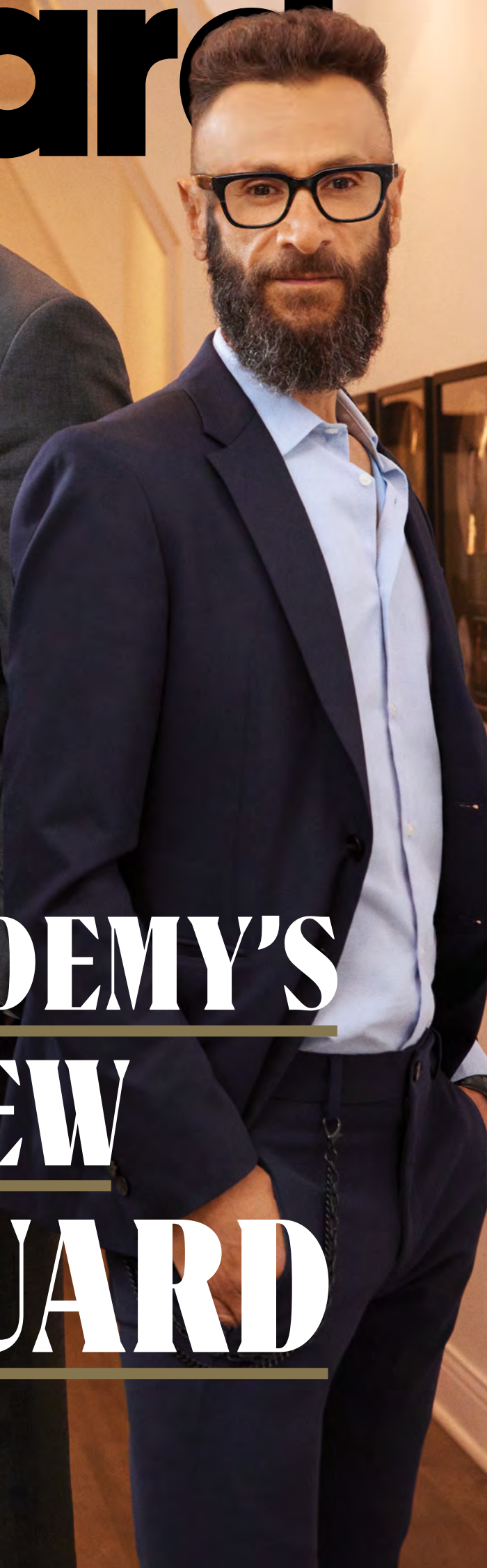


2022 GRAMMY VOTER GUIDE

billboard

DECEMBER 11, 2021 • BILLBOARD.COM



THE
ACADEMY'S
NEW
GUARD

From left: Recording Academy co-president Valeisha Butterfield Jones, CEO Harvey Mason Jr. and co-president Panos A. Panay.

Taylor Swift

Album Of The Year | *evermore*



The New York Times

"The sonic details of 'Evermore' are radiant and meticulous; the songwriting is poised and careful. It's an album to respect."

The Guardian

"*Evermore* – rich alt-rock and richer character studies"

For Your Consideration

republic
records

Glass Animals

Best New Artist



● **USATODAY**

“No artist right now is creating, well, dreamier music than Glass Animals”

STEREOGUM

“a real-deal hit”

For Your Consideration



James Blake

Best Dance/Electronic Recording | “Before”



mixmag

“...he’s at once utterly contemporary and also quintessentially classic, a fusion of electronic soul and transcendental piano...”

STEREOGUM

“Before is also very much a product of Blake’s aftermath, matching its brisk dubstep and 2-step beats with all the studio savvy and songwriting acumen he’s accumulated over the course of the past decade.”

For Your Consideration



Ariana Grande

Best Pop Solo Performance | “positions”
Best Pop Vocal Album | *Positions*



TIME

“...it’s a smoothly confident album; even when Grande is singing of self-doubt and uncertainty, she’s fully in her feelings, and knowing that pop can bring a release.”

billboard

“Grande continues to grow by leaps and bounds as a recording artist.”

For Your Consideration



contents

DEC. 11, 2021

VOLUME 133

NO. 17

Features

42

ALL EYES ON THEM

The **Recording Academy's** leaders know they'll be under the spotlight on Grammy night. But they're tirelessly working to meet their membership's demands for "big, bold changes" — on and offscreen — all 365 days of the year.



ON THE COVER

From left: Valeisha Butterfield Jones, Harvey Mason Jr. and Panos A. Panay photographed by Yuri Hasegawa on Nov. 8 at Harvey Mason Media in Los Angeles.

THIS PAGE

Harvey Mason Jr. photographed on Nov. 8 in Los Angeles.

TO OUR READERS

Billboard will publish its next issue on Dec. 18. For 24/7 music coverage, go to billboard.com.

Bo Burnham

Best Music Film | “Inside”

Best Song Written For Visual Media | “All Eyes On Me”



The New York Times

“It’s a feat, the work of a gifted experimentalist whose craft has caught up to his talent.”

THE NEW YORKER

“A virtuosic one-man musical extravaganza, and also an experimental film.”

For Your Consideration

IMPERIAL

republic
records

FOR YOUR GRAMMY® CONSIDERATION

benny blanco



BEST POP DUO/GROUP PERFORMANCE

Lonely with Justin Bieber off of FRIENDS KEEP SECRETS 2



Record
Of The Year
Happier Than Ever

Album
Of The Year
Happier Than Ever

Song
Of The Year
Happier Than Ever

Best Pop
Solo Performance
Happier Than Ever

Best Pop
Vocal Album
Happier Than Ever

Best
Music Video
Happier Than Ever

Best
Music Film
*Happier Than Ever:
A Love Letter To Los Angeles*

Billie Eilish



*"Showcases her command
over the pop landscape"*

- Pitchfork

"Sonically striking"

- NPR

"Billie Eilish remains brilliant"

- Associated Press

Happier Than Ever

Durham 

41

KODAK PORRIRA 400

FOR YOUR CONSIDERATION



BTS

**GRAMMY[®] NOMINATED
BEST POP DUO/GROUP PERFORMANCE**

Butter

*"A glimpse of a new and better world,
of an interconnected 21st century actually living up to its promise"*

- Rolling Stone -

"Summer 2021 is all about BTS"

- Elite Daily -



FOR YOUR GRAMMY® CONSIDERATION

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA
DEAR EVAN HANSEN

FEATURING:

BEN PLATT

CARRIE UNDERWOOD

DAN + SHAY

FINNEAS

MOTION PICTURE CAST

SAM SMITH

SUMMER WALKER

SZA

TORI KELLY

SONGS BY

BENJ PASEK AND JUSTIN PAUL

**DEAR
EVAN
HANSEN**



ORIGINAL MOTION PICTURE SOUNDTRACK



FINNEAS

FOR YOUR GRAMMY® CONSIDERATION

RECORD OF THE YEAR

Happier Than Ever
Billie Eilish

ALBUM OF THE YEAR

Happier Than Ever
Billie Eilish

SONG OF THE YEAR

Happier Than Ever
Billie Eilish

BEST NEW ARTIST

FINNEAS

BEST POP VOCAL ALBUM

Happier Than Ever
Billie Eilish



FOR YOUR GRAMMY® CONSIDERATION

BEST MÚSICA URBANA ALBUM
SIN MIEDO (DEL AMOR Y OTROS DEMONIOS) ∞

Kali Uchis



7 TIME GRAMMY® NOMINEE

olivia rodrigo

"...a revelatory new pop voice"

- *RollingStone*

Record Of The Year
Album Of The Year
Song Of The Year
Best New Artist
Best Pop Solo Performance
Best Pop Vocal Album
Best Music Video



S O U R

SELENA GOMEZ REVELACIÓN

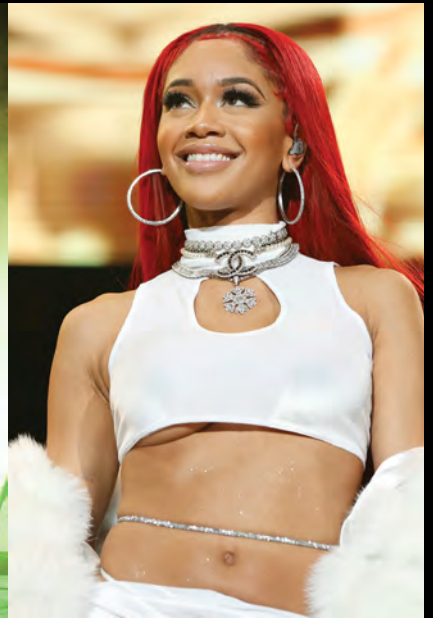
FOR YOUR CONSIDERATION
BEST LATIN POP ALBUM



"SELENA EN ESPAÑOL IS A REVELATION ..."
—ROLLING STONE

contents

DEC. 11, 2021 / VOLUME 133 / NO. 17



LIFESTYLE
34
Ahead of a second Grammys ceremony amid the pandemic, stylists reveal whether face coverings will become a red carpet staple.

36
A look at why schmoozing at Grammy Week poses new challenges.

INSIDE THE GRAMMY NOMINEES
51
Get to know the artists, songs, albums and more that made themselves

heard amid the ongoing pandemic and are competing to take home an award in both the major and genre-specific categories.

125
A full list of the candidates, across all 86 categories and 25 fields of discipline, who are up for the top honors.

FOR THE RECORD
166
Ever since Beatlemania, the British have been coming — to the *Billboard* charts. As *Adele* gets Americans Union Jack-ed up once again, *Billboard* looks at the history of pop music's English invasions.



Clockwise from top left: Best new artist nominees Arlo Parks, Olivia Rodrigo, Dave Bayley and Drew MacFarlane of Glass Animals, Saweetie, Jimmie Allen, FINNEAS, Arooj Aftab, Baby Keem, The Kid LAROI and Japanese Breakfast.

SAVE THE DATES

The deadline for academy members to mark their ballots in the final round of voting is Jan. 4, 2022. For other dates readers need to know — including the 64th annual Grammy Awards — turn to page 36.

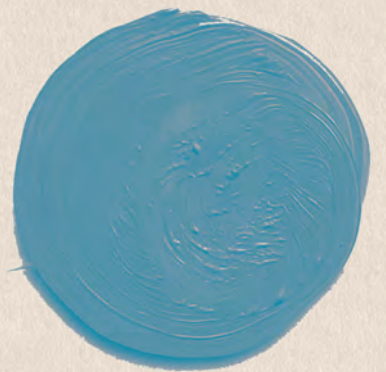
FOR YOUR GRAMMY® CONSIDERATION



TONY BENNETT & LADY GAGA

LOVE FOR SALE

ALBUM OF THE YEAR
BEST TRADITIONAL POP VOCAL ALBUM
BEST ENGINEERED ALBUM, NON-CLASSICAL



I GET A KICK OUT OF YOU

RECORD OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST MUSIC VIDEO



STREAMLINE
RECORDS

THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

Side **1** Stereo

Doja Cat

Kiss Me More feat. SZA

- 1 Record Of The Year
- 2 Song Of The Year
- 3 Best Pop Duo/Group Performance

Planet Her

- 1 Album Of The Year
- 2 Best Pop Vocal Album

Need to Know

- 1 Best Melodic Rap Performance

Bonus

- 1 **Saweetie feat. Doja Cat - Best Friend**
Best Rap Song
- 2 **Montero**
Album Of The Year

TRF



RCA

Records. Culture. Art.



THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

Side **1** Stereo

H.E.R.

Back of My Mind

- 1 Album Of The Year
- 2 Best R&B Album

Fight for You

- 1 Song Of The Year
- 2 Best Traditional R&B Performance
- 3 Best Song Written For Visual Media

Damage

- 1 Best R&B Performance
- 2 Best R&B Song

Hold Us Together (Hope Mix) w/ TAUREN WELLS

- 1 Best Contemporary Christian Music Performance/Song

TRIPLE



RCA

Records. Culture. Art.



THE GRAMMY AWARDS®

FOR YOUR CONSIDERATION

Side **1** Stereo

GRAMMY

Foo Fighters

Waiting on a War

1 Best Rock Song

Making a Fire

1 Best Rock Performance

Medicine at Midnight

1 Best Rock Album



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THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

Side **1** Stereo

REAL

Jazmine Sullivan

Pick Up Your Feelings

- 1 Best R&B Performance
- 2 Best R&B Song

Heaux Tales

- 1 Best R&B Album



RCA

Records. Culture. Art.



THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

Side **1** Stereo

TRIBUTE

Alicia Keys

A Beautiful Noise
feat. Brandi Carlile

1 Song Of The Year

ALICIA

1 Best Immersive Audio Album



RCA

Records. Culture. Art.



THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

Side **1** Stereo

REBEL

Wizkid

Essence feat. Tems

1 Best Global Music Performance

Made in Lagos (Deluxe Edition)

1 Best Global Music Album



RCA

Records. Culture. Art.



FOR YOUR GRAMMY® CONSIDERATION

**BEST ROCK
PERFORMANCE
BEST ROCK ALBUM
BEST MUSIC VIDEO**

**“THE HARD-ROCK HEROES REMAIN
UNAPOLOGETICALLY THEMSELVES ON THEIR
BEST ALBUM IN 30 YEARS” – ROLLING STONE**

**“SIMPLY PUT, AC/DC WENT IN AND KICKED
OUT THE PROVERBIAL JAMS, CRAFTING THEIR
BEST ALBUM IN YEARS AND IGNITING A SPARK
OF JOY INTO THE STARK TIMELINE THAT
IS 2020” – CONSEQUENCE OF SOUND**



AC/DC

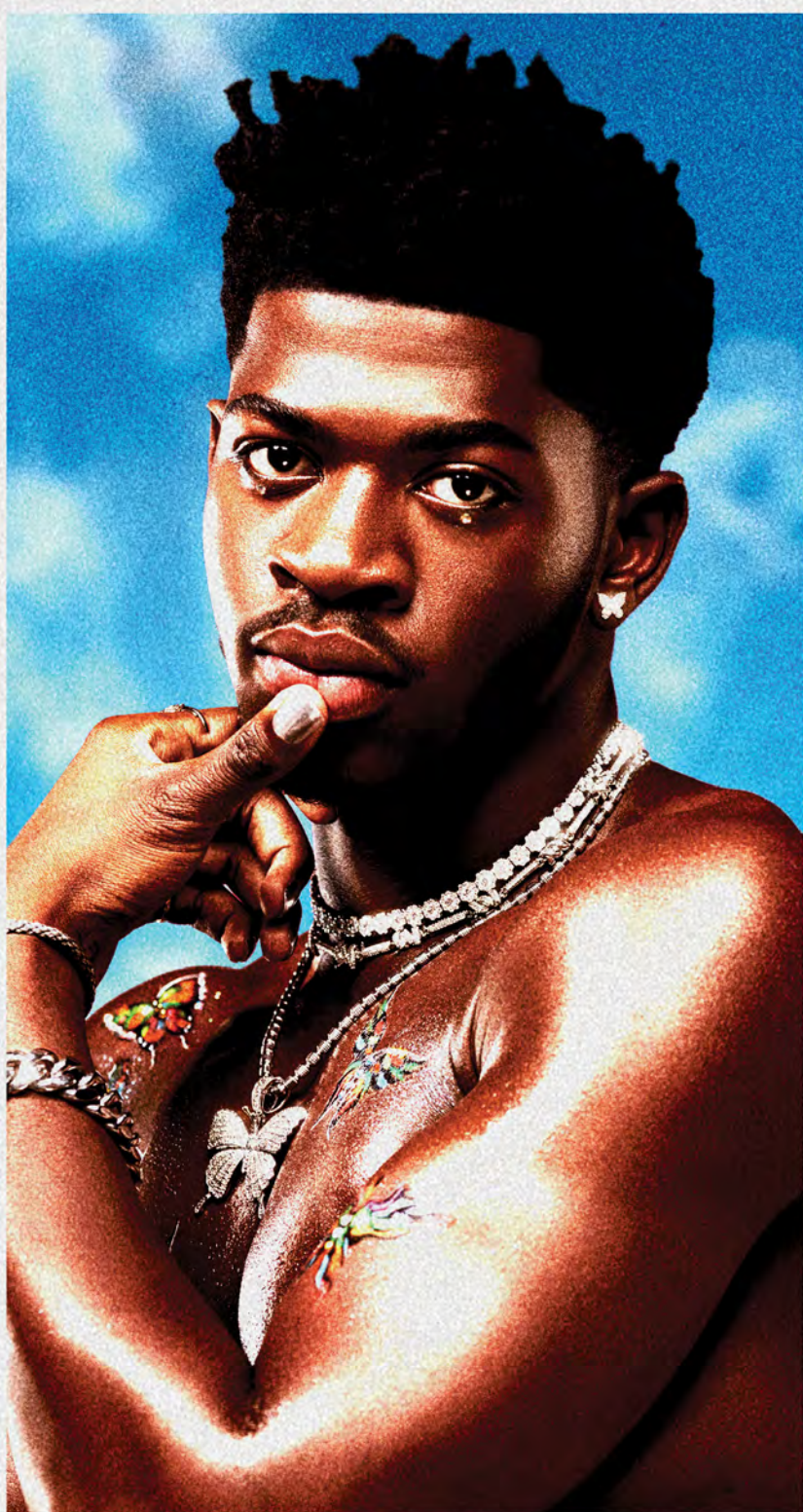
COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

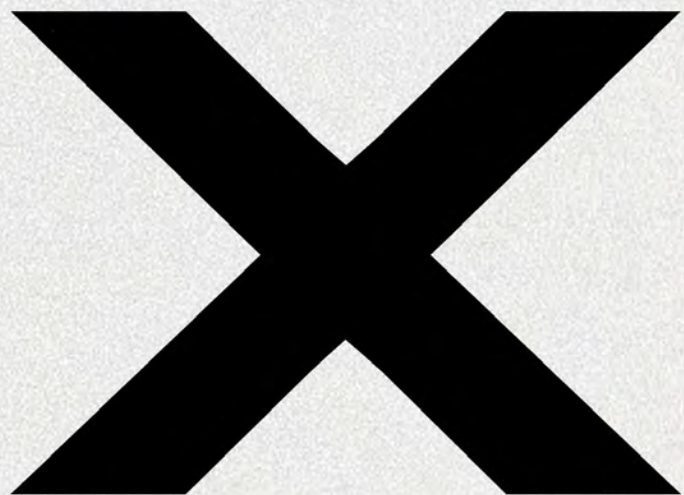
LIL NAS

**“‘MONTERO’ STRIKES AN IMPRESSIVE
BALANCE BETWEEN CRAFT AND HEART...THE
ALBUM MIGHT BE THE YEAR’S MOST BEAUTIFULLY
CONSTRUCTED” - LOS ANGELES TIMES**

**“LIL NAS X’S DEBUT ALBUM IS A MASTERPIECE...
A STUNNING PORTRAIT OF AN ARTIST FINALLY
COMING INTO HIS OWN” - BILLBOARD**



**RECORD OF THE YEAR
ALBUM OF THE YEAR
SONG OF THE YEAR
BEST MELODIC
RAP PERFORMANCE
BEST MUSIC VIDEO**



COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

TYLER,

**BEST RAP ALBUM
BEST MELODIC
RAP PERFORMANCE**

**“A TAUNTINGLY GOOD HIP-HOP ALBUM, OR
A REWIRING OF POP DNA”** – THE NEW YORK TIMES

“NOTHING SHORT OF REMARKABLE” – PITCHFORK



THE CREATOR

COLUMBIA

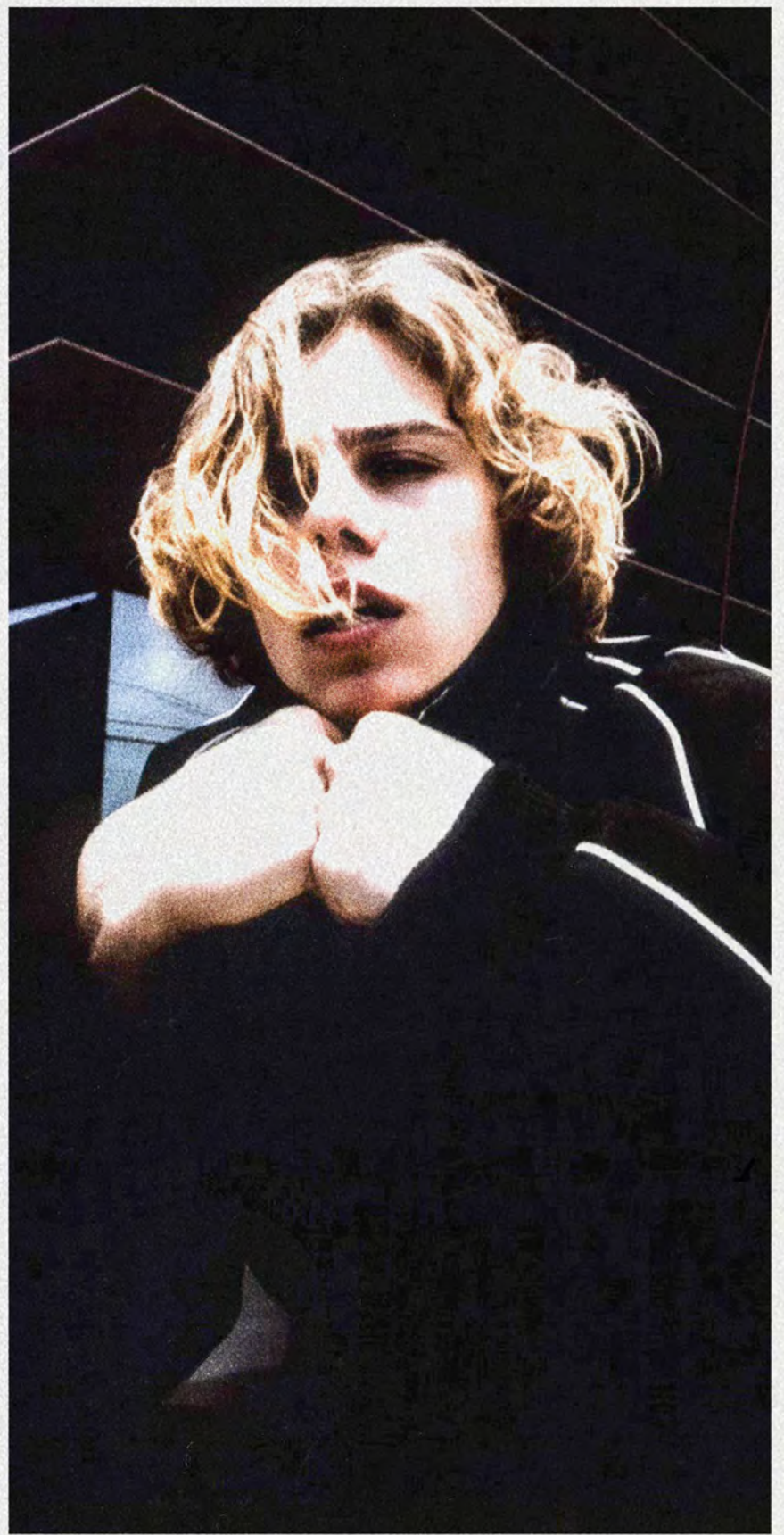
FOR YOUR GRAMMY® CONSIDERATION

THE KID

BEST NEW ARTIST

“ANYONE WHO’S BEEN PAYING ATTENTION TO THE POP CHARTS OVER THE PAST YEAR KNOWS THAT THE KID LAROI HAS BEEN ALL OVER THEM, ESTABLISHING HIMSELF AS A MULTI-FORMAT FORCE.” — BILLBOARD

“THE KID LAROI HAS CEMENTED HIMSELF AS A TALENT TO WATCH IN 2021.” — COMPLEX



LAROI

COLUMBIA

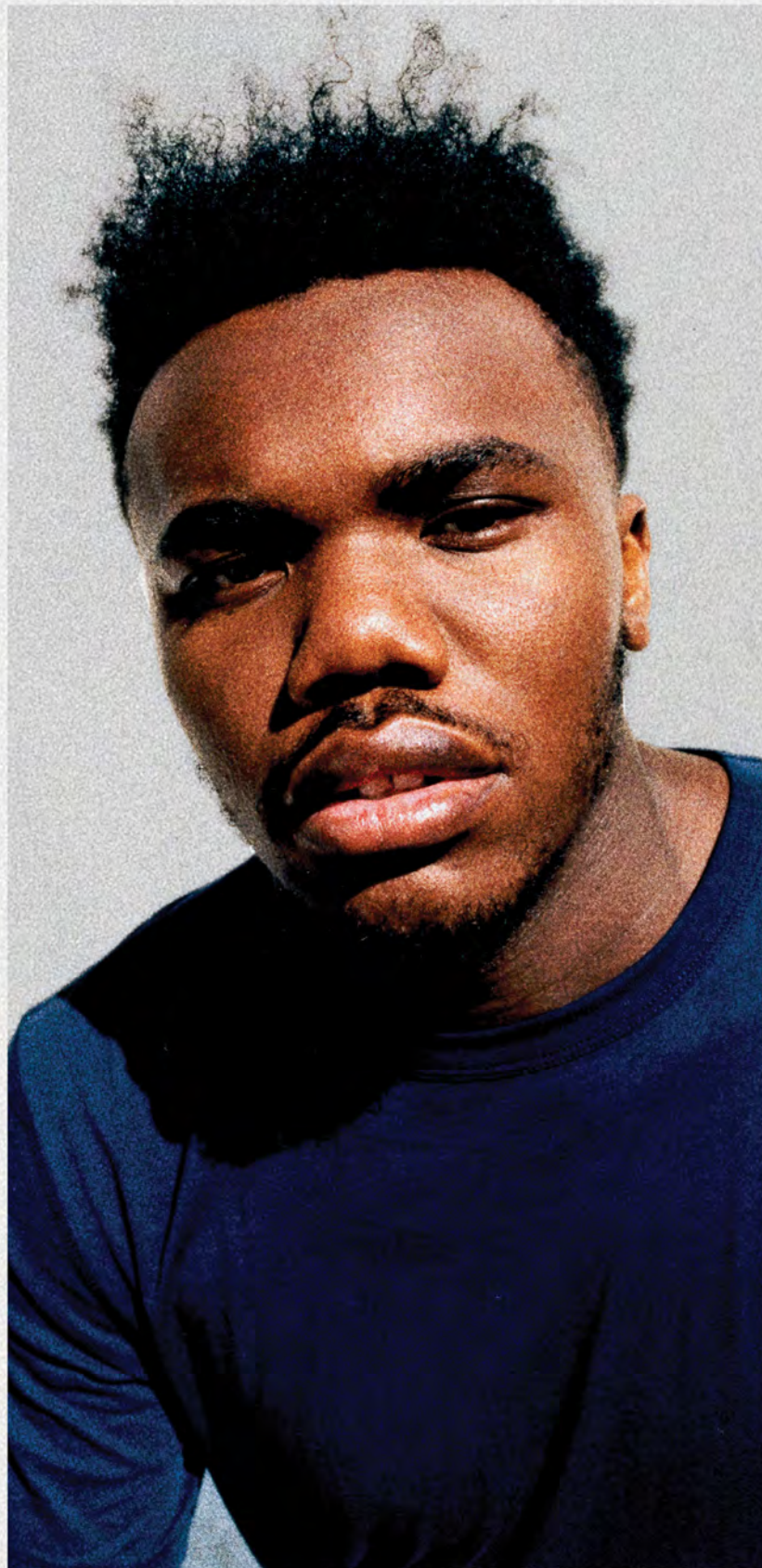
FOR YOUR GRAMMY® CONSIDERATION

BABY

**BEST NEW ARTIST
BEST RAP PERFORMANCE
BEST RAP SONG**

“HE IS AN UNDENIABLE FORCE.” - SPIN

**“THE HIGHS ARE EXHILARATING. HIS OPENING
VERSE ON “FAMILY TIES” IS EASILY AMONG THE
BEST OF HIS CAREER.” - PITCHFORK**



KEEM

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

LEON

**BEST TRADITIONAL
R&B PERFORMANCE**
BEST R&B ALBUM

“A REMARKABLE AND PROGRESSIVE R&B
ALBUM... THE MOST ECLECTIC COMPOSITIONS
OF BRIDGES' CAREER” – THE GUARDIAN

“A SMOOTH R&B ALBUM WHOSE NOSTALGIC TRAPPINGS
AIM FOR TIMELESSNESS” – PITCHFORK



BRIDGES

COLUMBIA

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Silk Sonic

LEAVE THE DOOR OPEN

RECORD OF THE YEAR
SONG OF THE YEAR
BEST R&B SONG
BEST R&B PERFORMANCE

“Both the song and the arrangement are pitch-perfect, with swooning strings, honeyed backing vocals and even a glockenspiel — think Delfonics, the Chi-Lites and basically everything on the Philadelphia International label.”

VARIETY

“Anderson .Paak and Bruno Mars are about to turn the world into their groupies. Their first single as duo Silk Sonic, “Leave the Door Open,” is a smooth bedroom classic that calls back to '70s slow jams.”

VULTURE



Cardi B
↑
UP

BEST RAP PERFORMANCE

“On ‘Up,’ her first solo single in several years, Cardi B’s preferred method of annihilating the haters is oxygen deprivation — her flow is so relentless that for nearly three minutes she doesn’t offer listeners a single moment to catch their breath.”

The New York Times



Ed Sheeran

BAD HABITS

SONG OF THE YEAR

"...(Bad Habits) is a reminder of Sheeran's knack for sleek songcraft which is to say, it already sounds like a smash."

The New York Times

"This is Sheeran's gift in a nutshell: He's a mix of old-school troubadour and Top 40 technician, a guy who could kill it at a coffeehouse open-mic night but is also one of the most pop-savvy songwriters alive."

RollingStone



COLDPLAY

HIGHER POWER

BEST POP/DUO GROUP PERFORMANCE

"...a chorus designed to holler out in stadiums..."

billboard

"...a grand presentation of melodic pop..."

● **USA TODAY**

"Stunning"

WALL STREET JOURNAL



TIESTO

the
BUSINESS

BEST DANCE/ELECTRONIC RECORDING

"...godfather of dance music for nearly a decade..."



"Sly, slightly soulful and unexpectedly funky, the electro-house song knows exactly when to circle its bigger beat in and out of focus."

billboard



ORIGINAL SONGS BY
LIN-MANUEL MIRANDA

In The Heights

**BEST COMPILATION SOUNDTRACK
FOR VISUAL MEDIA**

"...a soundtrack that soars..."

VARIETY

"...it's comforting, effortlessly charming, flawlessly executed..."

billboard



ORIGINAL MOTION PICTURE SOUNDTRACK



"In the Heights" is a trademark of 5001 Broadway Productions, LLC and Barrio Gruff Productions, Inc.

weezer

ALL MY FAVORITE SONGS

BEST ROCK SONG

"...the hook is classic Weezer: catchy, cathartic, and one anyone can sing along to."

Entertainment

"...immediately catchy hook..."



GOJIRA

AMAZONIA

BEST METAL PERFORMANCE

"An apocalyptic banger."

– **npr**

"A furious cry for change."

– **DAILYBEAST**

"Hearing this band operating at their peak is a life-affirming thing."

– **STEREOGUM**

"It's all the rage of death metal mixed with the conscience of punk rock and the musicality of progressive rock."

– **RollingStone**



FOR YOUR GRAMMY® CONSIDERATION

Brandi Carlile

“Right on Time”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE

SONG OF THE YEAR
“A Beautiful Noise”
performed with Alicia Keys

**BEST AMERICAN ROOTS
PERFORMANCE**
“Same Devil”
with Brandy Clark



“an apology that rises to
near operatic peak”

The New York Times

“‘Right on Time’ is a pitch-perfect piano ballad,
showcasing not just Carlile’s otherworldly vocal
range but also her ability to write from a place of
deep reflection and self-awareness.”

npr music

“...another stunner: a sweeping piano ballad ...in
which she reaches for a high note, seizes it, then
climbs up a few more steps just to ensure she’s
tingled every spine in the room.”

Los Angeles Times





CHIKA

SWIFT

FINNEAS
(LEFT) AND
EILISH

(Un)Masked Singers

Ahead of a second Grammys ceremony amid the pandemic, stylists reveal whether face coverings will become a red carpet staple

BY MIA NAZARENO

AT THE 63RD GRAMMY Awards in March, around the same time the U.S. vaccine rollout was becoming more widely available, many artists opted for more decorative and stylized protective face masks. Taylor Swift donned a floral mask detailed with 3D petals

to match the fabric on her spring-inspired Oscar de la Renta mini dress. Billie Eilish wore a multi-piece, tiger-print Gucci ensemble with a mask made from the same material. And Chika leaned into the pandemic-spurred athleisure trend by sporting a purple, pink and blue Nike tracksuit accompanied

by a ruffled mask in identical colors. “Sometimes, a mask can take away from a look, but in [Chika’s case], it added to it,” says Icon Billingsley, the rapper’s stylist.

As stylists maneuvered around pandemic challenges, such as closed showrooms and delayed shipments, the creative teams behind

some Grammy nominees say that the limitations made way for style innovation. “It pushed our levels of creativity,” says Wouri Vice, stylist to H.E.R., whose “I Can’t Breathe” took home the Grammy for song of the year. “If you couldn’t find it or buy it, you had to make it.” Billingsley echoes the sentiment: “I’ve always made something out of nothing. It challenged me when resources became limited, but that’s when I kicked it into overdrive.”

Billingsley says that stylists leaned on seamstresses and local designers throughout the pandemic to create masks to match their clients’ couture, adding that their seamstress Chan Gaines has also tailored pieces for superstars like Beyoncé. “People’s livelihoods changed so fast and dramatically,” says Hodo Musa, stylist to Lil Nas X. “We saw many local designers start to design masks to sell as an add-on. [Designer] Michael Igo has cool mask designs, which we always get.”

Now, as the 2022 Grammys near, stylists have incorporated masks into their regular lineup of accessories, but only see them as a minor player in an artist’s overall look. “Honestly, we are not that big on mask style,” says Musa on her approach to styling Lil Nas X, who generally wears a mask until the red carpet to follow an event’s safety protocol. “We use it as a necessity — it’s not a very big part of our aesthetic. Everything [Nas] does is with deep intent and thought.”

For Billingsley, his clients have frequented events throughout the year, so “they don’t really trip on [feeling worried about COVID-19]. Everyone’s shot up. They got their juice. Let’s figure out how we can get rid of these masks so beauty can come back to the carpet.”

He says creating a moment is the primary focus when putting together an outfit for music’s biggest night — and looking back, he has found a silver lining when it comes to having incorporated masks at all: “We have to be expressive with newness and put things into the world for people to reference in [the future]. Somebody could wear a ruffle mask in 10 years because we did it with Chika.”

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To Hug, Or Not To Hug?

Schmoozing at Grammy Week poses new challenges

BY LYNDSLEY HAVENS

AS ANOTHER pandemic awards season nears, concerns are mounting when it comes to attending in-person events — from how to score invites to greeting one another.

While party planners are struggling to book venues in Los Angeles — in part because events that were postponed ahead of the Grammy ceremony earlier this year are now competing for space around the upcoming show — partygoers are still wondering where and when the fun will be and whether they'll be safe to attend.

Nick Maiale, founder/CEO of jump.global, an executive management firm for label, streaming and tech clients, is a fan of the wristband method, in which event attendees can choose to wear a colored band alerting others, "I'm not comfortable getting hugged." Maiale, who lives in Nashville,

says whether an event has a vaccine requirement is perhaps the biggest factor he weighs when deciding to attend, in addition to if it's inside. "I can wholeheartedly say I'd feel more comfortable being outside where people can spread out," he says, "and I think it makes other people feel the same way."

Maiale's experience with pandemic-era awards shows has been limited to this year's Country Music Association Awards held in Nashville, where he already noticed one big change: more surprise parties. He says that while CMA event invites usually roll in weeks before, this year it was quite the opposite. "All the things that I found out about, I didn't find out until the morning of," he says, noting that most label events were limited to staff, artists and their immediate camps. "People were being a lot more coy. Big companies, I don't know if they

want their name attached to big things [right now], and I think we can all understand that."

At the Grammys, he hopes that fewer and smaller-scale events will result in more time for one-on-one meetings. "Personally, I'm already starting to get requests for private meetings, so that's different. Usually those come very secondary to the parties."

Maiale says he's not responsible for any Grammy Week events this year and adds that it's likely because his clients "don't want to assume the risk." That said, from his experience with organizing events and panels in Nashville, he stresses the importance of backup plans, "whether that's small dinners or having cancellation policies."

But no matter how many parties do take place or what the requirements to attend may be, "I think you're going to hear about things closer to the events," says Maiale. "People are trying to [wait and] see what happens."

ILLUSTRATION BY ISRAEL VARGAS

KEY DATES TO KNOW

Mark your calendars with these Grammy deadlines and events, with more to be announced in the coming weeks

01.04

Final round of voting ends

01.29

MusiCares Person of the Year gala honoring Joni Mitchell

01.30

Special merit awards ceremony and 64th annual Grammy nominees reception

01.30

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- THE DOORS

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- NINA SIMONE

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All EYES On THEM

The Recording Academy's new leaders know they'll be under the spotlight on Grammy night. But they're tirelessly working to meet their membership's demands for "big, bold changes" — on and offscreen — all 365 days of the year

BY MELINDA NEWMAN

PHOTOGRAPHED BY YURI HASEGAWA





From left: Panos A. Panay, Harvey Mason Jr. and Valeisha Butterfield Jones photographed on Nov. 8 at Harvey Mason Media in Los Angeles.



T THE INTIMATE, largely outdoor ceremony for the 63rd annual Grammy Awards in March, Megan Thee Stallion won best new artist — and paused her emotional acceptance speech to let the sounds of Los

Angeles traffic pass by. Harry Styles performed “Watermelon Sugar” before a room filled mainly with crew while Billie Eilish, grinning ear to ear, bopped along in the wings. Artists walked the red carpet in their most glamorous get-ups, but at the ceremony, stars like Taylor Swift and Doja Cat added matching masks to their formalwear.

When the Grammys return Jan. 31 to Los Angeles’ former Staples Center — newly named the Crypto.com Arena — with Trevor Noah hosting and a full audience, the show onscreen will certainly look different. But it will be different behind the scenes, too. It will be the first awards produced under the Recording Academy’s new organizational structure: Harvey Mason Jr. as CEO and co-presidents Valeisha Butterfield Jones and Panos A. Panay, whom Mason appointed in late June, shortly after his own transition from interim to official CEO.

And that’s just one of many notable Grammy firsts this year. This will be the first show since the Recording Academy eliminated the nomination review committees earlier in 2021, ending a 30-year practice in which anonymous members determined the final slate of nominees in 59 of the awards’ 84 categories. It will be the first since the academy implemented an inclusion rider to set benchmarks for increasing diversity and equity in both on and offstage positions. And it will be the first with all Big Four categories — album, record and song of the year, and best new artist — expanded from eight to 10 nominees each, resulting in recognition for artists including Taylor Swift and Kanye West.

“Perhaps, in the past, we would have waited for the next awards cycle to make a change like this,” says Mason of the last-minute Big Four expansions in particular, which were just made public when nominees were announced Nov. 23. “But we’ve been hearing from our members loud and clear that they don’t want us to wait for big, bold changes.” The decision, he told *Billboard* at the time, was made without knowing which artists would benefit, in an effort to “cast a wider net” and “create opportunities for more creators to be recognized.”

Mason, Butterfield Jones and Panay know that all eyes are on them — not only when it

comes to the Grammy Awards, but the future of the Recording Academy as well. They are charged with a tricky dual task: instilling a much-needed sense of stability following years of tumult (including short-lived president/CEO Deborah Dugan’s firing and her subsequent since-settled lawsuit) and achieving an equally necessary evolution at the academy, meeting the changing demands of its membership and the greater music community.

Mason adopted a divide-and-conquer approach. In his 16 months as interim president/CEO, he saw that a solo leader arrangement wasn’t serving the academy — or him — best. “I had 15 direct reports. I knew that was not efficient,” he says. “So I thought the [CEO and co-presidents] structure made sense, and the next goal was to find the right talent to fit those slots.”

He didn’t have to look far. Mason promoted Butterfield Jones, who joined the Recording Academy in May 2020 as its first chief diversity, equity and inclusion officer after four years as Google’s global head of inclusion and a previous stint in the Obama administration. “We’d established a great working relationship really early on in the time we spent together,” says Mason. “She had just an amazing approach to getting things done and interacting and collaborating with people, which I thought made for a perfect president.” He was initially less familiar with Panay, the Berklee College of Music senior vp global strategy and innovation and founder of booking website Sonicbids, who served on the Recording Academy’s innovation committee and had been a contender for the CEO job himself. “We needed somebody that was completely entrepreneurial and came from the business side, as well as having experience in that educational sector,” says Mason. “So Panos was a no-brainer.”

In their new roles, Butterfield Jones will oversee membership, awards, advocacy and related initiatives while retaining her prior DE&I responsibilities; Panay also serves as chief revenue officer and is tasked with finding new financial resources and partnerships for the academy, with an eye toward global expansion.

Since those appointments took effect mid-August, the trio have immersed themselves in academy business. Though staffers haven’t returned to the organization’s Santa Monica, Calif., headquarters, the leaders have daily Zooms, weekly calls and in-person meetings. They also meet for the occasional meal: A few Sundays ago, Panay, who moved to the United States from his native Cyprus when he was 19 (and spent much of the pandemic in his home country), grilled octopus, cod and vegetables for an outdoor feast at his house. “I’ve never tasted a home-cooked meal like that in my life,” says Mason.



Mason

Speaking with *Billboard* over Zoom in November, the trio repeatedly stress that how the academy and awards were run in the past in no way dictates how things will be done in the future. “Everything is always up for review,” says Mason. They’ve put several initiatives in place to encourage communication with their constituency, including increased outreach to the academy’s 12 chapters and community listening sessions on Zoom. Mason — a well-regarded



producer and songwriter and a five-time nominee himself — has asked members to email, call or text him directly, and every week he personally reaches out to a wide range of artists to check in.

“We’re out there, we’re listening,” says Panay, who is also a former booking agent. “This is an industry that is moving fast. This is a world that’s changing. So our commitment is to continue to listen, continue to evaluate thoughtfully and make

responsible decisions that represent the values of this organization.”

The Grammy Awards return in January after this year’s more intimate show, which catered to nominees and focused on innovative performances. What elements from March’s reimagined show are you taking into 2022?

HARVEY MASON JR. I think we’ll take as much as humanly possible because it was really well done, was unique and had a lot of heart.

One of the big downfalls from that [though] was we weren’t able to have an audience, and that’s harmful because not only does it change the energy and the celebratory nature of the show, but it also affects us financially. If we’re going to continue to do the work we do in Washington, D.C., to have MusiCares thriving and building a safety net for music people, education and [the Grammy] museum and advocacy, we have to generate revenue [from ticket sales].

Ask Them Anything

Artists put the Recording Academy's new leaders in the hot seat



How can artists, especially newer ones, help the academy achieve its goals?

◀ **DJ KHALED** *artist, producer, *We the Best Music Group* founder, Grammy winner*

Panay This is an organization made by peers to recognize excellence and give [opportunities] to peers for talent to shine. So for us, creating as many channels for conversation as possible is critical. If you're an up-and-coming creator, we encourage you to reach out to us, to help us understand better ways to serve you. How are you using new platforms, new technologies to create? Where are you going to get educated about how to grow and evolve your talent? We want to be there with you every step along the way, from the minute you want to start creating all the way until you can't create anymore because you're so darn old. And even then, we want to support you with MusiCares or access to good resources.

Butterfield Jones Participation is so important.

Khaled's global impact, the magnetic way that he can attract talent across every region, every country, every age and genre — we need that, and we can't do it by ourselves. And so to Khaled, I say directly, "You are the best, we need you, and we invite you to be even more involved with us."



What's your favorite collaboration that has happened at the Grammys?

◀ **NATHY PELUSO** *Argentine singer-songwriter, Latin Grammy winner, 2022 Grammy nominee*

Mason Beyoncé and Prince, Eminem and Elton John ... there's so many, I couldn't even imagine one being my favorite.

Panay As a young person at the time, Elton and Eminem was just so powerful. People forget Eminem was at his all-time "dangerous" height, right? And there was all this tension. To see them coming together, joining hands, it sent a very powerful signal. It made my hair stand up.

Butterfield Jones It wasn't a performance, but earlier this year, when Megan Thee Stallion and Beyoncé held hands and took the stage [to accept the best rap performance Grammy for "Savage Remix"]. It just sent chills up my body to see the sisterhood, the women's empowerment, the appreciation of each other.



What was the motivation behind the new 10-3 rule, and what is the desired effect?

◀ **DAVE KOZ** *jazz saxophonist, nine-time Grammy nominee*

Mason The 10-3 rule, instituted this year, specifies that as a voter, you pick three fields — basically three genres — and within those, you can vote in 10 [total] categories. So if you happen to be an expert in

rock, you should clarify that and sign up on the ballot with that being one of your three fields of expertise so that you're voting from a place of knowledge.

The other benefit: We want to make sure we're not seeing people vote for each other frivolously. You have to be judicious when you know you only have certain categories you can vote in. So you can't say, "Hey, I'll vote for your person, you vote for my person." That's obviously against the rules and something we don't want to see. Having 10-3 in place will make it almost like having a large nomination review committee — experts in a genre all voting for people in that genre.



What's your most memorable Grammys performance?

◀ **SEBASTIÁN YATRA**, *Colombian singer-songwriter, eight-time Latin Grammy nominee*

Panay Adele honoring George Michael. She was interpreting "Fastlove" — the arrangement itself was brilliant — but she started off wrong, and I've never seen another performer on national television have the presence of mind and the bravery to just say, "I'm going to start again because I care too much." We saw an artist at the top of her game acknowledge her own imperfection and vulnerability. That's what music is about, and we forget.



The Grammy Awards are only one day a year — what is the Recording Academy doing the other 364 days?

◀ **GIVEON**, *R&B artist, five-time 2022 Grammy nominee*

Mason We're doing some other things really, really well: advocating on behalf of music people in Washington, D.C., and locally, and making sure that we're able to continue to make a fair living, making sure we're taken care of with stimulus packages similar to what you saw during COVID-19 and just making sure that music people are top of mind for lawmakers and legislators.

Also, MusiCares — making sure there's a safety net year-round in place for people who have fallen ill or can't afford their rent or who might have lost an instrument or have a mental health or drug-addiction issue. And then, with education [initiatives] and our Grammy museum, making sure we're preserving music and educating the next generation. A lot of schools don't have music teachers or instruments, especially in underserved communities. And if we don't [ensure] that we're introducing people to music, we'll lose artists, we'll lose creators. We won't have people even having an appreciation for music.

Butterfield Jones A lot of what Harvey just said culminates through our 12 chapters. We have chapters in almost every major music market. We have webinars, master classes, programs focused on financial literacy and mental health. And that work is year-round. So thank you, Giveon, for the question — and I would love for you to be involved, too.

Panay This is an academy, and in some ways, the awards show is the equivalent of the graduation ceremony. It's one day, there's a lot of pomp and circumstance, but the other 364 days of the year, that's where the work happens. Ultimately, our intention is to continue to develop those platforms because there are millions of creators and music people around the globe, but only a handful of them get to be recognized with a Grammy.

How will the inclusion rider, which you developed with online social justice organization Color of Change and the law firm Cohen Milstein, affect the show?

VALEISHA BUTTERFIELD JONES This year, the Grammy Awards production was a very diverse set. However, we wanted to introduce a tool and a method by which we, as an organization, could hold ourselves accountable and ultimately be a model for the industry. Something that was very important to Harvey, Panos and I was that we were creating ways to drive systemic change — because one day we won't be here. Behind the camera, you'll see more gender diversity, people of color, LGBTQIA+ people and persons with disabilities working. But we're looking in front of the stage, too. We are making sure that we are reflecting the diverse music community that we represent.

Panos, as chief revenue officer, part of your mandate is to find new sources of revenue beyond the Grammy broadcast and deal with CBS, which accounted for 54% of the academy's revenue last year. What are your plans to diversify revenue?

PANOS A. PANAY There are multiple areas. I believe that there is a lot of room for expansion for us in the education sector. That is ultimately how we elevate and give opportunity to people. The skills that our collective members have — we have 24,000 incredible creators — are desired by countries around the world because creativity and imagination are in need everywhere. The other area is global expansion. We like to say here at the academy, talent is evenly distributed around the planet, but opportunity is not. I don't like us to demarcate based on somebody's passport or someone's language or somebody's place of origin. We are here to illuminate talent, no matter where it lives. This is the most recognized brand in music around the world, so that gives us permission to expand responsibly.

Does that mean you are looking to monetize some of the educational offerings the academy has in order to bring in revenue?

PANAY I think so. We're looking at everything that we're doing and trying to figure out the best way to approach all of it. Whatever we do, it has to be consistent with our mission and ultimately consistent with the values that this organization has. Revenue generation for us is not an end. It's a means toward advancing the mission of what we're doing. It's important at this early stage that we don't jump into things just because they might be revenue generators.

The current deal with CBS runs out in 2026. How much of your revenue would you like to see coming from other sources by then?





MASON By the time the CBS contract runs out, we'd like to see diversification around that. In the next few years, we'll be working with our partners on figuring out how to structure our next opportunity for our telecast and our show. But we'll also be doing a lot to find new ways to monetize. I don't think we'll set down a goal for you today as to what percentage we would like to see in five years, but know that it is a major focus and a priority for all three of us.

In addition to declining ratings, this year awards shows have had to contend with how to handle artists' problematic behavior offstage. Louis C.K. and Marilyn Manson, both of whom have been accused of sexual misconduct, are Grammy nominees this year. What is the academy's policy on their eligibility?

MASON We don't regulate whether or not they can submit their music, and we're not going to tell our voters who to vote for. But beyond that, looking at the platforms that we do control — our website, our socials, our TV show, our Grammy events — those are things that we will evaluate based on the health and safety of our membership and our music people and what we're hearing from those communities. We'll pay close attention as we go forward.

The genre-screening committees — which comprise around 350 creatives, music experts and executives — came under criticism this fall for removing works, including those from Kacey Musgraves and Brandi Carlile, from the genres in which they were submitted and reslotting them elsewhere. Why shouldn't an entry stay where the label or the creator of the work thinks it belongs?

MASON You're seeing genre lines blurring. You're seeing people switching from song to song as to what [their music] sounds like. With the screening committees, we're listening and making sure that we're paying attention to that, because if not, we're just stereotyping everything: "Oh, this person makes these types of songs, they should go in that category." The committees are made up of the artist's peers. They're evaluating and deciding, "Does this fit within the confines of the construct of what this category means?" Those definitions are created by our members that are ratified by our board. If we're opening it up to just anyone to decide where they want to submit, there could potentially be problems that come along with that. But also, you have to remember that we are looking at the process and how we do everything is always up for review.

The committees include label executives and managers — some of whom may have competing artists — not just creative peers. Are you

looking at reevaluating the constitution of the screening committees?

MASON We're looking at everything, and we will consider any alternative that is brought to the table by our members. We don't want anyone to be upset. We're not in the business of pissing off artists. We want to acknowledge greatness. We want to do it in a way that we believe is most fair. Is it an exact science? Absolutely not. This is subjective. It's not math or basketball. We'll keep working on it. We'll keep trying to do our best and we'll try and get this right.

Valeisha, you oversaw the last round of invitations to prospective Grammy voters, part of the organization's ongoing effort to increase diversity. This round, 83% of the 2,710 music professionals you asked to join accepted. Do you know how many voted in the first round?

BUTTERFIELD JONES The membership acceptance rate is the highest that we've had in several consecutive years. To me, that signals relevance, real trust being established with the music community and, ultimately, folks saying, "We want to be involved." We're 60% there on our 2025 goal of 2,500 new women members. We saw a huge uptick this year in voter turnout. Our get-out-the-vote efforts are so vital, and we're being very intentional this year around participation because we removed nomination review committees.

MASON Submissions are higher than last year by a couple of thousand. The voting for the first round was up double digits year over year.

The academy launched a Songwriters & Composers wing this year, similar to the Producers & Engineers wing. Is that a step toward a songwriter of the year Grammy, like the producer of the year awards?

MASON I think it was, and I don't think it's a bad idea. Shining a bright light on the songwriters makes a lot of sense from an academy standpoint.

Your longtime chief advocacy and public policy officer, Daryl Friedman, recently left the academy after 24 years. How do you envision that role going forward?

BUTTERFIELD JONES Advocacy and public policy is a passion point for me. I spent years in D.C. working in a presidential administration, and there's so much opportunity for us to advocate for music creators here in the U.S. and beyond. In addition to our federal advocacy efforts, there is huge opportunity at the state level to unlock access and funds for music creators and music economies across the United States. A lot of work to dive into there to ultimately make sure that the music creators in different states have access to education and resources that they need.

PANAY It's important that, as we are looking to advocate for music creators, our efforts on [Capitol] Hill are also about informing lawmakers that all these shifts in technology ultimately don't just impact the consumer side of things, but they impact the very livelihoods of creators. So taking a much more active stance in those conversations is going to be part of our focus as well.

You began looking for your first in-house counsel six months ago. What's the status of the search?

MASON It's a process that has taken some time because there are a lot of stakeholders, a lot of people that will be interfacing with this person. We have come to the end of the process, and we're almost at the point where we can name someone.

One of those stakeholders is Joel Katz, who has been your general counsel for decades. [Dugan accused Katz of sexual harassment in her EEOC complaint, a claim he denied.] What will his role be after the new person is in place?

MASON He has been working with the academy for over 30 years, and he has been critical in us negotiating our last two [CBS] television contracts. What has allowed us to do what we do is the income from that show. As we move forward, Joel will continue to play a role in certain elements of the academy.

Your jobs must, on some level, feel like waging a never-ending PR battle. The community will be thrilled with one action, like getting rid of the nominating committees, then come after you — say, about how the screening committees work, or when The Weeknd didn't receive any nominations this past year, or this year when a snubbed Machine Gun Kelly tweeted "wtf is wrong with the Grammys." Does that distract from the work?

MASON It's not distracting, it's understandable. People that make music are passionate people inherently. These [projects] are their babies. When they get upset, it doesn't affect us or offend us. Getting this right is the priority. The perception of the academy and our process is important because it allows us to do the work that we want to do. Having input from the community is important. Sometimes it might be nice not to hear it always in the press; maybe it'd be nice to get a phone call or a text. But regardless of how we get it, it's important that we evaluate it and find out actionable steps on how to be better. At the end of the day, when our members and our community say, "We'd like to look at something differently and we think there is a new way of doing this, it's better," we listen, and we move. **B**

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GRAMMY NOMINEES

**Ahead of the 64th annual Grammy Awards,
set for Jan. 31, 2022, these artists, songs,
albums and more made themselves heard amid
the ongoing pandemic — and could take
home new trophies as a result**

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SONG OF THE YEAR



“BAD HABITS”

ED SHEERAN

SONGWRITERS

Fred Gibson, Johnny McDaid, Ed Sheeran

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Over the course of his career, Sheeran has appeared in the song of the year category as a folk-leaning troubadour (with “The A Team” in 2013), a master balladeer (with “Thinking Out Loud,” which won in 2016) and as a pop star collaborator (with Justin Bieber’s “Love Yourself” in 2017). With “Bad Habits,” he enters the race as a stadium-conquering superstar with a strong interest in dance music. The British singer-songwriter co-wrote the lead single to his fourth solo studio album, =, with Johnny McDaid, who contributed to Sheeran’s 2017 smash “Shape of You,” and Fred Gibson, who worked closely with Sheeran on 2019’s *No.6 Collaborations Project*. The song of the year nod for “Bad Habits,” which peaked at No. 2 on the Billboard Hot 100, represents the lone nomination this year for Sheeran, a four-time Grammy winner.



“A BEAUTIFUL NOISE”

ALICIA KEYS & BRANDI CARLILE

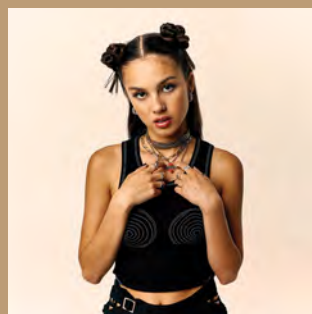
SONGWRITERS

Ruby Amanfu, Brandi Carlile, Brandy Clark, Alicia Keys, Hillary Lindsey, Lori McKenna, Linda Perry, Hailey Whitters

LABEL

RCA

Days before the 2020 election, Keys and Carlile joined forces for “A Beautiful Noise,” a soulful piano ballad that encouraged listeners to use their voices at the ballot box. Over a year later, the collaboration has become Carlile’s second song of the year entry at the upcoming Grammys and Keys’ first appearance in the category in 17 years. “A Beautiful Noise” — which includes contributions from songwriters Ruby Amanfu, Brandy Clark, Hillary Lindsey, Lori McKenna, Linda Perry and Hailey Whitters, along with its two artists — was included on a reissue of Keys’ 2020 album, *Alicia*, following its premiere on the CBS special *Every Vote Counts: A Celebration of Democracy*. Keys, who won song of the year at the 2002 Grammys with her debut smash, “Fallin’,” is also nominated in the best immersive audio album category for *Alicia*, while Carlile scored four other nominations this year.



“DRIVERS LICENSE”

OLIVIA RODRIGO

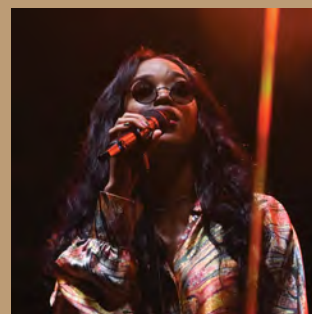
SONGWRITERS

Daniel Nigro, Olivia Rodrigo

LABELS

Geffen/Interscope

In 2021, Rodrigo scored five top 20 hits on the Hot 100 from her debut album, *Sour*, including a pair of chart-toppers. Yet her first entry, “drivers license,” remains her biggest hit to date, an emotional gut punch that spent eight straight weeks atop the chart. Co-written with producer Dan Nigro, “drivers license” invited tabloid speculation about the subject of the post-breakup track, as well as the identity of the rival “blonde girl” referenced in the lyrics. Rodrigo has remained mum on specifics, but the guessing game became a talking point as the single crossed over to pop radio and dominated streaming platforms. Although “drivers license” is nominated for three Grammys, Rodrigo’s other No. 1 single, “good 4 u,” also scored a nod for best music video, and *Sour* will compete for album of the year and best pop vocal album.



“FIGHT FOR YOU”

H.E.R.

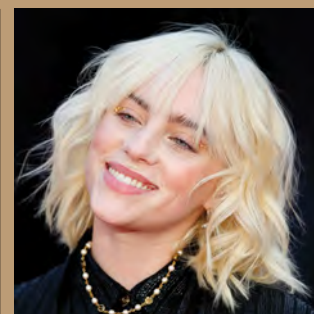
SONGWRITERS

Dernst “D’Mile” Emile II, H.E.R., Tiara Thomas

LABELS

Six Course/MBK/RCA

For the third consecutive year, a track performed by H.E.R. is nominated for song of the year. Following last year’s win for “I Can’t Breathe,” that song’s three writers — Dernst “D’Mile” Emile II, H.E.R. and Tiara Thomas — are trying to make history with back-to-back victories, which would be a first in the category. H.E.R. teamed with D’Mile and Thomas for “Fight for You” as part of the music from the Academy Award best picture nominee *Judas and the Black Messiah*, and the soul single ultimately won the Oscar for best original song. Although neither “I Can’t Breathe” nor “Fight for You” made H.E.R.’s 2021 full-length, *Back of My Mind*, the project still scored another album of the year nod for the R&B star, the third of her career. D’Mile also appears in this category as a co-writer on Silk Sonic’s chart-topping hit “Leave the Door Open.”



“HAPPIER THAN EVER”

BILLIE EILISH

SONGWRITERS

Billie Eilish O’Connell, Finneas O’Connell

LABELS

Darkroom/Interscope

Since Eilish swept the Big Four categories at the 2020 Grammys, becoming just the second artist to do so in the awards’ history, her accolades have only grown: The teen superstar scored four more nominations and two more wins the following year, and now returns with seven more nods, bringing her career total to 17. “Happier Than Ever” marks her third straight song of the year nod, following “bad guy” and “Everything I Wanted”; like those two hits, the title track to *Happier Than Ever* was co-written with Eilish’s older brother, Finneas O’Connell, and unlike her previous nominees, “Happier Than Ever” is divided into two parts over an extended run time, with a gentle acoustic track giving way to a furious rock anthem. Eilish and O’Connell will once again compete in the category against Dernst “D’Mile” Emile II, H.E.R. and Tiara Thomas, whose “I Can’t Breathe” triumphed over “Everything I Wanted” at last year’s ceremony... one year after Eilish’s “bad guy” bested H.E.R.’s “Hard Place.”

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SONG OF THE YEAR



"KISS ME MORE"

DOJA CAT
FEATURING SZA

SONGWRITERS

Rogét Chahayed, Amala Zandile Dlamini, Lukasz Gottwald, Carter Lang, Gerard A. Powell II, Solána Rowe, David Sprecher

LABELS

Kemosabe/RCA

Doja Cat has long been a master collaborator, using early hits like "Tia Tamera" with Rico Nasty and "Juicy" with Tyga as a springboard for flashier showcases like the "Say So" remix with Nicki Minaj and "Scoop" with Lil Nas X. "Kiss Me More" with SZA may be her most natural team-up yet, with both artists — along with five additional co-writers — riding their genre-straddling charisma into the top 10 of the Hot 100. With her first song of the year nod and *Planet Her* making the album of the year shortlist, Doja Cat has now scored nominations in every Big Four category over the past two years. "Kiss Me More" could also become the second-ever collaboration between two women artists to win in the best pop duo/group performance category, following Lady Gaga and Ariana Grande's win for "Rain on Me" last year.



"LEAVE THE DOOR OPEN"

SILK SONIC

SONGWRITERS

Brandon Anderson, Christopher Brody Brown, Dernst "D'Mile" Emile II, Bruno Mars

LABELS

Aftermath/Atlantic

Bruno Mars and multi-instrumentalist Christopher Brody Brown have been working together for over a decade, co-writing early hits for Mars like "Grenade" and "Runaway Baby." To pen "Leave the Door Open," the debut single from Mars' new duo Silk Sonic, Mars and Brown brought in co-star Anderson .Paak as well as Dernst "D'Mile" Emile II, best known for his work with H.E.R. (and nominated in this category for her song "Fight for You"). The final product synthesizes the strengths of its writers, as the 1970s soul pastiche includes classic melodies with a modern lyrical sensibility. "Leave the Door Open" spent two non-consecutive weeks atop the Hot 100 in the spring. Along with Mars and .Paak, Emile co-wrote every song on *An Evening With Silk Sonic*, the duo's debut album, which reached No. 2 on the Billboard 200 upon its November release.



"MONTERO (CALL ME BY YOUR NAME)"

LIL NAS X

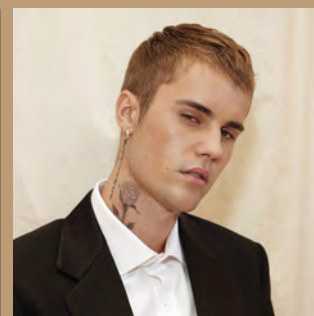
SONGWRITERS

Denzel Baptiste, David Biral, Omer Fedi, Montero Hill, Roy Lenzo

LABEL

Columbia

Lil Nas X tried to prepare the world for "Montero (Call Me by Your Name)," sharing a snippet of the song on Twitter in mid-2020 and playing a few more seconds in a Super Bowl commercial weeks before it was unveiled in full. Still, the ode to queer love, delivered unabashedly and with a provocative accompanying music video, shocked the pop world and became a groundbreaking smash upon arrival, shooting to the top of the Hot 100 in its first week of release. Lil Nas X co-wrote the track with its producers — Take A Daytrip (aka Denzel Baptiste and David Biral), Omer Fedi and Roy Lenzo — and remains the central figure in its message of lust and devotion, using his own first name and a nod to the queer romance *Call Me by Your Name*. While "Montero" is nominated for record and song of the year, as well as best music video, "Industry Baby," Lil Nas X's hit with Jack Harlow, is nominated for best melodic rap performance.



"PEACHES"

JUSTIN BIEBER
FEATURING DANIEL
CAESAR & GIVEON

SONGWRITERS

Louis Bell, Justin Bieber, Giveon Dezmann Evans, Bernard Harvey, Felisha "Fury" King, Matthew Sean Leon, Luis Manuel Martinez Jr., Aaron Simmonds, Ashton Simmonds, Andrew Wotman, Keavan Yazdani

LABELS

Raymond Braun/Def Jam

Eleven co-writers are credited on "Peaches," Bieber's No. 1 hit alongside Daniel Caesar and Giveon, including the three performers and producer-songwriter Louis Bell, who worked extensively on Kanye West's album of the year nominee, *Donda*. "Peaches" sharply contrasts with Bieber's last song of the year nominee as a lead artist, "Love Yourself." That 2015 hit served as an acoustic kiss-off to an ex, whereas "Peaches" represents romantic joy, as well as a continuation of the pop superstar's R&B sound that he returned to on 2020's *Changes*. Along with nominations for best music video and record and song of the year, "Peaches" is also vying for best R&B performance — the first appearance in an R&B category for Bieber, a two-time Grammy winner. Caesar won best R&B performance in 2019 for his song "Best Part" with H.E.R.; like Giveon, he makes his first appearance in the Big Four categories this year thanks to his Bieber collaboration.



"RIGHT ON TIME"

BRANDI CARLILE

SONGWRITERS

Brandi Carlile, Dave Cobb, Phil Hanseroth, Tim Hanseroth

LABELS

Low Country Sound/Elektra

"There were so many people that told me, 'Don't make a pandemic album. By the time it comes out, it's going to be over. People aren't going to want to think about it,'" Carlile told *Billboard* in October of her album *In These Silent Days*. "But I don't know if I would've been able to transport myself beyond where I was." As the lead track on *In These Silent Days*, "Right on Time" captures the physical and emotional distance created by lockdown; its message clearly resonated with Recording Academy members, as the single earned three nominations for the veteran singer-songwriter. Carlile being a dual contender for song of the year follows a nod in the category two years ago as a co-writer on Tanya Tucker's "Bring My Flowers Now" and a nomination three years ago for her own song "The Joke." Although she has collected seven Big Four nominations in the past three years, Carlile is still looking for her first win in a general category.

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AROOJ AFTAB

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JON BATISTE

RECORD OF THE YEAR

ALBUM OF THE YEAR

BEST TRADITIONAL R&B
PERFORMANCE

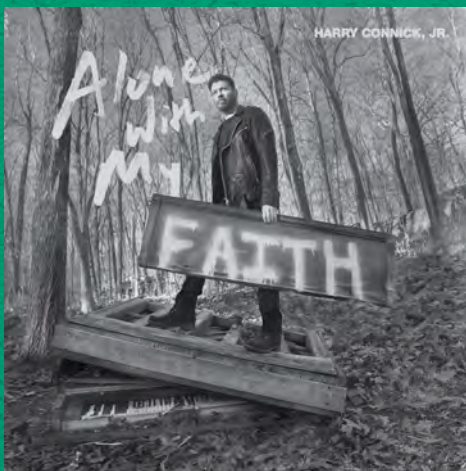
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RECORD OF THE YEAR

ALBUM OF THE YEAR

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PERFORMANCE

BEST **R&B** ALBUM

BEST **AMERICAN ROOTS**
PERFORMANCE

BEST **AMERICAN ROOTS** SONG

BEST **CONTEMPORARY**
CLASSICAL COMPOSITION

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AROOJ AFTAB

BEST NEW ARTIST

BEST GLOBAL MUSIC PERFORMANCE



ALBUM OF THE YEAR



WE ARE

JON BATISTE

FEATURED ARTISTS

Craig Adams, David Gauthier, Braedon Gautier, Brennon Gautier, Gospel Soul Children Choir, Hot 8 Brass Band, PJ Morton, Autumn Rowe, Zadie Smith, St. Augustine High School Marching 100, Trombone Shorty

PRODUCERS

Jon Batiste, Mikey Freedom Hart, King Garbage, Kizzo, Sunny Levine, Nate Mercereau, David Pimentel, Ricky Reed, Autumn Rowe, Jahaan Sweet, Nick Waterhouse

ENGINEERS/MIXERS

Jon Batiste, Russ Elevado, Mischa Kachkachishvili, Kizzo, Joseph Lorge, Manny Marroquin, David Pimentel, Ricky Reed, Jaelyn Sanchez, Matt Vertere, Marc Whitmore, Alex Williams

SONGWRITERS

Andrae Alexander, Troy Andrews, Jon Batiste, Zach Cooper, Vic Dimotisis, Eric Frederic, Kizzo, Sunny Levine, Steve McEwan, PJ Morton, Autumn Rowe, Mavis Staples

MASTERING ENGINEER

Michelle Mancini

Going into this year's Grammy nominations, few would have predicted that Batiste — the Louisiana singer-songwriter best known for his gig as bandleader on *The Late Show With Stephen Colbert*, with only three Grammy nominations and no wins to his prior credit — would be the year's most recognized artist. But Batiste scooped up a 2022-best 11 nods, including record of the year for the celebratory "Freedom" and album of the year for his impressive eighth studio set, *We Are*. A tight, diverse collection of jazz, funk and R&B, with guests including soul legend Mavis Staples, New Orleans instrumentalist Trombone Shorty and acclaimed novelist Zadie Smith, *We Are* scored the prolific artist his best showing yet on the Billboard 200, reaching No. 86. Batiste will also boast something of a home-field advantage at this year's awards, as the ceremonies will be hosted on CBS, which airs *Colbert*.

LOVE FOR SALE

TONY BENNETT & LADY GAGA

PRODUCER

Dae Bennett

ENGINEERS/MIXERS

Dae Bennett, Josh Coleman, Billy Cumella

MASTERING ENGINEERS

Greg Calbi, Steve Fallone

Just sliding into the eligibility window for the 2022 Grammys (the album was technically released Sept. 30, the final day before this year's cutoff), *Love for Sale* marks the second full-length collaboration between Bennett and Gaga — two pop icons separated by generations — following 2014's *Cheek to Cheek*. A lively set covering pop vocal standards mostly from the 95-year-old Bennett's era, *Love for Sale* sees the pair taking on classics like the title track, "Night and Day" and "I Get a Kick Out of You," with the lattermost recording also earning a nomination for record of the year at this year's ceremonies. While it's the duo's first time scoring an album of the year nomination together, both have indi-



vidual history in the category, with Gaga being nominated every year from 2010 to 2012 and Bennett being recognized twice before, including a win in 1995 for his *MTV Unplugged* album.

JUSTICE: TRIPLE CHUCKS DELUXE

JUSTIN BIEBER

FEATURED ARTISTS

BEAM, Benny Blanco, Burna Boy, Daniel Caesar, Chance the Rapper, DaBaby, Dominic Fike, Giveon, Jaden, Tori Kelly, Khalid, The Kid LAROI, Lil Uzi Vert, Quavo

PRODUCERS

Amy Allen, Louis Bell, Jon Bellion, Justin Bieber, Benny Blanco, BMW Kenny, Capi, Dremlab, Dvlp, Jason Evigan, FINNEAS, The Futuristics, German, Josh Gudwin, Jimmie Gutch, HARV, Marvin "Tony" Hemmings, Ilya, Rodney "Darkchild" Jerkins, Stefan Johnson, KCdaproducer, Denis Kosiak, The Monsters & Strangers, Jorgen Odegard, Michael Pollack, Poo Bear, Shndo, Skrillex, Jake Torrey, Trackz, Andrew Watt, Ido Zmishlany

ENGINEERS/MIXERS

Cory Bice, Benny Blanco, Kevin "Capi" Carbo, Edwin Diaz, DJ Durel, Dremlab, FINNEAS, Josh Gudwin, Sam Holland, Daniel James, Antonio Kearney, Denis Kosiak, Paul LaMalfa, Jeremy Lertola, Devin Nakao, Chris "TEK" O'Ryan, Andres Osorio, Micah Pettit, Benjamin Thomas

SONGWRITERS

Amy Allen, Delacey (Brittany Amaradio), Louis Bell, Jonathan Bellion, Chancellor Johnathon Bennett, Justin Bieber, David Bowden, Jason Boyd, Scott Braun, Tommy Lee Brown, Valentin Brunn,

Kevin Carbo, Kenneth Coby, Kevin Coby, Raul Cubina, Jordan Douglas, Giveon Dezmans Evans, Jason Evigan, Dominic David Fike, Kameron Glasper, Jacob Greenspan, Josh Gudwin, James Gutch, Scott Harris, Bernard Harvey, Leah Haywood, Gregory Aldae Hein, Marvin Hemmings, Jeffrey Howard, Alexander Izquierdo, Daniel James, Jace Logan Jennings, Rodney Jerkins, Jordan K. Johnson, Stefan Johnson, Anthony M. Jones, Antonio Kearney, Charlton Kenneth, Joe Khajadourian, Felisha "Fury" King, Jonathan Lyndale Kirk, Matthew Sean Leon, Benjamin Levin, Marcus Lomax, Quavious Keyate Marshall, Luis Manuel Martinez Jr., Sonny Moore, Finneas O'Connell, Jorgen

Odegard, Damini Ebuloluwa Ogulu, Tayla Parx, Oliver Peterhof, Whitney Phillips, Michael Pollack, Khalid Donnel Robinson, Ilya Salmanzadeh, Alex Schwartz, Tia Scola, Aaron Simmonds, Ashton Simmonds, Gian Stone, Ali Tamposi, Ryan Tedder, Tyshane Thompson, Jake Torrey, Billy Walsh, Freddy Wexler, Symere Woods, Andrew Wotman, Rami Yacoub, Keavan Yazdani, Bigram Zayas, Ido Zmishlany

MASTERING ENGINEER

Colin Leonard

While Bieber's prior album, 2020's R&B-rooted *Changes*, scored three

Grammy nominations but nothing in the Big Four categories, March's *Justice* returned Bieber to the top of the pop world, with his second album of the year nomination (following *Purpose* in 2017). Debuting at No. 1 on the Billboard 200, *Justice* drew stronger reviews than *Changes* and also included a Billboard Hot 100-topping single in the slow-and-low Daniel Caesar and Giveon collaboration "Peaches," a nominee for record and song of the year at this year's awards. While much of *Justice* follows the R&B direction of *Changes*, the album also includes more uptempo, '80s-inspired pop on singles like the top 20 hits "Hold On" and "Anyone." The *Triple Chucks Deluxe* edition expanded the album from 16 tracks to 22 and added new guest stars Lil Uzi Vert ("There She Go") and DaBaby ("Know No Better"), among others.



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ALBUM OF THE YEAR

PLANET HER
(DELUXE)

DOJA CAT

FEATURED ARTISTS

Eve, Ariana Grande, Gunna, JID, SZA, The Weeknd, Young Thug

PRODUCERS

Aaron Bow, Rog t Chahayed, Crate Classics, Digi, Dr. Luke, fallen, Mayer Hawthorne, Mike Hector, Linden Jay, Aynzli Jones, Kurtis McKenzie, Jason Quenneville, Reef, Khaled Rohaim, Al Shux, Sully, tizhimself, Yeti Beats, Y2K

ENGINEERS/MIXERS

Rob Bisel, Jesse Ray Ernster, Serban Ghenea, Clint Gibbs, Rian Lewis, NealHPogue, Tyler

Sheppard, Kalani Thompson, Joe Visciano, Jeff Ellis Worldwide

SONGWRITERS

Ilana Armida, Aaron Bow, Rog t Chahayed, Jamil Chammas, Sheldon Yu-Ting Cheung, Antwoine Collins, Amala Zandile Dlamini, Lukasz Gottwald, Ariana Grande, Mayer Hawthorne, Mike Hector, Aaron Horn, Taneisha Danielle Jackson, Linden Jay, Eve Jihan Jeffers, Aynzli Jones, Sergio Kitchens, Carter Lang, Siddharth Mallick, Maciej Margol-Gromada, Kurtis McKenzie, Jidenna Mobisson, Gerard A. Powell II, Geordan Reid-Campbell, Khaled Rohaim, Destin Route, Sol na Rowe, Laura Roy, Al Shuckburgh, David Sprecher, Ari Starace, Lee Stashenko, Abel Tesfaye, Rob Tewlow, Jeffery Lamar Williams

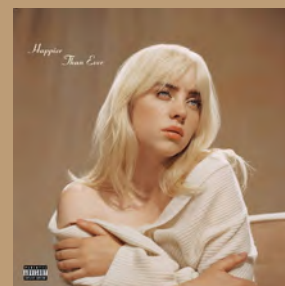
MASTERING ENGINEERS

Dale Becker, Mike Bozzi



Doja Cat sealed her pop superstardom in 2021 with her third album, *Planet Her*. Since its June debut, the set has spent most of its lifetime in the Billboard 200's top 10, while spawning three top 20 hits on the Hot 100 with the sultry Weeknd duet "You Right," the strobe-lit sex jam "Need To

Know" and the ecstatic SZA collaboration "Kiss Me More," the lattermost also a nominee for song and record of the year. The album's success scored the singer-rapper an American Music Award for favorite soul/R&B album, as well as a gig hosting the September MTV Music Awards, where she pulled triple duty as a nominee and performer as well as host. The deluxe edition adds four bonus songs to the original 14, while also boasting new appearances from guest rappers Eve ("Tonight") and Gunna ("Why Why").

HAPPIER
THAN EVER

BILLIE EILISH

PRODUCER
FINNEASENGINEERS/MIXERS
Billie Eilish, FINNEAS,
Rob KinelskiSONGWRITERS
Billie Eilish O'Connell,
Finneas O'ConnellMASTERING ENGINEERS
John Greenham, Dave Kutch

SOUR

OLIVIA RODRIGO

PRODUCERS

Alexander 23, Daniel Nigro, Olivia Rodrigo

ENGINEERS/MIXERS

Ryan Linvill, Mitch McCarthy, Daniel Nigro

SONGWRITERS

Daniel Nigro, Olivia Rodrigo, Casey Smith

MASTERING ENGINEER

Randy Merrill



The breakout story of 2021 belonged to Rodrigo, the young singer-songwriter who set records in January with the runaway success of debut single "drivers license" — and then her year only got better from there. Arriving in May

after another pair of hits and months of rapidly building anticipation, full-length debut *Sour* instantly lived up to the hype: An 11-track set with concept album-like focus on a formative teenage breakup, the record connected with audiences of all ages and scored what was then the year's best single-week performance, moving nearly 300,000 units in its first frame. The combination of lyrical detail (written with full-album collaborator Dan Nigro), committed delivery and brilliant packaging and promotion drew comparisons to last year's album of the year winner, and fellow 2021 nominee, Taylor Swift, who received a pair of writing credits on *Sour* for similarities to previous works of hers.

MONTERO

LIL NAS X

FEATURED ARTISTS

Miley Cyrus, Doja Cat, Jack Harlow, Elton John, Megan Thee Stallion

PRODUCERS

Denzel Baptiste, David Biral, John Cunningham, Omer Fedi, Kuk Harrell, Jasper Harris, KBeaZy, Carter Lang, Nick Lee, Roy Lenzo, Tom Levesque, Jasper Sheff, Blake Slatkin, Drew Sliger, Take A Daytrip, Ryan Tedder, Kanye West

ENGINEERS/MIXERS

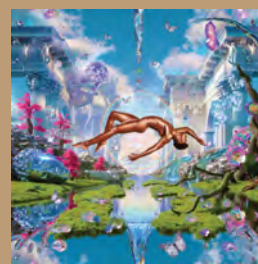
Denzel Baptiste, David Biral, Jon Castelli, John Cunningham, Jelli Dorman, Tom Elmhirst, Serban Ghenea, John Hanes, Kuk Harrell, Roy Lenzo, Manny Marroquin, Nickie Jon Pabon, Patrizio "Teezio" Pigliapoco, Blake Slatkin, Drew Sliger, Ryan Tedder, Joe Visciano

SONGWRITERS

Keegan Bach, Denzel Baptiste, David Biral, John Cunningham, Miley Ray Cyrus, Amala Zandile Dlamini, Omer Fedi, Vincent Goodyer, Jack Harlow, Jasper Harris, Montero Hill, Ilsey Juber, Carter Lang, Nick Lee, Roy Lenzo, Thomas James Levesque, Andrew Luce, Michael Olmo, Jasper Sheff, Blake Slatkin, R.L. Stafford, Ryan Tedder, William K. Ward, Kanye West

MASTERING ENGINEERS

Chris Gehringer, Eric Lagg, Randy Merrill

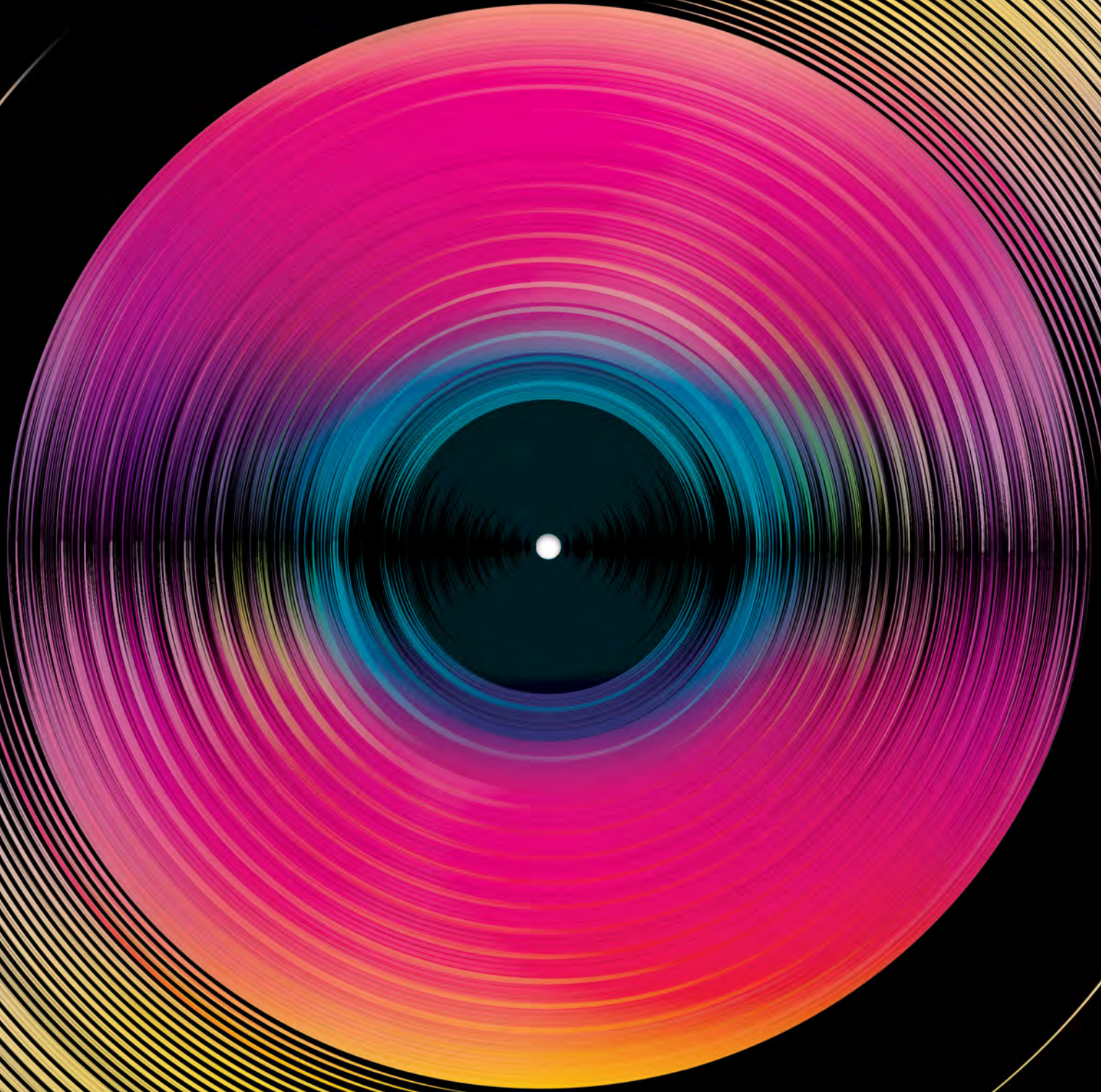


history-making 2019 breakout hit, "Old Town Road," to make it clear he wouldn't be a flash in the pan — his accompanying debut EP, *7*, was even nominated for album of the year in 2020 — it wasn't until his first proper album, *Montero*, that he made it clear he would be a defining pop star of his era. Led by a pair of Hot 100 chart-topping hits — the Jack Harlow collaboration "Industry Baby" and the song-and record of the year-nominated title track — *Montero* displays a fully realized artist in command of his image, as well as his music, with songs as fun and funny as they are revealing. Guest stars as big as Miley Cyrus, Elton John and fellow album of the year nominee Doja Cat offer support, but the show is entirely Lil Nas X's — and one that music fans tuned in to en masse, with the set debuting at No. 2 on the Billboard 200 in September.

While rapper Lil Nas X had displayed enough talent and potential in the wake of his

The 2020 Grammys belonged to a then-18-year-old Eilish, who swept the Big Four categories, led by an album of the year victory for debut full-length *When We All Fall Asleep, Where Do We Go?* She has the chance to win again in all of them but best new artist in 2022, thanks to her second set, *Happier Than Ever* (and its song- and record of the year-nominated title track). The album, heavily inspired by unhealthy relationships in both Eilish's personal and professional lives in the years following her breakout, returned the prodigious singer-songwriter (again writing with and produced by brother FINNEAS) to the top of the Billboard 200, staying there for three weeks. The set also earned rave reviews for the growth it displayed, not only in Eilish's songwriting and vocal performance but in her musical evolution — including explorations into genres such as bossa nova, lounge pop and house.

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- ROLLING STONE



CHA WA MY PEOPLE

BEST REGIONAL ROOTS
MUSIC ALBUM

"I'VE SEEN THE FUTURE OF NEW ORLEANS
MUSIC AND ITS NAME IS CHA WA." - PASTE

BLIND BOYS
of ALABAMA
feat.
BÉLA FLECK

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

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SUBCONSCIOUSLY

Best Dance / Electronic Music Album



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BEST REGGAE ALBUM GRAMMY® NOMINEE “10” SPICE

FEATURING: THE SUMMER DANCEHALL HIT

GO DOWN DEH
FEATURING SHAGGY + SEAN PAUL

“ Spice came up with a brilliant visual concept - *VIBE Magazine*

It takes a true force to be able to rise to the top of a genre and remain there without having to drop a full length album for ten years - *Revolt TV*

A beautiful, happy-sounding album, full of life, rife with up-tempo Dancehall and Reggae riddims and a few fusions of other genres, “10” is sure to find favor among lovers of authentic Dancehall and Reggae sounds, who, from all indications are yearning for those riddims from the 1990s and early 2000s. - *Dancehall Mag* ”



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ALBUM OF THE YEAR

BACK OF MY MIND

H.E.R.

FEATURED ARTISTS

Chris Brown, Cordae, DJ Khaled, Lil Baby, Thundercat, Bryson Tiller, Ty Dolla \$ign, YG, Yung Bleu

PRODUCERS

Tarik Azzouz, Bordeaux, Nelson Bridges, DJ Camper, Cardiak, Cardo, Chi Chi, Steven J. Collins, Flip, Jeff "Gitty" Gitelman, GRADES, H.E.R., Hit-Boy, Rodney "Darkchild" Jerkins, Walter Jones, Kaytranada, DJ Khaled, Mario Luciano, Mike Will Made-It, NonNative, NOVA WAV, Scribz Riley, Jeff Robinson, Streeterunner, Hue Strother, Asa Taccone, Thundercat, Thurdi, Wu10

ENGINEERS/MIXERS

Rafael Fai Bautista, Luis Bordeaux, Dee Brown, Anthony Cruz, Ayanna Depas, Morning Estrada, Chris Galland, H.E.R., Jaycen Joshua, Kaytranada, Derek Keota, Omar Loya, Manny Marroquin, Tim McClain, Juan "AyoJuan" Peña, Micah Pettit, Patrizio Pigliapoco, Alex Pyle, Jaclyn Sanchez, Miki Tsutsumi, Tito "Earcandy" Vasquez

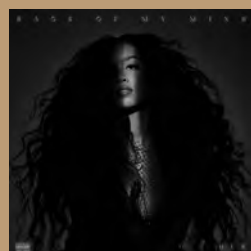
SONGWRITERS

Denisia "Blu June" Andrews, Nasri Atweh, Tarik Azzouz, Stacy Barthe, Jeremy Biddle, Nelson "Keyz" Bridges, Chris Brown, Stephen Bruner, Darhyl Camper Jr., Luis Campozano, Louis Kevin Celestin, Anthony Clemons Jr., Steven J. Collins, Ronald "Flip" Colson, Brittany "Chi" Coney, Elijah Dias, Cordae Dunston, Jeff Gitelman, Tyrone Griffin Jr., Priscilla "Priscilla Renea" Hamilton, H.E.R., Charles A. Hinshaw, Chauncey Hollis, Latisha Twana Hyman, Keenon Daequan Ray Jackson, Rodney Jerkins, Dominique Jones, Khaled Khaled, Ron Latour, Gamal "Lunchmoney" Lewis, Mario Luciano, Carl McCormick, Leon McQuay III, Julia Michaels, Maxx Moore, Vurdell "V. Script" Muller, Chidi Osondu, Karriem Riggins, Mike "Scribz" Riley, Seandrea Sledge, Hue Strother, Asa Taccone, Tiara Thomas, Bryson Tiller, Daniel James Traynor, Brendan Walsh, Nicholas Warwar, Jabrile Hashim Williams, Michael L. Williams II, Robert Williams, Kelvin Wooten

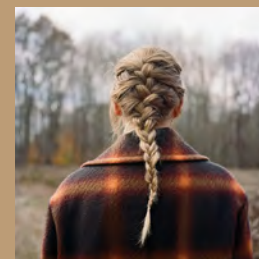
MASTERING ENGINEERS

Dave Kutch, Colin Leonard

Another year, another major Grammy nomination for R&B singer-songwriter and multi-instrumentalist H.E.R. The 2021 nod for *Back of My Mind* marks her third in four years in the category, following her self-titled set in 2019 and *I Used To Know H.E.R.* in 2020. Remarkably, *Back of My Mind* is actually H.E.R.'s official debut album, following a prior pair of EP compilations,



and is perhaps the most multifaceted showcase of the rising star to date. While her virtuosity as a writer and performer is on display from the soaring opening track, "We Made It," *Back of My Mind* also presents H.E.R. as a formidable presence in modern R&B, featuring soulful radio smashes like "Damage" and "Slide," while also slotting her in comfortably alongside contemporary rap stars like Lil Baby ("Find a Way") and Cordae ("Trauma"). The set debuted at No. 6 on the Billboard 200, marking her first appearance in the chart's top 10.



EVERMORE

TAYLOR SWIFT

FEATURED ARTISTS

Bon Iver, HAIM, The National

PRODUCERS

Jack Antonoff, Aaron Dessner, Bryce Dessner, Taylor Swift

ENGINEERS/MIXERS

Thomas Bartlett, JT Bates, Robin Baynton, Stuart Bogie, Gabriel Cabezas, CJ Camerieri, Aaron Dessner, Bryce Dessner, Scott Devendorf, Matt DiMona, Jon Gautier, Trevor Hagen, Mikey Freedom Hart, Sean Hutchinson, Josh Kaufman, Benjamin Lanz, Nick Lloyd, Jonathan Low, James McAlister, Dave Nelson, Sean O'Brien, Ryan Olson, Ariel Rechtshaid, Kyle Resnick, Laura Sisk, Evan Smith, Alex Sopp, Justin Vernon

SONGWRITERS

Jack Antonoff, William Bowery, Aaron Dessner, Bryce Dessner, Taylor Swift, Justin Vernon

MASTERING ENGINEERS

Greg Calbi, Steve Fallone

DONDA

KANYE WEST

FEATURED ARTISTS

Baby Keem, Chris Brown, Conway the Machine, DaBaby, Jay Electronica, Fivio Foreign, Westside Gunn, JAY-Z, Syleena Johnson, Kid Cudi, Lil Baby, Lil Durk, Lil Yachty, The LOX, Marilyn Manson, Playboi Carti, Pop Smoke, Roddy Ricch, Rooga, Travis Scott, Shenseea, Swizz Beatz, Young Thug, Don Toliver, Ty Dolla \$ign, Vory, The Weeknd, Westside Gunn, Lil Yachty

PRODUCERS

Allday, Audi, AyoAA, Roark Bailey, Louis Bell, Jeff Bhasker, Boi-1Da, BoogzDaBeast, Warrryn Campbell, Cubeatz, David & Eli, Mike Dean, Dem Jointz, Digital Nas, DJ Khalil, DRTWRK, 88-Keys, E.Vax, FNZ, Gesaffelstein, Nikki Grier, Cory Henry, Ronny J, Wallis Lane, Digital Nas, Nascent, Ojivolta, Shuko, Sloane, Sean Solymar, Sucuki, Arron "Arrow" Sunday, Swizz Beatz, Zen Tachi, 30 Roc, Bastian Völkel, Mia Wallis, Kanye West, Wheezy, Jason White

ENGINEERS/MIXERS

Josh Berg, Todd Bergman, Rashade Benani Bevel Sr., Will Chason, Dem Jointz, IRKO, Jess Jackson, Nagaris Johnson, Shin Kamiyama, Gimel "Young Guru" Keaton, James Kelso, Scott McDowell, Kalam Ali Muttalib, Jonathan Pfarr, Driique Rendeer, Alejandro Rodriguez-Dawson, Mikalai Skrobat, Devon Wilson, Lorenzo Wolff

SONGWRITERS

Dwayne Abernathy Jr., Elpadaro F. Electronica Allah, Aswad Asif, Roark Bailey, Durk Banks, Sam Barsh, Christoph Bauss, Louis Bell, Jeff Bhasker, Isaac De Boni, Christopher Brown, Jahshua Brown, Tahrence Brown, Aaron Butts, Warrryn Campbell, Hykeem Carter Jr., Jordan Terrell Carter, Shawn Carter, Denzel Charles, Raul Cubina, Kasseem Dean, Michael Dean, Tim Friedrich, Wesley Glass, Samuel Gloade, Kevin Gomringer, Tim Gomringer, Tyrone Griffin Jr., Jahmal Gwin, Cory Henry, Tavoris Javon Hollins Jr., Larry Hoover Jr., Bashar Jackson, Sean Jacob, Nima Jahanbin, Paimon Jahanbin, Syleena Johnson, Dominique Armani Jones, Eli Klughammer, Chinsea Lee, Mike Lévy, Evan Mast, Mark Mbogo, Miles McCollum, Josh Mease, Scott Medcudi, Brian Miller, Rodrick Wayne Moore Jr., Michael Mulé, Mark Myrie, Charles M. Njapa, Nasir Pemberton, Carlos St. John Phillips, Jason Phillips, Khalil Abdul Rahman, Laraya Ashlee Robinson, Christopher Ruelas, David Ruoff, Maxie Lee Ryles III, Matthew Samuels, Daniel Seeff, Eric Sloan Jr., Sean Solymar, Ronald O'Neill Spence Jr., David Styles, Michael Suski, Aqeel Tate, Abel Makkonen Tesfaye, Caleb Zackery Toliver, Bastian Völkel, Brian Hugh Warner, Jacques Webster II, Kanye West, Orlando Wilder, Jeffery Williams, Mark Williams

MASTERING ENGINEER

IRKO

Few if any albums this year made as substantial a prerelease impression as West's *Donda*, which was premiered (and subsequently edited) over the course of a series of live events that made it the talk of the musical world before a single note was officially released. When the oft-delayed project finally dropped on a Sunday morning in August, it proved both attention-demanding and awe-inspiring in its scale: a 27-track, nearly 109-minute set that mixed contemporary trap with the gospel themes that West — who would subsequently rebrand as Ye — had explored in recent releases. It also served as an extended tribute to his title-inspiring late mother. With a wide range of stary (and at times controversial) guests buried in the credits, *Donda* enthralled Ye's devoted fan base, earning the best first-week numbers of 2021 to that point, passing Olivia Rodrigo's *Sour* with its 309,000 units moved.

Arriving unexpectedly in July 2020, Swift's *folklore* was one of the year's great artistic and commercial triumphs, earning the biggest first-week number of 2021, the best reviews of Swift's career and, as of the 2021 Grammys, her third win for album of the year following victories for *Fearless* in 2010 and pop blockbuster *1989* in 2016. No surprise, then, that sister album *evermore* — released less than five months after *folklore* and taken from many of the same sessions (with writer-producers Jack Antonoff and Aaron and Bryce Dessner) — would also follow it to No. 1 on the Billboard 200, critical adoration and another Grammy nod for album of the year. While largely forged in the hushed and wintry indie-folk mold of its predecessor, *evermore* does include a few new musical twists, such as the blazing pop-rock of "Long Story Short" and the HAIM-assisted old-school revenge song "No Body, No Crime."

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BEST REGGAE ALBUM

SEAN PAUL



“Live N Livin”

*“All-in-all, it’s a solid dancehall project that will be perfect for the dance floor when the outside world opens back up” -**REVOLT***

*“Instead of bringing dancehall to someone else’s song, he took the dancehall from his home country, and brought it back to his studio” -**EAR MILK***

*“Live N Livin’, a 16-track project that brought the dancehall star squarely back to his roots after years of memorable pop, EDM and hip-hop collaborations” -**FADER***

*His album is filled with collaborations ... and with his enormous music career, Paul ... is making sure to show the unity of music especially since he feels that “music is to be used to make a rejoiceful noise onto the Lord” -**DIGITAL JOURNAL***





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& Emily Bear**

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- NBC NEWS



Sean Paul

BEST REGGAE ALBUM "Live N Livin"

"Live N Livin', a 16-track project that brought the dancehall star squarely back to his roots after years of memorable pop, EDM and hip-hop collaborations."

- FADER



Alex Cuba

BEST LATIN POP ALBUM "Mendó"

"Making his new album, 'Mendó', gave Alex Cuba the opportunity to get to know himself better as an artist and he worked faster not to let his best ideas escape."

- CHICAGO TRIBUNE



**Lucky Diaz &
The Family Jam Band**

BEST CHILDREN'S MUSIC ALBUM "Crayon Kids"

"The #1 coolest Kids Music"

- PEOPLE MAGAZINE

RECORD OF THE YEAR



"I STILL HAVE FAITH IN YOU"

ABBA

PRODUCERS

Benny Andersson, Björn Ulvaeus

ENGINEERS/MIXERS

Benny Andersson, Bernard Löhr

MASTERING ENGINEER

Björn Engelmann

With their record of the year nod for "I Still Have Faith in You," Swedish pop icons ABBA have earned the first Grammy nomination of their legendary career. The single, co-produced by the quartet's Benny Andersson and Björn Ulvaeus, preceded *Voyage*, ABBA's first album of new material in four decades, following the group's informal split in 1983 after scoring hits like "Dancing Queen," "Fernando" and "Waterloo" throughout the 1970s. Andersson, Ulvaeus, Agnetha Fältskog and Anni-Frid Synni Lyngstad refused to reunite for decades, even as the 1999 Broadway musical *Mamma Mia!* became an international hit and spawned a film of the same name. In September, however, a reunited ABBA released the anthemic ballad "I Still Have Faith in You" as a dual single alongside "Don't Shut Me Down" from the long-awaited new album. Upon its November release, *Voyage* debuted at No. 2 on the Billboard 200 to become ABBA's first top 10 entry on the chart.



"FREEDOM"

JON BATISTE

PRODUCERS

Jon Batiste, Kizzo, Autumn Rowe

ENGINEERS/MIXERS

Russ Elevado, Kizzo, Manny Marroquin

MASTERING ENGINEER

Michelle Mancini

"Now it's your time/You can shine/If you do/I'ma do, too," sings Batiste on his celebratory single "Freedom." Indeed, the multihyphenate has taken an opportunity to shine heading into the 2022 Grammys ceremony, leading all artists with 11 nominations, including a record of the year nod for "Freedom" and a slot in the album of the year race for its parent album, *We Are*. Batiste, a veteran jazz and R&B performer who has served as bandleader of *The Late Show With Stephen Colbert* since 2015, began releasing solo albums in 2013 after recording multiple projects with his band Stay Human. Batiste is also nominated for best score soundtrack for visual media, alongside Trent Reznor and Atticus Ross, for the music to *Soul*; their work won best original score at the Academy Awards in April, and if Batiste wins one of his 11 possible Grammys, he'll have achieved half an EGOT in under a year's time.



"I GET A KICK OUT OF YOU"

TONY BENNETT & LADY GAGA

PRODUCER

Dae Bennett

ENGINEERS/MIXERS

Dae Bennett, Josh Coleman

MASTERING ENGINEERS

Greg Calbi, Steve Fallone

Written by Cole Porter and first performed in 1934 as part of the Broadway musical *Anything Goes*, "I Get a Kick Out of You" has since been sung by artists like Frank Sinatra, Ella Fitzgerald and Billie Holiday. Now, Bennett and Gaga's rendition of the song could give Bennett his first record of the year win since 1963, when he took home the prize for "I Left My Heart in San Francisco," and Gaga's first victory in the category. Their duet on "I Get a Kick Out of You" is featured on *Love for Sale*, Bennett and Gaga's second collaborative album of jazz standards, which is nominated for album of the year; all of the songs on *Love for Sale* were written by Porter, and Bennett's son Dae produced the album. At the 1996 Grammys ceremony, composer Rob McConnell's arrangement of "I Get a Kick Out of You," featuring Mel Tormé and The Boss Brass, won the award in the best arrangement, instrumental and vocals category.



"PEACHES"

JUSTIN BIEBER FEATURING DANIEL CAESAR & GIVEON

PRODUCERS

Josh Gudwin, HARV, Shndo, Andrew Watt

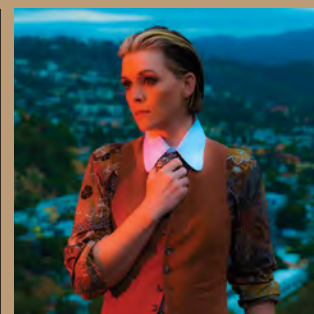
ENGINEERS/MIXERS

Josh Gudwin, Andrew Watt

MASTERING ENGINEER

Colin Leonard

Four years after first appearing in the record of the year race for his contributions to Luis Fonsi and Daddy Yankee's "Despacito," Bieber has returned to the category with another three-artist collaboration that topped the Billboard Hot 100. "Peaches," featuring rising R&B stars Daniel Caesar and Giveon, debuted atop the chart following the March release of Bieber's full-length *Justice*, which is up for album of the year. The rhythmic singalong gave Caesar and Giveon the first Hot 100 chart-topper of their careers, while Bieber scored another No. 1 single soon after with "Stay," his duet with best new artist nominee The Kid LAROI. "Peaches" was co-produced by Andrew Watt — the reigning producer of the year, non-classical Grammy winner — along with Josh Gudwin, HARV and Shndo. The smash single is also nominated for song of the year, best R&B performance and best music video, the lattermost for its Colin Tilley-directed clip.



"RIGHT ON TIME"

BRANDI CARLILE

PRODUCERS

Dave Cobb, Shooter Jennings

ENGINEERS/MIXERS

Brandon Bell, Tom Elmhirst

MASTERING ENGINEER

Pete Lyman

After spending over a decade as an acclaimed singer-songwriter without a Grammy nomination following her 2005 debut, Carlile has become a mainstay at the yearly ceremony. The Americana vet has amassed 18 total nominations since notching her first in 2016. She is named three times in this year's Big Four: Two of those mentions are for "Right on Time," the lead single from her album *In These Silent Days* that captures feelings of guilt and regret, which are also explored in the song's music video that was directed by Courtney Cox. "Right on Time" was produced by Dave Cobb and Shooter Jennings, the same duo that steered Carlile's 2018 full-length, *By the Way, I Forgive You*, to an album of the year Grammy nomination. Along with record and song of the year nods, "Right on Time" earned a nomination for best pop solo performance, the first pop category appearance in Carlile's career.

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RECORD OF THE YEAR



"KISS ME MORE"

DOJA CAT
FEATURING SZA

PRODUCERS

Rogét Chahayed, tizhimself,
Yeti Beats

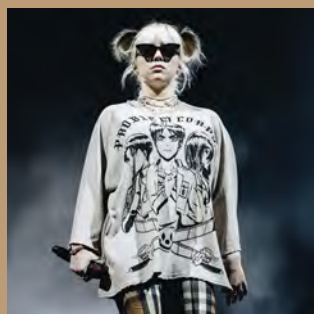
ENGINEERS/MIXERS

Rob Bisel, Serban Ghenea,
Rian Lewis, Joe Visciano

MASTERING ENGINEER

Mike Bozzi

Doja Cat followed a breakthrough 2020, highlighted by the No. 1 smash "Say So," with an even bigger 2021, and earned eight Grammy nominations for 2022 after scoring three nods the previous year. "Kiss Me More," her smash single featuring SZA, becomes Doja Cat's second straight record of the year nominee after "Say So" — as well as the second record of the year showing for SZA, nominated alongside Kendrick Lamar for "All the Stars" in 2019. The disco-influenced pop-rap single was produced by Rogét Chahayed, who has worked with artists like Kali Uchis and Big Sean, along with longtime Doja Cat collaborators tizhimself and Yeti Beats. As the lead single to Doja Cat's *Planet Her* album, "Kiss Me More" became a multi-format radio smash, topping *Billboard's* Mainstream Top 40 and Rhythmic charts while peaking at No. 3 on the Hot 100. Doja Cat and SZA, both former best new artist nominees, are seeking the first Grammy wins of their respective careers.



"HAPPIER THAN EVER"

BILLIE EILISH

PRODUCER

FINNEAS

ENGINEERS/MIXERS

Billie Eilish, FINNEAS,
Rob Kinelski

MASTERING ENGINEER

Dave Kutch

When Eilish took home the record of the year Grammy for "Everything I Wanted" at the 2021 ceremony — one year after winning the same category with "bad guy" in 2020 — the 19-year-old joined Roberta Flack and U2 as the only acts to win record of the year in consecutive years. With the nomination for "Happier Than Ever," Eilish could become the first artist in Grammy history to win three straight record of the year trophies — all before she can drink legally. The title track from Eilish's second album, which debuted at No. 1 on the *Billboard* 200 following its July release, became a fan favorite after the full-length arrived, following previously released singles "Therefore I Am" and "Your Power" into the top 20 of the Hot 100. FINNEAS, the lone producer on *Happier Than Ever*, won producer of the year, non-classical in 2020, the year Eilish swept the Big Four at the Grammys.

"MONTERO
(CALL ME BY
YOUR NAME)"

LIL NAS X

PRODUCERS

Omer Fedi, Roy Lenzo,
Take A Daytrip

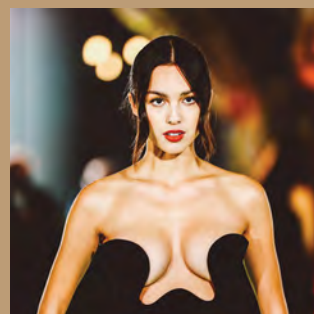
ENGINEERS/MIXERS

Denzel Baptiste, Serban Ghenea,
Roy Lenzo

MASTERING ENGINEER

Chris Gehringer

"Montero (Call Me by Your Name)," Lil Nas X's second career record of the year nominee, sounds nothing like his first: The Hot 100 record-breaking "Old Town Road" rode to a nomination two years ago by refracting country tropes through a trap prism, while "Montero" combines flamenco, dembow and electro-pop into a radio-ready mixture. That sound comes courtesy of songwriting/production duo Take A Daytrip, Tel Aviv-born hitmaker Omer Fedi and frequent Lil Nas X collaborator Roy Lenzo, all of whom contributed to multiple tracks on the rapper's official debut album, *Montero*, which scored an album of the year nomination this year. Like "Old Town Road," "Montero (Call Me by Your Name)" topped the Hot 100 before scoring multiple Grammy nominations; its official music video, co-directed by Lil Nas X and Tanu Muiño, earned the video of the year trophy at the 2021 MTV Video Music Awards and is up for best music video at the Grammys.

"DRIVERS
LICENSE"

OLIVIA RODRIGO

PRODUCER

Daniel Nigro

ENGINEERS/MIXERS

Mitch McCarthy,
Daniel Nigro

MASTERING ENGINEER

Randy Merrill

"The song is super vulnerable and raw," Rodrigo told *Billboard* of her debut single, "drivers license," days after it was released in January. "And I was so terrified to put it out because of some of the things I said. It was like, my deepest insecurities in a four-minute song." Those insecurities helped make Rodrigo, the star of Disney+ program *High School Musical: The Musical: The Series*, into one of the biggest new pop artists of the year, as "drivers license" debuted atop the Hot 100 and proceeded to spend eight consecutive weeks at No. 1. Influenced by artists like Taylor Swift and Lorde, the track pairs its intimate bedroom-pop production with an enormous shout-along hook; the single was produced by Dan Nigro, formerly the frontman of indie band As Tall As Lions, who worked closely with Rodrigo on her debut album, *Sour*. Rodrigo is nominated in all of the Big Four categories, with "drivers license" up for song and record of the year, as well as best pop solo performance.

"LEAVE THE
DOOR OPEN"

SILK SONIC

PRODUCERS

Dernst "D'Mile" Emile II, Bruno Mars

ENGINEERS/MIXERS

Serban Ghenea, John Hanes,
Charles Moniz

MASTERING ENGINEER

Randy Merrill

While the wait continues for Bruno Mars' solo follow-up to his 2016 album, *24K Magic*, the pop superstar offered fans a sensual treat in 2021 as one-half of the R&B throwback supergroup Silk Sonic alongside Anderson .Paak. Released in March, "Leave the Door Open" was the pair's wildly successful introduction, a slow jam inspired by Philadelphia soul that climbed to the top of the Hot 100. Mars co-produced "Leave the Door Open" with Dernst "D'Mile" Emile II, an R&B-pop veteran whose production work includes tracks for Ty Dolla \$ign, H.E.R. and Victoria Monét. While the single earns the first record of the year nod for four-time Grammy winner .Paak, Mars is a veteran in the category, with a pair of wins (for "Uptown Funk!" with Mark Ronson in 2016 and "24K Magic" in 2018) and three other nominations as a performer dating back to 2011.



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ANDREW LLOYD WEBBER & DAVID ZIPPEL, COMPOSERS/LYRICISTS (ORIGINAL ALBUM CAST)

THE UK HIT COMING TO BROADWAY IN 2022

BEST NEW ARTISTS

2022



AROJ AFTAB

Brooklyn-based Pakistani composer Aftab has been earning acclaim for her soulful, jazz-influenced songs since 2015, when she independently released her debut album, *Bird Under Water*. Since then, she has signed with New Amsterdam Records, which released her third and most accomplished album to date, *Vulture Prince*, in April. Dedicated to the memory of her younger brother, Maher, Aftab's latest project uses minimalism in its messaging of grief and acceptance, particularly on haunting, seven-minute centerpiece "Mohabbat." In addition to the best new artist nod, "Mohabbat" — originally written by Hafeez Hoshiarpuri and turned into a gorgeous, finger-plucked meditation by Aftab — is nominated for best global music performance. Aftab spent much of the past year touring the globe and has scheduled a handful of 2022 shows.



JIMMIE ALLEN

Rising country singer-songwriter Allen could become the first performer in his genre to capture the best new artist prize since Zac Brown Band won in 2010. After releasing 2018 debut *Mercury Lane*, the Delaware native and Nashville resident has become a prolific duet partner, working with artists like Tim McGraw, Brad Paisley, Mickey Guyton and Nelly on his 2020 collaborative album, *Bettie James*. Allen has also broken through on country radio as a solo artist, sending the singles "Best Shot" — his first top 40 hit on the Billboard Hot 100 — and "Make Me Want To" to the top of the Country Airplay chart. The best new artist nod for Allen follows wins for new male artist of the year at the Academy of Country Music Awards and new artist of the year at the Country Music Association Awards earlier in 2021.

GIVĒON

HEARTBREAK ANNIVERSARY BEST R&B SONG

PEACHES

BEST R&B PERFORMANCE
BEST MUSIC VIDEO - RECORD OF THE YEAR
SONG OF THE YEAR

JUSTICE

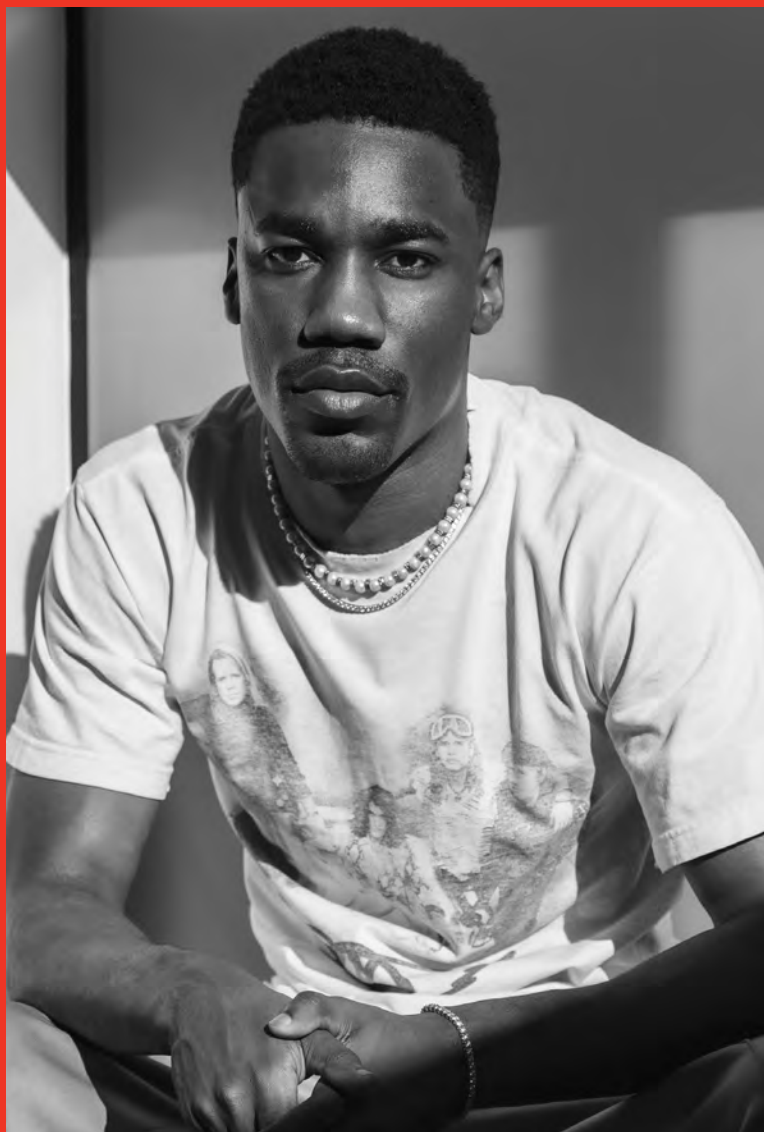
(TRIPLE CHUCKS DELUXE)
JUSTIN BIEBER - FEATURED ARTIST GIVĒON
ALBUM OF THE YEAR

"Two of the reasons why GIVĒON has become one of the breakout R&B stars of the year: his deep tranquil voice, and the expressive way in which he deploys it."

- BILLBOARD

"GIVĒON uses his deep tone, and cinematic songwriting to create soulful, ageless tunes."

- ROLLING STONE



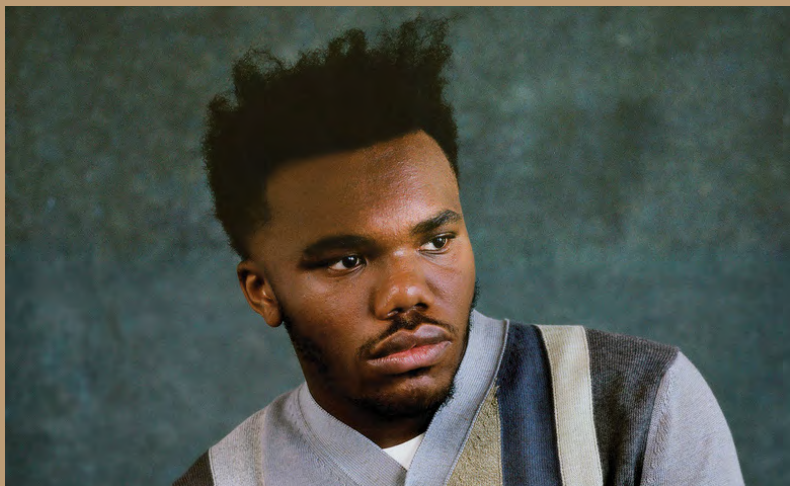
"Some sing from the heart, but GIVĒON digs deeper and lets his proclamations of love rise up from his diaphragm, and it arrives with such a force and weight that its impact is undeniable."

- UPROXX

"Between vulnerable storytelling and clear vocals, GIVĒON's work provides so many with what they're craving right now: intimacy and consistency."

- NPR MUSIC

BEST NEW ARTIST



BABY KEEM

Eight years after his older cousin, Kendrick Lamar, was nominated for best new artist, West Coast rapper Keem has capped off a breakthrough year of his own with an appearance in the category, as well as three other nominations. The artist born Hykeem Jamaal Carter Jr. released a few mixtapes and EPs prior to 2021 but exploded this year with “Family Ties,” a collaboration with Lamar that became Keem’s first top 20 hit on the Hot 100. *The Melodic Blue*, his debut album — which also boasted collaborations with Travis Scott and Don Toliver — reached No. 5 on the Billboard 200. “Family Ties” is also nominated for best rap song and best rap performance, while Keem is nominated in the album of the year category for his contributions to Kanye West’s *Donda*.



FINNEAS

After helping his younger sister, Billie Eilish, become a global superstar, FINNEAS fully arrived as a solo artist in 2021 and will compete for best new artist two years after Eilish won. The 24-year-old released his debut album, *Optimist*, in October, preceded by the singles “A Concert Six Months From Now” and “The 90s.” FINNEAS is already an eight-time Grammy winner thanks to his collaborations with Eilish as the lone co-writer and producer on her first two albums. Along with winning album of the year in 2020 for Eilish’s *When We All Fall Asleep, Where Do We Go?* and both record and song of the year for her No. 1 hit “bad guy,” FINNEAS was also named producer of the year, non-classical. He’s now nominated in four categories besides best new artist.



GLASS ANIMALS

Although Glass Animals have been releasing albums since 2014, the British indie rockers made a breakthrough this year with the crossover success of the hit “Heat Waves.” The rhythmic pop single from the 2020 album *Dreamland* started taking off on TikTok in early 2021 and proceeded to cross over to streaming services and multiple radio formats, eventually climbing into the top 10 of the Hot 100 in its 42nd week on the chart. Before “Heat Waves” became a smash, the Dave Bayley-led collective had been expanding its audience, signing with Republic Records in the United States and scoring its first top 10 album on the Billboard 200 with *Dreamland*. The group’s best new artist nod is its sole nomination at this year’s Grammys.



JAPANESE BREAKFAST

Experimental pop singer-songwriter and author Michelle Zauner has been an indie scene favorite for years, but she reached a wider audience in 2021 with her most accessible album yet as Japanese Breakfast, as well as the publication of a best-selling memoir under her own name. *Jubilee*, the third Japanese Breakfast album released by Dead Oceans, featured a brighter sound and bigger hooks than its two predecessors; it became Zauner’s first album to crack the Billboard 200, debuting at No. 56. Weeks before its release, *Crying in H Mart: A Memoir*, in which Zauner reflects on grief following the death of her mother, debuted at No. 2 on the *New York Times* nonfiction bestsellers list; a film adaptation has been announced, with Zauner providing the soundtrack as Japanese Breakfast. Along with the best new artist nod, *Jubilee* will compete for best alternative music album.

JENNIFER HUDSON

HERE I AM (SINGING MY WAY HOME)

CO-WRITTEN BY JENNIFER HUDSON, CAROLE KING & JAMIE HARTMAN

BEST SONG WRITTEN FOR VISUAL MEDIA

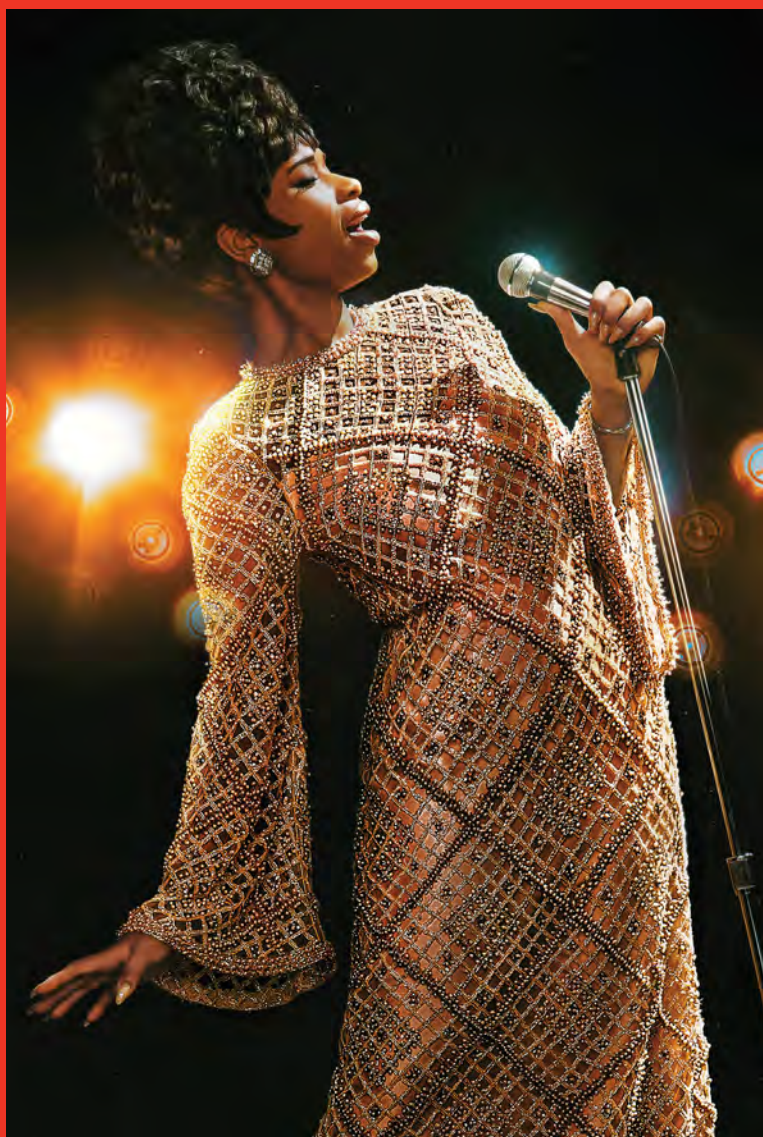
RESPECT BEST COMPILATION SOUNDTRACK
FOR VISUAL MEDIA

"Jennifer Hudson honors Aretha Franklin's spirit' with original Respect song 'HERE I AM (SINGING MY WAY HOME)."

- ENTERTAINMENT WEEKLY

"The full strength of Hudson's voice is on display in this song, which starts in pure gospel before opening up into a beautiful adult-contemporary-soul number."

- VULTURE



"Jennifer Hudson celebrates Aretha Franklin's 'Spirit' with new 'HERE I AM'."

- PEOPLE MAGAZINE

"For the RESPECT movie soundtrack, the Chicago-bred singer outdoes herself with the astounding covers of Aretha's greatest hits and if Aretha was still here, there is no doubt that she would be overjoyed."

- REVOLT

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BEST NEW ARTIST



THE KID LAROI

Charlton Howard, the 18-year-old Australian singer-rapper who records as The Kid LAROI, spent 2021 making good on the mainstream promise of his early recordings and dominating both streaming platforms and top 40 radio. Born in New South Wales, he eventually dropped out of high school in Sydney and crossed paths with Juice WRLD, who would mentor the teen artist prior to his untimely death in 2019. LAROI's debut project, *F*ck Love*, was released on Grade A/Columbia in 2020, and an extended edition included the emo-pop sing-along "Without You," which received a remix with Miley Cyrus and reached the top 10 of the Hot 100. "Stay," a duet with Justin Bieber released in July, became LAROI's first Hot 100 chart-topper, ultimately spending seven nonconsecutive weeks at No. 1.



OLIVIA RODRIGO

The song "drivers license" wasn't Rodrigo's first Hot 100 hit — the star of *High School Musical: The Musical: The Series* previously cracked the chart with "All I Want" from the Disney+ series. Yet when Rodrigo's first non-*High School Musical* single was released in January, a pop star was born — "drivers license" debuted at No. 1 on the chart and earned early raves from artists like Taylor Swift and Halsey. The 18-year-old native of Murrieta, Calif., spent 2021 graduating high school, filming the second season of *High School Musical* and achieving pop culture ubiquity with "drivers license" and follow-up No. 1 hit "good 4 u." Her debut album, *Sour*, topped the Billboard 200 upon its May release, and Rodrigo made a range of prestigious appearances, from a *Saturday Night Live* performance to a White House visit to promote youth vaccinations. She now has the chance to sweep the Big Four categories.



ARLO PARKS

Over the past year, London's Parks has become one of the most critically acclaimed new British artists, collecting accolades for her storytelling, lyricism and blend of folk and R&B. *Collapsed in Sunbeams*, the singer-songwriter's debut album, received raves upon its January release, landing a BRIT Awards nod for album of the year and earning Parks a win for best new artist at the ceremony; the full-length also won the Mercury Prize in the United Kingdom earlier this year. Although Parks performed at British festivals like Glastonbury and The Great Escape early in her career, the pandemic prevented her from touring until September, when she embarked on an international headlining tour across North America and Europe. Parks collaborated with fellow best new artist nominees Glass Animals on their song "Tangerine," and like Japanese Breakfast, she is nominated in the category while *Collapsed in Sunbeams* is up for best alternative music album.



SAWEETIE

A year after Megan Thee Stallion took home the Grammy for best new artist, another female rapper with undeniable charisma hopes to do the same. Starting in 2019, California MC Saweetie broke through with boisterous solo singles like "My Type" and "Tap In," then focused her energy on collecting hits as a collaborator, teaming up with artists like Jhené Aiko, Little Mix, Anitta and Joel Corry on various tracks. The standout pairing was "Best Friend," a pop-rap anthem with Doja Cat that became Saweetie's first top 20 hit on the Hot 100, streaking to No. 14 on the chart. As she finishes her proper debut album, expected out on Warner Records in 2022, Saweetie has scored Grammy nods for best new artist and best rap song for "Best Friend."

FOR YOUR GRAMMY® CONSIDERATION
ANGELIQUE KIDJO

BEST GLOBAL MUSIC ALBUM
MOTHER NATURE

BEST GLOBAL MUSIC PERFORMANCE
"DO YOURSELF"
ANGELIQUE KIDJO & BURNA BOY

"THE GRACE ANGELIQUE EXUDES TOWARD HER FELLOW CREATORS, AND TO HUMANKIND, IS A REFLECTION OF HER VIBRANCY, KINDNESS AND GENEROSITY."
- ALICIA KEYS

"EMPOWERMENT, UNITY AND JOY COMBINE TO CATCHY EFFECT, WITH THE EXCEPTIONAL KIDJO NOW LEADER OF A NEW GENERATION"
- THE GUARDIAN

"ANGELIQUE KIDJO IS A TOWERING FIGURE OF CROSS-CULTURAL MUSIC"
- NEW YORKER

"ONE OF THE 100 MOST INFLUENTIAL PEOPLE IN WORLD IN 2021"
- TIME MAGAZINE

MOTHER NATURE FEATURING BURNA BOY, YEMI ALADE, MR EAZI, EARTHGANG, SHUNGUDZO, SAMPA THE GREAT, SALIF KEITA, ZEYNAB, LIONEL LOUEKE, BLUE LAB BEATS, GHETTO BOY AND -M-



POP

BEST POP SOLO PERFORMANCE

“ANYONE”

Justin Bieber

Bieber debuted “Anyone,” the third single from his *Justice* album, on his live New Year’s Eve special in 2020. At the time, he said that he hoped the “special, hopeful, anthemic song” would “set the tone for a brighter year full of hope and possibility.” The synth-laden anthem, co-written by Andrew Watt (Shawn Mendes, Post Malone), is an ode to a timeless romance, with the repeated hook of “If it’s not you/It’s not anyone.” Bieber starred as a young bruiser in the ring in the *Rocky*-inspired music video. “Anyone” spent 17 weeks on the Hot 100, where it reached No. 6.

“RIGHT ON TIME”

Brandi Carlile

Carlile scored big at the 2019 Grammys, with six nominations and three wins. She hasn’t lost momentum since, and this year she racked up another five nods, including song and record of the year for “Right on Time,” the lead single from her 2021 album, *In These Silent Days*. Carlile says it’s “very exciting to be pop,” after submitting the track initially for consideration in the American roots category. Co-produced alongside frequent collaborators Dave Cobb and Shooter Jennings, the soulful ballad offers a poignant narrative of regret and a knock-out hook (“It wasn’t right/But it was right on time”).

“HAPPIER THAN EVER”

Billie Eilish

Just two years after her history-making win in all of the Big Four categories, Eilish makes a multcategory, multidisciplinary showing with her second studio album, *Happier Than Ever*, and its title track. Like so many Eilish songs, the album’s sixth single is a sneak-attack earworm: It starts out quietly clever, as Eilish sings over sweetly strummed ukulele chords, before morphing halfway into layers of crunchy electric guitars that propel a raging indictment of an emotional abuser.

“POSITIONS”

Ariana Grande

Grande has squeezed plenty of creative juice from heartbreak, but lately her search for inner peace, and new love, is just as inspiring. On the heels of *Sweetener* and *Thank U, Next* — and with little notice to her fans — the singer released her third album within a span of just over two years, and both it and its title track respectively debuted at No. 1 on the Billboard 200 and the Hot 100 in the same week. On

“Positions,” Grande delights in both romance and clever double-entendres, offering a sexy rundown of roles she’s willing to play for her partner. The song gave Grande her fifth debut in the No. 1 position.

“DRIVERS LICENSE”

Olivia Rodrigo

Her no-skips-needed debut album, *Sour*, showed that Rodrigo was as big a fan of rock guitar and punky kiss-offs as she was of vulnerability and

lyrical detail. But it was this monster first single, which shot to No. 1 on the Hot 100 in its first week out, that introduced Rodrigo as a wunderkind who might have a whole album worth listening to. The song is a classic piano ballad, but Rodrigo’s voice — tremulous, on the verge of either a sob or a scream — resonated far beyond a teenage audience. (*A Saturday Night Live* sketch memorably showed a bar of middle-aged men weeping as they broke out singing the bridge.)



Carlile

FOR YOUR **GRAMMY**[®] CONSIDERATION

VALERIE JUNE

BEST AMERICAN ROOTS SONG
"CALL ME A FOOL"

FEATURING CARLA THOMAS



"ONE OF THE BEST ALBUMS OF THE YEAR."

THE  TIMES

"A BREATHTAKING RECORD"

npr

"A STUNNING SONG CYCLE OF REDEMPTION AND RECLAMATION."

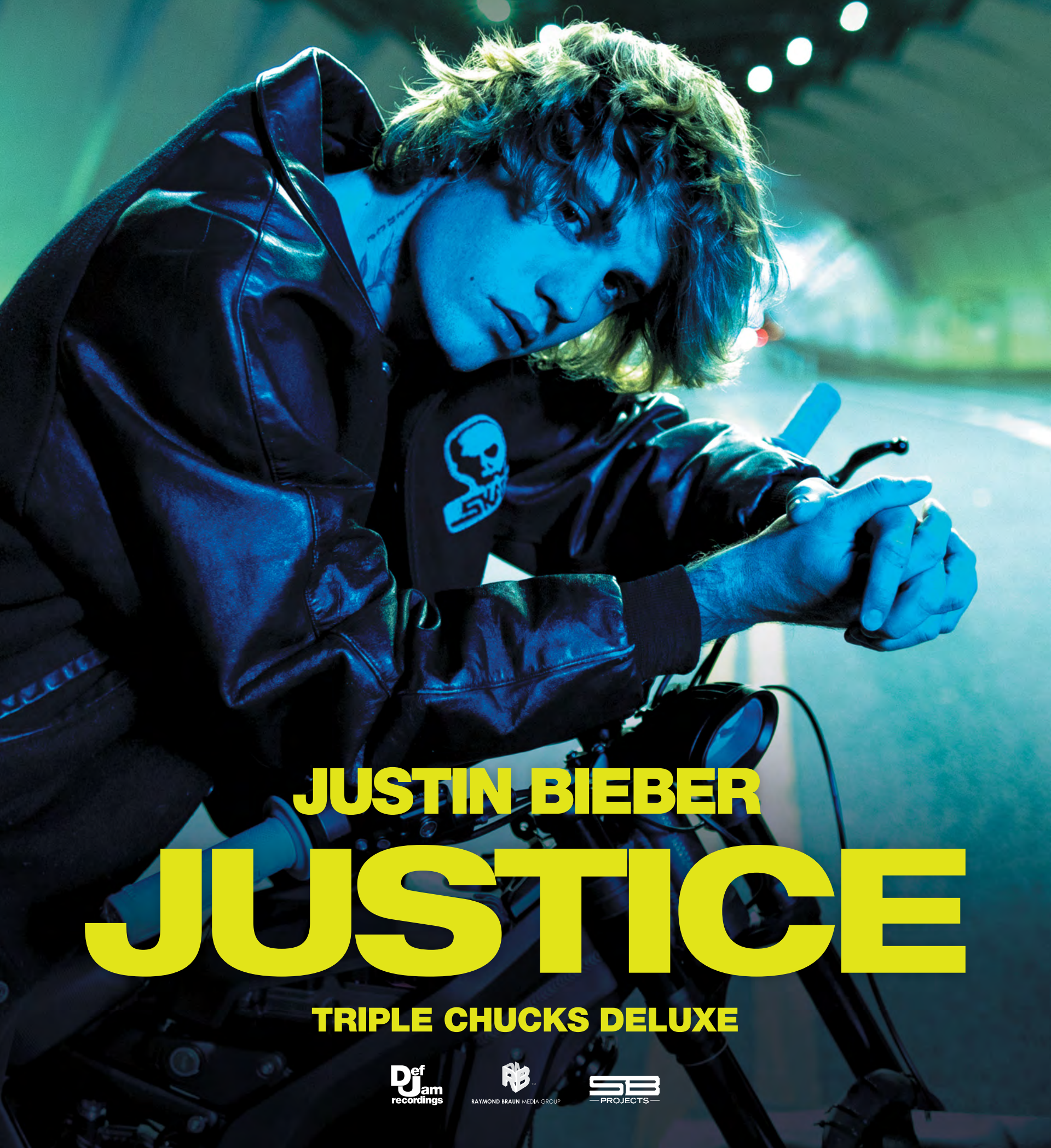
RollingStone

"THE INTROSPECTIVE, QUIETLY HOPEFUL ALBUM SOUNDS JUST RIGHT IN 2021."

The New York Times

fantasy

8 GRAMMY® NOMINATIONS INCLUDING
ALBUM OF THE YEAR



JUSTIN BIEBER

JUSTICE

TRIPLE CHUCKS DELUXE



YE
DONDA



5 GRAMMY® NOMINATIONS INCLUDING
ALBUM OF THE YEAR



POP

BEST POP VOCAL ALBUM

JUSTICE (TRIPLE CHUCKS DELUXE)**Justin Bieber**

After earning a 2021 nod for *Changes*, Bieber becomes a back-to-back nominee in this category. On *Justice*, he reclaims his throne as a pop heartthrob with a mix of plaintive piano ballads (“Lonely” with Benny Blanco), ethereal synth-pop (“Anyone”) and even gospel (“Holy” featuring Chance the Rapper). But, the soulful posse track “Peaches,” featuring Giveon and Daniel Caesar, became the album’s biggest hit and scored Bieber his first nod for best R&B performance.

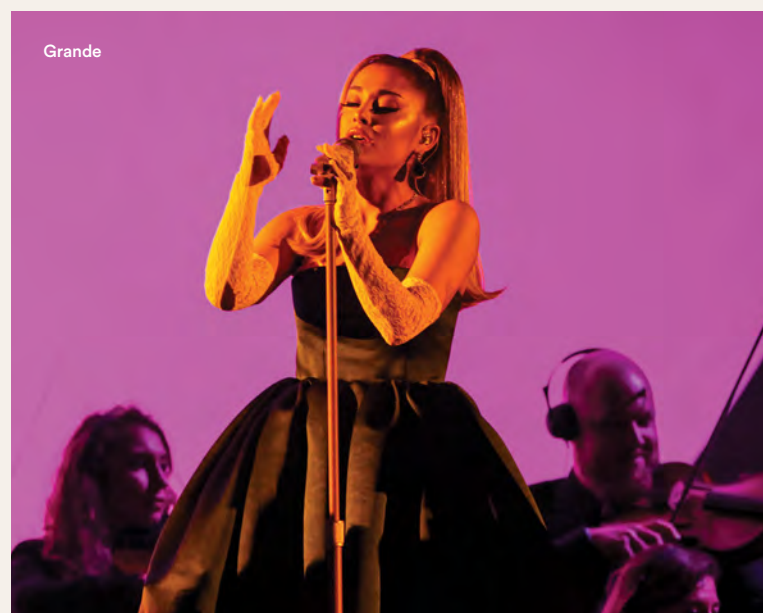
PLANET HER (DELUXE)**Doja Cat**

Doja Cat once described the fictional universe of *Planet Her* as a place “where all races of space exist [and] where all species can be in harmony.” Apparently, it’s also a place where her wide range of talents can exist. On her third studio album, Doja Cat

effortlessly moves from rapping to singing, hop-scotching across pop, hip-hop, R&B, disco and Afrobeats without losing her sense of humor or sanding down the cartoonish internet-prankster persona that made her a star (as well as a fixture of platforms like TikTok). It’s the rare major-league pop album with an underdog spirit.

HAPPIER THAN EVER**Billie Eilish**

Don’t be fooled by Eilish’s tongue-in-cheek album title: Achieving global stardom by age 18 isn’t all it’s cracked up to be. But that’s partly what makes Eilish’s follow up to her Grammys-sweeping debut, *When We All Fall Asleep, Where Do We Go?*, such a breath of fresh air. Working again with her brother, writer-producer FINNEAS, Eilish also pushes her already-adventurous sound into new territory with flashes of jazz, trip-hop, bossa nova and garage rock on shape-shifting tunes like the simmering title track, which is up for four other awards and topped *Billboard*’s Hot Rock and Alternative Songs chart.

**POSITIONS****Ariana Grande**

Following the emotional upheaval that fueled the one-two punch of 2018’s *Sweetener* and 2019’s *Thank U, Next*, Grande’s sixth studio album is inspired by a new love. Faced with

pandemic downtime and buoyed by a new relationship with now-husband Dalton Gomez, the two-time Grammy winner turned inward and created her most intimate music to date. While standouts like the delicate ballad “pov” showcase goose bumps-inducing vocal performances, Grande’s healing journey on *Positions* was hardly lacking in fun, thanks to songs like the slinky title track and the raunchy “34+35.”

SOUR**Olivia Rodrigo**

Few artists begin their careers with a global mega-hit like “drivers license,” which almost overnight catapulted Rodrigo from Disney starlet to pop sensation. Even fewer follow that up with an album that makes good on the buzz. On *Sour*, co-written and produced by Dan Nigro, Rodrigo muses on teenage heartbreak with a wise-beyond-her-years perspective that ranges from the quietly devastating (“traitor”) to the biting (“good 4 u”). In recent months, Rodrigo has added writing credits to several songs on *Sour* to acknowledge similarities to compositions by Taylor Swift and Paramore, but the album still establishes the singer as one of pop’s freshest new voices.

The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

WALK THE MOON’S NICHOLAS PETRICCA

“I’ve always admired the Grammys as a platform for celebrating artists making great art, as opposed to the popularity contest which awards shows sometimes become. I would be really excited to see that limelight focused on emerging and established artists who are bringing new light and originality, and expanding their respective genres, especially the mainstream ones.”



CAPITOL



CONGRATULATIONS
TO OUR GRAMMY® NOMINEES

33 1/3 RPM
GRAMMY®22-A 1

ABBA

Record Of The Year
"I Still Have Faith In You"

HALSEY

Best Alternative Music Album
"If I Can't Have Love, I Want Power"

PAUL McCARTNEY

Best Rock Album - *"McCartney III"*
Best Rock Song - *"Find My Way"*

MASEGO

Best Progressive R&B Album
"Studying Abroad: Extended Stay"

NORAH JONES

Best Traditional Pop Vocal Album
"Til We Meet Again (Live)"



BEST ROCK ALBUM | BEST ROCK SONG

PAUL McCARTNEY

'McCARTNEY III' | "FIND MY WAY"



**WRITTEN, COMPOSED, & PRODUCED BY PAUL McCARTNEY.
COMPLETES THE McCARTNEY ALBUM TRILOGY 50 YEARS IN THE MAKING.**

"...A LAID-BACK GEM" - ROLLING STONE

"ONE OF HIS MOST COMPELLING ALBUMS IN DECADES." - SALON

BEST ALTERNATIVE MUSIC ALBUM

HALSEY

'IF I CAN'T HAVE LOVE, I WANT POWER'



ALBUM PRODUCED BY TRENT REZNOR AND ATTICUS ROSS.

"AN INDUSTRIAL-LEANING MASTERPIECE." – SPIN

"...ALLURING AND SPECTRAL, IT'S ONE OF THEIR BEST WORKS YET." – PITCHFORK

"...ONE OF THOSE STATEMENT ALBUMS THAT CHANGE THE COURSE OF AN ARTIST'S CAREER..." – STEREOGUM

BEST PROGRESSIVE R&B ALBUM

MASEGO

'STUDYING ABROAD: EXTENDED STAY'



"MUSICAL SHAPESHIFTER, THE CREATOR OF A BLUEPRINT FOR A NEW KIND OF SOUND." - NPR

"UNDENIABLY ONE OF THE MOST EXCITING ARTISTS OF MODERN TIMES" - HYPEBEAST

BEST TRADITIONAL POP VOCAL ALBUM

NORAH JONES

'TIL WE MEET AGAIN (LIVE)



THE FIRST-EVER LIVE ALBUM FROM 9-TIME GRAMMY[®]-WINNING SINGER, SONGWRITER, & PIANIST. INCLUDES GLOBE-SPANNING PERFORMANCES OF SONGS FROM HER ENTIRE CAREER.

"WHAT AN INCREDIBLE MUSICIAN, TONS OF JAZZ CHOPS, TONS OF ROOTS CHOPS, SHE CAN OWN A STAGE, AND SHE REALLY KNOWS HOW TO MARSHAL THE FORCES OF A BAND."—NPR MUSIC

RECORD OF THE YEAR

ABBA

"I STILL HAVE FAITH IN YOU"



'VOYAGE' IS ABBA'S FIRST ALBUM IN FOUR DECADES.

THE INFLUENTIAL GROUP IS HONORED WITH THEIR FIRST-EVER GRAMMY® NOMINATION.

"ABBA IS NOW WIDELY RESPECTED AS A PURVEYOR OF SOPHISTICATED POP CRAFTSMANSHIP...

(ABBA) TRANSCENDS GENERATIONS AND BORDERS." – THE NEW YORK TIMES

DANCE

BEST DANCE/ELECTRONIC RECORDING

“HERO”

Afrojack & David Guetta
Afrojack, David Guetta, Kuk Harrell and Stargate, producers; Elio Debets, mixer

Real-life pals Guetta and Afrojack already shared a Grammy in 2010 for their work on a remix of Madonna’s “Revolver.” For “Hero,” the duo linked up with a star-studded list of co-writers including Ellie Goulding, Stargate, Ryan Tedder and Jamie Scott to create an inspiring anthem that tells listeners, “There’s a hero in you.” Guetta and Afrojack previously co-produced hits such as the 2014 Nicki Minaj collaboration “Hey Mama” and 2011’s “Titanium,” featuring Sia.

“LOOM”

Ólafur Arnalds Featuring Bonobo
Ólafur Arnalds and Simon Green, producers; Ólafur Arnalds, mixer

Icelandic producer Arnalds and U.K. artist Bonobo (real name: Simon Green) have long made the type of thoughtful intelligent dance music, aka IDM, that has become more popular with the academy in recent years. (This is Bonobo’s fifth Grammy nomination and one of two he scored in the category in 2021.) An icy, downtempo track wrought from shimmering synth and a riptide of bass, “Loom” was inspired by a camping trip in the Icelandic highlands. It appears on Arnalds’ new album, *some kind of peace*. He is also nominated for best arrangement, instrumental and vocals.

“BEFORE”

James Blake
James Blake and Dom Maker, producers; James Blake, mixer
“Before” is the spooky, sexy title track from Blake’s club-oriented EP of the same name, which he recorded while the world went into lockdown. It is a shining example of introspective electronic music that tackles themes

like toxic masculinity and loneliness. Sophisticated and alluring, the release follows his 2019 project, *Assume Form*, which was nominated for best alternative music album. While he won in 2019 for best rap performance (“King’s Dead,” with Jay Rock, Kendrick Lamar and Future), Blake is due for a trophy all his own.

“HEARTBREAK”

Bonobo & Totally Enormous Extinct Dinosaurs
Simon Green and Orlando Higginbottom, producers; Simon Green and Orlando Higginbottom, mixers
Bonobo and Los Angeles producer Totally Enormous Extinct Dinosaurs (real name: Orlando Higginbottom) unite on “Heartbreak,” a smart, uplifting and club-oriented track that mixes drum’n’bass with effervescent, ’90s U.K. rave while paying homage to New York’s disco past. The song is aptly anchored by a full-lunged vocal sample from Class Action’s 1983 disco hit

“Weekend,” which features Christine Wiltshire’s desperate plea: “I can’t take the heartbreak.”

“YOU CAN DO IT”

Caribou
Dan Snaith, producer; David Wrench, mixer
“You Can Do It” is a revitalizing and almost deliriously joyful track from Canadian producer Caribou (real name: Dan Snaith), released as a single during the pandemic. It was inspired by the optimism he felt when the COVID-19 vaccine had just started to become widely available. (“I’m just a big believer in science,” he recently told *Billboard*.) “You Can Do It” marks the first nod for Caribou since 2014’s *Our Love*, which was nominated for best dance/electronic album.

“ALIVE”

Rüfüs Du Sol
Jason Evigan and Rüfüs Du Sol, producers; Cassian Stewart-Kasimba, mixer
Australian trio Rüfüs Du Sol has carved out a sweet spot with melodic house music that incorporates live instrumentation. This hybrid sound has grown in popularity in recent years but has yet to receive a Grammy win. On “Alive,” released on the group’s 2021 album, *Surrender*, lead singer Tyrone Lindqvist chooses to let go of the past and live in the moment, singing, “There’s a pain in my chest that I can’t describe/At least I’m alive.”

“THE BUSINESS”

Tiësto
Hightower, Julia Karlsson and Tiësto, producers; Tiësto, mixer
A global dance star since he rose from the ’90s European trance scene, Dutch producer Tiësto has been on a hot streak: 2018’s “Jackie Chan” and 2020’s “The Business” delivered him two pop crossover hits, a feat that so many dance/electronic producers try — and fail — to achieve. While Tiësto previously won a Grammy in 2014 for his remix of John Legend’s “All of Me,” “The Business” demonstrates his ability to deliver a fully original and undeniably catchy, pop-leaning hook.



BLAKE: SUZANNE CORBIE (RDJ)/GETTY IMAGES

DANCE

BEST DANCE/ELECTRONIC MUSIC ALBUM

SUBCONSCIOUSLY

Black Coffee

A longtime star of the global house scene, South Africa's Black Coffee this year earns his first Grammy nomination for his ninth studio album, *Subconsciously*. The album includes collaborations with Pharrell Williams, Usher, Diplo, David Guetta and Sabrina Claudio, and it is built on sumptuous house music inspired by the sounds of Black Coffee's home country. His nomination marks the first time a South African performer has been up for this award.

FALLEN EMBERS

Illenium

Colorado-based producer Illenium (real name: Nicholas Miller) helped pioneer dance music's future bass subgenre, a fusion of dubstep and pop. On his punk- and rock-tinged fourth album, *Fallen Embers*, the artist pushed his sound even further, collaborating with Lights, Excision, SLANDER and Krewella as well as Tori Kelly, Blink-182's Tom DeLonge, iann dior and Sasha Sloan. It is Illenium's first nomination.

MUSIC IS THE WEAPON (RELOADED)

Major Lazer

While Major Lazer helped introduce dancehall, reggaetón, soca and other Caribbean and South American genres to the mainstream dance scene with its 2009 debut, *Guns Don't Kill People...Lasers Do*, and subsequent releases, the Diplo-led trio had never received a Grammy nomination until this year. Featuring collaborations with Skip Marley, Khalid, J Balvin, Sia, Alessia Cara and Marcus Mumford, 2020's *Music Is the Weapon (Reloaded)* peaked at No. 5 on Top Dance/Electronic Albums.

SHOCKWAVE

Marshmello

Marshmello earned his first Grammy nomination by embracing a harder-hitting sound on *Shockwave*, which



features elements of bass, dubstep, Jersey club, house and techno house. While the masked producer consistently experiments with pop, country and rap, his latest project is very much in the dance/electronic sonic spectrum. It features collaborations with

Megan Thee Stallion, Juicy J, TroyBoi, DJ Sliink and Subtronics.

FREE LOVE

Sylvan Esso

Durham, N.C.-based duo Sylvan Esso earns its second nod in the category

after a previous nomination for 2017's *What Now*. The married duo of singer-songwriter Amelia Meath and producer Nick Sanborn released *Free Love* in September 2020 during the peak of the pandemic. While not necessarily built for a club, the music can move listeners: The 10 tracks range from uptempo synth-pop ("Feris Wheel," "Rooftop Dancing") to stark and contemplative ("Numb"). Notably, Meath is the only female artist to be nominated in either of the two dance categories.

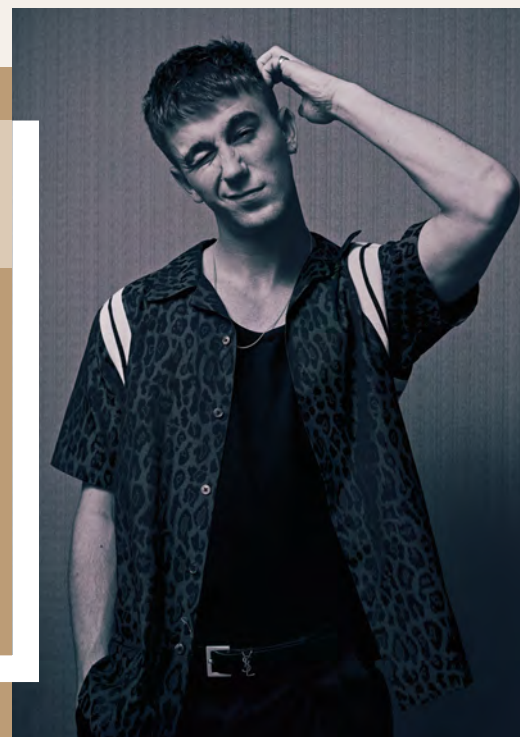
JUDGEMENT

Ten City

The best dance/electronic album Grammy wasn't added to the awards program until 2005, well after genre pioneers in Chicago and Detroit forged house and techno. Ten City was there at the start. The duo of Chicago house legends Marshall Jefferson and Bryan Stingily recently returned after a 25-year hiatus with *Judgement*, a tight 10 tracks of joyful and classic — but also entirely fresh — house music. It even included a new version of their 1989 hit "That's the Way Love Is."

The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

SG LEWIS "I think the three things the new leaders should be prioritizing are representation, diversity and unbiased voting. It's important that the awards reflect the opinions and talent of the wider musical community."



D-1A



BEST COUNTRY SONG + BEST COUNTRY SOLO PERFORMANCE

kacey musgraves

CAMERA ROLL

2



*look at me i'm living all alone
and now you're only living in my phone
anyway, thanks for all the nights and the days
and everything that you gave
i'll never erase it*

D-2A

FOR YOUR CONSIDERATION

MCA 1
NASHVILLE

CARRIE UNDERWOOD

"The world may know Underwood as a force to be reckoned with, but *My Savior* is stunning and simple— and one of her most intimate projects yet.

Rating: A"

Entertainment
week

"Just as she did on her recent Christmas album *My Gift*, the country star uses her spectacular voice on *My Savior* to reinvigorate age-old classics and push her aesthetic forward. . . Framing her beautiful voice with simple arrangements and instrumentation serves the song and the singer well. A moving testament to her faith."

Billboard

MY SAVIOR



FOR YOUR GRAMMY® CONSIDERATION
Best Roots Gospel Album – *My Savior*

Best Country Duo/Group Performance –
"If I Didn't Love You"
(Jason Aldean & Carrie Underwood)



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FOR YOUR GRAMMY®
CONSIDERATION

BEST COUNTRY
ALBUM

BEST COUNTRY
SOLO PERFORMANCE

BEST COUNTRY
SONG

Mickey Guyton

REMEMBER HER NAME

"The power of *Remember Her Name* lies in her (Guyton's) knack for transforming her own profound testimony into aspirational universality"
—*Rolling Stone*

"Though it tackles some deeply scarred subject matter, *Remember Her Name* is, at heart, a fundamentally optimistic album"
—*The New York Times*

"a powerful and personal debut" —*Associated Press*

"This first album itself stands to be remembered as a milestone"
—*The Wall Street Journal*

"a full-spectrum showcase of her long-simmering talent"
—*Entertainment Weekly*



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A UNIVERSAL MUSIC COMPANY

For Your GRAMMY® Consideration

Title: STARTING OVER

By: CHRIS STAPLETON

Best Country Album
Best Country Solo Performance - YOU SHOULD PROBABLY LEAVE
Best Country Song - COLD



In my life when I've needed strength, love, peace, joy, friendship, focus, courage, understanding, hope, or healing I've found those things in music. As you listen, I pray you find some of those things here. May we all lock to the best of who we've been & the promise of who we can be. Here's to starting over.

Handwritten signature of Chris Stapleton.

FOR YOUR GRAMMY® CONSIDERATION
BEST COUNTRY DUO/GROUP PERFORMANCE – “YOUNGER ME”

“Instead of dewy-eyed nostalgia about how good things used to be, it’s a consoling and encouraging message dedicated to anyone for whom growing up was more of a confusing, frustrating time. It’s also one of Brothers Osborne’s best releases” –*Rolling Stone*

“Younger Me’ is a leap forward for country music” –*Esquire*

BEST COUNTRY ALBUM – SKELETONS

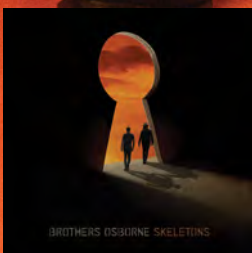
featuring “I’m Not For Everyone” and “All Night”

“Skeletons is a remarkably engaging country-leaning rock record that shows off what the duo does best” –*Rolling Stone*

“With ferocious guitars, stomping drum lines, and plenty of blue-collar fire, Brothers Osborne positively sizzles” –*Entertainment Weekly*



BROTHERS OSBORNE



“These are the artists building a new future for Music Row, where power doesn’t equate to chart position alone—it reflects something deeper, where ownership, individuality and the quest for inclusion hold more weight than a hit single” –*Billboard*

ROCK

BEST ROCK SONG

"ALL MY FAVORITE SONGS"

Weezer

SONGWRITERS Rivers Cuomo, Ashley Gorley, Ben Johnson, Ilsey Juber

Weezer frontman Rivers Cuomo is all about the contradictions on "All My Favorite Songs," as he sings in angsty glory, "All my favorite songs are slow and sad/All my favorite people make me mad." Co-written by Ilsey Juber (Shawn Mendes), Ben Johnson (Lee Brice) and Ashley Gorley (Carrie Underwood), this string-laden pop song is the perfect liftoff for the baroque, orchestral *OK Human* album. Weezer also scored commercially with the song, which became its sixth No. 1 on the Rock & Alternative Airplay chart.

"THE BANDIT"

Kings of Leon

SONGWRITERS Caleb Followill, Jared Followill, Matthew Followill, Nathan Followill

On Jan. 1, Kings of Leon started the new year with the release of "The Bandit," the first single from the Followill family's fourth studio album, *When You See Yourself*. Dressed up with ringing guitars and atypical of Caleb Followill's intensely personal songs on the rest of the set, "The Bandit" is a garage-rock narrative about an aging bounty hunter and a criminal, with the repeated hook of "Must catch the bandit." Written and produced by Markus Dravs, "The Bandit" reached No. 5 on Alternative Airplay and No. 6 on Rock Airplay, plus scored the four-time Grammy-winning group its first nomination in seven years.

"DISTANCE"

Mammoth WVH

SONGWRITER Wolfgang Van Halen

Six weeks after his father Eddie Van Halen's death, Wolfgang Van Halen released the first single under his new artist name, Mammoth WVH — a nod to the Van Halen band's early moniker. The heart-rending track promises that "No matter what the distance is I will be with you ... you'll be OK." "I never intended 'Distance' to be the very first piece of music people would hear from me," said Van Halen in a statement when the song arrived, "but I also thought my father would be here to celebrate its release." "Distance," which appears on his self-titled debut album, topped the Mainstream Rock Songs chart and hit No. 9 on the Rock Songs list. The proceeds will benefit one of his father's favorite charities, the Mr. Holland's Opus Foundation.

"FIND MY WAY"

Paul McCartney

SONGWRITER Paul McCartney

On the lead single from *McCartney III*, the artist plays two roles: one as an optimist who believes he'll continue to "walk towards the light" and another as a cheerleader, trying to buck up a companion who's "overwhelmed by anxieties" during the early days of the pandemic. McCartney recorded and produced the track, as well as the entire album, at his farm in Sussex, England, as a thematic successor to 1970's *McCartney* and 1980's *McCartney II*. "Find My Way" was inspired by a beat he heard on the radio while driving. The single reached No. 31 on the Adult Alternative Airplay chart. Beck retooled "Find My Way" for the subsequent *McCartney III Imagined* album of "reinterpretations, remixes and covers." McCartney previously won a best rock song Grammy for "Cut Me Some Slack," his collaboration with the Foo Fighters for the *Sound City: Real to Reel* soundtrack in 2013.

"WAITING ON A WAR"

Foo Fighters

SONGWRITERS Dave Grohl, Taylor Hawkins, Rami Jaffee, Nate Mendel, Chris Shiflett, Pat Smear

A conversation with his daughter Harper on the way to school one morning inspired Dave Grohl to write this socially conscious track from the Foo Fighters' 10th studio album, *Medicine at Midnight*. After seeing news reports of tensions between the United States and North Korea in the fall of 2020, Harper asked her father if war was imminent. "As a child growing up in the suburbs of Washington, D.C., I was always afraid of war," said Grohl in a statement at the time of release, noting the political tension of the early 1980s as the root cause. "I had nightmares of missiles in the sky and soldiers in my backyard. My youth was spent under the dark cloud of a hopeless future." The track hit No. 1 on the Top Rock Airplay chart and No. 18 on Hot Rock & Alternative Songs.



Eddie (left) and Wolfgang Van Halen

FOR YOUR GRAMMY® CONSIDERATION

DAN + SHAY

glad you exist

**3X CONSECUTIVE WINNER
AND
4TH CONSECUTIVE NOMINATION
FOR BEST COUNTRY DUO/GROUP PERFORMANCE**

"...its positive lyrics provide for the perfect optimistic soundtrack of 2021"

People

"boasts perhaps the cleanest vocal harmonies of the group's career"

billboard

"a heartfelt show of gratitude"

RollingStone

ROCK

BEST ALTERNATIVE MUSIC ALBUM

SHORE

Fleet Foxes

Fleet Foxes frontman-producer-songwriter Robin Pecknold has said that *Shore* is his band's least personal album to date and the album was inspired more by world events, including the pandemic and Black Lives Matter protests. In a statement, Pecknold said that he wanted *Shore* "to exist in a liminal space outside of time ... accessing something spiritual or personal that is untouchable by whatever the state of the world may be at a given moment." Fleet Foxes earned their second Grammy nomination for the album, which peaked at No. 3 on the Top Rock Albums chart and No. 28 on the Billboard 200.

IF I CAN'T HAVE LOVE, I WANT POWER

Halsey

When Halsey told the world on social media that her fourth studio set would be "a concept album about the joys and horrors of pregnancy



Halsey

and childbirth," she knew what she was talking about. The New Jersey-born singer was pregnant during much of its creation, and she gave birth to son Ender Ridley Aydin six weeks before its release. Produced by Nine Inch Nails' Trent Reznor and Atticus Ross, the critically lauded *If I Can't Have Love, I Want Power* debuted at No. 2 on the Billboard 200 and No. 1 on the Top Alternative

Albums chart. It was accompanied by a conceptual feature film shown in IMAX theaters worldwide.

JUBILEE

Japanese Breakfast

The third time was the Grammy charm for Japanese Breakfast frontwoman Michelle Zauner and company. The New York-based band has been around for eight years, but its third album,

Jubilee, established it as a critical force, earning nods for best alternative album and best new artist. *Jubilee* followed the publication of Zauner's book, *Crying in H Mart: A Memoir*, about visiting a Korean supermarket after her mother's death. She wanted the album, she said in a statement, to be a "joyous celebration" following years of grief. The album reached the top 10 on the rock, alternative and independent album charts, and the single "Be Sweet" hit No. 7 on Adult Alternative Airplay. Japanese Breakfast may not be all that new, but *Jubilee* certainly marks its arrival.

COLLAPSED IN SUNBEAMS

Arlo Parks

The Grammys are following the rest of the world in recognizing this British singer-songwriter's debut album. Parks won a BRIT Award this year for best new artist, one of the categories in which she's nominated for a Grammy, in addition to best alternative album. *Collapsed in Sunbeams* also took home the Mercury Prize for album of the year, among others. The title's pandemic-induced vulnerability — "mining these deep-rooted, sometimes traumatic places when the world was crumbling around me," she told *Billboard* — connected with listeners and critics worldwide.

DADDY'S HOME

St. Vincent

Annie Clark is no stranger to the Grammys. She has won two already, including in this category for her last album, 2017's *Masseduction*. On *Daddy's Home*, she once again works with Jack Antonoff (Taylor Swift, Lorde), who co-wrote/co-produced and played on five of its 14 tracks. Clark says the retro-flavored set was inspired by the psychedelic sounds of New York during the early and mid-'70s as well as her father's 2019 release from prison. It's her third consecutive top 20 album, which peaked at No. 16 on the Billboard 200 and also topped the Independent Albums charts and reached No. 2 on both the Top Rock Albums and Top Alternative Albums lists.

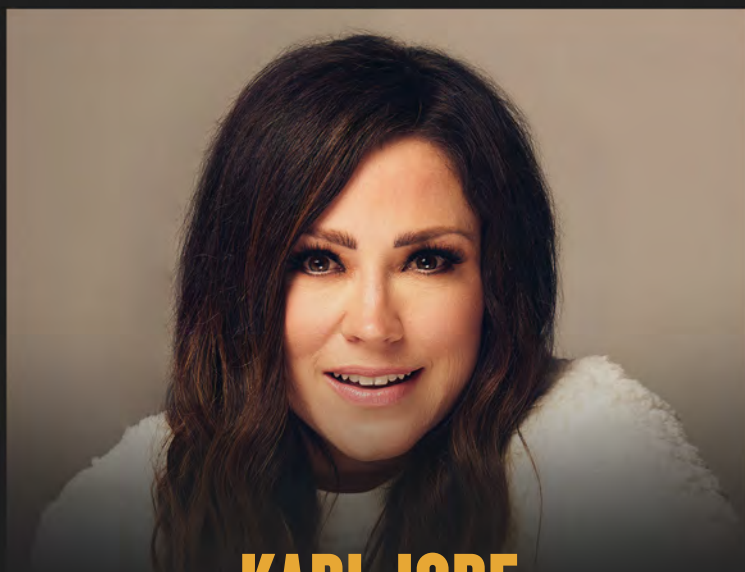
The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

JAPANESE BREAKFAST "The Recording Academy should strive to represent music's greatest trailblazers across all genres. It should valorize art that refuses to pander, art that is both timeless and visionary. It should acknowledge the systemic forces that have sought to quiet some of the most powerful voices in music's history and prioritize diversity alongside technical skill and true depth of heart."



FOR YOUR CONSIDERATION

CONGRATS TO OUR GRAMMY[®] AWARD NOMINEES



KARI JOBE

Best Contemporary Christian Music Album:
The Blessing (Live)



TASHA COBBS LEONARD

Best Gospel Album:
Royalty: Live At The Ryman



CARRIE UNDERWOOD

in partnership with UMG Nashville
Best Roots Gospel Album:
My Savior



HARRY CONNICK JR

in partnership with Verve Records
Best Roots Gospel Album:
Alone With My Faith



FOR YOUR GRAMMY® CONSIDERATION

BEST COUNTRY DUO / GROUP PERFORMANCE

IF I DIDN'T
JASON ALDEAN & CARRIE UNDERWOOD
LOVE YOU



"The two heavy-hitters joined vocal forces in a momentous duet that emphasizes each of their individual talents through their intertwining harmonies. Together, they capture the push-and-pull of a drawn-out heartbreak."

- *American Songwriter*

FOR YOUR GRAMMY® CONSIDERATION

Wow -

To represent country music as a nominee in an all-genre category is mind blowing.

When I started this music journey, and still today, my purpose was to make music I love hoping it inspires people.

So, with this GRAMMY nomination, I hope it really shines a spotlight on country music, shows people that it's about the music, and that country music accepts all people. Doesn't matter what you look like or where you're from.

To everyone that voted for me — thank you.
And to everyone that intends on voting for me in this category — thank you in advance.

I am proud and grateful to be able to stand amongst these talented Best New Artist nominees and be the face of country music in this category.

Love yourself, love those around you.

Jimmie Allen



BMG

R & B

BEST R&B SONG

“DAMAGE”

H.E.R.

SONGWRITERS Anthony Clemons Jr., Jeff Gitelman, H.E.R., Carl McCormick, Tiara Thomas

Anchored by a nostalgic beat and relatable lyrics, “Damage” takes listeners on a sonic journey back to the 1990s. Throughout the rhythmic love song, H.E.R. (born Gabriella Wilson) urges a suitor to treat her right if they become romantically involved. Released in

October 2020, “Damage” peaked at No. 1 on *Billboard’s* Adult R&B Airplay chart and remained on the list for 45 weeks. The track appears on H.E.R.’s debut album, *Back of My Mind* (2021), which peaked at No. 6 on the *Billboard* 200 and became her highest-charting album to date.

“GOOD DAYS”

SZA

SONGWRITERS Jacob Collier, Carter Lang, Carlos Muñoz, Solána Rowe, Christopher Ruelas

Released in January, SZA’s fan-favorite

“Good Days” is a powerful breakup anthem on which she addresses the mental “war” that comes with heartache, as well as the importance of not losing sight of the “good days” to come if one can just push through the pain. The slinky track became her first solo appearance in the top 10 of the *Billboard* Hot 100, peaking at No. 9 in February and charting for 20 weeks. Though she last released an album in 2017, SZA (born Solána Rowe) is up for four Grammy Awards, including song and record of the year for her feature on Doja Cat’s “Kiss Me More.”

“HEARTBREAK ANNIVERSARY”

Giveon

SONGWRITERS Giveon Evans, Maneesh, Sevn Thomas, Varren Wade

With a meditative tempo and candidly raw lyrics, Giveon Dezmans Evans reflects on the end of a past romance in this emotional breakup ballad as he croons: “On these days that feel like you and me/Heartbreak anniversary/’Cause I remember every time.” The song earned Giveon his first No. 1 on the *Mainstream R&B/Hip-Hop Airplay* chart when it debuted atop the ranking this summer. It marks the breakthrough solo single for the rising star, who first gained notoriety after an appearance on Drake’s “Chicago Freestyle.” He earns five nominations this year, including best R&B performance, music video, record and song of the year for “Peaches” with Justin Bieber and Daniel Caesar.

“LEAVE THE DOOR OPEN”

Silk Sonic

SONGWRITERS Brandon Anderson, Christopher Brody Brown, Dernst Emile II, Bruno Mars

In a masterful nod to 1970s R&B slow jams, Mars and Anderson. Paak released “Leave the Door Open” as the lead single of their collaborative debut album, *An Evening With Silk Sonic*, in March. The soulful homage quickly rose to No. 1 on the *Hot 100*, earning .Paak his first top 10 hit and four Grammy nominations for the duo, including record of the year.

“PICK UP YOUR FEELINGS”

Jazmine Sullivan

SONGWRITERS Denisia “Blue June” Andrews, Audra Mae Butts, Kyle Coleman, Brittany “Chi” Coney, Michael Holmes, Jazmine Sullivan

Sullivan’s merciless and enthralling kiss-off to a cheating ex-boyfriend (“Oh, I’m tryna find a fuck to give for you”) earned the singer her first No. 1 on the *Adult R&B Airplay* chart. The single is included on her 2021 album, *Heaux Tales*, which debuted at No. 4 on the *Billboard* 200, plus earned a Grammy nod for best R&B album. Sullivan has 12 prior nominations, including best new artist in 2009.



FOR YOUR GRAMMY® CONSIDERATION

NATALIE GRANT



BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

no stranger

PRODUCED BY BERNIE HERMS



"The sonic landscape feels flawlessly tailored to match the lyrical content with the breathtaking London Symphony as a backdrop to Grant's raw yet dynamic and captivating voice." – Worship Leader

R & B

BEST R&B ALBUM

TEMPORARY HIGHS IN THE VIOLET SKIES

Snoh Aalegra

Influenced by Whitney Houston, Michael Jackson and Prince (who was a mentor), Swedish artist Aalegra began attracting attention stateside after signing with Grammy-winning producer No I.D.'s ARTium Records in 2013. Born Shahrzad Fooladi, the singer-songwriter introduced her Snoh Aalegra stage persona a year later on her debut single, "Bad Things" featuring Common, and the EP *There Will Be Sunshine*. The Los Angeles-based artist continued to burnish her self-described brand of "cinematic soul" — which melds R&B, hip-hop and orchestral music — with the albums *Feels* (2017), *Ugh, Those Feels Again* (2019) and her latest, *Temporary Highs in the Violet Skies*, which peaked at No. 3 on Top R&B Albums in July. The 2021 ARTium/Roc Nation release also garnered Aalegra a second 2022 Grammy nod for best R&B performance ("Lost You").

WE ARE

Jon Batiste

The *Late Show With Stephen Colbert* bandleader followed his 2021 best



original score Academy Award for *Soul* by becoming the most-nominated artist for the 2022 Grammys. Two of his 11 nods are in the R&B category: best R&B album for *We Are* and best traditional performance for "I Need You." Recorded during the height of the pandemic and the protests that followed the murder of George Floyd, Batiste's eighth album is a consciousness-raising project that doubles as an ode to the musician's New Orleans

roots and Black music's diverse heritage. *We Are* peaked at No. 10 on Top R&B Albums in April and is also up for album of the year.

GOLD-DIGGERS SOUND

Leon Bridges

After tying with P.J. Morton for best traditional R&B performance in 2019 (for "Bet Ain't Worth the Hand"), Bridges sought a different sonic approach for his third album, which

peaked at No. 17 on the Billboard 200. Trading in the 1960s Sam Cooke vibe of his 2015 debut, *Coming Home*, and the '80s/'90s R&B sound of follow-up *Good Thing*, Bridges explores a more emotionally transparent direction with a foray into alt-progressive R&B on *Gold-Diggers Sound*, which is named for the East Hollywood studio/hotel/speakeasy where he lived while recording the album. Standout tracks include "Sweeter" featuring Terrace Martin, released in the wake of George Floyd's murder; "Motorbike"; and "Why Don't You Touch Me?" Among Bridges' collaborators is songwriter-producer Ricky Reed, who is nominated in the producer of the year, non-classical category.

BACK OF MY MIND

H.E.R.

A double winner in 2021, including song of the year for "I Can't Breathe," the four-time Grammy honoree and contemporary R&B standard-bearer hopes to repeat her 2018 win in this album category. The 21-track set — H.E.R.'s official debut album — debuted at No. 1 on Top R&B Albums and spun off five singles, including "Slide" featuring YG, "Come Through" with Chris Brown and "Damage," which is also up for best R&B song and best R&B performance. Featuring additional guest appearances by Cordae, Lil Baby, Hit-Boy, Bryson Tiller and Yung Bleu, *Back of My Mind* also received a nomination for album of the year.

HEAUX TALES

Jazmine Sullivan

After a six-year break between albums, Sullivan returned rejuvenated with *Heaux Tales*, an unapologetic and searing exploration of feminism, gender politics and sexual empowerment. The concept album includes the singles "Lost One," "Pick Up Your Feelings" (also nominated for best R&B performance and song) and "Girl Like Me" featuring H.E.R. Ari Lennox and Anderson .Paak also appear on the album. "I got Black women to come together for the project," Sullivan recently told *Billboard*. "They felt seen. They felt heard."

The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

YE ALI "I think the top priorities should be focused on properly categorizing the music selections for awards such as R&B and pop, [and] making sure Black women are represented fairly in categories."



WRITERS: WALKER HAYES, JOSH JENKINS, SHANE STEVENS, CAMERON BARTOLINI

WALKERHAYES
“FANCY LIKE”
FOR YOUR GRAMMY® CONSIDERATION

BEST COUNTRY SONG



MONUMENT

Now and Forever... The Song That Brightens Every Christmas!

SANTA BABY

Lyric by JOAN JAVITS

Music by PHIL SPRINGER

Tamir Music Publishers
Executive Director: Tamar Springer



*Recorded and Featured
by
Eartha Kitt*

Karen Salicath Jamali



SOUND OF ANGELS

“Karen Salicath Jamali’s piano compositions are meditative that lingers in one’s creative space till the end of time - The vision and exemplary samples aim at defining metaphysical lines of understanding of the human soul that is emotional, practical, and mentally captivating. It is as if she creates a spiritual phenomenon that validates human existence and its evolution into the unknown space of inner meaning, understanding, and contemplation.”

— IMAAI Independent Music and Art inc. -New York, NY, Dec 15, 2020

“A chance encounter with an accident leading to one of the most promising contemporary classical pianists of our times, Karen Salicath Jamali is paving the way for an astounding and colossal stream. Her music is personalized that leads men to reach the space of individual closure through her copious understanding and creative execution.”

— The Times December 14, 2020

RAP

BEST RAP SONG

“BATH SALTS”

DMX Featuring JAY-Z & Nas
SONGWRITERS Shawn Carter, Kasseem Dean, Michael Forno, Nasir Jones, Earl Simmons

In April 2020, the hip-hop community mourned the passing of Ruff Ryders boss DMX, who before he died was working to finish his *Exodus* album. Fortunately, his close friend and producer Swizz Beatz carried the project over the finish line. Released a month following the rapper's death, *Exodus* features the long-awaited collaboration between X, JAY-Z and Nas: “Bath Salts.” The braggadocious track was a victory lap for the three New York MCs, who anchored East Coast rap in the late 1990s and early 2000s.

“BEST FRIEND”

Saweetie Featuring Doja Cat

SONGWRITERS Amala Zandile Dlamini, Lukasz Gottwald, Randall Avery Hammers, Diamonté Harper, Asia Smith, Theron Thomas, Rocco Valdes

Saweetie has grown into a superstar with hits such as “Tap In,” “My Type” and “Best Friend,” the last of which peaking at a career best of No. 14 on the Billboard Hot 100. On the Dr. Luke-produced track, she and Doja Cat bounce off of each other seamlessly as they boast about the benefits of female camaraderie, with slinky verses headlined by the flashy bar: “Is that my bestie in a Tessie?”

“FAMILY TIES”

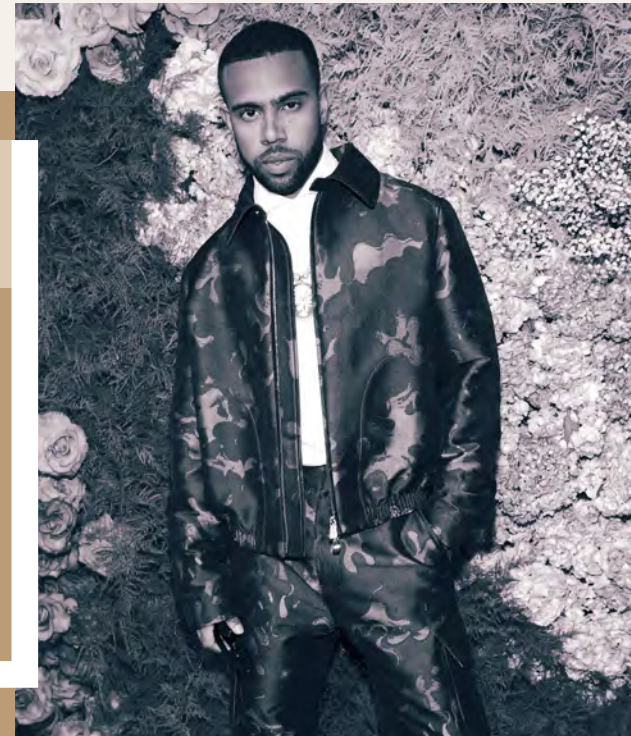
Baby Keem Featuring Kendrick Lamar

SONGWRITERS Roshwita Larisha Bacha, Hykeem Carter, Tobias Dekker, Colin Franken, Jasper Harris, Kendrick Lamar,



The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

VIC MENSA “I think the new leadership of the Grammys should bring an authentic group of people together to represent hip-hop that are trusted in the culture to make decisions that accurately reflect the craft beyond commercial metrics of success.”



Ronald Latour, Dominik Patrzek Kendrick Lamar made a surprise return with a steely guest verse on his cousin Baby Keem's August “Family Ties” single. Their first collaboration debuted at No. 18 on the Hot 100, earning Keem his first top 20 hit and Lamar his first chart placement in three years. The track appears on Keem's debut album, *The Melodic Blue*, which came out in September from Lamar's pgLang company and Columbia Records.

“JAIL”

Kanye West Featuring JAY-Z

SONGWRITERS Dwayne Abernathy Jr., Shawn Carter, Raul Cubina, Michael Dean, Charles M. Njapa, Sean Solymar, Kanye West, Mark Williams

Just when you thought there was little chance that JAY-Z and Kanye West would ever bury the hatchet, hip-hop's royalty had the last laugh on “Jail.” The *Donda* standout was a breath of fresh air for *Watch the Throne* fans, as JAY-Z peppered his

verse with sharp one-liners that denounced West's allegiance to Donald Trump (“Stop all of that red cap, we going home”) and even teased fans with the possibility of a sequel to the *Watch the Throne* album (“This might be the return of the Throne”).

“MY. LIFE”

J. Cole Featuring 21 Savage & Morray

SONGWRITERS Shéyaa Bin Abraham-Joseph, Jermaine Cole, Jacob Dutton

“my. life” is the second collaboration between J. Cole and 21 Savage following their 2020 Grammy win for “a lot.” On the fan-favorite track, they don't sound satisfied by their successes, as they search for contentment. While North Carolina rookie Morray pays homage to Styles P and Pharoahe Monch's 2002 single “My Life” on the chorus, Cole and Savage's verses tackle subjects like overcoming childhood trauma: “My family tree got a history of users that struggle with demons,” raps Cole, while Savage responds: “The stuff that I've seen got me traumatized.”

MUSIC. MONEY. MADNESS.

JIMI HENDRIX EXPERIENCE

Live in Miami

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSIC FILM

A FILM BY EXPERIENCE HENDRIX L.L.C.

THE JIMI HENDRIX EXPERIENCE: JIMI HENDRIX, MITCH MITCHELL, BILLY COX

MUSIC MIXING BY EDDIE KRAMER EDITED BY GARY SCOTT PERFORMANCE FOOTAGE EDITED BY ADAM PAYNE

PRODUCED BY JANIE HENDRIX, JOHN McDERMOTT & GEORGE SCOTT DIRECTED BY JOHN McDERMOTT



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RAP

BEST RAP ALBUM

THE OFF-SEASON

J. Cole

Cole named his sixth studio album, *The Off-Season*, after the time when athletes hone their skills between seasons. For the artist-producer, that meant reigniting his passion for rapping by collaborating with other artists, including Cam'ron, Lil Baby, Bas and 6LACK. His storytelling chops still shine through, as he references his feud with Puff Daddy (“let. go .my. hand”) and tries to subdue his ego (“pride. is. the. devil.”)

CERTIFIED LOVER BOY

Drake

Drake notched another record-breaker with *Certified Lover Boy*, which included the Billboard Hot 100 No. 1 single “Way 2 Sexy” — a reimagined version of Right Said Fred’s 1991 hit “I’m Too Sexy” — and spent five weeks at No. 1 on the Billboard 200, making Drake the eighth artist to have 10 or more No. 1 debuts there. He also placed all 21 of its tracks in the top 40 of the Hot 100 during its first week.

KING’S DISEASE II

Nas

Who doesn’t love a sequel? Nas and Hit-Boy linked up on the follow-up to his *King’s Disease* album, which won a Grammy in the category in January 2020. The sequel includes such indelible gems as “EPMD 2” with Eminem and “EPMD” and “Nobody” with the elusive Ms. Lauryn Hill. The true highlight is “Death Row East,” where Nas shines a light on the notorious East Coast versus West Coast feud of the mid-1990s.

CALL ME IF YOU GET LOST

Tyler, The Creator

Tyler, The Creator followed up a 2020 win for best rap album for *IGOR* with the most ambitious project of his career yet: *Call Me If You Get Lost*, which became his second No. 1 album debut on the Billboard 200. Tyler’s talent as a lyricist is on full display as he offers listeners unconventional

wisdom with help from guests that include DJ Drama, YoungBoy NBA and Ty Dolla \$ign (“Wusyaname”), and Lil Uzi Vert and Pharrell Williams (“Juggernaut”).

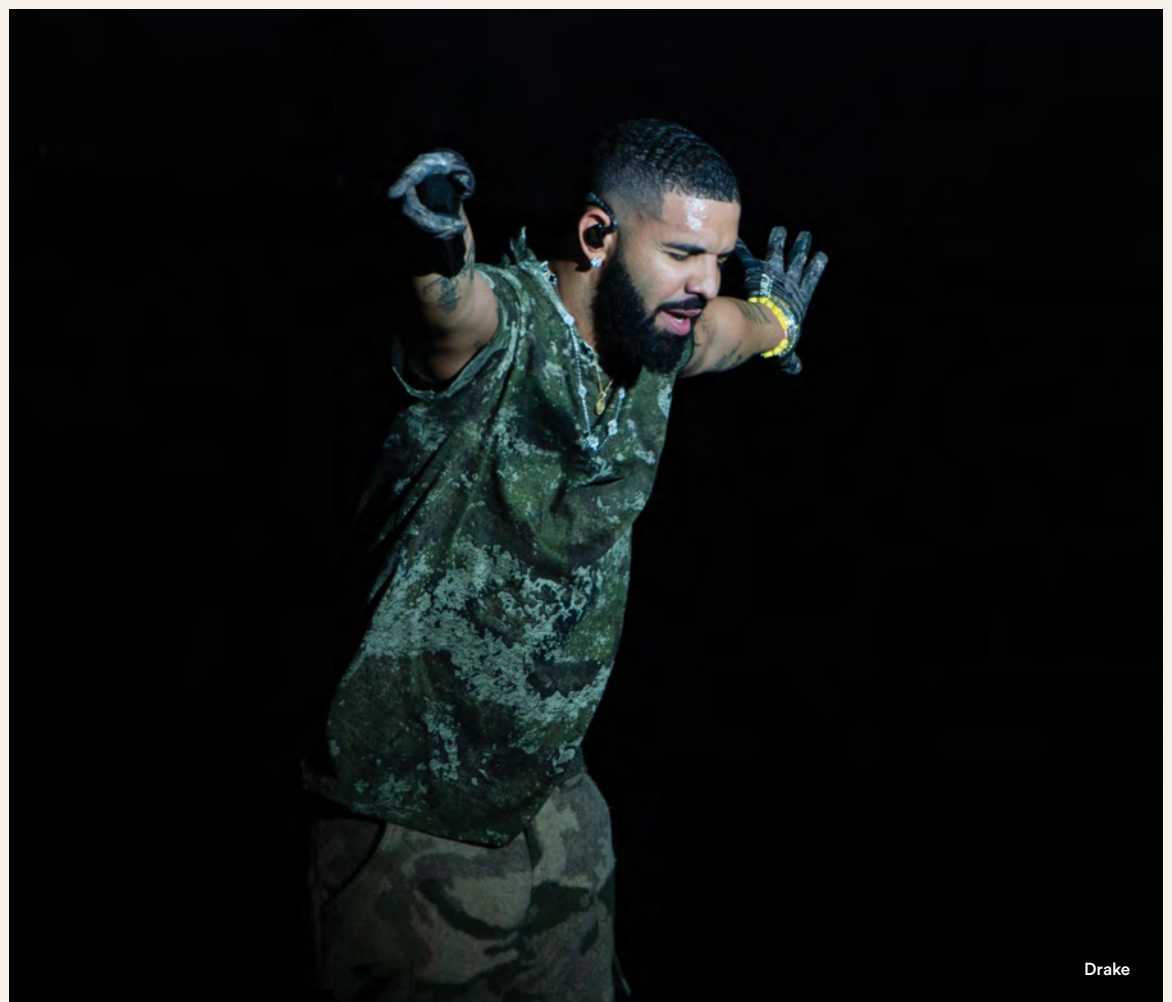
DONDA

Kanye West

Named after his late mother, West’s 10th studio album, *Donda*, tackles topics from isolation to grief, with glossy features from The Weeknd and Lil Baby (“Hurricane”), Vory (“God Breathed”), Baby Keem and Travis Scott (“Praise God”) and Young Thug (“Remote Control”), among others. It was the rapper-mogul’s 10th No. 1 album debut on the Billboard 200. Over the course of 27 tracks, *Donda* digs deep into the psyche of one of music’s most polarizing artists.



Tyler, The Creator



Drake

FOR YOUR CONSIDERATION BEST
MUSICAL THEATER ALBUM NOMINEE
'AN OPPORTUNITY TO IMMERSE OURSELVES IN TIMELESS
SONGS, IMPECCABLY SUNG. THIS IS HUMANITY
SINGING ITS LUNGS – AND HEART - OUT'

Daily Telegraph

'BY THE TIME IT GOT TO DO YOU
HEAR THE PEOPLE SING?
I WAS PRETTY MUCH HYPERVENTILATING
INTO MY MASK'

The Times

@NeilCare:

**LOCKDOWN HAS JUST GOT
A WHOLE LOT EASIER...**

Thank you so much, without a doubt the best
West End production and performance EVER...

@LittleBeaver87:

**PURE JOY AMIDST
THIS DIFFICULT TIME.**

Thanks @lesmisofficial what a show!!

@GillyJP:

**BRINGING BACK SUCH
WONDERFUL MEMORIES
OF THE BEST CAST EVER.**

I can't stop crying

@EdithESedgwick:

THIS IS PHENOMENAL



**'A RECORDING OF
EPIC PROPORTIONS,
WHICH LOVINGLY CAPTURES
SCHÖNBERG'S ICONIC SCORE WITH TRULY
EMPOWERING PERFORMANCES.'**

Broadway World UK

**'THE EMOTION AND QUALITY
OF THIS EXCEPTIONAL
PERFORMANCE HAS BEEN
PERFECTLY CAPTURED'**

Impact Magazine

Les Misérables

THE STAGED CONCERT

**THE SENSATIONAL 2020 LIVE RECORDING
LIVE FROM THE GIELGUD THEATRE, LONDON**

MICHAEL ALFIE CARRIE HOPE MATT
BALL · BOE · FLETCHER · LUCAS

AND A CAST AND ORCHESTRA OF OVER 65



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MARY J BLIGE AMAZING

MARY J BLIGE *feat.* DJ KHALED



GOOD MORNING
GORGEOUS
NEW SINGLES
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NON
WOMEN

MEGAN THEE STALLION

THOT SHIT

BEST RAP PERFORMANCE



COUNTRY

BEST COUNTRY SONG

“BETTER THAN WE FOUND IT”

Maren Morris

SONGWRITERS Jessie Jo Dillon, Maren Morris, Jimmy Robbins, Laura Veltz

Morris lands her second consecutive — and fourth overall — best song nomination for “Better Than We Found It,” on which she muses on issues such as Black Lives Matter and immigration. Morris is one of the few country artists to address the current political climate in song. “It’s the most American thing to protest,” said Morris at the time the song was released. “Protest songs have been so embedded in American culture: Bob Dylan, Nina Simone.”

“CAMERA ROLL”

Kacey Musgraves

SONGWRITERS Ian Fitchuk, Kacey Musgraves, Daniel Tashian

The country screening committee moved Musgraves’ album *star-crossed* from consideration in country to pop categories, but kept “Camera Roll” in the country race, earning the singer two nods this year including best country solo performance. Musgraves pairs her delicate, vulnerable vocal delivery with a gentle, largely acoustic melody on the wistful lullaby in which she scrolls through photos of her ex on her phone. Looking at them makes her sad, but the thought of deleting them is even more depressing. “Look at me, I’m living all alone/Now you’re only living in my phone,” she laments. Musgraves last won in this category in 2018 for “Space Cowboy” from her album of the year winner, *Golden Hour*.

“COLD”

Chris Stapleton

SONGWRITERS Dave Cobb, J.T. Cure, Derek Mixon, Chris Stapleton

Stapleton sings from his shattered soul on “Cold,” a blues ballad dedicated to a woman who destroyed the song’s narrator when she left him. Opening quietly with piano, a one-two drum march and acoustic guitar, the song erupts when the chorus arrives,

with Stapleton’s hurricane-strength voice wailing, “Why you got to go and cut me like a knife and put our love on ice?” His B.B. King-style guitar playing on the bridge underscores the pain. Stapleton has previously won five Grammys, including in this category in 2018, and he is up for three awards in 2022.

“COUNTRY AGAIN”

Thomas Rhett

SONGWRITERS Zach Crowell, Ashley Gorley, Thomas Rhett

Rhett, who was nominated in this category last year as co-writer of Old Dominion’s “Some People Do,” returns to his roots with this declaration of fealty to the South. Los Angeles is fine, but he’s ready to trade in the sunshine and palm trees for some hunting and fishing. In his and his co-writers’ deft hands, this Country Airplay chart-topper is about much more than

geography; it’s also a thoughtful ode to being mentally present wherever you hang your hat. “I traded sunsets with my wife for hours on my phone,” he sings, “and even when I was right beside her, I still wasn’t really home.”

“FANCY LIKE”

Walker Hayes

SONGWRITERS Cameron Bartolini, Walker Hayes, Josh Jenkins, Shane Stevens

Hayes scored his first No. 1 on the Country Airplay chart in November with this track, an uplifting hit that first gained traction on TikTok when he and his daughter, Lela, posted a clip of them dancing to it that quickly went viral on the platform. The easygoing, spoken-word ditty savors the “fancy” things in life, like heading to Applebee’s for an Oreo shake. “‘Fancy Like’ is a song that’s really just about me and the family,” Hayes told *Billboard* earlier

this year. “I’ve always written about what’s authentic to my life, through whatever ups and downs I’ve had in my career.”

“REMEMBER HER NAME”

Mickey Guyton

SONGWRITERS Mickey Guyton, Blake Hubbard, Jarrod Ingram, Parker Welling

Tied with Stapleton, Guyton also leads all country contenders with three Grammy nominations, earning her first best song nomination with this empowering title track from her debut album. Inspired by Breonna Taylor, “Remember Her Name” is a reminder to all women to acknowledge their inner child, who still exists and thinks anything is possible. “When did you lose the girl with no fear/Oh, she never left/Take a good look, she’s right in the mirror/Don’t let yourself forget,” she sings.



Stapleton (left) and Jennifer Hudson

CONGRATULATIONS

GRAMMY® AWARD NOMINEE

BEST R&B ALBUM
TEMPORARY HIGHS IN
THE VIOLET SKIES

WITH SPECIAL GUESTS
TYLER, THE CREATOR
& JAMES FAUNTLEROY

BEST R&B
PERFORMANCE

“LOST YOU”

“SNOH AALEGRA IS
HER TRUEST
SELF...EMOTIONAL
AND MOVING”

okayplayer.

“INVENTIVE R&B
WITH CHARM”

**The
Guardian**



ARTIUM RECORDINGS

ARTIUM RECORDINGS **ROCINATION**

COUNTRY

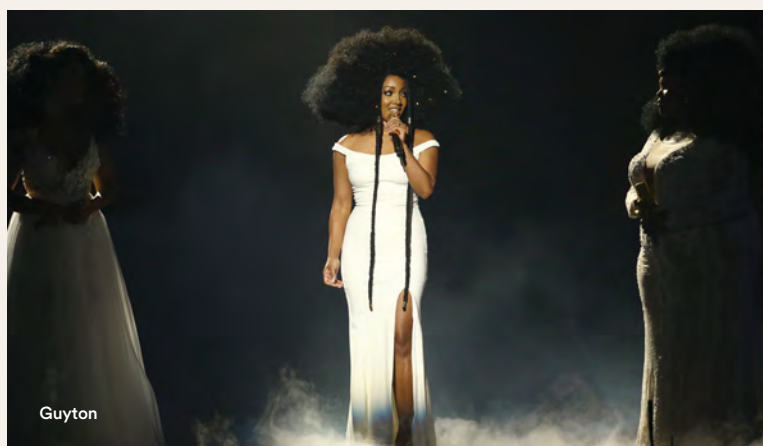
BEST COUNTRY ALBUM

SKELETONS**Brothers Osborne**

While *Skeletons* showcases Brothers Osborne's keen sense of lyrical craftsmanship, it also marks a deeper foray into a heavy-rock sound. Recorded in producer Jay Joyce's Nashville studio at the start of the COVID-19 pandemic, the album is filled with songs that seem aimed at concert crowds, such as "High Note," "All Night" and the celebration of independent thinkers, "I'm Not for Everyone." Meanwhile, the non-album track "Younger Me," released after T.J. Osborne came out as gay, earned a nomination for best country duo/group performance. It's the duo's second nomination in this category.

REMEMBER HER NAME**Mickey Guyton**

Triple nominee Guyton created her most authentic, vulnerable music so far on her long-awaited first album. While "Black Like Me" details childhood experiences with racism, her breakthrough track, "What Are You Gonna Tell Her?," showcases her vocal range as she speaks truth to a society that tells young girls anything is possible, but doesn't always live up to that sentiment. Elsewhere on the album, Guyton champions Black self-love ("Love My Hair") and offers a voice to anyone who has been made to feel their unique qualities are a detriment ("Different," "Words").



Guyton



The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

BRELAND "The biggest priority should be recognizing the ever-changing landscape of music, much of which exists between traditional genre lines. Many of the most impactful songs this past year fuse genres in ways the world hasn't seen before. Trying to measure a song that dances between R&B/country against a traditional country song by the same metric is a difficult task, and I hope these new leaders are prepared for the challenge."

THE MARFA TAPES**Miranda Lambert, Jon Randall, Jack Ingram**

Lambert is the reigning best country album Grammy winner thanks to her 2019 release, *Wildcard*. Instead of heading into a Nashville studio to craft its follow-up, she decamped to the desert in West Texas with frequent co-writers Ingram and Randall.

Armed with only song ideas and guitars, the trio recorded *The Marfa Tapes*, a demo-style, acoustic-based project that keeps songwriting at its core. Lambert's collaborative proclivities earned her a second Grammy nomination, as "Drunk (And I Don't Wanna Go Home)" with Elle King is nominated for best country duo/group performance.

STARTING OVER**Chris Stapleton**

Triple nominee Chris Stapleton has previously won twice in the best country album category for *Traveller* and *From A Room: Volume 1*. *Starting Over* debuted at the peak of the Top Country Albums chart, while the title track — a timely ode to new beginnings and starting again — topped the Hot Country Songs chart. Throughout the album, Stapleton expands his subject matter beyond romantic peaks and valleys. "Watch You Burn" is a vengeful reaction to the 2017 Route 91 Harvest festival shooting that serves

as both a musical reckoning and a defiant celebration, while "Maggie's Song" turns one of country music's most time-worn tropes into a sob-worthy tribute to the impact of man's best friend.

THE BALLAD OF DOOD & JUANITA**Sturgill Simpson**

In 2020, Simpson issued two bluegrass albums, *Cuttin' Grass, Vol. 1* and *Vol. 2*. On his latest project, this current two-time Grammy nominee retains his rootsy instrumentation and penchant for storytelling and intertwines both into a compelling concept album. Across 10 tracks, Simpson details the Civil War-era story of Dood, a Kentucky sharpshooter who falls in love with Juanita. When she is abducted, Dood sets out to avenge her kidnapping. His companions, steed Shamrock and dog Sam, get their own tributes on the album. Willie Nelson guests on the Latin-tinged track "Juanita."

FOR YOUR CONSIDERATION
BEST MUSICAL THEATER ALBUM
GRAMMY® Award

GIRL
FROM THE
NORTH
DULUTH, MINN. 1934
COUNTRY

WRITTEN & DIRECTED BY
CONOR
McPHERSON

MUSIC & LYRICS BY
BOB
DYLAN

“BOB DYLAN’S SONGS HAVE NEVER FELT SO HEARTBREAKINGLY PERSONAL AND UNIVERSAL.”

The New York Times

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LATIN

BEST MÚSICA URBANA ALBUM

AFRODISÍACO

Rauw Alejandro

Alejandro's debut album pushed the boundaries of traditional *perreo* reggaetón while also paying homage to his avant-garde roots. *Afrodísíaco* includes a diverse mix of collaborations, like the poppy "Tattoo," with Camilo; the reggaetón-tinged "De Cora <3," with J Balvin, "Reloj," with Anuel AA; and the house-inflected "Química," featuring DJs The Martínez Brothers. But

it's his tender, romantic solo tracks, such as the endearing opener "Dile a El" and the sensual "Strawberry Kiwi," where he shines brightest.

EL ÚLTIMO TOUR DEL MUNDO

Bad Bunny

Bad Bunny's second album of 2020 made history when it became the first all-Spanish-language title to reach No. 1 on the Billboard 200. (The previous highest-charting all-Spanish-language album was his own *YHLQMDLG*, which debuted and peaked at No. 2 in March 2020.)

Though it boasts global collaborative hits "Dákiti" and "La Noche Anoche," with Jhay Cortez and Rosalía, respectively, it's the solo tracks — which were written mostly by the bad one himself — that underscore the Puerto Rican maverick's iconoclastic persona and original sound.

JOSE

J Balvin

On Balvin's 24-track opus, the Latin star mined his family history, from the autobiographical, intricate rap "7 de Mayo" (Balvin's birth date) to "Querido Río," a lullaby for his son.

Jose covers many genres — old-school reggaetón, hardcore rap, dance and ballads — and includes collaborations with Latin superstars (Ozuna, Yandel), newcomers (Tokischa, María Becerra) and mainstream U.S. acts (Khalid, Skrillex). The set, titled after Balvin's first name, debuted at No. 1 on Top Latin Albums in September.

KG0516

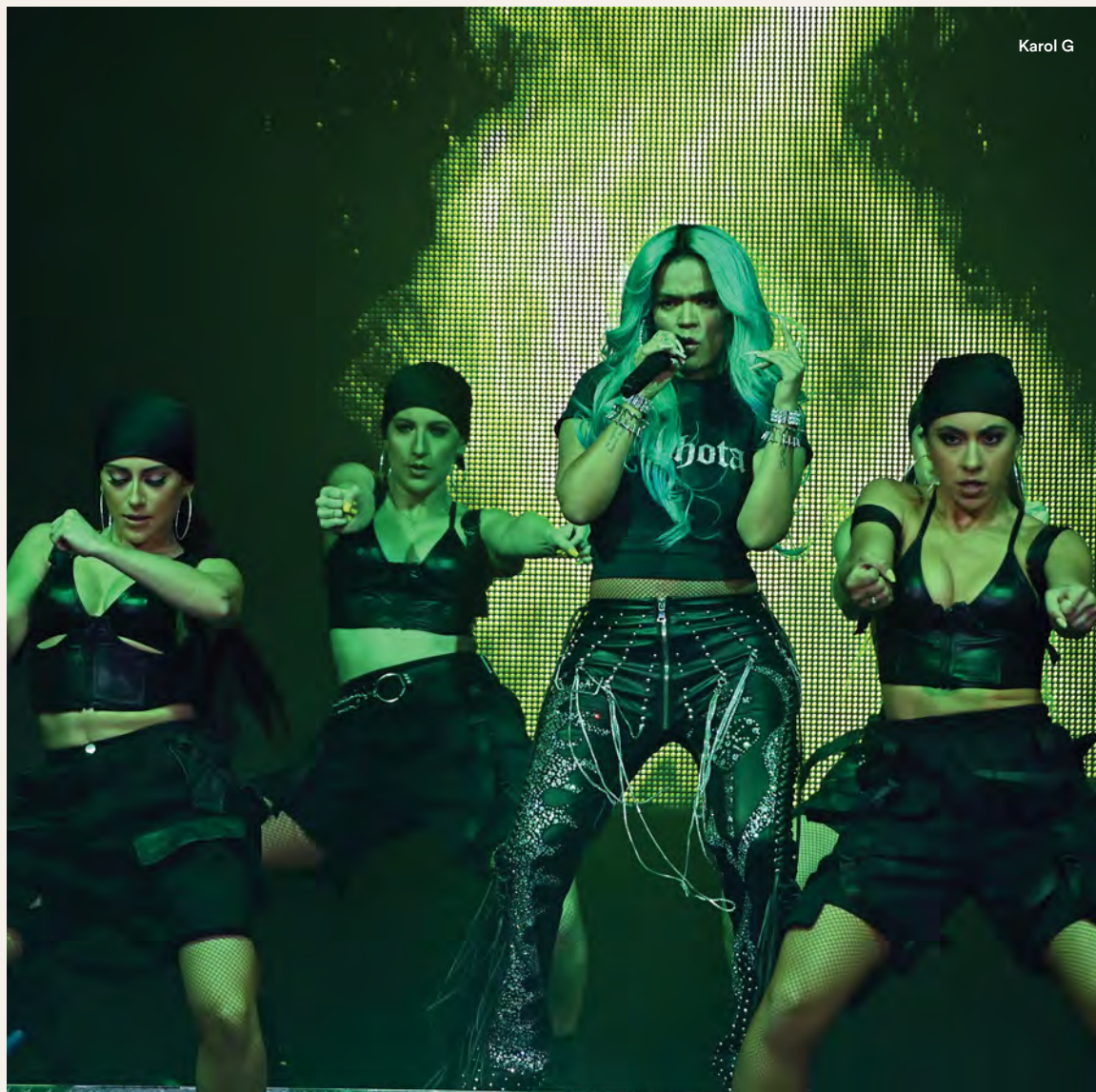
KAROL G

In March, Karol G earned her first No. 1 debut on the Top Latin Albums chart with her third studio project, *KG0516*, which scored 24,000 equivalent album units in the United States. (At the time, it was the biggest sales week for a female act on the chart in nearly four years.) "It fills me with satisfaction, joy and motivation," she told *Billboard* earlier this year. "I did not take it for granted, but I did dream it." Despite the participation of Wisin, Yandel, Ozuna, J Balvin, Ivy Queen, Camilo and Nathy Peluso, among other talents, Karol G owns the collection. And while there's plenty of bravado in girl power tracks like "Bichota" and "El Makinón," the album's true standouts are solo anthems such as "El Barco" and "200 Copas," which highlight a versatile, vulnerable artist who has come into her own.

SIN MIEDO (DEL AMOR Y OTROS DEMONIOS) ∞

Kali Uchis

Uchis' first all-Spanish-language album is classified here as "música urbana," but it's difficult to label a sound that moves effortlessly from sinewy rap-trap and sensual R&B to Uchis' signature sound of bombastic Latin soul. The vampy, atmospheric *Sin Miedo (Del Amor y Otros Demonios)* ∞ kicks off with "La Luna Enamorada," a cover of Cuban group Los Zafiros' "La Luna en Tu Mirada" that stays true to the original doo-wop arrangement, and segues to reggaetón standouts like "la luz(Fin)," with Jhay Cortez, and "te pongo mal(prendelo)," with Jowell & Randy. And then there's "Telepatía," the song that taught listeners it's possible to make love long distance.



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LOVE AND REGRET Best American Roots Performance

"...a premier bluegrass mind for this post-everything era." *The New York Times*

"Strings' high level of musicianship and lyrical sincerity are the kind that defies the boundaries of time and genre." *SPIN*

"In a word, Strings simply soars." *songwriter*

"...there's a heaviness to the chord progressions and lyrics that speaks to his love of metal." *Rolling Stone*



LATIN

BEST LATIN ROCK OR ALTERNATIVE ALBUM

DEJA

Bomba Estéreo

Bomba Estéreo's first project in four years is a concept album centered in the natural world that uses the environment as a device for social, political and spiritual cleansing. Bomba tapped a diverse group of musicians that includes fellow Colombian alt/folk artist Lido Pimienta, who is heard on "Tamborero" and the title track; Nigerian star Yemi Alade ("Conexión Total"); and Mexican pop songwriter Leonel García, whose "Como lo Pedí," produced by Trooko, blends pop, dance and roots music.

MIRA LO QUE ME HICISTE HACER (DELUXE EDITION)

Diamante Eléctrico

The deluxe edition of the Colombian band's *Mira Lo Que Me Hiciste Hacer* (or *MLQMHH*) features two new tracks — "ODA" and "Todo el Mundo Quiere el Mundo" — which supplement a collection of '80s-inspired music that's unabashedly steeped in soul and disco. Standouts include "Los Chicos Sí Lloran," which kicks off with an irresistible groove reminiscent of the *Saturday Night Fever* theme song, "Stayin' Alive," and the



Tangana



The Recording Academy has three new leaders running the Grammys. What should their top priorities be with regard to the awards show?

PALOMA MAMI "Diversify the [group] that votes for artists to be nominated, allow more talent to be incorporated into the show performance [and have] equal representation on the show across gender, culture and genre."

tender ballad "A Veces" that name-drops Mick Jagger and Forrest Gump. The album also scored four Latin Grammy nominations.

ORIGEN

Juanes

Origen, Juanes' first covers album, pays homage to the songs that shaped his life and career as a Colombian rock star. He and Sebastian Krys co-produced the album, eschewing loops and samples to reflect Juanes' most iconic hits. Standouts include

a *bachata*/tango version of Carlos Gardel's "Volver," an English cover of Bruce Springsteen's "Dancing in the Dark" and takes on Medellín rock band Kraken's "Todo Hombre Es Una Historia" and a rock'n'roll version of Joe Arroyo's "Rebelión." *Origen* previously won the Latin Grammy for best pop/rock album.

CALAMBRE

Nathy Peluso

Although Peluso's major-label debut won a 2021 Latin Grammy

for best alternative music album, that doesn't tell its whole story. The artist also earned five Latin Grammy nominations, including for best rap/hip-hop song ("Sana Sana") and best alternative song ("Agarrate"). The Argentine newcomer veers from contemporary trap ("Business Woman," "Trio") to sultry funk ("Buenos Aires") and even salsa ("Puro Veneno," "Mafiosa"), as Peluso's in-your-face vocal delivery makes her stand out in Latin alternative.

EL MADRILEÑO

C. Tangana

Tangana (born Antón Álvarez) rose to stardom after collaborating with Rosalía on her 2018 album, *El Mal Querer*. He has since worked with Natti Natasha, Becky G, Farruko and Tainy, among others. On *El Madrileño* (The Man From Madrid), the Spanish artist's tribute to his hometown's rich music history is full of unexpected hits, including collaborations with Eliades Ochoa, José Feliciano, Omar Apollo and Ed Maverick. Tangana took home three trophies at the Latin Grammys (out of five nominations), including best engineered album, plus best pop/rock song honors for "Hong Kong," featuring Andrés Calamaro.

SONIDOS DE KARMÁTICA RESONANCIA

Zoé

For its seventh album, *Sonidos de Karmática Resonancia* (Sounds of Karmic Resonance), the Mexican rock quintet worked with producer Craig Silvey (Arcade Fire, Florence + The Machine) to hone a fresh, prog-rock sound. The album contains such standouts as "Popular," which pairs an uptempo beat with nostalgic lyrics about not being well-liked in high school, and the darker, experimental "Ese Cuadro No Me Pinta" that showcases the band's instrumental skills.

Contributors Darlene Aderoju, Kat Bein, Leila Cobo, Nolan Feeney, Josh Glicksman, Gary Graff, Carl Lamarre, Cydney Lee, Rebecca Milzoff, Gail Mitchell, Melinda Newman, Jessica Nicholson

Sign O' The Times

**10/10
BEST NEW REISSUE**

"A trove of lost songs and dramatic lore, a jaw-dropping look into one of the most creatively fertile times in Prince's career."

PITCHFORK

★★★★½

"The box set offers a rich image of the Pop Master at his absolute peak... [and] captures the scope of THE ARTIST'S BOUNDLESS GENIUS."

ROLLING STONE

"The Sign O' The Times box set is A PRINCE COMPLETIST'S DREAM."

ENTERTAINMENT WEEKLY

"A sensory overload of great unreleased music."

VARIETY

★★★★★

"Another side of Prince's masterpiece: ALSO A MASTERPIECE."

MOJO

★★★★★

BEST REISSUE

"How to improve on last year's best reissue."

CLASSIC POP

★★★★★

"A tightly-focused snapshot of an intensely creative period in Prince's career: perhaps THE MOST GENEROUS SINGLE-ALBUM BOX SET OF ALL TIME."

RECORD COLLECTOR

★★★★★

REISSUE OF THE MONTH

"The motherlode of all Prince reissues. It's a head-spinning proposition for the purple masses. There are literally hours of unheard thrills here."

GET SAVING - YOU NEED THIS."

ECHOES

FOR YOUR CONSIDERATION
BEST HISTORICAL ALBUM





Congratulations to all Kobalt artists, songwriters, and producers nominated for the Grammy Awards.®

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RECORD OF THE YEAR

Peaches
Justin Bieber
Nominee: Andrew Watt

Kiss Me More
Doja Cat ft. SZA
Nominee: Doja Cat (Prescription), Rogét Chahayed, tizhimself

Happier than Ever
Billie Eilish
Nominee: Finneas

ALBUM OF THE YEAR

Justice (Triple Chucks Deluxe)
Justin Bieber
Nominee: Jake Torrey (Brill Building), FINNEAS, Andrew Watt, Skrillex, Josh Gudwin, Stefan Johnson (Hypnosis), Rami Yacoub (MXM), Amy Allen (APG), Raul Cubina, Antonio Kearny (seventy7), Marvin Hemmings (seventy7), The Futuristics (APG), Kevin Coby (Notting Hill Music), Pink Sweat\$ (APG), Valentin Brunn (OWSLA)

We Are
Jon Batiste
Nominee: Jahaan Sweet, Steve McEwan

Planet Her (Deluxe)
Doja Cat
Nominee: Doja Cat (Prescription), Lukasz Gottwald, Al Shux, Kurtis McKenzie, Young Thug, Maciej Margol-Gromada, The Weeknd, Rogét Chahayed, Gunna, tizhimself

Happier Than Ever
Billie Eilish
Nominee: Finneas

Back Of My Mind
H.E.R.
Nominee: Jeff "Gitty" Gitelman, Streeterunner, Lonr., Gamal "Lunchmoney" Lewis (Prescription)

Donda
Kanye West
Nominee: Raul Cubina, Dem Jointz, Young Thug, Roddy Ricch, The Weeknd, Kid Cudi, Don Toliver (APG), Roark Bailey (APG)

Montero
Lil Nas X
Nominee: Doja Cat (Prescription), John Cunningham (Unrestricted), KBeaZy (Prescription)

Evermore
Taylor Swift
Nominee: Bon Iver

BEST ENGINEERED ALBUM, NON-CLASSICAL

Hey What
Low
Nominee: BJ Burton (Heavy Duty)

Cinema
The Marías
Nominee: Josh Gudwin

BEST RECORDING PACKAGE

Carnage
Nick Cave
Nominee: Nick Cave

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE / SONG

We Win
Kirk Franklin & Lil Baby
Nominee: Kirk Franklin

BEST NEW ARTIST

FINNEAS

PRODUCER OF THE YEAR, NON-CLASSICAL

Rogét Chahayed

BEST POP DUO/GROUP PERFORMANCE

Kiss Me More
Doja Cat ft. SZA
Nominee: Doja Cat (Prescription)

BEST TRADITIONAL POP VOCAL ALBUM

Ledisi Sings Nina
Ledisi
Nominee: Ledisi

Til We Meet Again (Live)
Norah Jones
Nominee: Norah Jones

BEST DANCE/ELECTRONIC RECORDING

Heartbreak
Bonobo, Totally Enormous Extinct Dinosaurs
Nominee: Bonobo, Totally Enormous Extinct Dinosaurs

The Business
Tiësto
Nominee: Tiësto

Loom
Ólafur Arnalds ft. Bonobo
Nominee: Bonobo

Alive
Rufus du Sol
Nominee: Rufus du Sol

BEST DANCE/ELECTRONIC MUSIC ALBUM

Shockwave
Marshmello
Nominee: Marshmello

Music Is The Weapon [Reloaded]
Major Lazer
Nominee: Major Lazer

BEST ALTERNATIVE MUSIC ALBUM

Shore
Fleetfoxes
Nominee: Robin Pecknold

BEST CONTEMPORARY BLUES ALBUM

662
Christone "Kingfish" Ingram
Nominee: Christone "Kingfish" Ingram

BEST FOLK ALBUM

Wednesday (Extended Edition)
Madison Cunningham
Nominee: Madison Cunningham

BEST REGGAE ALBUM

Pamoja
Etana
Nominee: Etana (Greenesleeves)

BEST TROPICAL LATIN ALBUM

Salswing!
Rubén Blades y Roberto Delgado & Orquesta
Nominee: Rubén Blades

BEST ROCK PERFORMANCE

Making A Fire
Foo Fighters
Nominee: Dave Grohl, Taylor Hawkins, Chris Shifflet, Rami Jaffee

BEST METAL PERFORMANCE

Amazonia
Gajira
Nominee: Joseph and Mario Duplantier

BEST ROCK SONG

Find My Way
Paul McCartney
Nominee: Paul McCartney

All My Favorite Songs
Weezer
Nominee: Ben Johnson (APG)

Waiting On A War
Foo Fighters
Nominee: Dave Grohl, Taylor Hawkins, Chris Shifflet, Rami Jaffee

BEST ROCK ALBUM

Medicine at Midnight
Foo Fighters
Nominee: Dave Grohl, Taylor Hawkins, Chris Shifflet, Rami Jaffee

McCartney III Imagined
Paul McCartney
Nominee: Paul McCartney

BEST R&B PERFORMANCE

Pick Up Your Feelings
Jazmine Sullivan
Nominee: Jazmine Sullivan

BEST R&B SONG

Damage
H.E.R.
Nominee: Jeff "Gitty" Gitelman

Pick Up Your Feelings
Jazmine Sullivan
Nominee: Jazmine Sullivan

Good Days
SZA
Nominee: Carlos Muñoz (APG)

BEST RAP SONG

Best Friend
Saweetie ft. Doja Cat
Nominee: Doja Cat (Prescription), Lukasz Gottwald, Rocco Valdes (Prescription), Asia Smith (Prescription), Randall Avery Hammers (Prescription)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Dear Evan Hansen
Various Artists
Alex Lacamoire, Benj Pasek, Justin Paul & Dan Romer, compilation producers: Jordan Carroll, music supervisor
Nominee: Benj Pasek, Justin Paul, Dan Romer

Respect
Jennifer Hudson
Stephen Bray & Jason Michael Webb, compilation producers
Nominee: Stephen Bray

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

Soul
Jon Batiste, Trent Reznor, Atticus Ross
Nominee: Trent Reznor

BEST RAP SONG

Jail
Kanye West
Nominee: Raul Cubina, Dem Jointz

BEST MELODIC RAP PERFORMANCE

Need To Know
Doja Cat
Nominee: Doja Cat (Prescription)

BEST COUNTRY SONG

Fancy Like
Walker Hayes
Nominee: Walker Hayes, Josh Jenkins (SMACK)

BEST IMPROVISED JAZZ SOLO

Humpty Dumpty (Set 2)
Chick Corea
Nominee: Chick Corea

BEST JAZZ VOCAL ALBUM

Songwrights Apothecary Lab
Esperanza Spaulding
Nominee: Esperanza Spaulding

BEST JAZZ INSTRUMENTAL ALBUM

Akoustic Band Live
Chick Corea
Nominee: Chick Corea

Side-Eye NYC
Pat Metheny
Nominee: Pat Metheny

BEST LATIN POP ALBUM

Mis Amores
Paula Arenas
Nominee: Paula Arenas

BEST MÚSICA URBANA ALBUM

KG0516
Karol G
Nominee: Karol G

Sin Miedo (Del Amor y Otras Demanias) ∞
Kali Uchis
Nominee: Kali Uchis

BEST AMERICAN ROOTS SONG

Cry
Jon Batiste
Nominee: Steve McEwan

BEST AMERICANA ALBUM

Leftover Feelings
John Hiatt with The Jerry Douglas Band
Nominee: John Hiatt

BEST SONG WRITTEN FOR VISUAL MEDIA

All I Know So Far
P!nk
Nominee: Benj Pasek, Justin Paul

BEST MUSICAL THEATER ALBUM

The Unofficial Bridgerton Musical
Abigail Barlow & Emily Bear
Nominee: Emily Bear

Burt Bacharach and Steven Sater's Some Lovers
Steven Sater and Burt Bacharach
Nominee: Steven Sater

FOR YOUR CONSIDERATION

STURGILL SIMPSON

BEST BLUEGRASS ALBUM

Cuttin' Grass - Vol 1
(THE BUTCHER SHOPPE SESSIONS)

BEST COUNTRY ALBUM

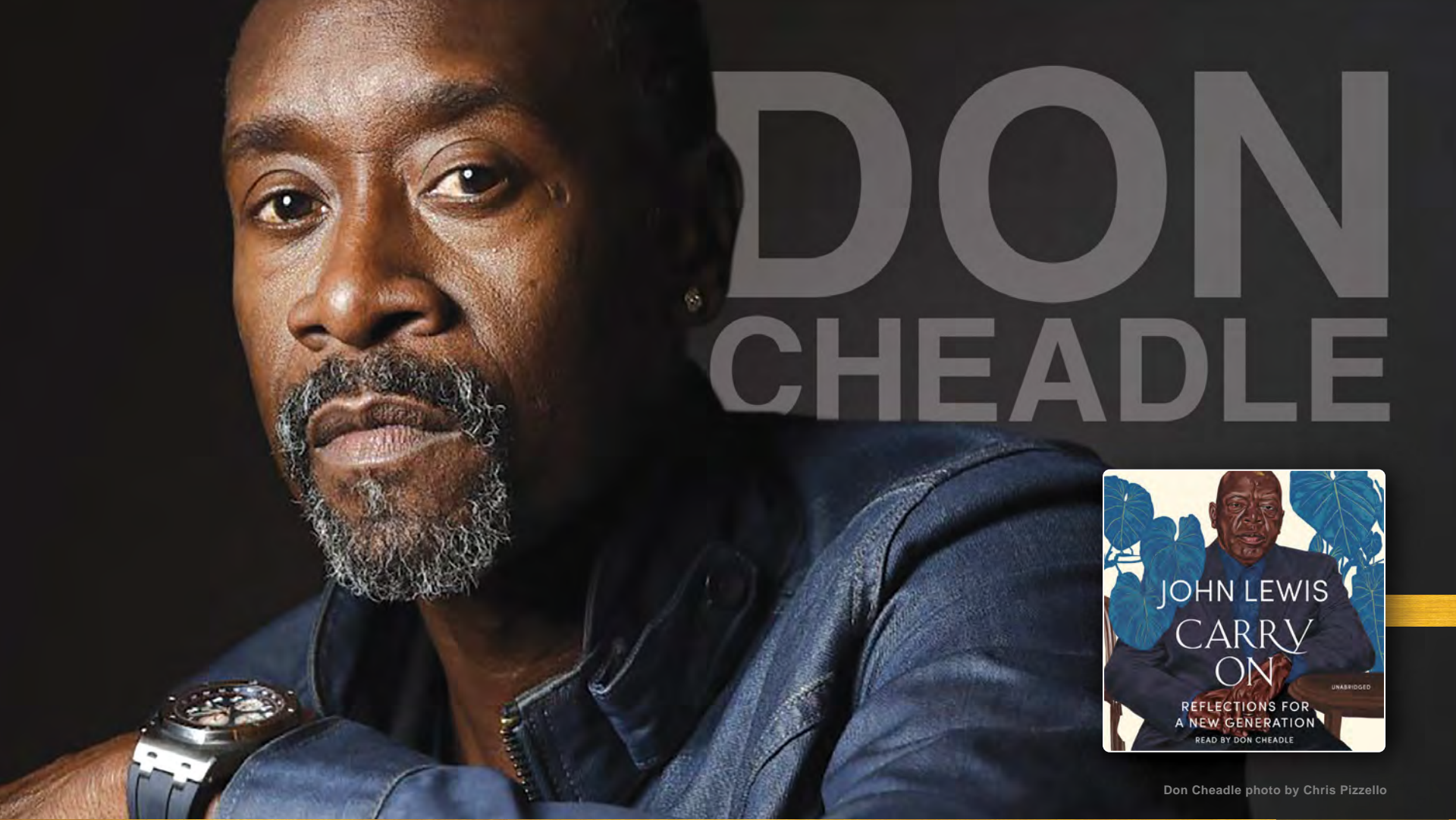
The Ballad of Dood & Juanita

TWO ALBUMS
TWO CATEGORIES
TWO NOMINATIONS

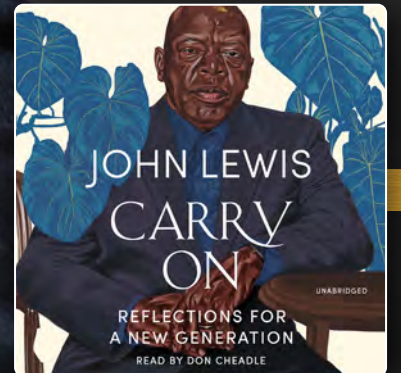
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WINNER OF BEST COUNTRY ALBUM

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DON CHEADLE



Don Cheadle photo by Chris Pizzello

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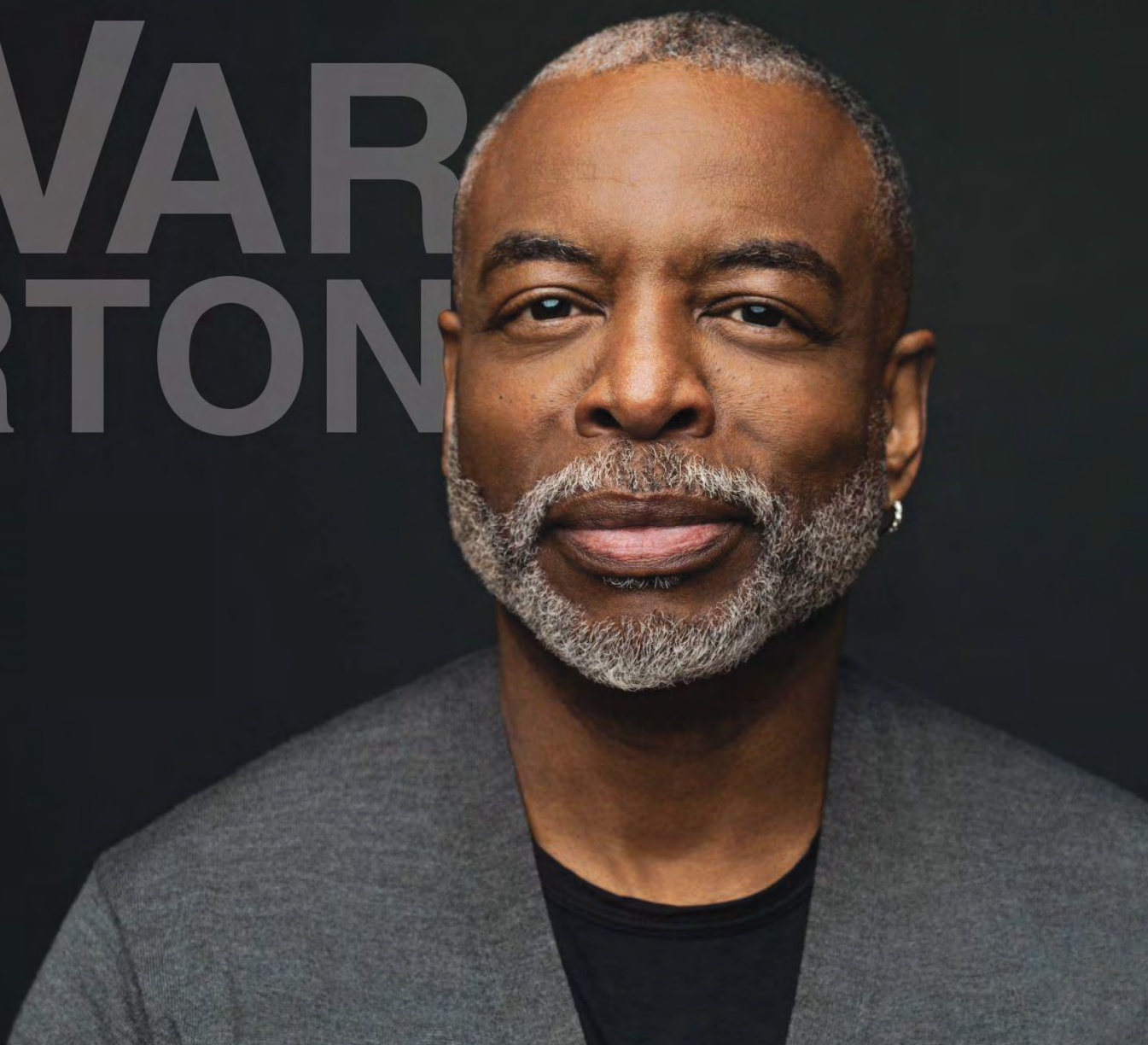
LEVAR BURTON



LeVar Burton photo courtesy of MasterClass

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THE NOMINEES

A FULL LIST OF THE CANDIDATES,
ACROSS ALL 86 CATEGORIES AND 25 FIELDS OF DISCIPLINE, UP FOR THE TOP HONORS

RECORD OF THE YEAR

"I STILL HAVE FAITH IN YOU"

ABBA

Benny Andersson and Björn Ulvaeus, producers; Benny Andersson and Bernard Löhner, engineers/mixers; Björn Engelmann, mastering engineer

"FREEDOM"

Jon Batiste

Jon Batiste, Kizzo and Autumn Rowe, producers; Russ Elevado, Kizzo and Manny Marroquin, engineers/mixers; Michelle Mancini, mastering engineer

"I GET A KICK OUT OF YOU"

Tony Bennett & Lady Gaga

Dae Bennett, producer; Dae Bennett and Josh Coleman, engineers/mixers; Greg Calbi and Steve Fallone, mastering engineers

"PEACHES"

Justin Bieber Featuring Daniel Caesar & Giveon

Louis Bell, Josh Gudwin, HARV, Shndo and Andrew Watt, producers; Josh Gudwin and Andrew Watt, engineers/mixers; Colin Leonard, mastering engineer

"RIGHT ON TIME"

Brandi Carlile

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

"KISS ME MORE"

Doja Cat Featuring SZA

Rogét Chahayed, tizhimsel and Yeti

Beats, producers; Rob Bisel, Serban Ghenea, Rian Lewis and Joe Visciano, engineers/mixers; Mike Bozzi, mastering engineer

"HAPPIER THAN EVER"

Billie Eilish

FINNEAS, producer; Billie Eilish, FINNEAS and Rob Kinelski, engineers/mixers; Dave Kutch, mastering engineer

"MONTERO (CALL ME BY YOUR NAME)"

Lil Nas X

Omer Fedi, Roy Lenzo and Take A Daytrip, producers; Denzel Baptiste, Serban Ghenea, John Hanes and Roy Lenzo, engineers/mixers; Chris Gehringer, mastering engineer

"DRIVERS LICENSE"

Olivia Rodrigo

Daniel Nigro, producer; Mitch McCarthy and Daniel Nigro, engineers/mixers; Randy Merrill, mastering engineer

"LEAVE THE DOOR OPEN"

Silk Sonic

Dernst "D'Mile" Emile II and Bruno Mars, producers; Serban Ghenea, John Hanes and Charles Moniz, engineers/mixers; Randy Merrill, mastering engineer

ALBUM OF THE YEAR

WE ARE

Jon Batiste

Craig Adams, David Gauthier, Braedon Gautier, Brennon Gautier, Gospel Soul Children Choir, Hot 8 Brass Band, P.J. Morton, Autumn Rowe, Zadi Smith, St. Augustine High School Marching 100

and Trombone Shorty, featured artists; Jon Batiste, Mikey Freedom Hart, King Garbage, Kizzo, Sunny Levine, Nate Mercereau, David Pimentel, Ricky Reed, Autumn Rowe, Jahaan Sweet and Nick Waterhouse, producers; Jon Batiste, Russ Elevado, Mischa Kachkachishvili, Kizzo, Joseph Lorge, Manny Marroquin, David Pimentel, Ricky Reed, Jaclyn Sanchez, Matt Vertere, Marc Whitmore and Alex Williams, engineers/mixers; Andrae Alexander, Troy Andrews, Jon Batiste, Zach Cooper, Vic Dimotisis, Eric Frederic, Kizzo, Sunny Levine, Steve McEwan, P.J. Morton, Autumn Rowe and Mavis Staples, songwriters; Michelle Mancini, mastering engineer

LOVE FOR SALE

Tony Bennett & Lady Gaga

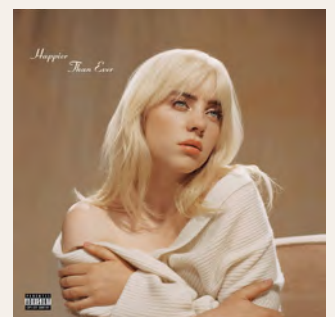
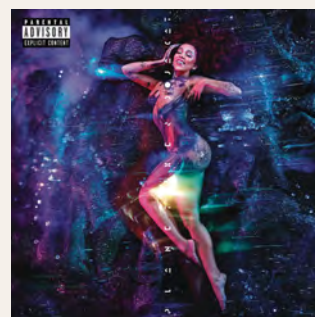
Dae Bennett, producer; Dae Bennett, Josh Coleman and Billy Cumella, engineers/mixers; Greg Calbi and Steve Fallone, mastering engineers

JUSTICE (TRIPLE CHUCKS DELUXE)

Justin Bieber

BEAM, Benny Blanco, Burna Boy, Daniel Caesar, Chance the Rapper, DaBaby, Dominic Fike, Giveon, Jaden, Tori Kelly, Khalid, The Kid LAROI, Lil Uzi Vert and Quavo, featured artists; Amy Allen, Louis Bell, Jon Bellion, Justin Bieber, Benny Blanco, BMW Kenny, Capi, Dreamlab, Dvlp, Jason Evigan, FINNEAS, The Futuristics, German, Josh Gudwin, Jimmie Gutch, HARV, Marvin "Tony" Hemmings, Ilya, Rodney "Darkchild" Jerkins, Stefan Johnson, KCdaproducer, Denis Kosiak, The Monsters & Strangerz, Jorgen Odegard, Michael Pollack, Poo Bear, Shndo, Skrillex, Jake Torrey, Trackz, Andrew Watt and Ido Zmishlany, producers;

Cory Bice, Benny Blanco, Kevin "Capi" Carbo, Edwin Diaz, DJ Durel, Dreamlab, FINNEAS, Josh Gudwin, Sam Holland, Daniel James, Antonio Kearney, Denis Kosiak, Paul LaMalfa, Jeremy Lertola, Devin Nakao, Chris "TEK" O'Ryan, Andres Osorio, Micah Pettit and Benjamin Thomas, engineers/mixers; Amy Allen, Delacey (Brittany Amaradio), Louis Bell, Jonathan Bellion, Chancelor Johnathon Bennett, Justin Bieber, David Bowden, Jason Boyd, Scott Braun, Tommy Lee Brown, Valentin Brunn, Kevin Carbo, Kenneth Coby, Kevin Coby, Raul Cubina, Jordan Douglas, Giveon Dezmman Evans, Jason Evigan, Dominic David Fike, Kameron Glasper, Jacob Greenspan, Josh Gudwin, James Gutch, Scott Harris, Bernard Harvey, Leah Haywood, Gregory Aldae Hein, Marvin Hemmings, Charlton Howard, Jeffrey Howard, Alexander Izquierdo, Daniel James, Jace Logan Jennings, Rodney Jerkins, Jordan K. Johnson, Stefan Johnson, Anthony M. Jones, Antonio Kearney, Joe Khajadourian, Felisha "Fury" King, Jonathan Lyndale Kirk, Matthew Sean Leon, Benjamin Levin, Marcus Lomax, Quavious Keyate Marshall, Luis Manuel Martinez Jr., Sonny Moore, Finneas O'Connell, Jorgen Odegard, Damini Ebunoluwa Ogulu, Tayla Parx, Oliver Peterhof, Whitney Phillips, Michael Pollack, Khalid Donnel Robinson, Ilya Salmanzadeh, Alex Schwartz, Tia Scola, Aaron Simmonds, Ashton Simmonds, Gian Stone, Ali Tamposi, Ryan Tedder, Tyshane Thompson, Jake Torrey, Billy Walsh, Freddy Wexler, Symere Woods, Andrew Wotman, Rami Yacoub, Keavan Yazdani, Bigram Zayas and Ido Zmishlany, songwriters; Colin Leonard, mastering engineer



Album of the Year

From left: Jon Batiste, *We Are*; Tony Bennett & Lady Gaga, *Love for Sale*; Justin Bieber, *Justice (Triple Chucks Deluxe)*; Doja Cat, *Planet Her (Deluxe)*; Billie Eilish, *Happier Than Ever*.

PLANET HER (DELUXE)**Doja Cat**

Eve, Ariana Grande, Gunna, JID, SZA, The Weeknd and Young Thug, featured artists; Aaron Bow, Rogét Chahayed, Crate Classics, Digi, Dr. Luke, fallen, Mayer Hawthorne, Mike Hector, Linden Jay, Aynzli Jones, Kurtis McKenzie, Jason Quenneville, Reef, Khaled Rohaim, Al Shux, Sully, tizhimsel, Yeti Beats and Y2K, producers; Rob Bisel, Jesse Ray Ernster, Serban Ghenea, Clint Gibbs, Rian Lewis, NealHPogue, Tyler Shepard, Kalani Thompson, Joe Visciano and Jeff Ellis Worldwide, engineers/mixers; Ilana Armida, Aaron Bow, Rogét Chahayed, Jamil Chammas, Sheldon Yuting Cheung, Antwoine Collins, Amala Zandile Dlamini, Lukasz Gottwald, Ariana Grande, Mayer Hawthorne, Mike Hector, Aaron Horn, Taneisha Damielle Jackson, Linden Jay, Eve Jihan Jeffers, Aynzli Jones, Sergio Kitchens, Carter Lang, Sidharth Mallick, Maciej Margol-Gromada, Kurtis McKenzie, Jidenna Mobisson, Gerard A. Powell II, Geordan Reid-Campbell, Khaled Rohaim, Destin Route, Solána Rowe, Laura Roy, Al Shuckburgh, David Sprecher, Ari Starace, Lee Stashenko, Abel Tesfaye, Rob Tewlow and Jeffery Lamar Williams, songwriters; Dale Becker and Mike Bozzi, mastering engineers

HAPPIER THAN EVER**Billie Eilish**

FINNEAS, producer; Billie Eilish, FINNEAS and Rob Kinelski, engineers/mixers; Billie Eilish O'Connell and Finneas O'Connell, songwriters; John Greenham and Dave Kutch, mastering engineers

BACK OF MY MIND**H.E.R.**

Chris Brown, Cordae, DJ Khaled, Lil Baby, Thundercat, Bryson Tiller, Ty Dolla \$ign, YG and Yung Bleu, featured artists; Tarik Azzouz, Bordeaux, Nelson Bridges, DJ Camper, Cardiak, Cardo, Chi Chi, Steven J. Collins, Flip, Jeff "Gitty" Gitelman, GRADES, H.E.R., Hit-Boy, Rodney "Darkchild" Jerkins, Walter Jones, Kaytranada, DJ Khaled, Mario Luciano, Mike Will Made-It, NonNative, NOVA WAV, Scribz Riley, Jeff Robinson, Streetrunner, Hue Strother, Asa Taccone, Thundercat, Thurdi and Wu10, producers; Rafael Fai Bautista, Luis Bordeaux, Dee Brown, Anthony Cruz, Ayanna Depas, Morning Estrada, Chris Galland, H.E.R., Jaycen Joshua, Kaytranada, Derek Keota, Omar Loya, Manny Marroquin, Tim McClain, Juan "AyoJuan" Peña, Micah Pettit, Patrizio Pigliapoco, Alex Pyle, Jaclyn Sanchez, Miki Tsutsumi and Tito "Earcandy" Vasquez, engineers/mixers; Denisia "Blu June" Andrews, Nasri Atweh, Tarik Azzouz, Stacy Barthe, Jeremy Biddle, Nelson "Keyz" Bridges,

Chris Brown, Stephen Bruner, Darhyl Camper Jr., Luis Campozano, Louis Kevin Celestin, Anthony Clemons Jr., Steven J. Collins, Ronald "Flip" Colson, Brittany "Chi" Coney, Elijah Dias, Cordae Dunston, Jeff Gitelman, Tyrone Griffin Jr., Priscilla "Priscilla Renea" Hamilton, H.E.R., Charles A. Hinshaw, Chauncey Hollis, Latisha Twana Hyman, Keenon Daequan Ray Jackson, Rodney Jerkins, Dominique Jones, Khaled Khaled, Ron Latour, Gamal "Lunchmoney" Lewis, Mario Luciano, Carl McCormick, Leon McQuay III, Julia Michaels, Maxx Moore, Vurdell "V. Script" Muller, Chidi Osondu, Karriem Riggins, Mike "Scribz" Riley, Seandrea Sledge, Hue Strother, Asa Taccone, Tiara Thomas, Bryson Tiller, Daniel James Traynor, Brendan Walsh, Nicholas Warwar, Jabrile Hashim Williams, Michael L. Williams II, Robert Williams and Kelvin Wooten, songwriters; Dave Kutch and Colin Leonard, mastering engineers

MONTERO**Lil Nas X**

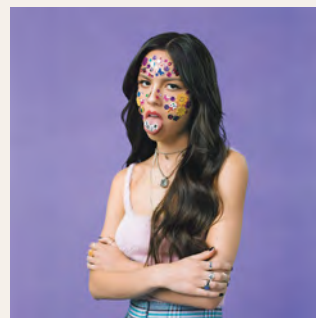
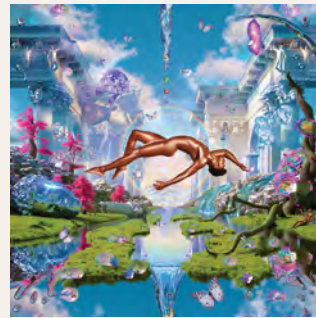
Miley Cyrus, Doja Cat, Jack Harlow, Elton John and Megan Thee Stallion, featured artists; Denzel Baptiste, David Biral, John Cunningham, Omer Fedi, John Hanes, Kuk Harrell, Jasper Harris, KBeaZy, Carter Lang, Nick Lee, Roy Lenzo, Tom Levesque, Jasper Sheff, Blake Slatkin, Drew Sliger, Take A Daytrip, Ryan Tedder and Kanye West, producers; Denzel Baptiste, David Biral, Jon Castelli, John Cunningham, Jelli Dorman, Tom Elmhirst, Serban Ghenea, Kuk Harrell, Roy Lenzo, Manny Marroquin, Nickie Jon Pabón, Patrizio Pigliapoco, Blake Slatkin, Drew Sliger, Ryan Tedder and Joe Visciano, engineers/mixers; Keegan Bach, Denzel Baptiste, David Biral, John Cunningham, Miley Ray Cyrus, Amala Zandile Dlamini, Omer Fedi, Vincent Goodyer, Jack Harlow, Jasper Harris, Montero Hill, Ilsey Juber, Carter Lang, Nick Lee, Roy Lenzo, Thomas James Levesque, Andrew Luce, Michael Olmo, Jasper Sheff, Blake Slatkin, R.L. Stafford, Ryan Tedder, William K. Ward and Kanye West, songwriters; Chris Gehringer, Eric Lagg and Randy Merrill, mastering engineers

SOUR**Olivia Rodrigo**

Alexander 23, Daniel Nigro and Olivia Rodrigo, producers; Ryan Linvill, Mitch McCarthy and Daniel Nigro, engineers/mixers; Daniel Nigro, Olivia Rodrigo and Casey Smith, songwriters; Randy Merrill, mastering engineer

EVERMORE**Taylor Swift**

Bon Iver, HAIM and The National, featured artists; Jack Antonoff, Aaron Dessner, Bryce Dessner and Taylor Swift, producers; Thomas Bartlett, JT Bates, Robin Baynton, Stuart Bogie, Gabriel

**Album of the Year**

From top: H.E.R., *Back of My Mind*; Lil Nas X, *Montero*; Olivia Rodrigo, *Sour*; Taylor Swift, *evermore*; Kanye West, *Donda*.

Cabezas, CJ Camerieri, Aaron Dessner, Bryce Dessner, Scott Devendorf, Matt DiMona, Jon Gautier, Trevor Hagen, Mikey Freedom Hart, Sean Hutchinson, Josh Kaufman, Benjamin Lanz, Nick Lloyd, Jonathan Low, James McAlister, Dave Nelson, Sean O'Brien, Ryan Olson, Ariel Rechtshaid, Kyle Resnick, Laura Sisk, Evan Smith, Alex Sopp and Justin Vernon, engineers/mixers; Jack Antonoff, William Bowery, Aaron Dessner, Bryce Dessner, Taylor Swift and Justin Vernon, songwriters; Greg Calbi and Steve Fallone, mastering engineers

DONDA**Kanye West**

Baby Keem, Chris Brown, Conway the Machine, DaBaby, Jay Electronica, Fivio Foreign, Westside Gunn, JAY-Z, Syleena Johnson, Kid Cudi, Lil Baby, Lil Durk, Lil Yachty, The LOX, Marilyn Manson, Playboi Carti, Pop Smoke, Roddy Ricch, Rooga, Travis Scott, Shenseea, Swizz Beatz, Young Thug, Don Toliver, Ty Dolla \$ign, Vory, The Weeknd, Westside Gunn and Lil Yachty, featured artists; Allday, Audi, AyoAA, Roark Bailey, Louis Bell, Jeff Bhasker, Boi-1Da, BoogzDaBeast, Warryn Campbell, Cubeatz, David & Eli, Mike Dean, Dem Jointz, Digital Nas, DJ Khalil, DRTWRK, 88-Keys, E.Vax, FNZ, Gesaffelstein, Nikki Grier, Cory Henry, Ronny J, Wallis Lane, Nascent, Ojivolta, Shuko, Sloane, Sean Solymar, Sucuki, Arron "Arrow" Sunday, Swizz Beatz, Zen Tachi, 30 Roc, Bastian Völkkel, Mia Wallis, Kanye West, Wheezy and Jason White, producers; Josh Berg, Todd Bergman, Rashade Benani Bevel Sr., Will Chason, Dem Jointz, IRKO, Jess Jackson, Nagaris Johnson, Shin Kamiyama, Gimel "Young Guru" Keaton, James Kelso, Scott McDowell, Kalam Ali Muttalib, Jonathan Pfarr, Drrique Rendeer, Alejandro Rodriguez-Dawson, Mikalai Skrobat, Devon Wilson and Lorenzo Wolff, engineers/mixers; Dwayne Abernathy Jr., Elpadaro F. Electronica Allah, Aswad Asif, Roark Bailey, Durk Banks, Sam Barsh, Christoph Bauss, Louis Bell, Jeff Bhasker, Isaac De Boni, Christopher Brown, Jahshua Brown, Tahrence Brown, Aaron Butts, Warryn Campbell, Hykeem Carter Jr., Jordan Terrell Carter, Shawn Carter, Denzel Charles, Raul Cubina, Kasseem Dean, Michael Dean, Tim Friedrich, Wesley Glass, Samuel Gloade, Kevin Gomringer, Tim Gomringer, Tyrone Griffin Jr., Jahmal Gwin, Cory Henry, Tavoris Javon Hollins Jr., Larry Hoover Jr., Bashar Jackson, Sean Jacob, Nima Jahanbin, Paimon Jahanbin, Syleena Johnson, Dominique Armani Jones, Eli Klughammer, Chinsea Lee, Mike Lévy, Evan Mast, Mark Mbogo, Miles McCollum, Josh Mease, Scott Mescudi, Brian Miller, Rodrick Wayne Moore Jr., Michael Mulé, Mark Myrie, Charles M. Njapa, Nasir Pemberton, Carlos St. John Phillips, Jason Phillips, Khalil



FOR YOUR CONSIDERATION

6X GRAMMY® NOMINEE

BLACK PUMAS



BEST ROCK PERFORMANCE

*"KNOW YOU BETTER
(LIVE FROM CAPITOL STUDIO A)"*

BEST ROCK ALBUM

CAPITOL CUTS – LIVE FROM STUDIO A

*"The Pumas belong to everyone now,
and the world is waiting to see what
they do next."*



Recorded direct to acetate—all live, no overdubs—Capitol Cuts - Live from Studio A captures a powerful moment in time. The Pumas laid down eight explosive tracks at the famed Capitol Studio A. The recording brims with pent up energy, nearly bursting through the grooves on this expansive and mind-blowing session.

3X GRAMMY® NOMINEE

SOJA

BEST REGGAE ALBUM

BEAUTY IN THE SILENCE

*Feat. UB40, Dirty Heads, Rebelution,
Slightly Stoopid, Collie Buddz, Stick Figure and more!*

"Over the course of their near-20-year career, SOJA has amassed a loyal following for their social justice-minded brand of roots reggae."



"Contemporary reggae with a forthright social conscience." - billboard



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ROBERT GLASPER RECONNECTING **JAZZ AND R&B** TO **PROTEST MUSIC**

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(BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE)
(BEST DANCE/ELECTRONIC MUSIC ALBUM)
(BEST PROGRESSIVE R&B ALBUM & BEST TRADITIONAL R&B PERFORMANCE)



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Abdul Rahman, Laraya Ashlee Robinson, Christopher Ruelas, David Ruoff, Maxie Lee Ryles III, Matthew Samuels, Daniel Seeff, Eric Sloan Jr., Sean Solymar, Ronald O'Neill Spence Jr., David Styles, Michael Suski, Aqeel Tate, Abel Makkonen Tesfaye, Caleb Zackery Toliver, Bastian Völkel, Brian Hugh Warner, Jacques Webster II, Kanye West, Orlando Wilder, Jeffery Williams and Mark Williams, songwriters; IRKO, mastering engineer

SONG OF THE YEAR

"BAD HABITS"

Ed Sheeran

Fred Gibson, Johnny McDaid and Ed Sheeran, songwriters

"A BEAUTIFUL NOISE"

Alicia Keys & Brandi Carlile

Ruby Amanfu, Brandi Carlile, Brandy Clark, Alicia Keys, Hillary Lindsey, Lori McKenna, Linda Perry and Hailey Whitters, songwriters

"DRIVERS LICENSE"

Olivia Rodrigo

Daniel Nigro & Olivia Rodrigo, songwriters

"FIGHT FOR YOU"

H.E.R.

Dernst Emile II, H.E.R. and Tiara Thomas, songwriters

"HAPPIER THAN EVER"

Billie Eilish

Billie Eilish O'Connell and Finneas O'Connell, songwriters

"KISS ME MORE"

Doja Cat Featuring SZA

Rogét Chahayed, Amala Zandile Dlamini, Lukasz Gottwald, Carter Lang, Gerard A. Powell II, Solána Rowe and David Sprecher, songwriters

"LEAVE THE DOOR OPEN"

Silk Sonic

Brandon Anderson, Christopher Brody Brown, Dernst Emile II and Bruno Mars, songwriters

"MONTERO (CALL ME BY YOUR NAME)"

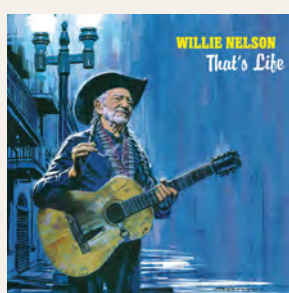
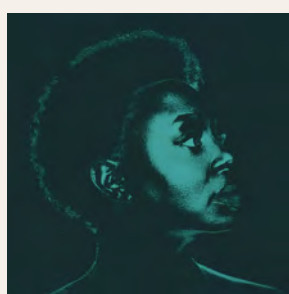
Lil Nas X

Denzel Baptiste, David Biral, Omer Fedi, Montero Hill and Roy Lenzo, songwriters

"PEACHES"

Justin Bieber Featuring Daniel Caesar & Giveon

Louis Bell, Justin Bieber, Giveon Dezmann Evans, Bernard Harvey, Felisha "Fury" King, Matthew Sean Leon, Luis Manuel Martinez Jr., Aaron Simmonds, Ashton Simmonds, Andrew Wotman, Keavan Yazdani, songwriters



Best Traditional Pop Vocal Album

From top: Tony Bennett & Lady Gaga, *Love for Sale*; Norah Jones, *'Til We Meet Again (Live)*; Tori Kelly, *A Tori Kelly Christmas*; Ledisi, *Ledisi Sings Nina*; Willie Nelson, *That's Life*; Dolly Parton, *A Holly Dolly Christmas*.

"RIGHT ON TIME"

Brandi Carlile

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

BEST NEW ARTIST

Arooj Aftab

Jimmie Allen

Baby Keem

FINNEAS

Glass Animals

Japanese Breakfast

The Kid LAROI

Arlo Parks

Olivia Rodrigo

Saweetie

BEST POP SOLO PERFORMANCE

"ANYONE"

Justin Bieber

"RIGHT ON TIME"

Brandi Carlile

"HAPPIER THAN EVER"

Billie Eilish

"POSITIONS"

Ariana Grande

"DRIVERS LICENSE"

Olivia Rodrigo

BEST POP DUO/ GROUP PERFORMANCE

"I GET A KICK OUT OF YOU"

Tony Bennett & Lady Gaga

"LONELY"

Justin Bieber & Benny Blanco

"BUTTER"

BTS

"HIGHER POWER"

Coldplay

"KISS ME MORE"

Doja Cat Featuring SZA

BEST TRADITIONAL POP VOCAL ALBUM

LOVE FOR SALE

Tony Bennett & Lady Gaga

'TIL WE MEET AGAIN (LIVE)

Norah Jones

A TORI KELLY CHRISTMAS

Tori Kelly

LEDISI SINGS NINA

Ledisi

THAT'S LIFE

Willie Nelson

A HOLLY DOLLY CHRISTMAS

Dolly Parton

BEST POP VOCAL ALBUM

JUSTICE (TRIPLE CHUCKS DELUXE)

Justin Bieber

PLANET HER (DELUXE)

Doja Cat

HAPPIER THAN EVER

Billie Eilish

POSITIONS

Ariana Grande

SOUR

Olivia Rodrigo

BEST DANCE RECORDING

"HERO"

Afrojack & David Guetta

Afrojack, David Guetta, Kuk Harrell and Stargate, producers; Elio Debets, mixer

"LOOM"

Ólafur Arnalds Featuring Bonobo

Ólafur Arnalds and Simon Green, producers; Ólafur Arnalds, mixer

"BEFORE"

James Blake

James Blake and Dom Maker, producers; James Blake, mixer

"HEARTBREAK"

Bonobo & Totally Enormous Extinct Dinosaurs

Simon Green and Orlando Higginbottom, producers; Simon Green and Orlando Higginbottom, mixers

"YOU CAN DO IT"

Caribou

Dan Snaith, producer; David Wrench, mixer

"ALIVE"

Rüfüs Du Sol

Jason Evigan and Rüfüs Du Sol, producers; Cassian Stewart-Kasimba, mixer

"THE BUSINESS"

Tiësto

Hightower, Julia Karlsson and Tiësto, producers; Tiësto, mixer

FOR YOUR
GRAMMY®
CONSIDERATION

JACKSON BROWNE
DOWNHILL FROM EVERYWHERE
BEST AMERICANA ALBUM

*"Unrushed, melancholic, worldly and sublime,
Downhill From Everywhere is a timeless album."*

AP Associated Press

*"Browne has spent his career pushing the
singer-songwriter envelope. He's written
some of the most finely observed songs."*

RollingStone

*"Downhill From Everywhere confirms
Browne's role as a visionary troubadour."*

The Journal of Roots Music

NO DEPRESSION

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FOR YOUR GRAMMY® CONSIDERATION



dear love

JAZZMEIA HORN
AND HER NOBLE FORCE

3X GRAMMY® NOMINATED
ARTIST, COMPOSER, AND ARRANGER

“Horn is among the most exciting young vocalists in jazz, ... with a vivacity of spirit and conviction that places her firmly in the present.”

The New York Times

“If nomenclature is destiny, Jazzmeia Horn was indeed born to swing!”

THE
NEW YORKER

“More than just a transcendent jazz vocal album, Dear Love is a masterful amalgam of Horn’s all-encompassing artistry!”

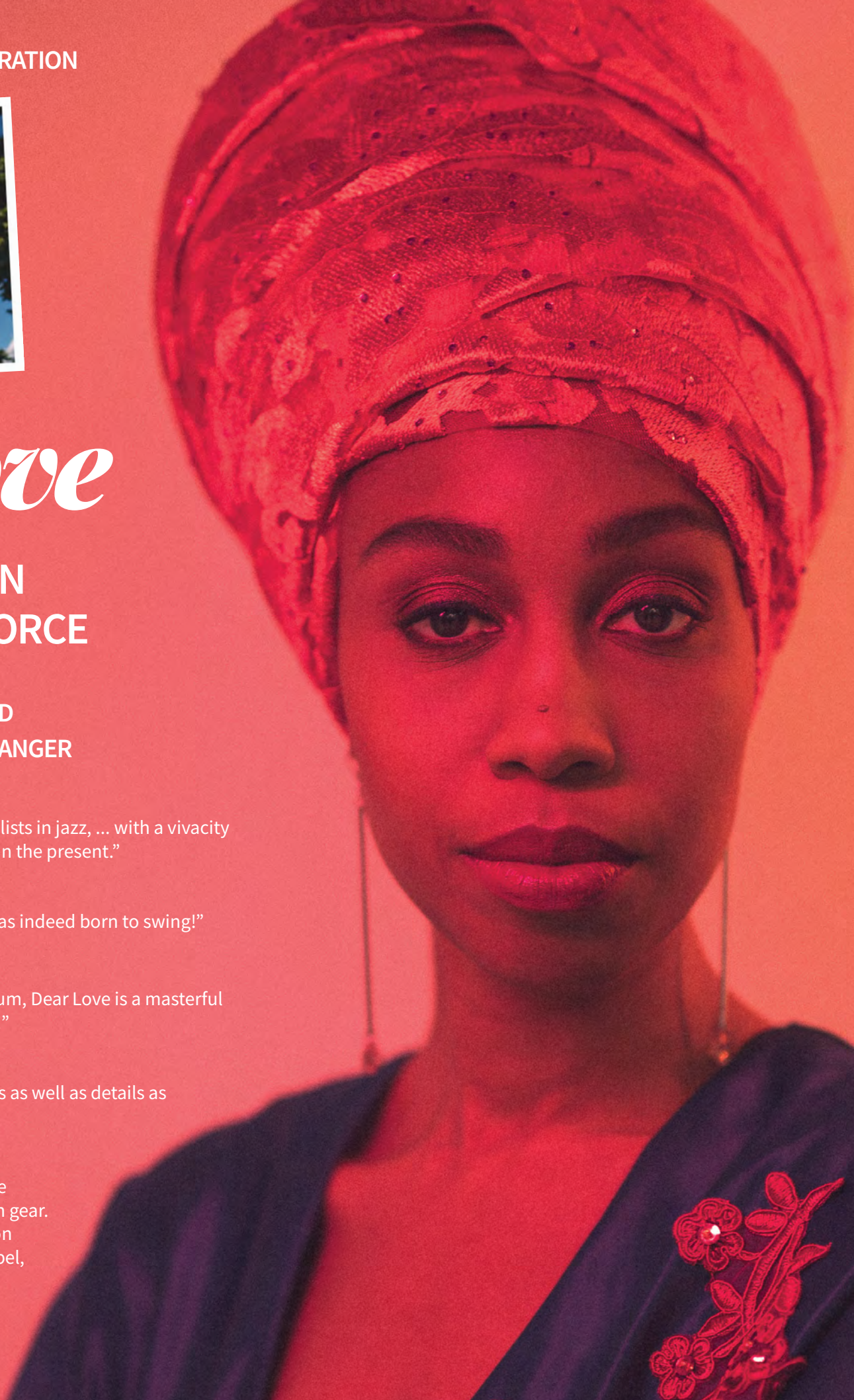
ALLMUSIC

“This album is a mix of bold and broad strokes as well as details as minute as scrimshaw. A real work of art!”

Jazz Weekly

Rather than wallowing in pandemic ennui, the Grammy®-nominated vocalist shifted into high gear. She wrote a book, taught university courses on how to be a jazz musician, started her own label, Empress Legacy Records, and financed and recorded her third album, Dear Love, which came out Sept. 10.

The Dallas Morning News



See Jazzmeia Horn at Carnegie Hall
April 29, 2022!

artistryofjazzhorn.com



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SPICE

THE QUEEN OF DANCEHALL

Album 10 nominated for
"Best Reggae Album"

"from Homeless to Greatness"
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MUA: @STYLESOSICKK
WONDA WOMAN PRODUCTIONS
GRAPHIC DESIGN: @GFXMUMA

BEST DANCE/ELECTRONIC ALBUM***SUBCONSCIOUSLY***

Black Coffee

FALLEN EMBERS

Illenium

MUSIC IS THE WEAPON (RELOADED)

Major Lazer

SHOCKWAVE

Marshmello

FREE LOVE

Sylvan Esso

JUDGEMENT

Ten City

BEST CONTEMPORARY INSTRUMENTAL ALBUM***DOUBLE DEALIN'***

Randy Brecker & Eric Marienthal

THE GARDEN

Rachel Eckroth

TREE FALLS

Taylor Eigsti

AT BLUE NOTE TOKYO

Steve Gadd Band

DEEP: THE BARITONE SESSIONS, VOL. 2

Mark Lettieri

BEST ROCK PERFORMANCE**"SHOT IN THE DARK"**

AC/DC

"KNOW YOU BETTER (LIVE FROM CAPITOL STUDIO A)"

Black Pumas

"NOTHING COMPARES 2 U"

Chris Cornell

"OHMS"

Deftones

"MAKING A FIRE"

Foo Fighters

BEST METAL PERFORMANCE**"GENESIS"**

Deftones

"THE ALIEN"

Dream Theater

"AMAZONIA"

Gojira

"PUSHING THE TIDES"

Mastodon

"THE TRIUMPH OF KING FREAK (A CRYPT OF PRESERVATION AND SUPERSTITION)"

Rob Zombie

BEST ROCK SONG**"ALL MY FAVORITE SONGS"**

Weezer

Rivers Cuomo, Ashley Gorley, Ben Johnson and Ilsey Juber, songwriters

"THE BANDIT"

Kings of Leon

Caleb Followill, Jared Followill, Matthew Followill and Nathan Followill, songwriters

"DISTANCE"

Mammoth WVH

Wolfgang Van Halen, songwriter

"FIND MY WAY"

Paul McCartney

Paul McCartney, songwriter

"WAITING ON A WAR"

Foo Fighters

Dave Grohl, Taylor Hawkins, Rami Jaffee,

Nate Mendel, Chris Shiflett and Pat Smear, songwriters

BEST ROCK ALBUM***POWER UP***

AC/DC

CAPITOL CUTS - LIVE FROM STUDIO A

Black Pumas

NO ONE SINGS LIKE YOU ANYMORE VOL. 1

Chris Cornell

MEDICINE AT MIDNIGHT

Foo Fighters

MCCARTNEY III

Paul McCartney

BEST ALTERNATIVE MUSIC ALBUM***SHORE***

Fleet Foxes

IF I CAN'T HAVE LOVE, I WANT POWER

Halsey

JUBILEE

Japanese Breakfast

COLLAPSED IN SUNBEAMS

Arlo Parks

DADDY'S HOME

St. Vincent

BEST R&B PERFORMANCE**"LOST YOU"**

Snoh Aalegra

"PEACHES"

Justin Bieber Featuring Daniel Caesar & Giveon

"DAMAGE"

H.E.R.

"LEAVE THE DOOR OPEN"

Silk Sonic

"PICK UP YOUR FEELINGS"

Jazmine Sullivan

BEST TRADITIONAL R&B PERFORMANCE**"I NEED YOU"**

Jon Batiste

"BRING IT ON HOME TO ME"

BJ the Chicago Kid, P.J. Morton and Kenyon Dixon Featuring Charlie Bereal

"BORN AGAIN"

Leon Bridges Featuring Robert Glasper

"FIGHT FOR YOU"

H.E.R.

"HOW MUCH CAN A HEART TAKE"

Lucky Daye Featuring Yebba

BEST R&B SONG**"DAMAGE"**

H.E.R.

Anthony Clemons Jr., Jeff Gitelman, H.E.R., Carl McCormick and Tiara Thomas, songwriters

"GOOD DAYS"

SZA

Jacob Collier, Carter Lang, Carlos Munoz, Solána Rowe and Christopher Ruelas, songwriters

"HEARTBREAK ANNIVERSARY"

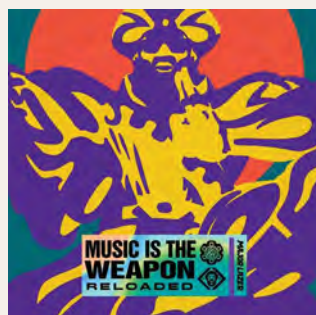
Giveon

Giveon Evans, Maneesh, Sevn Thomas and Varren Wade, songwriters

"LEAVE THE DOOR OPEN"

Silk Sonic

Brandon Anderson, Christopher Brody Brown, Dernst Emile II and Bruno Mars, songwriters

**Best Dance/Electronic Album**From left: Black Coffee, *Subconsciously*; Illenium, *Fallen Embers*; Major Lazer, *Music Is the Weapon (Reloaded)*; Sylvan Esso, *Free Love*; Ten City, *Judgement*.

Kirk Covington's

CPT. Kirk and The Devil Horns

Self-Titled Debut album on R.M.I. Records

Yielding THREE hit singles

“Always The Same”

(Chaka Blackmon on Remix)

>> 9 weeks on the HOTAC Mediabase Radio Airplay Charts, Peeking at #24

“Soul”

>> 18 weeks in the Top 100 on the Mediabase Activator Airplay Charts



And now....

“Meet Me In The Middle”

(Featuring Cindy Herron-Braggs from En Vogue)

>> 2 straight weeks at #22
on the AC Mediabase Radio Airplay Charts

“Covington is firing on all cylinders!”

- Music Press



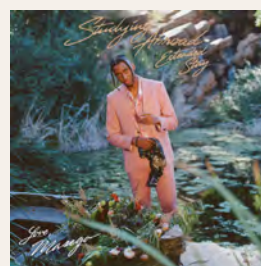
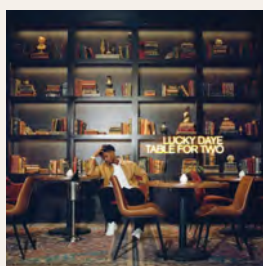
RUSS MILLER
International Music Productions Inc.

2021 R.M.I. Music Productions Inc.

www.rmirecords.net

www.cptkirkcovington.com

Available where all music is sold and streamed



Best Progressive R&B Album

From left: Eric Bellinger, *New Light*; Cory Henry, *Something To Say*; Hiatus Kaiyote, *Mood Valiant*; Lucky Daye, *Table for Two*; Terrace Martin, Robert Glasper, 9th Wonder & Kamasi Washington, *Dinner Party: Dessert*; Masego, *Studying Abroad: Extended Stay*.

"PICK UP YOUR FEELINGS"

Jazmine Sullivan

Denisia "Blue June" Andrews, Audra Mae Butts, Kyle Coleman, Brittany "Chi" Coney, Michael Holmes and Jazmine Sullivan, songwriters

BEST PROGRESSIVE R&B ALBUM

NEW LIGHT

Eric Bellinger

SOMETHING TO SAY

Cory Henry

MOOD VALIANT

Hiatus Kaiyote

TABLE FOR TWO

Lucky Daye

DINNER PARTY: DESSERT

Terrace Martin, Robert Glasper, 9th Wonder and Kamasi Washington

STUDYING ABROAD: EXTENDED STAY

Masego

BEST R&B ALBUM

TEMPORARY HIGHS IN THE VIOLET SKIES

Snoh Aalegra

WE ARE

Jon Batiste

GOLD-DIGGERS SOUND

Leon Bridges

BACK OF MY MIND

H.E.R.

HEAUX TALES

Jazmine Sullivan

BEST RAP PERFORMANCE

"FAMILY TIES"

Baby Keem Featuring Kendrick Lamar

"UP"

Cardi B

"MY LIFE"

J. Cole Featuring 21 Savage & Morray

"WAY 2 SEXY"

Drake Featuring Future & Young Thug

"THOT S***"

Megan Thee Stallion

BEST MELODIC RAP PERFORMANCE

"PRIDE. IS. THE. DEVIL"

J. Cole Featuring Lil Baby

"NEED TO KNOW"

Doja Cat

"INDUSTRY BABY"

Lil Nas X Featuring Jack Harlow

"WUSYANAME"

Tyler, The Creator Featuring YoungBoy NBA & Ty Dolla \$ign

"HURRICANE"

Kanye West Featuring The Weeknd & Lil Baby

BEST RAP SONG

"BATH SALTS"

DMX Featuring JAY-Z & Nas

Shawn Carter, Kasseem Dean, Michael Forno, Nasir Jones and Earl Simmons, songwriters

"BEST FRIEND"

Saweetie Featuring Doja Cat

Amala Zandile Dlamini, Lukasz Gottwald, Randall Avery Hammers, Diamonté Harper, Asia Smith, Theron Thomas and Rocco Valdes, songwriters

"FAMILY TIES"

Baby Keem Featuring Kendrick Lamar Roshwita Larisha Bacha, Hykeem Carter, Tobias Dekker, Colin Franken, Jasper Harris, Kendrick Lamar, Ronald Latour and Dominik Patrzek, songwriters

"JAIL"

Kanye West Featuring JAY-Z

Dwayne Abernathy Jr., Shawn Carter, Raul Cubina, Michael Dean, Charles M.

Njapa, Sean Solymar, Kanye West and Mark Williams, songwriters

"MY LIFE"

J. Cole Featuring 21 Savage & Morray Shéyaa Bin Abraham-Joseph, Jermaine Cole and Jacob Dutton, songwriters

BEST RAP ALBUM

THE OFF-SEASON

J. Cole

CERTIFIED LOVER BOY

Drake

KING'S DISEASE II

Nas

CALL ME IF YOU GET LOST

Tyler, The Creator

DONDA

Kanye West

BEST COUNTRY SOLO PERFORMANCE

"FOREVER AFTER ALL"

Luke Combs

"REMEMBER HER NAME"

Mickey Guyton

"ALL I DO IS DRIVE"

Jason Isbell

"CAMERA ROLL"

Kacey Musgraves

"YOU SHOULD PROBABLY LEAVE"

Chris Stapleton

BEST COUNTRY DUO/ GROUP PERFORMANCE

"IF I DIDN'T LOVE YOU"

Jason Aldean & Carrie Underwood

"YOUNGER ME"

Brothers Osborne

"GLAD YOU EXIST"

Dan + Shay

"CHASING AFTER YOU"

Ryan Hurd & Maren Morris

"DRUNK (AND I DON'T WANNA GO HOME)"

Elle King & Miranda Lambert

BEST COUNTRY SONG

"BETTER THAN WE FOUND IT"

Maren Morris

Jessie Jo Dillon, Maren Morris, Jimmy Robbins and Laura Veltz, songwriters

"CAMERA ROLL"

Kacey Musgraves

Ian Fitchuk, Kacey Musgraves and Daniel Tashian, songwriters

"COLD"

Chris Stapleton

Dave Cobb, J.T. Cure, Derek Mixon and Chris Stapleton, songwriters

"COUNTRY AGAIN"

Thomas Rhett

Zach Crowell, Ashley Gorley and Thomas Rhett, songwriters

"FANCY LIKE"

Walker Hayes

Cameron Bartolini, Walker Hayes, Josh Jenkins and Shane Stevens, songwriters

"REMEMBER HER NAME"

Mickey Guyton

Mickey Guyton, Blake Hubbard, Jarrod Ingram and Parker Welling, songwriters

BEST COUNTRY ALBUM

SKELETONS

Brothers Osborne

REMEMBER HER NAME

Mickey Guyton

THE MARFA TAPES

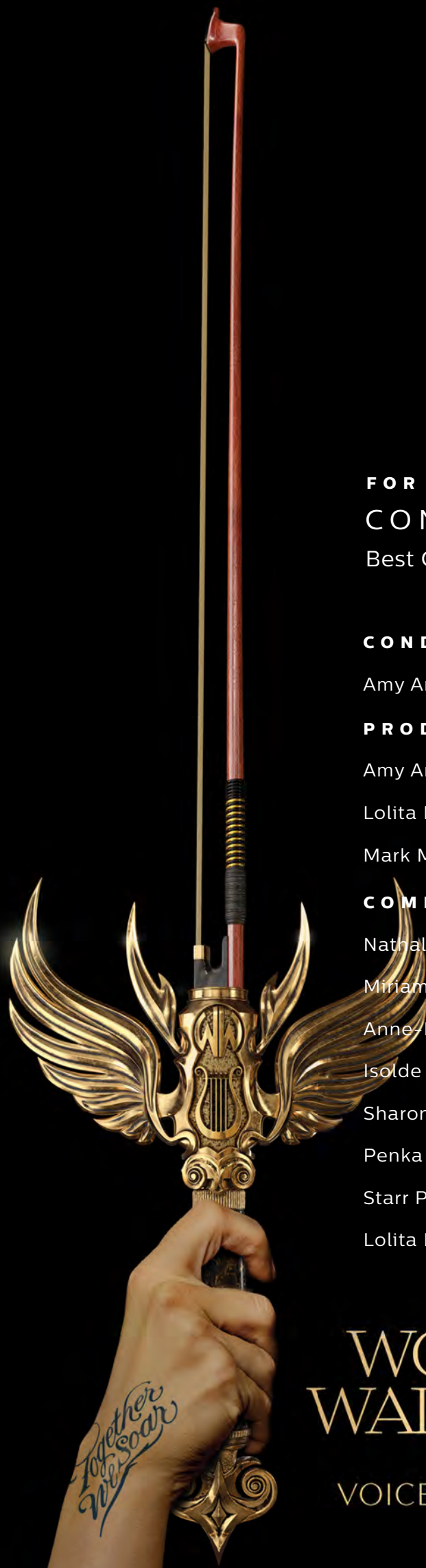
Miranda Lambert, Jon Randall & Jack Ingram

THE BALLAD OF DOOD & JUANITA

Sturgill Simpson

STARTING OVER

Chris Stapleton



**FOR YOUR
CONSIDERATION**
Best Classical Compendium

CONDUCTOR

Amy Andersson

PRODUCERS

Amy Andersson

Lolita Ritmanis

Mark Mattson

COMPOSERS

Nathalie Bonin

Miriam Cutler

Anne-Kathrin Dern

Isolde Fair

Sharon Farber

Penka Kouneva

Starr Parodi

Lolita Ritmanis

**WOMEN
WARRIORS**
THE
VOICES OF CHANGE

RANGE
MUSIC

JACK HARLOW

CORDAE

LOSHENDRIX

HAILEY WHITTERS

NOVA WAV

HARV

RANGE MEDIA PARTNERS

CONGRATULATES OUR CLIENTS ON THEIR

GRAMMY®
NOMINATIONS

INCLUDING

ALBUM OF THE YEAR

RECORD OF THE YEAR

SONG OF THE YEAR

WE CONGRATULATE **JACK HARLOW** FOR HIS WORK ON LIL NAS X'S ALBUM OF THE YEAR NOMINATION "MONTERO" AND THEIR BEST MELODIC RAP PERFORMANCE NOMINATION FOR HIT SINGLE "INDUSTRY BABY"; **HARV** FOR HIS CHART BREAKING WORK WITH JUSTIN BIEBER ON HIS HIT SINGLE "PEACHES" AND THEIR RECORD OF THE YEAR, SONG OF THE YEAR, AND BEST R&B PERFORMANCE NOMINATIONS, AS WELL AS THEIR ALBUM OF THE YEAR AND BEST POP VOCAL ALBUM NOMINATIONS FOR THE ALBUM "JUSTICE"; **CORDAE & NOVA WAV** FOR THEIR WORK WITH H.E.R. ON "BACK OF MY MIND" NOMINATED FOR ALBUM OF THE YEAR AS WELL AS **CORDAE'S** WORK WITH TERRACE MARTIN ON "DINNER PARTY: DESSERT" NOMINATED FOR BEST PROGRESSIVE R&B ALBUM, ALSO **NOVA WAV'S** BEST R&B SONG NOMINATION WITH JAZMINE SULLIVAN FOR THE SONG "PICK UP YOUR FEELINGS"; **LOSHENDRIX** FOR HIS WORK WITH SZA ON "GOOD DAYS" NOMINATED FOR BEST R&B SONG; **HAILEY WHITTERS** FOR HER WORK WITH ALICIA KEYS & BRANDI CARLILE ON "A BEAUTIFUL NOISE" NOMINATED FOR THE SONG OF THE YEAR.



CONGRATULATIONS BONOBO

TWO NOMINATIONS AT THE GRAMMY AWARDS®
BEST DANCE / ELECTRONIC RECORDING



FOR YOUR CONSIDERATION
HEARTBREAK
BONOBO & TOTALLY ENORMOUS
EXTINCT DINOSAURS

GRAMMY®-NOMINATED
BEST DANCE / ELECTRONIC
RECORDING

FRAGMENTS
THE NEW ALBUM FEATURING
JOJI, JAMILA WOODS,
MIGUEL ATWOOD-FERGUSON,
KADHJA BONET, JORDAN RAKEI
AND O'FLYNN

OUT JAN 14

NINJA TUNE

O U T L I E R

BEST NEW AGE ALBUM

BROTHERS

Will Ackerman, Jeff Oster & Tom Eaton

DIVINE TIDES

Stewart Copeland & Ricky Kej

PANGAEA

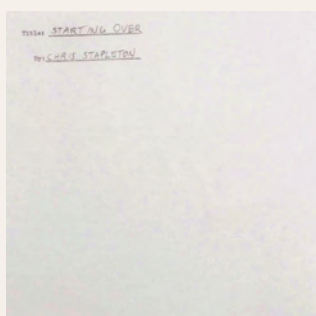
Wouter Kellerman & David Arkenstone

NIGHT + DAY

Opium Moon

PIECES OF FOREVER

Laura Sullivan



Best Country Album

From top: Brothers Osborne, *Skeletons*; Mickey Guyton, *Remember Her Name*; Miranda Lambert, Jon Randall & Jack Ingram, *The Marfa Tapes*; Sturgill Simpson, *The Ballad of Dood & Juanita*; Chris Stapleton, *Starting Over*.

BEST JAZZ INSTRUMENTAL ALBUM

JAZZ SELECTIONS: MUSIC FROM AND INSPIRED BY SOUL

Jon Batiste

ABSENCE

Terence Blanchard Featuring The E Collective & The Turtle Island Quartet

SKYLINE

Ron Carter, Jack DeJohnette & Gonzalo Rubalcaba

AKOUSTIC BAND LIVE

Chick Corea, John Patitucci & Dave Weckl

SIDE-EYE NYC (VI.IV)

Pat Metheny

BEST LARGE JAZZ ENSEMBLE ALBUM

LIVE AT BIRDLAND!

The Count Basie Orchestra Directed By Scotty Barnhart

DEAR LOVE

Jazzmeia Horn And Her Noble Force

FOR JIMMY, WES AND OLIVER

Christian McBride Big Band

SWIRLING

Sun Ra Arkestra

JACKETS XL

Yellowjackets + WDR Big Band

BEST LATIN JAZZ ALBUM

MIRROR MIRROR

Eliane Elias With Chick Corea and Chucho Valdés

THE SOUTH BRONX STORY

Carlos Henriquez

VIRTUAL BIRDLAND

Arturo O'Farrill & The Afro Latin Jazz Orchestra

TRANSPARENCY

Dafnis Prieto Sextet

EL ARTE DEL BOLERO

Miguel Zenón & Luis Perdomo

BEST GOSPEL PERFORMANCE/SONG

"VOICE OF GOD"

Dante Bowe Featuring Steffany Gretzinger & Chandler Moore

Dante Bowe, Tywan Mack, Jeff Schneeweis and Mitch Wong, songwriters

"JOYFUL"

Dante Bowe

Dante Bowe and Ben Schofield, songwriters

"HELP"

Anthony Brown & Group Therapy

Anthony Brown and Darryl Woodson, songwriters

"NEVER LOST"

CeCe Winans

"WAIT ON YOU"

Elevation Worship & Maverick City Music

Dante Bowe, Chris Brown, Steven Furtick, Tiffany Hudson, Brandon Lake and Chandler Moore, songwriters

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"WE WIN"

Kirk Franklin & Lil Baby

Kirk Franklin, Dominique Jones, Cynthia Nunn and Justin Smith, songwriters

"HOLD US TOGETHER (HOPE MIX)"

H.E.R. & Tauren Wells

Josiah Bassegy, Dernst Emile II and H.E.R., songwriters

"MAN OF YOUR WORD"

Chandler Moore & KJ Scriven

Jonathan Jay, Nathan Jess and Chandler Moore, songwriters

"BELIEVE FOR IT"

CeCe Winans

Dwan Hill, Kyle Lee, CeCe Winans and Mitch Wong, songwriters

"JIREH"

Elevation Worship & Maverick City Music

Featuring Chandler Moore & Naomi Raine
Chris Brown, Steven Furtick, Chandler Moore and Naomi Raine, songwriters

BEST GOSPEL ALBUM

CHANGING YOUR STORY

Jekalyn Carr

BEST JAZZ VOCAL ALBUM

GENERATIONS

The Baylor Project

SUPERBLUE

Kurt Elling & Charlie Hunter

TIME TRAVELER

Nnenna Freelon

FLOR

Gretchen Parlato

SONGWRITERS APOTHECARY LAB

Esperanza Spalding

CONGRATULATIONS TO EMPIRE'S GRAMMY® NOMINEES



EMPIRE



ERIC BELLINGER

BEST PROGRESSIVE R&B ALBUM
"NEW LIGHT"

PARENTAL
ADVISORY
EXPLICIT CONTENT



DINNER PARTY

TERRACE MARTIN, ROBERT GLASPER, 9TH WONDER
& KAMASI WASHINGTON

BEST PROGRESSIVE R&B ALBUM
'DINNER PARTY: DESSERT'

SOUNDS
OF
CRENSHAW



PJ MORTON, BJ THE CHICAGO KID
& KENYON DIXON FEATURING CHARLIE BEREAL

BEST TRADITIONAL R&B PERFORMANCE
"BRING IT ON HOME TO ME"



ROYALTY: LIVE AT THE RYMAN

Tasha Cobbs Leonard

JUBILEE: JUNETEENTH EDITION

Maverick City Music

JONNY X MALI: LIVE IN LA

Jonathan McReynolds & Mali Music

BELIEVE FOR IT

CeCe Winans

**BEST CONTEMPORARY
CHRISTIAN MUSIC ALBUM****NO STRANGER**

Natalie Grant

FEELS LIKE HOME VOL. 2

Israel & New Breed

THE BLESSING (LIVE)

Kari Jobe

CITIZEN OF HEAVEN (LIVE)

Tauren Wells

OLD CHURCH BASEMENT

Elevation Worship & Maverick City Music

BEST ROOTS GOSPEL ALBUM**ALONE WITH MY FAITH**

Harry Connick Jr.

THAT'S GOSPEL, BROTHER

Gaither Vocal Band

KEEPING ON

Ernie Haase & Signature Sound

SONGS FOR THE TIMES

The Isaacs

MY SAVIOR

Carrie Underwood

BEST LATIN POP ALBUM**VÉRTIGO**

Pablo Alborán

MIS AMORES

Paula Arenas

HECHO A LA ANTIGUA

Ricardo Arjona

MIS MANOS

Camilo

MENDÓ

Alex Cuba

REVELACIÓN

Selena Gomez

**BEST MÚSICA
URBANA ALBUM****AFRODISÍACO**

Rauw Alejandro

EL ÚLTIMO TOUR DEL MUNDO

Bad Bunny

JOSE

J Balvin

KG0516

Karol G

**SIN MIEDO (DEL AMOR Y OTROS
DEMONIOS) ∞**

Kali Uchis

**BEST LATIN ROCK OR
ALTERNATIVE ALBUM****DEJA**

Bomba Estéreo

**MIRA LO QUE ME HICISTE HACER
(DELUXE EDITION)**

Diamante Eléctrico

ORIGEN

Juanes

CALAMBRE

Nathy Peluso

EL MADRILEÑO

C. Tangana

SONIDOS DE KARMÁTICA RESONANCIA

Zoé

**BEST REGIONAL MEXICAN
MUSIC ALBUM
(INCLUDING TEJANO)****ANTOLOGÍA DE LA MUSIC A RANCHERA,
VOL. 2**

Aida Cuevas

A MIS 80'S

Vicente Fernández

SEIS

Mon Laferte

UN CANTO POR MÉXICO, VOL. II

Natalia Lafourcade

AYAYAY! (SÚPER DELUXE)

Christian Nodal

BEST TROPICAL LATIN ALBUM**SALSWING!**

Rubén Blades y Roberto Delgado & Orquesta

EN CUARENTENA

El Gran Combo de Puerto Rico

SIN SALSA NO HAY PARAÍSO

Aymée Nuviola

COLEGAS

Gilberto Santa Rosa

LIVE IN PERU

Tony Succar

**BEST AMERICAN
ROOTS PERFORMANCE****"CRY"**

Jon Batiste

"LOVE AND REGRET"

Billy Strings

**"I WISH I KNEW HOW IT WOULD FEEL
TO BE FREE"**

The Blind Boys of Alabama & Béla Fleck

"SAME DEVIL"

Brandy Clark Featuring Brandi Carlile

"NIGHTFLYER"

Allison Russell

**BEST AMERICAN
ROOTS SONG****"AVALON"**Rhiannon Giddens With Francesco Turrisi
Rhiannon Giddens, Justin Robinson and
Francesco Turrisi, songwriters**"CALL ME A FOOL"**Valerie June Featuring Carla Thomas
Valerie June, songwriter**"CRY"**

Jon Batiste

Jon Batiste and Steve McEwan,
songwriters**"DIAMOND STUDDED SHOES"**

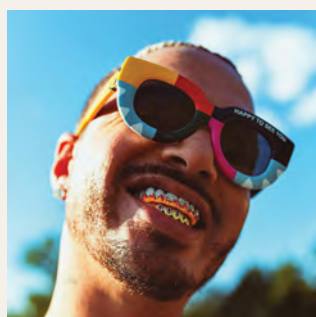
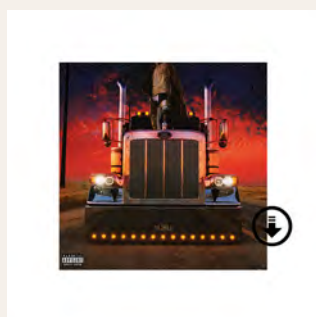
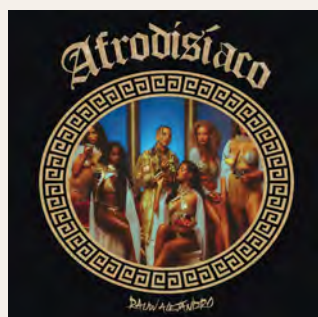
Yola

Dan Auerbach, Natalie Hemby, Aaron
Lee Tasjan and Yola, songwriters**"NIGHTFLYER"**

Allison Russell

Jeremy Lindsay and Allison Russell,
songwriters**"BORED"**

Linda Chorney

**Best Música Urbana Album**From left: Rauw Alejandro, *Afrodisiaco*; Bad Bunny, *El Último Tour del Mundo*; J Balvin, *Jose*; Karol G, *KG0516*; Kali Uchis, *Sin Miedo (Del Amor y Otros Demonios) 8*.

“REVELATORY”

The New York Times

“ARRESTING”

THE NEW YORKER

“POWERFUL”

WALL STREET JOURNAL

“REMARKABLE”

OPERA
NEWS



David T. Little's

SOLDIER SONGS

FOR YOUR GRAMMY® CONSIDERATION

BEST OPERA RECORDING

Corrado Rovaris, conductor
Johnathan McCullough, baritone
James Darrah & John Toia, producers
The Opera Philadelphia Orchestra

*Opera
Phila
delphia*
CHANNEL

FOR YOUR CONSIDERATION BEST CHILDREN'S MUSIC ALBUM



ALL ONE TRIBE

Celebrating the rich culture and diversity
that Black voices bring to Family Music



Distributed by
TUFF GONG
INTERNATIONAL LIMITED



FEATURING 26 BLACK FAMILY MUSIC ARTISTS:

ALPHABET ROCKERS, FYÜTCH FT. DIVINITY ROXX, MS. NIKI, RISSI PALMER, SAULPAUL, THE MAGIC JONES, UNCLE JUMBO, SHINE & THE MOONBEAMS, ROY MOYE III, KYMBERLY STEWART, PIERCE FREELON, CULTURE QUEEN, MELANIE DEMORE, NANNY NIKKI, AARON NIGEL SMITH, ROBBI K., UNCLE DEVIN, DJ WILLY WOW!, THE WISE CHANNEL, JESSICA DESHONG, GROOVY NATE, MS. JANIS, JABALI AFRIKA, SNOOKNUK, FATHER GOOSE

"WE ARE ONE LOVE, ONE LIGHT,
ONE HEART, ONE MIND, ONE TRIBE FOR LIFE."

All One Tribe spans musical genres addressing topics of STEM, vaccinations, family, Black history, and the beauty of differences. Their collective single, "One Tribe" brings the artists together for an energetic expression of universal belonging and unity.

1TRIBECOLLECTIVE.COM/FYC



FOR YOUR GRAMMY® CONSIDERATION



Best Chamber Music/
Small Ensemble Performance

Best Contemporary
Classical Composition

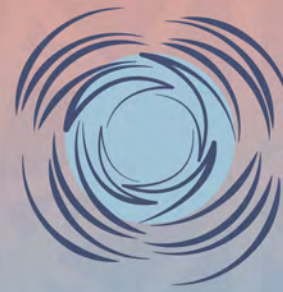
Best Engineered Album,
Classical



*“Thoughtful and provocative...
and somehow very timely”*
– Classics Today

“A sparkling tonic of a disc”
– Musical America

*“The individual playing is so
intensely magnetic”*
– GRAMOPHONE

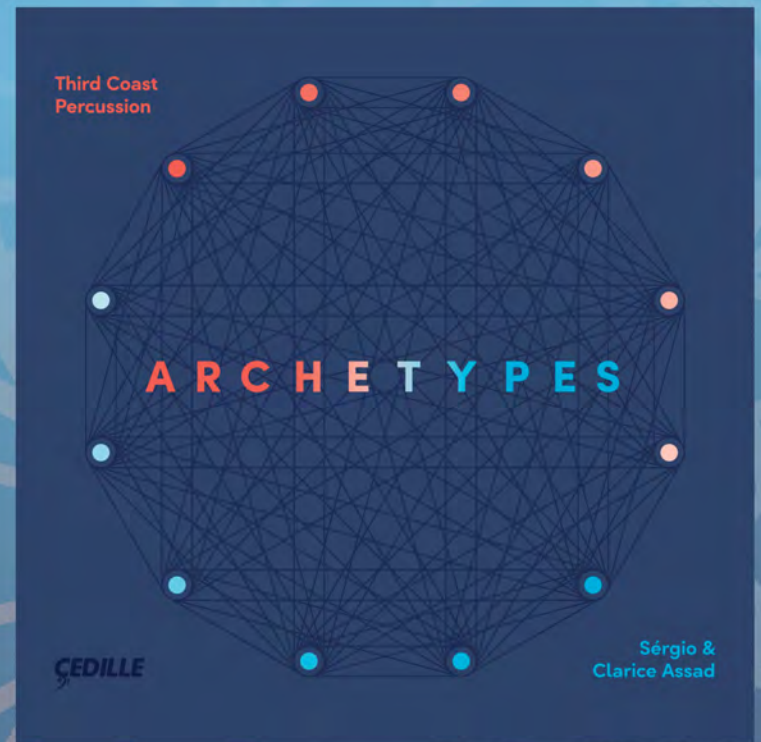


THIRD COAST
PERCUSSION

with

Clarice and Sérgio Assad

ARCHETYPES



Jonathan Lackey, Bill Maylone & Dan Nichols, engineers;
Bill Maylone, mastering engineer



BEST AMERICANA ALBUM

DOWNHILL FROM EVERYWHERE

Jackson Browne

LEFTOVER FEELINGS

John Hiatt With The Jerry Douglas Band

NATIVE SONS

Los Lobos

OUTSIDE CHILD

Allison Russell

STAND FOR MYSELF

Yola

BEST BLUEGRASS ALBUM

RENEWAL

Billy Strings

MY BLUEGRASS HEART

Béla Fleck

A TRIBUTE TO BILL MONROE

The Infamous Stringdusters

CUTTIN' GRASS - VOL. 1 (BUTCHER SHOPPE SESSIONS)

Sturgill Simpson

MUSIC IS WHAT I SEE

Rhonda Vincent

BEST TRADITIONAL BLUES ALBUM

100 YEARS OF BLUES

Elvin Bishop & Charlie Musselwhite

TRAVELER'S BLUES

Blues Traveler

I BE TRYING

Cedric Burnside

BE READY WHEN I CALL YOU

Guy Davis

TAKE ME BACK

Kim Wilson

BEST CONTEMPORARY BLUES ALBUM

DELTA KREAM

The Black Keys Featuring Eric Deaton & Kenny Brown

ROYAL TEA

Joe Bonamassa

UNCIVIL WAR

Shemekia Copeland

FIRE IT UP

Steve Cropper

662

Christone "Kingfish" Ingram

BEST FOLK ALBUM

ONE NIGHT LONELY [LIVE]

Mary Chapin Carpenter

LONG VIOLENT HISTORY

Tyler Childers

WEDNESDAY (EXTENDED EDITION)

Madison Cunningham

THEY'RE CALLING ME HOME

Rhiannon Giddens With Francesco Turrisi

BLUE HERON SUITE

Sarah Jarosz

BEST REGIONAL ROOTS MUSIC ALBUM

LIVE IN NEW ORLEANS!

Sean Ardoin And Kreole Rock And Soul

BLOODSTAINS & TEARDROPS

Big Chief Monk Boudreaux

MY PEOPLE

Cha Wa

COREY LEDET ZYDECO

Corey Ledet Zydeco

KAU KA PE'A

Kalani Pe'a

BEST REGGAE ALBUM

PAMOJA

Etana

POSITIVE VIBRATION

Gramps Morgan

LIVE N LIVIN

Sean Paul

ROYAL

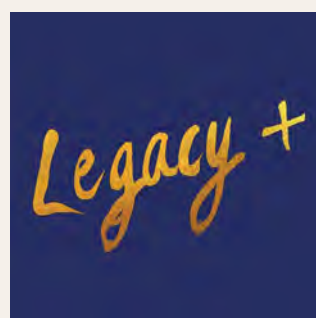
Jesse Royal

BEAUTY IN THE SILENCE

Soja

10

Spice



Best Global Music Album

From top: Rocky Dawuni, *Voice of Bunbon, Vol. 1*; Daniel Ho & Friends, *East West Players Presents: Daniel Ho & Friends Live in Concert*; Angélique Kidjo, *Mother Nature*; Femi Kuti and Made Kuti, *Legacy +*; Wizkid, *Made in Lagos: Deluxe Edition*.

BEST GLOBAL MUSIC PERFORMANCE

"MOHABBAT"

Arooj Aftab

"DO YOURSELF"

Angélique Kidjo & Burna Boy

"PÀ PÀ PÀ"

Femi Kuti

"BLEWU"

Yo-Yo Ma & Angélique Kidjo

"ESSENCE"

Wizkid Featuring Tems

BEST GLOBAL MUSIC ALBUM

VOICE OF BUNBON, VOL. 1

Rocky Dawuni

EAST WEST PLAYERS PRESENTS: DANIEL HO & FRIENDS LIVE IN CONCERT

Daniel Ho & Friends

MOTHER NATURE

Angélique Kidjo

LEGACY +

Femi Kuti and Made Kuti

MADE IN LAGOS: DELUXE EDITION

Wizkid

BEST CHILDREN'S MUSIC ALBUM

ACTÍVATE

123 Andrés

ALL ONE TRIBE

1 Tribe Collective

BLACK TO THE FUTURE

Pierce Freelon

A COLORFUL WORLD

Falu

CRAYON KIDS

Lucky Diaz And The Family Jam Band

BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIOBOOKS AND STORYTELLING)

AFTERMATH

LeVar Burton



 YouTube
streamy**awards**

BROUGHT TO YOU BY

ILLUMINATION
SING
2

Banter
BY PIERCING PAGODA

STREAM IT
DECEMBER 11

6P PT / 9P ET

youtube.com/streamys



Best Children's Music Album

From left: 123 Andrés, *Activate*; 1 Tribe Collective, *All One Tribe*; Pierce Freelon, *Black to the Future*; Falu, *A Colorful World*; Lucky Diaz and The Family Jam Band, *Crayon Kids*.

CARRY ON: REFLECTIONS FOR A NEW GENERATION FROM JOHN LEWIS

Don Chheadle

CATCHING DREAMS: LIVE AT FORT KNOX CHICAGO

J. Ivy

8:46

Dave Chappelle & Amir Sulaiman

A PROMISED LAND

Barack Obama

BEST COMEDY ALBUM

THE COMEDY VACCINE

Lavell Crawford

EVOLUTION

Chelsea Handler

SINCERELY LOUIS CK

Louis C.K.

THANKS FOR RISKING YOUR LIFE

Lewis Black

THE GREATEST AVERAGE AMERICAN

Nate Bargatze

ZERO F***S GIVEN

Kevin Hart

BEST MUSICAL THEATER ALBUM

ANDREW LLOYD WEBBER'S CINDERELLA

Andrew Lloyd Webber, Nick Lloyd Webber and Greg Wells, producers; Andrew Lloyd Webber and David Zippel, composers/lyricists (Original Album Cast)

BURT BACHARACH AND STEVEN SATER'S SOME LOVERS

Burt Bacharach, Michael Croiter, Ben Hartman, Cody Lassen and Steven Sater, producers; Burt Bacharach, composer; Steven Sater, lyricist (World Premiere Cast)

GIRL FROM THE NORTH COUNTRY

Simon Hale, Conor McPherson and Dean Sharenow, producers; Bob Dylan, composer/lyricist (Original Broadway Cast)

LES MISÉRABLES: THE STAGED CONCERT (THE SENSATIONAL 2020 LIVE RECORDING)

Cameron Mackintosh, Lee McCutcheon and Stephen Metcalfe, producers; Claude-Michel Schönberg, composer; Alain Boublil, John Caird, Herbert Kretzmer, Jean-Marc Natel and Trevor Nunn, lyricists (The 2020 Les Misérables Staged Concert Company)

STEPHEN SCHWARTZ'S SNAPSHOTS

Daniel C. Levine, Michael J Moritz Jr., Bryan Perri and Stephen Schwartz, producers; Stephen Schwartz, composer/lyricist (World Premiere Cast)

THE UNOFFICIAL BRIDGERTON MUSICAL

Emily Bear, producer; Abigail Barlow and Emily Bear, composers/lyricists (Barlow & Bear)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

CRUELLA

Various Artists

Craig Gillespie, compilation producer; Susan Jacobs, music supervisor

DEAR EVAN HANSEN

Various Artists

Alex Lacamoire, Benj Pasek, Justin Paul and Dan Romer, compilation producers; Jordan Carroll, music supervisor

IN THE HEIGHTS

Various Artists

Alex Lacamoire, Lin-Manuel Miranda, Bill Sherman and Greg Wells, compilation producers; Steven Gizicki, music supervisor

ONE NIGHT IN MIAMI...

Various Artists

Nicolai Baxter, compilation producer; Randall Poster, music supervisor

RESPECT

Jennifer Hudson

Stephen Bray and Jason Michael Webb, compilation producers

SCHMIGADOON! EPISODE 1

Various Artists

Doug Besterman, Cinco Paul and Scott M. Riesett, compilation producers

THE UNITED STATES VS. BILLIE HOLIDAY

Andra Day

Salaam Remi, compilation producer; Lynn Fainchtein, music supervisor

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

BRIDGERTON

Kris Bowers, composer

DUNE

Hans Zimmer, composer

THE MANDALORIAN: SEASON 2 - VOL. 2 (CHAPTERS 13-16)

Ludwig Göransson, composer

THE QUEEN'S GAMBIT

Carlos Rafael Rivera, composer

SOUL

Jon Batiste, Trent Reznor and Atticus Ross, composers

BEST SONG WRITTEN FOR VISUAL MEDIA

"AGATHA ALL ALONG"

Kristen Anderson-Lopez and Robert Lopez, songwriters (Kristen Anderson-Lopez & Robert Lopez Featuring Kathryn Hahn, Eric Bradley, Greg Whipple, Jasper Randall & Gerald White)
Track from: *WandaVision: Episode 7*

"ALL EYES ON ME"

Bo Burnham, songwriter (Bo Burnham)
Track from: *Inside*

"ALL I KNOW SO FAR"

Alecia Moore, Benj Pasek and Justin Paul, songwriters (P!nk)
Track from: *P!nk: All I Know So Far*

"FIGHT FOR YOU"

Dernst Emile II, H.E.R. and Tiara Thomas, songwriters (H.E.R.)
Track from: *Judas and the Black Messiah*

"HERE I AM (SINGING MY WAY HOME)"

Jamie Hartman, Jennifer Hudson and Carole King, songwriters (Jennifer Hudson)
Track from: *Respect*

"SPEAK NOW"

Sam Ashworth and Leslie Odom Jr., songwriters (Leslie Odom Jr.)
Track from: *One Night in Miami...*

BEST INSTRUMENTAL COMPOSITION

"BEAUTIFUL IS BLACK"

Brandee Younger, composer (Brandee Younger)

"CAT AND MOUSE"

Tom Nazziola, composer (Tom Nazziola)

"CONCERTO FOR ORCHESTRA: FINALE"

Vince Mendoza, composer (Vince Mendoza & Czech National Symphony Orchestra Featuring Antonio Sánchez & Derrick Hodge)

"DREAMING IN LIONS: DREAMING IN LIONS"

Arturo O'Farrill, composer (Arturo O'Farrill & The Afro Latin Jazz Ensemble)

"EBERHARD"

Lyle Mays, composer (Lyle Mays)

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

"CHOPSTICKS"

Bill O'Connell, arranger (Richard Baratta)

"FOR THE LOVE OF A PRINCESS (FROM BRAVEHEART)"

Robin Smith, arranger (HAUSER, London Symphony Orchestra & Robin Smith)

"INFINITE LOVE"

Emile Mosseri, arranger (Emile Mosseri)

"META KNIGHT'S REVENGE (FROM KIRBY SUPERSTAR)"

Charlie Rosen & Jake Silverman, arrangers (The 8-Bit Big Band Featuring Button Masher)

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JONATHAN JAY, NATHAN JESS AND CHANDLER MOORE,
SONGWRITERS

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FEATURING CHANDLER MOORE AND NAOMI RAINE;
CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE
AND NAOMI RAINE, SONGWRITERS

**BEST CONTEMPORARY
CHRISTIAN MUSIC ALBUM**

“OLD CHURCH BASEMENT”

ELEVATION WORSHIP
MAVERICK CITY MUSIC

BEST GOSPEL ALBUM

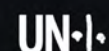
“JUBILEE: JUNETEENTH EDITION”

MAVERICK CITY MUSIC

BEST GOSPEL PERFORMANCE/SONG

“WAIT ON YOU”

ELEVATION WORSHIP AND MAVERICK CITY MUSIC
DANTE BOWE, CHRIS BROWN, STEVEN FURTICK
TIFFANY HUDSON BRANDON LAKE AND
CHANDLER MOORE, SONGWRITERS



For Your GRAMMY® Consideration



**BEST COMPILATION
SOUNDTRACK
FOR VISUAL MEDIA**

One Night In Miami...

**BEST SONG WRITTEN
FOR VISUAL MEDIA**

"Speak Now"

Leslie Odom, Jr. & Sam Ashworth



abkco

"THE STRUGGLE WITHIN"

Gabriela Quintero & Rodrigo Sanchez, arrangers (Rodrigo y Gabriela)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS**"THE BOTTOM LINE"**

Ólafur Arnalds, arranger (Ólafur Arnalds & Josin)

"A CHANGE IS GONNA COME"

Tehillah Alphonso, arranger (Tonality & Alexander Lloyd Blake)

"THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)"

Jacob Collier, arranger (Jacob Collier)

"ELEANOR RIGBY"

Cody Fry, arranger (Cody Fry)

"TO THE EDGE OF LONGING (EDIT VERSION)"

Vince Mendoza, arranger (Vince Mendoza, Czech National Symphony Orchestra & Julia Bullock)

BEST RECORDING PACKAGE**AMERICAN JACKPOT/AMERICAN GIRLS**

Sarah Dodds and Shauna Dodds, art directors (Reckless Kelly)

CARNAGE

Nick Cave and Tom Hingston, art directors (Nick Cave & Warren Ellis)

PAKELANG

Li Jheng Han and Yu, Wei, art directors (2nd Generation Falangao Singing Group & The Chairman Crossover Big Band)

SERPENTINE PRISON

Dayle Doyle, art director (Matt Berninger)

ZETA

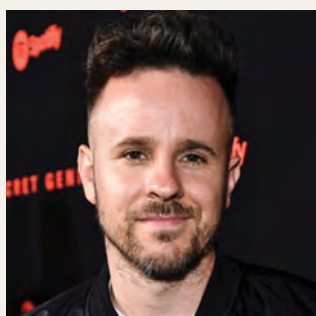
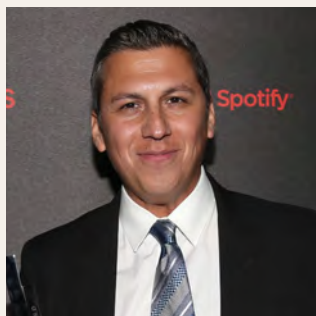
Xiao Qing Yang, art director (Soul of Ears)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE**ALL THINGS MUST PASS: 50TH ANNIVERSARY EDITION**

Darren Evans, Dhani Harrison and Olivia Harrison, art directors (George Harrison)

COLOR THEORY

Lordess Foudre and Christopher Leckie, art directors (Soccer Mommy)

**Producer of the Year, Non-Classical**

From top: Jack Antonoff, Rogét Chahayed, Mike Elizondo, Hit-Boy, Ricky Reed.

THE FUTURE BITES (LIMITED EDITION BOX SET)

Simon Moore, art director (Steven Wilson)

77-81

Dan Calderwood and Jon King, art directors (Gang of Four)

SWIMMING IN CIRCLES

Ramón Coronado and Marshall Rake, art directors (Mac Miller)

BEST ALBUM NOTES**BEETHOVEN: THE LAST THREE SONATAS**

Ann-Katrin Zimmermann, album notes writer (Sunwook Kim)

THE COMPLETE LOUIS ARMSTRONG COLUMBIA AND RCA VICTOR STUDIO SESSIONS 1946-1966

Ricky Riccardi, album notes writer (Louis Armstrong)

CREATION NEVER SLEEPS, CREATION NEVER DIES: THE WILLIE DUNN ANTHOLOGY

Kevin Howes, album notes writer (Willie Dunn)

ETCHING THE VOICE: EMILE BERLINER AND THE FIRST COMMERCIAL GRAMOPHONE DISCS, 1889-1895

David Giovannoni, Richard Martin and Stephan Puisse, album notes writers (Various Artists)

THE KING OF GOSPEL MUSIC: THE LIFE AND MUSIC OF REVEREND JAMES CLEVELAND

Robert Marovich, album notes writer (Various Artists)

BEST HISTORICAL ALBUM**MARIAN ANDERSON — BEYOND THE MUSIC: HER COMPLETE RCA VICTOR RECORDINGS**

Robert Russ, compilation producer; Nancy Conforti, Andreas K. Meyer and Jennifer Nulsen, mastering engineers (Marian Anderson)

ETCHING THE VOICE: EMILE BERLINER AND THE FIRST COMMERCIAL GRAMOPHONE DISCS, 1889-1895

Meagan Hennessey and Richard Martin, compilation producers; Richard Martin, mastering engineer; David Giovannoni and Richard Martin, restoration engineers (Various Artists)

EXCAVATED SHELLAC: AN ALTERNATE HISTORY OF THE WORLD'S MUSIC

April Ledbetter, Steven Lance Ledbetter and Jonathan Ward, compilation producers; Michael Graves, mastering engineer (Various Artists)

JONI MITCHELL ARCHIVES, VOL. 1: THE EARLY YEARS (1963-1967)

Patrick Milligan and Joni Mitchell, compilation producers; Bernie Grundman, mastering engineer (Joni Mitchell)

SIGN O' THE TIMES (SUPER DELUXE EDITION)

Trevor Guy, Michael Howe and Kirk Johnson, compilation producers; Bernie Grundman, mastering engineer (Prince)

BEST ENGINEERED ALBUM, NON-CLASSICAL**CINEMA**

Josh Conway, Marvin Figueroa, Josh Gudwin, Neal H Pogue and Ethan Shumaker, engineers; Joe LaPorta, mastering engineer (The Marias)

DAWN

Thomas Brenneck, Zach Brown, Elton "L10MixedIt" Chueng, Riccardo Damian, Tom Elmirst, Jens Jungkurth, Todd Monfalcone, John Rooney and Smino, engineers; Randy Merrill, mastering engineer (Yebba)

HEY WHAT

BJ Burton, engineer; Huntley Miller, mastering engineer (Low)

LOVE FOR SALE

Dae Bennett, Josh Coleman and Billy Cumella, engineers; Greg Calbi and Steve Fallone, mastering engineers (Tony Bennett & Lady Gaga)

NOTES WITH ATTACHMENTS

Joseph Lorge and Blake Mills, engineers; Greg Koller, mastering engineer (Pino Palladino & Blake Mills)

PRODUCER OF THE YEAR, NON-CLASSICAL**Jack Antonoff**

- *Chemtrails Over the Country Club* (Lana Del Rey)
- *Daddy's Home* (St. Vincent)
- "Gold Rush" (Taylor Swift)
- *Sling* (Clairo)
- *Solar Power* (Lorde)
- *Take the Sadness Out of Saturday Night* (Bleachers)

Rogét Chahayed

- "¿/aguardiente y limón %~%" (Kali Uchis)
- "Ain't S***" (Doja Cat)
- "Beautiful" (Shelley fka DRAM)
- "Blueberry Eyes" (MAX Featuring SUGA of BTS)
- "Fire in the Sky" (Anderson .Paak)
- "Kiss Me More" (Doja Cat Featuring SZA)

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"NEVER LOST"

**BEST CONTEMPORARY CHRISTIAN
MUSIC PERFORMANCE / SONG**

"BELIEVE FOR IT"

*Dwan Hill, Kyle Lee, CeCe Winans
& Mitch Wong, songwriters*

BEST GOSPEL ALBUM
"BELIEVE FOR IT"



- “Lazy Susan” (21 Savage With Rich Brian Featuring Warren Hue & Masimwei)
- “NITROUS” (Joji)
- “Vibez” (ZAYN)

Mike Elizondo

- *Glow On* (Turnstile)
- “Good Day” (twenty one pilots)
- *Life by Misadventure* (Rag’n’Bone Man)
- “Mercy” (Jonas Brothers)
- “Mulberry Street” (twenty one pilots)
- *Obviously* (Lake Street Dive)
- “Repeat” (Grace Vanderwaal)
- “Taking the Heat” (Joy Oladokun)

Hit-Boy

- *Judas and The Black Messiah: The Inspired Album* (Various Artists)
- *King’s Disease II* (Nas)

Ricky Reed

- “//aguardiente y limón %~%” (Kali Uchis)
- “Can’t Let You Go” (Terrace Martin Featuring Nick Grant)
- “Damn Bean” (John-Robert)
- “Don’t Go Yet” (Camila Cabello)
- *Gold-Diggers Sound* (Leon Bridges)
- “Piece of You” (Shawn Mendes)
- “Pushing Away” (Junior Mesa)
- “Rumors” (Lizzo Featuring Cardi B)
- “Sing” (Jon Batiste)

BEST REMIXED RECORDING**“BACK TO LIFE (BOOKER T KINGS OF SOUL SATTÀ DUB)”**

Booker T, remixer (Soul II Soul)

“BORN FOR GREATNESS (CYMEK REMIX)”Spencer Bastian, remixer (Papa Roach)
Track from: *Greatest Hits Vol.2 The Better Noise Years***“CONSTANT CRAVING (FASHIONABLY LATE REMIX)”**

Tracy Young, remixer (k.d. lang)

“INSIDE OUT (3SCAPE DRM REMIX)”

3SCAPE DRM, remixer (Zedd & Griff)

“MET HIM LAST NIGHT (DAVE AUDÉ REMIX)”

Dave Audé, remixer (Demi Lovato & Ariana Grande)

“PASSENGER (MIKE SHINODA REMIX)”Mike Shinoda, remixer (Deftones)
Track from: *White Pony (20th Anniversary Deluxe Edition)***“TALKS (MURA MASA REMIX)”**

Alexander Crossan, remixer (PVA)

BEST IMMERSIVE AUDIO ALBUM**ALICIA**

George Massenburg and Eric Schilling, immersive mix engineers; Michael Romanowski, immersive mastering engineer; Ann Mincieli, immersive producer (Alicia Keys)

CLIQUE

Jim Anderson and Ulrike Schwarz, immersive mix engineers; Bob Ludwig, immersive mastering engineer; Jim Anderson, immersive producer (Patricia Barber)

FINE LINE

Greg Penny, immersive mix engineer/immersive mastering engineer/immersive producer (Harry Styles)

THE FUTURE BITES

Jake Fields and Steven Wilson, immersive mix engineers; Bob Ludwig, immersive mastering engineer; Steven Wilson, immersive producer (Steven Wilson)

STILLE GRENDER

Morten Lindberg, immersive mix engineer/immersive mastering engineer/immersive producer (Anne Karin Sundal-Ask & Det Norske Jentekor)

BEST IMMERSIVE AUDIO ALBUM**BOLSTAD: TOMBA SONORA**

Morten Lindberg, immersive mix engineer/immersive mastering engineer/immersive producer (Stemmeklang)

DEAR FUTURE SELF (DOLBY ATMOS MIXES)

Fritz Hilpert, immersive mix engineer; Jason Banks, Fritz Hilpert and David Ziegler, immersive mastering engineers; Tom Ammerman, Arno Kammermeier and Walter Merziger, immersive producers (Booka Shade)

FRYD

Morten Lindberg, immersive mix engineer/immersive mastering engineer/immersive producer (Tove Ramlo-Ystad & Cantus)

MUTT SLANG II - A WAKE OF SORROWS ENGULFED IN RAGE

Elliot Scheiner, immersive mix engineer; Darcy Proper, immersive mastering engineer; Alain Mallet and Elliot Scheiner, immersive producers (Alain Mallet)

SOUNDTRACK OF THE AMERICAN SOLDIER

Leslie Ann Jones, immersive mix engineer; Michael Romanowski, immersive mastering engineer; Dan Merceruio, immersive producer (Jim R. Keene & The United States Army Field Band)

BEST ENGINEERED ALBUM, CLASSICAL**ARCHETYPES**

Jonathan Lackey, Bill Maylone and Dan Nichols, engineers; Bill Maylone, mastering engineer (Sérgio Assad, Clarice Assad & Third Coast Percussion)

BEETHOVEN: CELLO SONATAS - HOPE AMID TEARS

Richard King, engineer (Yo-Yo Ma & Emanuel Ax)

BEETHOVEN: SYMPHONY NO. 9

Mark Donahue, engineer/mastering engineer (Manfred Honeck, Mendelssohn Choir of Pittsburgh & Pittsburgh Symphony Orchestra)

CHANTICLEER SINGS CHRISTMAS

Leslie Ann Jones, engineer; Michael Romanowski, mastering engineer (Chanticleer)

MAHLER: SYMPHONY NO. 8, ‘SYMPHONY OF A THOUSAND’

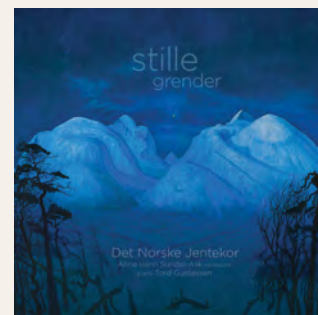
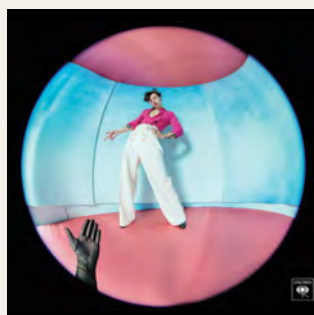
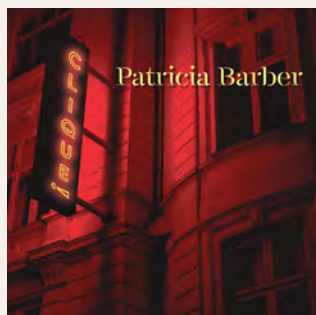
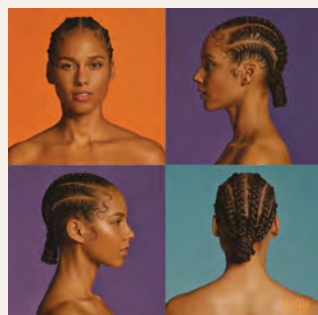
Alexander Lipay and Dmitriy Lipay, engineers/mastering engineers (Gustavo Dudamel, Fernando Malvar-Ruiz, Luke McEndarfer, Robert Istad, Grant Gershon, Los Angeles Children’s Chorus, Los Angeles Master Chorale, National Children’s Chorus, Pacific Chorale & Los Angeles Philharmonic)

PRODUCER OF THE YEAR, CLASSICAL**Blanton Alspaugh**

- *Appear and Inspire* (James Franklin & The East Carolina University Chamber Singers)
- *Howells: Requiem* (Brian Schmidt & Baylor University A Cappella Choir)
- *Hymns of Kassiani* (Alexander Lingas & Cappella Romana)
- *Kyr: In Praise of Music* (Joshua Copeland & Antioch Chamber Ensemble)
- *More Honourable Than the Cherubim* (Vladimir Gorbik & PaTRAM Institute Male Choir)
- *O’Regan: The Phoenix* (Patrick Summers, Thomas Hampson, Chad Shelton, Rihab Chaieb, Lauren Snouffer, Houston Grand Opera & Houston Grand Opera Orchestra)
- *Sheehan: Liturgy of Saint John Chrysostom* (Benedict Sheehan & The Saint Tikhon Choir)

Steven Epstein

- *Bach and Brahms Re-Imagined* (Jens Lindemann, James Ehnes & Jon Kimura Parker)
- *Bartók: Quartet No. 3; Beethoven: Op. 59, No. 2; Dvorák: American Quartet* (Juilliard String Quartet)
- *Beethoven: Cello Sonatas - Hope Amid*

**Best Immersive Audio Album**From left: Alicia Keys, *Alicia*; Patricia Barber, *Clique*; Harry Styles, *Fine Line*; Steven Wilson, *The Future Bites*; Anne Karin Sundal-Ask & Det Norske Jentekor, *Stille Grender*.

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WRITTEN BY WOLFGANG VAN HALEN

PERFORMED BY MAMMOTH WVH

PRODUCED AND MIXED BY MICHAEL "ELVIS" BASKETTE
ENGINEERING AND DIGITAL EDITING BY JEF MOLL
ASSISTANT ENGINEER BY JOSH SALDATE
MASTERED BY BRAD BLACKWOOD

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"BEST NEW MUSIC"
- *PITCHFORK*



"THIS IS LOW'S VICTORY."
- *ROLLING STONE*



"ALBUM OF THE WEEK"
- *THE GUARDIAN*



#4 ALBUM OF THE YEAR
- *MOJO*



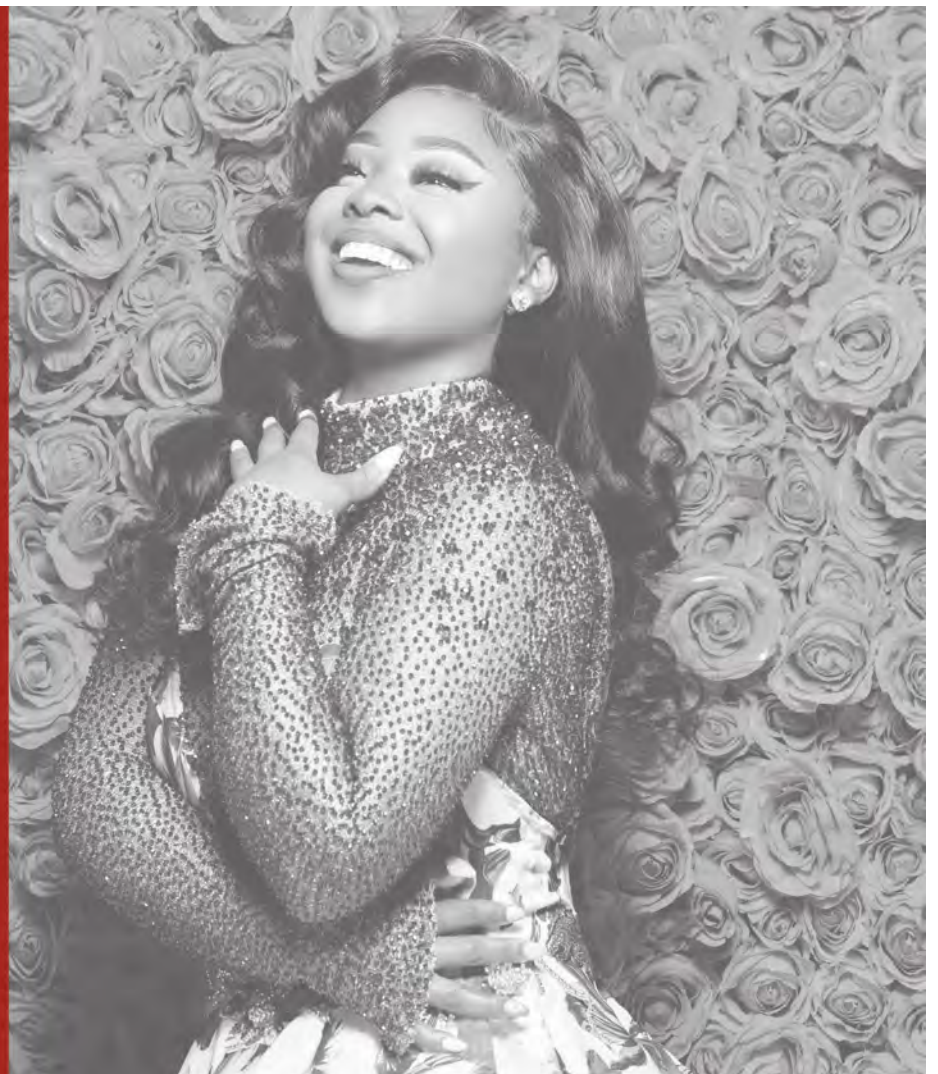
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Jekalyn CARR



FOR YOUR CONSIDERATION
..... BEST HISTORICAL ALBUM

Compilation Producers:
JONI MITCHELL & PATRICK MILLIGAN

Mastering Engineer:
BERNIE GRUNDMAN



Joni Mitchell
ARCHIVES — VOLUME 1
THE EARLY YEARS (1963-1967)



JoniMitchell.com

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**BEST ROCK
ALBUM**

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LIKE YOU ANYMORE, VOL. 1

**BEST ROCK
PERFORMANCE**

NOTHING
COMPARES 2 U

- Tears* (Yo-Yo Ma & Emanuel Ax)
- *Mozart: Piano Concertos Nos. 9 & 17, Arranged for Piano, String Quartet and Double Bass* (Alon Goldstein, Alexander Bickard & Fine Arts Quartet)
 - *Songs of Comfort and Hope* (Yo-Yo Ma & Kathryn Stott)

David Frost

- *Chamber Works by Dmitri Klebanov* (ARC Ensemble)
- *Glass: Akhnaten* (Karen Kamensek, J'Nai Bridges, Dísella Lárusdóttir, Zachary James, Anthony Roth Costanzo, Metropolitan Opera Chorus & Orchestra)
- *Mon Ami, Mon Amour* (Matt Haimovitz & Mari Kodama)
- *One Movement Symphonies - Barber, Sibelius, Scriabin* (Michael Stern & Kansas City Symphony)
- *Poulenc: Dialogues des Carmélites* (Yannick Nézet-Séguin, Isabel Leonard, Erin Morley, Adrienne Pieczonka, Karita Mattila, Karen Cargill, Metropolitan Opera Chorus & Orchestra)
- *Primavera I - The Wind* (Matt Haimovitz)
- *Roots* (Randall Goosby & Zhu Wang)

Elaine Martone

- *Archetypes* (Sérgio Assad, Clarice Assad & Third Coast Percussion)
- *Beneath the Sky* (Zoe Allen & Levi Hernandez)
- *Davis: Family Secrets - Kith & Kin* (Timothy Myers, Andrea Edith Moore & Jane Holding)
- *Quest* (Elisabeth Remy Johnson)
- *Schubert: Symphony in C Major, 'The Great'; Krenek: Static & Ecstatic* (Franz Welser-Möst & The Cleveland Orchestra)

Judith Sherman

- *Alone Together* (Jennifer Koh)
- *Bach & Beyond Part 3* (Jennifer Koh)
- *Bruits* (Imani Winds)
- *Eryilmaz: Dances of the Yogurt Maker* (Erberk Eryilmaz & Carpe Diem String Quartet)
- *Fantasy - Oppens Plays Kaminsky* (Ursula Oppens)
- *Home* (Blythe Gaissert)
- *Mendelssohn, Visconti & Golijov* (Jasper String Quartet & Jupiter String Quartet)
- *A Schubert Journey* (Llyr Williams)
- *Vers Le Silence - William Bolcom & Frédéric Chopin* (Ran Dank)

BEST ORCHESTRAL PERFORMANCE

ADAMS: MY FATHER KNEW CHARLES IVES; HARMONIELEHRE
Giancarlo Guerrero, conductor (Nashville Symphony Orchestra)

BEETHOVEN: SYMPHONY NO. 9

Manfred Honeck, conductor
(Mendelssohn Choir of Pittsburgh & Pittsburgh Symphony Orchestra)

MUHLY: THROUGHLINE

Nico Muhly, conductor
(San Francisco Symphony)

PRICE: SYMPHONIES NOS. 1 & 3

Yannick Nézet-Séguin, conductor
(Philadelphia Orchestra)

STRAUSS: ALSO SPRACH ZARATHUSTRA; SCRIBIN: THE POEM OF ECSTASY

Thomas Dausgaard, conductor
(Seattle Symphony Orchestra)

BEST OPERA RECORDING

BARTÓK: BLUEBEARD'S CASTLE

Helsinki Philharmonic Orchestra
Susanna Mälkki, conductor; Mika Kares and Szilvia Vörös; Robert Suff, producer

GLASS: AKHNATEN

The Metropolitan Opera Orchestra; The Metropolitan Opera Chorus
Karen Kamensek, conductor; J'Nai Bridges, Anthony Roth Costanzo, Zachary James and Dísella Lárusdóttir; David Frost, producer

JANÁČEK: CUNNING LITTLE VIXEN

London Symphony Orchestra; London Symphony Chorus & LSO Discovery Voices
Simon Rattle, conductor; Sophia Burgos, Lucy Crowe, Gerald Finley, Peter Hoare, Anna Lapkovskaja, Paulina Malefane, Jan Martinik and Hanno Müller-Brachmann; Andrew Cornall, producer

LITTLE: SOLDIER SONGS

The Opera Philadelphia Orchestra
Corrado Rovaris, conductor; Johnathan McCullough; James Darrah, David T. Little, Lewis Pesacov and John Toia, producers

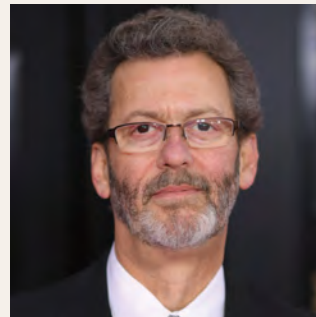
POULENC: DIALOGUES DES CARMÉLITES

The Metropolitan Opera Orchestra; The Metropolitan Opera Chorus
Yannick Nézet-Séguin, conductor; Karen Cargill, Isabel Leonard, Karita Mattila, Erin Morley and Adrienne Pieczonka; David Frost, producer

BEST CHORAL PERFORMANCE

IT'S A LONG WAY

Jonas Budris, Carrie Cheron, Fiona Gillespie, Nathan Hodgson, Helen Karloski, Enrico Lagasca, Megan Roth, Alissa Ruth Suver and Dana Whiteside, Skylark Vocal Ensemble
Matthew Guard, conductor



Producer of the Year, Classical

From top: Blanton Alspaugh, Steven Epstein, David Frost, Elaine Martone, Judith Sherman.

MAHLER: SYMPHONY NO. 8, 'SYMPHONY OF A THOUSAND'

Leah Crocetto, Mihoko Fujimura, Ryan McKinny, Erin Morley, Tamara Mumford, Simon O'Neill, Morris Robinson and Tamara Wilson; Los Angeles Philharmonic; Los Angeles Children's Chorus, Los Angeles Master Chorale, National Children's Chorus & Pacific Chorale
Gustavo Dudamel, conductor; Grant Gershon, Robert Istad, Fernando Malvar-Ruiz and Luke McEndarfer, chorus masters

RISING W/THE CROSSING

International Contemporary Ensemble & Quicksilver; The Crossing
Donald Nally, conductor

SCHNITTKKE: CHOIR CONCERTO; THREE SACRED HYMNS; PÄRT: SEVEN MAGNIFICAT-ANTIPHONS

Estonian Philharmonic Chamber Choir
Kaspars Putninš, conductor; Heli Jürgenson, chorus master

SHEEHAN: LITURGY OF SAINT JOHN CHRYSOSTOM

Michael Hawes, Timothy Parsons and Jason Thoms; The Saint Tikhon Choir
Benedict Sheehan, conductor

THE SINGING GUITAR

Estelí Gomez; Austin Guitar Quartet, Douglas Harvey, Los Angeles Guitar Quartet and Texas Guitar Quartet; Conspire
Craig Hella Johnson, conductor

BEST CHAMBER MUSIC/ SMALL ENSEMBLE PERFORMANCE

ADAMS, JOHN LUTHER: LINES MADE BY WALKING

JACK Quartet

AKIHO: SEVEN PILLARS

Sandbox Percussion

ARCHETYPES

Sérgio Assad, Clarice Assad & Third Coast Percussion

BEETHOVEN: CELLO SONATAS - HOPE AMID TEARS

Yo-Yo Ma & Emanuel Ax

BRUIITS

Imani Winds

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Jennifer Koh

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WOUTER KELLERMAN » *Flutes*

ROBERT THIES » *Piano*

ÉRU MATSUMOTO » *Cello*

VIRGINIE D'AVEZAC DE CASTÉRA » *Viola*

NADEEM MAJDALANY » *Percussion*

BRENDAN WHITE » *Piano*

EMILIO D. MILER » *Percussion*

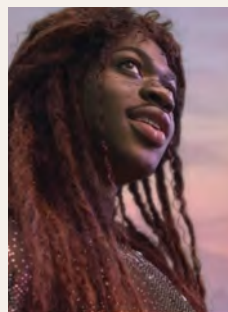
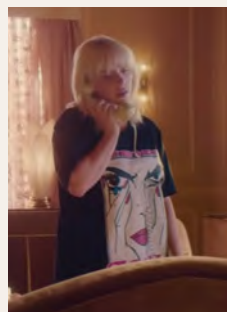
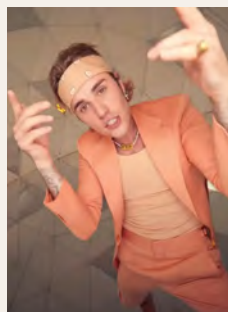
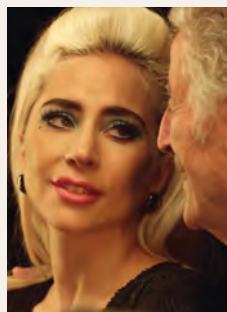
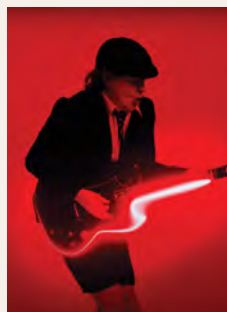
Produced by DANAË XANTHE VLASSE
& EMILIO D. MILER

Mixed by GERHARD JOOST

Mastered by SILAS BROWN



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Best Music Video

From left: AC/DC, "Shot in the Dark"; Jon Batiste, "Freedom"; Tony Bennett & Lady Gaga, "I Get a Kick Out of You"; Justin Bieber Featuring Daniel Caesar & Giveon, "Peaches"; Billie Eilish, "Happier Than Ever"; Lil Nas X, "Montero (Call Me by Your Name)"; Olivia Rodrigo, "good 4 u."

AN AMERICAN MOSAIC

Simone Dinnerstein

BACH: SONATAS & PARTITAS

Augustin Hadelich

BEETHOVEN & BRAHMS: VIOLIN CONCERTOS

Gil Shaham

Eric Jacobsen, conductor (The Knights)

MAK BACH

Mak Grgić

OF POWER

Curtis Stewart

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CONFESSIONS

Laura Strickling

Joy Schreier, pianist

DREAMS OF A NEW DAY - SONGS BY BLACK COMPOSERS

Will Liverman

Paul Sánchez, pianist

MYTHOLOGIES

Sangeeta Kaur and Hila Plitmann (Virginie D'Avèzac DeCastera, Lili Haydn, Wouter Kellerman, Nadeem Majdalany, Eru Matsumoto & Emilio D. Miler)

Danaë Xanthe Vlasse, pianist

SCHUBERT: WINTERREISE

Joyce DiDonato

Yannick Nézet-Séguin, pianist

UNEXPECTED SHADOWS

Jamie Barton

Jake Heggie, pianist (Matt Haimovitz)

BEST CLASSICAL COMPENDIUM

AMERICAN ORIGINALS - A NEW WORLD, A NEW CANON

AGAVE & Reginald L. Mobley

Geoffrey Silver, producer

BERG: VIOLIN CONCERTO; SEVEN EARLY SONGS & THREE PIECES FOR ORCHESTRA

Michael Tilson Thomas, conductor

Jack Vad, producer

CERRONE: THE ARCHING PATH

Timo Andres and Ian Rosenbaum

Mike Tierney, producer

PLAYS

Chick Corea

Chick Corea and Bernie Kirsh, producers

WOMEN WARRIORS - THE VOICES OF CHANGE

Amy Andersson, conductor

Amy Andersson, Mark Mattson and Lolita Ritmanis, producers

BEST CONTEMPORARY CLASSICAL COMPOSITION

AKIHO: SEVEN PILLARS

Andy Akiho, composer

Sandbox Percussion

ANDRIESEN: THE ONLY ONE

Louis Andriessen, composer

Esa-Pekka Salonen, Nora Fischer & Los Angeles Philharmonic

ASSAD, CLARICE & SÉRGIO, CONNORS, DILLON, MARTIN & SKIDMORE: ARCHETYPES

Clarice Assad, Sérgio Assad, Sean Connors, Robert Dillon, Peter Martin and David Skidmore, composers

Sérgio Assad, Clarice Assad & Third Coast Percussion

BATISTE: MOVEMENT 11

Jon Batiste, composer

Jon Batiste

SHAW: NARROW SEA

Caroline Shaw, composer

(Dawn Upshaw, Gilbert Kalish & So Percussion)

BEST MUSIC VIDEO

"SHOT IN THE DARK"

AC/DC

David Mallet, video director; Dione Orrom, video producer

"FREEDOM"

Jon Batiste

Alan Ferguson, video director; Alex P. Willson, video producer

"I GET A KICK OUT OF YOU"

Tony Bennett & Lady Gaga

Jennifer Lebeau, video director; Danny Bennett, Bobby Campbell and Jennifer Lebeau, video producers

"PEACHES"

Justin Bieber Featuring Daniel Caesar & Giveon

Jamee Ranta, Colin Tilley and Jack Winter, video directors

"HAPPIER THAN EVER"

Billie Eilish

Billie Eilish, video director; Michelle An, Chelsea Dodson and David Moore, video producers

"MONTERO (CALL ME BY YOUR NAME)"

Lil Nas X

Lil Nas X and Tanu Muino, video directors; Frank Borin, Ivanna Borin, Marco De Molina and Saul Levitz, video producers

"GOOD 4 U"

Olivia Rodrigo

Petra Collins, video director; Christiana Divona, Marissa Ramirez and Tiffany Suh, video producers

BEST MUSIC FILM

INSIDE

Bo Burnham

Bo Burnham, video director; Josh Senior, video producer

DAVID BYRNE'S AMERICAN UTOPIA

David Byrne

Spike Lee, video director; David Byrne and Spike Lee, video producers

HAPPIER THAN EVER: A LOVE LETTER TO LOS ANGELES

Billie Eilish

Patrick Osborne and Robert Rodriguez, video directors; Michelle An, Chelsea Dodson, Justin Lubliner and Juliet Tierney, video producers

MUSIC, MONEY, MADNESS... JIMI HENDRIX IN MAUI

Jimi Hendrix

John McDermott, video director; Janie Hendrix, John McDermott and George Scott, video producers

SUMMER OF SOUL

Various Artists

Ahmir "Questlove" Thompson, video director; David Dinerstein, Robert Fyvolent and Joseph Patel, video producers

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One Night Lonely (Live)
Best Folk Album

A rare solo performance recorded with no audience in November 2020 at the legendary Filene Center at Wolf Trap.

A 26-song career spanning set that includes songs from the first record, *Hometown Girl*, to the most recent release, *The Dirt And The Stars*.



"Strange yet magical, those are my words to describe the feeling of being alone on this hometown stage at Wolf Trap. I was struck by the stillness of the empty seats and the lonely echo of all this space. While I missed seeing the audience and feeling that connection, I was so grateful for the opportunity to play a show during the pandemic shut down."



For your consideration GRAMMY® NOMINATED FOR Best Orchestral Performance

"It's abundantly clear from this recording ... that Yannick Nézet-Séguin and his Philadelphia Orchestra are body and soul into the joy and resolve of this music. Price can only have dreamt of performances like these—the fire, the spontaneity, the poetry of the many wind solos, the unapologetic tone that focuses not on neglect but discovery."—*Gramophone* magazine/Editor's Choice and Recording of the Month

"These performances, splendidly and lovingly played by Nézet-Séguin and the Philadelphians, can only spur Florence Price's visibility onward and upward."—*Classical Voice* SF

"... Price's music has never sounded better. The Philadelphians' playing is technically impeccable, carefully balanced, and smartly shaped. For warmth of tone, continuity of sound, and delicacy of phrasing, one can hardly imagine either piece being more flatteringly presented."—*The Arts Fuse*

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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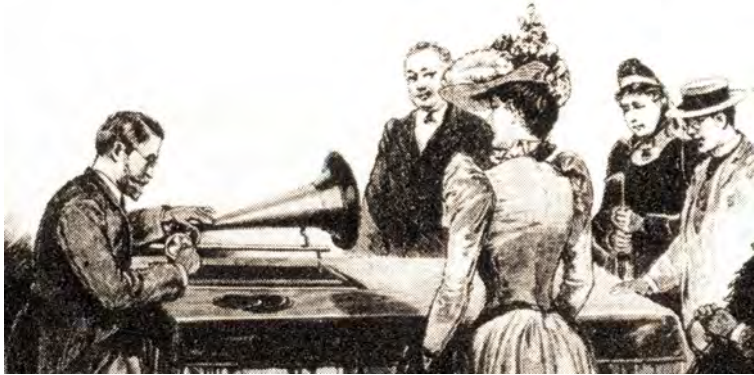
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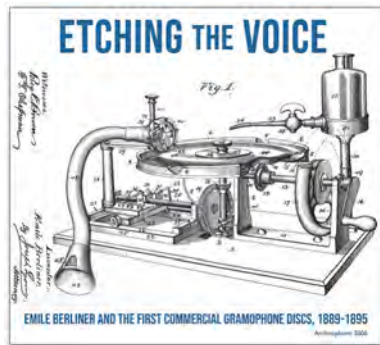
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Meagan Hennessey, Richard Martin & David Giovannoni

BEST ALBUM NOTES

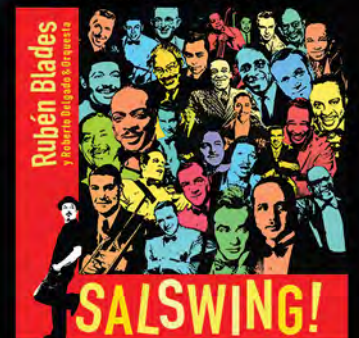
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 Disella Lárusdóttir
 Zachary James

The Metropolitan Opera
 Orchestra and Chorus

Karen Kamensek

The Met
 Opera



PHOTO: KAREN ALMOND / MET OPERA

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"The track charges in right out the gate, its four-word mantra hovering above a frenzied, highly caffeinated bass line. Then come the glossy keys, whirring synths, hissing high-hats, more beats, and layers of other tricks, the vocal spinning out and morphing into an instrument of its own. As the song fades, you're left breathless and exhausted, but damn certain that, yes, you can do it."
 —Entertainment Weekly



JANUARY 29, 2022

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ALL ABOUT ADELE

As Adele spends a seventh week atop the Billboard 200 with her sophomore set, "21" (see page 38), the album's lead single, "Rolling in the Deep," becomes the singer/songwriter's first Billboard Hot 100 No. 1 (see page 42). Adele is the first solo female to top the tallies simultaneously since Ke\$ha bowed atop the Billboard 200 with debut album "Animal" the week of Jan. 23, 2010, as introductory single "TiK ToK" spent its fourth of nine weeks at No. 1 on the Hot 100. Since the Hot 100 adopted Nielsen BDS and SoundScan airplay and sales data the week of Nov. 30, 1991 (after the Billboard 200 had converted to SoundScan-based figures in the May 25, 1991, issue), Adele is the 14th woman to command each chart simultaneously. (The former sex wars-bragging rights 12 solo makes have accomplished the feat in that span.)

THE BILLBOARD SPOTLIGHT

CREATIVELY, BRIT MUSIC IS ON ITS HEADIEST ROLL SINCE THE '60s AND '70s. HAVING SIGNED THE TALENT, LABELS NOW MUST TURN TO SELLING IT.

U.K. ROCKS!

REDCOATS REVISITING 19 British Disks on Charts

Commentary

U.K. Music Biz Is Int'l Success Story

BY VIRGINIA BOTTOMLEY

Music makes news. Consider the coverage of Jarvis Cocker making his mark at the Brit Awards, or Spice Girls rising from obscurity to the top of the charts. These headlines grab attention and make great copy for the show-biz pages.

But another remarkable story about the music world should make us all sit up and take notice: The U.K. music industry is one of this country's biggest commercial and creative success stories.

1996 was yet another year in which Britain's music scene inspired the world. British musicians, composers, and performers continued our reputation as a source of innovative and creative musical talent. Music—in all its forms—is a valued part of my portfolio as Secretary of State for National Heritage. I am keen to see the success of the U.K. music industry fully recognized, and to encourage musical activity to flourish and grow across the country.

We in the U.K. are a nation of music lovers. We attend live performances. We buy millions of records each year. We watch music on TV and listen to it on the radio. Many people are participating directly by learning an instrument, singing in choirs, or playing in a band or amateur orchestra. There has been an explosion of interest in all forms of music.

conditions that will assist the industry in going from strength to strength. The Broadcasting Act of 1990 led to the expansion of commercial radio and helped stimulate interest in particular styles of music. The success of Classic FM, Jazz FM, Kiss, and many others has contributed to a dramatic expansion in the sheer variety of music available on our airwaves.

I expect the industry to respond just as creatively to the opportunities presented by the Broadcasting Act of 1996. Digital

media is to enrich these lives and help create opportunities to develop personal interests and activities.

There is now a great sense of excitement in music and the arts. The U.K. National Lottery has inspired people to develop projects to help their communities. Music is one of the lottery's great beneficiaries. Lottery funds have been allocated to the refurbishment of concert halls and community music venues.

Charities and groups bringing music to disadvantaged people have also benefited. There have been 67 awards, worth more than 2.7 million pounds, given to brass bands. Sheffield is to be the home of a new National Centre of Popular Music, with the help of 11 million pounds from the lottery.

I have launched the first major government policy statement on the arts and young people in many years. "Setting the Scene" outlined my vision for young people to experience a varied and diverse artistic and cultural life, to help them develop their own skills, and to unlock their own creative potential. I have changed the National Lottery directions to allow the development of detailed schemes to help young people—and many others—realize their musical potential. The Arts Council of England announced a new campaign, Arts for Everyone, which will allow, among other things,

The industry should be congratulated for making music one of the U.K.'s most successful industries

The Right Honourable Virginia Bottomley, MP
Secretary of State for National Heritage

audio broadcasting will lead to more choice and diversity for consumers and new marketing opportunities, such as selling directly to consumers via cable. Digital technology will see the introduction of

THE BRITISH ARE COMING (BACK)

About 180 years after George Washington sent King George III packing, American teens welcomed a less formally dressed British Invasion with open arms—and wallets. Since then, the fortunes of English musicians on American airwaves have waxed and waned—an Oasis here, an Amy Winehouse there—but Adele's blockbuster return has the Yanks Union Jack-ed up once again.

ENGLAND'S NEWEST HITMAKERS

In the April 4, 1964, issue of *Billboard*, the article "Redcoats Revisiting" covered a "flood of Anglo product" as The Searchers, The Dave Clark Five and others occupied 19 spots on the Billboard Hot 100. Some Americans were less than chuffed: "Everyone's tired

of The Beatles," moaned another piece in that same issue, "except the listening and buying public." *Billboard* was more excited about another group's stateside debut, calling The Rolling Stones "a hot GB group that proves how deep the R&B roots have gone over there."

SECOND (NEW) WAVE

When British new wave acts like Duran Duran and Culture Club began scoring hits in the '80s, The Kinks' "Come Dancing" joined four other Brit hits in the top 10 of the Hot 100: "Since [they] figured so prominently in the first British invasion of 1964-65, it's fitting that they're also a part of the current British influx," noted the July 9, 1983, *Billboard*. The invasion was fought in the letters section, where a reader complained on June 11 that the embrace of British mu-

sic was becoming "a bore." On July 23, another reader returned fire, saying those knocking the U.K. scene "must be music directors at major AOR stations in the U.S. That's how narrow-sighted they are."

SPICE WORLD DOMINATION

"Brit music is on its headiest roll since the '60s," declared the Feb. 22, 1997, issue of *Billboard*, "displaying a level of confidence and creativity that makes its doldrums of the early '90s a distant memory." The invaders' shock troops were the Spice Girls, whose "Wannabe" began a four-week run at No. 1 on the Hot 100 that issue. A March 8 album review hailed their debut, but said "their greatest challenge will be to parlay their 15 minutes into an enduring appeal." By December, *Spice* was the year's best-

selling album in the United States, with 5.3 million copies sold.

SET FIRE TO THE CHARTS

When *Billboard* put Adele on the cover of its Feb. 5, 2011, issue, she was a star but not yet an icon. "The American market is a world of niches, and Adele didn't fit perfectly in any of them—certainly not at radio," said Columbia's then-chairman Steve Barnett. "We knew people had to experience her, so we took an old-fashioned approach. She had to go out and play." People must have liked what they heard: Her album *21* included three No. 1 songs and topped the Billboard 200 for 24 weeks; her next album broke *NSYNC's record for single-week U.S. album sales. When Adele invades, at least, American ears are willing to give up their independence. —JOE LYNN

ILLUSTRATION BY BARBARA GIBSON



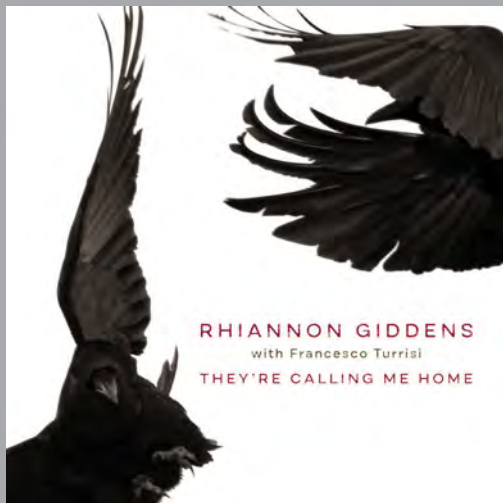
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with Francesco Turrisi

Best Folk Album

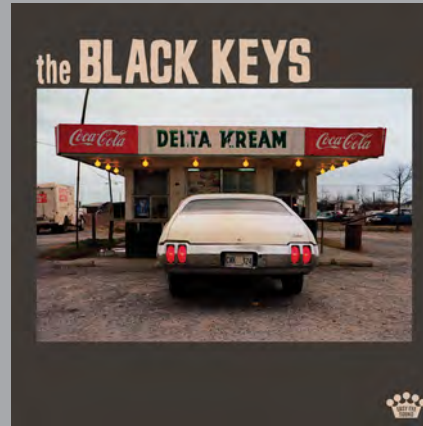
They're Calling Me Home

Best American Roots Song
Avalon



"Masterful ... Giddens' voice ... soar[s] with amazing grace."
—Associated Press

"Sublime"
—Uncut,
9 out of 10



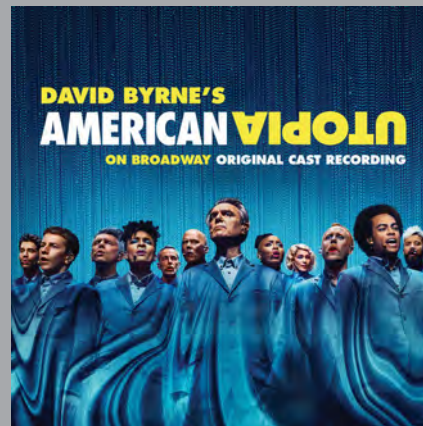
THE BLACK KEYS

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"A tribute to the roots and blues music they were raised on ... a slow-rolling swagger through a bygone era."

—Entertainment Weekly



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"Takes the concert-film genre to new levels of uplift."

—New Yorker

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THE NEW YORK TIMES**

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verses continue to bring the heat."
PEOPLE**

**"'BEST FRIEND' has shown
impressive staying
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growing in the zeitgeist."
PITCHFORK**

**"Saweeie has not only
SHATTERED GLASS CEILINGS,
but also shattered
Billboard chart records."
BILLBOARD**

**"Saweeie is equal parts
STRENGTH AND BEAUTY...
SHE'S MULTI-FACETED."
ROLLING STONE**