

# billboard

DECEMBER 7, 2019 • BILLBOARD.COM



## ROCKING THEIR VOTES

HOW NEW  
ACADEMY  
MEMBERS WILL  
SWAY THE RACE

## PRESENTING...

WHAT TO BUY  
YOUR AWARD  
WINNERS

# 2020 GRAMMY NOMINATIONS GUIDE

WITH YOUR HOST

# ALICIA KEYS

ON TURNING THE SHOW  
INTO A "LOVE FEST" — AND  
TAKING IT INTO A NEW ERA



FOR YOUR GRAMMY® CONSIDERATION

# JAMES BLAKE

NOMINEE

## ALTERNATIVE MUSIC ALBUM



...orm marks a sharp spiritual turn towards letting others in, a lush, hip-hop

...of vulnerability..." **nyt mag** ★★★★★

...traditionally identifiable center, and an

...despair comes undone."

...orm" p...an's musician — and

...as ever and his

★★★★★ "The... listeners

...yet in the young artist's car...ake

...ing Happy in Love" **noisey** ★

...is a remarkable achievement by one

...hip-hop

...erability..."

★★★★★





# FOR YOUR GRAMMY® CONSIDERATION

★★★★★ "A... GRANDE  
CLAIMS NOS. ... 2 & 3 ON  
BILLBOARD HOT 100, IS ... FIRST ACT  
TO ACHIEVE THE FEAT SINCE ... THE BEATLES IN 1964"  
billboard.com  
★★★★★ "THANK U... NEXT TURNS OUT TO  
... HER BEST ALBUM YET."  
... "4 OUT OF 5  
... OF THE YEAR'S  
... "RollingStone" ★★★★★  
... "BEST POP ALBUMS." RollingStone  
... "NEXT" STATE AS WHAT ... PROMISES TO BE ONE  
... HIS YEAR VARIETY  
... "...AS USUAL, IT'S  
... GRANDE'S VOICE—  
... LLY ANNIHILATING THERE,  
... HAT CARRIES THE ALBUM."  
... ★★★★★ "GRANDE DELIVERS  
... IVE A... WERING ALBUM YET ● USATODAY.

# ARIANA GRANDE

NOMINEE

ALBUM OF THE YEAR

RECORD OF THE YEAR

NOMINEE

POP SOLO PERFORMANCE

NOMINEE

POP VOCAL ALBUM

NOMINEE

POP DUO/GROUP PERFORMANCE





FOR YOUR GRAMMY® CONSIDERATION

# JONAS BROTHERS

NOMINEE



POP DUO/GROUP PERFORMANCE



★★★★★ "...the performance of '9 was far more than just one good single."

(Happiness Be...★★★★★ the...ers were always built to

be brought ba...★★★★★ 'Living up to its good-

cheer-p...★★★★★ n't just imagining how

good th...★★★★★ inarguably

their best a...★★★★★ Album Ever"

ELITE...★★★★★ TIME

★★★★★ re

bigger...★★★★★ e

★★★★★

Jonas B...

★★★★★

★★★★★

★★★★★

Rolling...

one good...★★★★★

inargua...★★★★★

republic  
records



FOR YOUR GRAMMY® CONSIDERATION

# POST MALONE

NOMINEE



## RECORD OF THE YEAR



★★★★★ "DID NOT HOLD BACK IN TERMS OF CREATIVE EXPRESSION" **hnhh** ★★★★★ SINGLE POST MALONE RELEASES WILL BECOME A HIT" **STEREOGUM** ★★★★★ "CINEMATIC" **HYPEBEAST** "POSTY'S SIGNATURE MELODIC STYLE" ★★★★★ "MUSICAL FIREWORKS" **XXL** ★★★★★ INTERNET'S FAVORITE UNCONVENTIONAL HEARTTHROB" **DAZED** ★★★★★ "WINNING." **IDOLATOR** ★★ BREAK BALLAD..." ★★★★★ "CIN **MTV** ★★★★★ POSTY CAP OUR HEAVEN AS A ZOMBIE "POST SHOCK" **COMPLEX**



NOMINEE  
POP DUO/GROUP PERFORMANCE





FOR YOUR GRAMMY® CONSIDERATION

# SPIDER-MAN

INTO THE SPIDER-VERSE  
NOMINEE

COMPILATION SOUNDTRACK  
FOR VISUAL MEDIA ALBUM

★★★★★ "THE 'SPID'  
IS **EXACTLY WHAT**

★★★★★ "...ONE  
**SOUNDTRACKS**

★★★★★ "5 STA  
**BEST MOVIES O**

★★★★★ "THE T  
**VERSE** HAS BEEN  
RELEASE THIS FRI  
CAST, WITH SONGS  
**JADEN SMITH, AMIN**  
BALLAD..." **billboard**

HIT-MAKING MACHINE. I  
TOUCHES TURNS TO GOLL

10 SECONDS BUT IT SOUNDS LI  
**NEXT HIT.**"★★★★★ "AFTER HE

IT, WE'RE PRACTICALLY **BEGGING TO HEAR MORE.**"

'ERSE' SOUNDTRACK  
**'ULD BE" UPROXX**

-ORIENTED **FILM**  
**LIAMS UPROXX**

"ONE OF THE  
ERS *RollingStone*

TO THE SPIDER  
JP TO THE FILM'S

A STAR-STUDDED  
**YNE, NICKI MINAJ,**

"A FUNKY, DREAMY  
LONE IS A PERPETUAL

EVERYTHING THE MAN  
★★★★★ "HE ONLY PLAYED

**LD VERY WELL BE THE MAN'S**  
ARING SUCH A SHORT SECTION OF

**hubb** ★★★★★





FOR YOUR GRAMMY® CONSIDERATION

# TAYLOR SWIFT

## “LOVER” SONG OF THE YEAR

“YOU NEED TO CALM DOWN”  
POP SOLO PERFORMANCE

LOVER  
POP VOCAL ALBUM

“**Lover** is a career-topping masterpiece” *RollingStone*

★★★★★ “The old Taylor is back on **Lover** and the best she’s been in years” *VULTURE* ★★★★★

“**Swift’s** vocals are also in peak **form** throughout, with varied timbres and layers of harmony and spontaneous sounding interjections that constantly catch me by surprise” *SLATE* ★★★★★

“Taylor Swift’s ‘**Lover**’ is grown-up, complex pop” *Los Angeles Times*

★★★★★ “Critics are falling in love with Taylor Swift’s latest album **Lover**”

USA  
TODAY

republic  
records





CONGRATULATIONS ON YOUR GRAMMY® NOMINATION

ANDREA BOCELLI

BEST TRADITIONAL POP VOCAL ALBUM



**FIRST #1  
ALBUM**  
BILLBOARD  
200



**FIRST #1  
ALBUM**  
OFFICIAL UK  
ALBUMS CHART



**WORLDWIDE**  
SOLD OUT  
TOUR



**FIRST ALBUM**  
OF NEW MATERIAL  
IN 14 YEARS



*GREAT THINGS HAPPEN WHEN YOU SAY*

*Si*

**PRODUCED BY BOB EZRIN**

FEATURING DUETS WITH MATTEO BOCELLI,  
ED SHEERAN AND DUA LIPA



**CONGRATULATIONS  
ON YOUR GRAMMY® NOMINATION**

# TANK AND THE BANGAS

**BEST NEW ARTIST**

**VIEWE  
FORECAST**

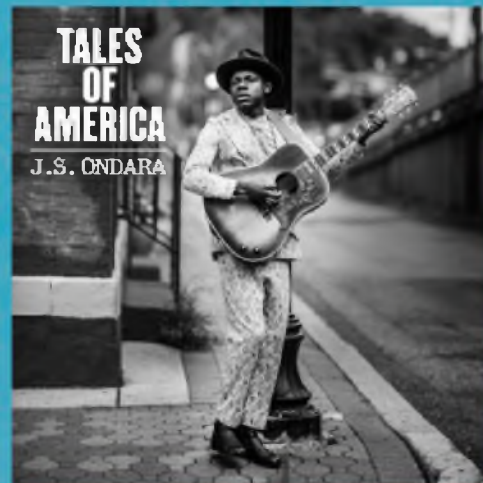




# VERVE LABEL GROUP CELEBRATES 19 GRAMMY® NOMINATIONS



**TANK AND  
THE BANGAS**  
BEST NEW ARTIST



**J.S. ONDARA**  
BEST AMERICANA  
ALBUM



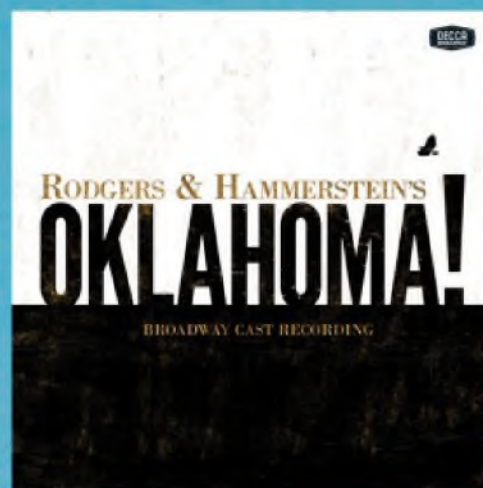
**MADISON  
CUNNINGHAM**  
BEST AMERICANA  
ALBUM



**JOSH CHEUSE**  
BEST BOXED OR  
SPECIAL LIMITED  
EDITION PACKAGE  
(**JOHN COLTRANE**)



**ANGELIQUE KIDJO**  
BEST WORLD MUSIC  
ALBUM



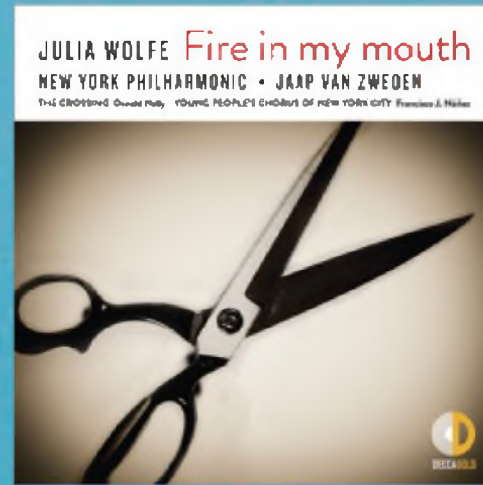
**OKLAHOMA!**  
BEST MUSICAL  
THEATER ALBUM







**ANDREA BOCELLI**  
BEST TRADITIONAL  
POP / GOSPEL ALBUM



**JULIA WOLFE**  
BEST CONTEMPORARY  
CLASSICAL  
COMPOSITION



**GUSTAVO DUDAMEL &  
LOS ANGELES  
PHILHARMONIC**  
BEST ORCHESTRAL  
PERFORMANCE



**NICOLA  
BENEDETTI**  
BEST CLASSICAL  
INSTRUMENTAL SOLO



**YUJA WANG**  
BEST CLASSICAL  
INSTRUMENTAL SOLO



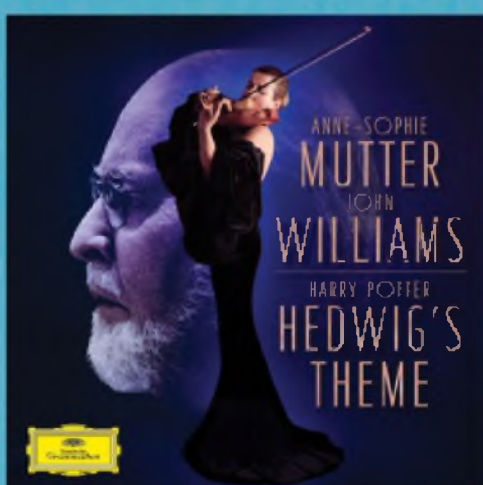
**MIRGA  
GRAŽINYTĖ-TYLA**  
BEST ORCHESTRAL  
PERFORMANCE



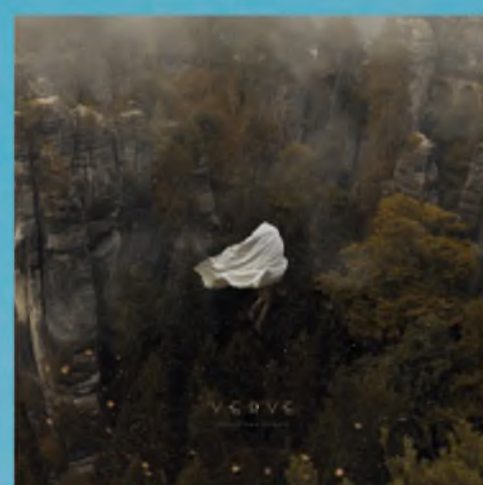
**CHRISTIAN  
THIELEMANN**  
BEST OPERA  
RECORDING



**HILDUR  
GUÐNADÓTTIR**  
BEST SCORE  
SOUNDTRACK FOR  
VISUAL MEDIA



**JOHN WILLIAMS**  
BEST ARRANGEMENT,  
INSTRUMENTAL OR  
A CAPPELLA  
**(ANNE-SOPHIE  
MUTTER)**



**SEBASTIAN PLANO**  
BEST NEW AGE  
ALBUM





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### 32

#### “WE ALL JUST NEED A LITTLE CELEBRATION”

Seventeen years ago, **Alicia Keys** was a Grammy newbie “hanging on for dear life” at her first ceremony. Fifteen awards later, she’s prepping for her second time hosting — and dreaming up new ways to reflect an evolving industry.

### 36

#### ROCKING THEIR VOTES

Following The Recording Academy’s efforts last year to diversify the Grammy voter pool, new members speak about why they wanted to join and what they hope to accomplish as voters.

#### ON THE COVER

Alicia Keys photographed by Miller Mobley on Nov. 6 at Moonfire Ranch in Topanga, Calif.

Solace London dress, Almasika earrings.

#### THIS PAGE

Solace London dress, Almasika earrings.

Watch Keys react to her old music videos at [billboard.com/videos](http://billboard.com/videos).





# BLUES



**ALBUM  
OF THE YEAR**

WHEN WE ALL FALL ASLEEP,  
WHERE DO WE GO?

**BEST NEW  
ARTIST**

NOMINEE

**RECORD  
OF THE YEAR**

BAD GUY

**SONG  
OF THE YEAR**

BAD GUY

**POP SOLO  
PERFORMANCE**

BAD GUY

**POP VOCAL  
ALBUM**

WHEN WE ALL FALL ASLEEP,  
WHERE DO WE GO?

*Darkroom*

**FOR YOUR CONSIDERATION**





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## LIFESTYLE

**24**

Stylists to the stars share tips for music executives on standing out — and fitting in — on the red carpet.

**26**

As stylist **Marko Monroe** begins planning a red-carpet ensemble for star client **Lizzo**, he revisits his five favorite Grammy looks to date.

## INSIDE THE GRAMMY NOMINEES

**51**

With plenty of fresh faces earning big nominations and a few dark-horse surprises in the major categories, get to know this year's contenders before they face off on Jan. 26.

**122**

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

## MY BILLBOARD MOMENT

**168**

**Martin Kierszenbaum** recalls the Interscope signing that earned him his own label, Cherrytree Music Company, and its first story in *Billboard* nearly 15 years ago.

Clockwise from top left: Lil Nas X and Ariana Grande photographed by Miller Mobley. Lizzo photographed by Heather Hazzan. Lana Del Rey photographed by Melodie McDaniel.



## TUNE IN: CLOSE CALLS

In a new episode of our *Close Calls* discussion series, Hipgnosis Songs Fund founder Merck Mercuriadis and superproducer Nile Rodgers (from left), a member of his advisory board, discuss the \$500 million they've raised for the first public investment vehicle for publishing rights. Billboard Pro members can access video of the conversation, "Why This Publicly Traded Fund Wants to Buy Your Songs," at [billboard.com/close-calls](http://billboard.com/close-calls).



## QUIZZED

Former *Lizzie McGuire* star Hilary Duff tests Meghan Trainor (from left) on her knowledge of the hit 2000s comedy show on the latest episode of *Billboard's* new *Quizzed* video series, which pairs musical artists with the stars of their favorite films and TV shows. Watch the episode at [billboard.com/quizzed](http://billboard.com/quizzed).



D R E A M V I L L E

GRAMMY®

C O N S I D E R A T I O N

# **J. COLE'S DREAMVILLE IS HAVING ITS BEST YEAR YET**

“ VULTURE ”

BEST RAP ALBUM

## **REVENGE OF THE DREAMERS III**

NOMINATION

BEST RAP PERFORMANCE

## **MIDDLE CHILD**

NOMINATION

BEST RAP PERFORMANCE

## **DOWN BAD**

NOMINATION

*Dreamville*







**FOR YOUR CONSIDERATION**

**ALBUM OF THE YEAR**

**SONG OF THE YEAR**

**LANA DEL REY**



**"SHE IS THE NEXT BEST AMERICAN SONGWRITER, PERIOD."**

 Pitchfork



**9.4**



BEST NEW MUSIC





For Your Consideration

# THE 1975

BEST ROCK SONG –  
“GIVE YOURSELF A TRY”

“Stunning” – Pitchfork

DIRTY HIT





FOR YOUR CONSIDERATION

# DABABY

**"SUGE" HAS ENCOUNTERED LITTLE COMPETITION  
ON THE HIP-HOP FRONT THIS YEAR**

**-BILLBOARD**

**DABABY'S TRUE BREAKOUT  
MOMENT THIS YEAR.**

**- COMPLEX**

**"SUGE"**

**BEST RAP SONG**

**BEST RAP PERFORMANCE**





# A STAR IS BORN

SOUNDTRACK

FOR YOUR CONSIDERATION

SONG OF THE YEAR

ALWAYS REMEMBER US THIS WAY - LADY GAGA

BEST SONG WRITTEN FOR VISUAL MEDIA

I'LL NEVER LOVE AGAIN

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA





FOR YOUR CONSIDERATION

**BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA**

# ROCKETMAN



**“A FULL-BLOWN SONG-AND-DANCE SPECTACULAR”** - LA TIMES

**“A MUSICAL EXTRAVAGANZA”** - ENTERTAINMENT WEEKLY

**“EGERTON DAZZLES”** - VANITY FAIR

FEATURING THE ELTON JOHN AND TARON EGERTON ORIGINAL SONG

# (I'M GONNA) LOVE ME AGAIN



# 10 SUMMERS ELLA MAI MUSTARD

FOR YOUR GRAMMY CONSIDERATION

**Best  
R&B  
Album**

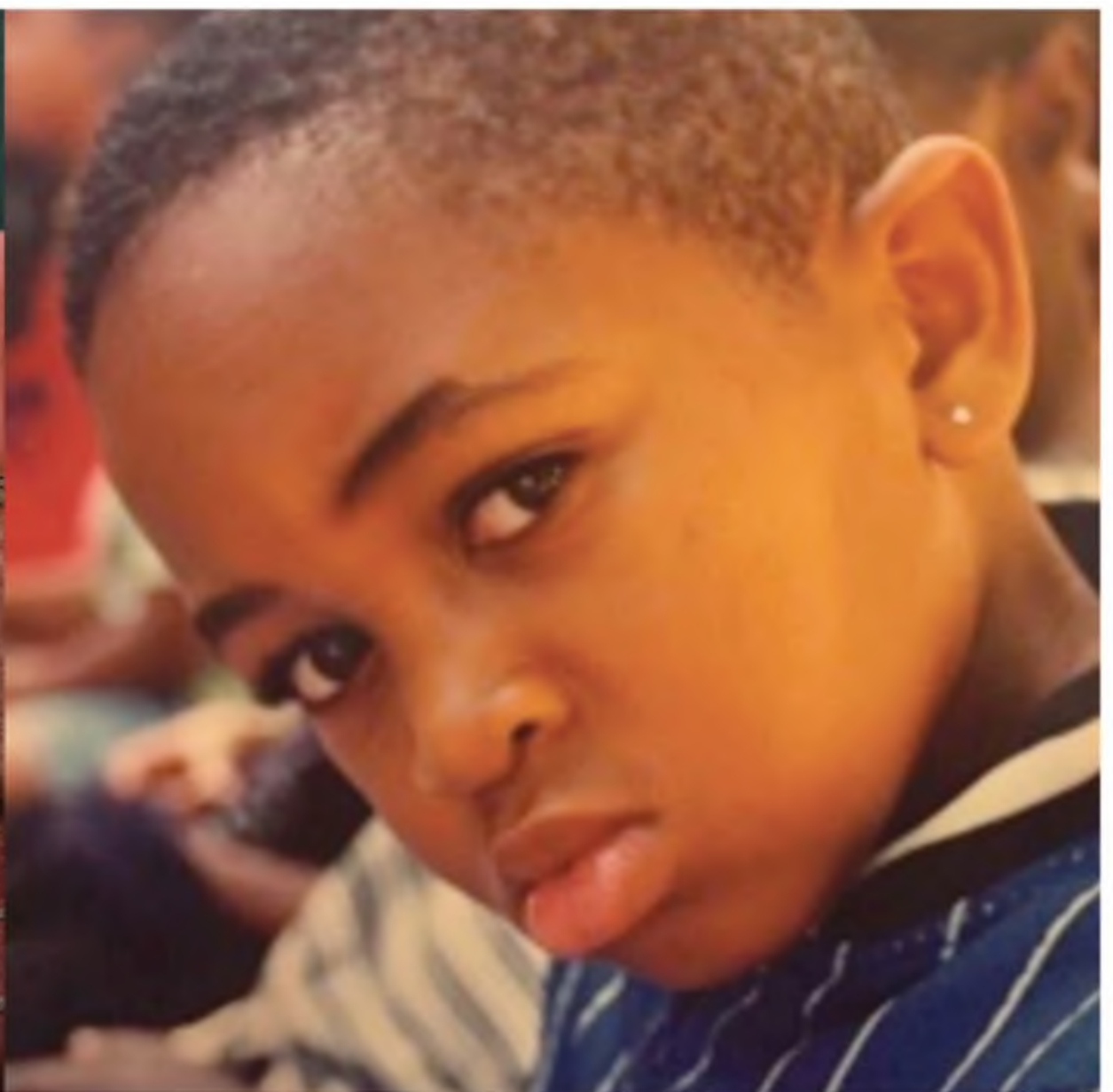
ELLA MAI

**Best  
Engineered  
Album  
Non-Classical**

ELLA MAI - Chris "Shaggy" Ascher, Jaycen Joshua & David Pizzimenti, engineers; Chris Athena, mastering engineer (Ella Mai)

**Best  
Rap/Sung  
Performance**

BALLIN' - Mustard Feat. Roddy Ricch





# billboard

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FOR YOUR CONSIDERATION

**BEST ARRANGEMENT, INSTRUMENTS AND VOCALS - *ALL NIGHT LONG***

**BEST ARRANGEMENT, INSTRUMENTAL OR ACAPELLA - *MOON RIVER***

“PROBABLY THE BEST MUSICIAN  
OF THE 21ST CENTURY”  
— VANITY FAIR

“ABSOLUTELY ASTONISHING”  
— CHARLIE PUTH

“F\*CKING UNBELIEVABLE”  
— DAVID CROSBY

“ENDLESS POSSIBILITY WITH THE  
MUSICIANSHIP TO BACK IT UP.” -  
— NY TIMES

“I HAVE NEVER BEEN SO BLOWN AWAY  
BY A PERFORMANCE IN MY LIFE.”  
— STEVE VAI

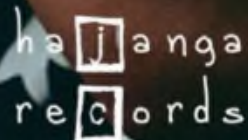
“THE GREATEST MUSICIAN  
ALIVE” — TY DOLLA \$IGN

“HE IS, TO ME, ONE OF A VERY,  
VERY SMALL HANDFUL OF  
TRULY GREAT ARTISTS IN THE  
WORLD TODAY”  
— HANS ZIMMER

“JACOB COLLIER IS BLOWING  
MINDS” — BILLBOARD MAGAZINE

“JACOB COLLIER ...REPRESENTS A NEW  
WAY OF CONSIDERING MUSICAL  
GENIUSES...PRINCE WAS NOT THE  
LAST GREATEST LIVING PERFORMER.”  
— VICE

# JACOB COLLIER





# billboard

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# STYLE FOR MUSIC EXECS

Stylists to the stars share tips on standing out — and fitting in — on the red carpet

BY BROOKE MAZUREK

Landing the perfect look for the Grammy Awards may be overwhelming for executives who are expecting to be photographed but aren't aiming to steal the spotlight. Enter Harry Lambert, style consigliere to Harry Styles, and Kat Typaldos, style collaborator of Maggie Rogers. From their respective London and New York nooks, the two offer tips to industry insiders looking to shake things up.

## MENSWEAR

### GIVE OXFORDS THE BOOT

"On a red carpet, I never tend to do an Oxford shoe. There's something about a lace-up shoe that, for me, always takes it into that world of business. A boot looks clean with a suit, and one with a slight heel can elongate your legs. The Grammys are quite a fun and experimental place, so you can push it a little bit more, be a bit more risky."

### LOOSEN UP

"In terms of tailoring, I really like a loose fit trouser. I don't find a super-skinny leg to be flattering to anyone; it can distort the silhouette of the suit. It's all about a slightly wider leg, a bit more of a drape. If you're comfortable in a dark suit, a looser, high-waisted trouser takes the look out of business and into something a bit more creative and fun."

### NIX THE CRISP SHIRT

"When dressing up, I always advise against wearing shirts that are too stiff. They look uncomfortable and don't photograph very well — go for a crêpe de Chine or a cotton-silk blend. A lot of shops these days offer so many different colors. Brands like Gucci, Givenchy — they have simple shirts but in great fabrics that can modernize any suit."

## WOMENSWEAR

### SUIT YOURSELF

"There's something to be said for [dark] suiting. Erring on the casual side and pumping it up with your swagger, that to me feels really cool. Playing with a really beautiful silhouette and adding a pop of color through a shoe, jewelry or makeup is an easy, sleek way to go. People wearing gowns [on a carpet like this] is something that I've never understood."

### SPORT A STATEMENT SNEAKER

"The red carpet is meant for experimentation, especially at the Grammys. It should be fun. You can customize a sneaker with Swarovski crystals, opt for a Dior sneaker, or go classic. There's an image of Kate Moss and Mario Sorrenti both wearing suits and Stan Smiths and they looked so cool. Do that with a diamond earring."

### DON'T BREAK THE BANK

"Luxury fashion is expensive, and you don't need to spend money to feel amazing. I love Resurrection Vintage in Los Angeles and New York. There are also great brands like Helmut Lang or Tibi that are at a reasonable price point. For example, a blazer by them can be worn with your favorite jeans and a beautiful heel from the red carpet to a meeting the next day."

### On The Red Carpet I Think We'll See...



Lambert

"Colorblocking. It's all about mixing it up, and everything is a bit retro. The fits are a bit '70s, big lapels. I'm predicting big ties and waistcoats, but color is really the freshest way to update your suit."

### On The Red Carpet I Think We'll See...



Typaldos

"A lot of the young designers have politicized messages and work ethically and locally. I would love to see Collina Strada, Christopher John Rogers, Grace Wales Bonner or Simone Rocha on the carpet."

## Where To Say 'Cheers'

Four executives on their favorite L.A. spots for a pre- or post-ceremony celebration

BY TAYLOR WEATHERBY



### ROSSOBLU

**Wes Vause** Senior vp publicity, Warner Music Nashville

"The food is delicious, the space is beautiful, and it feels like a celebration the minute you walk in the door. There are plenty of options to please everyone ... from vegetarians to carnivores."



### SOHO WAREHOUSE

**Kevin Weaver** President, Atlantic Records, West Coast

"It's just down the street from our new home [in the Arts District] and a perfect option to bring artists to. The space has an awesome creative energy — and the view is unbelievable."



### MAJORDOMO

**Wendy Ong** President, TaP Management and Records

"I love the industrial location north of Chinatown — heading there after dark is like stumbling upon a speakeasy. The food is tasty modern Asian coupled with an American fine-dining experience."



### HARRIET'S ROOFTOP

**Eric Wong** COO, Island Records

"This hidden gem in West Hollywood at the 1 Hotel has panoramic views, remarkable craft cocktails and great vibes. Artists will love the 'gram-worthy aesthetic and chic ambiance."





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## LONG LIVE THESE LOOKS

BY BROOKE MAZUREK

“Typically, I’m not that impressed with Grammy looks,” says costume designer/stylist Marko Monroe, who has spent the past year honing a statement-making aesthetic for his first-ever client, eight-time nominee Lizzo. “I like people who push the button.” As the Arkansas native, 30, begins planning the singer-rapper-flutist’s red-carpet ensemble — “I’m not leaving anything off the table” — he revisits his five favorite Grammy looks to date.

### TLC

1996

“Clearly, they were predicting the future because everyone wants to look like this right now,” says Monroe of the girl group’s coordinating bralette and oversize pant ensembles. “I love that the three of them aren’t playing into typical formal attire, and I’m so obsessed with Left Eye’s hat. I would love to have that hat.”

### DIXIE CHICKS

1999

“People overlook the Dixie Chicks, but Natalie Maines is an icon. The cut of Emily [Robison’s] pants, which had safety pins down the side, hit the ground perfectly. And if someone were to come out with a barbed-wire heel, people would freak out. I could totally see Gigi Hadid wearing that look and Bella [Hadid] wearing Emily’s.”

### BRITNEY SPEARS

2000

In a look that pays homage to Marilyn Monroe and the Jean Louis era of old Hollywood dressing, which Madonna subsequently reinterpreted in Bob Mackie at the 1991 Academy Awards, “Britney looked like the girl next door — but elevated. It looks 2000s, but it also looks old. So it becomes timeless.”

### MISSY ELLIOTT

2003

“[Elliott] took something like a tracksuit with adidas branding and really hit us over the head with a Grammy look that she made her own,” says Monroe of the rapper’s pink velour ensemble, which was accessorized with a matching fuzzy beret and oversize hoops. “It’s cool and brave, and she wore sneakers on the red carpet.”

### RIHANNA

2017

“There’s this complete sexiness and exposure with the top, which fit [Rihanna] so well,” says Monroe of the crystal-embroidered tangerine Armani Privé halter, which was paired with a dramatic black silk organza plissé skirt. “This is a great way to reference the past but also take it 300 years into the future.”

## Grammy Gifting Do’s And Don’ts

Def Jam’s Steve Carless and Columbia’s Sarah Mary Cunningham share pro tips on how to congratulate your client — and stand out during peak gift-giving season

BY LYNDSEY HAVENS

**WHEN THEY’RE NOT WORKING** on Grammy campaigns in the months leading up to music’s biggest night, executives across the industry are crossing off another item on their to-do lists: congratulating artists and colleagues with gifts. “Grammys are our Super Bowl,” says Steve Carless, vp A&R at Def Jam — and that means making sure star players feel appreciated. Still, there are multiple factors to consider when it comes to celebrating Grammy success.

Sarah Mary Cunningham, senior director of publicity at Columbia Records, advises to do your homework: “Years ago, I had a client who was nominated who had just bought a weekend farm home upstate and I gifted them a Patagonia puffer,” she says. “I always take note when an artist-client follows a brand on socials or tweets/posts about one.” She also suggests considering the client’s hobbies, personal collections or passion projects outside of music. Similarly, Carless suggests that “**racing lessons in your favorite luxury sports car** or an engraved timepiece is always a great gift. I’ve also sponsored some extravagant club nights in the past to celebrate.”

While Carless says he doesn’t opt for Grammy-themed gifts often, Cunningham believes they can be done on occasion if done right: “I am a big fan of giving something related to the creation [of the nominated] album and/or song,” she says. “If you want to send a case of wine, pick wine from the region or town where the album was recorded or the tour kicked off and design a private label. Or, if the artist or client wrote their hearts out, send leather-bound notebooks and engraved pens from a **fine pen retailer like Lamy**.”

And if all else fails, Carless and Cunningham agree on a handful of tried-and-trues, from fresh flowers to tech like **smart home devices** or headphones (“especially earbuds — of course, the most expensive,” says Carless). But, if gifting flowers, Cunningham cautions to choose a more **modern florist company like UrbanStems** — “and don’t gift flowers if the artist or client is on the road for promo or tours: They can’t take them with!”





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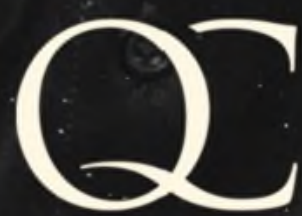
A black and white close-up portrait of the rapper Offset. He is looking directly at the camera with a slight smile, wearing a dark jacket and a diamond earring. The background is dark and out of focus.

# OFFSET

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# ‘WE ALL JUST NEED A LITTLE CELEBRATION’

Seventeen years ago, Alicia Keys was a Grammy newbie “hanging on for dear life” at her first ceremony. Fifteen awards later, she’s prepping for her second time hosting — and dreaming up new ways to reflect an evolving industry

BY TATIANA CIRISANO

PHOTOGRAPHED BY MILLER MOBLEY

**A**LICIA KEYS WAS looking forward to a quiet dinner. The singer had spent the day at a photo shoot atop one of the highest peaks in Los Angeles’ Topanga Canyon Park, at the Moonfire Ranch, an oddball hippie estate that once hosted Andy Warhol and Jim Morrison. But as our car pulls up to the Italian spot she had in mind, she’s somewhat surprised to see a throng of paparazzi outside. “Wait for my bat signal!” she jokes over the phone to actress Zoe Saldana, a friend who she’s supposed to be meeting shortly. For now, she decides to stay put and hide in the car.

Keys, 38, hadn’t realized that Giorgio Baldi has a reputation as a celebrity magnet — actually, she had never heard of it at all. A proud New York native who wrote her first songs inside the tiny Hell’s Kitchen apartment she shared with her mother, Keys only recently relocated to the West Coast with her husband, producer Swizz Beatz. She’ll always love New York, she says, but she doesn’t really miss it.

“I love the buildings, the people, the rush. I love to drive like a New Yorker,” she says, reclining in the back seat wearing a Kith tee and paint-splattered cargo pants. “But as I start to explore outside of that space and see what it looks like

when you can actually see farther than a bunch of buildings...” She pauses in thought. “Today, the fog was gorgeous to me.”

Since her soulful 2001 debut, *Songs in A Minor*, released when she was just 20 years old, Keys has only had so many calm moments to reflect. She has won 15 Grammy Awards, scored four No. 1s on the Billboard Hot 100 and released six studio and two live albums. All but one of them topped the Top R&B/Hip-Hop Albums chart, which ties her with Beyoncé and Janet Jackson for the fourth-most No. 1s on the tally by a female solo act. “She’s a Nina Simone — a lifetime artist making music always,” says Peter Edge, chairman/

CEO of Keys’ label, RCA Records.

But for Keys, writing and performing timeless anthems like “No One,” “If I Ain’t Got You” and “Girl on Fire” is just one element of her artistry — activism and philanthropy have always been central to her mission as well. Most recently, in June 2018, she co-founded She Is the Music, a non-profit aimed at increasing the number of women working in all facets of the music industry. In February, Keys became the first female Grammys host in 14 years, winning raves for her earthy, seemingly off-the-cuff energy — she brought out Michelle Obama, palled around with John Mayer and played an epic medley of songs she wished she had written, on two

Keys photographed Nov. 6 at Moonfire Ranch in Topanga, Calif.

Styling by Jason Bolden  
Off White jacket and pants, Alo top,  
Almasika earrings and necklace.







pianos simultaneously. She'll return to the gig for the 62nd annual ceremony on Jan. 26.

"She brings you in, and has you experience the Grammys through a creator's mind," says Recording Academy president/CEO Deborah Dugan. Keys insists that the Zen vibe she projects onstage isn't her everyday reality. "We all get nervous!" she exclaims, explaining that she has felt an intense pressure to please since the start of her career. "You go out in the world, and if everybody doesn't like you, you feel hurt or scared or 'something's wrong with me,'" she says. "Cross over into social media, where we literally want people to like us — this shit is a mindfuck.

"I've thought so much about the different sides of us all," she continues. "And personally, I think I've leaned on one or two sides because it's comfortable. Only recently have I started to explore the parts that are scary."

Grammy night will kick off a year of more change for Keys. Her seventh studio album, *A.L.I.C.I.A.*, will arrive in 2020, and her autobiography, *More Myself: A Journey*, comes out in the spring. Working on both was "the best therapy I ever had," she says. "I ended up being able to see the moments that things shifted. When you're living it, you're not really reflecting on it."

As we're chatting, she remembers that when she takes the Grammy stage, it'll actually be the day after her 39th birthday. She's an Aquarius through and through: free-spirited, creative, a little bit stubborn and emotionally intelligent, or, as she puts it, "I connect spirit to spirit."

Or so she thinks. "They're saying that NASA changed all the [astrological] signs! Did you read this?" she exclaims, her hazel eyes growing wide as she recalls a recent headline. "Now, whatever we think we are, we're not."

**You won five awards at your first Grammys ceremony in 2002, including song of the year for "Fallin'" and best new artist. What do you remember about that night?**

I remember being embarrassed that my name was called so many times. It was strange because here is my biggest dream, and I was like, "I'm from Hell's Kitchen. I can't even speak right. What am I doing here?" And then this unbelievably magical night culminated in validation. You know that foggy, sick, head-cold feeling? That, mixed with the exhilaration. The entire year, I was



From left: Keys with her five awards, including best new artist, at the 2002 Grammys; wowing the audience as host of the 2019 ceremony, where, on two pianos, she played songs she wished she had written.

hanging on for dear life. I was the epitome of "fake it till you make it."

**How did that experience influence your approach to hosting?**

I know what I normally feel in that room, which is left out and a little bit uncomfortable. I wanted to create this lovefest where we could celebrate each other's greatness and just have fun. We're all trying to make our way through a very chaotic time, and we all just need a little celebration — to feel like we're with friends, like somebody actually cares.

**How early did you start planning the 2019 ceremony?**

It was last minute. [The academy] knew they were looking for a new host. I don't think they expected it to be an artist. I want to say it was November, so it was pretty fast to pull together. We were like, "This is either going to be really bad or really good." Fortunately, it was a beautiful thing. I was like, "I'm never doing that again." And then they're like, "But we really want you to do it again."

**Where did you get the idea of playing two pianos?**

I had the vision for the two pianos, but when I went in to put it together, it was not working. I had done a performance honoring JAY-Z [at the 2018 Clive Davis Pre-Grammy Gala], and I had played all my favorite songs of his, and I wanted to do a version of that. But I had two pianos, and I was only playing one. My husband was like, "What's the point?" It had to be 2 a.m., and I was like, "I'm going to go home, practice as much as I possibly

can before I pass out, and if I do the run-through tomorrow and it's not good, I'm going to pull it." I stumbled through the run-through, and [Grammys producer] Ken [Ehrlich] was like, "I think you're onto something special." Thank goodness I didn't pull it.

**The 2019 awards were the first since former Recording Academy president Neil Portnow's "step up" comments toward women, and you were the first female host in over a decade. Did that create any pressure to send a certain message?**

Don't you find that when you hear these stats, you're vomiting in your mouth? It's obvious shit is upside-down. There's not enough balance of power. With a woman like Deborah [Dugan] in a leadership position — that is obviously necessary. [Hosting] felt right for me, because I knew that a lot of women were nominated, and that it was really about the women for the show. A lot of my sisters and a lot of my friends were going to be a part of it, and it felt right to be in that mix and ushering in that new energy.

**What is your impression of Dugan?**

Deborah is really good at balancing the art and reality. She's badass and she's out of the system, which I think is really important. Right now, we're in a time that needs a full overhaul of all structures. I love that she's coming from a new, disruptive place.

**Artists like Kanye West and Frank Ocean have sat out the Grammys in an effort to highlight the need for change. What made you decide to try and change things from the inside?**

I get it. I do. But I think [I'm] just becoming more aware of the power that we have as individuals. I think that you've got to actually be a part of whatever shift you want.

**Where are you looking for inspiration for the 2020 ceremony?**

People who have created these beautiful variety-style shows, like Carol Burnett, or Sammy Davis Jr., or Dean Martin. Nobody does that anymore. They had this cool mixture of musician and artist and comedian, so it mixed all of these worlds together in this casual [way], while they're holding, like, a whiskey. I want to see how to modernize that.

**Do you think that this year's ceremony will get political?**

I think artists have to speak their truth. Art is about talking about what's happening in your life, in your world, in your experience, through your eyes. So I think, definitely. We're coming up on a really transitional, important year.

**Why does winning a Grammy still matter so much?**

You are awarded by your peers — people who have been through the same experience that you have. So to receive one is the ultimate validation from people that you admire. That's the point, and the reason why it has to maintain that level of integrity. And it has to expand now because music is not what it was 10 years ago. It's about making sure that it's representing the music that's happening at the rate that it's happening, as well. If we're not all growing and evolving, then pack it up, because what's the point? 📺



**“If we’re not all growing and evolving,  
then pack it up, because what’s the point?”**



Keys looks back on her  
career highlights at  
[billboard.com/videos](https://www.billboard.com/videos).

Solace London dress,  
Almasika earrings.





# Rocking Their Votes

In November 2018, The Recording Academy overhauled its membership submission process for the first time in 60 years. The new approach: a community-driven model, created in collaboration with the academy's Task Force on Diversity and Inclusion, that aims to widely expand the kinds of genres, backgrounds, ethnicities and age groups represented in the Grammy voter pool. This past June, the organization announced its inaugural member class under the new model: Of the 1,340 music creatives who received invitations, 49% are women, 41% are from traditionally underrepresented communities and 51% are younger than 40. Several new members speak here about why they wanted to join, what they hope to accomplish as Grammy voters and why they're excited for the 2020 ceremony.





## NATALIA LAFOURCADE

*Once an alt darling, the Mexican singer-songwriter — whose 2015 *Hasta la Raíz* (To the Root) LP won the Grammy for best Latin urban/rock/alternative album and the Latin Grammy for best alternative music album — has in recent years achieved a higher profile for her blend of folk and pop. She became an academy member a decade after her first Grammy nomination.*

Back in 2009, I was nominated for a Grammy for my album *Hu Hu Hu*. At that precise moment, I didn't have a manager and didn't have a proper team. It was really a very somber time in my career, when I really didn't know what direction to take. And precisely at that juncture, I got this nomination [for best Latin pop album]. I went to the ceremony and arrived at the red carpet alone — literally. I didn't even arrive in a taxi; I walked. I remember living that experience, completely alone, with no contacts, walking the carpet with my ticket and absorbing everything that happened around me.

I didn't see Latin music as present as it has been the past two years. I didn't see it as something that artists cared about. Now, you hear the names, the expectation. And as more Latin artists like myself get involved, [the awards] will become even more inclusive.

The Grammys opened the door for many music genres that deserve to have a space. I will admit, I just never took the time to join [the academy]. I would go to the events, but when the time came to vote, I couldn't because I wasn't a member. I had to submit an application and do all this paperwork, and I just never did it. I was busy. It wasn't their problem; it was mine. (*Laughs.*) I laugh about it, but now that we're discussing it, in the past few years, as my career has grown and as I've advanced, I realize just how much reach my music has, and how beautiful this all is.

I now truly realize I'm a singer of Mexican music who has the opportunity to share her music in many places that aren't Mexico. That has made me say: "It's important to be part of [the academy]. It's important to participate and understand how things work." Being recognized was not something I used to lose sleep over. But being nominated and receiving an award made me understand what the music industry is — and that I have an impact that goes far. That's when I understood I also have to do my part so music can evolve. There's so much versatility in music now. I'm a huge fan of possibilities. And all have the right to be heard. There are musical genres that can't be allowed to die. We need to be inclusive and celebrate diversity. —AS TOLD TO LEILA COBO



## TOMMY BROWN

*Tommy Brown — known as TBHits — has had a busy two years: After contributing three tracks to Ariana Grande's *Sweetener*, the 33-year-old produced five songs on *Thank U, Next*, including the title track and "7 Rings," both *Billboard* Hot 100 No. 1s. Now he's a first-time Grammy nominee, for both album and record of the year.*

I've heard so many things about the Grammys, but I wanted to experience it firsthand. I wanted to actually be in the room during the process, to give a point of view from a newer group of people in the industry who are currently navigating a lot of the channels as creatives, [to give] a production and songwriting perspective as somebody who has had more recent success.

I think the academy is doing really well with the people that they're bringing in. That's the first important step that needed to be taken. It's a very, very diverse room, and I'm just happy to be welcomed with open arms by the people that have been there for so long. They're on the right path with bringing in younger, fresher ears. My firsthand experience in my first year has been incredible, but I'll know [about what aspects of the Grammys may need changing] as I get further along. I'm just excited about seeing how the votes came out this year and see-

**"I hope we can bring youth and fun to the Grammys. ... I don't want it to be stagnant."**

ing the artists that have a chance. I hope we can bring youth and fun to the Grammys, so it's not just the same way that it has always been. I don't want it to be stagnant. 2019 shifted music in a great direction —

it was more about the artist and not just about the song.

Toward the end of last year, music was very heavily rap-driven. And I think it was the perfect time for songs like "Thank U, Next" and "7 Rings" to come and put a twist on pop music. I'm grateful for everything that happened. We put a lot of hard work into that project — it came from the heart and came from the right place. For me, it's one of the biggest albums of 2019, not just numberswise but contentwise. It was an important part of culture that was brought to the table. I thought I would be up for producer of the year, but hey, that means I'll just have to do everything again one more year in a row!

Everybody [in this industry] works really hard, and the Grammys are the recognition. There's nothing like winning a Grammy. It's the icing on the cake. It's the ultimate measure of success for our culture. Now, I'm just looking forward to the event. I've never been to the Grammys or to an awards show. And I always told myself I'd wait until I had a big year to go. My friend was like, "I think it's that time," and now I'm like, "Yeah, I think so too."

—AS TOLD TO JOSH GLICKSMAN





## MADAME GANDHI

*Producer-singer-songwriter Kiran Gandhi, 30, creates experimental electro-pop. A former drummer for M.I.A., she released her second LP, *Visions*, in 2019 and regularly speaks on politics, women's empowerment and music world-wide. In 2015 she won The Recording Academy's GrammyU business-plan competition with her idea for a new streaming service that would benefit artists, consumers and labels equally.*

My intention in regards to becoming a voting member was very clear: I really wanted to be part of the change to nominate and vote for diverse and unique musical acts — acts who are telling stories often untold, whose lyrics don't contribute to the oppression of other people. I wanted to vote for musicians who use their music for good. I'm so excited to vote for someone like Lizzo.

I used to love watching the Grammys with my family, and I still love watching the Grammys. I didn't watch much TV growing up, but the Grammys are something my family would prepare for. We'd guess the winners among ourselves and have a really fun time as a family watching them. I think my family watched them with me because they knew how much I loved music and pop culture.

It really wasn't until 2015, when I entered the GrammyU business-plan competition, that I began to learn the depths of what the Grammys do. I had no idea it was a full-on community and that there were so many people behind the scenes working year-round to support musicians. I didn't know about MusicCares, which is so brilliant, because obviously so many musicians don't have access to health care and are so susceptible to things like losing their instruments or facing health risks when traveling. When I won the GrammyU competition, that's when I started wanting to attend meetings and learn more and ultimately apply to become a voting member.

It would be a dream to go to the ceremony this year. I have to see if I can afford it. When I went as the GrammyU business plan competition winner, I had front-row seats. I remember sitting behind Diplo and Skrillex, and at the time they had the song with Justin Bieber, "Where Are Ü Now." I had a really beautiful time.

—AS TOLD TO KATIE BAIN

**“I had no idea it was a full-on community and there were so many people behind the scenes working year-round to support musicians.”**





*Congratulations!  
To Our Nominees...*

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LIZZO

SKRILLEX

YOUNG THUG

GUCCI MANE

TY DOLLA \$IGN

BURNA BOY

MEEK MILL

RIVAL SONS

RICKY REED

YBN CORDAE

NIPSEY HUSSLE

CARDI B

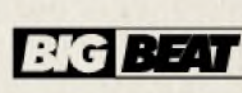
ED SHEERAN

RODDY RICCH

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LOVE YOUR ATLANTIC RECORDS FAMILY





# LIZZO

## CUZ I LOVE YOU

(DELUXE)

ALBUM OF THE YEAR

RECORD OF THE YEAR

TRUTH HURTS

SONG OF THE YEAR

TRUTH HURTS

BEST NEW ARTIST

BEST POP SOLO PERFORMANCE

TRUTH HURTS

BEST R&B

PERFORMANCE

EXACTLY HOW I FEEL  
FEATURNIG GUCCI MANE

BEST TRADITIONAL

R&B PERFORMANCE

JEROME

BEST URBAN

CONTEMPORARY

ALBUM

CUZ I LOVE YOU (DELUXE)

PLUS, RICKY REED AS PRODUCER  
ON "JUICE", "TEMPO" FEATURING  
MISSY ELLIOTT & "TRUTH HURTS"

CUZ WE LOVE YOU,  
YOUR ATLANTIC &  
NICE LIFE FAMILY





**CONGRATULATIONS  
ON YOUR GRAMMY® NOMINATION  
FOR BEST RAP ALBUM**

**MEEK MILL**

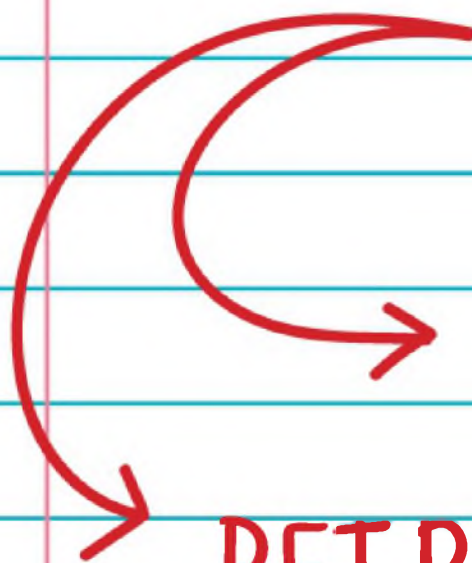
**CHAMPIONSHIPS**





# Congratulations!

From your ART@WAR/Atlantic family on your **TWO GRAMMY® nominations** for your debut album.



**BEST RAP ALBUM** (The Lost Boy) ✓

**BET RAP SONG** ("Bad Idea" feat. Chance the Rapper) ✓

YENCORDAE





# LIZZO

CONGRATULATIONS ON YOUR APPLE MUSIC  
BREAKTHROUGH ARTIST OF THE YEAR AWARD



 Music Awards 2019







## ALEX GHENEA

*Mix engineer/producer Ghenea is a first-time voter but no stranger to the world of the awards: His father is veteran pop engineer Serban Ghenea (a best engineered recording, non-classical, winner in 2018 and 2019), and Alex has already attended the ceremony several times. ("I got to meet Taylor Swift," he says. "She's very nice.") Alex has made his own name in pop music, remixing hits by Nick Jonas ("Levels") and Ariana Grande ("Into You," featuring Mac Miller) and mixing blackbear's still-rising 2019 smash "Hot Girl Bummer."*

I think winning a Grammy Award is one of the highest honors in music. It's the people that actually work on the music that are voting, versus just people on the outside. So it's basically your peers who are selecting what they think is the best each year. I just wanted to be able to participate in the process.

The most important thing for me is that the way the Grammys honor people is through the actual quality of the work, in terms of creativity and the way boundaries are pushed. I would just hope that people would try to continue to honor the best work and not turn it into a popularity contest. I want to vote on things that I actually believe are

**"I want to vote on things that I actually believe are good."**

good, that are pushing boundaries either sonically or in the way they're written, melodically or structurally.

I kind of grew up around music my whole life. Because I am a mix engineer and producer, I think of the actual technical aspects and how the song was written, more than just whether it was a really good song or a lot of people liked it.

I'd definitely say it has been cool to actually go to the Grammys as an up-and-coming musician or producer, to get to feed off the energy of all the acts. It's very inspiring as a younger person to be able to go to an event like that, go back home and continue to work on records with added inspiration.

—AS TOLD TO ANDREW UNTERBERGER



## ASIAHN

*During the past decade, singer-songwriter Asiahn has performed and written with artists like Miley Cyrus, Jennifer Lopez, Dr. Dre and others. She's at work on a new album slated for a spring release.*

I went into the Los Angeles Recording Academy chapter earlier this year to meet some of the staff and get educated on the whole process. We happened to be having these great conversations about diversity and how they're wanting younger, up-and-coming artists to be a part of the academy. They said, "We checked you out, and you're actually eligible to become a member. We would love for you to become a voting member." I was like, "Really? OK, this is rad!"

The academy used to seem so far away, like it was this sacred community. But we, as artists, have way more access to it than we think we do. I love how they were doing so much more outreach this past year, to educate everyone on how the system works and how we can actually be a part of this whole thing. They did a really great job recruiting with diversity in mind, and letting the members who are eligible know, like, "This is how the academy works — would you like to join? Here, let me sit down and give you this rundown."

The Grammys can become somewhat of a popularity contest.

**"No one should have a bias against an artist because they're LGBTQ."**

I think there were some very deserving projects this year that I actually listened to and was a fan of, but there were also some I found just by looking at the shortlist and listening to their music before I voted. I'm hoping to give a more unbiased opinion about music. I just want to give

a younger perspective. Plus, I was on some of those lists as well, and I was like, "Oh, hey now, might as well vote for myself!" (*Asiahn was eligible for best R&B album, song and performance nominations.*)

In becoming a voting member, I have been speaking with people about The Recording Academy and helping put other queer artists of color in front of people's faces. At least we have someone standing in the room now saying, "Hey, this project is dope, and we need to look into this." We still have a lot of walls we have to break down within the industry, but we're getting somewhere. We just got to have our advocates in there. Not only for each other, but just for great music in general. It's still about the music at the end of the day. No one should have a bias against an artist because they're LGBTQ. I'm there to make sure identity doesn't get in the way of giving artists a fair chance at success. I want to make sure that all of these things I've gone through as an LGBTQ artist have not happened in vain."

—AS TOLD TO STEPHEN DAW



COLUMBIA PAKWUO ENTERTAINMENT GRAMMY® NOMINATED

CONGRATULATIONS

BEYONCÉ  
SPIRIT

FROM  
DISNEY'S *THE LION KING*



**BEST POP SOLO PERFORMANCE – "SPIRIT"**  
**BEST POP VOCAL ALBUM – *THE LION KING: THE GIFT***  
**BEST SONG WRITTEN FOR VISUAL MEDIA – "SPIRIT"**

"Striking...vibrant..." - ROLLING STONE

"As expected, unbelievably beautiful" - FADER

"Breathtaking..." - ENTERTAINMENT TONIGHT



COLUMBIA — GRAMMY® NOMINATED —

CONGRATULATIONS

# ROSALÍA



**BEST NEW ARTIST**

**BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM**

**EL MAL QUERER**

Graces the cover of W Magazine, Billboard, and The New York Times Magazine.

"Transforming what it means to be a pop star as she reaches global stardom." - FADER

"Sounds like the future of global pop music." - TIME



CONGRATULATIONS

# LIL NAS X

GRAMMY® NOMINATED

COLUMBIA

BEST NEW ARTIST  
ALBUM OF THE YEAR  
7  
RECORD OF THE YEAR  
BEST MUSIC VIDEO  
BEST POP DUO/GROUP PERFORMANCE  
"OLD TOWN ROAD"  
BEST RAP/SUNG PERFORMANCE  
"PANINI"

"Old Town Road" holds the record for longest running #1 song on Billboard Hot 100 (19 weeks)

Over 300 Billion global streams and 800 Million combined video views

"A clear contender for best new artist at the 2020 GRAMMY Awards®, Lil Nas X has quickly gone pro."  
- LOS ANGELES TIMES

"For the history of music, artists like Lil Nas were the exception.  
Now, by definition, Lil Nas is the rule." - TIME

"Lil Nas X's triumphant journey...is one of the most important music stories of 2019." - VICE

"'Old Town Road' might be the biggest debut single of all time, the year's most popular tune,  
a history-making smash, the mass phenomenon of 2019." - ROLLING STONE



CONGRATULATIONS

# VAMPIRE WEEKEND



ALBUM OF THE YEAR  
BEST ALTERNATIVE MUSIC ALBUM  
FATHER OF THE BRIDE

BEST ROCK SONG  
"HARMONY HALL" - EZRA KOENIG, SONGWRITER

"They have a long history of setting trends rather than chasing them." - BILLBOARD

"It draws from giants and stands every inch as tall... like its ancestors,  
*Father Of The Bride* is built for the ages." - STEREOGUM

"Another masterpiece that proves the talent and lasting power of the NYC-hailing band." - ESQUIRE

"A sheer delight in craft and sound." - ROLLING STONE

GRAMMY® NOMINATED

COLUMBIA



CONGRATULATIONS

# TYLER, THE CREATOR



**BEST RAP ALBUM**  
IGOR

FIRST SOLO RAPPER TO HAVE A #1 ALBUM COMPLETELY PRODUCED AND ARRANGED BY HIMSELF

WSJ's Music Innovator of the Year | GQ Men of the Year

"Artist of the decade." - NOISEY

"The kind of career culmination the Recording Academy® should celebrate." - ROLLING STONE

GRAMMY® NOMINATED — COLUMBIA



CONGRATULATIONS

BEYONCÉ  
**HOMECOMING**  
THE LIVE ALBUM



**BEST MUSIC FILM - HOMECOMING**

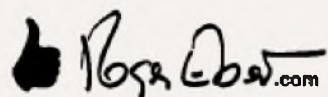
"...her 2018 Coachella headlining set was nothing short of awe-inspiring." - ROLLING STONE

"One of the greatest live albums ever." - LOS ANGELES TIMES

"A cultural touchstone and, quite possibly, the live album of a generation." - HIP HOP DX

"Triumphant [and] awe-inspiring." - ROLLING STONE

One of the greatest concert films of all time



The Washington Post

Hollywood  
REPORTER



The  
Guardian

CHICAGO  
SUN-TIMES

GRAMMY® NOMINATED — COLUMBIA PAKWOOD ENTERTAINMENT



# 2020 GRAMMY Nominees

WITH PLENTY OF FRESH FACES EARNING BIG NOMINATIONS  
AND A FEW DARK-HORSE SURPRISES IN THE MAJOR  
CATEGORIES, GET TO KNOW THIS YEAR'S  
CONTENDERS BEFORE THEY  
FACE OFF ON JAN. 26



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



# Song Of The Year



## “Always Remember Us This Way” Lady Gaga

### SONGWRITERS

Natalie Hemby, Lady Gaga,  
Hillary Lindsey, Lori McKenna

### LABEL

Interscope

The soundtrack to the 2018 remake of *A Star Is Born* has yielded song of the year Grammy nominations in consecutive years, as “Always Remember Us This Way,” performed by Lady Gaga in the film, follows last year’s nod for the Gaga-Bradley Cooper duet “Shallow.” While the latter reached the top of the Hot 100 following a performance during the Academy Awards telecast, the soulful “Always Remember Us This Way” peaked at No. 41 on the tally. Gaga teamed up with veteran country songwriters to pen the song: Hillary Lindsey and Lori McKenna were previously nominated in the category in 2016 for co-writing Little Big Town’s “Girl Crush,” while Natalie Hemby took a turn as a singer this year as part of the all-female country quartet The Highwomen. A win would give Gaga her first victory in the Big Four categories, after earning seven previous nominations.



## “Bad Guy” Billie Eilish

### SONGWRITERS

Billie Eilish O’Connell,  
Finneas O’Connell

### LABEL

Darkroom/Interscope

When “Bad Guy” was released with the rest of Eilish’s debut album, *When We All Fall Asleep, Where Do We Go?*, in March, the singer-songwriter did not expect the song to become the breakout hit of the project. “I actually thought it would flop ... because the chorus doesn’t have a hook — at least what we wrote as the chorus,” Eilish previously told *Billboard*. Instead, that unorthodox approach attracted immediate attention to the song; “Bad Guy” became Eilish’s biggest hit to date and her first No. 1 on the Hot 100. As she does with most of the songs on her album, Eilish shares a co-writing credit on “Bad Guy” with her older brother, Finneas O’Connell, who recently achieved another Hot 100 chart-topper for his co-production work on Selena Gomez’s “Lose You to Love Me.” Ahead of a 2020 arena tour, Eilish has fully embraced the success of “Bad Guy”: “It’s my favorite to perform; it’s so fun,” she says. “I’m so proud of that song.”



## “Bring My Flowers Now” Tanya Tucker

### SONGWRITERS

Brandi Carlile, Phil Hanseroth,  
Tim Hanseroth, Tanya Tucker

### LABEL

Tuckertime/Fantasy/Concord

Tucker was first nominated for a Grammy Award as a teenager, when her timeless country hit “Delta Dawn” received a nod for best female country vocal performance in 1973. The song did not win, and 46 years later, Tucker will try to capture her first Grammy as one of the genre’s most consistent voices of the past half-century. Tucker has released 25 studio albums since she debuted in 1972, although 2019’s *While I’m Livin’* marks her first full-length in 10 years; the highlight of the set is its closer, “Bring My Flowers Now,” which allows the singer-songwriter to look back on her life and career with a mix of pride and regret (“Bring my flowers now, while I’m living/I won’t need your love when I’m gone,” she sings in the chorus). Among the song’s four co-writers is Brandi Carlile, whose “The Joke” was nominated for song of the year last year, and who co-produced the entirety of *While I’m Livin’*.



## “Hard Place” H.E.R.

### SONGWRITERS

Ruby Amanfu, Sam Ashworth,  
D. Arcelious Harris, H.E.R., Rodney Jerkins

### LABEL

MBK/RCA

As a preteen, Gabriella Wilson signed a deal with RCA Records under her own name after competing in a Radio Disney emerging-talent competition; nearly a decade later, under the name H.E.R., she has become one of the most impressive young songwriters in R&B. Along with scoring record and album of the year nominations, the 22-year-old is one of five songwriters nominated for “Hard Place,” which finds H.E.R. trying to decide whether to stay in an imperfect relationship or start anew: “Even when you cause tears/You’re the one who wiped them away,” she sings on the track. H.E.R. has collaborated with artists such as Ella Mai, Jess Glynne and Snakehips, and won the 2019 best R&B performance award for her Daniel Caesar team-up, “Best Part.”





FOR YOUR CONSIDERATION

# H.E.R.

ALBUM OF THE YEAR *I USED TO KNOW HER*  
RECORD OF THE YEAR *HARD PLACE* SONG OF THE YEAR *HARD PLACE*  
BEST R&B PERFORMANCE *COULD'VE BEEN* FEATURING BRYSON TILLER  
BEST R&B SONG *COULD'VE BEEN* FEATURING BRYSON TILLER

## billboard

"H.E.R. is one of the most precious acts in all of music."

## ESSENCE

"Her voice is strong and her pen game is even better... the singer proves that she's only here to stay."

## VULTURE

"...another solid blend of spoken word, honeyed vocals, and songwriting that reads like notes from a therapy session."



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# Song Of The Year



## “Lover” Taylor Swift

**SONGWRITER**  
Taylor Swift  
**LABEL**  
Republic

The title track to Swift’s seventh studio album is the sole nominee in the category with a single songwriting credit, as the ballad is one of three tracks on the 18-song *Lover* that Swift wrote on her own. While the album was preceded by the singles “ME!” (featuring Panic! at the Disco’s Brendon Urie) and “You Need to Calm Down,” Swift submitted “Lover” for song of the year. The ode to long-standing romance and the tiny comforts that come with it reached No. 10 on the Billboard Hot 100. Swift has been nominated for song of the year three times before — with “You Belong With Me,” “Shake It Off” and “Blank Space” — and is still looking for her first win. The pop superstar recently released a remix of “Lover” featuring Shawn Mendes, whose “In My Blood” was nominated for song of the year in 2018.



## “Norman Fucking Rockwell” Lana Del Rey

**SONGWRITERS**  
Jack Antonoff,  
Lana Del Rey  
**LABEL**  
Polydor/Interscope

Iconic American painter Norman Rockwell was first given a lyrical nod by Del Rey on her 2018 song “Venice Bitch,” on which she sang, “Paint me happy in blue, Norman Rockwell.” One year later, Rockwell inspired the title of Del Rey’s sixth studio album — her first to be nominated for album of the year — and its title track, which picks up the thread from the earlier song and includes the line, “Your head in your hands/As you color me blue, blue, blue.” Del Rey co-wrote the confrontation of a romantic partner’s immaturity with Jack Antonoff, who has a writing credit on 10 of the 14 songs on *Norman Fucking Rockwell!* Although the title track was not released as an official single until two months after the album dropped, the song is the first of Del Rey’s career to be nominated in a general category.



## “Someone You Loved” Lewis Capaldi

**SONGWRITERS**  
Tom Barnes, Lewis Capaldi, Pete Kelleher,  
Benjamin Kohn, Sam Roman  
**LABEL**  
Vertigo/Capitol

Scottish singer-songwriter Capaldi’s single “Someone You Loved” became a No. 1 song in the United Kingdom in early 2019, before it picked up steam in the United States and reached the top of the Hot 100. Although the 23-year-old Glasgow native is well-versed in breakup balladry, “Someone You Loved” connected in part as a more general rumination on loss and trying to overcome devastation. “I just thought this is a song for people who have been there since the start,” Capaldi previously told *Billboard*. “It has been incredible to see how it has connected.” After supporting artists like Sam Smith and Bastille on the road, Capaldi will bring “Someone You Loved” and the rest of his debut album, *Divinely Uninspired to a Hellish Extent*, on his North American tour with Niall Horan in 2020.

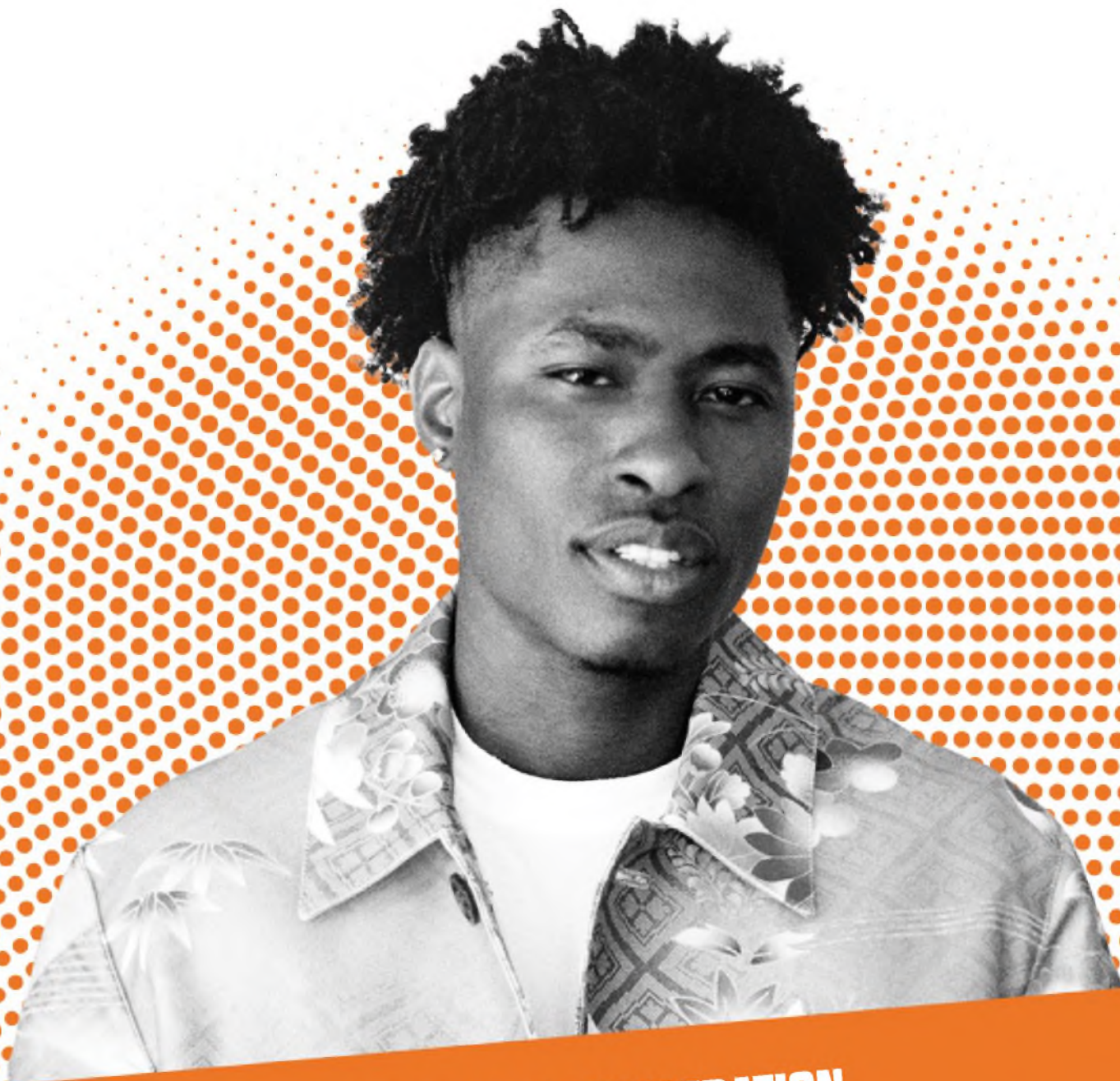


## “Truth Hurts” Lizzo

**SONGWRITERS**  
Steven Cheung, Eric Frederic,  
Melissa Jefferson, Jesse Saint John  
**LABEL**  
Nice Life/Atlantic

“Why’re men great, ’til they gotta be great?” asks Lizzo to open “Truth Hurts,” the breakout single that takes an entire population of mediocre gentlemen to task. Along with the song’s producers, Eric Frederic (better known as Ricky Reed) and Steven “Tele” Cheung, Lizzo wrote “Truth Hurts” with Jesse Saint John, a studio veteran best known for his work with Britney Spears, Charli XCX and Kim Petras. The single was not initially part of the track list to Lizzo’s debut album, *Cuz I Love You*, after failing to find radio traction upon its 2017 release, but its TikTok-assisted reemergence in 2019 caused Atlantic Records to add the song to the deluxe edition of the full-length. Frederic — who has co-written songs with Maroon 5, Halsey and Meghan Trainor, among many others — is nominated in the category for the first time.





FOR YOUR CONSIDERATION

# LUCKY DAYE

**BEST R&B ALBUM** *PAINTED*  
**BEST R&B PERFORMANCE** *ROLL SOME MO*  
**BEST TRADITIONAL R&B PERFORMANCE** *REAL GAMES*  
**BEST R&B SONG** *ROLL SOME MO*

**noisey**  
"The most exciting new voice in the R&B revival."

**FADER**  
"Making his mark, one cosmic ballad at a time...luscious debut album."

**THE NEW YORKER**  
"An R&B hybrid that is traditional as it is uniquely his own."

**npr**  
"Singer far ahead of his competition in the genre."



# Album Of The Year



## *i, i* Bon Iver

### PRODUCERS

Brad Cook, Chris Messina, Justin Vernon

### ENGINEERS/MIXERS

Zach Hansen, Chris Messina

### SONGWriters

BJ Burton, Brad Cook, Justin Vernon

### MASTERING ENGINEER

Greg Calbi

### LABEL

Jagjaguwar

Justin Vernon became an unlikely Grammy darling in 2012, when his indie-folk project, Bon Iver, earned four nominations and two wins with its self-titled sophomore album, including the best new artist trophy. After detouring into more electronic territory with 2016's *22, A Million*, their fourth album, *i, i*, synthesizes Bon Iver's hushed songwriting style and experimental production techniques. Several of Vernon's contemporaries from the indie-rock community — including James Blake, Moses Sumney and The National's Aaron Dessner — contributed to *i, i*, while heartland-rock legend Bruce Hornsby guests on standout track "U (Man Like)." With *i, i*, Bon Iver's third straight album to debut in the top 40 of the Billboard 200, indie label Jagjaguwar has scored its first album of the year Grammy nomination in its 23-year history.



## *Norman Fucking Rockwell!* Lana Del Rey

### PRODUCERS

Jack Antonoff, Lana Del Rey

### ENGINEERS/MIXERS

Jack Antonoff, Lana Del Rey

### SONGWriters

Jack Antonoff, Lana Del Rey

### MASTERING ENGINEER

Chris Gehringer

### LABEL

Polydor/Interscope/IGA

The sixth studio album from alt-pop auteur Lana Del Rey marks her most complete body of work to date, full of the singer-songwriter's wry observations of modern American life, with a balance of piano balladry and psych-tinged instrumentation. As such, *Norman Fucking Rockwell!* has become Del Rey's first full-length nominated for album of the year. (The singer was previously nominated in the category for her contributions to The Weeknd's 2015 album, *Beauty Behind the Madness*.) Del Rey told *Billboard* earlier this year that she had originally conceived of the album as "a folk record with a little surf twist," co-producing it with Jack Antonoff and Rick Nowels. Thanks in part to his work on both Del Rey's latest LP and Taylor Swift's *Lover*, Antonoff is nominated for producer of the year, non-classical, while Del Rey and Antonoff are nominated together for song of the year as co-writers of the title track to *Norman Fucking Rockwell!*



## *When We All Fall Asleep, Where Do We Go?* Billie Eilish

### PRODUCER

Finneas O'Connell

### ENGINEERS/MIXERS

Rob Kinelski, Finneas O'Connell

### SONGWriters

Billie Eilish O'Connell, Finneas O'Connell

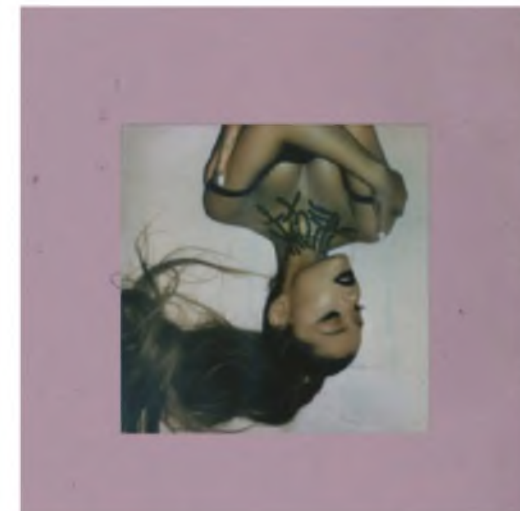
### MASTERING ENGINEER

John Greenham

### LABEL

Darkroom/Interscope/IGA

Billie Eilish had been a growing presence on streaming platforms before releasing a debut album: Her 2017 EP, *Don't Smile at Me*, introduced her combination of grim storytelling and bass-heavy alt-pop. Yet *When We All Fall Asleep, Where Do We Go?* marked the mainstream breakthrough of the 17-year-old singer-songwriter, who co-wrote the 14-song project with her older brother, Finneas O'Connell, and guided it to a No. 1 debut on the Billboard 200 upon its March release. The album title comes from the lyrics of the sparse, sinister single "Bury a Friend," which peaked at No. 14 on the Billboard Hot 100; the propulsive follow-up "Bad Guy" soared even higher, reaching the top of the chart and also scoring Grammy nods for record and song of the year. Eilish would be the youngest album-of-the-year winner in the category's history — Taylor Swift holds the record, when she won for *Fearless* at 20 years old.



## *Thank U, Next* Ariana Grande

### PRODUCERS

Tommy Brown, Ilya, Max Martin, Victoria Monet

### ENGINEERS/MIXERS

Serban Ghenea, Brendan Morawski

### SONGWriters

Tommy Brown, Ariana Grande, Savan Kotecha, Max Martin, Victoria Monet, Tayla Parx, Ilya Salmanzadeh

### MASTERING ENGINEER

Randy Merrill

### LABEL

Republic

Since making her musical debut in 2013 as a Nickelodeon star-turned-powerful pop-R&B voice, Ariana Grande has been one of the most consistent presences on top 40 radio in the United States. *Thank U, Next* — released less than six months after 2018's *Sweetener*, which won a Grammy for best pop vocal album — marks her first entry in the Big Four category. Grande's latest album finds the superstar exploring loss and inner strength — the title track reflects on her past relationships, including one with rapper Mac Miller, who died months before the song's release. Rhythmic production from Max Martin, Ilya and Pop Wansel pushes her sound forward. *Thank U, Next* scored one of the biggest No. 1 album debuts of the year, and spawned the first Hot 100 chart-toppers of Grande's career, including record-of-the-year nominee "7 Rings."





FOR YOUR CONSIDERATION

# KHALID

RECORD OF THE YEAR **TALK**

**NUMBER ONE** AT RHYTHM, TOP 40, URBAN & URBAN AC  
**600MM+** US STREAMS (AUDIO/VIDEO) **1.3B+** WW STREAMS (AUDIO/VIDEO)  
RIAA CERTIFIED **2X PLATINUM!**

**Rolling Stone**  
"...infectious..."



**VULTURE**  
"...exuberant..."



**Rolling Stone**  
"...gorgeously bloopy  
synth-soul strut..."



**RCA**

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# Album Of The Year



## *I Used to Know Her* H.E.R.

### PRODUCERS

David "Swagg R'Celious" Harris, H.E.R., Walter Jones, Jeff Robinson

### ENGINEER/MIXER

Miki Tsutsumi

### SONGWRITERS

Sam Ashworth, Jeff "Gitty" Gitelman, David "Swagg R'Celious" Harris, H.E.R.

### MASTERING ENGINEER

Colin Leonard

### LABEL

MBK/RCA

Last year, R&B singer-songwriter Gabriella Wilson, better known as H.E.R., grabbed a surprising nomination for album of the year with her self-titled full-length that included songs from two previously released EPs. Now, H.E.R. has entered the album-of-the-year race again with another soulful, expertly arranged compilation. *I Used to Know Her* combines the 14 songs released across a pair of 2018 EPs and adds five more, including the introspective "21" and the crackling YBN Cordae collaboration "Racks." Meanwhile, the searing "Hard Place" will compete for both record and song of the year, and the Bryson Tiller duet "Could've Been" is up for both best R&B performance and best R&B song. After earning the first two Grammys of her career at the 2019 ceremony (best R&B album, best R&B performance), H.E.R. is eyeing another big night in 2020 thanks to the multiple highlights on *I Used to Know Her*.



## 7 Lil Nas X

### SONGWRITER

Montero Lamar Hill

### MASTERING ENGINEER

Eric Lagg

### LABEL

Columbia

In the middle of the record-breaking 19-week Hot 100 run of Lil Nas X's "Old Town Road," the genre-blending rapper unveiled an eight-song EP, cheekily titled 7. The 18-minute debut project includes both the original version of "Old Town Road," and the mega-selling remix featuring Billy Ray Cyrus, along with an array of ideas across its lean running time: "Panini" reimagines the melody of Nirvana's "In Bloom" as the anchor of a sleek trap single, while "F9mily (You & Me)," featuring Blink-182's Travis Barker, is a brash pop-rock track beamed in from an alternate-reality Warped Tour. The nomination of 7 also gives Cardi B a second consecutive appearance in the album of the year category: After her solo debut, *Invasion of Privacy*, received a nod last year, the hip-hop phenom guested on "Rodeo" from Lil Nas X's debut.



## *Cuz I Love You* Lizzo

### PRODUCER

Ricky Reed

### ENGINEERS/MIXERS

Manny Marroquin, Ethan Shumaker

### SONGWRITERS

Eric Frederic, Melissa Jefferson

### MASTERING ENGINEER

Chris Gehringer

### LABEL

Nice Life/Atlantic/AG

Lizzo's signature hits from 2019 did not initially appear on her now nominated for album of the year, full-length. "Truth Hurts" reached the top of the Hot 100 after its initial release in 2017, and "Good As Hell," issued in 2016, followed into the chart's top five. But even without these slow-building hits, included only on the deluxe edition of *Cuz I Love You*, the standard version showcases Lizzo's undeniable personality on every track. The flutist-singer-rapper offers R&B-based dance music built around self-respect, sex positivity and inspirational messages, with guest stars Gucci Mane and Missy Elliott invited to her party, and producer Ricky Reed providing much of the sonic blueprint. The album-of-the-year Grammy nod is one of eight for Lizzo this year; along with Billie Eilish, she is nominated in all four of the general categories.



## *Father Of The Bride* Vampire Weekend

### PRODUCERS

Ezra Koenig, Ariel Rechtshaid

### ENGINEERS/MIXERS

John DeBold, Chris Kasych, Takemasa Kosaka, Ariel Rechtshaid, Hiroya Takayama

### SONGWRITER

Ezra Koenig

### MASTERING ENGINEER

Emily Lazar

### LABEL

Spring Snow/Columbia

Vampire Weekend's first album in six years doubles as the long-running indie-rock group's debut in the Big Four Grammy categories, after winning best alternative music album for its previous full-length, *Modern Vampires of the City*. That album was largely produced by Rostam Batmanglij, who left the band's core lineup in 2016; *Father of the Bride* features a wider palette of production work from Ariel Rechtshaid, DJ Dahi and BloodPop, among others. Yet the soul of the band remains the prodding lyricism of frontman Ezra Koenig, who wrote on all 18 tracks of the group's fourth album, exploring themes of aging, romantic complacency and political uncertainty. *Father of the Bride* reached the top of Billboard 200 albums upon its release in May, and "Harmony Hall," one of two songs featuring production work from Batmanglij, hit the top five of Hot Rock Songs.





FOR YOUR CONSIDERATION

# MOULIN ROUGE!

**BEST MUSICAL THEATER ALBUM**

**MOULIN ROUGE! THE MUSICAL** (ORIGINAL BROADWAY CAST RECORDING)

**The New York Times**

"A party and a playlist for the ages."

**Hollywood**  
REPORTER

"The staggering volume of pop hits has been ingeniously arranged into a throbbing musical mosaic. Orchestrator and arranger Justin Levine is a creative mastermind."

**Rolling Stone**

"Simply breathtaking"

**Entertainment**

"A rollercoaster ride of mash-ups."



**RCA**

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# Record Of The Year



## “Hey, Ma” Bon Iver

### PRODUCERS

BJ Burton, Brad Cook,  
Chris Messina, Justin Vernon

### ENGINEERS/MIXERS

BJ Burton, Zach Hansen,  
Chris Messina

### MASTERING ENGINEER

Greg Calbi

### LABEL

Jagjaguwar/Secretly Group

After Bon Iver debuted “Hey, Ma” at Bonnaroo in 2018, the song became the centerpiece of the independent folk act’s fourth full-length, *i,i*, upon its release one year later. Although singer-songwriter Justin Vernon’s recent work has featured some elliptical song structures, “Hey, Ma” is a more traditionally presented tale of childhood nostalgia, with Vernon breaking into his signature falsetto during the more delicate sequences. Vernon, who has been Bon Iver’s frontman since the group’s debut in 2007, produced “Hey, Ma” alongside BJ Burton, Brad Cook and Chris Messina. The song will compete for record of the year eight years after Bon Iver’s last nomination in the category with “Holocene,” which lost out to Adele’s “Rolling in the Deep” in 2012.



## “Bad Guy” Billie Eilish

### PRODUCER

Finneas O’Connell

### ENGINEERS/MIXERS

Rob Kinelski,  
Finneas O’Connell

### MASTERING ENGINEER

John Greenham

### LABEL

Darkroom/Interscope

“I always try to achieve uniqueness by not shying away from strangeness,” said Finneas O’Connell, Billie Eilish’s older brother and producer, to *Billboard* earlier this year about helping to pinpoint Eilish’s sound. If there’s one song that encapsulates the pop star’s singular style, it’s “Bad Guy,” the breakout hit of her debut album, *When We All Fall Asleep, Where Do We Go?*, and her first No. 1 single on the *Billboard* Hot 100. Constructed around a sinister, bass-heavy synth riff that unexpectedly morphs into a trap breakdown during the song’s second half, “Bad Guy” became a smash by pairing Eilish’s beguiling vocal performance with a beat that worked on both pop playlists and rhythmic radio. That strangeness also received a co-sign by one of mainstream music’s biggest stars: Justin Bieber, who hopped on a remix of “Bad Guy” in July.



## “7 Rings” Ariana Grande

### PRODUCERS

Charles Anderson, Tommy Brown,  
Michael Foster, Victoria Monet

### ENGINEERS/MIXERS

Serban Ghenea, John Hanes,  
Billy Hickey, Brendan Morawski

### MASTERING ENGINEER

Randy Merrill

### LABEL

Republic

The longest-running No. 1 single of Ariana Grande’s career resulted from a cathartic shopping spree. “Me and my friends went to Tiffany’s together, just because we needed some retail therapy,” Grande told *Billboard* in 2018. The pop superstar and six of her friends left the jeweler with matching engagement rings... and Grande’s ode to living lavishly was born. Released as the second single from this year’s *Thank U, Next*, which is nominated for album of the year, “7 Rings” spent eight weeks at the top of the Hot 100 before ceding the penthouse to fellow nominee Lil Nas X’s “Old Town Road.” Thanks to its interpolation of “My Favorite Things” from *The Sound of Music*, Rodgers & Hammerstein are also credited as songwriters on Grande’s track; and Victoria Monet, who co-produced “7 Rings” and was one of Grande’s friends on that fateful shopping trip... wears one of them.



## “Hard Place” H.E.R.

### PRODUCER

Rodney “Darkchild” Jerkins

### ENGINEERS/MIXERS

Joseph Hurtado, Jaycen Joshua,  
Derek Keota, Miki Tsutsumi

### MASTERING ENGINEER

Colin Leonard

### LABEL

MBK/RCA

After placing in the album of the year and best new artist categories at the 2019 Grammys, rising R&B star H.E.R. now makes her debut in the two other general categories with “Hard Place,” nominated for both record and song of the year. The meditation on a fractured romantic relationship was produced by studio veteran Rodney “Darkchild” Jerkins, who has earned two past Grammys: 2014’s record of the year for Sam Smith’s “Stay With Me (Darkchild Version),” and best R&B song for Destiny’s Child’s “Say My Name” in 2000. “Hard Place” was originally released on the singer-songwriter’s *I Used to Know Her: Part 2 EP* in 2018 before it was repackaged as a “single version” on her Grammy-nominated *I Used to Know Her* album the following year. Another standout on the album, the Bryson Tiller collaboration “Could’ve Been,” nominated for best R&B performance and best R&B song.





FOR YOUR CONSIDERATION

# TYLER CHILDERS

## BEST COUNTRY SOLO PERFORMANCE *ALL YOUR'N*

### **Rolling Stone**

"Childers remains a force to be reckoned with. A wrecking ball combination of incredibly perceptive songwriting backed by a world-class honky-tonk country band."

### **Pitchfork**

"The native Kentuckian shows a flair for rough-hewn honky-tonk and piercing details on his latest release, produced by Sturgill Simpson."

### **Tennessean**

"... a collection of poignant stories rooted thoughtfully in country, bluegrass and soul music."

### **AP**

"The list of country artists making groundbreaking music these days isn't as long as it should be, but it has to include Tyler Childers."





## **BRYSON TILLER**

**BEST R&B PERFORMANCE** *COULD'VE BEEN - H.E.R.* FEATURING BRYSON TILLER



## **CAGE THE ELEPHANT**

**BEST ROCK ALBUM** *SOCIAL CUES*

# FOR YOUR COM



## **CHRIS BROWN**

**BEST R&B SONG** *NO GUIDANCE* FEATURING DRAKE



## **JACK ANTONOFF**

**PRODUCER OF THE YEAR, NON-CLASSICAL**  
**ALBUM OF THE YEAR**

PRODUCER, ENGINEER & SONGWRITER FOR LANA DEL REY'S *NORMAN F\*\*\*ING ROCKWELL!*  
**SONG OF THE YEAR** SONGWRITER FOR LANA DEL REY'S *NORMAN F\*\*\*ING ROCKWELL*



## **JAZMINE SULLIVAN**

**BEST TRADITIONAL R&B PERFORMANCE** *BUILT FOR LOVE*  
**PJ MORTON** FEATURING JAZMINE SULLIVAN





**KIRK FRANKLIN**

**BEST GOSPEL PERFORMANCE/SONG** LOVE THEORY  
**BEST GOSPEL ALBUM** LONG LIVE LOVE



**KOFFEE**

**BEST REGGAE ALBUM** RAPTURE

# CONSIDERATION



**MALUMA**

**BEST LATIN POP ALBUM** 11:11



**NAO**

**BEST URBAN CONTEMPORARY ALBUM** SATURN



**YOUNG NUDY**

**BEST RAP PERFORMANCE** DOWN BAD

**DREAMVILLE** FEATURING J.I.D., BAS, J. COLE, EARTHGANG & YOUNG NUDY

**RCA**

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# Record Of The Year



## “Talk” Khalid

### PRODUCERS

Disclosure, Denis Kosiak

### ENGINEERS/MIXERS

Ingmar Carlson, Jon Castelli, Josh Deguzman, John Kersey, Denis Kosiak, Guy Lawrence, Michael Romero

### MASTERING ENGINEER

Dale Becker

### LABEL

Right Hand/RCA

In three years, Khalid has grown from promising R&B teen artist to one of the most bankable presences in top 40 radio. Nominated for best new artist two years ago, the now 21-year-old makes his return to the Big Four with “Talk,” a crossover smash in 2019. The sensual midtempo single marked a departure in sound for Disclosure, the dance-heavy electronic duo that co-produced the track with Denis Kosiak. Meanwhile, the song doubled down on Khalid’s falsetto-heavy approach ahead of his sophomore album, *Free Spirit*. “Talk” climbed to No. 3 on the Hot 100 and became a cornerstone of Khalid’s international arena tour in support of *Free Spirit* in 2019. With this nomination, the singer-songwriter is hoping to secure his first Grammy win this year.



## “Old Town Road” Lil Nas X Featuring Billy Ray Cyrus

### PRODUCERS

Andrew “VoxGod” Bolooki, YoungKio

### ENGINEERS/MIXERS

Andrew “VoxGod” Bolooki, Cinco

### MASTERING ENGINEER

Eric Lagg

### LABEL

Columbia

As remarkable as its run atop the Hot 100 was in 2019 — 19 weeks at No. 1, three more than any song in the chart’s 61-year history — the story of how “Old Town Road” came to exist at all is just as staggering: Dutch producer YoungKio uploaded a beat that sampled Nine Inch Nails’ “34 Ghosts IV” to an online store and recent college dropout Lil Nas X purchased it for \$30. The country-fried rap concept was paired with the production, and history was set into motion. After Lil Nas X’s solo version of “Old Town Road” began finding favor on TikTok, Billy Ray Cyrus joined in on a remix, which helped the song hit No. 1 and remain there for months. The three nominations for “Old Town Road” represent Cyrus’ first Grammy noms in 25 years; the “Achy Breaky Heart” singer was up for best new artist in 1993.



## “Truth Hurts” Lizzo

### PRODUCERS

Ricky Reed, Tele

### ENGINEERS/MIXERS

Chris Galland, Manny Marroquin, Ethan Shumaker

### MASTERING ENGINEER

Chris Gehringer

### LABEL

Nice Life/Atlantic

When it was first released in September 2017, “Truth Hurts” did not chart on the Hot 100, as Lizzo struggled to find a single to help her soulful pop-rap breakthrough to the mainstream. Two years later, sparked by a TikTok meme and a synch in the Netflix romantic comedy *Someone Great*, “Truth Hurts” proved to be that single. The ultra-catchy kiss-off climbed to the top of the Hot 100 for seven nonconsecutive weeks, tying Iggy Azalea’s “Fancy” for the longest No. 1 run for a rap song by a female artist. “Truth Hurts” was co-produced by Ricky Reed, who also helmed Lizzo’s other top 10 hit, “Good As Hell.” Reed, who also worked with Maggie Rogers and Maren Morris this year (among others), is nominated for producer of the year, non-classical.



## “Sunflower” Post Malone & Swae Lee

### PRODUCERS

Louis Bell, Carter Lang

### ENGINEERS/MIXERS

Louis Bell, Manny Marroquin

### MASTERING ENGINEER

Mike Bozzi

### LABEL

Republic

Originally released as a single from the 2018 animated film *Spider-Man: Into the Spider-Verse*, “Sunflower” became a crossover hit in what proved to be another massive year for Post Malone. A shimmering pop song with a hook provided by Rae Sremmurd’s Swae Lee, “Sunflower” reached the top of the Hot 100 in January, becoming Post Malone’s third career No. 1. It also served as another solo achievement for Lee, who co-wrote Beyoncé’s 2017 song-of-the-year nominee “Formation,” and made an uncredited contribution to Travis Scott’s No. 1 smash “Sicko Mode” in 2018. Nearly a year after it featured in *Spider-Man*, “Sunflower” was included on Post Malone’s third album, *Hollywood’s Bleeding*, in September. The rapper has performed the song several times with Lee, who was the opening artist on Post Malone’s latest arena tour.



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FUNK IN THE SLY STONE  
TRADITION, *THIS LAND*  
IS A LEADING ROCK  
CONTENDER FOR GRAMMY®  
RECOGNITION.”

– *LOS ANGELES TIMES*

# GARY CLARK JR.

FOUR NOMINATIONS

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BEST ROCK PERFORMANCE

BEST MUSIC VIDEO

BEST CONTEMPORARY BLUES ALBUM

62ND ANNUAL GRAMMY AWARDS®





*"CHANGING THE WAY YOU  
THINK ABOUT ELECTRONIC MUSIC"*

*- TIME MAGAZINE*



# RÜFÜS DU SOL

*"UNDERWATER" BEST DANCE RECORDING  
SOLACE BEST DANCE/ELECTRONIC ALBUM*

*62nd Annual GRAMMY Awards®*



ROSE AVENUE



# Best New Artist



From left: Lil Nas X, Lizzo, Eilish and Burton of Black Pumas.

## BLACK PUMAS

Eric Burton formed the soul-funk group Black Pumas with Adrian Quesada two years ago in Austin, after performing there and in Los Angeles as a street busker. Now, the duo is one of the major success stories of ATO Records, which released Black Pumas' self-titled debut album in June. Quesada, previously a Grammy winner for best Latin rock/alternative/urban album with El Grupo Fantasma, tells *Billboard* that when he found out about the best new artist nomination, "I went through every range of emotions. First the adrenaline came out — I felt like I had just dunked in the NBA Finals and went to Eric right away. I eventually sat there and shed some tears, too." Prior to issuing their first full-length together, Burton and Quesada performed at this year's South by Southwest festival and won a pair of trophies at the Austin Music Awards. Black Pumas have dates in North America and Europe lined up for early 2020.

## BILLIE EILISH

Before Eilish turned 15 years old, she released the haunting ballad "Ocean Eyes," which became a sensation on SoundCloud and established her dark yet poignant approach to pop songcraft. Now 17, the Los Angeles native is the youngest artist to earn Grammy nominations in all four general categories: album of the year, record of the year, song of the year and best new artist. With her 2019 debut album, *When We All Fall Asleep, Where Do We Go?*, Eilish established herself as a streaming juggernaut, and an alternative to the pristine pop that dominated top 40 radio at the beginning of the decade. A total of 17 Eilish songs have charted on the Billboard Hot 100 to date — starting with "Ocean Eyes" and including the recent new single "Everything I Wanted."

## LIL NAS X

Lil Nas X will likely never release a bigger song than "Old Town Road," because there have been few songs bigger than "Old Town Road" in the modern music era. Aided by a remix featuring Billy Ray Cyrus, the hip-hop spin on cowboy tropes spent a record-setting 19 weeks atop the Hot 100. Yet even as the reign of "Old Town Road" refused to let up, Lil Nas X established himself as more than a one-hit wonder, scoring a No. 2 debut with his EP, *7* (nominated for album of the year), and collecting another top 10 hit with the slippery hip-hop track "Panini." Along with recruiting artists like Young Thug, Mason Ramsey and BTS member RM for various "Old Town Road" remixes, the rapper has collaborated with Cardi B, Travis Barker and DaBaby. And since publicly coming out in June, Lil Nas X has become an important figure for LGBTQ representation in the hip-hop community. "As an artist building myself up," he recently told *Billboard*, "I'm going to have to continue to make other moments."

## LIZZO

In the 2017 music video for "Truth Hurts," Lizzo is dressed as a bride, and the person she ends up marrying is herself. The visual underscores the unflappable confidence at the heart of the flutist-singer-rapper's music and persona, which helped guide her through years as a mixtape artist releasing projects and singles that struggled to gain traction. That is no longer the case: After "Truth Hurts" slowly grew into a No. 1 smash on the Hot 100, "Good As Hell," another anthemic shot of self-motivation, followed the song into the chart's top 10. Both tracks are featured on the deluxe version of *Cuz I Love You*, Lizzo's proper Atlantic Records debut, which has peaked at No. 4 on the Billboard 200, and lingered near the top of the chart for months. Lizzo's slow-and-steady grind paid off with eight Grammy nominations, leading all performers in 2019. As she told *Billboard* earlier this year, "I've always had to turn haters into congratulators."



# THIS IS OUR PLAYLIST.

Congratulations to our  
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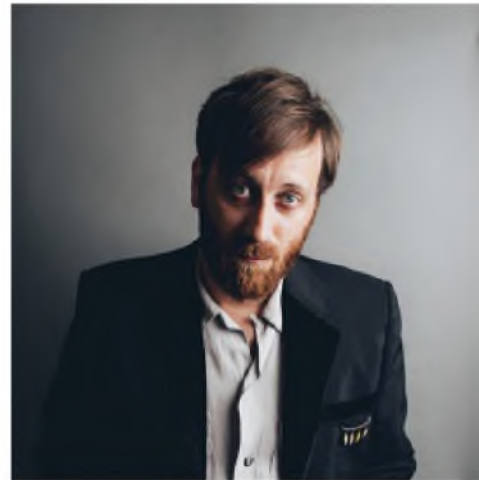


**YOLA** 

Best New Artist  
Best Americana Album  
Best American Roots Performance  
Best American Roots Song

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**DAN  
AUERBACH**

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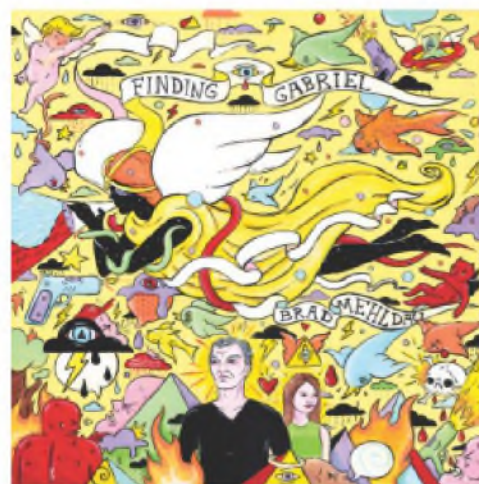
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Best  
Contemporary  
Classical  
Composition



**ATTACCA QUARTET**

Best Chamber  
Music / Small  
Ensemble  
Performance

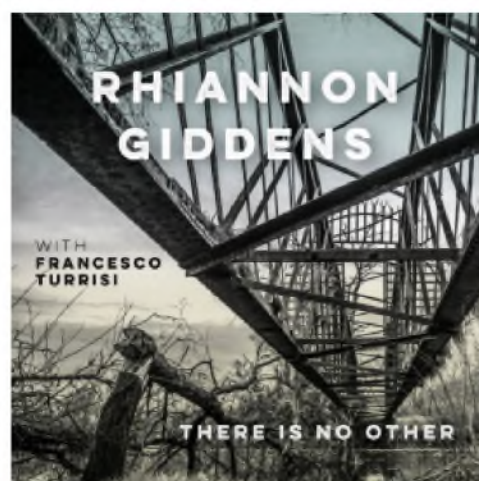


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Best Jazz  
Instrumental  
Album



**RHIANNON GIDDENS  
& FRANCESCO  
TURRISI**

Best American  
Roots  
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**LESLIE ANN JONES  
JOHN KILGORE  
JUDITH SHERMAN  
DAVID HARRINGTON  
ROBERT C. LUDWIG**

Best  
Engineered  
Album,  
Classical



# Best New Artist



From left:  
Yola, Rogers,  
Tank &  
The Bangas  
and Rosalía.

## MAGGIE ROGERS

Three years ago, Rogers participated in a master class at New York University's Clive Davis Institute of Recorded Music, where the Maryland native's song "Alaska" was played for Pharrell Williams — and blew the superstar artist-producer away. The video of Williams' emotional reaction went viral, as did "Alaska" itself — Rogers soon inked a deal with Capitol Records, and released her major-label debut, *Heard It in a Past Life*, in January. The album, which features production from pop veteran Greg Kurstin, showcases Rogers' earthy songwriting and knack for delivering major choruses, particularly on standouts like "Light On" and "Burning." *Heard It in a Past Life* debuted at No. 2 on the Billboard 200, and Rogers has performed at festivals like Coachella, Governors Ball and Lollapalooza, as well as making her *Saturday Night Live* debut in late 2018. After supporting Mumford & Sons and HAIM on tour, Rogers returned to New York to headline Radio City Music Hall earlier this year.

## ROSALÍA

Catalonia, Spain, is home to one of the most vibrant new artists in genre-blurring pop in recent years, as well as one of the rare best new artist nominees who records primarily in Spanish. Rosalía broke through on a global level thanks to her lauded 2018 album, *El Mal Querer*, and its stand-out single, "Malamente." And although the flamenco-trained 27-year-old has spent 2019 touring behind the project — including a mainstage performance at Barcelona's Primavera Sound festival that won international raves — she has also remained prolific, with new singles like "Aute Cuture," the J Balvin team-up "Con Altura" and the Ozuna collaboration "Yo x Ti, Tu x Mi." *El Mal Querer* recently won the album of the year trophy at the Latin Grammy Awards, and along with the best new artist nom, Rosalía's most recent album is also up for best Latin rock/urban/alternative album.

## TANK & THE BANGAS

Although New Orleans troupe Tank & The Bangas have been performing their fusion of soul, funk, jazz and hip-hop since the early part of the decade, the triumph of the band's 2019 full-length, *Green Balloon*, helped it land on The Recording Academy's radar as the group's most accomplished body of work to date. "Tank" is the stage name of Tarriona Ball, who leads the band with a mix of rapping, singing and spoken word; the lattermost was her preferred medium as a slam poetry artist in the Crescent City. Prior to earning the best new artist nod, Tank & The Bangas made their TV debut on *The Tonight Show Starring Jimmy Fallon* in the spring. Following the Grammys ceremony, the kinetic live act will support The Revivalists on the road in early 2020.

## YOLA

The rare Americana artist to earn a best new artist nod, Yolanda Quartey, a 35-year-old singer-songwriter who performs as Yola, has garnered acclaim with her fiercely soulful 2019 debut, *Walk Through Fire*. The former member of Phantom Limb has been an in-demand collaborator while growing her solo career: She contributed to The Highwomen's debut album this year, and has written with artists like Will Young and Chase & Status. For *Walk Through Fire*, the most integral A-lister was Dan Auerbach, the Black Keys frontman, who produced the LP in Nashville and released it on his Easy Eye Records imprint. With Elton John giving her a co-sign, and acts such as Lord Huron and Shakey Graves sharing the stage with her, Yola has enjoyed the most fruitful year in an impressive professional run.



UNEX  
PECT  
EVERY  
THING



SUN  
JAN  
26 -





A portrait of 21 Savage, a Black man with short, dark, curly hair and a visible tattoo on his forehead. He is wearing a dark, pinstriped suit jacket over a dark shirt. The background is dark and textured.

# 21 SAVAGE

NOMINATED FOR

**BEST RAP ALBUM**

*I AM > I WAS*

**BEST RAP SONG**

*"A LOT" ft. J. Cole*

A portrait of Sara Bareilles, a woman with long, wavy brown hair, wearing a red button-down shirt. She is looking slightly to the right of the camera. The background is a warm, orange-yellow color.

# SARA BAREILLES

NOMINATED FOR

**BEST AMERICAN  
ROOTS PERFORMANCE**

*"SAINT HONESTY"*

A portrait of Camila Cabello, a woman with long, dark, wavy hair, wearing a white lace top and a large, ornate necklace. She is looking directly at the camera. The background is a light, textured grey.

# CAMILA CABELLO

NOMINATED FOR

**BEST POP DUO/GROUP  
PERFORMANCE**

*"SEÑORITA" Shawn Mendes & Camila Cabello*







# **DJ KHALED**

NOMINATED FOR  
**BEST RAP/SUNG  
PERFORMANCE**

“HIGHER” ft. Nipsey Hussle,  
John Legend

**WE  
THE  
BEST** ROCNATION



# **RICK ROSS**

NOMINATED FOR  
**BEST RAP SONG**  
“GOLD ROSES” ft. Drake



**FOR YOUR GRAMMY®  
CONSIDERATION**





# Pop

## BEST POP SOLO PERFORMANCE

### “SPIRIT” BEYONCÉ

During a year that included the live-album release of her 2018 Coachella performance and accompanying documentary, *Homecoming*, Beyoncé also found time to produce and curate *The Lion King: The Gift*, the companion album to Disney’s live-action remake of the film, in which she voiced the character Nala. She announced the project with its lead single, “SPIRIT,” a rousing ballad about personal destiny and resilience that both traces and transcends the narrative of the movie, opening with a chant in Swahili, a nod to Africa, where the film is set. “Spirit, can you hear it calling?” roars Queen Bey in the hook, as the bare piano hymn transforms into a hand-clapping anthem. The track reached No. 7 on Hot R&B Songs and also cracked the Billboard Hot 100.

### “Bad Guy” BILLIE EILISH

The dark standout track from Eilish’s debut album, *When We All Fall Asleep, Where Do We Go?*, encapsulates the 17-year-old star’s rule-breaking spirit and appetite for the macabre. With sinister humming, finger snaps and ominous bass, Eilish sings about being the “might-seduce-your-dad type,” capping off the chorus with a dead-panned “duh” that has become a wait-for-it moment for fans during live performances. Eilish knows she’s taking on a persona usually reserved for men in other genres — the song’s droll, sarcastic tone seems to say, “Why shouldn’t she?” Fans agreed: The villainous tune reached No. 1 on the Hot 100 in August, dethroning Lil Nas X’s record-breaking run with “Old Town Road,” making Eilish the first artist born in the 2000s to top the chart.

### “7 Rings” ARIANA GRANDE

Having called off her own engagement in 2018, Grande and six of her friends went to Tiffany’s for “retail

therapy” and left with matching engagement rings. This inspired “7 Rings,” the pop-trap hybrid that interpolates *The Sound of Music*’s “My Favorite Things” and celebrates career success and friendship. “I don’t want to conform to the pop star agenda,” Grande told *Billboard* shortly before releasing the track, which finds the star — who first became famous for her multi-octave vocal range — sing-rapping (2 Chainz even hopped on a remix). The song’s catchy “I want it, I got it” refrain became inescapable, helping make it Grande’s second and longest-running No. 1 on the Hot 100, where it reigned for eight weeks.

### “Truth Hurts” LIZZO

When rapper-singer-flutist Lizzo performed “Truth Hurts” in front of an inflatable butt at the MTV Video Music Awards in August, it marked a triumph two years in the making. Lizzo originally released the song in 2017, but a synch in Netflix’s *Someone Great* contributed to a 2019 resurgence for the instantly quotable jam, which is Grammy-eligible due to its appearance on the deluxe version of her album *Cuz I Love You*. The song’s “I just took a DNA test” line is now ubiquitous, but others — “I don’t play tag, bitch/I been it” — are just as punchy, and “Truth Hurts” has become an anthem for empowerment and self-love. It topped the Hot 100 for seven weeks, making “Truth Hurts” the longest-running solo female rap No. 1 in history.

### “You Need to Calm Down” TAYLOR SWIFT

Upon its release as the second single off her seventh album, *Lover*, this breezy, electronic groove had the feel of a cool kiss-off to Swift’s online haters. “You’re taking shots at me like it’s Patrón,” she sings with crisp enunciation, calling Twitter a “cop-out.” But with a colorful music video released during Pride Month — featuring cameos from Ellen DeGeneres, Jonathan Van Ness and RuPaul — Swift revealed that the track is also meant to combat homophobia, and that the use of the word “glad” in the chorus is actually a shout-out to the LGBTQ advocacy group GLAAD. The song debuted at No. 2 on the Hot 100, and the video has racked up over 160 million views on YouTube.

Beyoncé at Hampden Park in Glasgow in 2018.





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# Pop



Sheeran at Wanda  
Metropolitano  
Stadium in Madrid  
on June 11.

## BEST POP VOCAL ALBUM

### *The Lion King: The Gift* BEYONCÉ

It wasn't enough for Beyoncé to voice Nala in Disney's live-action remake of *The Lion King*. The multitasking artist also produced and curated this companion album for the film, gracefully bringing into the streaming age its classic themes of resilience and the triumph of good over evil. The project, which Beyoncé has called a "love letter to Africa," features

artists from across the continent, like Wizkid, Burna Boy, Mr. Eazi and Tiwa Savage, incorporating tribal sounds and chants in Swahili with songs interspersed with dialogue interludes that guide listeners along the movie's storyline. But the songs are fit for out-of-context listening, too, as proved by Beyoncé's anthemic lead single, "SPIRIT," and the feel-good "MOOD 4 EVA," both of which entered the Hot 100.

### *When We All Fall Asleep, Where Do We Go?* BILLIE EILISH

"I have taken out my Invisalign, and this is the album," Eilish announces to crazed laughter in "!!!!!!," the 14-second intro to her debut LP. It's an oddly perfect introduction to the 17-year-old pop disrupter, who is up for six awards at her first-ever Grammys. Eilish unleashes inner darkness in unexpected, funny and unavoidably catchy ways on this album, to the tune of growling bass hooks ("Bad Guy"), deceptively chipper ukulele ("8") and even someone sharpening a knife ("You Should See Me in a Crown"). Upon release, 12 of the album's 13 tracks landed on the Hot 100, while the full set — entirely co-written and produced by her brother, Finneas, who is up for producer of the year — debuted at No. 1 on the Billboard 200.

### *Thank U, Next* ARIANA GRANDE

Just six months removed from her August 2018 album, *Sweetener*, which won this category at the Grammys in February, the pop star delivered another full album, created as she processed the death of ex-boyfriend Mac Miller and breakup with fiancé Pete Davidson. The R&B-flavored project both honors the past and welcomes the future with an array of dance-floor gems like the shiny titular track. Grande's fifth studio album — which debuted at No. 1 on the Billboard 200 with the biggest streaming week ever for a pop album — is also striking for its honesty. For example, she weighs the complexities of mourning Miller amid finding new love on the tender, violin-backed lullaby "Ghostin"; the moment of quiet reflection makes the album's more forward-looking jams even more potent.

### *No. 6 Collaborations Project* ED SHEERAN

Before he signed to Warner Music U.K. in 2011, Sheeran made an EP called *No. 5 Collaborations Project* with a slew of grime artists. This year, he fulfilled his longtime dream of releasing a follow-up, and boosted its stardom with this pop music showcase that features 22 artists from across the genre spectrum — from Chance the

Rapper to Chris Stapleton, Ella Mai to Eminem, and YEBBA to Young Thug. The project marked Sheeran's third No. 1 album, and includes the crisp, bubbly "I Don't Care" with Justin Bieber — which reached No. 2 on the Hot 100 — and the hand-clapping ode to misfits "Beautiful People" with Khalid — which hit No. 13.



Swift at the  
Hollywood  
Bowl in Los  
Angeles on  
Oct. 19.

### *Lover* TAYLOR SWIFT

Swift turns 30 this year, which means that for nearly half her life she has been famous for writing about love. Still, she manages to find new ground on the Jack Antonoff-produced *Lover*, trading the snakes and snark of *reputation* for a clear-eyed look at all kinds of relationships. Schoolchildren share gloves in the snow on the steel drum-accented "It's Nice to Have a Friend"; the folk tune "Soon You'll Get Better," which features the Dixie Chicks, is about her mother's ongoing battle with cancer; and "Paper Rings" is a cheery wedding song. All 18 tracks charted on the Hot 100 simultaneously — a record among women. But Swift's penchant for gorgeous, hyper-specific imagery is intact, as on the nostalgic "Cornelia Street," where she describes a particular drunken cab ride: "We were a fresh page on the desk/Filling in the blanks as we go."

## What's the biggest change you hope the Grammys will make this year?

**SOCIAL HOUSE** "We hope to see more diversity in the televised wins, especially with the advent of technology now allowing more possibilities of sounds and instrumentations than ever before."





F O R Y O U R C O N S I D E R A T I O N

“‘SUSPIRIUM’ IS PEAK YORKE, AND SCARY GOOD”

ROLLING STONE

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INTOXICATING, BREATH-TAKING CLIMAX DESIGNED TO  
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**FOR VISUAL MEDIA**  
“SUSPIRIUM”  
**THOM YORKE,**  
**SONGWRITER**  
TRACK FROM: “SUSPIRIA”

**SUSPIRIA**

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**TAKEN FROM THE MOTION PICTURE SUSPIRIA,**

**A FILM BY LUCA GUADAGNINO**



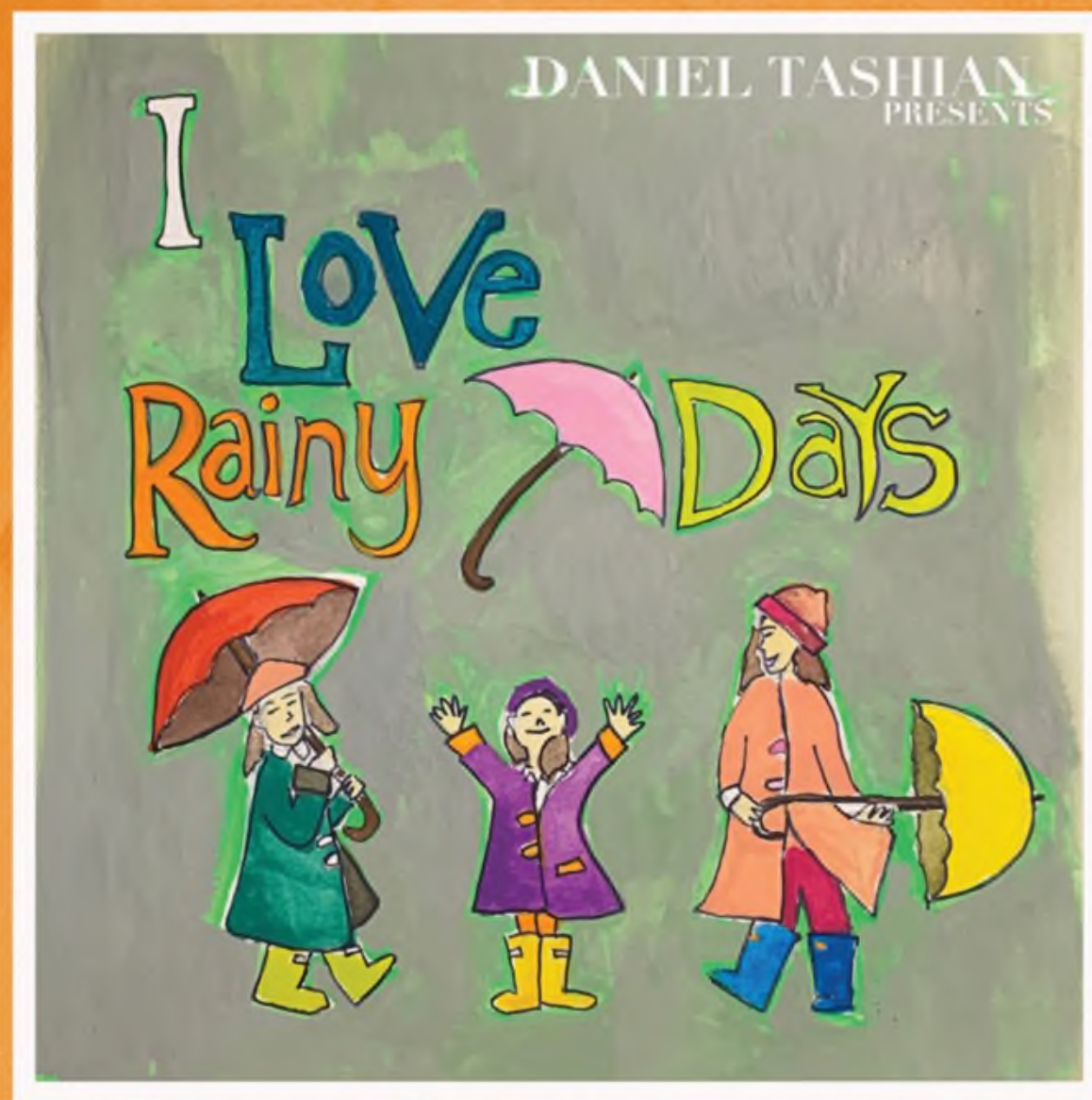
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PHOTO: ANNA WEBBER

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PHOTO: NATHAN WEST

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PHOTO: NOÉ CUGNY

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*PATTY GRIFFIN*

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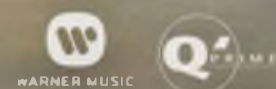
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OF THE YEAR**



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**GRAMMY® Nominated for "Girl Goin' Nowhere"  
BEST COUNTRY SONG *and* BEST COUNTRY SOLO PERFORMANCE**



# Dance



Rüfüs Du Sol at the Life Is Beautiful Festival in Las Vegas on Sept. 21.

## BEST DANCE/ ELECTRONIC ALBUM

### LP5 APPARAT

German producer Sascha Ring has long been on the experimental end of the spectrum, releasing music for nearly two decades with his solo project Apparat, and with Moderat, a collaboration with German duo Modeselektor. This year, Ring gets his first Grammy nomination with *LP5*, an album that finds traction in softness, with skittering beats and spatial sound design laying a foundation for his earnest vocals (comparisons have included Thom Yorke and Chris Martin). This surprise nomination reflects The Recording Academy's investment into electronic music that exists far from festival mainstages, with *LP5* more at home in the afterhours or at-home listening realm of the scene.

### No Geography THE CHEMICAL BROTHERS

The Chemical Brothers return to the best dance/electronic album category — where they've been nominated five times, winning twice — on the strength of their LP *No Geography*. The album immediately became a worldwide dance favorite of 2019, with tracks like the simultaneously mechanical and soulful “Eve of Destruction” and disco-influenced “Time to Keep On” (a dance recording of the year nominee), demonstrating how nimbly the U.K. icons span electronic sounds, all while making music that is very much their own. Despite their nominations, The Chems have never performed during the live telecast — 2020 feels like a good year to change that.

### Hi This Is Flume (Mixtape) FLUME

Flume didn't release a whole lot of music in 2019, but his big project of the

year, *Hi This Is Flume (Mixtape)*, was enough to put the Australian producer back on the Grammy radar. Flume, who picked up 2017's best dance album award for his LP *Skin*, is now nominated in the same category again, for his 17-song *Hi This Is Flume (Mixtape)*, an elastic, sprawling evolution of his sound, with features from JPEG-mafia, Eprom, Sophie and KUČKA. On the heels of the nom also comes news that Flume will headline the Ultra Music Festival in Miami next March, indicating the artist's upcoming year is already shaping up to be a lot louder.

### Solace RÜFÜS DU SOL

The Australian trio has been a leader in the electronic scene's expansion into live instrumentation, using drums, keyboards and computer-made sounds in its recordings and at concerts alongside genre peers like Odesza. The potential of this fusion

is demonstrated on Rüfüs' third LP, *Solace*. The album's mood is one of earnestness and yearning, emotions often rare in the hard-partying and often lyricless world of electronic music. In a live setting, the album's heart-on-its-sleeve songs expand to euphoric heights, as experienced by crowds at Colorado's Red Rocks Amphitheatre and Los Angeles' State Historic Park, both marquee venues for electronic artists, and both sold out by the trio in 2019. Pairing these artists with a powerhouse vocalist for a live telecast performance would be something special.

### Weather TYCHO

Existing in the same indie electronic realm as Bonobo, Tycho released his fifth studio LP, *Weather*, in July. With it, the producer born Scott Hansen incorporated vocals far more than on his previous output, with singer Saint



# **SPEECHLESS**

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# Dance

Sinner appearing on six of the album's eight lush tracks. "When setting out to record *Weather*," said Hansen in a statement released with the album, "I wanted to finally fulfill what had been a vision of mine since the beginning: to incorporate the most organic instrument of all, the human voice." Through this collaboration, Hansen presents a collection of music that plays more like a series of songs rather than the pure electronic arrangements of his previous music, and is some of his most resonant work to date. This is Tycho's second Grammy nomination.

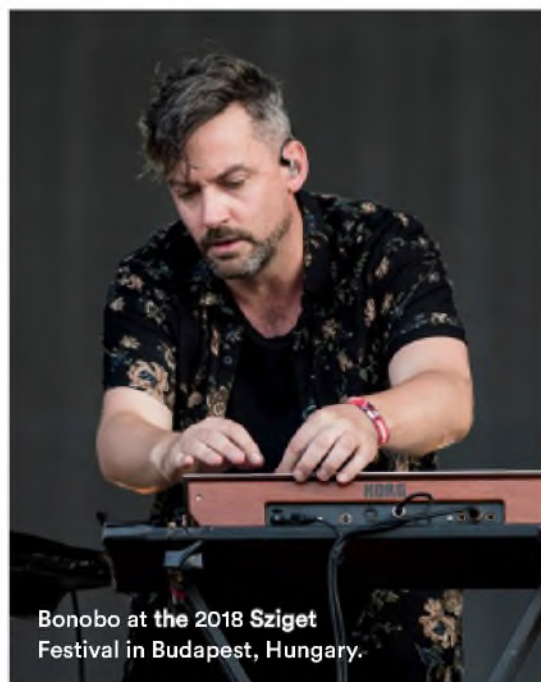
## BEST DANCE RECORDING

### "Linked"

**BONOBO**

Simon Green, producer;  
Simon Green, mixer

The independent dance music scene is finally getting Grammy attention with nominated acts like Bonobo, the musical moniker of British producer Simon Green. This year, Bonobo receives his third nomination for "Linked," a soft, insistent soundscape that's often heard on the dancefloor, but would work just as well soundtracking a dinner party. While most electronic music enters public consciousness on the power of its size, bombast and pop leanings, Bonobo's work — "Linked," especially



Bonobo at the 2018 Sziget Festival in Budapest, Hungary.

— rejects the top 40 and bends instead toward nuance and subtlety.

### "Got to Keep On"

**THE CHEMICAL BROTHERS**

The Chemical Brothers, producers; Steve Dub Jones and Tom Rowlands, mixers

For three decades, Tom Rowlands and Ed Simons defined the sound of U.K.-bred electronic music, and earned 14 Grammy nominations in the process. This year, the duo is recognized for the lead single on its April LP, *No Geography*. "Got to Keep On" is a disco-influenced heater with percussive depth and a bassline that picks up where Daft Punk's "Get Lucky" left off six years ago. This is smart, immersive

dance music that's at once serious business — and seriously fun.

### "Piece of Your Heart"

**MEDUZA Featuring Goodboys**

Simone Giani, Luca De Gregorio and Mattia Vitale, producers; Simone Giani, Luca De Gregorio and Mattia Vitale, mixers

Italian trio Meduza is a bit of a mystery in the dance world, with only one member of the group ever featured in press photos. The act also seemed to come out of nowhere in February with its single "Piece of Your Heart," which became one of the most Shazamed songs in Europe's club capital, Ibiza. With British vocal trio Goodboys, "Piece of Your Heart" hits a sweet spot, combining the style and mood of the underground house scene with melodies that give it a more populist sensibility.

### "Underwater"

**RÜFÜS DU SOL**

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

There were a fistful of standout singles on Rūfūs du Sol's 2019 LP, *Solace*, but it was "Underwater" that best captured both the Australian trio's dually ethereal and hefty sound, and the grand potential of the live electronic genre in and of itself. As leaders of that scene, Rūfūs du Sol has had a massive year, selling out major venues across

North America, and creating a fan base of both dance world hardcores and more casual music fans. Receiving two nominations this year (for this single and its parent album), the group is getting the acknowledgment it deserves, as the act fuses rock-band swagger with an electronic approach.



Flume at the Tempodrom in Berlin on Oct. 29.

### "Midnight Hour"

**SKRILLEX & BOYS NOIZE**  
Featuring Ty Dolla \$ign

Boys Noize and Skrillex, producers; Skrillex, mixer

In the eight years he has been collecting Grammy nominations and wins, Sonny Moore's involvement with the awards has come courtesy of a head-spinning range of styles — from his dubstep origins to his future-pop work with Diplo and Justin Bieber as Jack Ü, to this year's nom for "Midnight Hour." Made with German producer Boys Noize and rapper-singer Ty Dolla \$ign, both frequent Skrillex collaborators, the song is ostensibly an R&B breakup jam that takes a hard right into Skrillex country through a chorus wrought from skittering polyrhythms, squiggly acid synth and a pitched-up vocal sample that sounds nearly alien. Skrillex's involvement in the Grammys tends to reflect exactly where the genre is at any given moment, and this time around, it seems like he's just having loads of fun with his friends.



What's the biggest change you hope the Grammys will make this year?

**TYCHO** "I hope the Grammys take into consideration the incredible group of independent artists that are nominated. Our industry has been controlled by major labels for a long time, but now with streaming there has been a democratization of music where fans decide what they want to hear."



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*God only knows*



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—Time Out

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A lot of thought has gone into this Original Broadway Cast Recording of *Hadestown*. It's the third and definitely the most comprehensive audio document we have of this show, which now represents over a dozen years of work on the part of so many artists. A lot of thought has gone in along with buckets of sweat, tears of frustration and joy, booze and midnight oil, in pursuit of these creative revelations that sometimes had to be wrestled to the ground, and other times the muses handed out for free.

And still, no matter what goes into it, a record is also just a snapshot—a snapshot of the time and place we happen to be in when the tape is rolling. This time it's New York City in 2019, and it's like this:



First, the cast and band bringing *Hadestown* to life on 48th Street are a cosmic constellation of creative, soulful humans, and this is a snapshot of their togetherness. They're individually extraordinary without a doubt, but it's what vibrates between them, and between the stage and our wild, game audience, that raises the roof of the Walter Kerr Theatre night after night.

Second, it's been said that we are the first generation to be able to feel, in real time, the effects of our climate crisis, and also the last generation to be able to do something meaningful about it. This snapshot is taken at a time when our survival depends on this: That we feel our fates intertwined. That we feel our togetherness more than our separateness. That we learn to love what can't be owned.

Music is weightless, it walks through walls. It travels the world on its own winged feet. It's mostly free and it truly belongs to those who listen. This music belongs to you, too, now.

From our house to yours, with love,

**Anais Mitchell**



# Rock

## BEST ROCK SONG

### “Fear Inoculum”

**TOOL**

**SONGWRITERS** Danny Carey, Justin Chancellor, Adam Jones, Maynard James Keenan

Many feared that the prog-metal giants would never again release another album after 2006’s *10,000 Days*, but those fears were finally quashed when Tool delivered its fifth studio LP, *Fear Inoculum*, on Aug. 30. Already renowned for its sprawling epics, the band chose the eclectic 10-minute title track — equal parts sinewy and spellbinding — as the lead single. The move could have sunk many groups, but it propelled the enigmatic quartet to surprising commercial success: With many stations choosing to play the complete version,

“Fear Inoculum” has spent 15 weeks (and counting) on Mainstream Rock Songs, peaking at No. 2, becoming the longest song to reach the Hot 100 — and the first track over 10 minutes — in the chart’s 60-year history.

### “Give Yourself a Try”

**THE 1975**

**SONGWRITERS** George Daniel, Adam Hann, Matthew Healy, Ross MacDonald

Fresh off a rehab stint in Barbados, The 1975’s magnetic frontman Matty Healy penned this irresistible, instantly quotable post-punk ode to approaching the end of one’s 20s. “I found a grey hair in one of my zoots/Like context in a modern debate, I just took it out,” quips the newly minted 30-year-old on this lead single off the quartet’s third LP, *A Brief Inquiry Into Online Relationships*.

“Give Yourself a Try” marks the Manchester, England, band’s first Grammy nom in the rock categories (having previously been nominated for album packaging in 2017 for *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It*), though it has a lengthy résumé of international accolades, including three BRIT Award victories, and Mercury Prize noms for each of its last two studio albums.

### “Harmony Hall”

**VAMPIRE WEEKEND**

**SONGWRITER** Ezra Koenig

The Ezra Koenig-led indie rock band awoke from a lengthy slumber and released “Harmony Hall” in January, marking its first new music since 2013’s Grammy-winning LP, *Modern Vampires of the City*. That album’s post-modern hip-hop textures gave

way to earthier, rock-centric vibes on this comeback single: Finger-picked acoustic guitar, Rolling Stones-inspired barroom piano and the loose, jangly hooks of the Grateful Dead all combined to make this a well-received entry into the group’s catalog. Radio quickly warmed to the new direction, with “Harmony Hall” peaking at No. 8 on Alternative and topping Triple A — Vampire Weekend’s first No. 1 at the latter format. (Subsequent single “This Life” also reached the summit four months later.)

### “History Repeats”

**BRITTANY HOWARD**

**SONGWRITER** Brittany Howard

Long a Grammy favorite with her blues-rock quartet Alabama Shakes, show-stopping frontwoman Brittany Howard earns her first pair of solo noms this year behind her self-produced debut solo album, *Jaime*. (“History Repeats” is also up for best rock performance.) On the acclaimed LP’s opening track, the Alabama native channels the vocal prowess of Lauryn Hill and D’Angelo, straddling her voice’s upper and lower registers over a swarm of funky guitar licks. With Alabama Shakes, Howard has three Grammys to her name; the band earned three of them behind its 2015 LP, *Sound & Color*, which was also nominated for album of the year. With “History Repeats,” she’s now looking for her first Grammys as a solo artist, as well.

### “This Land”

**GARY CLARK JR.**

**SONGWRITER** Gary Clark Jr.

The virtuoso blues-rocker’s first new song since 2015 takes aim at the racism ingrained in American society, and which has been increasingly normalized since the 2016 presidential election. “Fuck you, I’m America’s son/This is where I come from,” snarls a defiant Clark on the song’s blistering chorus. “This Land” is also keenly aware of the past: Its refrain quotes Woody Guthrie’s folk standard “This Land Is Your Land,” and its powerful video depicts black youth growing up in the shadow of lynchings and Confederate flags.

Howard at L’Alhambra in Paris on Sept. 4.





Shawn  
Mendes  
& Camila  
Cabello

For Your GRAMMY® Consideration

Nominee

Señorita

Best Pop Duo / Group Performance



# Rock

“This Land” is also nominated for best music video (directed by Savannah Leaf); and best rock performance, while the album *This Land* is up for best contemporary blues album.



Matty Healy of The 1975 at Milano Rocks in Milan on Aug. 30.

## BEST ALTERNATIVE MUSIC ALBUM

**U.F.O.F.**  
BIG THIEF

While it’s arguably the most surprising nominee in the rock categories,

Brooklyn-based indie-folk quartet Big Thief earns its first Grammy nom for *U.F.O.F.*, the first of two critically extolled LPs issued this year on 4AD. The album title alludes to the lyric, “To my UFO friend, goodbye, goodbye” — a line from the LP’s title track in which vocalist-guitarist Adrienne Lenker sings of an alien sighting to rationalize things beyond her understanding. Such is the thematic grandeur of Big Thief’s breakthrough LP, which reached No. 2 on the Vinyl Albums chart. Its “sister” album, the comparably excellent *Two Hands*, followed on Oct. 11.

**Assume Form**  
JAMES BLAKE

After emerging at the dawn of the 2010s as a trendsetting producer of downtempo electronic music, James Blake made a gradual foray into pop songwriting on his fourth studio album. Standout singles include a smoky Travis Scott duet on the Metro Boomin-assisted “Mile High,” and a riveting blend of Spanish flamenco and U.K. bass on the Rosalía collaboration “Barefoot in the Park.” The London-born artist has a rich Grammy history: He earned his first win in 2019 for his featured role on the *Black Panther* track “King’s Dead,” following a 2013 best new artist nomination and a 2016 album

of the year nod for his songwriting, production and vocal assists on Beyoncé’s *Lemonade*.

**i, i**  
BON IVER

It’s difficult to think of Bon Iver’s Grammy prospects without recalling the act’s upset win in 2012 for best new artist. Bandleader Justin Vernon had already endeared himself to the indie-folk set with his tender, cabin-recorded 2007 indie debut, *For Emma, Forever Ago*, and guested prominently on Kanye West’s *My Beautiful Dark Twisted Fantasy*, but the 2012 ceremony, after the release of Bon Iver’s self-titled album, made Vernon a figure of noted intrigue, having bested the likes of Nicki Minaj and J. Cole. Numerous reinventions later, Bon Iver released a fourth LP that revels in electro-folk sound collages held together by Vernon’s lush, beaming vocals. It’s the group’s first album since 2012 to break into the Big Four categories, earning an album of the year nomination alongside fellow alternative music album competitor Vampire Weekend.

**Father of the Bride**  
VAMPIRE WEEKEND

Vampire Weekend’s first album in six years was a resounding success. Following 2013’s *Modern Vampires of the City* (which earned the band its



Gary Clark Jr. at the Shaky Knees Music Festival in Atlanta on May 3.

first Grammy in this same category), the indie rock group’s major-label debut was its third consecutive LP to top the Billboard 200, and its first release since the amicable departure of multi-instrumentalist and in-house producer Rostam Batmanglij in 2016. But extensive production from alt-pop dynamo Ariel Rechtshaid assured frontman Ezra Koenig’s newfound taste for Grateful Dead licks and old-timey country balladry would mesh with an innovative roster of featured artists, including Danielle Haim and The Internet’s Steve Lacy. Alongside Bon Iver’s *i, i*, *Father of the Bride* is one of two LPs in this field also nominated for album of the year.

**Anima**  
THOM YORKE

As Radiohead’s frontman, Thom Yorke has won three Grammys, but he’s still looking for his first as a solo artist. Yorke’s 2019 LP, *Anima*, is up for four awards, led by his second career solo nom for best alternative music album (following 2006’s *The Eraser*). Inspired by his fascination with dreams and dystopian realms, Yorke tapped frequent Radiohead producer Nigel Godrich to help craft *Anima*’s eerie soundscapes of harshly distorted vocals and looped, Flying Lotus-inspired beats. He also enlisted filmmaker Paul Thomas Anderson, who directed a psychedelic *Anima*-themed short film released on Netflix and in select IMAX theaters. The LP was Yorke’s first to bow at No. 1 on Top Dance/Electronic Albums.

What’s the biggest change you hope the Grammys will make this year?

**JENNY LEWIS** “The inclusion and representation of more independent artists with a new category other than the blanket term ‘alternative’ that leaves out so many nonmainstream, pop/rock-leaning musicians.”





FOR YOUR GRAMMY® CONSIDERATION  
**JESSIE REYEZ**

BEST URBAN CONTEMPORARY ALBUM  
**BEING HUMAN IN PUBLIC**

"**BEING HUMAN IN PUBLIC**" ESTABLISHES REYEZ AS A POWERFUL VOICE  
AT A TIME WHEN THE WORLD NEEDS ONE." - VARIETY

"**NO ONE ELSE SOUNDS LIKE JESSIE REYEZ.**" - TIME

"ONE OF POP'S MOST **EXCITING NEW TALENTS**" - ROLLING STONE

"**THE REALST SINGER IN THE GAME**" - NYLON

"**JESSIE REYEZ [IS] SURELY ONE OF THIS GENERATION'S MOST ELECTRIC**" - PAPER



**FMYL**



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BEST DANCE RECORDING

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**Billboard**

NINJA TUNE



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**BONOBO - "LINKED"**  
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**GEORGIA ANNE MULDROW - 'OVERLOAD'**  
BEST URBAN CONTEMPORARY ALBUM



**"WORK IT (SOULWAX REMIX)"**  
BEST REMIXED RECORDING  
David Gerard C Dewaele + Stephen Antoine C Dewaele, remixers (Marie Davidson)

**NINJA TUNE**





# R&B

## BEST R&B SONG

### “Could’ve Been”

**H.E.R. featuring Bryson Tiller**  
**SONGWRITERS** Dernst Emile II,  
 David “Swagg R’Celious” Harris,  
 H.E.R., Hue “Soundzfire” Strother

In just two years, H.E.R. racked up 10 Grammy nominations, winning two last year for best R&B performance and best R&B album. Nominated in both the best R&B performance and best R&B song categories, “Could’ve Been” (featuring Bryson Tiller) is an ode to a romance that never blooms. First released in 2018, “Could’ve Been” appears on H.E.R.’s 2019 *I Used to Love Her* compilation, a project which is also nominated for album of the year. (While she has released two successful compilations, the singer has yet to release what she considers her debut album.) H.E.R. also received nods in the major categories for record and song of the year.

### “Look at Me Now”

**EMILY KING**

**SONGWRITERS** Emily King, Jeremy Most King once described the lyrics to “Look at Me Now” as “insecurity disguised as swagger,” explaining that the song was her interpretation of trying to get the attention of a former flame. The minimalist track, which features lyrics such as “You said I’d never do it, well I figured it out,” garnered King’s first Grammy nomination in over a decade. Sometimes feigning confidence pays off: “Look at Me Now” is featured on King’s album *Scenery*, which arrived earlier this year. She received her first nom (for best contemporary R&B album) in 2007.

### “No Guidance”

**CHRIS BROWN featuring Drake**

**SONGWRITERS** Chris Brown, Tyler James Bryant, Nija Charles, Aubrey Graham, Anderson Hernandez, Michee Patrick Lebrun, Joshua Lewis, Noah Shebib, Teddy Walton

Chris Brown and Drake’s huge single “No Guidance,” features one of the catchiest pre-hooks and choruses in R&B this year. The music video hilariously finds the two hinting at their previous beef and having a

dance battle. This is Brown’s sole nomination this year. The singer has been nominated 17 times and won one Grammy since receiving his first nomination in 2006. Drake, who has won four of his 44 Grammy nominations in the last decade, is also up for best rap song this year.

### “Roll Some Mo”

**LUCKY DAYE**

**SONGWRITERS** David Brown,  
 Dernst Emile II, Peter Lee Johnson

“Roll Some Mo,” the debut single from singer-songwriter Lucky Daye, is one of the standout debuts from an R&B artist during the Grammy eligibility period. Strings and echoed vocals set the atmosphere for a lazy day where the New Orleans native smokes with his lover. The single serves as the opening track to the

Keep Cool/RCA singer’s debut album, *Painted*. Daye scored four nominations this year — an impressive number for an impressive debut, including best R&B performance for “Roll Some Mo,” and best R&B album. Before releasing *Painted*, Daye wrote songs for artists including Trey Songz and Ella Mai.

### “Say So”

**PJ MORTON featuring JoJo**

**SONGWRITER** PJ Morton

Morton and JoJo ushered in Valentine’s Day with an ultimatum: “If you love me, just say so/Cuz I can’t play these games with you no more.” The pair croon over a piano melody that showcases Morton’s soul and gospel roots. “Say So” is featured on Morton’s album *PAUL*, which came out earlier in 2019. Throughout his

career, he has amassed 13 nominations as a solo artist, and as keyboardist for Maroon 5. The singer-songwriter won his first Grammy last year in the best traditional R&B performance category for “How Deep Is Your Love.”

## BEST R&B ALBUM

**1123**

**BJ THE CHICAGO KID**

BJ the Chicago Kid continues to deliver a soulful, Chicago-inspired rendition of R&B with *1123*. The singer, who has always sat comfortably at the intersection of R&B and hip-hop, delivered a solid album that once again caters to fans of both genres. The project features the braggadocious “Worryin’ Bout Me” (featuring



Morton at City Winery in Atlanta on March 18.



# WE MADE HISTORY... AGAIN



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BEATING ABC, CBS AND NBC

#1 MUSIC AWARD SHOW IN 2019 AMONG HISPANICS  
REGARDLESS OF LANGUAGE

#LATINGRAMMY WORLDWIDE TRENDING TOPIC

SOCIAL ACTIVITY UP 97%  
YEAR-OVER-YEAR

A GLOBAL AUDIENCE OF  
100 MILLION MUSIC LOVERS  
IN MORE THAN 80 COUNTRIES

## MAJOR LATIN GRAMMY® WEEK EVENTS

INCLUDING LEADING LADIES OF ENTERTAINMENT, IN THE MIX, SPECIAL AWARDS CEREMONY,  
PREMIERE, OFFICIAL AFTER-PARTY AND THE MAGNIFICENT PERSON OF THE YEAR 2019 GALA  
THAT BROUGHT THE WORLD TOGETHER TO CELEBRATE JUANES

The Latin Recording Academy would like to thank everyone  
who contributed to this spectacular success, including performers, staff,  
crew, labels, management, media, our partners at the Recording Academy,  
Univision and to the executive production of José Tillán, who led a  
brilliant team of TV Producers that brought our shared vision to life.

GRACIAS - THANK YOU - OBRIGADO



THE LATIN RECORDING ACADEMY®

Sources: Various sources including Nielsen Social, Univision Press Release - November 15, 2019, and The Latin Recording Academy estimates based on multiple international third party sources.  
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## R&amp;B

Emily King at Lollapalooza  
in Chicago on Aug. 1.

Offset), the sensual “Playa’s Ball” (featuring Rick Ross) and the Anderson .Paak-assisted album opener, “Feel the Vibe,” which pays homage to bonding with family over soul food, Al Green and weed. A six-time Grammy nominee, BJ the Chicago Kid received his first nod in 2014 for his contribution to ScHoolboy Q’s “Studio” (best rap/sung collaboration).

**Painted**  
**LUCKY DAYE**

Daye’s debut album received four Grammy nominations, all of which are in the R&B categories. One of the most impressive releases from a newcomer this year, the album pays homage to the great funk and soul of previous decades. It’s hard to believe the singer spent most of his childhood in a home where he wasn’t allowed to listen to music. Following *Painted*, Daye told *Billboard* he taught himself melodies by reading Dr. Seuss books. Standout songs on the album include lead single “Roll Some Mo,” which garnered nods in the best R&B song and best R&B performance categories, as well as “Real Games,” which is nominated for best traditional R&B performance.

**Ella Mai**  
**ELLA MAI**

At the Grammy ceremony in February,

Ella Mai won her first award for her breakout single “Boo’d Up,” (best R&B song). This year, her 2018 self-titled debut album (released after the eligibility period ended for the 61st annual Grammys) is nominated for best R&B album. Featuring singles “Trip” and “Shot Clock,” the project showed the London-born singer’s success among R&B fans with “Boo’d Up” wasn’t just a fluke. Executive-produced by DJ-producer Mustard, the man who discovered Mai from the cover songs she was posting on Instagram, the album features appearances from John Legend, Chris Brown and H.E.R.

**PAUL**  
**PJ MORTON**

PJ Morton’s latest solo project tackles the singer’s frustrations with racism in America and President Trump (“MAGA?” features political commentator Angela Rye), a cover of a Gap Band classic (“Yearning for Your Love”) and an ode to late rapper Nipsey Hussle (“Buy Back the Block”). The lattermost song memorializes Nipsey with a rendition of a brass line that recalls jazz funerals in Morton’s hometown of New Orleans. *Paul* also features “Say So,” Morton’s Grammy-nominated collaboration with JoJo. Rapsody, Jazmine Sullivan and Tobe Nwingwe also make appearances on the album.

**Ventura**  
**ANDERSON .PAAK**

Anderson .Paak has released two albums in a six-month period — both collaborations with Dr. Dre. The more soulful offering of the two, *Ventura*, features a stellar list of collaborators, including Smokey Robinson, Lalah Hathaway, Jazmine Sullivan, Sonyae, Brandy, Nate Dogg and André 3000. The multi-instrumentalist has garnered four Grammy nominations since 2016, including a best new artist nod. His song “Bubblin” tied with Jay Rock, Kendrick Lamar, Future and James Blake’s *Black Panther* offering, “King’s Dead,” in February for the best rap performance Grammy.

What’s the biggest change you hope the Grammys will make this year?

**H.E.R.** “I would love to see more of the R&B categories on the broadcast. The world should see everyone celebrating their wins because everybody works hard. I would also like to see legends performing with our future legends and connecting those dots so the world can also see where the magic came from.”

Mai at Coachella  
in Indio, Calif., on  
April 12.



# FINNNEAS

FOR YOUR GRAMMY® CONSIDERATION

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

**RECORD OF THE YEAR**

*BILLIE EILISH – BAD GUY*

**ALBUM OF THE YEAR**

*BILLIE EILISH – WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?*

**SONG OF THE YEAR**

*BILLIE EILISH – BAD GUY*

**BEST ENGINEERED ALBUM, NON-CLASSICAL**

*BILLIE EILISH – WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?*







Congratulations to our exceptional  
GRAMMY® nominees

---

**AYMÉE NUVIOLA BLACK MYSELF BOBBY RUSH BOKANTÉ**  
**CASPAR BABYPANTS CECE WINANS CHRISTIAN MCBRIDE**  
**CYRILLE AIMÉE & DIEGO FIGUEIREDO DAVE CHAPPELLE**  
**DAVID DARLING DELBERT MCCLINTON & SELF-MADE MEN**  
**DEVA PREMAL DOYLE LAWSON & QUICKSILVER FRED HERSCH**  
**GEOFF KEEZER GEORGE BENJAMIN GIL ROSE**  
**GISLE KVERNDOKK SYMPHONIC DANCES GONNA SING, GONNA SHOUT**  
**HOUSTON CHAMBER CHOIR JAMES WHITBOURN JIM GAFFIGAN**  
**JOEY DEFRANCESCO JAZZ AT LINCOLN CENTER ORCHESTRA** WITH WYNTON MARSALIS  
FEATURING RUBÉN BLADES  
**JONTAVIOUS WILLIS JOY WILLIAMS JUDY CANTOR-NAVAS**  
**JULIAN LAGE KANKYŌ ONGAKU:** JAPANESE AMBIENT, ENVIRONMENTAL  
& NEW AGE MUSIC 1980-1990 **KILLSWITCH ENGAGE**  
**LINCOLN BARRETT LUX MARIACHI DIVAS DE CINDY SHEA**  
**MARIACHI LOS CAMPEROS MARK GUILIANA MATTHIAS GOERNE**  
**MELISSA ALDANA MIGUEL ZENÓN MORTEN LINDBERG**  
**OVER THE RAINBOW PATTY GRIFFIN PETER KATER**  
**PETE SEEGER:** THE SMITHSONIAN  
FOLKWAYS COLLECTION **THE SAVIOR SARA GAZAREK**  
**SORTE!: MUSIC BY JOHN FINBURY STEVEN CURTIS CHAPMAN SUGARAY RAYFORD**  
**SUSAN NARUCKI THIRD COAST PERCUSSION TIERNEY SUTTON BAND**

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**FOR YOUR GRAMMY® CONSIDERATION  
BEST R&B PERFORMANCE**

# **LOVE AGAIN**

**DANIEL CAESAR & BRANDY**

**#1 AT URBAN  
AC RADIO**



# Rap

## BEST RAP ALBUM

### *Revenge of the Dreamers III* DREAMVILLE

Through the years, J. Cole earned a reputation as one of hip-hop's lone rangers, due to his resistance to collaborations and guest features. But in 2019, Cole scrubbed off his "platinum with no features" moniker by assembling his legion of Dreamville soldiers to create the collaborative album *Revenge of the Dreamers III*. Cole masterminds the 18 tracks, which include starry features from MCs such as DaBaby ("Under the Sun") and T.I. ("Ladies, Ladies, Ladies"). Still, it's Cole's roster of all-stars that drives home the project, thanks to JID's hypnotic hooks ("Down Bad"), Earthgang's seamless chemistry ("Sacrifices") and Ari Lennox's silky vocals ("Got Me").

### *Championships*

MEEK MILL

Meek Mill's talent for turning traumatic losses into moments of triumph is why he's considered one of hip-hop's favorite MCs. After he was released from prison in 2018 for violating probation from a previous gun and drug charge, the Philadelphia star turned to that time away as inspiration to create his Billboard 200 chart-topping album, *Championships*. The celebratory project showcases a refurbished Meek, who's not only woke ("Oodles O'Noodles Babies"), but also mature enough to make amends with past rivals, as on "Going Bad," featuring foe-turned-friend Drake. Still, Meek's attachment to the streets is what makes *Championships* a slam-dunk. Whether he's skating through a Phil Collins sample or channeling the spirit of The Notorious B.I.G. on "What's Free," no one can preach the ghetto gospel better than Meek.

### *I Am > I Was*

21 SAVAGE

Though 21 Savage thrives as a featured artist, his strength as a songwriter can no longer be underestimated, especially after the release of his sophomore album, *I Am > I Was*. In 2018, Savage's late entry into the race for best rap album was worth the wait as he constructed a project built on

growth and evolution. From the get-go, he drills his opposition with cold hard facts about his brother's death on the introspective opener "A Lot," while even on the Post Malone-assisted "All My Friends," Savage steers with caution when trying to build new relationships because of his newfound persona. Due to his maturity, the Atlanta native was able to craft a formidable album that mined new territory, pushing his career forward in the process.

### *IGOR*

TYLER, THE CREATOR

In 2017, Tyler, The Creator showed signs of evolution when he released his fourth album, *Flower Boy*. Spiked with candor, the album wooed listeners with Tyler's vulnerable side, so much so that it earned him a Grammy nomination for best rap album that year. Two years later,

Tyler upped the ante by tastefully shaping his fifth album, *IGOR*, into his most complete body of work. Instead of coloring within the lines of conventionalism, Tyler chooses to sing rather than rap, eschewing the traditional boundaries of the genre. The results are brilliant — not only does Tyler provide a soundtrack for hapless romantics ("I Think"), but his ear for production reaches its apex on powerful cuts like "Running Out of Time" and "Earquake."

### *The Lost Boy*

YBN CORDAE

Two years ago, YBN Cordae was a wide-eyed college student working at TGI Friday's. Now, with debut album *The Lost Boy*, he's a Grammy-nominated artist. Stacked with poignant tales about his inner circle ("Family Matters"), and his day-to-day battles during his upbringing ("Bad Idea"),

Cordae scripts an album that stays true to his core: a troubled soul finding salvation through his hopes and dreams, crafted over a bright palette of lush production and gospel-tinged skits. And when Cordae isn't painting pictures about his life, he's a formidable lyricist on other topics, standing toe-to-toe with some of hip-hop's brightest stars such as Pusha T, Meek Mill and Anderson .Paak.

## BEST RAP SONG

### "Bad Idea"

YBN CORDAE

Featuring Chance the Rapper

SONGWRITERS Chancelor Bennett, Cordae Dunston, Uforo Ebong, Daniel Hackett

Since the late 2000s, the District of Columbia/Maryland/Virginia area has birthed a handful of nimble lyricists,

J. Cole at the NBA All-Star Game at the Spectrum Center in Charlotte, N.C., on Feb. 17.





# TOOL

## FEAR INOCULUM

**BEST METAL PERFORMANCE "7EMPEST"**  
**BEST ROCK SONG "FEAR INOCULUM"**

"...A FORMAL MASTERPIECE THAT SHOULD STAND THE TEST OF TIME...A DEFINING RECORD OF ITS ERA..." - *ROLLING STONE*

"THE BAND'S NEW ALBUM *FEAR INOCULUM* WAS WORTH THE 13-YEAR WAIT. ... THIS RECORD GETS THE WHIPLASH INTENSITY THAT THE BAND BRINGS LIVE."  
- *NPR MUSIC*

"*FEAR INOCULUM* (THE ALBUM) IS A MASTERPIECE TO BE DISSECTED FOR YEARS TO COME..." - *REVOLVER*

"...A LANGUID AND BLISSFUL WORK..." \*\*\*5 STARS\*\*\* - *NME*

"...DEEPLY SATISFYING, BOTH AS A DISTINCT ARTISTIC STATEMENT AND AS ACCIDENTAL FAN SERVICE TO A BASE THAT EXPECTS NOTHING LESS THAN UNFLINCHINGLY UNIQUE ARTISTIC STATEMENTS." - *ENTERTAINMENT WEEKLY*





# Rap



Tyler, The Creator at the 2018 Montreux Jazz Festival in Switzerland.

such as Logic, GoldLink and Wale. And while the region can revel in those artists' successes, the rise of YBN Cordae is what has his home state of Maryland brimming with hope. Doused with soulful production and elite wordplay, Cordae's single "Bad Idea" speaks to the rapper's hopefulness after being entrapped by a life of pain, hunger and poverty. Even when paired with Grammy winner Chance the Rapper, it's Cordae's words of optimism that ring the loudest, rapping: "God cryin', thunderstorms is Heaven tears/The feeling of lost hope, shit is never here."

## "Gold Roses"

**RICK ROSS** Featuring Drake

**SONGWRITERS** Noel Cadastre, Aubrey Graham, Anderson Hernandez, Christopher Riddick-Tynes, William Leonard Roberts II, Joshua Quinton Scruggs, Leon Thomas III, Ozan Yildirim

Rick Ross has yet to win a Grammy in his long, chart-topping career, and on his standout *Port of Miami 2* single "Gold Roses," the MMG veteran scolds The Recording Academy for never honoring him. "I was nominated, never won a Grammy/But I understand, they'll never understand me," he raps at the start of his verse. Ross and frequent collaborator Drake blend well together on the piano-laden track, as they each ruminate about their respective wins and losses. Name-drops are aplenty as Kevin Durant, Pharrell Williams and Gladys Knight are all referenced during the five-minute venting session between two of rap's biggest names.

## "A Lot"

**21 SAVAGE** Featuring J. Cole

**SONGWRITERS:** Jermaine Cole, Dacoury Natche, 21 Savage, Anthony White

21 Savage has never held back the scars of his life, in his music or from his fans, but on the 2018 single "A Lot," he revealed many of his toughest losses. Not only does Savage ruminate about how he was affected by death, prison

and deceit, but he also speaks on his efforts to emerge from the rubble and become a hip-hop star. In addition to counting his blessings, Savage receives a cosmic guest feature from J. Cole, (who famously doesn't do many of them). The Dreamville boss punches in a searing verse that references his thoughts on the music industry and how he and Savage came together for the surprising album opener: a verse about writing verses — and one of the best in the canon.

## "Racks in the Middle"

**NIPSEY HUSSLE**

Featuring Roddy Ricch and Hit-Boy

**SONGWRITERS** Ermias Asghedom, Dustin James Corbett, Greg Allen Davis, Chauncey Hollis Jr., Rodrick Moore

Though Nipsey Hussle was murdered outside of his clothing store in March, the artist's spirit and impact on the rap game still remains firm today. Before Nipsey died, he, along with Compton, Calif., newcomer Roddy Ricch, etched this soulful collaboration. Produced by Hit-Boy, Neighborhood Nip vividly reenacts the bittersweet moment when he lost a friend around the same time he was nominated for his first Grammy, for his 2018 opus, *Victory Lap*. "Grammy-nominated, in the sauna shedding tears/All this money, power, fame and I can't make you reappear," he

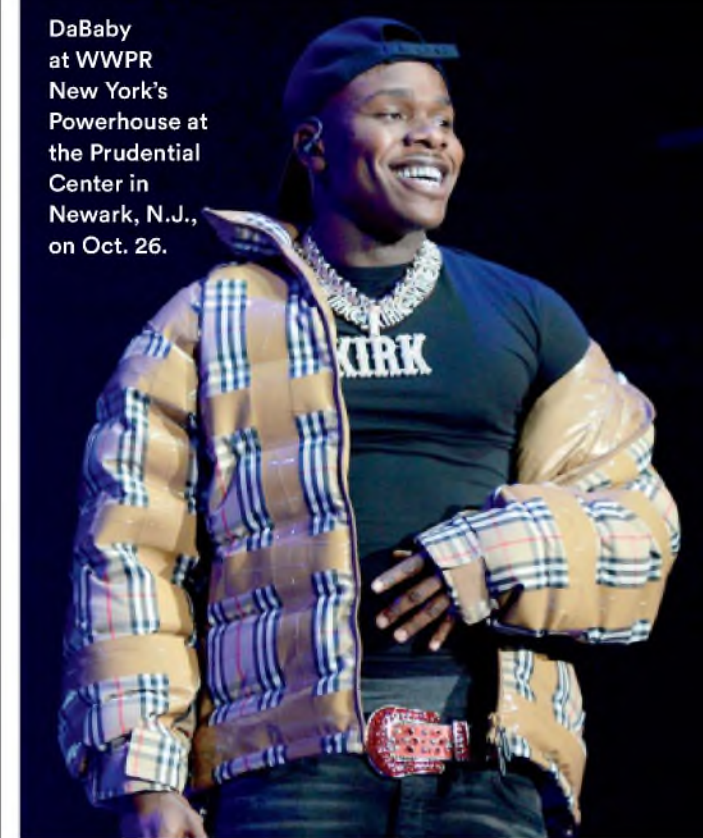
painfully conveys. The fact that a year later, that line can now serve as a prophetic reference to himself is not lost, making "Racks in the Middle" a poignant gem in the rapper's catalog.

## "Suge"

**DABABY**

**SONGWRITERS** DaBaby, Jetsonmade, Pooh Beatz

The Charlotte, N.C., lyricist stiff-armed competitors this year when he created his bombastic single "Suge." The truck-rattling tune, produced by Jetsonmade, complements DaBaby's punchy lyrics, which pay homage to former Death Row CEO Suge Knight. The rap phenom's comedic chops



and confidence shine throughout the three-minute track. Don't be fooled by his jocular nature on "Suge" — when DaBaby makes a threat ("I'll slap that shit out of a n—a"), he vows to follow through on his promises, while his no-holds-barred mentality even extends to the opposite sex, where he casually brags about all the women hounding him on Instagram. But as always with DaBaby, it's the sheer energy of his delivery that helps set this song apart from the rest of the new artists who emerged in 2019. "Suge" proved to be a huge steppingstone for the MC, peaking at No. 7 on the Billboard Hot 100 in July, his highest-charting hit to date.

What's the biggest change you hope the Grammys will make this year?

**YBN CORDAE** "The biggest change I hope the Grammys will make this year is more hip-hop inclusion on the show. Hip-hop is the biggest genre of music on the planet, and the most influential."





# CONGRATULATIONS TO BILLIE EILISH

ARTIST OF THE YEAR  
TOP ALBUM OF THE YEAR  
SONGWRITER OF THE YEAR



 Music Awards 2019

*Darkroom* 



# eric church

**"Church is moving country forward."  
– *Variety***

**"meditative mid-tempo numbers reflecting  
on simple truths – none better than the  
hard-won wisdom of 'Some of It.'"  
– *Entertainment Weekly***

**"one of the most modest but poignant  
albums of his career."  
– *Pitchfork***

**"The follow up-single to 'Desperate Man' finds  
Church in a fatherly mood, singing to his two  
sons about love, faith and the shelf life of a  
good beer ... 'Some of It' sounds destined  
for a lifetime of wedding slow dances and  
graduation-day playbacks. Long live the Chief."  
– *Rolling Stone***

**"He believes in its ability to heal, to transport  
you to the past, to make sense of the  
present and hold out hope for the future."  
– *Entertainment Weekly***

**for your GRAMMY® consideration  
best country album – *desperate man*  
best country song – "some of it"**



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“...one of country’s most revered working artists and a paragon of organic talent and grace.” – *ROLLING STONE*

“tenor kissed by angels and the guitar prowess of a man who made a deal with the devil”  
– *ENTERTAINMENT WEEKLY*

“Okie reveals a lot about Gill’s core truths, whether it’s spiritual or life lessons or wisdom he’s gained from other songwriters like Guy Clark and Merle Haggard.” – *AP*

“Each of the dozen tracks that unwind over 50 minutes is beautifully produced with exquisitely subdued backing and Gill pouring out his heart with the restrained and honest intensity of his always authentic voice.” – *AMERICAN SONGWRITER*

# VINCE GILL OKIE

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2000 NSAI Songwriter/Artist Of The Decade 1990-1999

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CONSIDERATION**

**BEST AMERICAN  
ROOTS SONG**

**“I Don’t Wanna Ride  
The Rails No More”**





# Country

## BEST COUNTRY SONG

### “Bring My Flowers Now”

TANYA TUCKER

**SONGWRITERS** Brandi Carlile, Phil Hanseroth, Tim Hanseroth, Tanya Tucker

A poignant piano ballad about celebrating life in the moment and with no regrets, Tucker held onto the idea for “Bring My Flowers Now” for nearly 40 years before she mentioned it in passing to co-writer Brandi Carlile. While in the studio recording *While I’m Livin’* with co-producers Carlile and Shooter Jennings, the band was on a break and Carlile urged Tucker, who already had the song’s chorus written, to finish the tune. “We just fell into it and wrote it, and then we recorded it,” Tucker told *Billboard* in August. “Of course the best line is ‘We all think we got the time until we don’t,’ and I wish I could say that was my line. It takes some unexpected process or people, or catalyst or muse, to come in and finish that for me.”

### “Girl Goin’ Nowhere”

ASHLEY MCBRYDE

**SONGWRITERS** Jeremy Bussey, Ashley McBryde

A vulnerable story of a woman beating the odds, McBryde’s stunning “Girl Goin’ Nowhere” is one of the most memorable singles of 2019. The song was inspired by McBryde’s high school algebra teacher scoffing at her dream of moving to Nashville to become a songwriter. “I need to thank my daddy for that first set of strings/And all those folks who swore I’d never be anything/It took a whole lot of yes I will’s and I don’t care,” she sings. With a Grammy nod to her name, McBryde is surely going somewhere.

### “It All Comes Out in the Wash”

MIRANDA LAMBERT

**SONGWRITERS** Miranda Lambert, Hillary Lindsey, Lori McKenna, Liz Rose

Lambert came roaring back to radio in July with “It All Comes Out in the Wash,” the lead track off her seventh studio album, *Wildcard*. The upbeat, tongue-in-cheek tune about not taking life too seriously showcases the country singer’s playful side and marks a welcome

return to the airwaves, as it had been over a year since the release of her previous single. “I think it was just kind of classic me,” she told *Billboard* ahead of releasing the song. “It’s got some sarcasm to it, but it’s very honest. I’m in a new phase of my life, and ready to have new music out there that represents that. This one just felt perfect as far as the vibe of it. It’s fun and lighthearted.”

### “Some of It”

ERIC CHURCH

**SONGWRITERS** Eric Church, Clint Daniels, Jeff Hyde, Bobby Pinson

A reflective tune that has Church bestowing his wisdom on the listener, “Some of It” is one of the standout tracks featured on the singer’s Grammy-nominated album *Desperate Man*. “Beer don’t keep/Love’s not cheap/And trucks don’t wreck themselves,” sings Church in the first verse. “Some

of It” was almost cut from the album. After playing the LP for a friend, Church’s wife said, “‘But let me play you what did not make it,’ and the first thing she played was ‘Some of It,’” said Church in a statement. “It was always a favorite song of mine, and I listened to it that night and it is just... I am going to regret if I do not record this song.” It’s a good thing Church listens to his wife.

### “Speechless”

DAN + SHAY

**SONGWRITERS** Shay Mooney, Jordan Reynolds, Dan Smyers, Laura Veltz

Easily the most popular wedding song of 2018, Dan + Shay’s “Speechless” cemented the duo’s heavyweight status in country. Shay Mooney’s mesmerizing falsetto coupled with striking piano features and finger snaps — thanks in part to Dan Smyers’ ace production sensibilities — advanced

the already powerful love song. Written as a ballad for their wives while reminiscing about their respective wedding days, Dan + Shay’s as well as Reynolds’ and Veltz’s capability at penning a timeless love song is apparent throughout. Later on, another version of the tune was recorded with pop singer Tori Kelly. “Every time I sing [‘Speechless’], I think back to those moments of how in awe we were of our wives,” Mooney recently told *Billboard*. “They’re such beautiful people inside and out.”

## BEST COUNTRY ALBUM

### *Desperate Man*

ERIC CHURCH

Church’s sixth studio album, *Desperate Man*, continues to showcase the North Carolina native’s versatility as both an artist and songwriter. All



Lambert at MGM Grand Garden Arena in Las Vegas on April 7.



SONY MUSIC  
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GRAMMY<sup>®</sup>  
NOMINEES



BROOKS & DUNN WITH LUKE COMBS

BEST COUNTRY DUO/GROUP PERFORMANCE

"BRAND NEW MAN"



MAREN MORRIS

BEST COUNTRY DUO/GROUP PERFORMANCE

"COMMON" FT. BRANDI CARLILE



MIRANDA LAMBERT

BEST COUNTRY SONG

"IT ALL COMES OUT IN THE WASH"



PISTOL ANNIES

BEST COUNTRY ALBUM

INTERSTATE GOSPEL



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# Country

co-written by Church, the politically charged track “The Snake” kicks off the set, whose 11 tracks are peppered with rollicking numbers like the ear-grabbing title track and bluesy “Solid,” as well as more heartfelt reflections on life like the sensitive “Heart Like a Wheel” — not to mention the Grammy-nominated single, “Some of It.” All the while, Church proves his staying power as an artist willing to challenge the status quo by bucking radio trends and simply releasing music that is specific to him. A standout LP, *Desperate Man* grows in meaning with each listen and is a strong contender.

## **Stronger Than the Truth** REBA McENTIRE

McEntire returned to her country roots on the standout *Stronger Than the Truth*. The country legend’s 29th studio album includes memorable story-songs like the stirring piano ballad “Tammy Wynette Kind of Pain,” which details a woman struggling with a relationship that ended with infidelity, and “Cactus in a Coffee Can,” a poignant tune about an orphan who meets her drug-addicted birth mother later in life. McEntire also penned two tracks on the traditional-country set: the driving, jazz-infused “No U in Oklahoma” with Brooks & Dunn’s Ronnie Dunn



Dan + Shay at the Schermerhorn Symphony Center in Nashville on Oct. 16.

and longtime friend Donna McSpadden, and the heart-wrenching ballad of long lost love “In His Mind.” McEntire’s vocals shine as she sings meaningful stories only she can tell.

## **Interstate Gospel** PISTOL ANNIES

The Pistol Annies returned in 2018 with *Interstate Gospel*, the trio’s third album and first collaborative effort in five years. The band — Angaleena Presley, Ashley Monroe

and Miranda Lambert — meditates on the heaviness of the quiet life: divorce, heartbreak and marriage. On “Best Years of My Life,” the Annies question getting married too soon, while the feel-good “Got My Name Changed Back” gives divorce an uplifting perspective. Additional highlights include the sultry country-grunge anthem “Sugar Daddy,” complete with glimmering eclectic guitar parts, and “Leavers Lullaby,” a vulnerable song that details a relationship’s eventual end. With a strong female perspective and storyline throughout every song, Pistol Annies’ *Interstate Gospel* exemplifies the desperate need for more female voices in country radio.

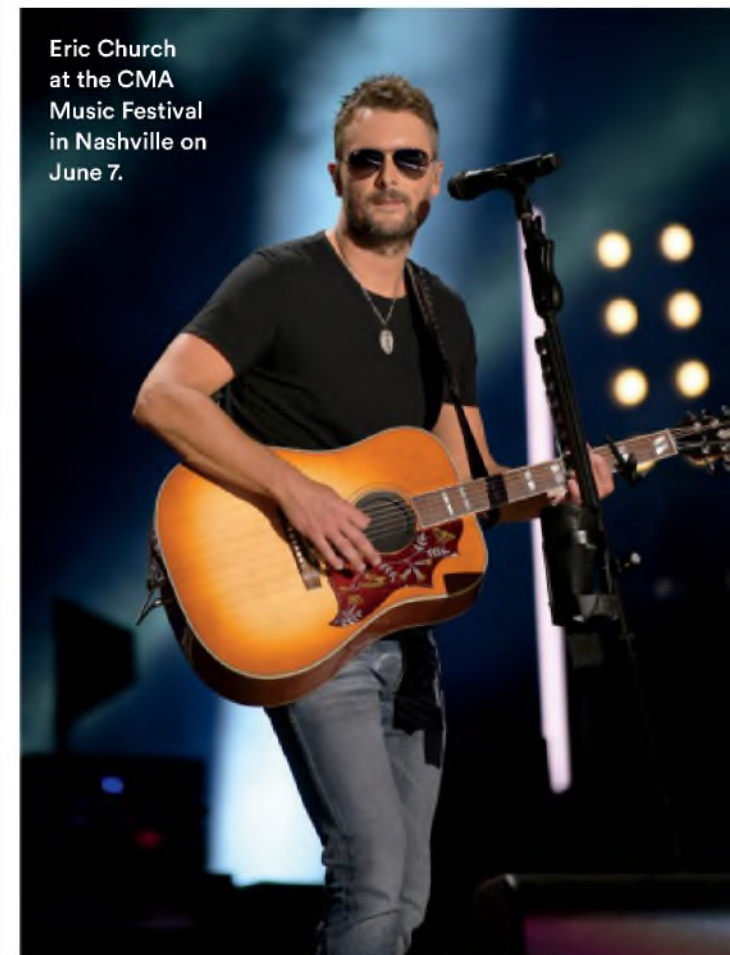
## **Center Point Road** THOMAS RHETT

Rhett pushes his distinct brand of country music forward on his fourth studio album, *Center Point Road*. With elements of pop, country, urban and jazz, Rhett impresses as he navigates his own lane with boldness. Led by the single “Look What God Gave Her,” *Center Point Road* tells the story of Rhett’s life. From the nostalgic “Remember You Young” to the anthemic title track featuring Kelsea Ballerini, Rhett solidifies himself as an entertainer who satisfies with triumphant arena-anthems while also

pulling on the heartstrings, as can be heard on the heartfelt “That Old Truck,” and reflective “Dream You Never Had.” The album also became the singer’s second consecutive No. 1 on the Billboard 200.

## **While I’m Livin’** TANYA TUCKER

Tucker’s *While I’m Livin’* marks a triumphant return for the singer. Her first album of new music in 17 years, the Grammy nod is one of four



Eric Church at the CMA Music Festival in Nashville on June 7.

nominations for the country legend at the upcoming ceremony. Co-produced by Brandi Carlile and Shooter Jennings, the project features deeply personal story-songs about Tucker’s life. The stunning “Wheels of Laredo” kicked off Tucker’s reemergence, while standout three-time Grammy-nominated single, “Bring My Flowers Now,” details the importance of living in the moment. Meanwhile, her poignant cover of Miranda Lambert’s “The House That Built Me” strikes a chord as Tucker sings from the parent perspective. Surprisingly, Tucker almost didn’t record the project. “It was all up in the air,” she previously told *Billboard*. “Shooter talked me into it, and I’m glad he did.”

## What’s the biggest change you hope the Grammys will make this year?

**TANYA TUCKER** “It’s about damn time women have a clean sweep. There are so many talented females out there right now who are the real deal. We need to see and hear from them during the televised show, too.”





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NOMINATED FOR  
BEST ROOTS GOSPEL ALBUM

FEATURING THE No. 1 SONG  
"SHAME ON ME"

*Deeper Oceans*  
JOSEPH HABEDANK

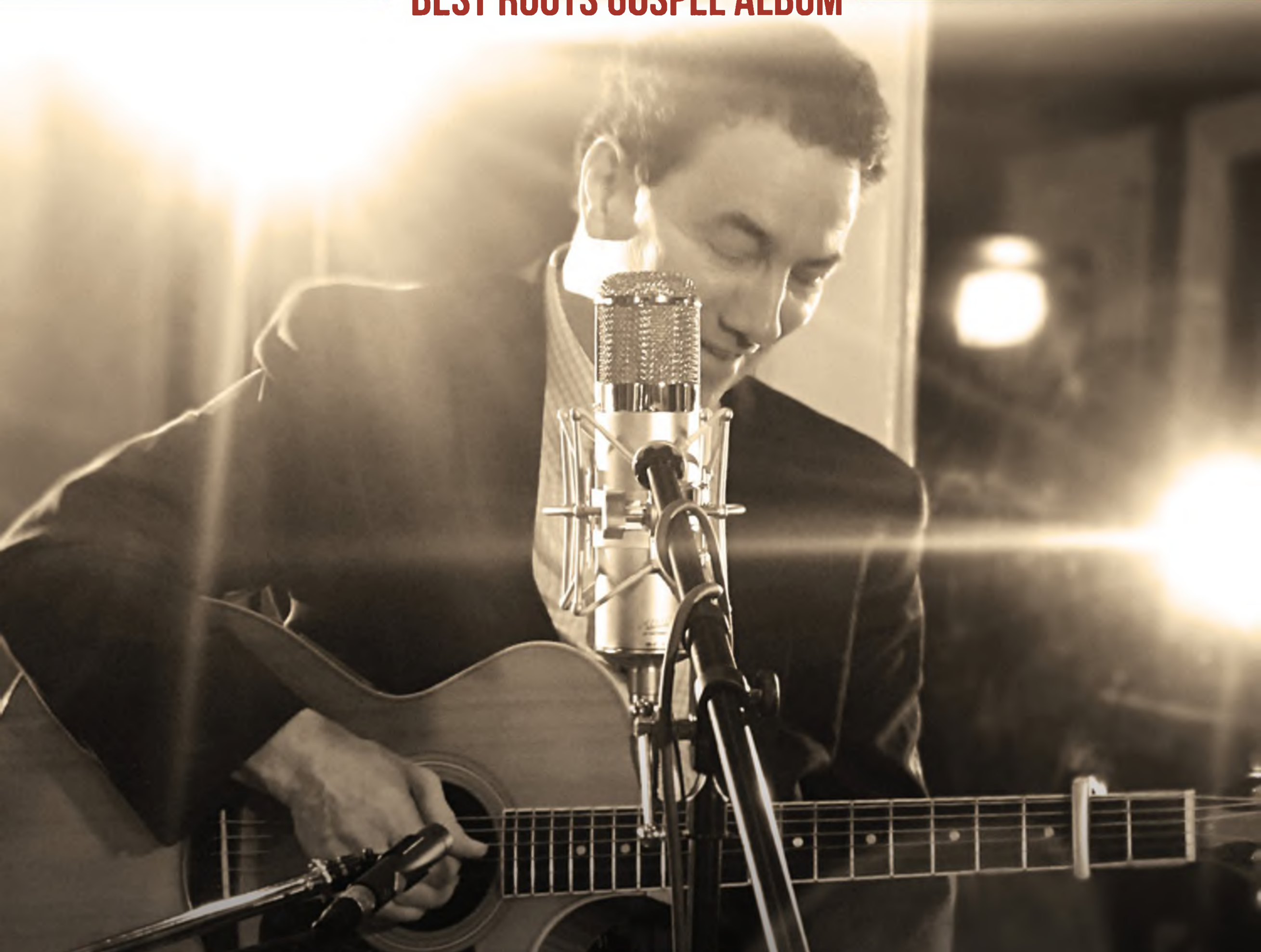
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WAYNE HAUN



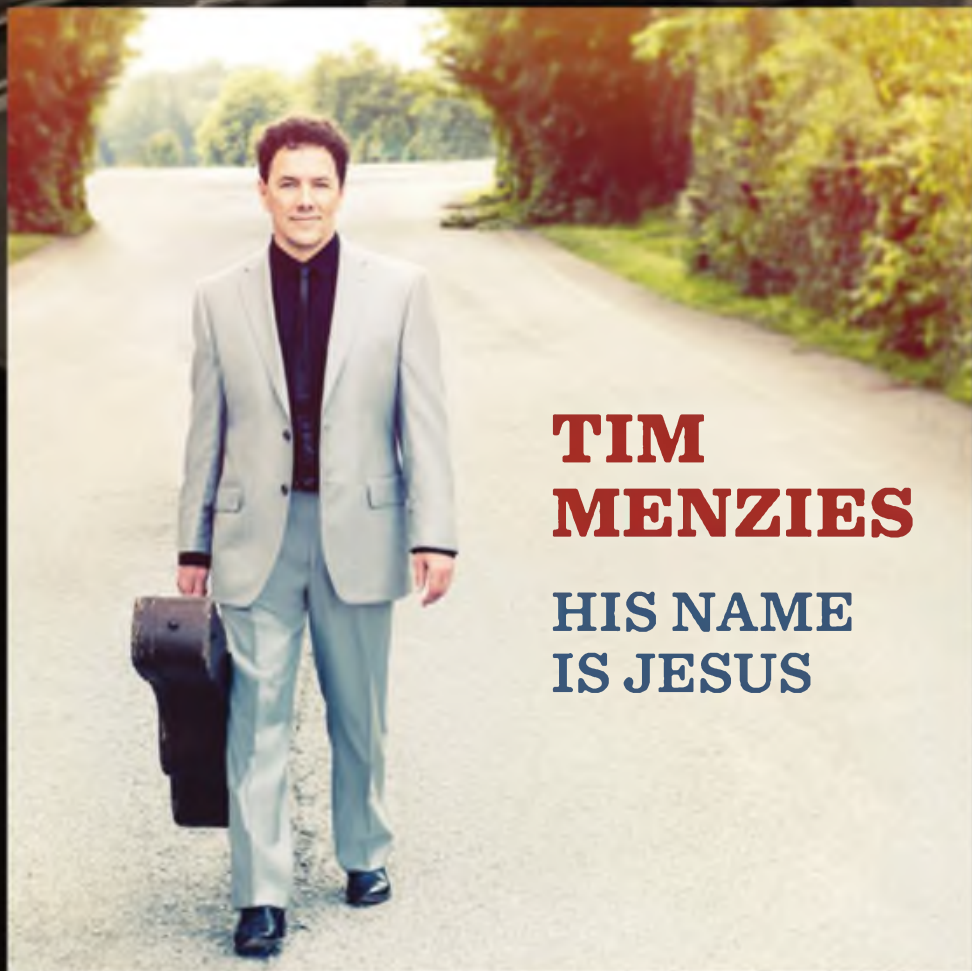


# FOR YOUR GRAMMY® CONSIDERATION

BEST ROOTS GOSPEL ALBUM



# TIM MENZIES



**TIM  
MENZIES**

**HIS NAME  
IS JESUS**

PRODUCED BY  
GRAMMY® NOMINATED  
**BEN ISAACS**





# FOR YOUR GRAMMY® CONSIDERATION

## BEST BLUEGRASS ALBUM

## BEST ROOTS GOSPEL ALBUM



PRODUCED BY  
**DOYLE LAWSON & ROSTA CAPEK**

PRODUCED BY  
**JERRY SALLEY**





# Latin

## BEST LATIN POP ALBUM

### *Vida*

LUIS FONSI

If you're wondering if *Vida* is *that* album — yes, it is. Somewhere in the middle of the track list lies not one, but two versions of “Despacito” (one featuring Daddy Yankee, and a remix with Justin Bieber). *Vida* also boasts “Échame la Culpa” with Demi Lovato, and “Calypso” with Stefflon Don. But beyond the slew of rhythmic/Latin hits that now feel so long ago, this is an album where Fonsi is able to truly mine the R&B roots that so define his sound, and often get muted. As if affirming this fact, *Vida* kicks off with “Sola,” a rhythmic ballad set over a barely there accompaniment of beats and chords where Fonsi plays with his voice, imparting hints of soul few Latin artists can pull off. *Vida* mixes in the soaring ballads Fonsi has long been known for (“Le Pido al Cielo”), and also some lighter dance hits like “Apaga la Luz.” But the standouts here are those R&B ballads that display Fonsi's other side. This, more than “Despacito,” is the true crossover.

### 11:11

MALUMA

Maluma is one of the few artists in the Latin realm who is able to take mundane love stories — the girl whose guy plays around, the guy whose love is unrequited — and turn them into songs whose lyrics feel like conversations with friends. It's one of the reasons why pretty much every Latin music fan knows at least one Maluma song top to bottom. Maluma's trademark croon allows *11:11* to live in the “pop” rather than the urban category, and that's fine. This is an album of songs more than raps, where the beats are always at the service of the melody. At 16 tracks, *11:11* is full of collaborations (Ricky Martin, Sech, Ozuna, Madonna). But its best material — rhythmic, catchy, clever and impossible not to relate to — is Maluma's alone. Sample “Shhhh (Calla)” to get your textbook instructions on how to be discreetly unfaithful.

### *Montaner*

RICARDO MONTANER

Listening to Montaner's effortless voice sing songs of love and loss is such a pleasure. The most veteran contender in this category, Montaner included a song with his rising-star kids Mau & Ricky, and with Faruko, on this self-titled album. He also smartly collaborated with hot new talent like producer Tainy (of J Balvin and Bad Bunny fame), and singer-songwriter Camilo Echeverry (who is engaged to Montaner's daughter Eva Luna), for an updated, contemporary sound. It all manages to sound natural versus contrived — no easy feat. On songs like “No Me Hagas Daño,” Montaner shows us that it's possible to evolve within the framework of established success.

### #ELDISCO

ALEJANDRO SANZ

Sanz titled his album *#ELDISCO* (*#TheAlbum*) because he sees albums “almost as an endangered species,” he told *Billboard*. In fact, the single “Mi Persona Favorita,” a

pretty celebration of love and friendship featuring Camila Cabello — which won record of the year at the Latin Grammys — is the most celebrated song on this collection of tropical dance tracks and more personal musings. But the best tracks are far more urgent and less conventional, like “El Trato,” which traverses flamenco-tinged vocals and arrangements that go from beats to sweeping strings in one second.

### *Fantasia*

SEBASTIAN YATRA

Rising star Yatra has garnered his biggest hits with pop/urban fare but took a gamble with *Fantasia* — in going full pop — and it has paid off. *Fantasia* aptly shows that one of the major problems with Latin pop isn't that urban music overshadows it, but that there was a need for new artist and producer voices in order to revamp the sound. Romantic but contemporary and youthful, *Fantasia* was produced by Andres Torres and Mauricio Rengifo of “Despacito” fame, but the sound is all Yatra, who

is far more than a teeny-bopper pop star. On songs like “Falta Amor,” he displays not just vocal prowess but urgent emotion, encapsulated in a sound that shuns big arrangements and histrionics for a more effective intimacy.

## BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

### *X 100PRE*

BAD BUNNY

After working on it for six months, Bad Bunny officially dropped his full-length debut album, *X 100PRE*, on Christmas Eve 2018. The 15-track set — which translates to an acronym for “por siempre” (“forever”) — holds true to the Puerto Rican's Latin trap base while still experimenting with other rhythms, such as bachata and dembow on “La Romana” (featuring El Alfa), and punk rock on “Tenemos que Hablar.” His lyrics shed light on many social issues, such as domestic violence in “Solo de Mi,” and the importance of inclusivity in “Caro.”

Bad Bunny at Madison Square Garden in New York on April 27.





# CONGRATULATIONS

TO THE CREATIVE MINDS BEHIND OUR GRAMMY® NOMINATIONS

*FOR YOUR CONSIDERATION*



## AVENGERS: ENDGAME

**BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA**  
ALAN SILVESTRI, COMPOSER



## MARY POPPINS RETURNS

**BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA**  
MARC SHAIMAN, COMPOSER



## TOY STORY 4

**BEST SONG WRITTEN  
FOR VISUAL MEDIA**  
"THE BALLAD OF THE LONESOME COWBOY"  
RANDY NEWMAN, SONGWRITER (CHRIS STAPLETON)



## THE LION KING: THE SONGS

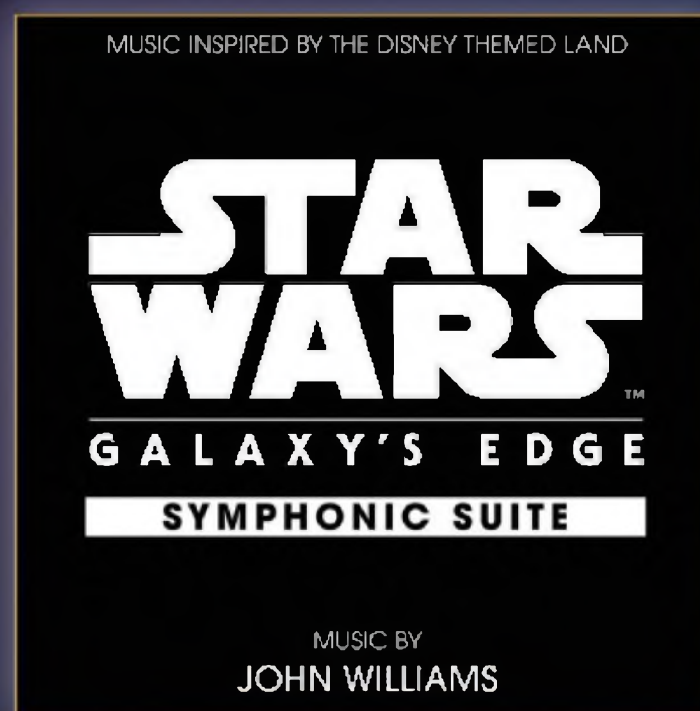
**BEST COMPILATION SOUNDTRACK  
FOR VISUAL MEDIA**

## THE LION KING

**BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA**  
HANS ZIMMER, COMPOSER

**BEST SONG WRITTEN FOR VISUAL MEDIA**  
"SPIRIT"

BEYONCÉ KNOWLES-CARTER, TIMOTHY MCKENZIE  
& ILYA SALMANZADEH, SONGWRITERS



## STAR WARS: GALAXY'S EDGE SYMPHONIC SUITE

**BEST INSTRUMENTAL  
COMPOSITION**  
JOHN WILLIAMS, COMPOSER



# Latin



iLe at Columbiahalle in Berlin in 2015.

*X 100PRE*, released on RIMAS Entertainment, also includes his Spanglish collaboration with Drake, “Mia.” Bad Bunny nabbed his first-ever No. 1 on the Top Latin Albums chart, unseating Ozuna, who had ruled the list for 21 consecutive weeks with his albums *Aura* and *Odisea*.

## Oasis

### J BALVIN AND BAD BUNNY

J Balvin and Bad Bunny surprised fans at midnight on June 28 with the release of their first joint album. On the eight-track set, the two artists blend their individual flows and respective Colombian and Puerto Rican roots, bringing to life an album filled with old-school perreo, sensual trap and global reggaetón fusions. The first single, “Que Pretendes,” calls out an ex-girlfriend or boyfriend for wanting to get back together, while other tracks include a surprising collaboration with Enanitos Verdes frontman Marciano Cantero, who brings his distinguishable '90s Latin rock to “Un Peso.” *Oasis* opened at No. 1 on Top Latin Albums, scoring the biggest streaming debut for a Latin set released in 2019.

## Indestructible

### FLOR DE TOLOACHE

Dubbed as New York’s first all-women mariachi group, Flor de Toloache’s

13-track *Indestructible* is a music fiesta that includes originals, collaborations and reimagined pop covers, such as No Doubt’s “Don’t Speak.” Revamping a Juan Luis Guerra classic, Flor de Toloache teamed up with John Legend for “Quisiera,” a collab that fuses mariachi with reggae and features an on-point Legend singing in Spanish. *Indestructible*, which also features Alex Cuba and Miguel, spotlights the graceful vocals, violin, trumpet, vihuela and guitarrón portrayed by the Latin Grammy winners, pushing the boundaries of traditional mariachi music.

## Almadura

### ILE

After sharing the spotlight as the kid sister of Residente and Visitante in the groundbreaking band Calle 13 and nabbing a Grammy for her first solo album, 2016’s *Ilevitable*, iLe (Ileana Cabra Joglar) presented her sophomore album, *Almadura*, a play on words meaning “armor” and “hard soul.” The 12-track set includes special guest Eddie Palmieri, who plays a four-minute introduction to “Mi Novia,” which the Latin jazz/salsa legend wrote as a love letter to his wife. Featuring a variety of rhythms from the Caribbean, Latin America and Africa, and heavy on percussion sounds, *Almadura* contains deep lyrics

about social injustice, violence against women and the Puerto Rican political situation. “I’m expressing what I feel, but I know that those feelings also express a lot of other stories around the world,” iLe told *Billboard* on the eve of the album’s release.

## El Mal Querer

### ROSALIA

With her infectious mashup of traditional flamenco, electronic beats and urban melodies, Rosalía managed to put her modern flamenco pop at the



Luis Fonsi in New York’s Central Park in 2018.

What’s the biggest change you hope the Grammys will make this year?

**MON LAFERTE** “Music has the power of healing and creating change. That is why it is important for institutions such as the Latin Grammys to exist — it’s not only about the award or the ceremony, there are things beyond, like scholarships and supporting artists across Latin America.”



forefront of her sophomore album, 2018’s *El Mal Querer*, co-produced by El Guincho and co-written by C. Tangana. The 11-song collection, based on *Flamenco*, a 14th century gypsy novel about a woman held captive by her jealous partner, was her first top 10 and first chart entry on Top Latin Albums. “I am very excited, considering the album has a strong flamenco influence,” Rosalía told *Billboard*. “It’s music from my roots, music I grew up with, so how can one ask for more?” The singer is also nominated in the Big Four category best new artist.



# FOR YOUR GRAMMY® CONSIDERATION

## NOMINEE BEST LATIN POP ALBUM



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A

11:11

**billboard**  
"FANS REJOICE"

**Forbes**

"MALUMA'S '11:11'  
TO TAKE HIM TO  
SUPERSTARDOM."

**HYPEBEAST**

"MALUMA SHARES '11:11' ALBUM  
MAY THE CROSSOVER BEGIN!"

**RollingStone**

"MALUMA MADE A BOLD CROSSOVER BID WITH '11:11'  
AND IT JUST MIGHT WORK THIS TIME THE COLOMBIAN  
STAR BETS ON HIS BRIGHT CROSSOVER FUTURE AND  
COMES UP A WINNER."

**GQ**

(MAN OF THE YEAR OF 2019) "MALUMA  
IS LEANING INTO BEING THE BIGGEST POP  
STAR IMAGINABLE. AND WOW, IS IT WORKING"





CONGRATULATIONS  
***RICKY REED***

ON YOUR GRAMMY® NOMINATIONS

“NICE LIFE, BRO”

SONG OF THE YEAR

*Lizzo* “*Truth Hurts*”

RECORD OF THE YEAR

*Lizzo* “*Truth Hurts*”

ALBUM OF THE YEAR

*Lizzo* “*Cuz I Love You*” (*Deluxe*)

PRODUCER OF THE YEAR,  
NON-CLASSICAL

*Love,*

*Your Decible  
Entertainment  
Family*

Larry, Connor,  
Martha Blair &  
Lexy





CONGRATULATIONS!

LOZZO

& ATLANTIC RECORDS

LOVE,

NICE LIFE

BEST NEW ARTIST ALBUM OF THE YEAR

RECORD OF THE YEAR SONG OF THE YEAR

BEST R&B PERFORMANCE BEST POP SOLO PERFORMANCE

BEST TRADITIONAL R&B PERFORMANCE

BEST URBAN CONTEMPORARY ALBUM







# And The Nominees Are...

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

## RECORD OF THE YEAR

### “Hey, Ma”

**Bon Iver**

BJ Burton, Brad Cook, Chris Messina and Justin Vernon, producers; BJ Burton, Zach Hansen and Chris Messina, engineers/mixers; Greg Calbi, mastering engineer

### “Bad Guy”

**Billie Eilish**

Finneas O’Connell, producer; Rob Kinelski and Finneas O’Connell, engineers/mixers; John Greenham, mastering engineer

### “7 Rings”

**Ariana Grande**

Charles Anderson, Tommy Brown, Michael Foster and Victoria Monét, producers; Serban Ghenea, John Hanes, Billy Hickey and Brendan Morawski, engineers/mixers; Randy Merrill, mastering engineer

### “Hard Place”

**H.E.R.**

Rodney “Darkchild” Jerkins, producer; Joseph Hurtado, Jaycen Joshua, Derek Keota and Miki Tsutsumi, engineers/mixers; Colin Leonard, mastering engineer

### “Talk”

**Khalid**

Disclosure and Denis Kosiak, producers; Ingmar Carlson, Jon Castelli, Josh Deguzman, John Kercy, Denis Kosiak, Guy Lawrence and Michael Romero, engineers/mixers; Dale Becker, mastering engineer

### “Old Town Road”

**Lil Nas X featuring Billy Ray Cyrus**

Andrew “VoxGod” Bolooki and YoungKio, producers; Andrew “VoxGod” Bolooki and Cinco, engineers/mixers; Eric Lagg, mastering engineer

### “Truth Hurts”

**Lizzo**

Ricky Reed and Tele, producers; Chris Galland, Manny Marroquin and Ethan Shumaker, engineers/mixers; Chris Gehringer, mastering engineer

### “Sunflower”

**Post Malone and Swae Lee**

Louis Bell and Carter Lang, producers; Louis Bell and Manny Marroquin, engineers/mixers

## ALBUM OF THE YEAR

### *i,i*

**Bon Iver**

Brad Cook, Chris Messina and Justin Vernon, producers; Zach Hansen and Chris Messina, engineers/mixers; BJ Burton, Brad Cook and Justin Vernon, songwriters; Greg Calbi, mastering engineer

### *Norman Fucking Rockwell!*

**Lana Del Rey**

Jack Antonoff and Lana Del Rey, producers; Jack Antonoff and Laura Sisk, engineers/mixers; Jack Antonoff and Lana Del Rey, songwriters; Chris Gehringer, mastering engineer

### *When We All Fall Asleep, Where Do We Go?*

**Billie Eilish**

Finneas O’Connell, producer; Rob Kinelski and Finneas O’Connell, engineers/mixers; Billie Eilish O’Connell and Finneas O’Connell, songwriters; John Greenham, mastering engineer

### *Thank U, Next*

**Ariana Grande**

Tommy Brown, Ilya, Max Martin and Victoria Monét, producers; Serban Ghenea

and Brendan Morawski, engineers/mixers; Tommy Brown, Ariana Grande, Savan Kotecha, Max Martin, Victoria Monét, Tayla Parx and Ilya Salmazadeh, songwriters; Randy Merrill, mastering engineer

### *I Used to Know Her*

**H.E.R.**

David “Swagg R’Celious” Harris, H.E.R., Walter Jones and Jeff Robinson, producers; Miki Tsutsumi, engineer/mixer; Sam Ashworth, Jeff “Gitty” Gitelman, David “Swagg R’Celious” Harris and H.E.R., songwriters; Colin Leonard, mastering engineer

### *7*

**Lil Nas X**

Montero Lamar Hill, songwriter; Eric Lagg, mastering engineer

### *Cuz I Love You (Deluxe)*

**Lizzo**

Ricky Reed, producer; Manny Marroquin and Ethan Shumaker, engineers/mixers; Eric Frederic and Melissa Jefferson, songwriters; Chris Gehringer, mastering engineer

### *Father of the Bride*

**Vampire Weekend**

Ezra Koenig and Ariel Rechtshaid, producers; John DeBold, Chris Kasych, Takemasa Kosaka, Ariel Rechtshaid and Hiroya Takayama, engineers/mixers; Ezra Koenig, songwriter; Emily Lazar, mastering engineer

## SONG OF THE YEAR

### “Always Remember Us This Way”

Natalie Hemby, Lady Gaga, Hillary Lindsey and Lori McKenna, songwriters (Lady Gaga)

### “Bad Guy”

Billie Eilish O’Connell and Finneas O’Connell, songwriters (Billie Eilish)

### “Bring My Flowers Now”

Brandi Carlile, Phil Hanseroth, Tim Hanseroth and Tanya Tucker, songwriters (Tanya Tucker)

### “Hard Place”

Ruby Amanfu, Sam Ashworth, D. Arcelious Harris, H.E.R. and Rodney Jerkins, songwriters (H.E.R.)

### “Lover”

Taylor Swift, songwriter (Taylor Swift)

### “Norman Fucking Rockwell”

Jack Antonoff and Lana Del Rey, songwriters (Lana Del Rey)

### “Someone You Loved”

Tom Barnes, Lewis Capaldi, Pete Dinklage, Benjamin Kohn and Sam Roman, songwriters (Lewis Capaldi)

### “Truth Hurts”

Steven Cheung, Eric Frederic, Melissa Jefferson and Jesse Saint John, songwriters (Lizzo)

## BEST NEW ARTIST

**Black Pumas**

**Billie Eilish**

**Lil Nas X**

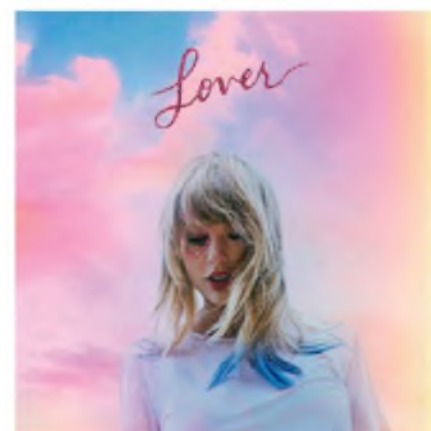
**Lizzo**

**Maggie Rogers**

**Rosalía**

**Tank & The Bangas**

**Yola**



## BEST POP VOCAL ALBUM

From left: Beyoncé, *The Lion King: The Gift*; Billie Eilish, *When We All Fall Asleep, Where Do We Go?*; Ariana Grande, *Thank U, Next*; Ed Sheeran, *No.6 Collaborations Project*; Taylor Swift, *Lover*.



the album is called **Weather**  
created by **Tycho**  
which was released  
on **July 12th**  
the album is  
**29 minutes long**  
it took **6 people** to complete the  
album

and **14 instruments**  
these are the instruments:  
**Minimoog, Les Paul, Telecaster,**  
**Breedlove AC25, Kemper KPA,**  
**Analog Four MKII, Odyssey,**  
**Mono/Poly, Acoustic Drum Kit,**  
**iMac, Virus C, Minilogue, Neve**  
**1076, UA 1176**

nominated for a **GRAMMY®**  
for **Best Dance/Electronic Album.**



FOR YOUR GRAMMY® CONSIDERATION  
BEST ROOTS GOSPEL ALBUM

# STEVEN CURTIS CHAPMAN

DEEPER ROOTS: WHERE THE *Bluegrass* GROWS



STEVEN CURTIS WOULD LIKE TO SAY A HUGE **THANK YOU** TO ALL THE PICKERS AND SINGERS WHO MADE THIS SUCH A SPECIAL ALBUM!  
RICKY SKAGGS, GARY LEVOX, BRENT MILLIGAN, SCOTT MULVAHILL, ANDY LEFTWICH, ROB ICKES, DAN DUGMORE, KEITH SEWELL,  
BRIAN SUTTON, RON BLOCK, MATT MENELEE, JUSTIN MOSES, GORDON MOTE, BEN SHIVE, HERB CHAPMAN SR., HERB CHAPMAN JR.,  
CALEB CHAPMAN, JILLIAN EDWARDS, SCOTT SHERIFF & JIM CHAPMAN.



FOR YOUR CONSIDERATION



**THE CRANBERRIES**  
**IN THE END**  
**BEST**  
**ROCK ALBUM**  
**GRAMMY®**  
**NOMINATION**  
**CRANBERRIES.COM**

“Built from demos recorded before singer Dolores O’Riordan’s death, the Irish alt-rock band’s final album heartbreakingly captures her unique balance of sadness and hope.”

**Rolling Stone**

“...a moving tribute”

**NPR’s Morning  
Edition**

“A wonderful epitaph”

**The Guardian**



**BMG**

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MUSIC  
COMPANY.





## BEST POP SOLO PERFORMANCE

**“Spirit”**  
Beyoncé

**“Bad Guy”**  
Billie Eilish

**“7 Rings”**  
Ariana Grande

**“Truth Hurts”**  
Lizzo

**“You Need to Calm Down”**  
Taylor Swift

## BEST POP DUO/GROUP PERFORMANCE

**“Boyfriend”**  
Ariana Grande and Social House

**“Sucker”**  
Jonas Brothers

**“Old Town Road”**  
Lil Nas X featuring Billy Ray Cyrus

**“Señorita”**  
Shawn Mendes and Camila Cabello

**“Sunflower”**  
Post Malone and Swae Lee

## BEST TRADITIONAL POP VOCAL ALBUM

**Si**  
Andrea Bocelli

**Love (Deluxe Edition)**  
Michael Bublé

**Look Now**  
Elvis Costello & The Imposters

**A Legendary Christmas**  
John Legend

**Walls**  
Barbra Streisand

## BEST POP VOCAL ALBUM

**The Lion King: The Gift**  
Beyoncé

**When We All Fall Asleep, Where Do We Go?**  
Billie Eilish

**Thank U, Next**  
Ariana Grande

**No.6 Collaborations Project**  
Ed Sheeran

**Lover**  
Taylor Swift

## BEST DANCE RECORDING

**“Linked”**  
Bonobo

Simon Green, producer; Simon Green, mixer

**“Got to Keep On”**  
The Chemical Brothers  
The Chemical Brothers, producers; Steve Dub Jones and Tom Rowlands, mixers

**“Piece of Your Heart”**  
Meduza featuring Goodboys  
Simone Giani, Luca De Gregorio and Mattia Vitale, producers; Simone Giani, Luca De Gregorio and Mattia Vitale, mixers

**“Underwater”**  
Rüfüs Du Sol  
Jason Evigan and Rüfüs Du Sol, producers; Cassian Stewart-Kasimba, mixer

**“Midnight Hour”**  
Skrillex and Boys Noize featuring Ty Dolla \$ign  
Boys Noize and Skrillex, producers; Skrillex, mixer

## BEST DANCE/ELECTRONIC ALBUM

**LP5**  
Apparat

**No Geography**  
The Chemical Brothers

**Hi This Is Flume (Mixtape)**  
Flume

**Solace**  
Rüfüs Du Sol

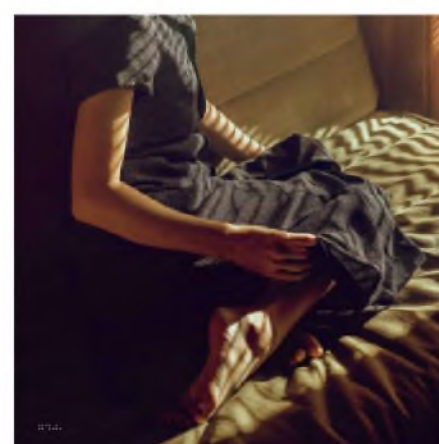
**Weather**  
Tycho

## BEST CONTEMPORARY INSTRUMENTAL ALBUM

**Ancestral Recall**  
Christian Scott aTunde Adjuah

**Star People Nation**  
Theo Croker

**BEAT MUSIC! BEAT MUSIC!**  
Mark Guiliana



## BEST DANCE/ELECTRONIC ALBUM

From top: Apparat, *LP5*; The Chemical Brothers, *No Geography*; Flume, *Hi This Is Flume (Mixtape)*; Rüfüs Du Sol, *Solace*; Tycho, *Weather*.

**Elevate**  
Lettuce

**Mettavolution**  
Rodrigo y Gabriela

## BEST ROCK PERFORMANCE

**“Pretty Waste”**  
Bones UK

**“This Land”**  
Gary Clark Jr.

**“History Repeats”**  
Brittany Howard

**“Woman”**  
Karen O and Danger Mouse

**“Too Bad”**  
Rival Sons

## BEST METAL PERFORMANCE

**“Astorolus — The Great Octopus”**  
Candlemass featuring Tony Iommi

**“Humanicide”**  
Death Angel

**“Bow Down”**  
I Prevail

**“Unleashed”**  
Killswitch Engage

**“7empest”**  
Tool

## BEST ROCK SONG

**“Fear Inoculum”**  
Danny Carey, Justin Chancellor, Adam Jones and Maynard James Keenan, songwriters (Tool)

**“Give Yourself a Try”**  
George Daniel, Adam Hann, Matthew Healy and Ross MacDonald, songwriters (The 1975)

**“Harmony Hall”**  
Ezra Koenig, songwriter (Vampire Weekend)

**“History Repeats”**  
Brittany Howard, songwriter (Brittany Howard)

**“This Land”**  
Gary Clark Jr., songwriter (Gary Clark Jr.)



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BEST GOSPEL  
PERFORMANCE / SONG  
"TALKIN' 'BOUT JESUS"  
(FEATURING YOLANDA ADAMS)

BEST ROOTS  
GOSPEL ALBUM  
"TESTIMONY"

"...A JOYOUS AND REVELATORY  
COLLECTION OF SOULFUL AND  
INSPIRATIONAL TUNES RECORDED  
AT NASHVILLE'S RCA STUDIO A."

*RollingStone*

"GAYNOR IS AS  
INIMITABLY SOULFUL AS EVER."

TIME

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JASON ALDEAN ON CH. 56



TREVOR NOAH ON CH. 95



KHALID ON CH. 03



KEVIN HART ON CH. 96



WILLIE NELSON ON CH. 59



CHRIS MAD DOG RUSSO ON CH. 82



HALSEY ON CH. 02



JOHN LEGEND ON CH. 30



ANDY COHEN ON CH. 102



ANDERSON .PAAK ON CH. 48



JENNY MCCARTHY ON CH. 109



SWAY CALLOWAY ON CH. 45



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# THE KEY

## IT'S ALL HAPPENING IN OUR NEW HOME.

We've just opened the doors and our new West Coast home has already become the place where amazingly talented people come to sing, talk, joke and more. We love being in the middle of the center of it all.



Matt Damon



Selena Gomez



Seth Avett



Tyler Perry



# ROCK A DAY



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## BEST ROCK ALBUM

**amo**  
Bring Me the Horizon

**Social Cues**  
Cage the Elephant

**In the End**  
The Cranberries

**TRAUMA**  
I Prevail

**Feral Roots**  
Rival Sons

## BEST ALTERNATIVE MUSIC ALBUM

**U.F.O.F.**  
Big Thief

**Assume Form**  
James Blake

**i,i**  
Bon Iver

**Father of the Bride**  
Vampire Weekend

**ANIMA**  
Thom Yorke

## BEST R&B PERFORMANCE

**“LOVE AGAIN”**  
Daniel Caesar and Brandy

**“Could’ve Been”**  
H.E.R. featuring Bryson Tiller

**“Exactly How I Feel”**  
Lizzo featuring Gucci Mane

**“Roll Some Mo”**  
Lucky Daye

**“Come Home”**  
Anderson .Paak featuring André 3000

## BEST TRADITIONAL R&B PERFORMANCE

**“Time Today”**  
BJ the Chicago Kid

**“Steady Love”**  
India.Arie

**“Jerome”**  
Lizzo

**“Real Games”**  
Lucky Daye

**“BUILT FOR LOVE”**  
PJ Morton featuring Jazmine Sullivan

## BEST R&B SONG

**“Could’ve Been”**  
Dernst Emile II, David “Swagg R’Celious” Harris, H.E.R. and Hue “Soundzfire” Strother, songwriters (H.E.R. featuring Bryson Tiller)

**“Look at Me Now”**  
Emily King and Jeremy Most, songwriters (Emily King)

**“No Guidance”**  
Chris Brown, Tyler James Bryant, Nija Charles, Aubrey Graham, Anderson Hernandez, Michee Patrick Lebrun, Joshua Lewis, Noah Shebib and Teddy Walton, songwriters (Chris Brown featuring Drake)

**“Roll Some Mo”**  
David Brown, Dernst Emile II and Peter Lee Johnson, songwriters (Lucky Daye)

**“SAY SO”**  
PJ Morton, songwriter (PJ Morton featuring JoJo)

## BEST URBAN CONTEMPORARY ALBUM

**Apollo XXI**  
Steve Lacy

**Cuz I Love You (Deluxe)**  
Lizzo

**Overload**  
Georgia Anne Muldrow

**Saturn**  
NAO

**Being Human in Public**  
Jessie Reyez

## BEST R&B ALBUM

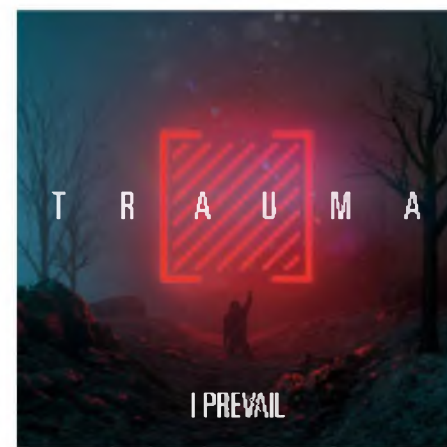
**1123**  
BJ the Chicago Kid

**Painted**  
Lucky Daye

**Ella Mai**  
Ella Mai

**PAUL**  
PJ Morton

**Ventura**  
Anderson .Paak



**BEST ROCK ALBUM**  
From top: Bring Me the Horizon, *amo*; Cage the Elephant, *Social Cues*; The Cranberries, *In the End*; I Prevail, *TRAUMA*; Rival Sons, *Feral Roots*.

## BEST RAP PERFORMANCE

**“Middle Child”**  
J. Cole

**“Suge”**  
DaBaby

**“Down Bad”**  
Dreamville featuring J.I.D, Bas, J. Cole, EarthGang and Young Nudy

**“Racks in the Middle”**  
Nipsey Hussle featuring Roddy Ricch and Hit-Boy

**“Clout”**  
Offset featuring Cardi B

## BEST RAP/SUNG PERFORMANCE

**“Higher”**  
DJ Khaled featuring Nipsey Hussle and John Legend

**“Drip Too Hard”**  
Lil Baby and Gunna

**“Panini”**  
Lil Nas X

**“Ballin’ ”**  
Mustard featuring Roddy Ricch

**“The London”**  
Young Thug featuring J. Cole and Travis Scott

## BEST RAP SONG

**“A Lot”**  
Jermaine Cole, Dacoury Natche, 21 Savage and Anthony White, songwriters (21 Savage featuring J. Cole)

**“Bad Idea”**  
Chancelor Bennett, Cordae Dunston, Uforo Ebong and Daniel Hackett, songwriters (YBN Cordae featuring Chance the Rapper)

**“Gold Roses”**  
Noel Cadastre, Aubrey Graham, Anderson Hernandez, Christopher Riddick-Tynes, William Leonard Roberts II, Joshua Quinton Scruggs, Leon Thomas III and Ozan Yildirim, songwriters (Rick Ross featuring Drake)

**“Racks in the Middle”**  
Ermias Asghedom, Dustin James Corbett, Greg Allen Davis, Chauncey Hollis Jr. and Rodrick Moore, songwriters (Nipsey Hussle featuring Roddy Ricch & Hit-Boy)



FOR YOUR CONSIDERATION

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THE DENVER POST

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**BEST FOLK ALBUM**  
*evening machines*







**BEST R&B ALBUM**

From left: BJ the Chicago Kid, *1123*; Lucky Daye, *Painted*; Ella Mai, *Ella Mai*; PJ Morton, *PAUL*; Anderson .Paak, *Ventura*.

**“Suge”**

DaBaby, Jetsonmade and Pooh Beatz, songwriters (DaBaby)

**BEST RAP ALBUM**

*Revenge of the Dreamers III*  
Dreamville

*Championships*  
Meek Mill

*I Am > I Was*  
21 Savage

*IGOR*  
Tyler, The Creator

*The Lost Boy*  
YBN Cordae

**BEST COUNTRY SOLO PERFORMANCE**

**“All Your’n”**  
Tyler Childers

**“Girl Goin’ Nowhere”**  
Ashley McBryde

**“Ride Me Back Home”**  
Willie Nelson

**“God’s Country”**  
Blake Shelton

**“Bring My Flowers Now”**  
Tanya Tucker

**BEST COUNTRY DUO/ GROUP PERFORMANCE**

**“Brand New Man”**  
Brooks & Dunn with Luke Combs

**“I Don’t Remember Me (Before You)”**  
Brothers Osborne

**“Speechless”**  
Dan + Shay

**“The Daughters”**  
Little Big Town

**“Common”**  
Maren Morris featuring Brandi Carlile

**BEST COUNTRY SONG**

**“Bring My Flowers Now”**  
Brandi Carlile, Phil Hanseroth, Tim Hanseroth and Tanya Tucker, songwriters (Tanya Tucker)

**“Girl Goin’ Nowhere”**  
Jeremy Bussey and Ashley McBryde, songwriters (Ashley McBryde)

**“It All Comes Out in the Wash”**  
Miranda Lambert, Hillary Lindsey, Lori McKenna and Liz Rose, songwriters (Miranda Lambert)

**“Some of It”**  
Eric Church, Clint Daniels, Jeff Hyde and Bobby Pinson, songwriters (Eric Church)

**“Speechless”**  
Shay Mooney, Jordan Reynolds, Dan Smyers and Laura Veltz, songwriters (Dan + Shay)

**BEST COUNTRY ALBUM**

*Desperate Man*  
Eric Church

*Stronger Than the Truth*  
Reba McEntire

*Interstate Gospel*  
Pistol Annies

*Center Point Road*  
Thomas Rhett

*While I’m Livin’*  
Tanya Tucker

**BEST NEW AGE ALBUM**

*Fairy Dreams*  
David Arkenstone

*Homage to Kindness*  
David Darling

*Wings*  
Peter Kater

*Verve*  
Sebastian Plano

*Deva*  
Deva Premal

**BEST IMPROVISED JAZZ SOLO**

**“Elsewhere”**  
Melissa Aldana, soloist

**“Sozinho”**  
Randy Brecker, soloist

**“Tomorrow Is the Question”**  
Julian Lage, soloist

**“The Windup”**  
Branford Marsalis, soloist

**“Sightseeing”**  
Christian McBride, soloist

**BEST JAZZ VOCAL ALBUM**

*Thirsty Ghost*  
Sara Gazarek

*Love & Liberation*  
Jazzmeia Horn

*Alone Together*  
Catherine Russell

*12 Little Spells*  
Esperanza Spalding

*Screenplay*  
Tierney Sutton Band

**BEST JAZZ INSTRUMENTAL ALBUM**

*In the Key of the Universe*  
Joey DeFrancesco

*The Secret Between the Shadow and the Soul*  
Branford Marsalis Quartet

*Christian McBride’s New Jawn*  
Christian McBride

*Finding Gabriel*  
Brad Mehldau

*Come What May*  
Joshua Redman Quartet

**BEST LARGE JAZZ ENSEMBLE ALBUM**

*Triple Helix*  
Anat Cohen Tentet

*Dancer in Nowhere*  
Miho Hazama

*Hiding Out*  
Mike Holober & The Gotham Jazz Orchestra

*The Omni-American Book Club*  
Brian Lynch Big Band

*One Day Wonder*  
Terraza Big Band

**BEST LATIN JAZZ ALBUM**

*Antidote*  
Chick Corea & The Spanish Heart Band





# PragerMetis

*Accountants & Advisors for Entertainment*

**Congratulations to  
our friends and clients on their  
GRAMMY® nominations**

**Best Rap Song**

**BAD IDEA - YBN Cordae Featuring Chance the Rapper**

**Best Rap Album**

**THE LOST BOY - YBN Cordae**

**Best Pop Duo/Group Performance**

**BOYFRIEND - Ariana Grande & Social House**

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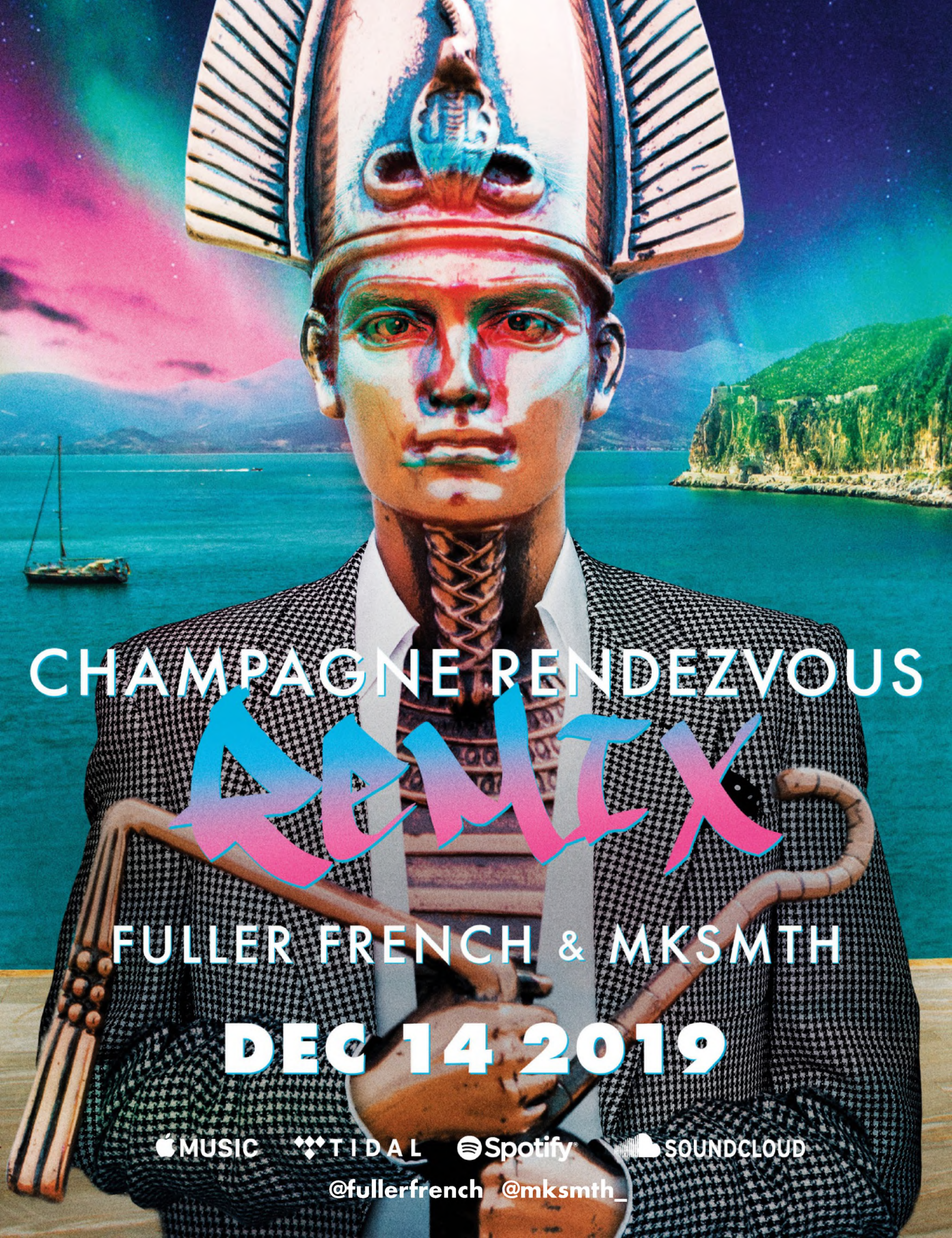
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**Sorte!: Music by John Finbury**

Thalma de Freitas with Vitor Gonçalves, John Patitucci, Chico Pinheiro, Rogerio Boccatto and Duduka Da Fonseca

**Una Noche Con Rubén Blades**  
Jazz at Lincoln Center Orchestra with Wynton Marsalis and Rubén Blades

**Carib**  
David Sánchez

**Sonero: The Music of Ismael Rivera**  
Miguel Zenón

**BEST GOSPEL PERFORMANCE/SONG**

**“Love Theory”**  
Kirk Franklin  
Kirk Franklin, songwriter

**“Talkin’ ’Bout Jesus”**  
Gloria Gaynor featuring Yolanda Adams  
Bryan Fowler, Gloria Gaynor and Chris Stevens, songwriters

**“See the Light”**  
Travis Greene featuring Jekalyn Carr

**“Speak the Name”**  
Koryn Hawthorne featuring Natalie Grant

**“This Is a Move (Live)”**  
Tasha Cobbs Leonard  
Tony Brown, Brandon Lake, Tasha Cobbs Leonard and Nate Moore, songwriters

**BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG**

**“Only Jesus”**  
Casting Crowns  
Mark Hall, Bernie Herms and Matthew West, songwriters

**“God Only Knows”**  
for King & Country and Dolly Parton

Josh Kerr, Jordan Reynolds, Joel Smallbone, Luke Smallbone and Tedd Tjornhom, songwriters

**“Haven’t Seen It Yet”**  
Danny Gokey  
Danny Gokey, Ethan Hulse and Colby Wedgeworth, songwriters

**“God’s Not Done With You (Single Version)”**  
Tauren Wells

**“Rescue Story”**  
Zach Williams  
Ethan Hulse, Andrew Ripp, Jonathan Smith and Zach Williams, songwriters

**BEST GOSPEL ALBUM**

**LONG LIVE LOVE**  
Kirk Franklin

**Goshen**  
Donald Lawrence presents The Tri-City Singers

**Tunnel Vision**  
Gene Moore

**Settle Here**  
William Murphy

**Something’s Happening! A Christmas Album**  
CeCe Winans

**BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM**

**I Know a Ghost**  
Crowder

**Burn the Ships**  
for King & Country

**Haven’t Seen It Yet**  
Danny Gokey

**The Elements**  
TobyMac

**Holy Roar**  
Chris Tomlin

**BEST ROOTS GOSPEL ALBUM**

**Deeper Roots: Where the Bluegrass Grows**  
Steven Curtis Chapman

**Testimony**  
Gloria Gaynor

**Deeper Oceans**  
Joseph Habedank

**His Name Is Jesus**  
Tim Menzies

**Gonna Sing, Gonna Shout**  
Various artists; Jerry Salley, producer

**BEST LATIN POP ALBUM**

**VIDA**  
Luis Fonsi

**11:11**  
Maluma

**Montaner**  
Ricardo Montaner

**#ELDISCO**  
Alejandro Sanz

**Fantasía**  
Sebastián Yatra

**BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM**

**X 100PRE**  
Bad Bunny

**OASIS**  
J Balvin and Bad Bunny

**Indestructible**  
Flor de Toloache

**Almadura**  
iLe

**El Mal Querer**  
Rosalía

**BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)**

**Caminando**  
Joss Favela

**Percepción**  
Intocable

**Poco a Poco**  
La Energia Norteña

**20 Aniversario**  
Mariachi Divas de Cindy Shea

**De Ayer Para Siempre**  
Mariachi Los Camperos

**BEST TROPICAL LATIN ALBUM**

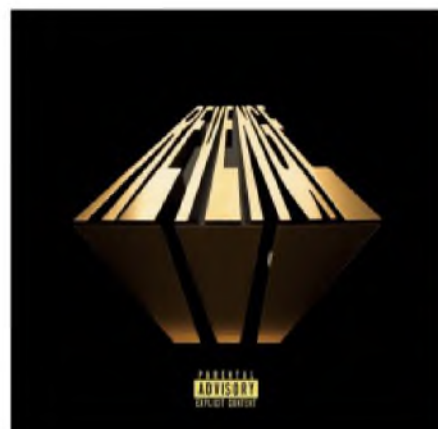
**OPUS**  
Marc Anthony

**Tiempo al Tiempo**  
Luis Enrique + C4 Trio

**Candela**  
Vicente García

**Literal**  
Juan Luis Guerra 4.40

**A Journey Through Cuban Music**  
Aymée Nuviola



**BEST RAP ALBUM**

From left: Dreamville, *Revenge of the Dreamers III*; Meek Mill, *Championships*; 21 Savage, *I Am > I Was*; Tyler, The Creator, *IGOR*; YBN Cordae, *The Lost Boy*.





CONGRATULATIONS TO OUR 62<sup>nd</sup> GRAMMY® AWARD NOMINEES

## **Black Pumas**

BEST NEW ARTIST

## **Brittany Howard**

BEST ROCK SONG: *"History Repeats"*

BEST ROCK PERFORMANCE: *"History Repeats"*

## **Emily King**

BEST R&B SONG: *"Look At Me Now"*

## **Rodrigo y Gabriela**

BEST CONTEMPORARY INSTRUMENTAL ALBUM: *"Mettavolution"*

## **Altin Gün**

BEST WORLD MUSIC ALBUM: *"Gece"*

## **Tom Elmhirst, Ben Kane, Jeremy Most, Bob Ludwig**

BEST ENGINEERED ALBUM, NON-CLASSICAL: *Emily King "Scenery"*





## BEST AMERICAN ROOTS PERFORMANCE

**“Saint Honesty”**  
Sara Bareilles

**“Father Mountain”**  
Calexico and Iron & Wine

**“I’m on My Way”**  
Rhiannon Giddens with Francesco Turrisi

**“Call My Name”**  
I’m With Her

**“Faraway Look”**  
Yola

## BEST AMERICAN ROOTS SONG

**“Black Myself”**  
Amythyst Kiah, songwriter (Our Native Daughters)

**“Call My Name”**  
Sarah Jarosz, Aoife O’Donovan and Sara Watkins, songwriters (I’m With Her)

**“Crossing to Jerusalem”**  
Rosanne Cash and John Leventhal, songwriters (Rosanne Cash)

**“Faraway Look”**  
Dan Auerbach, Yola Carter and Pat McLaughlin, songwriters (Yola)

**“I Don’t Wanna Ride the Rails No More”**  
Vince Gill, songwriter (Vince Gill)

## BEST AMERICANA ALBUM

**Years to Burn**  
Calexico and Iron & Wine

**Who Are You Now**  
Madison Cunningham

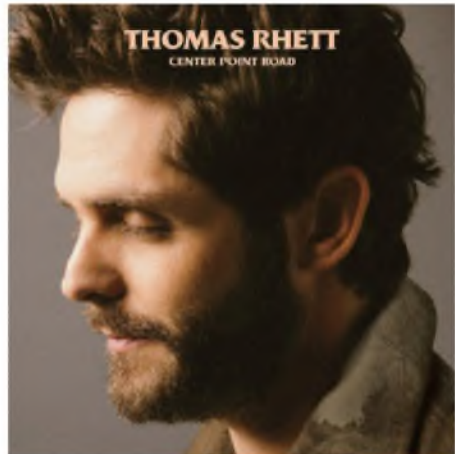
**Oklahoma**  
Keb’ Mo’

**Tales of America**  
J.S. Ondara

**Walk Through Fire**  
Yola

## BEST BLUEGRASS ALBUM

**Tall Fiddler**  
Michael Cleveland



## BEST COUNTRY ALBUM

From top: Eric Church, *Desperate Man*; Reba McEntire, *Stronger Than the Truth*; Pistol Annies, *Interstate Gospel*; Thomas Rhett, *Center Point Road*; Tanya Tucker, *While I’m Livin’*.

**Live in Prague, Czech Republic**  
Doyle Lawson & Quicksilver

**Toil, Tears & Trouble**  
The Po’ Ramblin’ Boys

**Royal Traveller**  
Missy Raines

**If You Can’t Stand the Heat**  
Frank Solivan & Dirty Kitchen

## BEST TRADITIONAL BLUES ALBUM

**Kingfish**  
Christone “Kingfish” Ingram

**Tall, Dark & Handsome**  
Delbert McClinton & Self-Made Men

**Sitting on Top of the Blues**  
Bobby Rush

**Baby, Please Come Home**  
Jimmie Vaughan

**Spectacular Class**  
Jontavious Willis

## BEST CONTEMPORARY BLUES ALBUM

**This Land**  
Gary Clark Jr.

**Venom & Faith**  
Larkin Poe

**Brighter Days**  
Robert Randolph & The Family Band

**Somebody Save Me**  
Sugaray Rayford

**Keep On**  
Southern Avenue

## BEST FOLK ALBUM

**My Finest Work Yet**  
Andrew Bird

**Rearrange My Heart**  
Che Apalache

**Patty Griffin**  
Patty Griffin

**Evening Machines**  
Gregory Alan Isakov

**Front Porch**  
Joy Williams

## BEST REGIONAL ROOTS MUSIC ALBUM

**Kalawai’anui**  
Amy Hānaiali’i

**When It’s Cold — Cree Round Dance Songs**  
Northern Cree

**Good Time**  
Ranky Tanky

**Recorded Live at the 2019 New Orleans Jazz & Heritage Festival**  
Rebirth Brass Band

**Hawaiian Lullaby**  
Various artists; Imua Garza and Kimié Miner, producers

## BEST REGGAE ALBUM

**Rapture**  
Koffee

**As I Am**  
Julian Marley

**The Final Battle: Sly & Robbie vs. Roots Radics**  
Sly & Robbie and Roots Radics

**Mass Manipulation**  
Steel Pulse

**More Work to Be Done**  
Third World

## BEST WORLD MUSIC ALBUM

**Gece**  
Altın Gün

**What Heat**  
Bokanté and Metropole Orkest conducted by Jules Buckley

**African Giant**  
Burna Boy

**Fanm d’Ayiti**  
Nathalie Joachim with Spektral Quartet

**Celia**  
Angélique Kidjo

## BEST CHILDREN’S MUSIC ALBUM

**The Love**  
Alphabet Rockers



# YOLANDA KONDONASSIS, HARP

**BEST CLASSICAL  
INSTRUMENTAL SOLO**

**Jennifer Higdon: Harp Concerto  
for your GRAMMY® consideration**

**Alan Bise, Producer & Bruce Egre,  
Recording & Mastering Engineer**



Photo: Michael Cavotta

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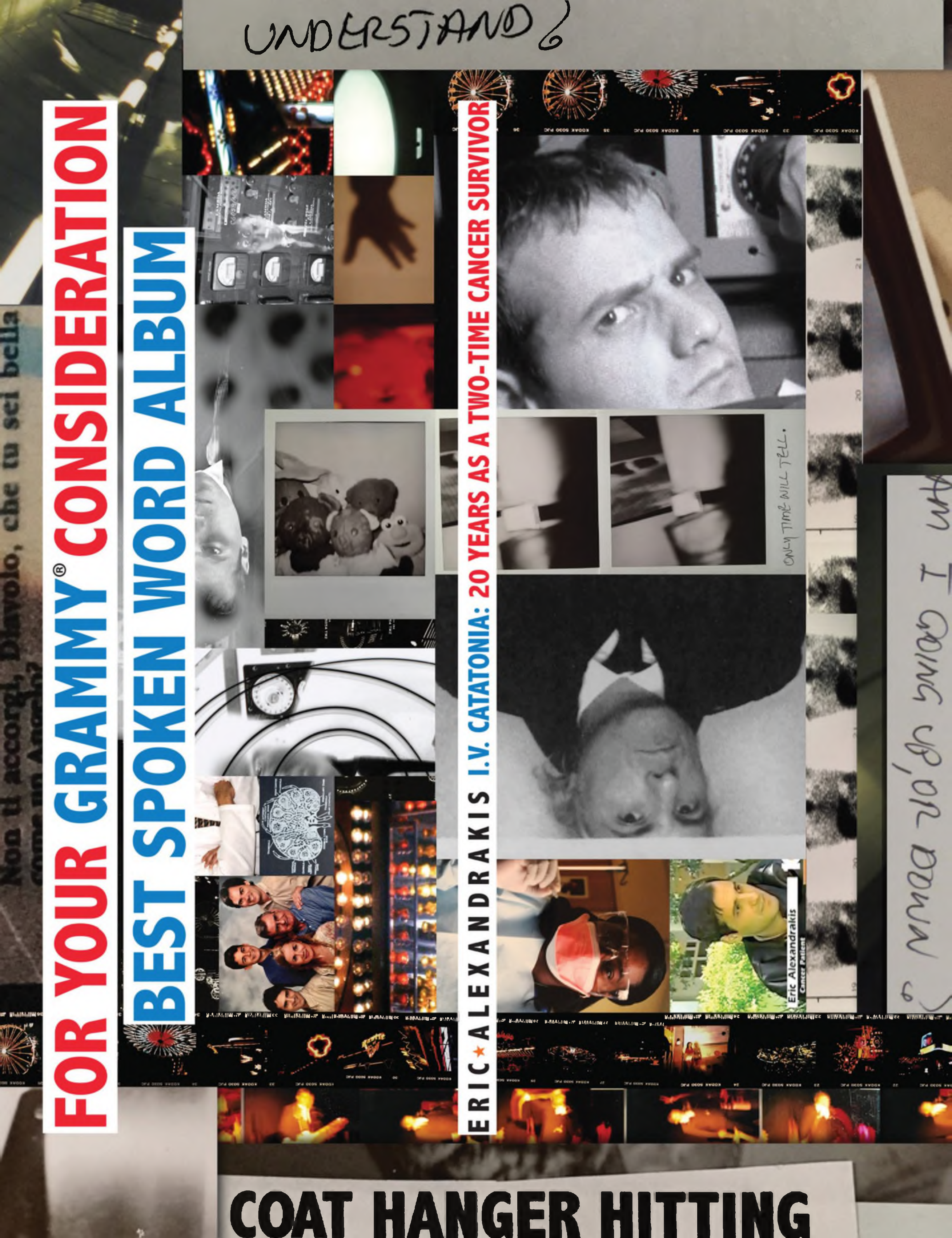
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Am I going up, or down

ONLY TIME WILL TELL.

Eric Alexandrakis  
Cancer Patient





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**Flying High!**  
Caspar Babypants

**Winterland**  
The Okee Dokee Brothers

**Ageless: Songs for the Child Archetype**  
Jon Samson

**I Love Rainy Days**  
Daniel Tashian

**BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS AND STORYTELLING)**

**I.V. Catatonia: 20 Years as a Two-Time Cancer Survivor**  
Eric Alexandrakis

**Sekou Andrews & The String Theory**  
Sekou Andrews & The String Theory

**Becoming**  
Michelle Obama

**Beastie Boys Book**  
Various artists; Michael Diamond, Adam Horowitz, Scott Sherratt and Dan Zitt, producers

**Mr. Know-It-All**  
John Waters

**BEST COMEDY ALBUM**

**Right Now**  
Aziz Ansari

**Sticks & Stones**  
Dave Chappelle

**Relatable**  
Ellen DeGeneres

**Quality Time**  
Jim Gaffigan

**Son of Patricia**  
Trevor Noah

**BEST MUSICAL THEATER ALBUM**

**Ain't Too Proud: The Life and Times of The Temptations**  
Saint Aubyn, Derrick Baskin, James Harkness, Jawan M. Jackson, Jeremy Pope and Ephraim Sykes, principal soloists; Scott M. Riesett, producer (Original Broadway Cast)

**Hadestown**  
Reeve Carney, André De Shields, Amber Gray, Eva Noblezada and Patrick Page, principal soloists; Mara Isaacs, David Lai, Anaïs Mitchell and Todd Sickafoose, producers (Anaïs Mitchell, composer and lyricist) (Original Broadway Cast)

**Moulin Rouge! The Musical**  
Danny Burstein, Tam Mutu, Sahr Ngaujah, Karen Olivo and Aaron Tveit, principal soloists; Justin Levine, Baz Luhrmann, Matt Stine and Alex Timbers, producers (Original Broadway Cast)

**The Music of Harry Potter and the Cursed Child — in Four Contemporary Suites**  
Imogen Heap, producer; Imogen Heap, composer (Imogen Heap)

**Oklahoma!**  
Damon Daunno, Rebecca Naomi Jones, Ali Stroker, Mary Testa and Patrick Vaill, principal soloists; Daniel Kluger and Dean Sharenow, producers (Richard Rodgers, composer; Oscar Hammerstein II, lyricist) (2019 Broadway Cast)

**BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA**

**The Lion King: The Songs**  
Various artists

**Quentin Tarantino's Once Upon a Time in Hollywood**  
Various artists

**Rocketman**  
Taron Egerton

**Spider-Man: Into the Spider-Verse**  
Various artists

**A Star Is Born**  
Lady Gaga and Bradley Cooper

**BEST SCORE SOUNDTRACK FOR VISUAL MEDIA**

**Avengers: Endgame**  
Alan Silvestri, composer

**Chernobyl**  
Hildur Guðnadóttir, composer

**Game of Thrones: Season 8**  
Ramin Djawadi, composer

**The Lion King**  
Hans Zimmer, composer



**BEST JAZZ VOCAL ALBUM**  
From top: Sara Gazarek, *Thirsty Ghost*; Jazzmeia Horn, *Love & Liberation*; Catherine Russell, *Alone Together*; Esperanza Spalding, *12 Little Spells*; Tierney Sutton Band, *Screenplay*.

**Mary Poppins Returns**  
Marc Shaiman, composer

**BEST SONG WRITTEN FOR VISUAL MEDIA**

**"The Ballad of the Lonesome Cowboy"**  
Randy Newman, songwriter (Chris Stapleton). Track from: *Toy Story 4*

**"Girl in the Movies"**  
Dolly Parton and Linda Perry, songwriters (Dolly Parton). Track from: *Dumplin'*

**"I'll Never Love Again (Film Version)"**  
Natalie Hemby, Lady Gaga, Hillary Lindsey and Aaron Raitiere, songwriters (Lady Gaga and Bradley Cooper). Track from: *A Star Is Born*

**"SPIRIT"**  
Beyoncé Knowles-Carter, Timothy McKenzie and Ilya Salmanzadeh, songwriters (Beyoncé). Track from: *The Lion King*

**"Suspirium"**  
Thom Yorke, songwriter (Thom Yorke). Track from: *Suspiria*

**BEST INSTRUMENTAL COMPOSITION**

**"Begin Again"**  
Fred Hersch, composer (Fred Hersch and The WDR Big Band conducted by Vince Mendoza)

**"Crucible for Crisis"**  
Brian Lynch, composer (Brian Lynch Big Band)

**"Love, a Beautiful Force"**  
Vince Mendoza, composer (Vince Mendoza, Terell Stafford, Dick Oatts and the Temple University Studio Orchestra)

**"Star Wars: Galaxy's Edge Symphonic Suite"**  
John Williams, composer (John Williams)

**"Walkin' Funny"**  
Christian McBride, composer (Christian McBride)

**BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA**

**"Blue Skies"**  
Kris Bowers, arranger (Kris Bowers)

**"Hedwig's Theme"**  
John Williams, arranger (Anne-Sophie Mutter and John Williams)



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**12.13.19**

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**“La Novena”**

Emilio Solla, arranger (Emilio Solla Tango Jazz Orchestra)

**“Love, a Beautiful Force”**

Vince Mendoza, arranger (Vince Mendoza, Terell Stafford, Dick Oatts and the Temple University Studio Orchestra)

**“Moon River”**

Jacob Collier, arranger (Jacob Collier)

**BEST ARRANGEMENT,  
INSTRUMENTS AND VOCALS****“All Night Long”**

Jacob Collier, arranger (Jacob Collier featuring Jules Buckley, Take 6 and Metropole Orkest)

**“Jolene”**

Geoff Keezer, arranger (Sara Gazarek)

**“Marry Me a Little”**

Cyrille Aimée and Diego Figueiredo, arrangers (Cyrille Aimée)

**“Over the Rainbow”**

Vince Mendoza, arranger (Trisha Yearwood)

**“12 Little Spells (Thoracic Spine)”**

Esperanza Spalding, arranger (Esperanza Spalding)

**BEST RECORDING PACKAGE*****Anónimas & Resilientes***

Luisa María Arango, Carlos Dussan, Manuel García-Orozco and Juliana Jaramillo-Buenaventura; art directors (Voces Del Bullerengue)

***Chris Cornell***

Barry Ament, Jeff Ament, Jeff Fura and Joe Spix; art directors (Chris Cornell)

***Hold That Tiger***

Andrew Wong and Fongming Yang, art directors (The Muddy Basin Ramblers)

***i,i***

Aaron Anderson and Eric Timothy Carlson, art directors (Bon Iver)

***Intellectual***

Irwan Awalludin, art director (Intellectual)

**BEST BOXED OR SPECIAL  
LIMITED EDITION  
PACKAGE*****ANIMA***

Stanley Donwood and Tchoccy, art directors (Thom Yorke)

***Gold in a Brass Age***

Amanda Chiu, Mark Farrow and David Gray; art directors (David Gray)

***1963: New Directions***

Josh Cheuse, art director (John Coltrane)

***The Radio Recordings  
1939-1945***

Marek Polewski, art director (Wilhelm Furtwängler and Berliner Philharmoniker)

***Woodstock: Back to the  
Garden — The Definitive 50th  
Anniversary Archive***

Masaki Koike, art director (various artists)

**BEST ALBUM NOTES*****The Complete Cuban Jam  
Sessions***

Judy Cantor-Navas, album notes writer (various artists)

***The Gospel According to  
Malaco***

Robert Marovich, album notes writer (various artists)

***Pedal Steel + Four Corners***

Brendan Greaves, album notes writer (Terry Allen & The Panhandle Mystery Band)

***Pete Seeger: The Smithsonian  
Folkways Collection***

Jeff Place, album notes writer (Pete Seeger)

***Stax '68: A Memphis Story***

Steve Greenberg, album notes writer (various artists)

**BEST HISTORICAL ALBUM*****The Girl From Chickasaw  
County — The Complete  
Capitol Masters***

Andrew Batt and Kris Maher, compilation producers; Simon Gibson, mastering engineer (Bobbie Gentry)

***The Great Comeback:  
Horowitz at Carnegie Hall***

Robert Russ, compilation producer; Andreas K. Meyer and Jennifer Nulsen, mastering engineers (Vladimir Horowitz)

***Kankyō Ongaku: Japanese  
Ambient, Environmental &  
New Age Music 1980-1990***

Spencer Doran, Yosuke Kitazawa, Douglas Macgowan and Matt Sullivan, compilation producers; John Baldwin, mastering engineer (various artists)

***Pete Seeger: The Smithsonian  
Folkways Collection***

Jeff Place and Robert Santelli, compilation producers; Pete Reiniger, mastering engineer (Pete Seeger)

***Woodstock: Back to the  
Garden — The Definitive 50th  
Anniversary Archive***

Brian Kehew, Steve Woolard and Andy Zax, compilation producers; Dave Schultz, mastering engineer; Brian Kehew, restoration engineer (various artists)

**BEST ENGINEERED ALBUM,  
NON-CLASSICAL*****All These Things***

Tchad Blake, Adam Greenspan and Rodney Shearer, engineers; Bernie Grundman, mastering engineer (Thomas Dybdahl)

***Ella Mai***

Chris “Shaggy” Ascher, Jaycen Joshua and David Pizzimenti, engineers; Chris Athens, mastering engineer (Ella Mai)

***Run Home Slow***

Paul Butler and Sam Teskey, engineers; Joe Carra, mastering engineer (The Teskey Brothers)

***Scenery***

Tom Elmhirst, Ben Kane and Jeremy Most, engineers; Bob Ludwig, mastering engineer (Emily King)

***When We All Fall Asleep,  
Where Do We Go?***

Rob Kinelski and Finneas O’Connell, engineers; John Greenham, mastering engineer (Billie Eilish)

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

*Arizona Baby* (Kevin Abstract), *Lover* (Taylor Swift), *Norman Fucking Rockwell!* (Lana Del Rey), *Red Hearse* (Red Hearse)

***Dan Auerbach***

*The Angels in Heaven Done Signed My Name* (Leo Bud Welch), *“Let’s Rock”* (The Black Keys), *Mockingbird* (The Gibson Brothers), *Myth of a Man* (Night Beats), *Southern Gentleman* (Dee White), *Walk Through Fire* (Yola)

***FINNEAS***

*When We All Fall Asleep, Where Do We Go?* (Billie Eilish)

***John Hill***

“Heat of the Summer” (Young the Giant),

“Hundred” (Khalid), “No Drug Like Me” (Carly Rae Jepsen), “Outta My Head” (Khalid with John Mayer), *Social Cues* (Cage the Elephant), “Superposition” (Young the Giant), “Too Much” (Carly Rae Jepsen), “Vertigo” (Khalid), “Zero (from *Ralph Breaks the Internet*)” (Imagine Dragons)

***Ricky Reed***

*Almost Free* (Fidlar), “Burning” (Maggie Rogers), “Confidence” (X Ambassadors featuring K.Flay), “Juice” (Lizzo), “Kingdom of One” (Maren Morris), “Power Is Power” (SZA featuring The Weeknd and Travis Scott), “Tempo” (Lizzo featuring Missy Elliott), “Truth Hurts” (Lizzo), *The Wrong Man* (Ross Golan)

**BEST REMIXED RECORDING*****“I Rise (Tracy Young’s Pride  
Intro Radio Remix)”***

Tracy Young, remixer (Madonna)

***“Mother’s Daughter (Wuki  
Remix)”***

Wuki, remixer (Miley Cyrus)

***“The One (High Contrast  
Remix)”***

Lincoln Barrett, remixer (Jorja Smith)

***“Swim (ford. Remix)”***

Luc Bradford, remixer (Mild Minds)

***“Work It (Soulwax Remix)”***

David Gerard C Dewaele and Stephen Antoine C Dewaele, remixers (Marie Davidson)

**BEST IMMERSIVE AUDIO  
ALBUM*****Chain Tripping***

Luke Argilla, immersive audio engineer; Jurgen Scharpf, immersive audio mastering engineer; Jona Bechtolt, Claire L. Evans and Rob Kieswetter, immersive audio producers (Yacht)

***Kverndokk: Symphonic  
Dances***

Jim Anderson, immersive audio engineer; Robert C. Ludwig, immersive audio mastering engineer; Ulrike Schwarz, immersive audio producer (Ken-David Masur and Stavanger Symphony Orchestra)

***LUX***

Morten Lindberg, immersive audio engineer; Morten Lindberg, immersive audio mastering engineer; Morten Lindberg, immersive audio producer (Anita Brevik, TrondheimSolistene and Nidarosdomens Jentekor)



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*While I'm Livin'*

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**"Bring My Flowers Now"**

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**"Bring My Flowers Now"**







**BEST LATIN POP ALBUM**

From left: Luis Fonsi, *VIDA*; Maluma, *11:11*; Ricardo Montaner, *Montaner*; Alejandro Sanz, *#ELDISCO*; Sebastián Yatra, *Fantasía*.

**The Orchestral Organ**

Keith O. Johnson, immersive audio engineer; Keith O. Johnson, immersive audio mastering engineer; Marina A. Ledin and Victor Ledin, immersive audio producers (Jan Kraybill)

**The Savior**

Bob Clearmountain, immersive audio engineer; Bob Ludwig, immersive audio mastering engineer; Michael Marquart and Dave Way, immersive

audio producers (A Bad Think)

**BEST ENGINEERED ALBUM, CLASSICAL**

**AEQUA — Anna Thorvaldsdóttir**

Daniel Shores, engineer; Daniel Shores, mastering engineer (International Contemporary Ensemble)

**Bruckner: Symphony No. 9**

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

**Rachmaninoff — Hermitage Piano Trio**

Keith O. Johnson and Sean Royce Martin, engineers; Keith O. Johnson, mastering engineer (Hermitage Piano Trio)

**Riley: Sun Rings**

Leslie Ann Jones, engineer; Robert C. Ludwig, mastering engineer (Kronos Quartet)

**Wolfe: Fire in my mouth**

Bob Hanlon and Lawrence Rock, engineers; Ian Good and Lawrence Rock, mastering engineers (Jaap Van Zweden, Francisco J. Núñez, Donald Nally, The Crossing, Young People's Chorus of New York City and the New York Philharmonic)

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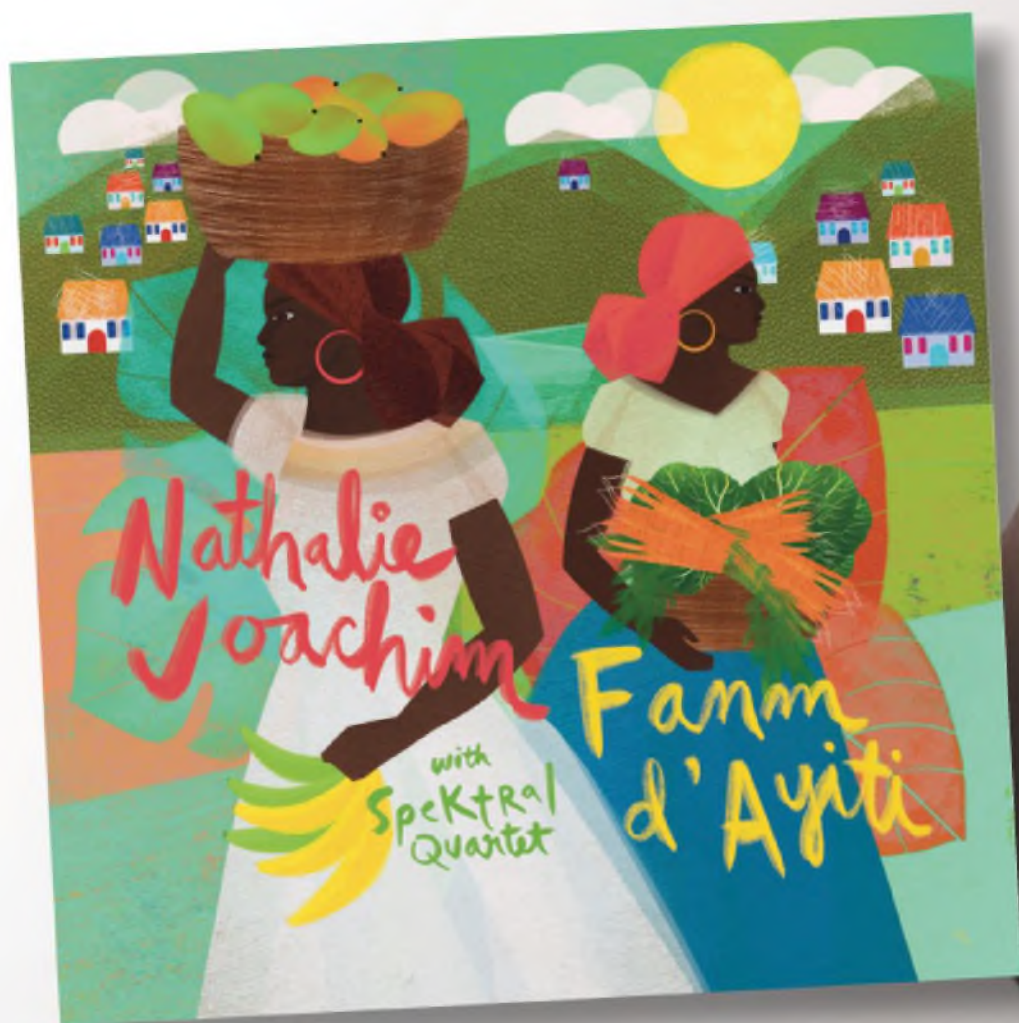
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## PRODUCER OF THE YEAR, CLASSICAL

### Blanton Alspaugh

*Artifacts* — *The Music of Michael McGlynn* (Charles Bruffy and the Kansas City Chorale), *Berlioz: Symphonie Fantastique; Fantaisie Sur La Tempête de Shakespeare* (Andrew Davis and the Toronto Symphony Orchestra), *Copland: Billy the Kid; Grohg* (Leonard Slatkin and the Detroit Symphony Orchestra), *Durufflé: Complete Choral Works* (Robert Simpson and the Houston Chamber Choir), *Glass: Symphony No. 5* (Julian Wachner, The Choir of Trinity Wall Street, Trinity Youth Chorus, Downtown Voices and Novus NY), *Sander: The Divine Liturgy of St. John Chrysostom* (Peter Jermihov and the PaTRAM Institute Singers), *Smith, K.: Canticle* (Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble) *Visions Take Flight* (Mei-Ann Chen and ROCO)

### James Ginsburg

*Project W* — *Works by Diverse Women*

*Composers* (Mei-Ann Chen and Chicago Sinfonietta), *Silenced Voices* (Black Oak Ensemble), *20th Century Harpsichord Concertos* (Jory Vinikour, Scott Speck and the Chicago Philharmonic), *Twentieth Century Oboe Sonatas* (Alex Klein and Phillip Bush), *Winged Creatures & Other Works for Flute, Clarinet, and Orchestra* (Anthony McGill, Demarre McGill, Allen Tinkham and the Chicago Youth Symphony Orchestra)

### Marina A. Ledin and Victor Ledin

*Bates: Children of Adam; Vaughan Williams: Dona Nobis Pacem* (Steven Smith, Erin R. Freeman and the Richmond Symphony and Chorus), *The Orchestral Organ* (Jan Kraybill), *The Poetry of Places* (Nadia Shpachenko), *Rachmaninoff — Hermitage Piano Trio* (Hermitage Piano Trio)

### Morten Lindberg

*Himmelborgen* (Elisabeth Holte, Kåre Nordstoga and the Uranienborg Vokalensemble), *Kleiberg: Do You Believe in Heather?* (various artists), *Ljos* (Fauna Vo-

kalkvintett), *LUX* (Anita Brevik, Trondheim-Solistene and Nidarosdomens Jentekor), *Trachea* (Tone Bianca Sparre Dahl and Schola Cantorum), *Veneliti* (Håkon Daniel Nystedt and Oslo Kammerkor)

### Dirk Sobotka

*Bruckner: Symphony No. 9* (Manfred Honeck and the Pittsburgh Symphony Orchestra)

## BEST ORCHESTRAL PERFORMANCE

### Transatlantic

*Cincinnati Symphony Orchestra; Louis Langrée, conductor*

### Weinberg: Symphonies Nos. 2 & 21

*City of Birmingham Symphony Orchestra and Kremerata Baltica; Mirga Gražinytė-Tyla, conductor*

### Copland: Billy the Kid, Grohg

*Detroit Symphony Orchestra; Leonard Slatkin, conductor*

### Norman: Sustain

*Los Angeles Philharmonic; Gustavo Dudamel, conductor*

### Bruckner: Symphony No. 9

*Pittsburgh Symphony Orchestra; Manfred Honeck, conductor*

## BEST OPERA RECORDING

### Charpentier: Les Arts Florissants, Les Plaisirs de Versailles

*Boston Early Music Festival Chamber Ensemble, Boston Early Music Festival Vocal Ensemble*

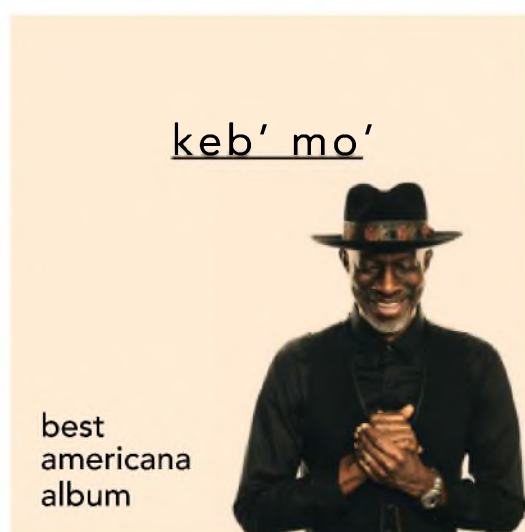
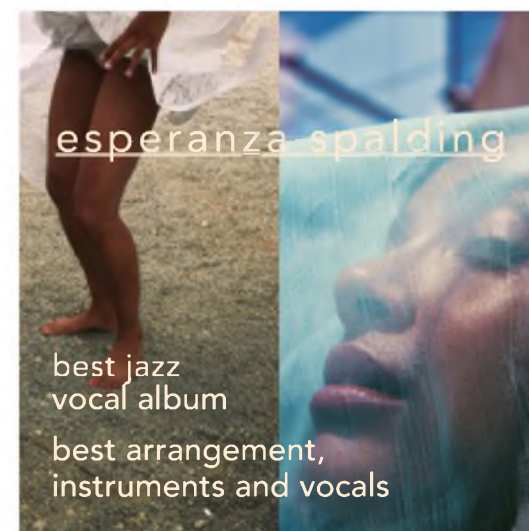
Paul O'Dette and Stephen Stubbs, conductors; Jesse Blumberg, Teresa Wakim and Virginia Warnken; Renate Wolter-SeEVERS, producer

### Picker: Fantastic Mr. Fox


*Boston Modern Orchestra Project, Boston Children's Chorus*

Gil Rose, conductor; John Brancy, Andrew Craig Brown, Gabriel Preisser, Krista River and Edwin Vega; Gil Rose, producer

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**BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA**

From left: *The Lion King: The Songs*, *Quentin Tarantino's Once Upon a Time in Hollywood*, *Rocketman*, *Spider-Man: Into the Spider-Verse*, *A Star Is Born*.

**Wagner: Lohengrin**  
Festspielorchester Bayreuth,  
Festspielchor Bayreuth

Christian Thielemann, conductor; Piotr Beczala, Anja Harteros, Tomasz Konieczny, Waltraud Meier and Georg Zeppenfeld; Eckhard Glauche, producer

**Berg: Wozzeck**  
Netherlands Philharmonic  
Orchestra, Chorus of the Dutch  
National Opera

Marc Albrecht, conductor; Christopher Maltman and Eva-Maria Westbroek; François Roussillon, producer

**Benjamin: Lessons in Love and Violence**  
Orchestra of the Royal Opera House

George Benjamin, conductor; Stéphane Degout, Barbara Hannigan, Peter Hoare and Gyula Orendt; James Whitbourn, producer

**BEST CHORAL PERFORMANCE**

**Sander: The Divine Liturgy of St. John Chrysostom**  
Evan Bravos, Vadim Gan, Kevin Keys, Glenn Miller, Daniel Shirley and the PaTRAM Institute Singers

Peter Jermihov, conductor

**The Hope of Loving**  
Conspirare

Craig Hella Johnson, conductor

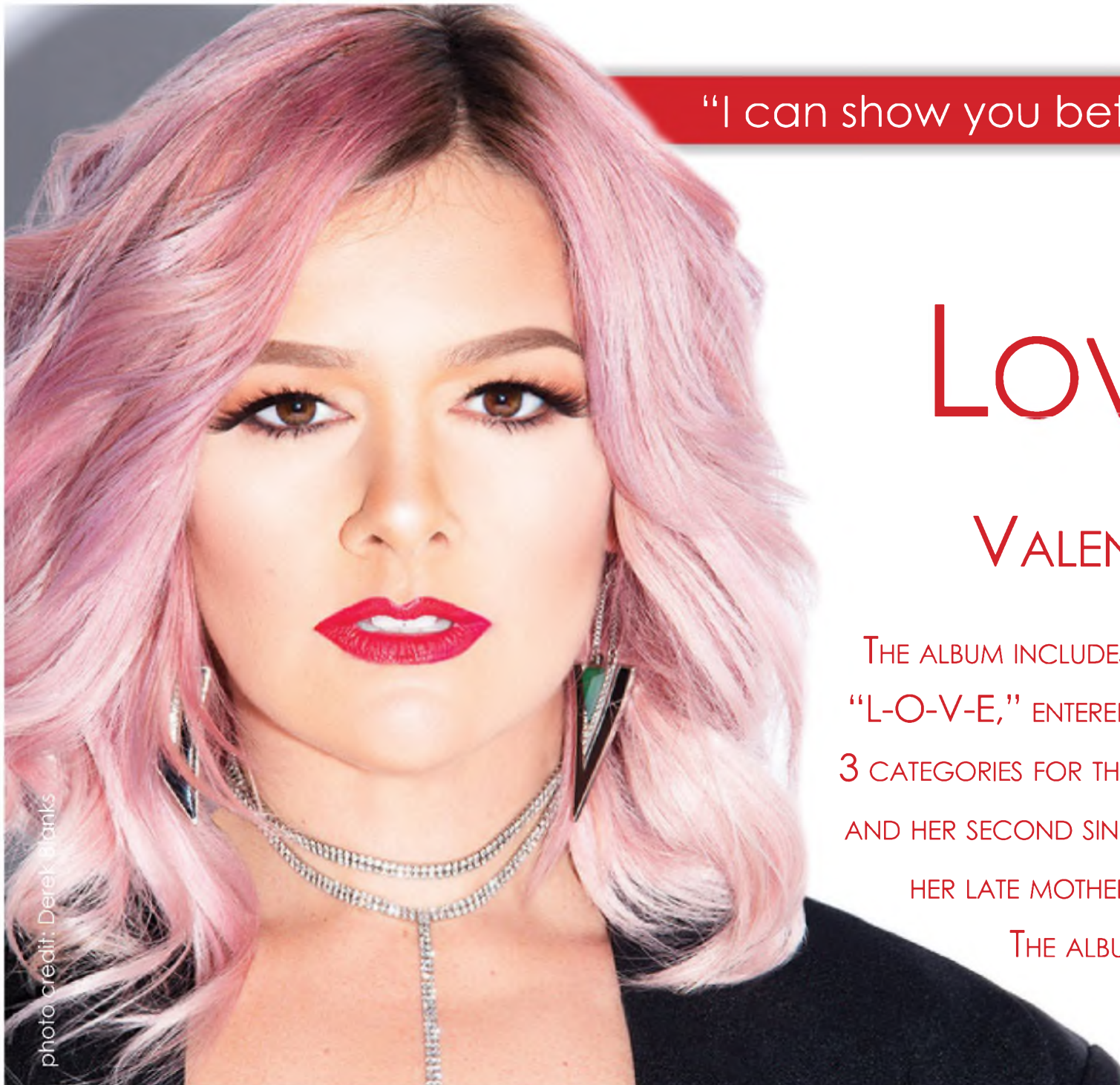
**Smith, K.: The Arc in the Sky**  
Conspirare

Craig Hella Johnson, conductor

**Duruflé: Complete Choral Works**

Ken Cowan and the Houston Chamber Choir

Robert Simpson, conductor



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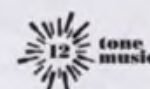
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**BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE**

From left: Thom Yorke, *ANIMA*; David Gray, *Gold in a Brass Age*; John Coltrane, *1963: New Directions*; Wilhelm Furtwängler and the Berliner Philharmoniker, *The Radio Recordings 1939-1945*; various artists, *Woodstock: Back to the Garden — The Definitive 50th Anniversary Archive*.

**Boyle: *Voyages***  
*The Crossing*

Donald Nally, conductor

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PERFORMANCE**

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*Attacca Quartet*

**Rachmaninoff — *Hermitage***

**Piano Trio**

*Hermitage Piano Trio*

**Freedom and Faith**

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**Cerrone: *The Pieces That Fall  
to Earth***

*Christopher Rountree and Wild Up*

**Perpetulum**

*Third Coast Percussion*

**BEST CLASSICAL  
INSTRUMENTAL SOLO**

**Marsalis: *Violin Concerto,  
Fiddle Dance Suite***

*Nicola Benedetti*

Cristian Măcelaru, conductor (Philadelphia Orchestra)

**Higdon: *Harp Concerto***

*Yolanda Kondonassis*

Ward Stare, conductor (The Rochester

Philharmonic Orchestra)

**The *Orchestral Organ***  
*Jan Kraybill*

**Torke: *Sky, Concerto for Violin***  
*Tessa Lark*

David Alan Miller, conductor (Albany Symphony)

**The *Berlin Recital***  
*Yuja Wang*



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#### **The Edge of Silence — Works for Voice by György Kurtág**

#### **Susan Narucki**

Donald Berman, Curtis Macomber, Kathryn Schulmeister and Nicholas Tolle

### **BEST CLASSICAL COMPENDIUM**

#### **American Originals 1918**

John Morris Russell, conductor; Elaine Martone, producer

#### **Leshnoff: Symphony No. 4, "Heichalos"; Guitar Concerto; Starburst**

Giancarlo Guerrero, conductor; Tim Handley, producer

#### **Meltzer: Songs and Structures**

Paul Appleby and Natalia Katjukova; Silas Brown and Harold Meltzer, producers

#### **The Poetry of Places**

Nadia Shpachenko; Marina A. Ledin and Victor Ledin, producers

#### **Saariaho: True Fire; Trans; Ciel D'Hiver**

Hannu Lintu, conductor; Laura Heikkinen, producer

### **BEST CONTEMPORARY CLASSICAL COMPOSITION**

#### **Migration Series for Jazz Ensemble and Orchestra**

**Derek Bermel, composer**

Derek Bermel, Ted Nash, David Alan Miller, the Juilliard Jazz Orchestra and the Albany Symphony Orchestra

#### **Harp Concerto**

**Jennifer Higdon, composer**

Yolanda Kondonassis, Ward Stare and the Rochester Philharmonic Orchestra

#### **Violin Concerto in D Major**

**Wynton Marsalis, composer**

Nicola Benedetti, Cristian Măcelaru and the Philadelphia Orchestra

#### **Sustain**

**Andrew Norman, composer**

Gustavo Dudamel and the Los Angeles Philharmonic

#### **Orange**

**Caroline Shaw, composer**

Attacca Quartet

#### **Fire in my mouth**

**Julia Wolfe, composer**

Jaap Van Zweden, Francisco J. Núñez, Donald Nally, The Crossing, Young People's Chorus of New York City and the New York Philharmonic

### **BEST MUSIC VIDEO**

#### **"We've Got to Try"**

**The Chemical Brothers**

Ellie Fry, video director; Ninian Doff, video producer

#### **"This Land"**

**Gary Clark Jr.**

Savanah Leaf, video director; Alicia Martinez, video producer

#### **"Cellophane"**

**FKA twigs**

Andrew Thomas Huang, video director; Alex Chamberlain, video producer

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### BEST MUSIC VIDEO

From left: The Chemical Brothers, "We've Got to Try"; Gary Clark Jr., "This Land"; FKA twigs, "Cellophane"; Lil Nas X and Billy Ray Cyrus, "Old Town Road (Official Movie)"; Tove Lo, "Glad He's Gone."

#### "Old Town Road (Official Movie)"

Lil Nas X and Billy Ray Cyrus

Calmatic, video director; Candice Dragonas, Melissa Larsen and Saul Levitz, video producers

#### "Glad He's Gone"

Tove Lo

Vania Heymann and Gal Muggia, video directors; Natan Schottenfels, video producer

### BEST MUSIC FILM

#### Homecoming

#### Beyoncé

Beyoncé Knowles-Carter and Ed Burke, video directors; Dora Melissa Vargas, video producer

#### Remember My Name

David Crosby

A.J. Eaton, video director; Cameron Crowe, Michele Farinola and Greg

Mariotti, video producers

#### Birth of the Cool

Miles Davis

Stanley Nelson, video director; Nicole London, video producer

#### Shangri-La

Various artists

Morgan Neville, video director; Emma Baiada, video producer

#### ANIMA

Thom Yorke

Paul Thomas Anderson, video director; Paul Thomas Anderson, Erica Frauman and Sara Murphy, video producers

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# YEAR IN MUSIC

*Billboard's* Year in Music, the No. 1's, will wrap up 2019 with an extraordinary editorial package.

Included will be year-end charts, interviews, and analysis on the year's top artists, titles and labels as well as the year's top producers, songwriters and publishers.

The year-end Boxscore rankings will shine a light on the most successful tours as well as the top venues and promoters.

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**COVER DATE:** 12/21

**ISSUE CLOSE 12/11 | MATERIALS DUE 12/12**

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# My Billboard Moment

## Martin Kierszenbaum

FOUNDER/CHAIRMAN,  
CHERRYTREE MUSIC COMPANY;  
SONGWRITER-PRODUCER

With his Cherrytree Music Company, begun as a joint venture with Interscope Geffen A&M in 2005, Kierszenbaum helped launch the careers of Lady Gaga, Feist, LMFAO, Disclosure and others. Since then, he's grown his business to include publishing and management divisions, the latter of which represents longtime client Sting. Ahead of the label's 15th anniversary in 2020, he recalls the Interscope signing — Russian duo t.A.T.u. — that earned him his own label and Cherrytree's first story in *Billboard* magazine.

I don't speak Russian, but I kept singing their songs phonetically in my head. When I showed the group to [Interscope co-founder] Jimmy Iovine, he bet on the crazy look in my eye. T.A.T.u.'s "All the Things She Said," released in 2002, is very near and dear to my heart because I wrote a lot of the lyrics. The song was them against the world, a young Thelma and Louise.

We sold 5 million records globally, and the track hit No. 8 on the Mainstream Top 40. They're still the biggest Russian act to chart that high in the U.S. It was a huge moment to see it on the *Billboard* charts, which authorized and validated it in a way.

As some of my A&R work, including signing Keane and t.A.T.u., had been covered in the magazine, *Billboard* wanted to be the first to write about Cherrytree. We signed Feist first, who called us "a mom and pop shop inside a department store." I always looked at Cherrytree as a hand-made thing, almost like blowing glass. Everything is bespoke to the client, and we're very particular about who we get into business with. A lot of people have supported us since, but *Billboard* was the first, and there from the beginning.

—AS TOLD TO NICK WILLIAMS

Kierszenbaum photographed by  
Eric Ryan Anderson in 2015.

"How many rock managers or record heads have an academic degree in the artistic medium they work in? I would guess such a trifecta as Martin possesses is both unusual and a fundamental reason for his continuing success."

—STING

### THE LEGACY

Lady Gaga's *The Fame* and *The Fame Monster*, both released on Cherrytree, sold 6.4 million copies, according to Nielsen Music.

LMFAO's "Party Rock Anthem," *Billboard*'s No. 2 song of the decade, spent six weeks at No. 1 on the Hot 100 in 2011.

Sting and Shaggy's 44/876 hit No. 1 on Reggae Albums.





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