Chauncey Hollis, Jacques Webster, Ozan Yildirim, Cydel Young  
If Houston's now-closed Six Flags



Pusha T played AfroPunk Festival Atlanta: Carnival of Consciousness on Oct. 14.

theme park AstroWorld served as the inspiration for Scott's third album, "Sicko Mode" captured the exhilaration of his experiences. A three-layer song packed with unexpected twists and turns, the track tantalized fans from beginning to end with a trio of beat changes and a stop-start opening that cut off what sounded like the beginning to a classic Drake cut. Laced with sticky one-liners and head-nodding back-and-forth flows, "Sicko Mode" illustrated Drake and Scott's passion for the unexpected. "I knew it was going to be a different-sounding song for people, and I was hoping that they would catch up to it," Scott told *Billboard* in November.

### "WIN"

**JAY ROCK**

**Songwriters** K. Duckworth, A. Hernandez, J. McKinzie, M. Samuels, C. Thompson  
Though Rock can make a strong argument for his third album, *Redemption*, getting snubbed for best rap album, the committee gave him his due in this category. Bolstered by Kendrick Lamar's ad-libs, "WIN" is a bombastic anthem for any occasion or setting: In October, he even remixed the tune for Democrat Stacey Abrams in hopes of bolstering her bid to become the next governor of Georgia. Though she lost in a nail-biter, Rock marched on, with his anthem helping to define the year in West Coast rap.

## THE GRAMMY AWARD VICTORS OF 2018

While he lost out to Bruno Mars for album of the year, **KENDRICK LAMAR** swept the four rap categories and acknowledged the enormity of his wins during his acceptance speech. "[Hip-hop] is what got me on the stage; this is what got me to tour around the world. Most important, it showed me what a true artist is," he told the audience at Madison Square Garden. "It's really about expressing yourself and putting that paint on the canvas for the world to evolve for the next generation and the next."

Lamar with his best rap album trophy at the 2018 ceremony.



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# COUNTRY

## BEST COUNTRY ALBUM

### *Unapologetically*

**KELSEA BALLERINI**

Two years after Ballerini received a best new artist nomination, the starlet is gearing up to headline arenas in 2019, a feat due in part to the success of her autobiographical sophomore album. The set spawned the singer's fourth No. 1 on *Billboard's* Country Airplay chart, the fanciful lead single "Legends," and notched Ballerini's highest debut on Top Country Albums as well as her first top 10 on the *Billboard* 200. *Unapologetically* takes fans through the past few years of Ballerini's life, documenting the heartbreak that preceded her happy marriage to fellow country star Morgan Evans. The album is a series of songs both heartfelt and upbeat that allow fans to apply their own story, whether they're kissing a conceited ex goodbye or embracing a wonderful new romance.

### *Port Saint Joe*

**BROTHERS OSBORNE**

The sibling duo followed up their full-blooded first album, *Pawn Shop*, with a perceptive sophomore LP that presents a more polished version of their rustic Southern rock sound while maintaining the same impudent spirit they have brought from the start. The brothers have earned plenty of acclaim since breaking through in 2014, garnering three Grammy nominations prior to this year's two and the vocal duo of the year honor at the Country Music Association (CMA) Awards three years running. *Port Saint Joe's* strong debut at No. 2 on the Top Country Albums chart and No. 15 on the *Billboard* 200 demonstrated that fans are catching up to the critics.



Ballerini onstage at the Stagecoach festival in Indio, Calif., in April.

### *Girl Going Nowhere*

**ASHLEY MCBRYDE**

One of country's leading female breakouts of 2018, McBryde has been the buzz of Music City thanks to the relentless spirit, rich tone and tactful songwriting that she showcased on this debut LP. The album bowed at No. 7 on Top Country Albums, with its lead single, "A Little Dive Bar in Dahlonga," reaching the top 30 on both Hot Country Songs and Country Airplay. McBryde's fellow country stars have championed her scrupulous artistry, with Garth Brooks even covering the *Girl Going Nowhere* title track at his shows and on his forthcoming live album. In 2019, McBryde will join Little Big Town on the Breaks Canada Tour and George Strait during his Las Vegas residency.

### *Golden Hour*

**KACEY MUSGRAVES**

Musgraves' defiant songwriting

and flawless vocals have been striking a chord with fans since the start of her career: *Golden Hour* notched the singer her third No. 1 on Top Country Albums as well as her third top five on the *Billboard* 200. The 13-song LP is the Texas native's sunniest to date, as its experimental, pop-leaning production is the musical answer to Musgraves meeting her Prince Charming, fellow country singer-songwriter Ruston Kelly (as detailed in the sparkling single "Butterflies"). Yet the album's lyrics still feature her clever wit, with "Space Cowboy" and the echoing ballad "Slow Burn" incorporating the genius wordplay fans have loved since her breakout track, "Merry Go Round." With or without radio hits, it seems that love may be Musgraves' ticket to success, as *Golden Hour* earned the album of the year honor at the 2018 CMA Awards and her first album of the year nomination at the Grammys.

### *From A Room: Volume 2*

**CHRIS STAPLETON**

Stapleton — this category's reigning champion (*From A Room: Volume 1* won in January) and a Recording Academy favorite with five wins and eight nominations, including three for the 2019 Grammys — served up a collection just as soulful and earnest as his previous two albums on *Volume 2*. The set followed its predecessor to No. 2 on the *Billboard* 200 and No. 1 on Top Country Albums. Stapleton is also having success on the Country Airplay chart with the bluesy lead single, "Millionaire," reaching the top 15, which has been steadily climbing since its April debut.

## BEST COUNTRY SONG

### "Break Up in the End"

**COLE SWINDELL**

**Songwriters** Jessie Jo Dillon, Chase McGill, Jon Nite

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Despite being a hitmaking songwriter for Luke Bryan and Thomas Rhett, Swindell said that he chose the bittersweet “Break Up in the End” as the lead single for his third album, *All of It*, because “it hit me right in the heart.” A relatable track for anyone who has been in a relationship that didn’t work out, “Break Up in the End” is one of the most mature takes on love in Swindell’s discography, detailing the realization that sometimes the spark between two people simply fizzles. That message proved to resonate with country fans as much as it did with Swindell, for the tune reached No. 4 on the Hot Country Songs chart and No. 2 on Country Airplay.

### “Dear Hate”

**MAREN MORRIS FEATURING VINCE GILL**

**Songwriters** Tom Douglas, David Hodges, Maren Morris  
The day after the Route 91 Harvest festival shooting in Las Vegas in October 2017, Morris — who had performed at the event the night before the tragedy — responded by releasing this poignant ballad as a song of hope. Though she had written “Dear Hate” with Douglas and Hodges after the 2015 church shooting in Charleston, S.C., the country star finally shared it after Route 91 because “I’m sick of not doing enough,” as she declared on social media. In addition to the song’s moving message, Morris made sure “Dear Hate” served a

double purpose: 100 percent of the proceeds from the acoustic track go to the Music City Cares Fund to help Route 91 survivors.

### “I Lived It”

**BLAKE SHELTON**

**Songwriters** Rhett Akins, Ross Copperman, Ashley Gorley, Ben Hayslip  
Four of Nashville’s most renowned songwriters have proved to be juggernauts on country radio — Rhett Akins, Ross Copperman, Ashley Gorley and Ben Hayslip have combined for over 85 No. 1s on the Country Airplay chart — but only Gorley has been previously nominated in this category. Even more astounding, “I Lived It” earned a nod without even topping Country Airplay, peaking at No. 3 in June. What likely helped the nostalgic track from Shelton’s 11th studio album, *Texoma Shore*, is the



Dan + Shay performed on NBC’s *Today* in June.

’90s country feel of its stripped-back melody and evocative lyrics reminiscing about significant childhood memories, which bring listeners back to their own upbringing — even if they grew up nowhere close to the countryside.

### “Space Cowboy”

**KACEY MUSGRAVES**

**Songwriters** Luke Laird, Shane McAnally, Kacey Musgraves  
Musgraves has always had a knack for quirky lyricism — especially when teaming up with frequent collaborators Shane McAnally and Luke Laird — and her second *Golden Hour* single is one of the most eloquent in her catalog. The song’s titular play on words (“You can have your space, cowboy”) is accompanied by a series of western-inspired nods to an inevitable breakup (“When a horse wants to run, there ain’t no sense in closing the gate”), making for moments as poignant as they are heartbreaking. The song proved to be a favorite from Musgraves’ acclaimed third album, as its top 30 spot on the Hot Country Songs chart marked the singer’s highest *Golden Hour* track on the tally.

### “Tequila”

**DAN + SHAY**

**Songwriters** Nicolle Galyon, Jordan Reynolds, Dan Smyers  
Dan + Shay already had topped the Country Airplay chart three times prior to 2018, but the dynamic lead single from the duo’s self-titled



McBryde played Marathon Music Works in Nashville in September.

third album showed that it is more than just a country hitmaker. “Tequila” became Dan + Shay’s first two-week Country Airplay No. 1 and crossed over into the pop sphere, reaching the top 25 on the Mainstream Top 40 chart and becoming the pair’s highest-ranking hit on the Billboard Hot 100, at No. 21. While a piano ballad is typically a riskier move for a country single release, Dan + Shay’s belief in the breakup tune served them well in and outside of radio: The track earned CMA Award nominations for song and single of the year and landed the pair video of the year at the CMT Music Awards.

### “When Someone Stops Loving You”

**LITTLE BIG TOWN**

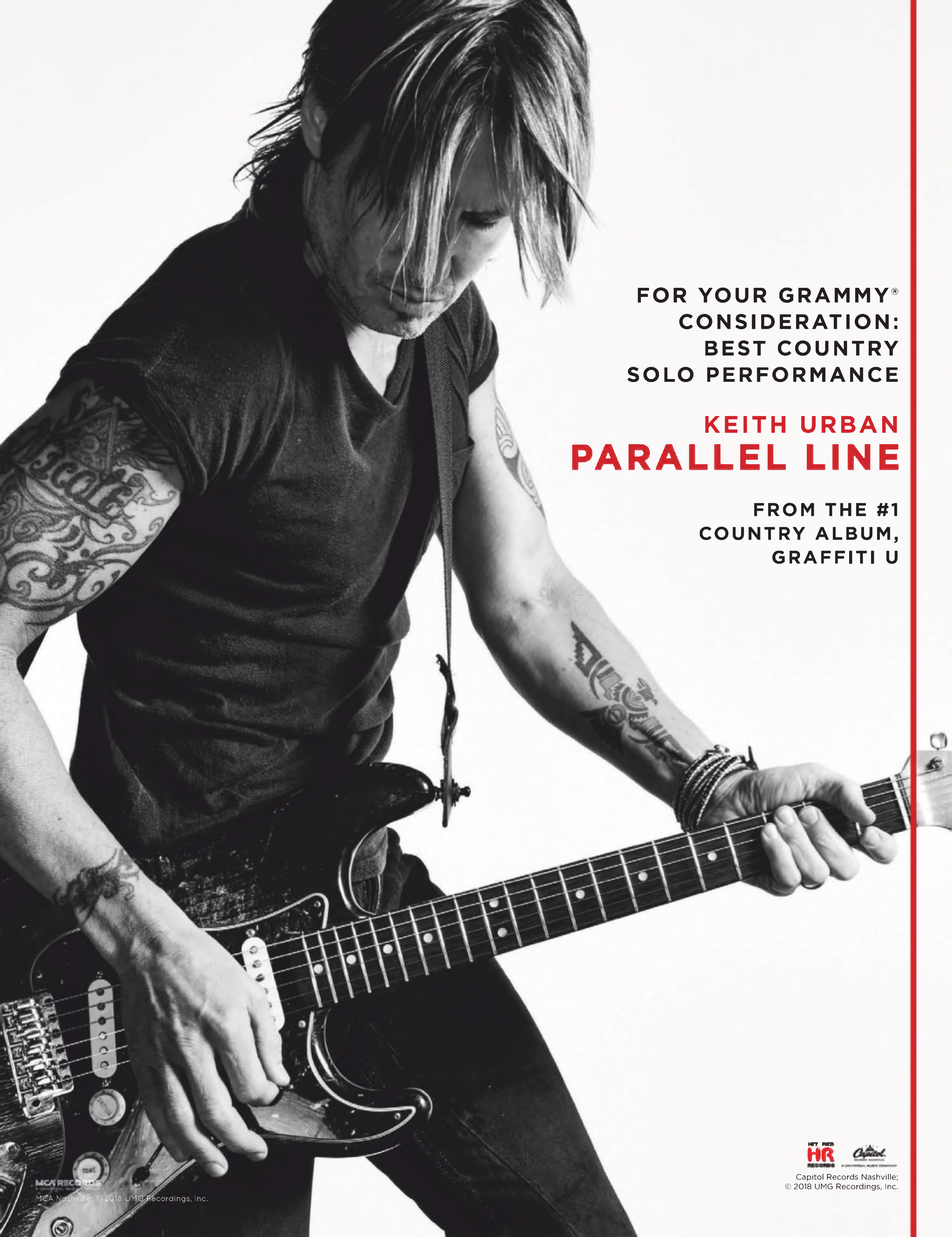
**Songwriters** Hillary Lindsey, Chase McGill, Lori McKenna  
As Chase McGill goes head-to-head with himself in this category, Hillary Lindsey and Lori McKenna look to score another victory with Little Big Town: The Nashville songwriting queens took the best country song Grammy in 2015 with “Girl Crush.” This harmony-heavy track about moving on from a past lover is equally affecting, letting Jimi Westbrook’s heartfelt vocals lead the painstaking narrative. Following LBT’s Taylor Swift-penned (and also Grammy-nominated) breakup tune, “Better Man,” in 2017, this single showed that a failed relationship isn’t always bitter.

## THE GRAMMY AWARD VICTORS OF 2018

“The prestige of winning a Grammy is something you hope you get to experience as an artist your entire career,” **LITTLE BIG TOWN**, winner of the best country duo/group performance award in January, tells *Billboard* in a statement. “Performing ‘Better Man’ after finding out we had won was a euphoric, unforgettable moment. The song struck a nerve before anyone knew who wrote it, which was powerful, because it was by Taylor Swift. It’s proof that relatable songs have so much connection.”

Little Big Town at the 2018 Grammys.





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# LATIN

## BEST LATIN POP ALBUM

### *Prometo*

#### PABLO ALBORÁN

At a time when Latin pop has largely put melody and romance on the back burner, Spain's Alborán wrote an album of ballads that are grandiose yet not pompous, and called it *Prometo* (I Promise) "as a promise to fans to make music until I die," he told *Billboard*. Taking a page from his friend Alejandro Sanz, Alborán plays with piano,

guitar and lots of atmospheric lines to create beautiful love songs that benefit from one of the finest voices in pop. There are nods to stronger rhythms here — reggaetón in "La llave," a bit of tropical in "Vivir" — but this is overwhelmingly an album of love well lived, to be remembered and savored.

### *Sincera*

#### CLAUDIA BRANT

Brant started her career as a singer-songwriter but is best

known for her work in the latter realm, penning hits for Luis Fonsi and Camila Cabello. However, she has nearly 10 solo albums to her name. With *Sincera*, instead of tackling the commercial songs she writes so well, she goes into more experimental, musing territory, under the production of Cheche Alera and Moogie Canazio, for an album with jazzy leanings. "Ni Blanco Ni Negro," for example, features flamenco singer Antonio Carmona, while "Con Los

Pies Descalzos" is a slow samba that showcases Brant's clear, emotive voice.

### *Musas (Un Homenaje al Folclore Latinoamericano en Manos de Los Macorinos), Vol. 2*

#### NATALIA LAFOURCADE

Once an alt darling, Mexico's Lafourcade has long mined the heritage of Latin American music with albums that straddle folk and her pop roots. In 2017, she teamed up with veteran guitar duo Los Macorinos, known for their work with Chavela Vargas, to revisit repertoire from the Latin American songbook. The ensuing two albums have been surprise successes, with *Vol. 1* garnering a nomination in this category last year. *Vol. 2*, which won best folk album at the Latin Grammy Awards in November, kicks off with the classic "Danza de Gardenias" and retains that earthy guitar sound (similar to the traditional trio) and exposed vocals, with Lafourcade playing with the phrasing in intimate and unexpected ways.

### 2:00 AM

#### RAQUEL SOFÍA

Puerto Rican singer-songwriter Raquel Sofía writes intensely personal and relatable songs set to guitar-based pop/rock arrangements that are basic yet effective. Fans have embraced lines like, "You're wearing the clothes I once took off/And we tread carefully with our words," in the bluesy "Tenemos Historia," which beautifully highlights Sofía's throaty vocals. They're also put to good use in the snarky "Happy Birthday" ("Even rats get their day") and the plaintive "Reina Sin Corona," a sympathetic look at the "other woman." It is a female point of view that strikes many chords.

Sofía onstage in Mexico City on Jan. 24.



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Aterciopelados at SiriusXM in New York on June 12.

### BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

#### Claroscuro

##### ATERCIOPELADOS

Colombian alt-music pioneers Andrea Echeverri and Héctor Buitrago snag their sixth Grammy nomination with the set that won best alternative album at the Latin Grammys. Co-produced by Buitrago with Cachorro Lopez, *Claroscuro* retains Aterciopelados' trippy, feel-good vibes, but also makes biting social commentary with feminist anthems like "Cuerpo" and "Despierta Mujer," an unabashedly populist call for female empowerment. Aterciopelados is known for mixing Colombian rhythms with

electronic beats, and *Claroscuro* is no exception. Songs like "Ay Ombe (Vamo' a Relajar el Pony)," featuring vallenato superstar Jorge Celedón, are masterful reminders of how different genres can fuse together seamlessly.

#### Coastcity

##### COASTCITY

Jean Rodriguez has long been known as both a soulful singer and Luis Fonsi's little brother. Now he can add "Grammy nominee" to his résumé. *Coastcity*, his eclectic electronic/R&B/Caribbean/bilingual project with Danny Flores, gets its maiden nomination from this genre-bending debut EP that truly blends two languages, R&B vocals and Latin beats.



Coastcity performed at the World AIDS Day Commemoration in Miami on Dec. 1.



Alborán at the Latin Grammys in Las Vegas on Nov. 15.

#### Gourmet

##### ORISHAS

Orishas, made up of frontman Yotuel Romero, Hiram Riverí "Russo" Medina and Roldán González, revolutionized Latin music with its distinctive Cuban hip-hop with international appeal. *Gourmet*, the trio's comeback album after a separation in 2010, again displays Cuban authenticity with global reach. From the opening "Rumba Caviar," an ode to rap music in all its forms and origins, *Gourmet* is the kind of gritty yet musical urban album of which there should be more, often sublimely mixing Cuban clave and cultural references with simply great melodies and lush arrangements, particularly on "Bembé," featuring Yomil & El Dany. It is an album to savor.

#### Vives

##### CARLOS VIVES

Vives is one of those artists who can do no wrong; his rock-infused vallenato works in any iteration. But his most recent set, *Vives* — winner of the best contemporary tropical album at the Latin Grammys — is particularly joyful. While Vives is known as much for his party fare as his melancholia, albeit with a beat, *Vives* the album is bursting at the seams with effusiveness and whimsy. From the opening electric rock'n'roll guitar riff in "Tengo Tiempo" to "Pescaito," an ode to an iconic working-class neighborhood in his native Santa Marta, Colombia, Vives plays with many Caribbean beats and traverses nearly two years of hits, including blockbuster "La Bicicleta" with Shakira and his most recent, "Hoy Tengo Tiempo (Pinta Sensual)," a top five hit on *Billboard*'s Latin Pop Airplay chart.

#### Encanto Tropical

##### MONSIEUR PERINÉ

The Colombian group's LP demonstrates how one can be both light and meaningful at the same time. This set of lilting tracks kicks off with a Colombian cumbia, asserting its "tropical" identity, anchored by singer Catalina Garcia's beautiful voice and enriched by Eduardo Cabra's inventive production. Touches like the tango accordion in "Guayabas y Flores" are effective and noteworthy. Monsieur Periné catapulted to fame with a best new artist win at the 2015 Latin Grammys. A win here would further its presence beyond the alt circuit.

## THE GRAMMY AWARD VICTORS OF 2018

After winning best Latin rock, urban or alternative album for his globe-trotting self-titled solo debut, Calle 13 member **RESIDENTE** wrote on Instagram: "I want to thank all the musicians from 4 different continents and more than 10 countries that worked in this album. From Hanura Fati in Tamale, Ghana to Duan Ya Wen in Beijing. It was 2 years of creation. ... I never thought of hits, radio or awards. I just wanted to make an honest album with great musicians unknown by the industry."

Residente at the Grammy premiere ceremony in New York on Jan. 28.



#### Aztlán

##### ZOÉ

The Mexican rockers celebrated their 20th anniversary with an album of intimate, thoughtful lyrics and psychedelic arrangements. Although *Aztlán* is full of love songs, like the beautiful "Luci," its title track laments Mexico's problems and exodus under the metaphor of the fall of Aztlán, the ancestral home of the Aztecs. Such reflection is at the core of Zoé's status as an immensely popular rock group that has something important to say.

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\* 2018 Latin Billboard Award winners for Hot Latin Songs Artist of the Year, Duo or Group

\* First music group to receive the Pandora "Billionaire" Award for surpassing 2 billion streams

\* Included in the Top Latin Artists 2018 USA playlist on Spotify

\* "Mitad y Mitad" debuted at #1 in the Billboard Regional Mexican Albums Chart

\* 2018 iHeartRadio Music Awards - Regional Mexican Artist of the Year

\* Set attendance record at Rodeo Houston, the largest rodeo in the world

\* Edén Muñoz awarded "Composer of the Year" by SESAC





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Hosted by CMA & ACM Entertainer  
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**AMERICAN  
COUNTRY  
COUNTDOWN**

WITH



*Kix Brooks*

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# AND THE NOMINEES ARE...

A full list of the candidates, across all 84 categories and 30 fields of discipline, that are up for the top honors

## RECORD OF THE YEAR

### "I Like It"

**CARDI B, BAD BUNNY AND J BALVIN**

Invincible, JWhiteDidIt, Craig Kallman and Tainy, producers; Leslie Brathwaite and Evan LaRay, engineers/mixers; Colin Leonard, mastering engineer

### "The Joke"

**BRANDI CARLILE**

Dave Cobb and Shooter Jennings, producers; Tom Elmhirst and Eddie Spear, engineers/mixers; Pete Lyman, mastering engineer

### "This Is America"

**CHILDISH GAMBINO**

Donald Glover and Ludwig Göransson, producers; Derek "MixedByAli" Ali and Riley Mackin, engineers/mixers; Mike Bozzi, mastering engineer

### "God's Plan"

**DRAKE**

Boi-1da, Cardo and Yung Exclusive, producers; Noel Cadastre, Noel "Gadget" Campbell and Noah Shebib, engineers/mixers; Chris Athens, mastering engineer

### "Shallow"

**LADY GAGA AND BRADLEY COOPER**

Lady Gaga and Benjamin Rice, producers; Tom Elmhirst, engineer/mixer; Randy Merrill, mastering engineer

### "All the Stars"

**KENDRICK LAMAR AND SZA**

Al Shux and Sounwave, producers; Sam Ricci and Matt Schaeffer, engineers/mixers; Mike Bozzi, mastering engineer

### "rockstar"

**POST MALONE FEATURING 21 SAVAGE**

Louis Bell and Tank God, producers; Louis Bell and Manny Marroquin, engineers/mixers; Mike Bozzi, mastering engineer

### "The Middle"

**ZEDD, MAREN MORRIS AND GREY**

Grey, Monsters & Strangerz and Zedd, producers; Grey, Tom Morris, Ryan Shanahan and Zedd, engineers/mixers; Mike Marsh, mastering engineer

## ALBUM OF THE YEAR

### *Invasion of Privacy*

**CARDI B**

Leslie Brathwaite and Evan LaRay, engineers/mixers; Belcalis Almanzar and Jordan Thorpe, songwriters; Colin Leonard, mastering engineer

### *By the Way, I Forgive You*

**BRANDI CARLILE**

Dave Cobb and Shooter Jennings, producers; Dave Cobb and Eddie Spear, engineers/mixers; Brandi Carlile, Phil Hanseroth and Tim Hanseroth, songwriters; Pete Lyman, mastering engineer

### *Scorpion*

**DRAKE**

Noel Cadastre, Noel "Gadget" Campbell and Noah Shebib, engineers/mixers; Aubrey Graham and Noah Shebib, songwriters; Chris Athens, mastering engineer

### *H.E.R.*

**H.E.R.**

Darhyl "Hey DJ" Camper Jr., H.E.R. and Jeff Robinson, producers; Miki Tsutsumi, engineer/mixer; Darhyl Camper Jr. and H.E.R., songwriters; Dave Kutch, mastering engineer

### *beerbongs & bentleys*

**POST MALONE**

Louis Bell and Post Malone, producers; Louis Bell and Manny Marroquin, engineers/mixers; Louis Bell and Austin Post, songwriters; Mike Bozzi, mastering engineer

### *Dirty Computer*

**JANELLE MONÁE**

Chuck Lightning, Janelle Monáe Robinson and Nate "Rocket" Wonder, producers; Mick Guzauski, Janelle Monáe Robinson and Nate "Rocket" Wonder, engineers/mixers; Nathaniel Irvin III, Charles Joseph II, Taylor Parks and Janelle Monáe Robinson, songwriters; Dave Kutch, mastering engineer

### *Golden Hour*

**KACEY MUSGRAVES**

Ian Fitchuk, Kacey Musgraves and Daniel Tashian, producers; Craig Alvin and Shawn Everett, engineers/mixers; Ian Fitchuk, Kacey Musgraves and Daniel Tashian, songwriters; Greg Calbi and Steve Fallone, mastering engineers

### *Black Panther: The Album, Music From and Inspired By*

**VARIOUS ARTISTS**

Kendrick Lamar, featured artist; Kendrick Duckworth and Sounwave, producers; Matt Schaeffer, engineer/mixer; Kendrick Duckworth and Mark Spears, songwriters; Mike Bozzi, mastering engineer

## SONG OF THE YEAR

### "All the Stars"

Kendrick Duckworth, Solána Rowe, Al Shuckburgh, Mark Spears and Anthony Tiffith, songwriters (Kendrick Lamar and SZA)

Track from: *Black Panther: The Album, Music From and Inspired By*

### "Boo'd Up"

Larrance Dopson, Joelle James, Ella Mai and Dijon McFarlane, songwriters (Ella Mai)

Track from: *Ready*

### "God's Plan"

Aubrey Graham, Daveon Jackson, Brock Korsan, Ron LaTour, Matthew Samuels and Noah Shebib, songwriters (Drake)

Track from: *Scorpion*

### "In My Blood"

Teddy Geiger, Scott Harris, Shawn Mendes and Geoffrey Warburton, songwriters (Shawn Mendes)

Track from: *Shawn Mendes*

### "The Joke"

Brandi Carlile, Dave Cobb, Phil Hanseroth and Tim Hanseroth, songwriters (Brandi Carlile)

Track from: *By the Way, I Forgive You*

### "The Middle"

Sarah Aarons, Jordan K. Johnson, Stefan Johnson, Marcus Lomax, Kyle Trewartha, Michael Trewartha and Anton Zaslavski, songwriters (Zedd, Maren Morris and Grey)

### "Shallow"

Lady Gaga, Mark Ronson, Anthony Rossomando and Andrew Wyatt, songwriters (Lady Gaga and Bradley Cooper)

Track from: *A Star Is Born*

### "This Is America"

Donald Glover and Ludwig Göransson, songwriters (Childish Gambino)



## BEST POP VOCAL ALBUM

Clockwise from left: Camila Cabello, *Camila*; Kelly Clarkson, *Meaning of Life*; Ariana Grande, *Sweetener*; Shawn Mendes, *Shawn Mendes*; P!nk, *Beautiful Trauma*; Taylor Swift, *Reputation*



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**BEST NEW ARTIST**

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- LUKE COMBS
- GRETA VAN FLEET
- H.E.R.
- DUA LIPA
- MARGO PRICE
- BEBE REXHA
- JORJA SMITH

**BEST POP SOLO PERFORMANCE**

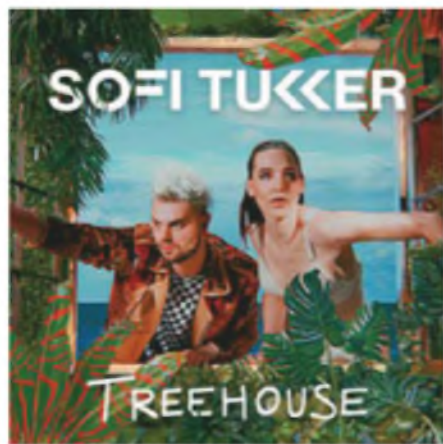
- “Colors”  
BECK
- “Havana” (Live)  
CAMILA CABELLO
- “God Is a Woman”  
ARIANA GRANDE
- “Joanne (Where Do You Think You’re Goin’?)”  
LADY GAGA
- “Better Now”  
POST MALONE

**BEST POP DUO/GROUP PERFORMANCE**

- “Fall in Line”  
CHRISTINA AGUILERA FEATURING DEMI LOVATO
- “Don’t Go Breaking My Heart”  
BACKSTREET BOYS
- “’S Wonderful”  
TONY BENNETT AND DIANA KRALL
- “Shallow”  
LADY GAGA AND BRADLEY COOPER
- “Girls Like You”  
MAROON 5 FEATURING CARDI B
- “Say Something”  
JUSTIN TIMBERLAKE FEATURING CHRIS STAPLETON
- “The Middle”  
ZEDD, MAREN MORRIS AND GREY

**BEST TRADITIONAL POP VOCAL ALBUM**

- Love Is Here to Stay*  
TONY BENNETT AND DIANA KRALL
- My Way*  
WILLIE NELSON



**BEST DANCE/ELECTRONIC ALBUM**

From top: Jon Hopkins, *Singularity*; Justice, *Woman Worldwide*; Sofi Tukker, *Treehouse*; SOPHIE, *Oil of Every Pearl's Un-Insides*; TOKiMONSTA, *Lune Rouge*

*Nat “King” Cole & Me*  
GREGORY PORTER

*Standards (Deluxe)*  
SEAL

*The Music...The Mem’ries...The Magic!*  
BARBRA STREISAND

**BEST POP VOCAL ALBUM**

*Camila*  
CAMILA CABELLO

*Meaning of Life*  
KELLY CLARKSON

*Sweetener*  
ARIANA GRANDE

*Shawn Mendes*  
SHAWN MENDES

*Beautiful Trauma*  
PINK

*reputation*  
TAYLOR SWIFT

**BEST DANCE RECORDING**

“Northern Soul”  
ABOVE & BEYOND FEATURING RICHARD BEDFORD

“Ultimatum”  
DISCLOSURE FEATURING FATOUMATA DIAWARA

“Losing It”  
FISHER

“Electricity”  
SILK CITY AND DUA LIPA FEATURING DIPLO AND MARK RONSON

“Ghost Voices”  
VIRTUAL SELF

**BEST DANCE/ELECTRONIC ALBUM**

*Singularity*  
JON HOPKINS

*Woman Worldwide*  
JUSTICE

*Treehouse*  
SOFI TUKKER

*Oil of Every Pearl's Un-Insides*  
SOPHIE

*Lune Rouge*  
TOKiMONSTA

**BEST CONTEMPORARY INSTRUMENTAL ALBUM**

*The Emancipation Procrastination*  
CHRISTIAN SCOTT ATUNDE ADJUAH

*Steve Gadd Band*  
STEVE GADD BAND

*Modern Lore*  
JULIAN LAGE

*Laid Black*  
MARCUS MILLER

*Protocol 4*  
SIMON PHILLIPS

**BEST ROCK PERFORMANCE**

“Four Out of Five”  
ARCTIC MONKEYS

“When Bad Does Good”  
CHRIS CORNELL

“Made an America”  
THE FEVER 333

“Highway Tune”  
GRETA VAN FLEET

“Uncomfortable”  
HALESTORM

**BEST METAL PERFORMANCE**

“Condemned to the Gallows”  
BETWEEN THE BURIED AND ME

“Honeycomb”  
DEAFHEAVEN

“Electric Messiah”  
HIGH ON FIRE

“Betrayal”  
TRIVIUM

“On My Teeth”  
UNDEROATH

**BEST ROCK SONG**

“Black Smoke Rising”  
Jacob Thomas Kiszka, Joshua Michael Kiszka, Samuel Francis Kiszka and Daniel Robert Wagner, songwriters (Greta Van Fleet)

“Jumpsuit”  
Tyler Joseph, songwriter (twenty one pilots)

“MANTRA”  
Jordan Fish, Matthew Kean, Lee Malia, Matthew Nicholls and Oliver Sykes, songwriters (Bring Me the Horizon)

“Masseduction”  
Jack Antonoff and Annie Clark, songwriters (St. Vincent)

“Rats”  
Tom Dalgety and A Ghoul Writer, songwriters (Ghost)

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**JEKALYN CARR JIM GAFFIGAN**  
JOHN DAVERSA BIG BAND JOHN POWELL JOHN PRINE  
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**KARIM SULAYMAN KELSEA BALLERINI**  
LEIF OVE ANDSNES LES TALENS LYRIQUES LOS TEXMANIACS  
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**STEVE GADD BAND SUFJAN STEVENS**  
THE KING'S SINGERS THE TRAVELIN' MCCOURYS THE WOOD BROTHERS  
**TIA FULLER TOKIMONSTA**  
VICTOR WAINWRIGHT AND THE TRAIN WOOD & WIRE YOUNG SPIRIT





### BEST ROCK ALBUM

*Rainier Fog*  
ALICE IN CHAINS

*MANIA*  
FALL OUT BOY

*Prequelle*  
GHOST

*From the Fires*  
GRETA VAN FLEET

*Pacific Daydream*  
WEEZER

### BEST ALTERNATIVE MUSIC ALBUM

*Tranquility Base Hotel + Casino*  
ARCTIC MONKEYS

*Colors*  
BECK

*Utopia*  
BJÖRK

*American Utopia*  
DAVID BYRNE

*Masseduction*  
ST. VINCENT

### BEST R&B PERFORMANCE

“Long As I Live”  
TONI BRAXTON

“Summer”  
THE CARTERS

“y o y”  
LALAH HATHAWAY

“Best Part”  
H.E.R. FEATURING DANIEL CAESAR

“First Began”  
PJ MORTON

### BEST TRADITIONAL R&B PERFORMANCE

“Bet Ain’t Worth the Hand”  
LEON BRIDGES

“Don’t Fall Apart on Me Tonight”  
BETTYE LAVETTE

“Honest”  
MAJOR.

“How Deep Is Your Love”  
PJ MORTON FEATURING YEBBA

“Made for Love”  
CHARLIE WILSON FEATURING LALAH HATHAWAY

### BEST R&B SONG

“Boo’d Up”  
Larrance Dopson, Joelle James, Ella Mai and Dijon McFarlane, songwriters (Ella Mai)

“Come Through and Chill”  
Jermaine Cole, Miguel Pimentel and Salaam Remi, songwriters (Miguel featuring J. Cole and Salaam Remi)

“Feels Like Summer”  
Donald Glover and Ludwig Göransson, songwriters (Childish Gambino)

“Focus”  
Darhyl Camper Jr., H.E.R. and Justin Love, songwriters (H.E.R.)

“Long As I Live”  
Paul Boutin, Toni Braxton and Antonio Dixon, songwriters (Toni Braxton)

### BEST URBAN CONTEMPORARY ALBUM

*Everything Is Love*  
THE CARTERS

*The Kids Are Alright*  
CHLOE X HALLE

*Chris Dave and The Drumhedz*  
CHRIS DAVE AND THE DRUMHEDZ

*War & Leisure*  
MIGUEL

*Ventriloquism*  
MESHHELL NDEGECELLO

### BEST R&B ALBUM

*Sex & Cigarettes*  
TONI BRAXTON

*Good Thing*  
LEON BRIDGES

*Honestly*  
LALAH HATHAWAY

*H.E.R.*  
H.E.R.

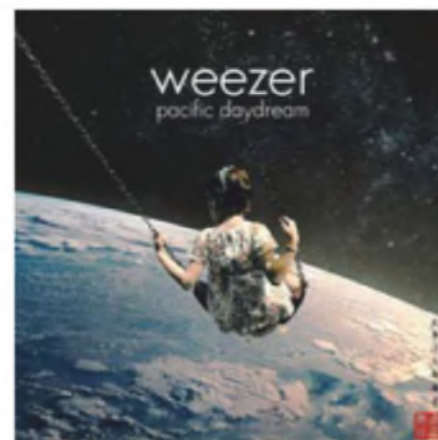
*Gumbo Unplugged (Live)*  
PJ MORTON

### BEST RAP PERFORMANCE

“Be Careful”  
CARDI B

“Nice for What”  
DRAKE

“King’s Dead”  
KENDRICK LAMAR, JAY ROCK, FUTURE AND JAMES BLAKE



**BEST ROCK ALBUM**  
From top: Alice in Chains, *Rainier Fog*; Fall Out Boy, *MANIA*; Ghost, *Prequelle*; Greta Van Fleet, *From the Fires*; Weezer, *Pacific Daydream*

“Bubblin”  
ANDERSON .PAAK

“Sicko Mode”  
TRAVIS SCOTT, DRAKE, BIG HAWK AND SWAE LEE

### BEST RAP/SUNG PERFORMANCE

“Like I Do”  
CHRISTINA AGUILERA FEATURING GOLDLINK

“Pretty Little Fears”  
6LACK FEATURING J. COLE

“This Is America”  
CHILDISH GAMBINO

“All the Stars”  
KENDRICK LAMAR AND SZA

“rockstar”  
POST MALONE FEATURING 21 SAVAGE

### BEST RAP SONG

“God’s Plan”  
Aubrey Graham, Daveon Jackson, Brock Korsan, Ron LaTour, Matthew Samuels and Noah Shebib, songwriters (Drake)

“King’s Dead”  
Kendrick Duckworth, Samuel Gloade, James Litherland, Johnny McKinzie, Mark Spears, Travis Walton, Nayvadius Wilburn and Michael Williams II, songwriters (Kendrick Lamar, Jay Rock, Future and James Blake)

“Lucky You”  
R. Fraser, G. Lucas, M. Mathers, M. Samuels and J. Sweet, songwriters (Eminem featuring Joyner Lucas)

“Sicko Mode”  
Khalif Brown, Rogét Chahayed, BryTavious Chambers, Mike Dean, Mirsad Dervic, Kevin Gomerling, Tim Gomerling, Aubrey Graham, John Edward Hawkins, Chauncey Hollis, Jacques Webster, Ozan Yildirim and Cydel Young, songwriters (Travis Scott, Drake, Big Hawk and Swae Lee)

“Win”  
K. Duckworth, A. Hernandez, J. McKinzie, M. Samuels and C. Thompson, songwriters (Jay Rock)

### BEST RAP ALBUM

*Invasion of Privacy*  
CARDI B

*Swimming*  
MAC MILLER

*Victory Lap*  
NIPSEY HUSSLE

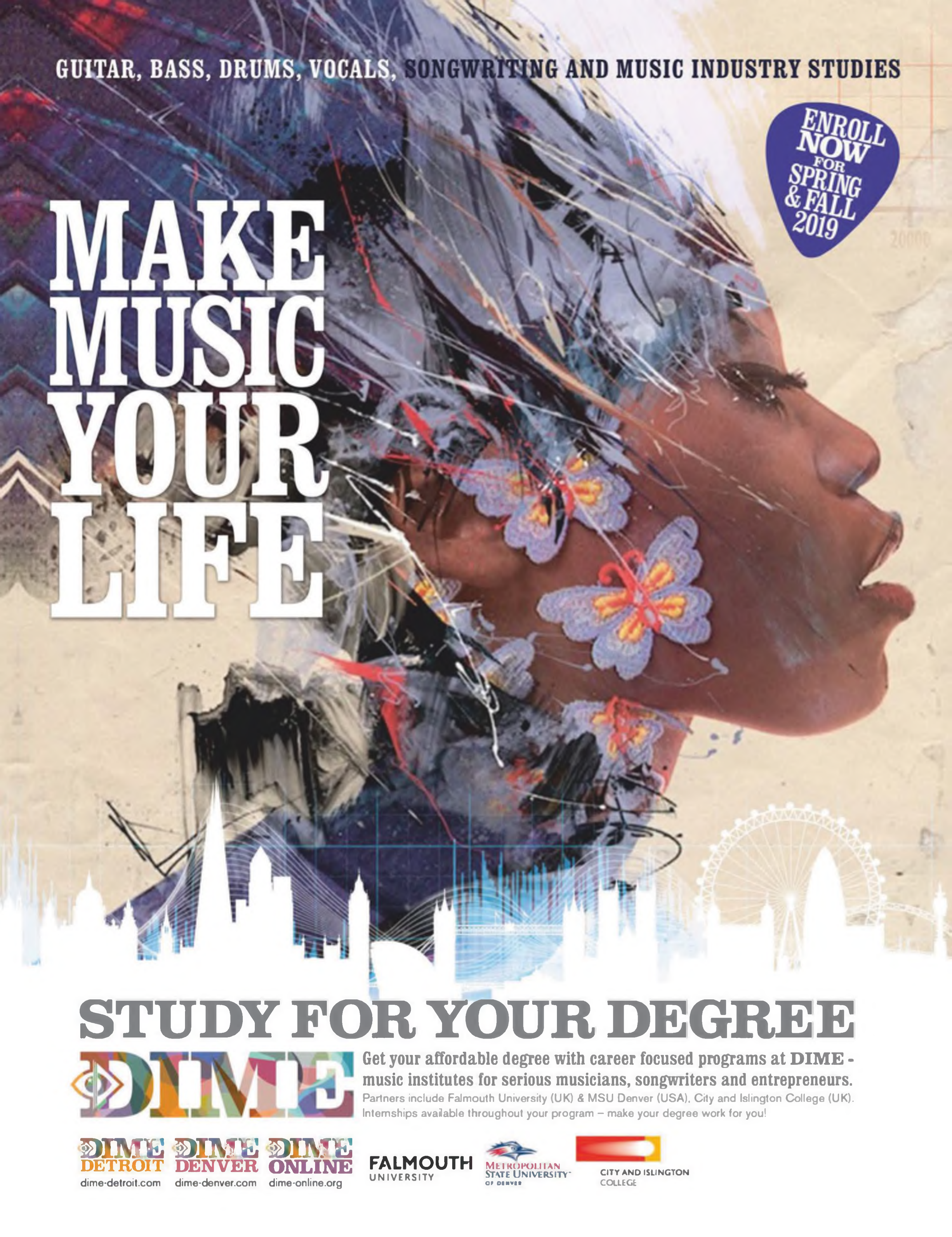
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- NEW YORK MAGAZINE



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### **BEST COUNTRY SOLO PERFORMANCE**

“Wouldn’t It Be Great?”  
LORETTA LYNN

“Mona Lisas and Mad Hatters”  
MAREN MORRIS

“Butterflies”  
KACEY MUSGRAVES

“Millionaire”  
CHRIS STAPLETON

“Parallel Line”  
KEITH URBAN

### **BEST COUNTRY DUO/ GROUP PERFORMANCE**

“Shoot Me Straight”  
BROTHERS OSBORNE

“Tequila”  
DAN + SHAY

“When Someone Stops Loving You”  
LITTLE BIG TOWN

“Dear Hate”  
MAREN MORRIS FEATURING VINCE GILL

“Meant to Be”  
BEBE REXHA AND FLORIDA GEORGIA LINE

### **BEST COUNTRY SONG**

“Break Up in the End”  
Jessie Jo Dillon, Chase McGill and Jon Nite, songwriters (Cole Swindell)

“Dear Hate”  
Tom Douglas, David Hodges and Maren Morris, songwriters (Maren Morris featuring Vince Gill)

“I Lived It”  
Rhett Akins, Ross Copperman, Ashley Gorley and Ben Hayslip, songwriters (Blake Shelton)

“Space Cowboy”  
Luke Laird, Shane McAnally and Kacey Musgraves, songwriters (Kacey Musgraves)

“Tequila”  
Nicolle Galyon, Jordan Reynolds and Dan Smyers, songwriters (Dan + Shay)

“When Someone Stops Loving You”  
Hillary Lindsey, Chase McGill and Lori McKenna, songwriters (Little Big Town)

### **BEST COUNTRY ALBUM**

*Unapologetically*  
KELSEA BALLERINI

*Port Saint Joe*  
BROTHERS OSBORNE

*Girl Going Nowhere*  
ASHLEY MCBRYDE

*Golden Hour*  
KACEY MUSGRAVES

*From A Room: Volume 2*  
CHRIS STAPLETON

### **BEST NEW AGE ALBUM**

*Hiraeth*  
LISA GERRARD & DAVID KUCKHERMANN

*Beloved*  
SNATAM KAUR

*Opium Moon*  
OPIUM MOON

*Molecules of Motion*  
STEVE ROACH

*Moku Maluhia—Peaceful Island*  
JIM KIMO WEST

### **BEST IMPROVISED JAZZ SOLO**

“Some of That Sunshine”  
REGINA CARTER, soloist  
Track from: *Some of That Sunshine* (Karrin Allyson)

“Don’t Fence Me In”  
JOHN DAVERSA, soloist  
Track from: *American Dreamers: Voices of Hope, Music of Freedom* (John Daversa Big Band featuring DACA Artists)

“We See”  
FRED HERSCH, soloist  
Track from: *Live in Europe* (Fred Hersch Trio)

“De-Dah”  
BRAD MEHLDAU, soloist  
Track from: *Seymour Reads the Constitution!* (Brad Mehldau Trio)

“Cadenas”  
MIGUEL ZENÓN, soloist  
Track from: *Yo Soy la Tradición* (Miguel Zenón featuring Spektral Quartet)

### **BEST JAZZ VOCAL ALBUM**

*My Mood Is You*  
FREDDY COLE

*The Questions*  
KURT ELLING

*The Subject Tonight Is Love*  
KATE MCGARRY WITH KEITH GANZ AND GARY VERSACE

*If You Really Want*  
RAUL MIDÓN WITH THE METROPOLE ORKEST CONDUCTED BY VINCE MENDOZA

*The Window*  
CÉCILE McLORIN SALVANT

### **BEST JAZZ INSTRUMENTAL ALBUM**

*Diamond Cut*  
TIA FULLER

*Live in Europe*  
FRED HERSCH TRIO

*Seymour Reads the Constitution!*  
BRAD MEHLDAU TRIO

*Still Dreaming*  
JOSHUA REDMAN, RON MILES, SCOTT COLLEY AND BRIAN BLADE

*Emanon*  
THE WAYNE SHORTER QUARTET

### **BEST LARGE JAZZ ENSEMBLE ALBUM**

*All About That Basie*  
THE COUNT BASIE ORCHESTRA DIRECTED BY SCOTTY BARNHART

*American Dreamers: Voices of Hope, Music of Freedom*  
JOHN DAVERSA BIG BAND FEATURING DACA ARTISTS

*Presence*  
ORRIN EVANS & THE CAPTAIN BLACK BIG BAND

*All Can Work*  
JOHN HOLLENBECK LARGE ENSEMBLE

*Barefoot Dances and Other Visions*  
JIM MCNEELY & THE FRANKFURT RADIO BIG BAND

### **BEST LATIN JAZZ ALBUM**

*Heart of Brazil*  
EDDIE DANIELS

*Back to the Sunset*  
DAFNIS PRIETO BIG BAND

*West Side Story Reimagined*  
BOBBY SANABRIA MULTIVERSE BIG BAND

*Cinque*  
ELIO VILAFRANCA

*Yo Soy la Tradición*  
MIGUEL ZENÓN FEATURING SPEKTRAL QUARTET



**BEST COUNTRY ALBUM**  
From top: Kelsea Ballerini, *Unapologetically*; Brothers Osborne, *Port Saint Joe*; Ashley McBryde, *Girl Going Nowhere*; Kacey Musgraves, *Golden Hour*; Chris Stapleton, *From A Room: Volume 2*

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---

**Billboard Music Award**

**American Music Award**

**2 Sold Out Tours**

**Performances on  
The Tonight Show, Ellen,  
Dancing With the Stars,  
Good Morning America**

**Look Up Child No. 3 debut  
on Billboard 200 chart**

**Look Up Child #1 iTunes  
digital sales debut**

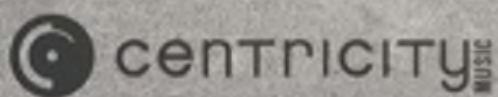
**Look Up Child six songs on  
Spotify Global Viral Top 50 Chart**

**"You Say" No. 1 across 5 Billboard  
charts simultaneously**

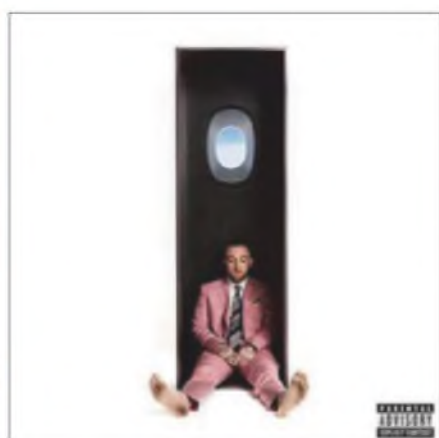
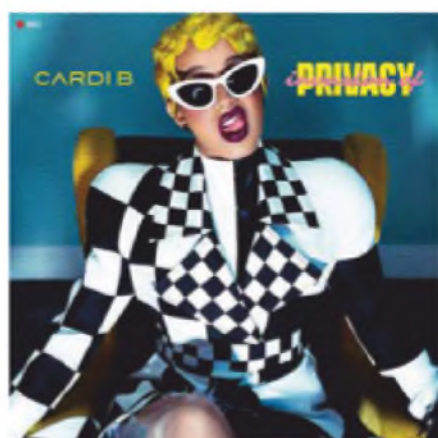
**"You Say" certified Gold single**

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**BEST RAP ALBUM** From left: Cardi B, *Invasion of Privacy*; Mac Miller, *Swimming*; Nipsey Hussle, *Victory Lap*; Pusha T, *DAYTONA*; Travis Scott, *Astroworld*

**BEST GOSPEL PERFORMANCE/  
SONG**

**“You Will Win”**  
**JEKALYN CARR**  
Allen Carr and Jekalyn Carr, songwriters

**“Won’t He Do It”**  
**KORYN HAWTHORNE**  
Koryn Hawthorne, songwriter

**“Never Alone”**  
**TORI KELLY FEATURING KIRK FRANKLIN**  
Kirk Franklin and Victoria Kelly, songwriters

**“Cycles”**  
**JONATHAN McREYNOLDS FEATURING DOE**  
Jonathan McReynolds, songwriter

**“A Great Work”**  
**BRIAN COURTNEY WILSON**  
Aaron W. Lindsey, Alvin Richardson and Brian Courtney Wilson, songwriters

**BEST CONTEMPORARY CHRISTIAN  
MUSIC PERFORMANCE/SONG**

**“Reckless Love”**  
**CORY ASBURY**  
Cory Asbury, Caleb Culver and Ran Jackson, songwriters

**“You Say”**  
**LAUREN DAIGLE**  
Lauren Daigle, Jason Ingram and Paul Mabury, songwriters

**“Joy.”**  
**FOR KING & COUNTRY**  
Ben Glover, Matt Hales, Stephen Blake Kanicka, Seth Mosley, Joel Smallbone, Luke Smallbone and Tedd Tjornhom, songwriters

**“Grace Got You”**  
**MERCYME FEATURING JOHN REUBEN**  
David Garcia, Ben Glover, MercyMe, Solomon Olds and John Reuben, songwriters

**“Known”**  
**TAUREN WELLS**  
Ethan Hulse, Jordan Sapp and Tauren Wells, songwriters

**BEST GOSPEL ALBUM**

**One Nation Under God**  
**JEKALYN CARR**

**Hiding Place**  
**TORI KELLY**

**Make Room**  
**JONATHAN McREYNOLDS**

**The Other Side**  
**THE WALLS GROUP**

**A Great Work**  
**BRIAN COURTNEY WILSON**

**BEST CONTEMPORARY  
CHRISTIAN MUSIC ALBUM**

**Look Up Child**  
**LAUREN DAIGLE**

**Hallelujah Here Below**  
**ELEVATION WORSHIP**

**Living With a Fire**  
**JESUS CULTURE**

**Surrounded**  
**MICHAEL W. SMITH**

**Survivor: Live From Harding Prison**  
**ZACH WILLIAMS**

**BEST ROOTS GOSPEL ALBUM**

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**JASON CRABB**

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**ERNIE HAASE & SIGNATURE SOUND**

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**Still Standing**  
**THE MARTINS**

**Love Love Love**  
**GORDON MOTE**

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**Sincera**  
**CLAUDIA BRANT**

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**NATALIA LAFOURCADE**

**2:00 AM**  
**RAQUEL SOFÍA**

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**CARLOS VIVES**

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**CHARLIE APONTE**

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PERFORMANCE**

**“Kick Rocks”**  
**SEAN ARDOIN**

**“Saint James Infirmary Blues”**  
**JON BATISTE**

**“The Joke”**  
**BRANDI CARLILE**

**“All on My Mind”**  
**ANDERSON EAST**

**“Last Man Standing”**  
**WILLIE NELSON**

**BEST AMERICAN ROOTS SONG**

**“All the Trouble”**  
Waylon Payne, Lee Ann Womack and Adam Wright, songwriters (Lee Ann Womack)

**“Build a Bridge”**  
Jeff Tweedy, songwriter (Mavis Staples)

**“The Joke”**  
Brandi Carlile, Dave Cobb, Phil Hanseroth and Tim Hanseroth, songwriters (Brandi Carlile)

**“Knockin’ on Your Screen Door”**  
Pat McLaughlin and John Prine, songwriters (John Prine)

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Pat McLaughlin and John Prine, songwriters (John Prine)

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BRANDI CARLILE

*Things Have Changed*  
BETTYE LaVETTE

*The Tree of Forgiveness*  
JOHN PRINE

*The Lonely, the Lonesome and the Gone*  
LEE ANN WOMACK

*One Drop of Truth*  
THE WOOD BROTHERS

**BEST BLUEGRASS ALBUM**

*Portraits in Fiddles*  
MIKE BARNETT

*Sister Sadie II*  
SISTER SADIE

*Rivers and Roads*  
SPECIAL CONSENSUS

*The Travelin' McCourys*  
THE TRAVELIN' McCOURYS

*North of Despair*  
WOOD & WIRE

**BEST TRADITIONAL BLUES ALBUM**

*Something Smells Funky 'Round Here*  
ELVIN BISHOP'S BIG FUN TRIO



**BEST LATIN POP ALBUM** From left: Pablo Alborán, *Prometo*; Claudia Brant, *Sincera*; Natalia Lafourcade, *Musas (Un Homenaje al Folclore Latinoamericano en Manos de Los Macorinos), Vol. 2*; Raquel Sofía, *2:00 AM*; Carlos Vives, *Vives*

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**TIA FULLER** - DIAMOND CUT  
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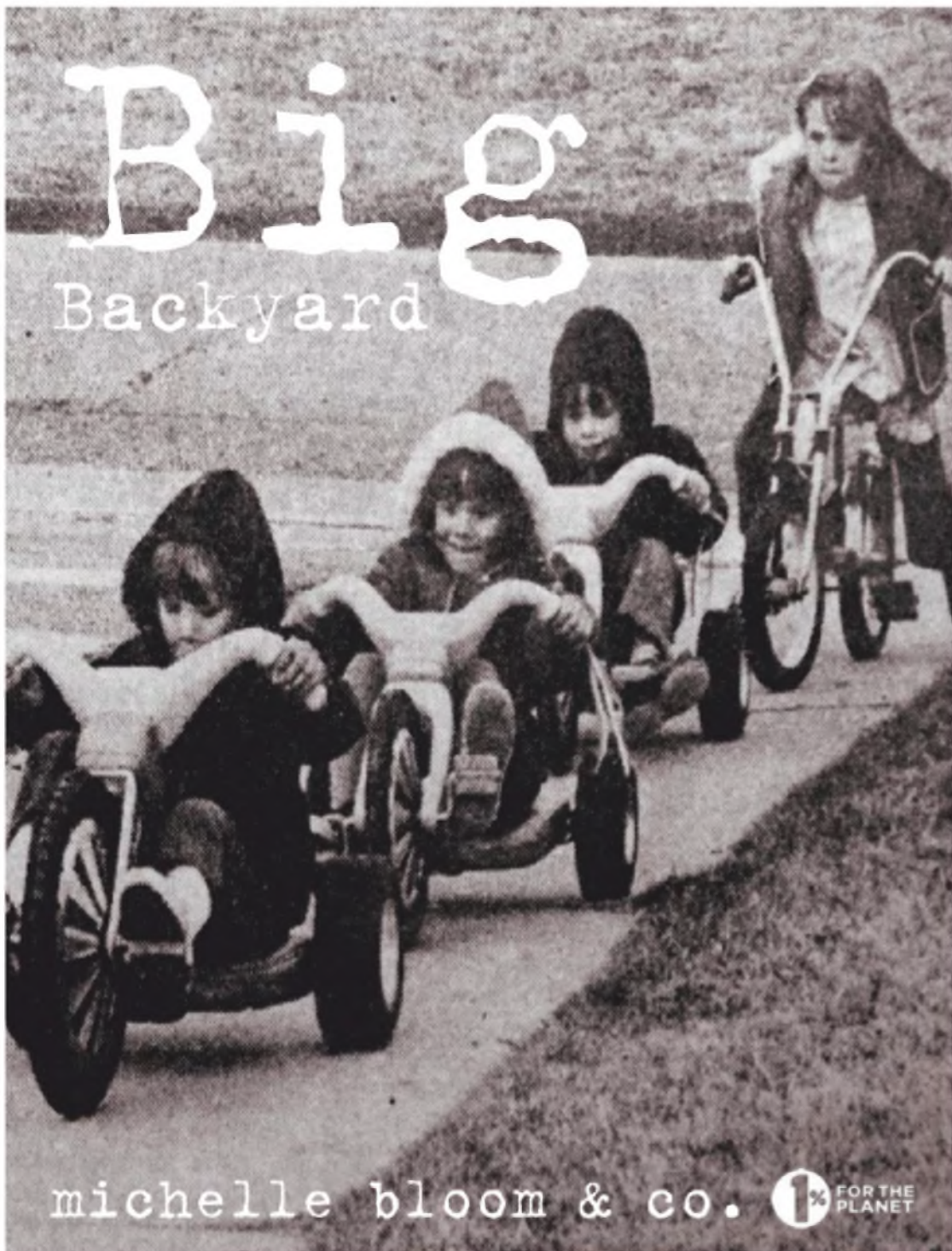
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# Opium @ Moon

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**Bob Boilen, NPR**

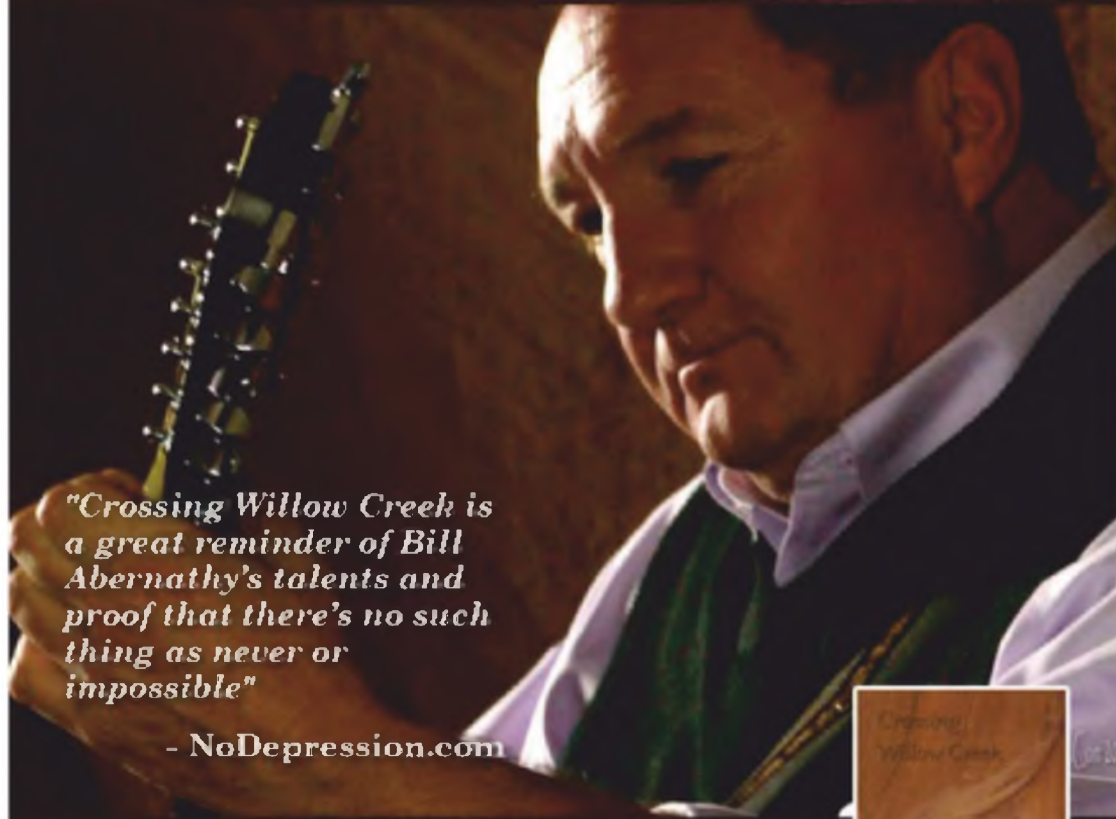
As the world rips itself apart, Opium Moon embraces us all. Hailing from Iran, Israel, Canada and the U.S., this band of immigrants is bringing peace through harmony. The world needs this music right now.




**Hamid Saeldi**    **Lili Haydn**    **Itai Disraeli**    **M.B. Gordy**

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| OFFICIAL SELECTION<br>Kraken Con Animation Fest<br>2018 - Red Omen | OFFICIAL SELECTION<br>AltFF Alternative Film Festival<br>2018 - Red Omen              | OFFICIAL SELECTION<br>New York City Films Infest (NYCIFIF)<br>2018             | PRISMA<br>FIELD AWARDS  | OFFICIAL SELECTION<br>Summershort Festival<br>2018 - Red Omen                    |
| OFFICIAL SELECTION<br>ANIMATION MARATHON<br>2018                   | OFFICIAL SELECTION<br>INDEPENDENT TALENTS INTERNATIONAL FILM FESTIVAL<br>October 2018 | OFFICIAL SELECTION<br>Rock 'n' Roll Film Festival (ROFFEKE)<br>2019 - Red Omen | MONTHLY ONLINE SESSIONS<br>2018                               | PRISMA<br>FIELD AWARDS   |

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*Don't You Feel My Leg (The Naughty  
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**BEST FOLK ALBUM**

*Whistle Down the Wind*  
JOAN BAEZ

*Black Cowboys*  
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IRON & WINE

*All Ashore*  
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SEAN ARDOIN

*Spyboy*  
CHA WA

*Aloha From Na Hoa*  
NA HOA

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KALANI PE'A

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Dance Songs*  
YOUNG SPIRIT

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*As the World Turns*  
BLACK UHURU

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**BEST COMEDY ALBUM** From left: Patton Oswalt, *Annihilation*; Dave Chappelle, *Equanimity & The Bird Revelation*; Jim Gaffigan, *Noble Ape*; Fred Armisen, *Standup for Drummers*; Chris Rock, *Tamborine*

*Building Blocks*  
TIM KUBART

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DAVID SEDARIS

*Creative Quest*  
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*Faith—A Journey for All*  
JIMMY CARTER

*The Last Black Unicorn*  
TIFFANY HADDISH

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*Annihilation*  
PATTON OSWALT

*Equanimity & The Bird Revelation*  
DAVE CHAPPELLE

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*Tamborine*  
CHRIS ROCK

# Tomiko DIXON

Known as “**Thee Grand Daughter of the Blues**”, Tomiko Dixon is the grand daughter of **late blues legend Willie Dixon**. She’s a Philanthropist, Singer/Songwriter, and Powerful Performer in her own right – and she’s taking the music industry by storm.

**Her mission is to keep the blues music genre alive,** and she has partnered with Tim Price, Dave Madlener, Mayor Christopher Getty of Lyons, Illinois & many others.

Tomiko will be formally inducted into the **Chicago Blues Hall of Fame** as **Blues Ambassador** in a ceremony at Buddy Guy’s Legends, New Year’s Eve 2018 – thanks to Dan Marolt, Garland Floyd & Mark Maddox.

**“A New Day Arising” Song Drops Mid-Spring 2019**

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"...*Virtual Self* is his declaration of independence, his manifesto for anarchy, his proclamation for something new."

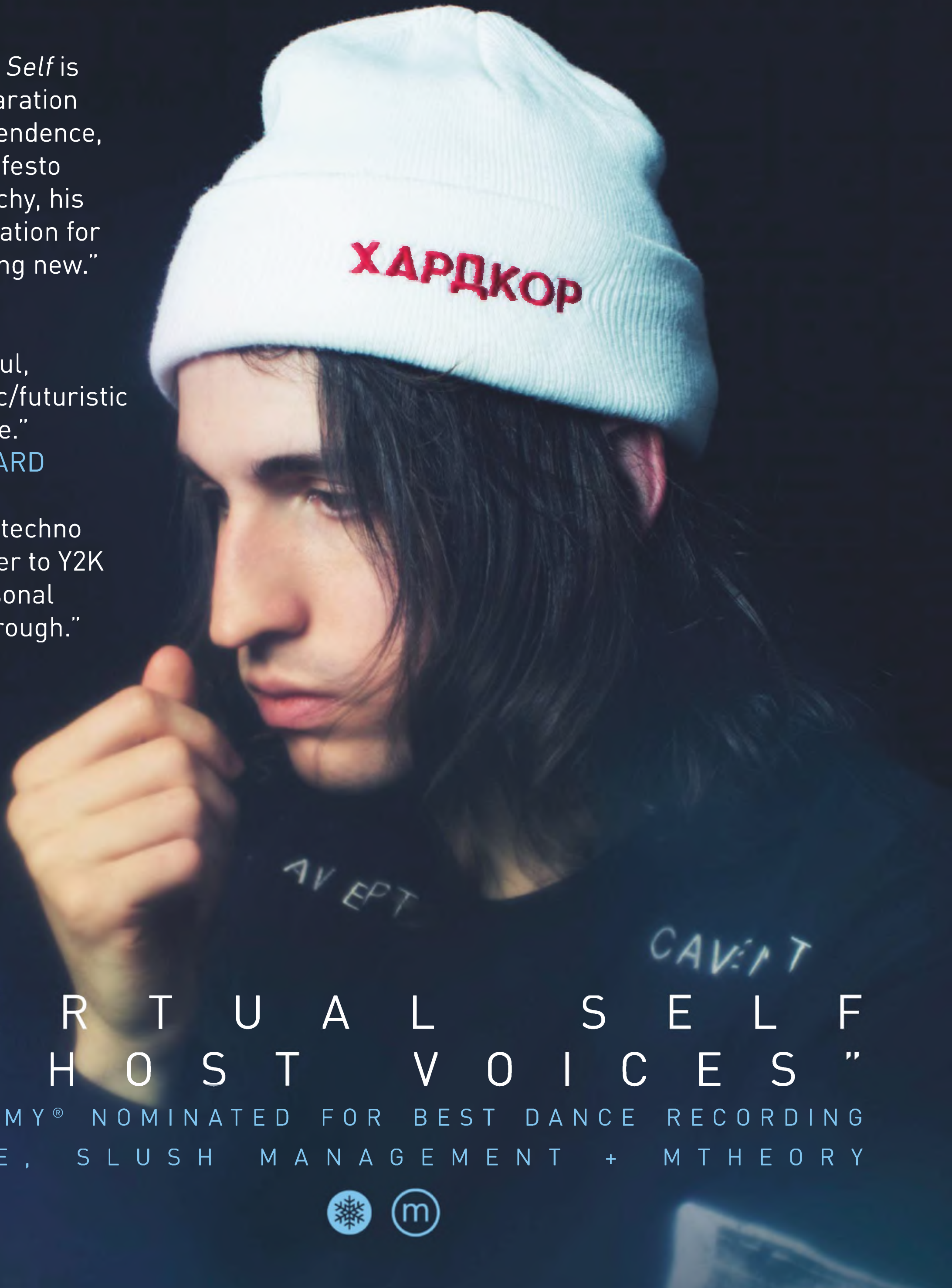
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## **BEST MUSICAL THEATER ALBUM**

### ***The Band's Visit***

Etai Benson, Adam Kantor, Katrina Lenk and Ari'el Stachel, principal soloists; Dean Sharenow and David Yazbek, producers; David Yazbek, composer and lyricist (Original Broadway Cast)

### ***Carousel***

Renée Fleming, Alexander Gemignani, Joshua Henry, Lindsay Mendez and Jessie Mueller, principal soloists; Steven Epstein, producer (Richard Rodgers, composer; Oscar Hammerstein II, lyricist) (2018 Broadway Cast)

### ***Jesus Christ Superstar Live in Concert***

Sara Bareilles, Alice Cooper, Ben Daniels, Brandon Victor Dixon, Erik Grönwall, Jin Ha, John Legend, Norm Lewis and Jason Tam, principal soloists; Harvey Mason Jr., producer (Andrew Lloyd-Webber, composer; Tim Rice, lyricist) (Original Television Cast)

### ***My Fair Lady***

Lauren Ambrose, Norbert Leo Butz and Harry Hadden-Paton, principal soloists; Andre Bishop, Van Dean, Hattie K. Jutagir, David Lai, Adam Siegel and Ted Sperling, producers (Frederick Loewe, composer; Alan Jay Lerner, lyricist) (2018 Broadway Cast)

### ***Once on This Island***

Phillip Boykin, Merle Dandridge, Quentin Earl Darrington, Hailey Kilgore, Kenita R. Miller, Alex Newell, Isaac Powell and Lea Salonga, principal soloists; Lynn Ahrens, Hunter Arnold, Ken Davenport, Stephen Flaherty and Elliot Scheiner, producers (Stephen Flaherty, composer; Lynn Ahrens, lyricist) (New Broadway Cast)

## **BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA**

### ***Call Me by Your Name*** VARIOUS ARTISTS

### ***Deadpool 2*** VARIOUS ARTISTS

### ***The Greatest Showman*** VARIOUS ARTISTS

### ***Lady Bird*** VARIOUS ARTISTS

### ***Stranger Things*** VARIOUS ARTISTS

## **BEST SCORE SOUNDTRACK FOR VISUAL MEDIA**

### ***Black Panther*** Ludwig Göransson, composer

### ***Blade Runner 2049*** Benjamin Wallfisch and Hans Zimmer, composers

### ***Coco*** Michael Giacchino, composer

### ***The Shape of Water*** Alexandre Desplat, composer

### ***Star Wars: The Last Jedi*** John Williams, composer

## **BEST SONG WRITTEN FOR VISUAL MEDIA**

### **"All the Stars"**

Kendrick Duckworth, Solána Rowe, Alexander William Shuckburgh, Mark Anthony Spears and Anthony Tiffith, songwriters (Kendrick Lamar and SZA)  
Track from: *Black Panther*

### **"Mystery of Love"**

Sufjan Stevens, songwriter (Sufjan Stevens)  
Track from: *Call Me by Your Name*

### **"Remember Me"**

Kristen Anderson-Lopez and Robert Lopez, songwriters (Miguel featuring Natalia Lafourcade)  
Track from: *Coco*

### **"Shallow"**

Lady Gaga, Mark Ronson, Anthony Rossomando and Andrew Wyatt, songwriters (Lady Gaga and Bradley Cooper)  
Track from: *A Star Is Born*

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The advertisement features a vibrant, tropical-themed background with lush green foliage and palm trees. In the center, two individuals are depicted: a man with short, spiky white hair wearing a patterned jacket, and a woman with long dark hair wearing a light-colored top. They are both looking towards the camera with serious expressions. The text is overlaid on the image in white and green, with the artist's name in large, bold, white letters. The Ultramusic logo is located at the bottom center.

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1ST WOMAN IN REGGAE  
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ON BILLBOARD CHARTS

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"AMAZING...  
POWERFUL...  
IF YOU DON'T KNOW HIM,  
YOU NEED TO!"  
- HALLE BERRY

"A BEAUTIFUL ARTIST!"  
- STING



# MAJOR.



### "This Is Me"

Benj Pasek and Justin Paul, songwriters  
(Keala Settle and The Greatest Showman  
Ensemble)  
Track from: *The Greatest Showman*

### BEST INSTRUMENTAL COMPOSITION

#### "Blut Und Boden (Blood and Soil)"

Terence Blanchard, composer  
(Terence Blanchard)

#### "Chrysalis"

Jeremy Kittel, composer (Kittel & Co.)

#### "Infinity War"

Alan Silvestri, composer (Alan Silvestri)

#### "Mine Mission"

John Powell and John Williams, composers  
(John Powell and John Williams)

#### "The Shape of Water"

Alexandre Desplat, composer  
(Alexandre Desplat)

### BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

#### "Batman Theme (TV)"

Randy Waldman and Justin Wilson,  
arrangers (Randy Waldman featuring  
Wynton Marsalis)

#### "Change the World"

Mark Kibble, arranger (Take 6)

#### "Madrid Finale"

John Powell, arranger (John Powell)

#### "The Shape of Water"

Alexandre Desplat, arranger  
(Alexandre Desplat)

#### "Stars and Stripes Forever"

John Daversa, arranger (John Daversa Big  
Band featuring DACA Artists)

### BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

#### "It Was a Very Good Year"

Matt Rollings and Kristin Wilkinson,  
arrangers (Willie Nelson)

#### "Jolene"

Dan Pugach and Nicole Zuraitis, arrangers  
(Dan Pugach)

#### "Mona Lisa"

Vince Mendoza, arranger (Gregory Porter)

#### "Niña"

Gonzalo Grau, arranger (Magos Herrera and  
Brooklyn Rider)

#### "Spiderman Theme"

Randy Waldman, arranger (Randy Waldman  
featuring Take 6 and Chris Potter)



### BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

From top: *Call Me by  
Your Name*; *Deadpool 2*;  
*The Greatest Showman*; *Lady  
Bird*; *Stranger Things*



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# DESERT PAL/SADES

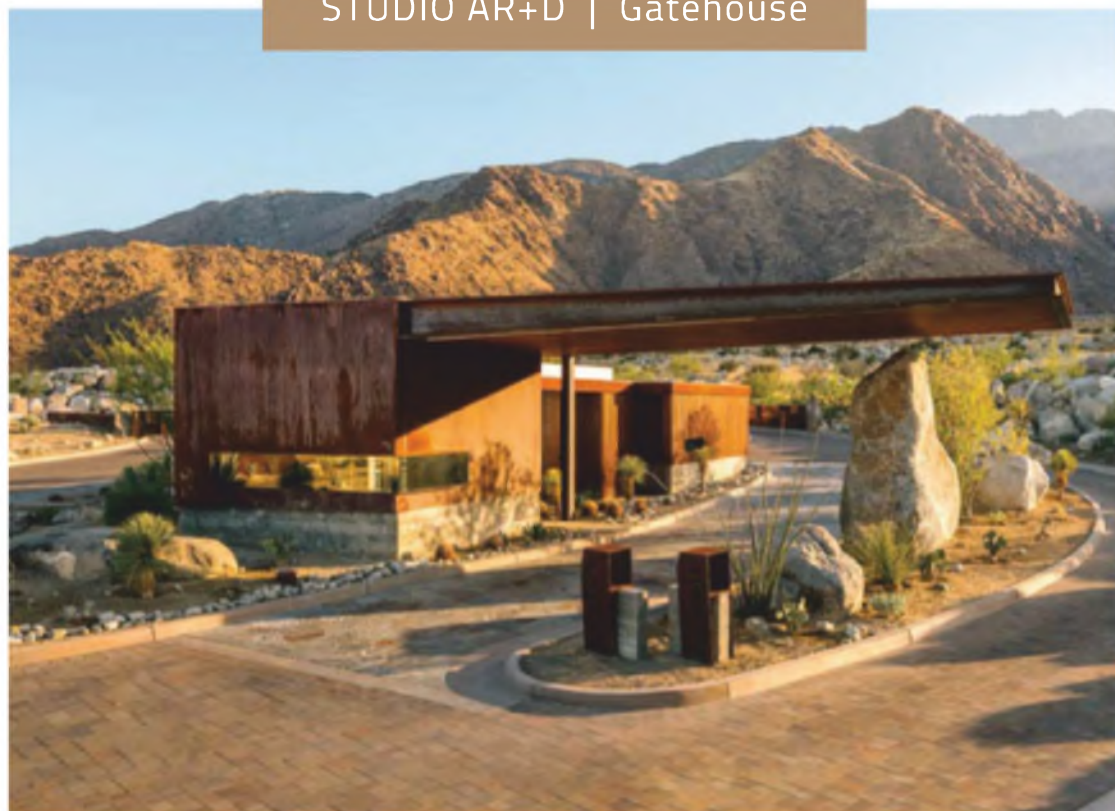


RAY KAPPE, FAIA | Coming Soon

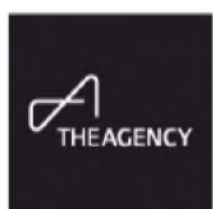
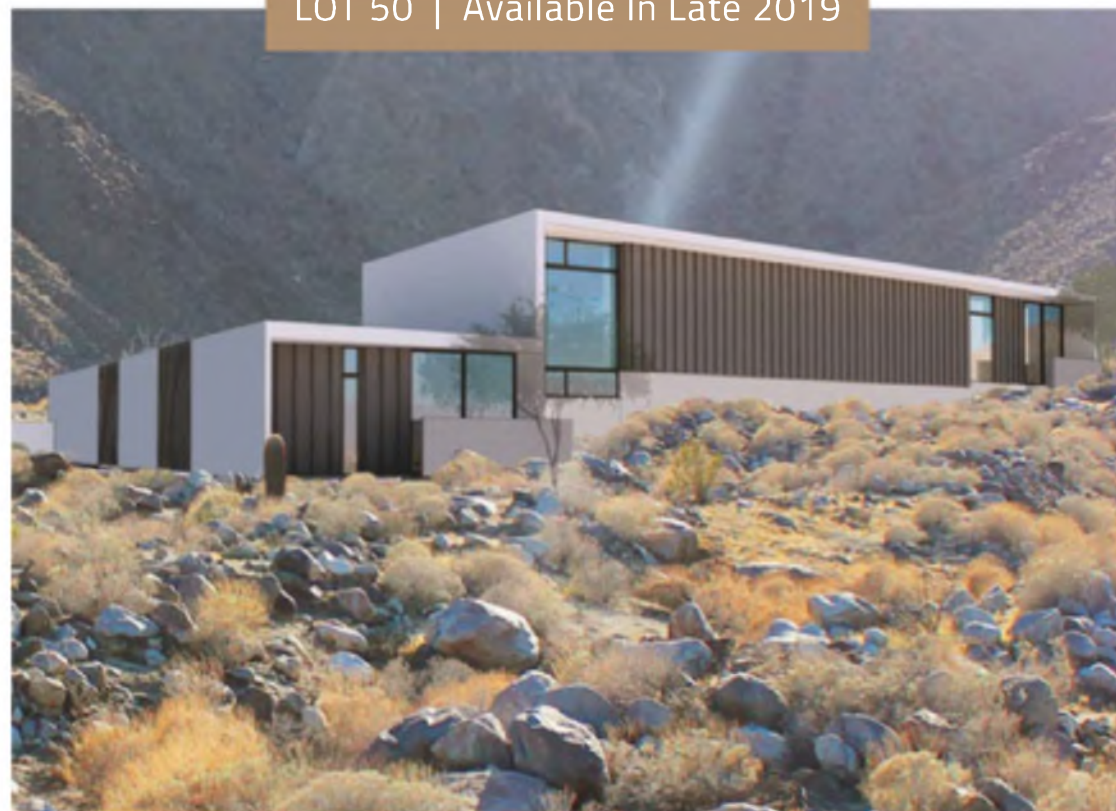
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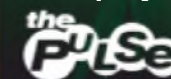
# Here's to another great year in music discovery.

## Meet the SiriusXM® Class of 2018.

It was a breakout year for these artists, and we're proud to say we played them first.



**Alice Merton**  
NAMED FUTURE FIVE FOR 2018  
First played 1.6.2017



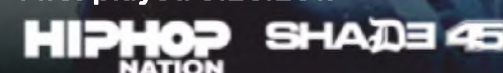
**Morgan Evans**  
NAMED FUTURE FIVE FOR 2018  
First played 7.29.2017



**Two Feet**  
NAMED FUTURE FIVE FOR 2018  
First played 12.7.2017



**Rich The Kid**  
NAMED FUTURE FIVE FOR 2018  
First played 9.26.2017



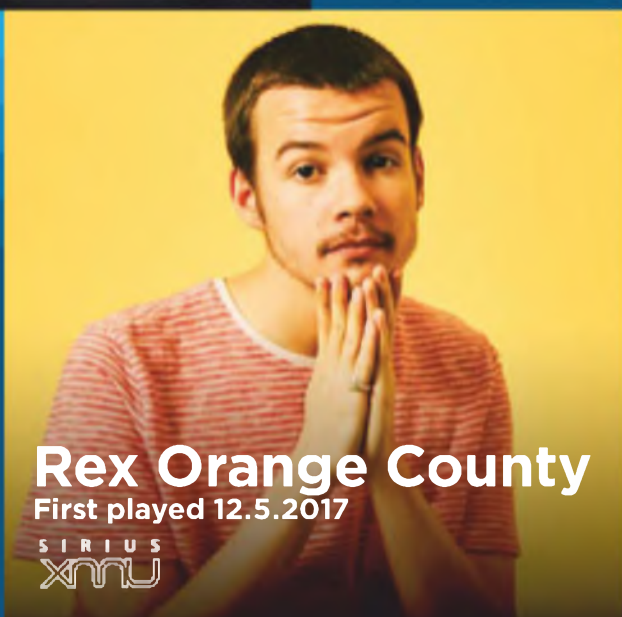
**Sofi Tukker**  
NAMED FUTURE FIVE FOR 2018  
First played 9.14.2017



**Juice Wrld**  
First played 5.15.2018



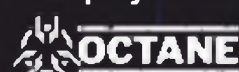
**Flipp Dinero**  
First played 4.4.2018



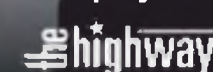
**Rex Orange County**  
First played 12.5.2017



**Bad Wolves**  
First played 1.19.2018



**Morgan Wallen**  
First played 10.24.2016



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\*\*\*NY Times\*\*\*

# BLADE RUNNER 2049

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MICHAEL HODGES, ASHLEY CULP & KAYLA MORRISON







**BEST RECORDING PACKAGE**

**Be the Cowboy**

Mary Banas, art director (Mitski)

**Love Yourself: Tear**

HuskyFox, art director (BTS)

**Masseduction**

Willo Perron, art director (St. Vincent)

**The Offering**

Qing-Yang Xiao, art director (The Chairman)

**Well Kept Thing**

Adam Moore, art director (Foxhole)

**BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE**

**Appetite for Destruction (Locked N' Loaded Box)**

Arian Buhler, Charles Dooher, Jeff Fura, Scott Sandler and Matt Taylor, art directors (Guns N' Roses)

**I'll Be Your Girl**

Carson Ellis, Jeri Heiden and Glen Nakasako, art directors (The Decemberists)

**Pacific Northwest '73-'74:**

**The Complete Recordings**

Lisa Glines, Doran Tyson and Roy Henry Vickers, art directors (Grateful Dead)

**Squeeze Box: The Complete Works of "Weird Al" Yankovic**

Meghan Foley, Annie Stoll and Al Yankovic, art directors ("Weird Al" Yankovic)

**Too Many Bad Habits**

Sarah Dodds and Shauna Dodds, art directors (Johnny Nicholas)

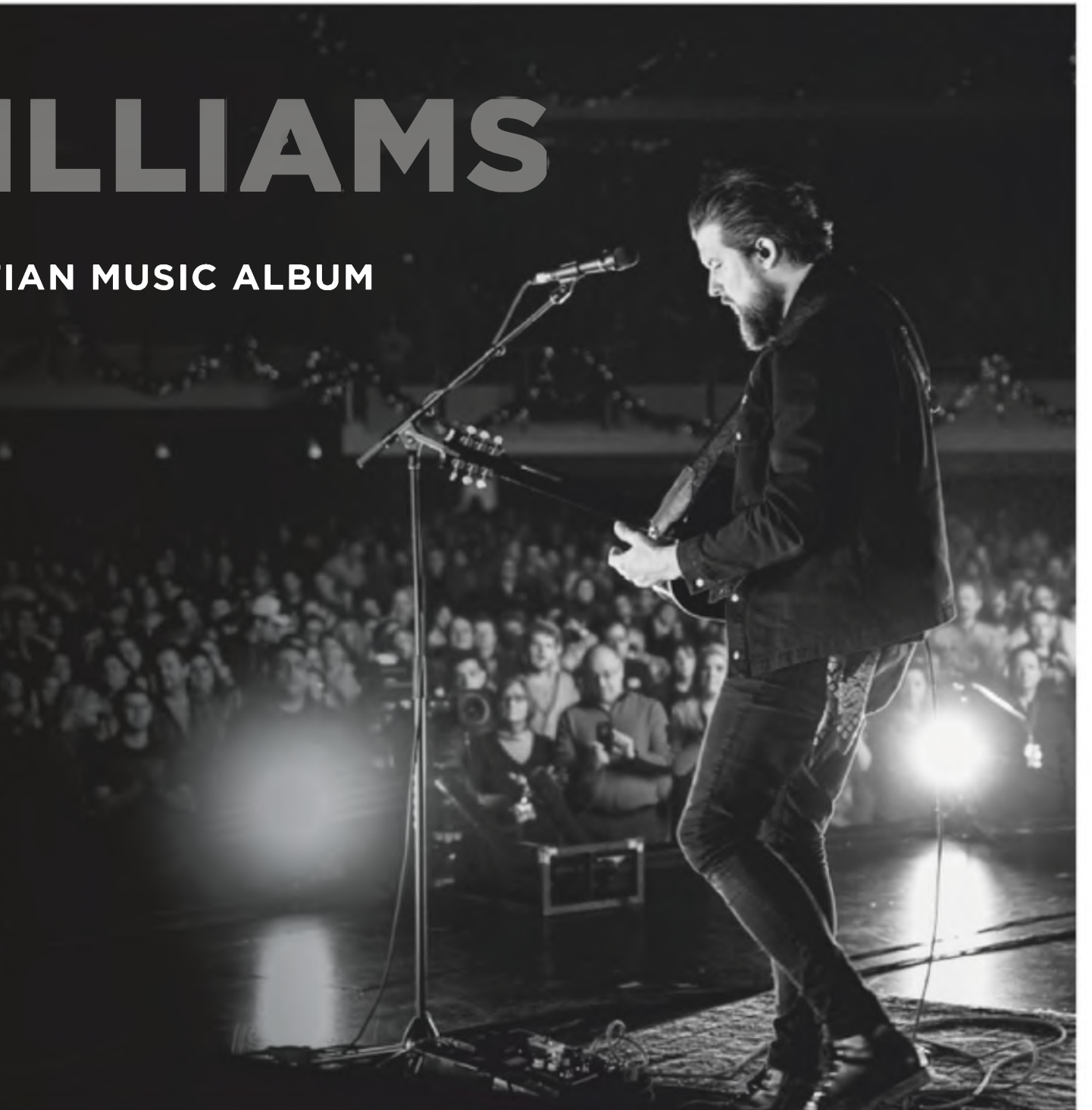
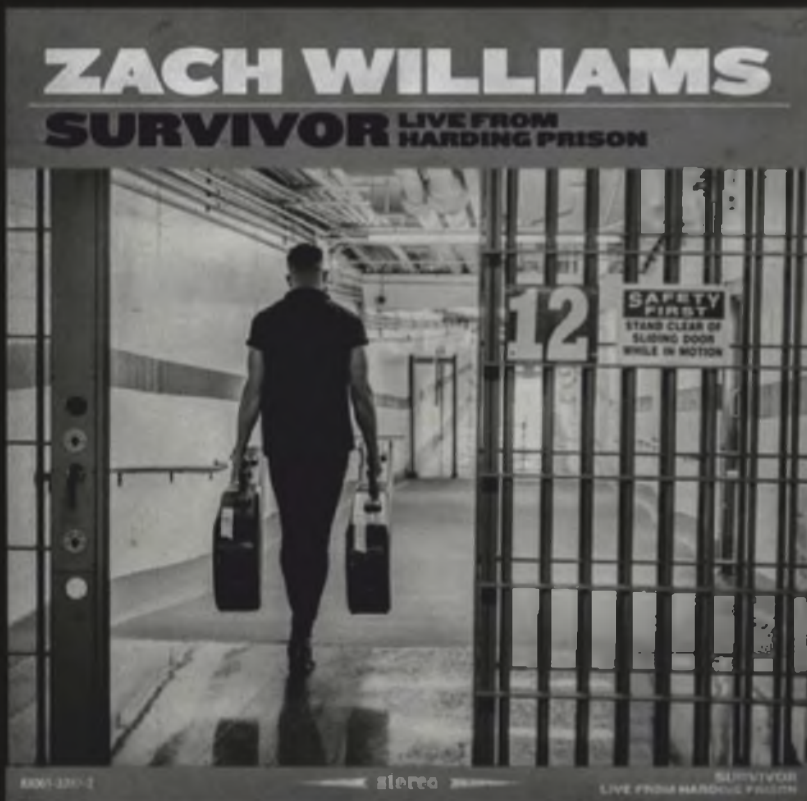


**BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE** From left: Guns N' Roses, Appetite for Destruction (Locked N' Loaded Box); The Decemberists, I'll Be Your Girl; Grateful Dead, Pacific Northwest '73-'74: The Complete Recordings; "Weird Al" Yankovic, Squeeze Box: The Complete Works of "Weird Al" Yankovic; Johnny Nicholas, Too Many Bad Habits

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*Directed by  
Bartlett Sher*

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*The New York Times*

*Entertainment*

*TIME*



*Lincoln Center Theater*

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PHOTO BY JOAN MARCUS



## BEST ALBUM NOTES

**Alpine Dreaming: The Helvetia Records Story, 1920-1924**  
James P. Leary, album notes writer (various artists)

**4 Banjo Songs, 1891-1897: Foundational Recordings of America's Iconic Instrument**  
Richard Martin and Ted Olson, album notes writers (Charles A. Asbury)

**The 1960 Time Sessions**  
Ben Ratliff, album notes writer (Sonny Clark Trio)

**The Product of Our Souls: The Sound and Sway of James Reese Europe's Society Orchestra**  
David Gilbert, album notes writer (various artists)

**Trouble No More: The Bootleg Series Vol. 13 / 1979-1981 (Deluxe Edition)**  
Amanda Petrusich, album notes writer (Bob Dylan)

**Voices of Mississippi: Artists and Musicians Documented by William Ferris**  
David Evans, album notes writer (various artists)

## BEST HISTORICAL ALBUM

**Any Other Way**  
Rob Bowman, Douglas McGowan, Rob Sevier and Ken Shipley, compilation producers; Jeff Lipton, mastering engineer (Jackie Shane)

**At the Louisiana Hayride Tonight...**  
Martin Hawkins, compilation producer; Christian Zwarg, mastering engineer (various artists)

**Battleground Korea: Songs and Sounds of America's Forgotten War**  
Hugo Keesing, compilation producer; Christian Zwarg, mastering engineer (various artists)

**A Rhapsody in Blue—The Extraordinary Life of Oscar Levant**  
Robert Russ, compilation producer;

Andreas K. Meyer and Rebekah Wineman, mastering engineers (Oscar Levant)

**Voices of Mississippi: Artists and Musicians Documented by William Ferris**  
William Ferris, April Ledbetter and Steven Lance Ledbetter, compilation producers; Michael Graves, mastering engineer (various artists)

## BEST ENGINEERED ALBUM, NON-CLASSICAL

**All the Things That I Did and All the Things That I Didn't Do**  
Ryan Freeland and Kenneth Pattengale, engineers; Kim Rosen, mastering engineer (The Milk Carton Kids)

**Colors**  
Julian Burg, Serban Ghenea, David "Elevator" Greenbaum, John Hanes, Beck Hansen, Greg Kurstin, Florian Lagatta, Cole M.G.N., Alex Pasco, Jesse Shatkin, Darrell Thorp and Cassidy Turbin, engineers; Chris Bellman, Tom Coyne, Emily Lazar and Randy Merrill, mastering engineers (Beck)

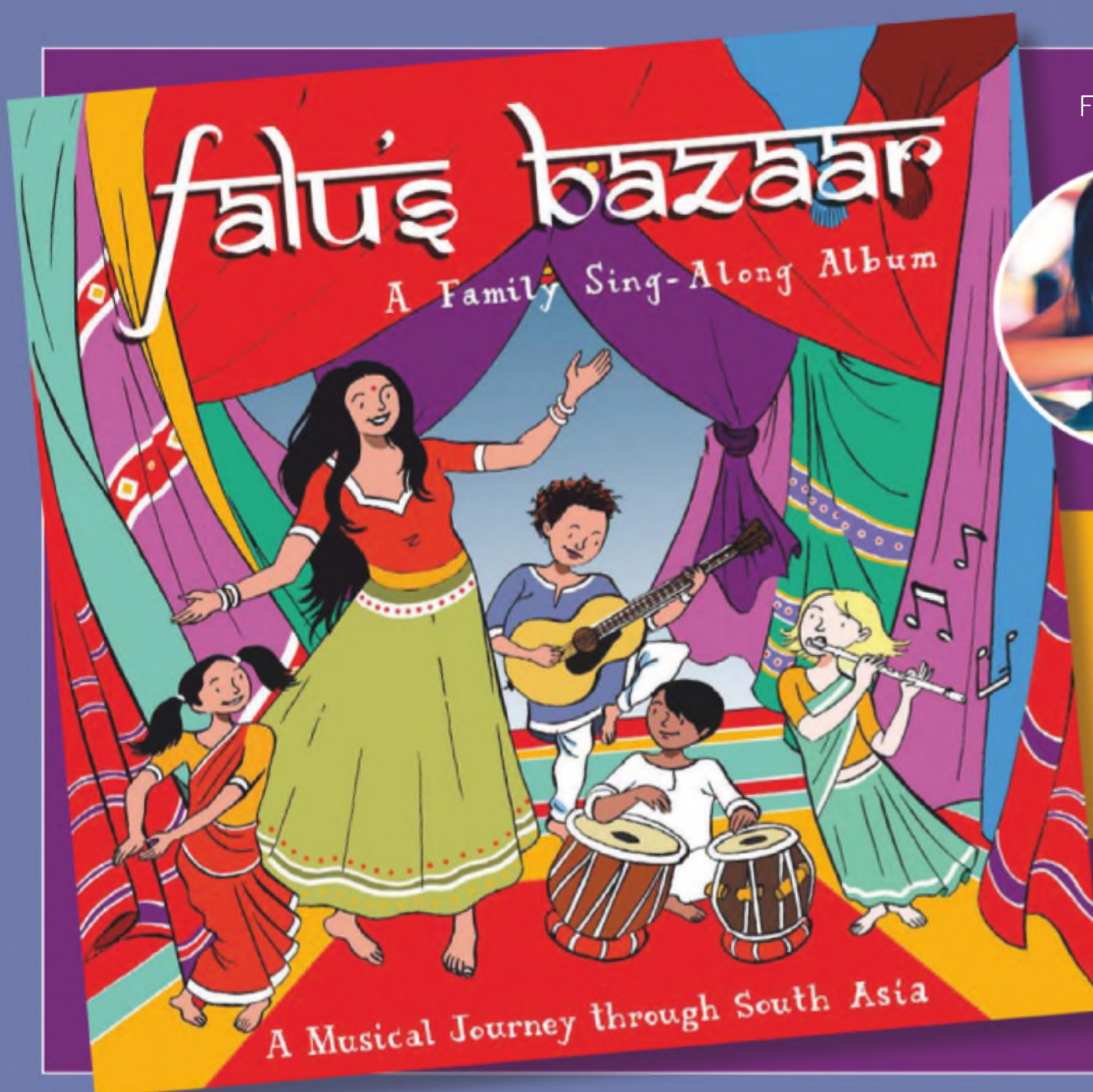
**Earthtones**  
Robbie Lackritz, engineer; Philip Shaw Bova, mastering engineer (Bahamas)

**Head Over Heels**  
Nathaniel Alford, Jason Evigan, Chris Galland, Tom Gardner, Patrick "P-Thugg" Gemayel, Serban Ghenea, John Hanes, Tony Hoffer, Derek Keota, Ian Kirkpatrick, David Macklovitch, Amber Mark, Manny Marroquin, Vaughn Oliver, Chris "TEK" O'Ryan, Morgan Taylor Reid and Gian Stone, engineers; Chris Gehringer and Michelle Mancini, mastering engineers (Chromeo)

**Voicenotes**  
Manny Marroquin and Charlie Puth, engineers; Dave Kutch, mastering engineer (Charlie Puth)

## PRODUCER OF THE YEAR, NON-CLASSICAL

**B01-1DA**  
"Be Careful" (Cardi B) (T)  
"Diplomatic Immunity" (Drake) (S)



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with the Metropole Orkest

*If You Really Want – Best Jazz Vocal Album*



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"Midón's interpretation of his surroundings is borderless. He sings with the passion of the best classic soul singers, and his instrumental chops stand alongside the most accomplished jazz musicians."

– NPR Music  
[raulmidon.com](http://raulmidon.com)



## CÉCILE McLORIN SALVANT

accompanied by Sullivan Fortner

*The Window – Best Jazz Vocal Album*



Photo by Mark Fitton



"...the most acclaimed jazz vocalist on the planet right now..."

– Rolling Stone  
[cecilemclorinsalvant.com](http://cecilemclorinsalvant.com)

## TIA FULLER

*Diamond Cut – Best Jazz Instrumental Album*



"'Diamond Cut' shows that she is respected by the most impressive musicians in the music and that we should all respect her sound, her soul, and her vision."

– PopMatters  
[tiafuller.com](http://tiafuller.com)



Photo by Jerris Madison

## JULIAN LAGE

*Modern Lore – Best Contemporary Instrumental Album*



Photo by Nathan West

"(Julian Lage) is in the highest category of improvising musicians, those who can enact thoughts and impulses as they receive them."

– The New Yorker  
[julianlage.com](http://julianlage.com)



*We thank the Academy for their support.*



**BEST IMMERSIVE AUDIO ALBUM** From left: The Alan Parsons Project, *Eye in the Sky—35th Anniversary Edition*; Anne Karin Sundal-Ask & Det Norske Jentekor, *Folketoner*; Matthew Guard & Skylark, *Seven Words From the Cross*; Ingar Heine Bergby, Trondheim Symphony Orchestra & Choir, *Sommerro: Ujamaa & The Iceberg*; Engine-Earz Experiment, *Symbol*

- "Friends" (The Carters) (T)
- "God's Plan" (Drake) (S)
- "Heard About Us" (The Carters) (T)
- "Lucky You" (Eminem featuring Joyner Lucas) (T)
- "Mob Ties" (Drake) (T)
- "No Limit" (G-Eazy featuring A\$AP Rocky and Cardi B) (S)

**LARRY KLEIN**

- "All These Things" (Thomas Dybdahl) (S)
- Anthem* (Madeleine Peyroux) (A)
- The Book of Longing* (Luciana Souza) (A)

- "Can I Have It All" (Thomas Dybdahl) (S)
- Junk* (Hailey Tuck) (A)
- "Look at What We've Done" (Thomas Dybdahl) (S)
- Meaning to Tell Ya* (Molly Johnson) (A)

**LINDA PERRY**

- "Harder Better Faster Stronger" (Willa Amai) (S)
- Served Like a Girl (Music From and Inspired by the Documentary Film)* (various artists) (A)
- 28 Days in the Valley* (Dorothy) (A)

**KANYE WEST**

- DAYTONA* (Pusha T) (A)
- Kids See Ghosts* (Kids See Ghosts) (A)
- K.T.S.E.* (Teyana Taylor) (A)
- Nasir* (Nas) (A)
- Ye* (Kanye West) (A)

**PHARRELL WILLIAMS**

- "Apushit" (The Carters) (T)
- Man of the Woods* (Justin Timberlake) (A)
- No One Ever Really Dies* (N\*E\*R\*D) (A)
- "Stir Fry" (Migos) (T)
- Sweetener* (Ariana Grande) (A)

**BEST REMIXED RECORDING**

**"Audio (CID Remix)"**  
CID, remixer (LSD)

**"How Long (EDX's Dubai Skyline Remix)"**  
Maurizio Colella, remixer (Charlie Puth)

**"Only Road (Cosmic Gate Remix)"**  
Stefan Bossems and Claus Terhoeven, remixer (Gabriel & Dresden featuring Sub Teal)

**For their GRAMMY® nominations, Third Side Music congratulates:**



**Sofi Tukker**  
**'Treehouse'**

**Best Dance / Electronic Album**




**Bombino**  
**'Deran'**

**Best World Music Album**




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TWO **GRAMMY**<sup>®</sup> NOMINATIONS

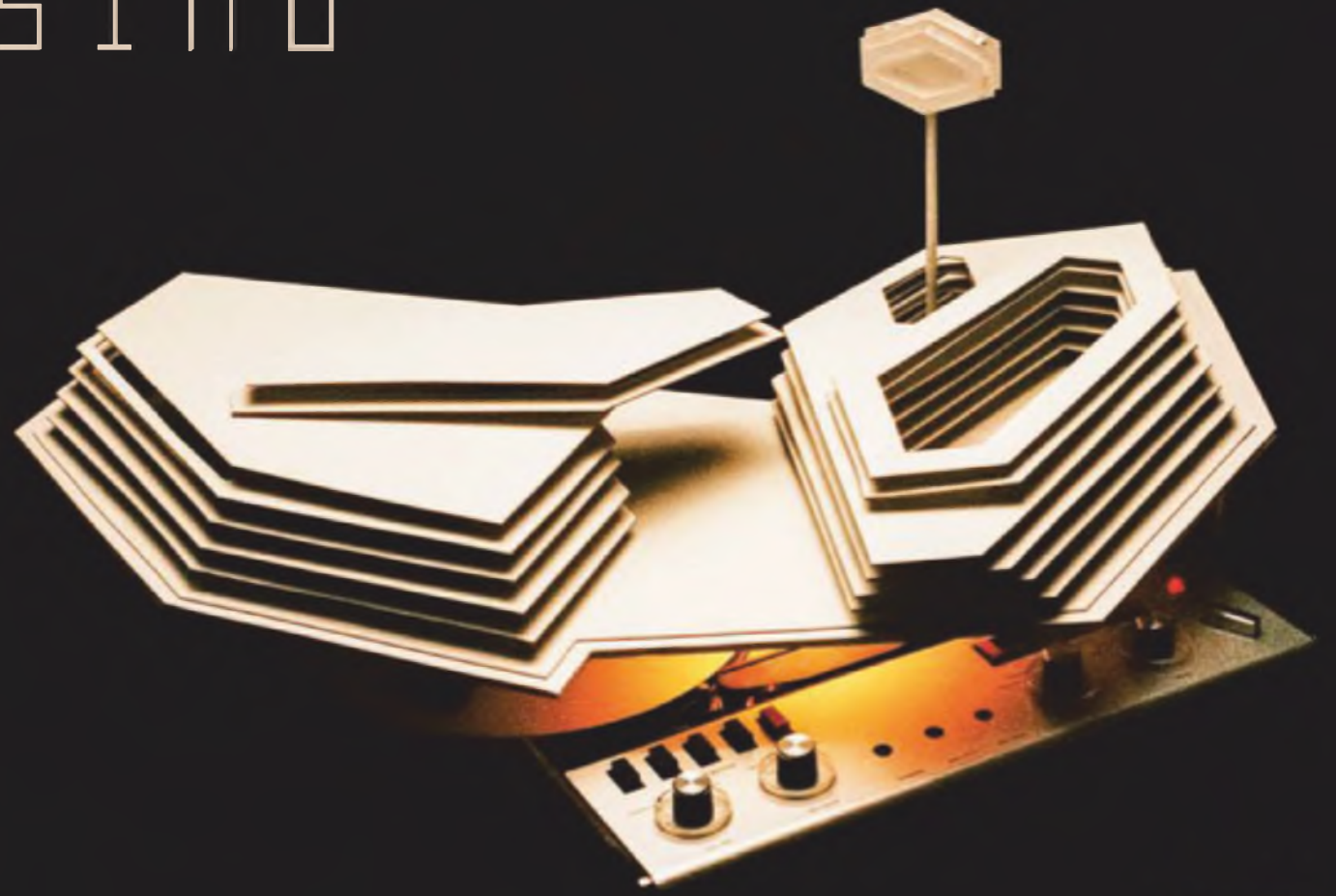
Best Alternative Music Album

Best Rock Performance:

"Four Out of Five"

5X **GRAMMY**<sup>®</sup> NOMINEES

Best albums of 2018 acclaim by  
Entertainment Weekly, Pitchfork,  
Mojo, Uncut, Uproxx, Vulture,  
Paste, Noisey, The Independent



Domino

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GRAMMY<sup>®</sup> NOMINATION  
Best Dance/Electronic Album

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Best Albums of 2018 acclaim by Pitchfork, Billboard, MOJO,  
Stereogum, NME, The A.V. Club, Spin, Uproxx, Popmatters

Domino





**“Stargazing (Kaskade Remix)”**

Kaskade, remixer (Kygo featuring Justin Jesso)

**“Walking Away (Mura Masa Remix)”**

Alex Crossan, remixer (HAIM)

**BEST IMMERSIVE AUDIO ALBUM**

**Eye in the Sky—35th Anniversary Edition**

Alan Parsons, surround mix engineer; Dave Donnelly, PJ Olsson and Alan Parsons, surround mastering engineers; Alan Parsons, surround producer (The Alan Parsons Project)

**Folketoner**

Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Anne Karin Sundal-Ask and Det Norske Jentekor)

**Seven Words From the Cross**

Daniel Shores, surround mix engineer; Daniel Shores, surround mastering engineer; Dan Merceroiu, surround producer (Matthew Guard and Skylark)

**Sommerro: Ujamaa & The Iceberg**

Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Ingar Heine Bergby, Trondheim Symphony Orchestra and Choir)

**Symbol**

Prashant Mistry and Ronald Prent, surround mix engineers; Darcy Proper, surround mastering engineer; Prashant Mistry and Ronald Prent, surround producers (Engine-Earz Experiment)

**BEST ENGINEERED ALBUM, CLASSICAL**

**Bates: The (R)evolution of Steve Jobs**

Mark Donahue and Dirk Sobotka, engineers; Mark Donahue, mastering engineer (Michael Christie, Garrett Sorenson, Wei Wu, Sasha Cooke, Edward Parks, Jessica E. Jones and Santa Fe Opera Orchestra)

**Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1**

Mark Donahue, engineer; Mark Donahue, mastering engineer (Manfred Honeck and Pittsburgh Symphony Orchestra)

**John Williams at the Movies**

Keith O. Johnson and Sean Royce Martin, engineers; Keith O. Johnson, mastering engineer (Jerry Junkin and Dallas Winds)

**Liquid Melancholy—Clarinet Music of James M. Stephenson**

Bill Maylone and Mary Mazurek, engineers; Bill Maylone, mastering engineer (John Bruce Yeh)

**Shostakovich: Symphonies Nos. 4 and 11**

Shawn Murphy and Nick Squire, engineers; Tim Martyn, mastering engineer (Andris Nelsons and Boston Symphony Orchestra)

**Visions and Variations**

Tom Caulfield, engineer; Jesse Lewis, mastering engineer (A Far Cry)

**PRODUCER OF THE YEAR, CLASSICAL**

**BLANTON ALSPAUGH**

*Arnesen: Infinity—Choral Works* (Joel Rinsema and Kantorei)  
*Aspects of America* (Carlos Kalmar and Oregon Symphony)  
*Chesnokov: Teach Me Thy Statutes* (Vladimir Gorbik and PaTRAM Institute Male Choir)  
*Gordon, R.: The House Without a Christmas Tree* (Bradley Moore, Elisabeth Leone, Maximillian Macias, Megan Mikailovna Samarin, Patricia Schuman, Lauren Snouffer, Heidi Stober, Daniel Belcher, Houston Grand Opera Juvenile Chorus and Houston Grand Opera Orchestra)  
*Haydn: The Creation* (Andrés Orozco-Estrada, Betsy Cook Weber, Houston Symphony and Houston Symphony Chorus)  
*Heggie: Great Scott* (Patrick Summers, Manuel Palazzo, Mark Hancock, Michael Mayes, Rodell Rosel, Kevin Burdette, Anthony Roth Costanzo, Nathan Gunn, Frederica von Stade, Ailyn Pérez, Joyce DiDonato, Dallas Opera Chorus and Orchestra)  
*Music of Fauré, Buide and Zemlinsky* (Trio Séléné)  
*Paterson: Three Way—A Trio of One-Act Operas* (Dean Williamson, Daniele Pastin, Courtney Ruckman, Eliza Bonet, Melisa Bonetti, Jordan Rutter, Samuel Levine, Wes Mason, Matthew Treviño and Nashville Opera Orchestra)  
*Vaughan Williams: Piano Concerto; Oboe Concerto; Serenade to Music; Flos Campi* (Peter Oundjian and Toronto Symphony Orchestra)

**DAVID FROST**

*Beethoven: Piano Sonatas, Volume 7* (Jonathan Biss)  
*Mirror in Mirror* (Anne Akiko Meyers, Kristijan Järvi and Philharmonia Orchestra)  
*Mozart: Idomeneo* (James Levine, Alan Opie, Matthew Polenzani, Alice Coote, Nadine Sierra, Elza van den Heever and The Metropolitan Opera Orchestra and Chorus)  
*Presentiment* (Orion Weiss)  
*Strauss, R.: Der Rosenkavalier* (Sebastian Weigle, Renée Fleming, Elina Garanča, Erin Morley, Günther Groissböck, Metropolitan Opera Orchestra and Chorus)

**ELIZABETH OSTROW**

*Bates: The (R)evolution of Steve Jobs* (Michael Christie, Garrett Sorenson, Wei Wu, Sasha Cooke, Edward Parks, Jessica E. Jones and Santa Fe Opera Orchestra)  
*The Road Home* (Joshua Habermann and Santa Fe Desert Chorale)

**JUDITH SHERMAN**

*Beethoven Unbound* (Llŷr Williams)  
*Black Manhattan Volume 3* (Rick Benjamin and Paragon Ragtime Orchestra)  
*Bolcom: Piano Music* (various artists)  
*Del Tredici: March to Tonality* (Mark Peskanov and various artists)  
*Love Comes in at the Eye* (Timothy Jones, Stephanie Sant’Ambrogio, Jeffrey Sykes, Anthony Ross, Carol Cook, Beth Rapier and Stephanie Jutt)



**BEST CLASSICAL SOLO VOCAL ALBUM**

From top: Les Violons du Roy, *ARC*; Philippe Jaroussky, *The Handel Album*; Sabine Devieille, *Mirages*; Randall Scarlata, *Schubert: Winterreise*; Karim Sulayman, *Songs of Orpheus - Monteverdi, Caccini, d’India and Landi*

*Meltzer: Variations on a Summer Day and Piano Quartet* (Abigail Fischer, Jayce Ogren and Sequitur)  
*Mendelssohn: Complete Works for Cello and Piano* (Marcy Rosen and Lydia Artymiw)  
*New Music for Violin and Piano* (Julie Rosenfeld and Peter Miyamoto)  
*Reich: Pulse/Quartet* (Colin Currie Group and International Contemporary Ensemble)

**DIRK SOBOTKA**

*Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1* (Manfred Honeck and Pittsburgh Symphony Orchestra)  
*Lippencott: Frontier Symphony* (Jeff Lippencott and Ligonier Festival Orchestra)  
*Mahler: Symphony No. 8* (Thierry Fischer, Mormon Tabernacle Choir and Utah Symphony)  
*Music of the Americas* (Andrés Orozco-Estrada and Houston Symphony)

**BEST ORCHESTRAL PERFORMANCE**

**Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1**

Manfred Honeck, conductor (Pittsburgh Symphony Orchestra)

**Nielsen: Symphony No. 3 and Symphony No. 4**

Thomas Dausgaard, conductor (Seattle Symphony)

**Ruggles, Stucky and Harbison: Orchestral Works**

David Alan Miller, conductor (National Orchestral Institute Philharmonic)

**Schumann: Symphonies Nos. 1-4**

Michael Tilson Thomas, conductor (San Francisco Symphony)

**Shostakovich: Symphonies Nos. 4 and 11**

Andris Nelsons, conductor (Boston Symphony Orchestra)

**BEST OPERA RECORDING**

**Adams: Doctor Atomic**

John Adams, conductor; Aubrey Allcock, Julia Bullock, Gerald Finley and Brindley Sherratt; Friedemann Engelbrecht, producer (BBC Symphony Orchestra; BBC Singers)

**Bates: The (R)evolution of Steve Jobs**

Michael Christie, conductor; Sasha Cooke, Jessica E. Jones, Edward Parks, Garrett Sorenson and Wei Wu; Elizabeth Ostrow, producer (Santa Fe Opera Orchestra)

**Lully: Alceste**

Christophe Rousset, conductor; Edwin Crossley-Mercer, Emiliano Gonzalez Toro and Judith Van Wanroij; Maximilien Ciup, producer (Les Talens Lyriques; Choeur de Chambre de Namur)

**Strauss, R.: Der Rosenkavalier**

Sebastian Weigle, conductor; Renée Fleming, Elina Garanča, Günther Groissböck and Erin Morley; David Frost, producer (Metropolitan Opera Orchestra; Metropolitan Opera Chorus)

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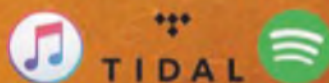
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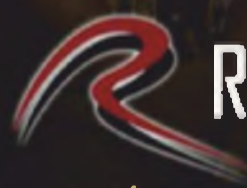
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**Verdi: Rigoletto**

Constantine Orbelian, conductor; Francesco Demuro, Dmitri Hvorostovsky and Nadine Sierra; Vilius Keras and Aleksandra Keriene, producers (Kaunas City Symphony Orchestra; Men of the Kaunas State Choir)

**BEST CHORAL PERFORMANCE**

**Chesnokov: Teach Me Thy Statutes**

Vladimir Gorbik, conductor (Mikhail Davydov and Vladimir Krasov; PaTRAM Institute Male Choir)

**Kastalsky: Memory Eternal**

Steven Fox, conductor (The Clarion Choir)

**McLoskey: Zealot Canticles**

Donald Nally, conductor (Doris Hall-Gulati, Rebecca Harris, Arlen Hlusko, Lorenzo Raval and Mandy Wolman; The Crossing)

**Rachmaninov: The Bells**

Mariss Jansons, conductor; Peter Dijkstra, chorus master (Oleg Dolgov, Alexey Markov and Tatiana Pavlovskaya; Symphonieorchester Des Bayerischen Rundfunks; Chor Des Bayerischen Rundfunks)

**Seven Words From the Cross**

Matthew Guard, conductor (Skylark)

**BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE**

**Anderson, Laurie: Landfall**

Laurie Anderson and Kronos Quartet

**Beethoven, Shostakovich and Bach**

The Danish String Quartet

**Blueprinting**

Aizuri Quartet

**Stravinsky: The Rite of Spring**

Concerto for Two Pianos  
Leif Ove Andsnes and Marc-André Hamelin

**Visions and Variations**

A Far Cry

**BEST CLASSICAL INSTRUMENTAL SOLO**

**Bartók: Piano Concerto No. 2**

Yuja Wang; Simon Rattle, conductor (Berliner Philharmoniker)

**Biber: The Mystery Sonatas**

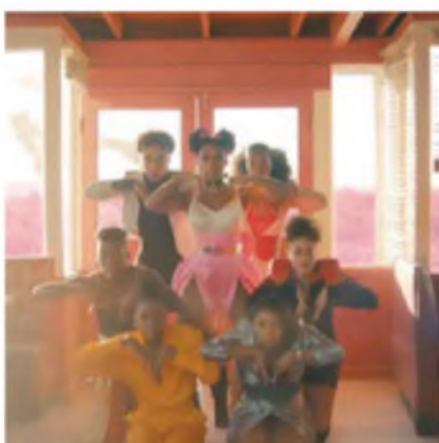
Christina Day Martinson; Martin Pearlman, conductor (Boston Baroque)

**Bruch: Scottish Fantasy, Op. 46; Violin Concerto No. 1 in G Minor, Op. 26**

Joshua Bell (The Academy of St. Martin in the Fields)

**Glass: Three Pieces in the Shape of a Square**

Craig Morris



**BEST MUSIC VIDEO**

From top: The Carters, "Apeshit"; Childish Gambino, "This Is America"; Joyner Lucas, "I'm Not Racist"; Janelle Monáe, "PYNK"; Tierra Whack, "Mumbo Jumbo"

**Kernis: Violin Concerto**

James Ehnes; Ludovic Morlot, conductor (Seattle Symphony)

**BEST CLASSICAL SOLO VOCAL ALBUM**

**ARC**

Anthony Roth Costanzo; Jonathan Cohen, conductor (Les Violons du Roy)

**The Händel Album**

Philippe Jaroussky; Artaserse, ensemble

**Mirages**

Sabine Devieille; François-Xavier Roth, conductor (Alexandre Tharaud; Marianne Crebassa and Jodie Devos; Les Siècles)

**Schubert: Winterreise**

Randall Scarlata; Gilbert Kalish, accompanist

**Songs of Orpheus—Monteverdi, Caccini, d'India and Landi**

Karim Sulayman; Jeannette Sorrell, conductor; Apollo's Fire, ensembles

**BEST CLASSICAL COMPENDIUM**

**Fuchs: Piano Concerto 'Spiritualist'; Poems of Life; Glacier; Rush**

JoAnn Falletta, conductor; Tim Handley, producer

**Gold**

The King's Singers; Nigel Short, producer

**The John Adams Edition**

Simon Rattle, conductor; Christoph Franke, producer

**John Williams at the Movies**

Jerry Junkin, conductor; Donald J. McKinney, producer

**Vaughan Williams: Piano Concerto; Oboe Concerto; Serenade to Music; Flos Campi**

Peter Oundjian, conductor; Blanton Alspaugh, producer

**BEST CONTEMPORARY CLASSICAL COMPOSITION**

**Bates: The (R)evolution of Steve Jobs**

Mason Bates, composer; Mark Campbell, librettist (Michael Christie, Garrett Sorenson, Wei Wu, Sasha Cooke, Edward Parks, Jessica E. Jones and Santa Fe Opera Orchestra)

**Du Yun: "Air Glow"**

Du Yun, composer (International Contemporary Ensemble)

**Heggie: Great Scott**

Jake Heggie, composer; Terrence McNally, librettist (Patrick Summers, Manuel Palazzo, Mark Hancock, Michael Mayes, Rodell Rosel, Kevin Burdette, Anthony Roth Costanzo, Nathan Gunn, Frederica von Stade, Ailyn Pérez, Joyce DiDonato, Dallas Opera Chorus and Orchestra)

**Kernis: Violin Concerto**

Aaron Jay Kernis, composer (James Ehnes, Ludovic Morlot and Seattle Symphony)

**Mazzoli: "Vespers for Violin"**

Missy Mazzoli, composer (Olivia De Prato)

**BEST MUSIC VIDEO**

**"Apeshit"**

THE CARTERS

Ricky Saiz, video director; Mélodie Buchris, Natan Schottenfels and Erinn Williams, video producers

**"This Is America"**

CHILDISH GAMBINO

Hiro Murai, video director; Ibra Ake, Jason Cole and Fam Rothstein, video producers

**"I'm Not Racist"**

JOYNER LUCAS

Joyner Lucas and Ben Proulx, video directors; Joyner Lucas, video producer

**"PYNK"**

JANELLE MONÁE

Emma Westenberg, video director; Justin Benoliel and Whitney Jackson, video producers

**"MUMBO JUMBO"**

TIERRA WHACK

Marco Prestini, video director; Sara Nassim, video producer

**BEST MUSIC FILM**

**Life in 12 Bars**

ERIC CLAPTON

Lili Fini Zanuck, video director; John Battsek, Scooter Weintraub, Larry Yelen and Lili Fini Zanuck, video producers

**Whitney**

WHITNEY HOUSTON

Kevin Macdonald, video director; Jonathan Chinn, Simon Chinn and Lisa Erspamer, video producers

**Quincy**

QUINCY JONES

Alan Hicks and Rashida Jones, video directors; Paula DuPré Pesmen, video producer

**Itzhak**

ITZHAK PERLMAN

Alison Chernick, video director; Alison Chernick, video producer

**The King**

ELVIS PRESLEY

Eugene Jarecki, video director; Christopher Frierson, Georgina Hill, David Kuhn and Christopher St. John, video producers

**CONTRIBUTORS** Kat Bein, Tatiana Cirisano, Leila Cobo, Bianca Gracie, Lyndsey Havens, Carl Lamarre, Jason Lipshutz, Chris Payne, Dan Rys, Ross Scarano, Andrew Unterberger, Taylor Weatherby, Jewel Wicker, Nick Williams

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# 10 YEARS AGO

## 10 Years Ago ADELE SAID 'HELLO' TO HER FIRST GRAMMY NOMS

The diva would collect the first two of her 15 career wins, including best new artist, at the 51st annual awards ceremony

IN LATE 2008, THEN-RISING STAR Adele was drawing solid sales and critical acclaim for her debut album, *19*, which had been released in the United States that spring and had generated a modest radio hit with “Chasing Pavements.”

The LP had already topped the Official U.K. Albums chart and had helped land Adele the inaugural Critics Choice Award at the U.K. equivalent of the Grammys, the BRIT Awards.

The London-born 20-year-old got a

big dose of American TV exposure when she performed on *Saturday Night Live* on Oct. 18, 2008, the same night that vice presidential candidate Sarah Palin made an appearance. The buzz from that episode helped propel *19* into the top 40 of the Billboard 200.

The Recording Academy took notice, and that December, Adele received Grammy nominations for best pop female vocal performance and song and record of the year — all for

“Chasing Pavements” — as well as one for best new artist.

The following February, Adele took home two trophies — for best pop female vocal performance and best new artist — at the 51st annual ceremony. The wins, along with her performance of “Chasing Pavements” on the broadcast, vaulted *19* from No. 27 to No. 10 on the Billboard 200 dated Feb. 28, 2009.

Adele’s 2009 Grammy breakthrough was the start of a love affair between the diva and The Recording Academy. The artist has won 15 of the 18 total nominations that she has received and, remarkably, has swept every category in which she has been nominated since 2012 — 13 in all, including album of the year for both *21* and *25*, and record of the year for hit singles “Rolling in the Deep” and “Hello.” —KEITH CAULFIELD

Adele with her Grammy for best new artist in 2009.

REWINDING  
THE  
CHARTS

| Grammy Nominees 2009 |    |    |    |  |
|----------------------|----|----|----|--|
| 9                    | 12 | 6  | 3  | VARIOUS ARTISTS<br>GRAMMY 517832/RHINO (US \$9)          |
| 10                   | 27 | 56 | 38 | ADELE<br>XL/COLUMBIA 318591/SONY MUSIC (15.98)           |
| 11                   | 6  | 4  | 13 | NICKELBACK<br>ROADRUNNER 818028 (18.98)                  |
| 12                   | 5  | 3  | 13 | BEYONCE<br>MUSIC WORLD/COLUMBIA 18492/SONY MUSIC (15.98) |
|                      |    |    |    | Dark Horse 2   |
|                      |    |    |    | I Am... Sasha Fierce 1                                   |

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