

2021 GRAMMY VOTER GUIDE





FOR YOUR CONSIDERATION

POST MALONE

ALBUM OF THE YEAR *HOLLYWOOD'S BLEEDING*
RECORD OF THE YEAR "CIRCLES"
SONG OF THE YEAR "CIRCLES"

republic
records



FOR YOUR CONSIDERATION

J BALVIN

BEST POP DUO/GROUP PERFORMANCE "UN DIA (ONE DAY)"
J BALVIN, DUA LIPA, BAD BUNNY & TAINY

NEO16

UNIVERSAL
UNIVERSAL MUSIC
LATIN ENTERTAINMENT

republic
records



FOR YOUR CONSIDERATION

POP SMOKE

BEST RAP PERFORMANCE "DIOR"

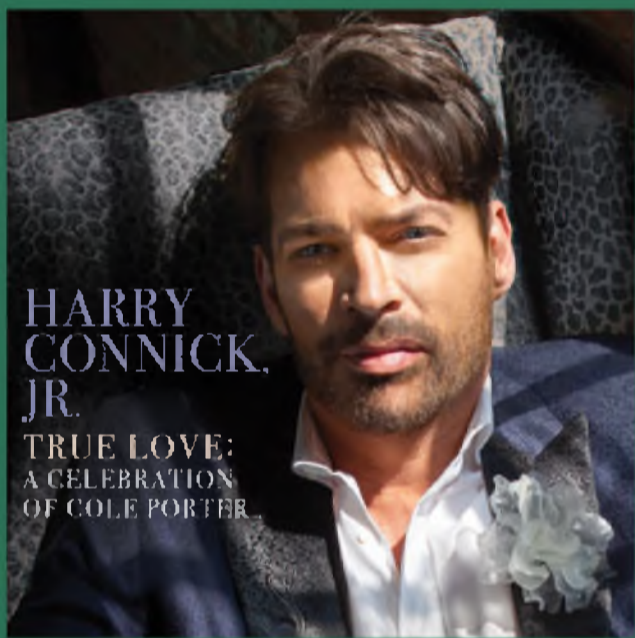




FOR YOUR CONSIDERATION
TAYLOR SWIFT

ALBUM OF THE YEAR *FOLKLORE* **SONG OF THE YEAR** "CARDIGAN"
BEST POP VOCAL ALBUM *FOLKLORE*
BEST POP SOLO PERFORMANCE "CARDIGAN"
BEST POP DUO/GROUP PERFORMANCE "EXILE" FT. BON IVER
BEST SONG FOR VISUAL MEDIA "BEAUTIFUL GHOSTS" FROM CATS

VERVE LABEL GROUP CELEBRATES 13 GRAMMY® NOMINATIONS



HARRY CONNICK, JR.
BEST TRADITIONAL
POP VOCAL ALBUM



GREGORY PORTER
BEST R&B ALBUM

IN COLLABORATION WITH



JON BATISTE
BEST CONTEMPORARY
INSTRUMENTAL ALBUM



BETTIE LAVETTE
BEST CONTEMPORARY
BLUES ALBUM





MAX RICHTER
BEST SCORE SOUNDTRACK
FOR VISUAL MEDIA



GUSTAVO DUDAMEL
BEST ORCHESTRAL
PERFORMANCE

**ALEXANDER LIPAY
& DMITRIY LIPAY**
BEST ENGINEERED
ALBUM, CLASSICAL



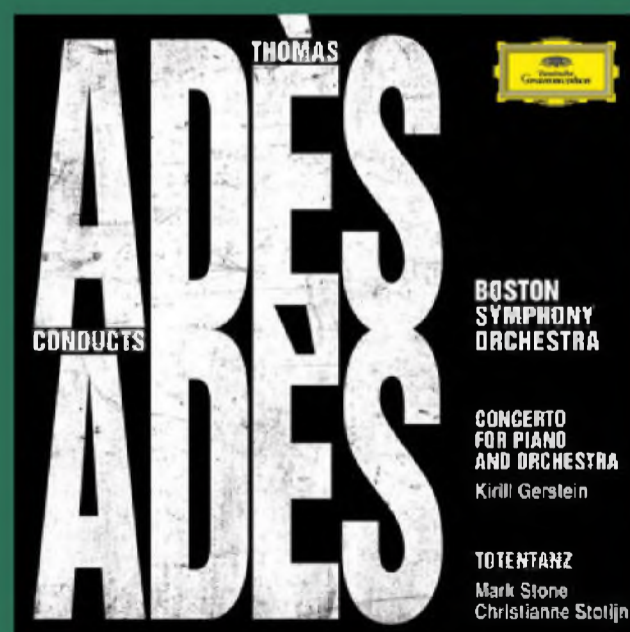
ANOUSHKA SHANKAR
BEST GLOBAL
MUSIC ALBUM



**DANIIL TRIFONOV;
YANNICK NÉZET-SÉGUIN**
BEST CLASSICAL
INSTRUMENTAL SOLO



**CECILIA BARTOLI;
GIOVANNI ANTONINI**
BEST CLASSICAL SOLO
VOCAL ALBUM



THOMAS ADÈS
BEST CONTEMPORARY
CLASSICAL COMPOSITION
BEST CLASSICAL
INSTRUMENTAL SOLO
BEST CLASSICAL
COMPENDIUM

KIRILL GERSTEIN
BEST CLASSICAL
INSTRUMENTAL SOLO



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THE NAMES BEHIND THE NOMS

A look inside the monthslong process whereby Awards Department head **Bill Freimuth** and his team of genre managers facilitate the narrowing down of more than 23,000 entries to the names that ultimately end up on the ballots.

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THE LATEST SHOWMAN

When **Ben Winston** took over as producer of the Grammy Awards after Ken Ehrlich's 40-year run, he didn't expect his first show to take place amid a global pandemic. Here's how he adjusted his vision for the upcoming January ceremony in real time.

Trevor Noah of *The Daily Show* will host the 63rd annual Grammy Awards in January.

TO OUR READERS

Billboard will publish its next issue on Dec. 19. For 24/7 music coverage, go to billboard.com.

CORRECTIONS

Due to an editing error in the Women in Music executives list in the Dec. 5 issue, a quote in the Universal Music Group capsule was misattributed. The comment was from Amy Isbell, senior vp of public policy and government relations, not executive vp Celine Joshua.

In the article "Rainy Days and Money" in the Dec. 5 issue, it was misstated that Madison Square Garden Entertainment had taken a \$650,000 loan. That debt financing was actually for \$650 million.

COVER ILLUSTRATION BY SEANINGS

PHOTOGRAPH BY GUY AROCH FOR THE RECORDING ACADEMY

PLAYLIST



A **NETFLIX** FILM AND SERIES MUSIC SHOWCASE

From December 7th through December 11th, Netflix launched a virtual music showcase inviting the world to take a look behind the curtain at the magic of score and song.

Come explore an array of exclusive performances, conversations and behind-the-scenes footage across a range of Netflix titles with talent including:

John Legend

GIVING VOICE

George Clooney + Alexandre Desplat

THE MIDNIGHT SKY

Trent Reznor + Atticus Ross

MANK

Celeste + Daniel Pemberton

THE TRIAL OF THE CHICAGO 7

Hans Zimmer + David Fleming

HILLBILLY ELEGY

Diane Warren + Laura Pausini

THE LIFE AHEAD

Terence Blanchard

DA 5 BLOODS

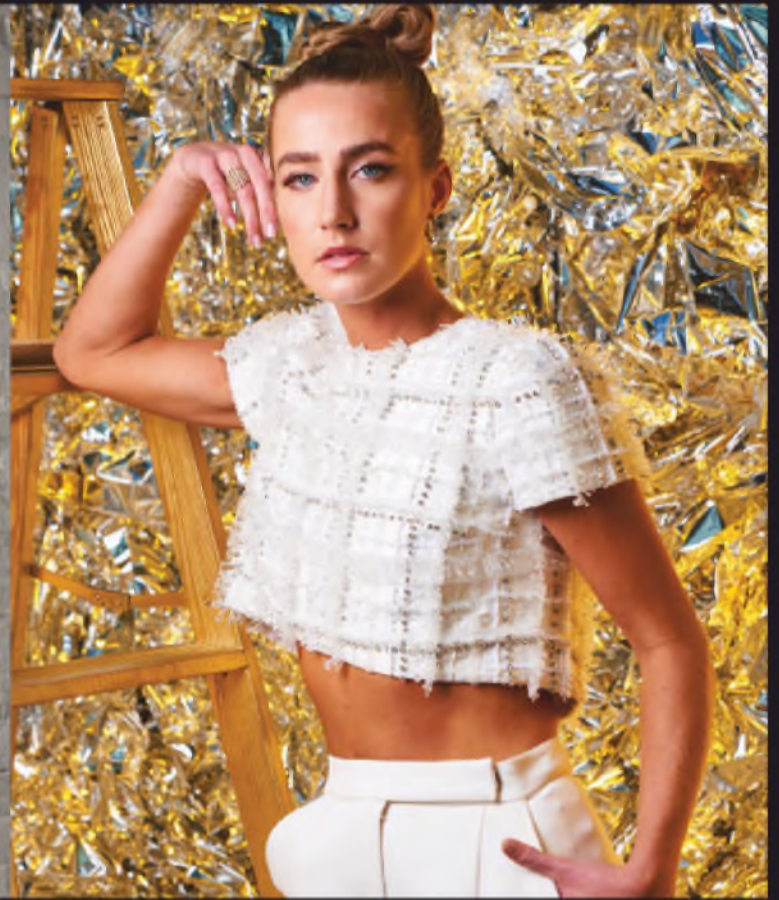
and many more...

The Netflix Playlist is live for your enjoyment, with new content coming in the New Year!



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16 Top creative directors push to keep innovating their awards-show productions — and hope the Grammy Awards will follow suit.

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INSIDE THE GRAMMY NOMINEES

41 Get to know the artists, songs, albums and more competing to take home an award in both the major and genre-specific categories after a year of unprecedented challenges.

102 A full list of the candidates, across all 84 categories and 29 fields of discipline, who are up for the top honors.

FOR THE RECORD

144 A retrospective on *Billboard's* coverage of Grammy growing pains, generational shifts and golden moments since the annual awards show launched in 1959.



Clockwise from top left: Best new artist nominees Phoebe Bridgers, Megan Thee Stallion, Ingrid Andress, Chika, Noah Cyrus, Kaytranada, Doja Cat and D Smoke.

MARK YOUR CALENDARS

The deadline for academy members to mark their ballots in the final round of voting is Jan. 4, 2021. For other dates you need to know — including the 63rd annual Grammy Awards — turn to page 18.

BRIDGERS: FILMMAGIC; MEGAN THEE STALLION: SHUTTERSTOCK; ANDRESS: FORD FARCHILD/COUNTRY MUSIC ASSOCIATION/SHUTTERSTOCK; CHIKA: NBC/ABC/PHOTO BANK VIA GETTY IMAGES; CYRUS: JOHN SHEARER/GETTY IMAGES; KAYTRANADA: LISALAKE/GETTY IMAGES; ROC NATION: JOA KEVIN WINTER/MTV/SHUTTERSTOCK; D SMOKE: ALLEN BEZOVSKY/GETTY IMAGES.



FOR YOUR GRAMMY®
CONSIDERATION

BEST COMEDY ALBUM

JERRY SEINFELD
23 HOURS
TO KILL

TIFFANY HADDISH
BLACK MITZVAH

PATTON OSWALT
I LOVE EVERYTHING

BILL BURR
PAPER TIGER

billboard

HANNAH KARP

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FOR YOUR CONSIDERATION

BILLIE EILISH

63RD GRAMMY AWARDS[®] NOMINEE

RECORD
OF THE YEAR

BEST POP SOLO
PERFORMANCE

SONG
OF THE YEAR

everything i wanted

Darkroom



WE RISE

billboard

JULIAN HOLGUIN

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DABABY

FOR YOUR GRAMMY® CONSIDERATION

Record of the year **"ROCKSTAR"** feat.Roddy Ricch

Best Rap Performance **"BOP"**

Best Melodic Rap Performance **"ROCKSTAR"** feat.Roddy Ricch

Best Rap Song **"ROCKSTAR"** feat.Roddy Ricch



FOR YOUR CONSIDERATION

JACOB COLLIER

"THE GREATEST MUSICIAN ALIVE" - TY DOLLA \$IGN

"ENDLESS POSSIBILITY WITH THE MUSICIANSHIP TO BACK IT UP" - NEW YORK TIMES

"JACOB COLLIER IS A F*CKING FAIRY BEAST" - SZA

"MORE TALENTED THAN ANY OF US HAS EVER DREAMED OF BEING. IT'S LIKE HANGING OUT WITH MOZART OR PRINCE OR SOMETHING LIKE THAT." - CHRIS MARTIN

"ABSOLUTELY ASTONISHING" - CHARLIE PUTH

"A KEY, FRESH VOICE" - TIME MAGAZINE

"MY FAVORITE ALIEN!!!" - KEHLANI

"I HAVE NEVER BEEN SO BLOWN AWAY BY A PERFORMANCE IN MY LIFE." - STEVE VAI

"HURTS MY BRAIN & HUGS MY SOUL ALL AT ONCE" - TORI KELLY

"I CAN HANDS DOWN SAY IT WAS THE BEST CONCERT I'VE EVER BEEN TO IN MY LIFE." - LENNON STELLA

"NOT ONLY DOES HE HAVE A SEEMINGLY ENDLESS SUPPLY OF IDEAS. HE'S GOT THE CHOPS TO EXECUTE THEM AND THE FEARLESSNESS TO TRY ANYTHING." - NPR

"A GENIUS" - DANIEL CAESAR

"SERIOUSLY, WHAT *CAN'T* JACOB COLLIER DO?" - SEVENTEEN

"JACOB COLLIER IS BLOWING MINDS" - BILLBOARD

"THERE'S MUSICIANSHIP AND THEN THERE'S GENIUS AND THEN, WAY, WAY, WAY ABOVE ALL THAT, OUT IN THE STRATOSPHERE, IS JACOB COLLIER" - HANS ZIMMER

"PROBABLY THE BEST MUSICIAN OF THE 21ST CENTURY" - VANITY FAIR

"A MAD, MAD GENIUS" - CONSEQUENCE OF SOUND

"F*CKING UNBELIEVABLE" - DAVID CROSBY

"SO INCREDIBLE!" - H.E.R.

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

"AN UNSTOPPABLE FORCE" - STEREOGUM

"MAD GOOD, RIGHT?" - ANNIE MAC, BBC RADIO 1

"I HAVE NEVER IN MY LIFE SEEN A TALENT LIKE THIS. BEYOND CATEGORY" - QUINCY JONES

"SUCH A BRILLIANT MIND" - KCRW

"SPECTACULAR, GLORIOUS, MUSICAL WIZARDRY" - TED

ALBUM OF THE YEAR
DJESSE VOL. 3

BEST R&B PERFORMANCE
ALL I NEED

BEST ARRANGEMENT,
INSTRUMENTS AND VOCALS
HE WON'T HOLD YOU



h a j a n g a
r e c o r d s

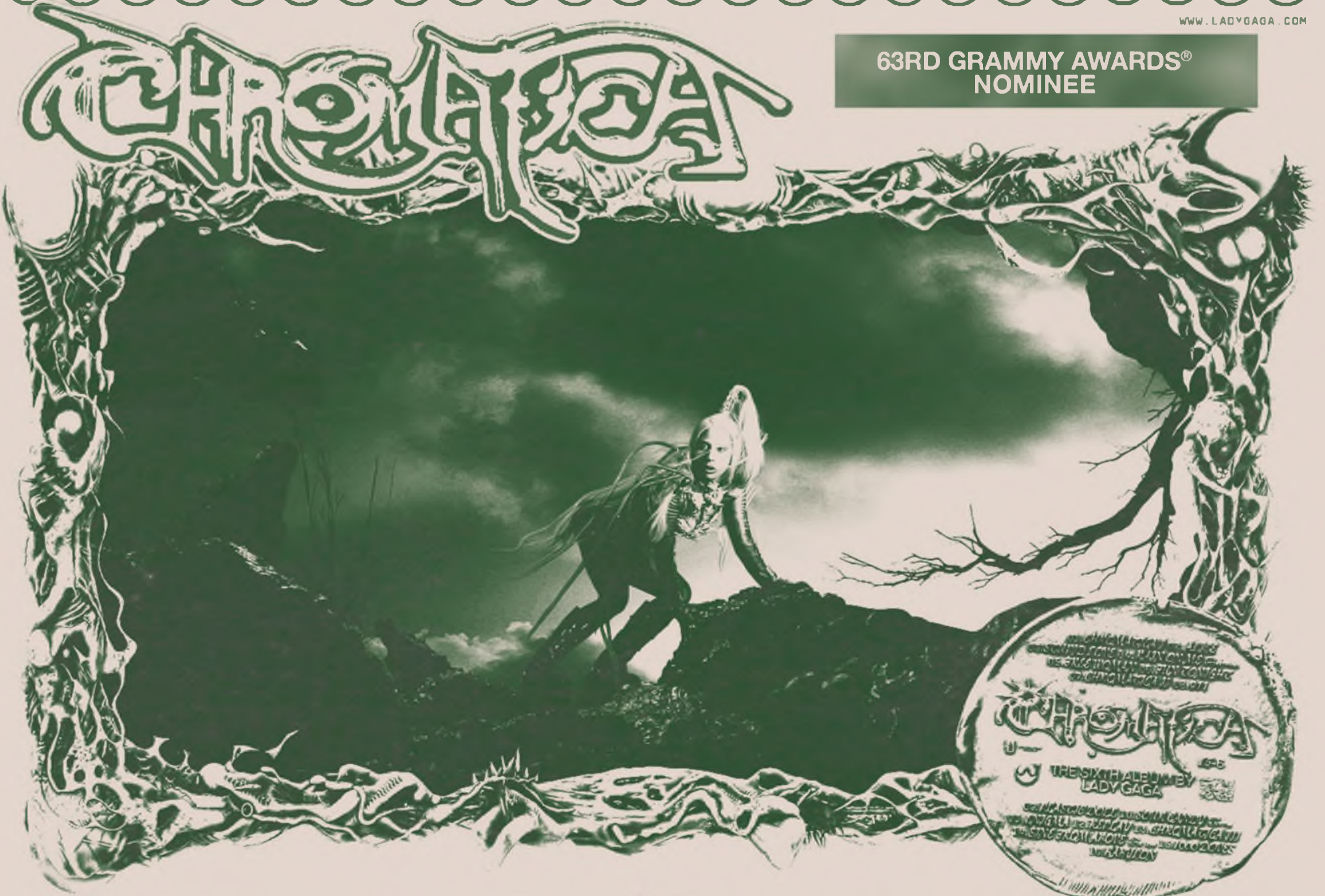


FOR YOUR CONSIDERATION



WWW.LADYGAGA.COM

63RD GRAMMY AWARDS®
NOMINEE



WHY OPERATE ON A RUDIMENTARY LEVEL WHERE WE SQUARE THINGS OFF INTO VERY SIMPLIFIED COLOURS?

WE'RE ALL EXTREMELY DIFFERENT IN A VAST VARIETY OF WAYS THAT STEM FROM BOTH GENETICS AS WELL AS EPIGENETICS.

BEST POP VOCAL ALBUM CHROMATICA – LADY GAGA

BEST POP DUO/GROUP PERFORMANCE RAIN ON ME – LADY GAGA WITH ARIANA GRANDE



“GAGA MAXIMALISM REVIVED” NPR

“LANDED RIGHT WHEN IT WAS NEEDED MOST” VULTURE

“A RICH LISTENING EXPERIENCE” TIME

“ENTICING IN THEORY, THRILLING IN PRACTICE” STEREOGUM

“POSSIBLY HER BEST YET” VARIETY

#1 BILLBOARD ALBUM - CHROMATICA

#1 BILLBOARD SINGLE *RAIN ON ME* WITH ARIANA GRANDE

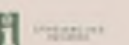
#1 BILLBOARD DANCE/MIX SHOW *RAIN ON ME* WITH ARIANA GRANDE

THE SIXTH STUDIO ALBUM FROM
LADY GAGA

Chromatica is one thing is greater than another.

LB-6

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- FOR YOUR CONSIDERATION -

KIWANUKA



63RD GRAMMY AWARDS® NOMINEE

MICHAEL KIWANUKA
BEST ROCK ALBUM

- FOR YOUR CONSIDERATION -

63RD GRAMMY AWARDS® NOMINEE

TAME IMPALA THE SLOW RUSH

BEST ALTERNATIVE MUSIC ALBUM
BEST ROCK SONG

npr

"SONIC EUPHORIA"

VICE

"EXCELS IN ATMOSPHERICS
AND VIBE SETTING. PARKER
FEELS CENTERED AND
CONFIDENT"

FADER

"ROCK'S MOST
COMPELLING
AUTEUR... AN ALBUM
DESIGNED TO DILATE
PUPILS AND INCREASE
HEART RATES"

AP

"A THOUGHTFUL
MASTERPIECE"

THE WALL STREET JOURNAL.

"LAYER UPON LAYER
OF GORGEOUS SOUND
DESIGN... A SONIC
MASTERPIECE"



The New York Times

"PARKER FULLY IN HIS
ELEMENT, BUILDING
MUSIC OUT
OF THIN AIR"

Pitchfork

"GORGEOUS CHAOS"

Rolling Stone

"RESPLENDENT
PSYCHEDELIC
SYMPHONIES"

STEREOGUM

"ACROSS THE
BOARD, IT GROOVES
AND IT GLOWS"

VARIETY

"PARKER'S MOST
FULLY REALIZED AND
SATISFYING EFFORT
TO DATE"

ALL MUSIC WRITTEN, PERFORMED,
PRODUCED & MIXED BY KEVIN PARKER



Post Malone (left) and Tyla Yaweh performed during the Billboard Music Awards broadcast on Oct. 14.

All The World's A Stage

Top creative directors push to keep innovating their awards-show performances — and hope the Grammys will follow suit

BY LINDSEY HAVENS

DURING THE 2020 Billboard Music Awards, Post Malone performed from a quarry 45 minutes outside of Los Angeles as an estimated \$80,000 worth of fireworks exploded behind him. It was a decision his creative director, Lewis James, made out of necessity due to ongoing COVID-19 safety restrictions and a desire to push creative boundaries.

It was far from the only large-scale offstage production to stun at-home audiences this year. Megan Thee Stallion brought her jaw-dropping choreography to the desert for the BET Awards; Shania Twain swapped the stage for an unorthodox venue, skipping through the Chaplin's World museum in Switzerland during the CMT Awards; and The Weeknd opened MTV's Video Music Awards atop the highest outdoor observation deck in the Western Hemisphere, The Edge in New York.

"Everything under the sun has been done on a traditional award ceremony stage," says La Mar Taylor, The Weeknd's creative director and co-founder of the artist's brand and creative hub, XO and HXOUSE. "You have restrictions with height, weight,

pyro, flying objects — you can't do anything. As a creator or artist, you always want to do something out of the box, and for years we have been in creative shackles."

When the pandemic hit and the delivery format of performances changed, Taylor says "it was a little uncomfortable" at first. "When designing a show, you always think, 'How will this interact with the audience in attendance? What's the connectivity between the person in the chair and the artist onstage?' Artists really got to have fun and present their performances in a way they never had the opportunity to do in the past."

With the 63rd annual Grammy Awards slated for Jan. 31, 2021, organizers have an opportunity to rethink the ceremony. In June, Recording Academy chair and interim president/CEO Harvey Mason Jr. told *Billboard* the Grammys would have to decide what kind of live show it would hold by October in order to allow enough time to design it, revealing that several plans were in development simultaneously.

Throughout the pandemic, London-based creative-direction firm ISStudio has channeled the feel of live music in digital, remote

and audienceless environments. "There has been a refocus and possibility for location, which has felt exciting," says co-founder Imogen Snell. (She and co-founder Riccardo Castano designed The Brightest Blue Experience, Ellie Goulding's global livestream at the Victoria and Albert Museum in London, where they projected images onto its statues — a first for the museum.)

Having now watched a handful of livestreams "for research and interest," says Snell, she and Castano hope the Grammys use the unprecedented circumstances to similarly scale up. "It's always so L.A.-centric, but I think it's the year of going global. It could be 12 artists in 12 iconic stadiums [around the world]. It would be amazing."

Taylor has high hopes of his own beyond the Grammys. "I think all, if not most, television networks see the off-site performances as a huge win," he says. "Their ratings have gone down year after year, and I feel that it's a reflection of sterile, repetitive content. It's time to reimagine the future of award performances. One can hope that the Grammys will see what other networks have done and want to top that."

HOW TO CELEBRATE IN QUARANTINE

Executives share how they plan to safely celebrate a Grammy nomination (and possible win) amid a pandemic



Wendy Ong
President, TaP Management and TaP Records, U.S.

"I love what the cast of *Schitt's Creek* did for the

Emmys, when they all got dressed up and watched the show together. Instead of the typical messy afterparty [with] a ton of random people, I actually appreciate being able to enjoy the evening with the people who really contributed to the success of our artists and TaP Music."



Dre London
Founder/CEO, London Entertainment

"I'm going to celebrate with my small core team. We don't need a

big party — just the right people around. Everyone must do their part in ensuring everyone remains healthy so we can start returning to normalcy and bring the show back on the road."



Janet Weir
Manager, Red Light Management; owner, House of 42

"We've been opening something bubbly and

hanging on the porch. For afterparties, [our direct team] does something outdoors with a fire after negative COVID-19 tests. We eat something casual, like Shake Shack or tacos, and there's always tequila — and designated drivers."



Rebeca León
Co-founder/CEO, Lionfish Entertainment

"A lot more *petit comité*. We normally would bring all of the creators

of a song or album together, but this year there is a lot more FaceTime and showing love via Instagram to the people who have been part of the process."

NO TIME TO DIE *007* DIE

FOR YOUR CONSIDERATION

BILLIE EILISH

63RD GRAMMY AWARDS[®] NOMINEE

BEST SONG WRITTEN FOR VISUAL MEDIA





Post Like A Pro

How to capture the best behind-the-scenes moments — and cut through the noise — in an award season gone virtual

BY LYNDSEY HAVENS

FOR INTERSCOPE DIGITAL marketing senior director Spencer Moya, capturing behind-the-scenes content surrounding award show season is a high unlike any other. “It’s a live environment, so everyone’s adrenaline is always pumping because a clock is always ticking somewhere and there’s only a certain amount of time to get what you need,” he says, adding, “Such moments perform well from a marketing perspective because of the fascination with what happens behind the curtain. Engagement always skyrockets around this type of content — it’s very personal.”

But this year, as virtual red carpets, audience-

less ceremonies and limited personnel backstage have become the norm due to the coronavirus pandemic, Moya and his team are rethinking their Grammys preshow digital strategy. “There’s a larger opportunity to hype up performances before they start while still keeping the main themes and creative elements of the performance a secret,” he says. “The opportunities are endless when it comes to storytelling, especially when it’s a performance on one of the world’s biggest stages on music’s biggest night. How you tell that story is important to get right ahead of time.” Moya shares five (pandemic-proofed) top tips for doing just that.

Tip 1

Start Planning Early

“If you’re having a photographer or videographer shadow an artist, you’re going to want to book them early so you don’t end up in a panic looking for someone at the last minute. Make sure you have all of the rehearsals and fittings on your calendar ahead of time — sometimes these can be the most interesting moments, and you don’t want to miss the opportunity to capture how things are coming together.”

Tip 2

Safety First

“The most important thing this year: Make sure everyone you’re working with has quarantined, is healthy and is tested for COVID-19 numerous times before the work begins. Always have face masks and hand sanitizer ready.”

Tip 3

Make Everyone A Content Creator

“The more content you can capture, the better. Even if you hire a photographer, everyone on your team should still be keeping an eye out for special moments to document as they pop up. Some of the most exciting

things happen when a photographer isn’t around and it’s just the artist and the core team.”

Tip 4

Speed Is Key

“You want to move quickly and post in real time as much as possible to take advantage of all of the people online looking for content on the big day. Ideally, your photographer has a camera that can wirelessly transfer photos and can be edited on an iPhone. AirDrop is your friend: If you’re using your personal phone, have the artist ready for quick approvals and be ready to AirDrop them to the artist to post themselves if they would like.”

Tip 5

Don’t Overdo It

“There is going to be so much that you want to post, but there should be a balance between quality and quantity. You don’t want an Instagram story that’s 40 stories long — no one is going to watch it all the way through. That said, don’t stress out about the quality too much, either; social media is fun, and it doesn’t always have to be perfect. Sometimes it’s better when it’s a little rough around the edges.”

KEY DATES TO KNOW

As the Grammys approach, mark your calendars with these deadlines and events



Final round of voting closes



Deadline to correct credits from the 62nd annual Grammy Awards



Producers & Engineers Wing 20th-anniversary celebration



MusiCares: Music on a Mission online celebration/fundraiser



63rd annual Grammy Awards

FOR YOUR GRAMMY® CONSIDERATION

Big Hit Entertainment

BTS



NOMINEE
BEST POP DUO/GROUP PERFORMANCE

DYNAMITE

#1 ON BILLBOARD HOT 100 FOR THREE WEEKS
BIGGEST GLOBAL SPOTIFY DEBUT OF 2020
YOUTUBE RECORD FOR MOST VIDEO VIEWS IN 24 HOURS
2020 MUSIC INNOVATOR BY WSJ. MAGAZINE

“BTS does it again,
shattering records with
all-English ‘Dynamite’”

Los Angeles Times

“The biggest band in the world has
ascended to the peak of pop”

Esquire

“BTS’s ‘Dynamite’ Could Upend the
Music Industry”

The Atlantic

“A much welcomed reprieve from
these strange times”

COS
CONSCIENCE OF SOUND

C O N G R A T U L A T I O N S

BEYONCÉ



G R A M M Y[®] N O M I N A T E D

“BLACK PARADE”

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

BLACK IS KING

BEST MUSIC FILM

“BROWN SKIN GIRL”

BEST MUSIC VIDEO

“SAVAGE”

BY MEGAN THEE STALLION FT. BEYONCÉ
RECORD OF THE YEAR
BEST RAP SONG
BEST RAP PERFORMANCE

“A sweeping yet fine-grained salute to Blackness in its many forms” — *Los Angeles Times*

“‘Black Parade’ is the ever-evolving artist’s offering of musical empowerment” — *npr*

COLUMBIA P A R K W O O D
ENTERTAINMENT

C O N G R A T U L A T I O N S

CHLOE X HALLE

G R A M M Y[®] N O M I N A T E D



UNGODLY HOUR

BEST PROGRESSIVE R&B ALBUM

“DO IT”

BEST R&B SONG

“WONDER WHAT SHE THINKS OF ME”

BEST TRADITIONAL R&B PERFORMANCE

Named #2 in *TIME* as one of The 10 Best Albums of 2020 and listed in NPR Music’s Best Albums of 2020

“...Crafting 13 unimpeachable songs, each with inventive production flourishes and endless replay value” — *TIME*

“The R&B duo’s second album is a beautiful example of sisterly solidarity” — *RollingStone*

“An emotional manifestation of their maturation into womanhood” — *V MAGAZINE*

COLUMBIA P A R K W O O D
ENTERTAINMENT

COLUMBIA

C O N G R A T U L A T I O N S

HAIM

G R A M M Y[®] N O M I N A T E D



COLUMBIA

WOMEN IN MUSIC PT. III

ALBUM OF THE YEAR

“THE STEPS”

BEST ROCK PERFORMANCE

“HAIM’s strongest and most revealing record yet”
— *VARIETY*

“The third album from the trio is far and away their best.” — *Pitchfork*

“With ‘The Steps,’ they’re continuing to show off their range. This one’s a fast, heavy rocker built around an onslaught of guitar sounds.” — *STEREOGUM*

Named to NPR and The New York Times Best Albums Of 2020

★★★★★

The Guardian

★★★★

RollingStone

★★★★★

The Telegraph

★★★★★

NME

C O N G R A T U L A T I O N S

HARRY STYLES

G R A M M Y[®] N O M I N A T E D



COLUMBIA

FINE LINE

BEST POP VOCAL ALBUM

“WATERMELON SUGAR”

BEST POP SOLO PERFORMANCE

“ADORE YOU”

BEST MUSIC VIDEO

“Harry Styles Is the Rock Star We Need, and the Pop Star We Deserve” – **GO**

“Way to go H, it is your Rumours” – Stevie Nicks

Fine Line debuted #1 on Billboard 200

★★★★

RollingStone

★★★★

NME

★★★★

GQ

★★★★

The Guardian

C O N G R A T U L A T I O N S

JOHN LEGEND

G R A M M Y[®] N O M I N A T E D



COLUMBIA

BIGGER LOVE

BEST R&B ALBUM

“LIGHTNING & THUNDER”

BY JHENÉ AIKO FT. JOHN LEGEND

BEST R&B PERFORMANCE

“John Legend made a much richer, more fascinating album than he had to. Bigger Love is essentially the network-primetime version of a superstar prestige album.” — **STEREOGUM**

“He’s the master of the elegant piano bear hug...Bigger Love, his seventh album, shows off the emerging subtlety of his musical craft and social messaging.” — **RollingStone**

“John Legend’s new album Bigger Love is the right music to soothe pandemic woes” — **npr**

“Just surrender to the meticulous catchiness of John Legend’s latest benevolent message.” — **New York Times**

C O N G R A T U L A T I O N S

NOAH CYRUS

G R A M M Y[®] N O M I N A T E D



COLUMBIA
RECORDS

BEST NEW ARTIST

HIT SINGLE "JULY" CERTIFIED 2X PLATINUM

"A creative force to be reckoned with" — **IDOLATOR**

"Never shying away from showcasing unmatched authenticity" — **V MAGAZINE**

"[Cyrus] showed an astonishing depth as both a vocalist and writer with the stunning *The End Of Everything EP*" — **Forbes**

PERFORMANCES WITH:

BILLY RAY CYRUS



MILEY CYRUS



JIMMY ALLEN



LEON BRIDGES



DECODING

'THE

DISCONNECT'

The academy's new Black Music Collective is determined to engage and uplift a long disenfranchised community. Its leaders are already hard at work BY GAIL MITCHELL



Morales



Mason



Johnson



Lee



Butterfield Jones



THE RELATIONSHIP BETWEEN THE RECORDING ACADEMY and the Black music community has been fraught since 1989. That's when DJ Jazzy Jeff and Will Smith boycotted the Grammy Awards upon learning that the first-ever presentation for best rap performance (which they later won) would not be televised.

In the following 30 years, R&B and hip-hop have seen Grammy highs (album of the year wins for Lauryn Hill and OutKast in 1999 and 2004, respectively) and frustrating lows (snubs for both JAY-Z and Kendrick Lamar in that same category, in 2018) as the 63-year-old academy has grappled with the community's demands for greater representation and more transparency in the nomination process overall.

The academy took major steps to address those issues in 2017, when it established a rap nominations review committee, and the next year, when it adopted new membership guidelines following recommendations from its Task Force on Diversity and Inclusion. This year, it welcomed 1,722 new voting and non-voting professional members (23% of whom are Black) and hired its first chief diversity and inclusion officer, Valeisha Butterfield Jones. And in the wake of Blackout Tuesday in June, the academy partnered with the racial justice organization Color of Change in an effort to take further stock of its role in ending systemic bias in the industry.

Among the new partnership's first initiatives: launching the Black Music Collective (BMC), dedicated to "amplifying Black voices within the Recording Academy and the wider music community." Its 22-member leadership committee, which met for the first time on Oct. 19, includes singer-songwriters (H.E.R., Yolanda Adams, Aloe Blacc), instrumentalists (Terri Lyne Carrington) and producers (Dion "No I.D." Wilson), as well as label executives (Columbia's Phylicia Fant) and representatives from such sectors as publishing (Warner Chappell's Ryan Press), live music (Live Nation's Heather Lowery) and video platforms (YouTube's Tuma Basa). Six honorary chairs also serve as advisers: Universal Music Group's Jeffrey Harleston, producers Jimmy Jam and Quincy Jones, former BET chief Debra Lee, John Legend and Epic Records chairwoman Sylvia Rhone.

The week before Thanksgiving, a group of the BMC's members and organizers — Lee; Butterfield Jones; academy board chair and interim president/CEO Harvey Mason Jr.; Washington, D.C., chapter executive director and BMC executive sponsor Jeriel Johnson; and BMC chair and academy trustee Riggs Morales — gathered virtually to discuss the work ahead of them. "We have to earn trust first. Otherwise, this will be an utter failure," says Atlantic Records senior vp A&R Morales, who first developed the concept of the BMC in 2018. "I've seen the academy's inside process and found a stronger level of engagement was needed. That would go a long way in bridging a pretty unnecessary gap."

Just a week after that discussion, the urgent need to bridge that gap became clear when The Weeknd called the Grammys "corrupt" and demanded "transparency" after he didn't receive any 2021 nominations. And he wasn't the only artist that the Black music community saw as a major snub: Lil Baby and Pop Smoke, considered rap album favorites, were absent from that category (though both were nominated for rap performance, and Lil Baby for rap song as well); and Summer Walker, expected to be a best new artist and

R&B shoo-in, was left out entirely. On Nov. 25, the day after the nominations announcement, Mason told *Billboard* that he found The Weeknd's comments "difficult to hear," though he added he was "personally surprised that he was not nominated."

For now, the academy and the BMC honorary chairs are focusing on the progress they did see reflected in this year's nominations. In a letter to the BMC, the chairs pointed out "historic" gains: 10 Black women nominated in the Big Four categories, over 20 Black nominees represented in the general fields and, for the first time, six Black independent artists nominated for best rap album. "We're listening," they wrote. "Our work is not done and it will take some time, but the mission to be more inclusive continues."

How did the concept for the Black Music Collective come together?

HARVEY MASON JR. After I was elected board chair in 2019, Riggs emailed me a strategic proposal describing an initiative involving the Black music community that he was doing with the New York chapter. He thought it could be taken to the other chapters. As I got in a better position to institute some change, I began working closely with Riggs and introduced him to

Valeisha. Then Jeriel came onboard, and the four of us started pushing this initiative forward.

RIGGS MORALES I've spent the last 10 years working closely with the Recording Academy. I've seen the ins and outs, the highs and lows, and gained a particular viewpoint as to where the disconnect might be as well as what a fixable solution might look like. But it required both sides to understand each other better.

The first version of the initiative was initially drafted in a letter in 2018. Then we experimented with it on the local level in New York. From there, I needed a national viewpoint. So I had Jeriel look at it. And when Harvey happened to visit New York, I put it on his radar. The one thing I want to make clear is that this wasn't a reactive idea to the times.

JERIEL JOHNSON The BMC is about changing the narrative as we focus on increasing Black representation. It's also about transparency: pulling back the curtain, dispelling all the myths and misconceptions. We want the Black music community to understand our purpose at every level.

What do you think is causing the disconnect between the Black music community and the academy?

VALEISHA BUTTERFIELD JONES Part of the disconnect is exactly what Jeriel said: a need for increased transparency. Being honest about the numbers [regarding the academy's membership] and through that transparency finding out how we can be better collaborators and partners. Black music drives culture and influences every musical genre. So we have a responsibility at the academy to make sure that we're engaging, listening, setting goals and taking action. Now the BMC is another step in that direction.

DEBRA LEE [Former Recording Academy president/CEO] Neil Portnow asked me to serve on the Task Force on Diversity and Inclusion in 2018. We spent a lot of time looking at how the board works and how the academy works in trying to figure out what the disconnect was with women. And as we went along, we realized the same disconnect was there for Black creatives.

The task force was also asking for more representation on the board committees, including the TV committee [a group of music and TV industry professionals who help develop and produce the Grammys



THE BMC IS ABOUT CHANGING THE NARRATIVE... IT'S ALSO ABOUT TRANSPARENCY: PULLING BACK THE CURTAIN, DISPELLING ALL THE MYTHS AND MISCONCEPTIONS.



—JERIEL JOHNSON

telecast]. While serving for two years on the TV committee, I began hearing more complaints, especially from Black artists, about how R&B/hip-hop was being treated, with the way JAY-Z and Beyoncé were perceived to be treated. So when Harvey called me about the BMC in the wake of Blackout Tuesday, I was excited. It's another way to raise issues about artists and executives feeling disrespected not just by the Recording Academy, but by the industry. And it's important to encourage young people to be a part of this.

BUTTERFIELD JONES What we're grappling with at the academy is much like what the music industry and the world are grappling with as a whole. I'll use the term coined by scholar Kimberlé Crenshaw in 1989 — intersectionality — in reference to the task force's work involving gender and our focus on improving representation for R&B and rap, Black creatives and professionals. Top of mind right now is how we set goals that can really intersect gender and race as we get deeper into transforming the academy and, hopefully, letting that work become a model for the music industry.

MORALES Hip-hop and R&B are by far the most influential music genres in the world. So why isn't that reflected in the academy's acknowledgement and process? I think we're getting to a much better place in closing that gap just based on the pleasantly surprising reaction we're getting from folks inside and outside the academy. This is a community that felt it hadn't been spoken to for quite some time. A lot of people have asked how they can get involved. And we want to take full advantage of that.

JOHNSON Representation is so important because membership drives everything that we do: who we see onstage, who we see sitting at the board table and at the Grammy Awards, the industry's only peer-voted award. So if your peers aren't part of the voting membership, how are they going to vote for you? That's why we're placing such a strong emphasis on strategic outreach. Black music has a footprint in almost every genre in the world. So we're also looking to increase representation in gospel, jazz, rock, country and pop.

How does the percentage of new Black members this year stack up against the BMC's expectations?

BUTTERFIELD JONES When I first came into this role, I looked at all the numbers and data and thought, "We've got our work cut out for us." This new member class is the largest and most representative that we've had in years. As a Black woman executive, I know firsthand how much representation matters. And to see Black representation at 23% was a strong signal that we're putting real rigor and intention behind our goals. Not only is it a strong number in year one of these goals, but

66
OUTREACH,
INCLUSION AND
COLLABORATION
ARE WHAT'S
GOING TO
REALLY MOVE
THE NEEDLE.

99

— HARVEY MASON JR.

the invitee acceptance rate rose to 74% from 55% last year. With new leadership, we'll hopefully see more folks saying yes as we extend invitations next year.

What engagement strategies is the BMC developing?

JOHNSON At the kickoff meeting on Oct. 19, people fully leaned [in to express] their concerns, asking questions, bringing ideas and offering solutions. We're working on a few exciting things for Grammy Week, with details to come, as well as other major plans. A crucial part of that will be scaling this to the 12 chapters around the country so that they'll have local BMC representation.

MASON The most exciting and important part for me is how we collaborate with the Black music community. I don't think we had done a particularly good job of reaching out, and outreach, inclusion and collaboration are what's going to really move the needle.

I come from the Black music space. It's still my wheelhouse, so I have a sense of what the issues are, some of which I've had myself. This is a step in breaking down barriers, trying to bring back some of the people that have been disenfranchised. It is what's healthy and right for the industry. If we can get this right at the academy, with the BMC and the Black music community, we can be that much more powerful.

In October, the academy co-sponsored the #ChangeMusic virtual industry summit with Color of Change. How is that organization aligned with the BMC's efforts?

MASON When Valeisha came onboard, we talked about things we wanted to do right off the bat. After she researched and met with different organizations, we arranged a partnership with Color of Change in July and also made a financial commitment [donating \$1 million]. We thought involving Color of Change with the BMC would be perfect. The same goes for working with the Black Music Action Coalition and #TheShowMustBePaused. We want people that are driving change within our industry to all work together. This is not proprietary or binary. The more great minds we have pulling the rope in the same direction, the more movement we can create and the more change we can initiate.

BUTTERFIELD JONES One project we're doing in partnership with Color of Change is the #ChangeMusic Roadmap, a tool kit that basically outlines best practices for the academy and people at all levels of the music industry, to help them enact racial and social justice reforms as we work together to be more equitable and improve Black representation.

Beyond the Grammys, where else are you seeking to boost representation within the academy?

MORALES Education is a big passion point

for many of the BMC members. For years, MusiCares has been one of the most important sectors within the academy, but it's something the Black music community really doesn't have any idea about. So we plan on matching BMC members with academy sectors that make sense.

BUTTERFIELD JONES We are also shifting our thoughts around to equity and inclusion — making sure that once you are part of the Recording Academy, you have the opportunity to break that ceiling and get into leadership roles within the academy. We want to get more folks into the room. But we also want to make sure there's a pathway to leadership once they get in the door.

Which goals can the BMC accomplish immediately, and which will be more long term?

BUTTERFIELD JONES The North Star is to earn the trust of the Black music community. Being able to move that needle in one year and have more Black representation in the room will be progress. I'm here because many different powerful Black women paved the way. We're focused on making sure that people that look like us have a seat at the table and real positions of influence. And then from there, setting clear, five-year goals for building more Black representation because of that trust.

JOHNSON We've established BMC's purpose through what we call the Five A's: align with the Black music community, attract new members to develop future elected leaders, amplify the voices of Black creators and professionals, activate new and existing Black music creators and professionals within the academy, and accountability.

LEE Many people look at the academy and the music industry in much the same way they look at sports: Most of the players are Black, and most of those in charge are white males. When we can change that narrative, then there'll be progress.

JOHNSON I would love for the Black music community to say, "The Recording Academy is me"; that this is a home for them. And to put it in cultural terms, I want the community to say the Recording Academy is dope.

MORALES This next generation needs to see themselves in positions of power and influence, whether it's as a creative or an executive. They need to be able to see one of their own and say, "I can achieve that." Despite the positive reaction we've been getting, reality sets in pretty quickly that we can't just rest on those laurels. We still have a lot of work to do. So check in on us in about a year and a half, and let us know how we're doing.

Gail Mitchell previously served two terms as a Recording Academy trustee for the Los Angeles chapter.

fyc | 

BEST MUSIC FILM

“A FASCINATING MUSICAL ODYSSEY”

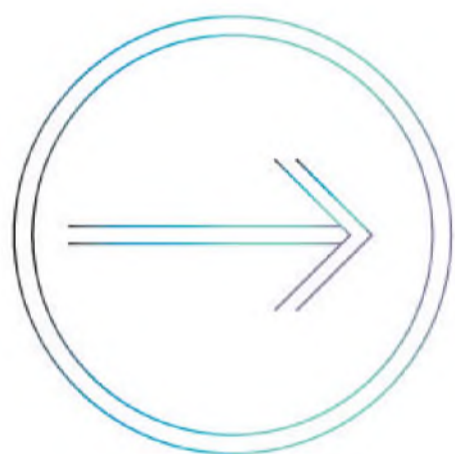
ERIC KOHN, INDIEWIRE

Beastie Boys Story

A SPIKE JONZE LIVE DOCUMENTARY



the NAMES behind the NOMS



Even as the Recording Academy works toward becoming more transparent about the Grammy voting process, each year's batch of nominees leaves plenty in the industry

wondering who behind the scenes makes it all happen. The answer, at least in part: Awards Department head Bill Freimuth and his team of genre managers — yes, actual humans! They spend months assembling, administering and facilitating first the genre screening committees (calling on genre experts ranging from artists and producers to label executives and journalists to meticulously sort entries), then the nomination review committees (working with local academy chapters to populate them as thoughtfully as possible and with no conflicts of interest) — all to aid in narrowing down the more than 23,000 entries in 84 categories to the names ultimately on ballots. (Their job doesn't end with the Grammys: They spend the rest of the year repping for the academy within their genre communities.) Though largely Los Angeles-based now, they're a diverse group from all over (and outside) the United States and unified in their mission: to ensure their individual communities are informed, and that their music is heard.



LEN BROWN

FIELDS MANAGED **RAP; R&B; REGGAE** | HAILS FROM **BROOKLYN**

“The job is so all-encompassing, it’s almost hard to put in words,” says former music journalist Brown of managing three genre categories. “You’re an A&R, you’re artist relations, you’re on the ground interacting with everybody in the business from executives to upstart musicians, just letting them know how we work and how, basically, we’re an organization for them.” Since taking the job in early 2018, Brown has overseen a reimagining of sorts for his categories as the academy endeavored to grow and diversify its membership and, in turn, produce Grammy nominees more reflective of the genres’ current states — particularly in rap and R&B. But that’s just one part of what he does. “We have so many different initiatives on our minds throughout the year — everything from advocacy, to MusiCares, to letting people know they can actually have an impact with Grammy in the Schools, Grammy Youth,” he says. “There are so many more ways that people can contribute toward a brighter future when it comes to music.”

What do you enjoy most about the job?

The camaraderie. I get to build with my colleagues in the building, as well as with music industry professionals, breaking down stigmas and just coming together. I've noticed that this business is more of a community than any other business, maybe other than TV and film. I think being part of that community just gives a better sense of purpose.

How do you ensure that your categories' nominees actually reflect what's currently going on in those genres?

It comes down to education. You just want to be able to educate the people that are eventually going to make these choices when they vote; they need to know where the music's going and also where the music should be going, and where it is currently. For me, it's about listening to the community. I want to be able to get feedback from them — which they're never shy about. (*Laughs.*) We just communicate [that] within and we work on trying to make things better.

What do you wish people understood better about the process?

We are an organization for creators, by creators. That's who we aim to serve and that's who we want to be a part of this organization as well. People are learning that more and more, and I know it's obviously a learning curve for a lot of folks. But I think our message is getting out there: We're for you, and the more you align with us, the better this organization's going to be for the entire music community.

What Grammy moments stand out in your memory most?

I could probably send you a spreadsheet. But one that stuck with me — which was right before I started — was Kendrick Lamar's opening [at the 2018 Grammys]. He's one of my favorites and it just showed that he's a powerful artist that I'm glad the world got to see. And also that Nipsey Hussle tribute that just happened [in 2020]. Between his and Kobe [Bryant's deaths], it was really heartfelt, it was really poignant, it was time-sensitive — it had everything it was supposed to.

— DAN RYS

MICHAEL ALMANZA, 35

Package; Immersive Audio

HAILS FROM

Pico Rivera, Calif.

KEY EXPERIENCE "I managed grassroots marketing campaigns for Universal Music Group and assisted music supervisors in the music, TV and film department at Capitol Records."

HOBBIES "Parent of two. When rare free time does occur, I enjoy writing short fiction, playing guitar and improving my cooking."

JOANNA CHU

Record of the Year, Album of the Year, Song of the Year

KEY EXPERIENCE "I was a software engineer in Silicon Valley for 15 years before joining the Recording Academy as a project manager."

GRAMMY MEMORY "Being in the middle of a conversation where two of the best artists in the world were discussing a collaboration — then later seeing that the collaboration actually took place."

BRIAN CLASBY, 30

Rock; Alternative

HAILS FROM

Boyetown, Penn.

HOBBIES "Golfing (poorly) and surfing (also poorly)."

HIGHLIGHT OF THE JOB "A panel on mental health in the rock community I recently produced, featuring Yungblud, Lzzy Hale, KennyHoopla and Laura Jane Grace."

LISA GOICH-ANDREADIS, 58

FIELDS MANAGED **JAZZ; COMEDY** | HAILS FROM **DETROIT**

"I've been working in the entertainment industry since I started working," says Goich-Andreadis, who began her career as a copywriter for a humor-based boutique agency. Since then, she spent two decades as a stand-up comedian; landed radio gigs in both Detroit and Los Angeles; married pianist and harmonica player Teddy "Zig-Zag" Andreadis (Carole King, Guns N' Roses, Chuck Berry); and spent years working for *Playboy* at the Playboy Jazz Festival before becoming a genre manager in 2011. In January, she'll celebrate her 10th Grammys.

What would people be surprised to learn about your role?

One question that people ask is, "It's a one-day show. Do you just work half of the year?" No! We start in the spring with entries coming in. We print lists, alphabetically; we check for eligibility with release dates, and for my categories, we have to check recording dates — it has to be recorded within five years of release. We check basic things like artist lines and titles of albums — every *i* is dotted and every *t* is crossed. Each entry gets checked at least five times from start to finish.

When do you get to take a breath?

Many times, jazz is in the premiere ceremony [a livestream event ahead of the main telecast]. Between that and the telecast, there is about an hour break, and that's when I take my first breath. I look at all of my entries as my little babies. Once I know that they're all safe and tucked in, I can rest.

What's the highlight of the process?

Working annually with the jazz community for our screening and nominations review committees is my favorite part of the year. We spend a lot of time alone listening to entries, and being able to hear experts from our genres weigh-in on what we've been listening to for months is like taking a master class. It blows my mind every single year.

How does working on the comedy categories differ?

Most of the comedy is either stand-up, comedy music or spoken word comedy. It's more of a clear-cut process, so we don't need a screening meeting and we don't have nomination review committees. It goes from the first ballot votes to the nominations.



How do you ensure that the nominations reflect the current moment?

We are what the industry gives to us — what they submit. As genre managers, we're very neutral — like beige. This is a peer-reviewed process, so we don't influence that at all. Every year, people in the industry are allowed to send in proposals if they see change that is needed, and we have a meeting in the spring to go through those. The industry is constantly morphing and we always want to stay on top of that.

How have you seen Grammy wins affect artists' careers?

Every year when the premiere ceremony starts, I get super choked up. When you see somebody come backstage after a Grammy win — especially their first — you know how much this means to them. You can't watch a talk show or see an obituary without someone being identified as a Grammy winner or nominee. When you think, "Wow, I have a part in that process," it's a dream. It can change careers and it can change lives.

— JOSH GLICKSMAN

MARLON FUENTES, 35

FIELDS MANAGED **GLOBAL MUSIC; CONTEMPORARY INSTRUMENTAL; NEW AGE** | HAILS FROM **MEXICO CITY**

Fuentes was an “immersive producer” for BuzzFeed and Red Bull virtual-reality projects who moonlighted as a DJ (he opened for Shakira on her *Sale El Sol* tour) when the Recording Academy called in 2018, asking if he would manage the Grammys’ world music category. (Late last year it changed to “global music.”) “It so happens I have an ethnomusicology degree from UCLA,” says Fuentes. “It was like, ‘Twist my arm.’” The other genres he manages excite him as well: Fuentes calls new age music “some of the most relevant” in the “noisy” world we currently live in, and he loves how the contemporary instrumental category spotlights performers who “really are very innovative and progressive.”

Why the category name change from “world” to “global” music?

This was a result of extensive conversations with artists, ethnomusicologists and linguists from around the world. For many people, it expressed a reset button for the way we viewed the world’s music. It allowed us to categorize and better describe the most influential and relevant music happening worldwide. We’re at a point now where, culturally speaking, borders are nonexistent. There’s so much more equity now in this space and so many more opportunities to listen to music from all over the world.

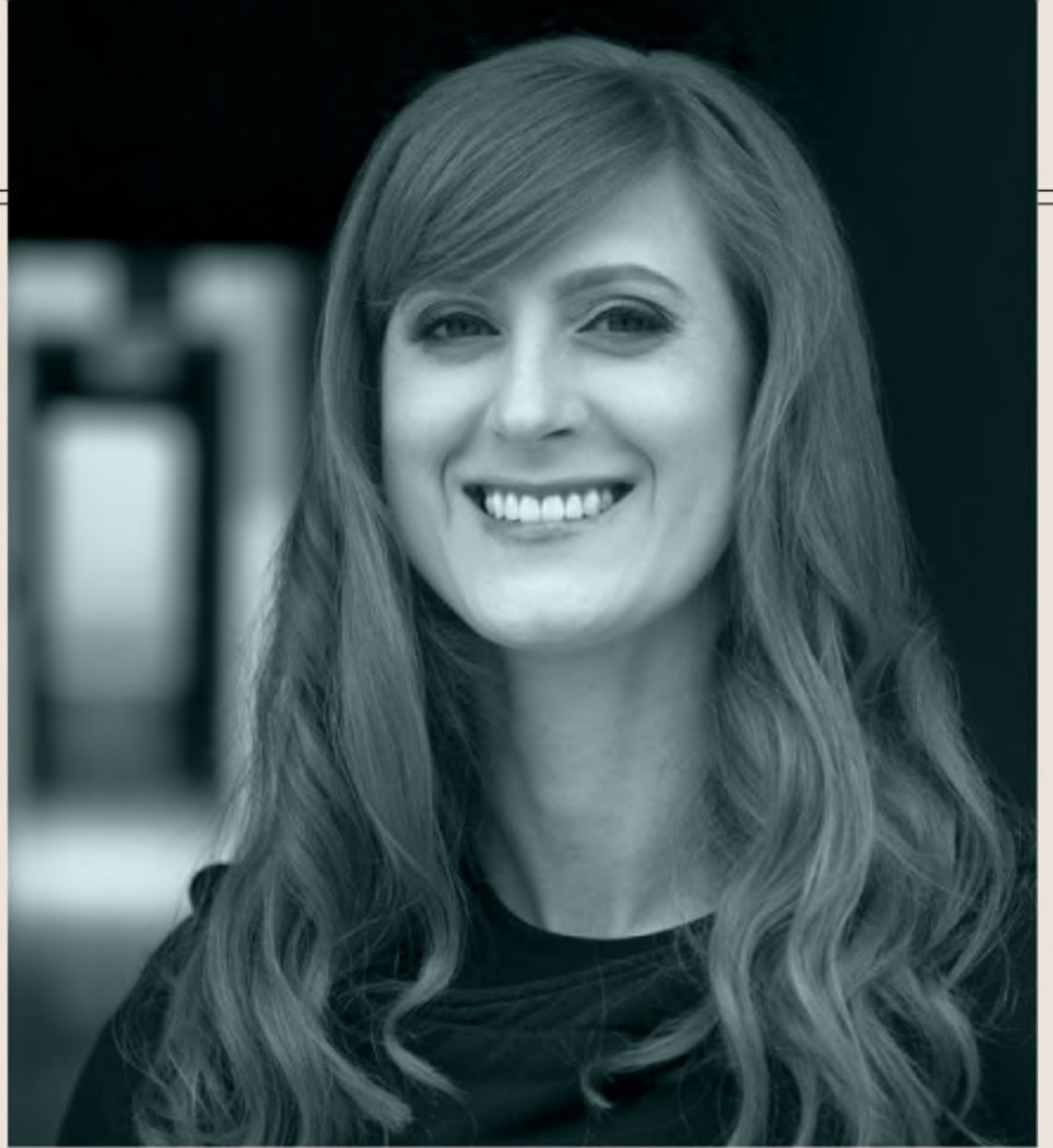
How do you make time to listen to all the eligible music in your categories?

I’m always listening to music. And because we receive thousands of entries each year, it is a very focused period of listening. Listening to music can be very much a ritual. When I’m home, or when I’m at work, I have extra headphones. I like to switch moods. Fortunately, we’re never lacking a good record to play.

You’ve attended two Grammys shows as a genre manager. Do any moments stand out?

My job during the awards show is actually very fun. I work backstage and often am the first person that artists see after they win their Grammy and give their acceptance speech, so it’s just this burst of joy and excitement that I get as they walk offstage and I usher them to where they need to go. Last year, I had a chance to congratulate Koffee on her win [for best reggae album]. As a DJ, I’m a big selector of reggae music and Afrobeats, and to spend time with these folks that have traveled thousands of miles to be with us is just such a treat.

—STEVE KNOPPER



SHANNON HERBER, 41

FIELDS MANAGED **POP; DANCE/ELECTRONIC** | HAILS FROM **DENVER**

Growing up, Herber always knew she wanted to work in music: “I was in band, played a bunch of instruments and pretended to be Whitney Houston.” Grad school at the University of Southern California’s entertainment-centric communications program led to an internship at Universal Music Group; a stint as publicity and artist relations manager at UMG’s catalog division, UMe; and eventually a job with Moby. “Once I started learning from him and getting more into dance music,” she says, “it was like, ‘This is my community. These are my people.’” She joined the academy’s awards team in 2017.

What’s the most challenging part of your job?

Since we do have a brand that can have a specific meaning in people’s minds, a challenge can be crossing the bridge from opinion to reality. If someone says the Grammys don’t give out awards [according to] whatever methodology they would prefer, the bridge to reality is us saying “Please, come be a part of the community. Come help us. We are so open to your thoughts, what you’d like to see or how you’d like to see this done differently.”

Given the scope of the dance genre right now, how do you ensure a diverse yet cohesive pool of potential nominees?

We can’t really make that decision: It’s peer-voted. My purview, as admin of an award, is to make sure the folks on our [genre] screening committee and nominations review committee are experts in the genre. I don’t find out who the winners are until the day of the show.

The last time I looked at one of those dance music flowcharts, there were, like,

250 subgenres. It’s a lot. The good news is that the work that we do is cyclical. There is a lot of admin leading up to the show, but the rest of the year I consider us the A&R of the academy — going to a lot of shows, talking to managers. I’m lucky that I have such a long history of working in music in general, but specifically in Los Angeles. I just do my best to do community outreach: I know a lot of folks, and they know me, so I just utilize my network and ask people who they’re working with and who they wish they were working with.

What’s most exciting about the categories you cover?

With pop, think of any huge star who releases music and there’s a pretty good chance we’ll see them up there. It’s sometimes easier to predict what’s going to happen with pop. Whereas what I love about dance/electronic is even though I might have my personal favorites, I still can’t necessarily predict what happens. For me, the throughline with dance/electronic is that voters reward experimentation and artistic strides. I love that.

—KATIE BAIN

SHELLY MAREE, 32

Country; Musical Theater; Music Video; Music Film

HAILS FROM Bethel Island, Calif.

KEY EXPERIENCE “I grew up line dancing and eventually taught it as well. I also grew up in the musical theater world and got my degree in that.”

TOUGHEST PART OF THE JOB “The public perception, or misperception, of the process. It’s something we care so deeply about, and we’re constantly trying to inform the music community on how it all works.”

JALYN NELSON, 26

Composing/Arranging

HAILS FROM Shreveport, La.

KEY EXPERIENCE “I studied at Loyola University New Orleans and worked in radio throughout college. I also worked in a local recording studio for awhile.”

RALPH OLIVAREZ, 44

American Roots

HAILS FROM Los Angeles

KEY EXPERIENCE “A BA in business administration with an accounting concentration. I worked in management for nearly 20 years and have DJ’d for more than 25.”

GRAMMY MEMORY

“Walking into a private room where Stevie Wonder, Smokey Robinson and Herbie Hancock were jamming.”

UZIEL COLÓN, 40

FIELDS MANAGED **GOSPEL & CONTEMPORARY CHRISTIAN MUSIC; MUSIC FOR VISUAL MEDIA**
HAILS FROM **SAN JUAN, PUERTO RICO**

A pianist, composer, musical director and music educator, Colón was a session musician in Puerto Rico and Boston before he moved to Los Angeles looking to shift to another sector of the industry. He interviewed for a position with the Latin Recording Academy, became a temp in 2010 and ultimately an awards manager there, and then switched to working for the Recording Academy five years ago (“Same building, opposite sides of the same floor”). As manager for the soundtrack-focused visual media category, he’s already thinking about how the film industry’s pandemic-induced delays will affect the 2022 Grammys. “We’ve had a healthy number of entries for this year,” he says. “We just don’t know what’s going to happen next year.”

What is the vibe of your screening committee meetings like?

It depends on the artist and the product. Some are straightforward, others are big debates over what it is, stylistically. A lot of people submit, and maybe they’re not aware of our rules or our criteria, what actually determines the type of music that we accept: “Hey, this doesn’t go into this category, it should go into the other one.” And there are some artists who push the envelope or are trying to do something different — those are where the committee spends the most time, discussing, arguing, analyzing the music, listening.

What issues tend to come up in the music for visual media category?

The visual media world is one that has changed so quickly with technology. So you can imagine somebody [making] something at home: Is it eligible or not? [The committee] always tries to be up to date.

You also oversee the contemporary Christian category.

Growing up in a Christian family and playing music at churches for the longest time, I can tell you I really do care about the community.

And you’ve attended 10 Grammys now, right?

Yes! And I loved every single one of them. To be honest, maybe my wife enjoys it a little bit more than me. —S.K.



SEAN RILEY, 48

Composing/Arranging; Package; Notes; Historical; Engineering, Non-Classical; Producer, Non-Classical; Remix; Immersive Audio

HOMETOWN Boston

KEY EXPERIENCE “I worked in film/TV production on indie films and music videos, even a pilot for a game show with The Muppets. I was also a DJ at WNUR in Chicago.”

TOUGHEST PART OF THE JOB “Nominee seating. It’s like planning a wedding with 900 brides.”

JULIE SMITH, 50

Classical

HAILS FROM Seattle

KEY EXPERIENCE “I was a buyer for 12 subgenres at Virgin Megastores, including classical and jazz. But I started my music business career at a CD store in Seattle, Silver Platters.”

GRAMMY MEMORY “I managed to get opera star Joyce DiDonato to perform at the premiere awards. She basically blew the roof off the Microsoft Theater!”

LINDA WILVANG

Latin; Children; Spoken Word

HAILS FROM Los Angeles

GRAMMY MEMORY “I was called to the boardroom to help Lou Rawls with an award issue, only to be serenaded by him with ‘You’ll Never Find Another Love Like Mine.’”



Winston (right) with Harry Styles on the set of *The Late Late Show With James Corden* in 2017.

How much of a wrench did the pandemic throw into your inaugural Grammy plans?

Coming into it fresh this year helps. I think if I'd done the show for two or three years before, it would be hard to shift. But we have a blank canvas, which allows the team and I to almost start again, to rip up any pre-conceptions of what a Grammy show could look like and create from scratch a magical evening where we celebrate great music.

To what degree do you plan for it to feel like a "normal" awards show?

Live music almost has a need for an audience. One of the things we're looking at is creating an area with multiple stages so the artists can be each other's audience. It won't feel like a big, wide, expansive room where all you can see is empty seats. It will feel more intimate — yet still big enough that it's more than socially distanced. I think we can strip back some of the grandiose elements and bling of the event, because that's not necessarily what feels right as a tone for the world now anyway.

The ceremony will air shortly after Joe Biden's inauguration. Will the show engage with the sociopolitical reckonings of the past year?

The Grammys are nicely placed to be the first big live event of the year. We have some really powerful and moving ideas that will be befitting of the time we're making the show in. Do we have a plan for performances that reflect what happened in 2020 and the social injustices that occurred? Of course.

And Trevor Noah feels like a timely host.

He's an amazing broadcaster and a music super-fan. And it's a really important job: There will be less presenters than usual, [so] Trevor will take on a lot of that work for safety reasons.

What else should we expect to see that's new?

I'm so struck by the independent music venues around the world, and I'm aware of how hard hit that side of the industry has been. I'm looking to do something quite exciting with the independent venues — supporting them and putting a spotlight on them in what has been a really tough year for them.

That record of the year category is something I'm excited to focus on this year. I think we'll be featuring that category quite heavily — as well as the wonderful albums.

You've been involved with music for years. Have you turned to any artists or industry contacts for Grammys-related advice?

I've Zoomed with many artists, managers and labels. It has been amazing to hear what they love about the show, what they'd change about it and what it means to them — I've learned a huge amount from those meetings. I hope I can make a show that the audience, CBS and the industry are proud of. I feel the responsibility of the night. You have the burden that you're never going to please everybody; it's hard to when you're making a show for that many millions. The trick of the Grammys has to be that the performances are so brilliant that they reach across genres. The safety of the crew and cast is paramount, but I believe making *The Late Late Show* every day and prepping the *Friends* [reunion] special [which Winston is directing] during the coronavirus time has taught me what is achievable. —JOE LYNCH

THE LATEST SHOWMAN



When producer Ben Winston assisted on James Corden's host segments for the 2017 Grammy Awards, the nine-time Emmy winner must have made a good impression on the Recording Academy. "They approached me and asked if I would be interested in taking over if Ken [Ehrlich] decided he didn't want to do it anymore," says Winston. So when Ehrlich wrapped his 40-year run producing the Grammys earlier this year, Winston acted fast. "The day after the [2020] show I got to work quickly with a vision for what I wanted the Grammys to look like in 2021," recalls the 39-year-old Brit. "And then, of course, the world changed."

With their best-laid schemes turned into pipe dreams, Winston and his new team approached the daunting task of creating a pandemic-era Grammys by asking themselves a question: "If you were to have the 16, 17 best artists in the world right now on a show in a room, what would you want to do with them?" Plotting the answer to that, says Winston, "immediately made our producer team excited."

Viewers, too, have reason to look forward to seeing Winston's vision on Jan. 31. A longtime collaborator

of Corden's on both his *Late Late Show* and "Carpool Karaoke" series, Winston has a history of working with artists onscreen: He directed One Direction's "Best Song Ever" music video and more recently oversaw some of the freshest takes on the concert special, including *The Kacey Musgraves Christmas Show* and *Ben Platt Live From Radio City Music Hall*. Now, with *The Daily Show's* Trevor Noah onboard as host, Winston is ready to usher Music's Biggest Night into a new era, as much by necessity as by design.

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DOJA CAT

BEST NEW ARTIST
RECORD OF THE YEAR SAY SO
BEST POP SOLO PERFORMANCE SAY SO

"Few artists embody
the influence of the internet
on music...as much as Doja Cat."

TIME

"[Her] carefree, playful adaptability
is what makes her one of
the most compelling and
creative artists..."

FADER

"A refreshing boost of
adrenaline in a rap culture
built on overt machismo."

ELLE

"The perfect idea of pop
in the streaming era."

billboard

"A cultural phenomenon."

V MAGAZINE



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FOR YOUR CONSIDERATION



H.E.R.

SONG OF THE YEAR I CAN'T BREATHE
BEST R&B SONG BETTER THAN I IMAGINED WITH ROBERT GLASPER + MESHELL NDEGEOCELLO
BEST R&B SONG SLOW DOWN WITH SKIP MARLEY

"["I Can't Breathe"]...a lament that harks back to the patient pace of Bill Withers's 'Ain't No Sunshine,' alternating two chords as it asks pained questions: 'Where is the hope and the empathy?'"

The New York Times

"H.E.R.'s evolution from mixtape darling to Grammy® Award-winning superstar has been a fruitful thing to watch for music lovers."

billboard

"Taking in a deep breath, H.E.R. touches on the recent events on her powerful new single ["I Can't Breathe"]. ...the murders of George Floyd, Breonna Taylor and the countless Black lives lost from police brutality and systemic racism."

Rap Radar



FOR YOUR CONSIDERATION



KAYTRANADA

BEST NEW ARTIST
BEST DANCE RECORDING 10% FEAT. KALI UCHIS
BEST DANCE/ELECTRONIC ALBUM **BUBBA**

"KAYTRANADA's production effortlessly complements his collection of vocalists..."

billboard

"...exceptional collaborative spirit and a highly refined sound...a dance record that could have come from no one else."

Pitchfork

"KAYTRANADA sits at the intersection of house and hip-hop, a place that sounds... like the future."

TIME

"...keeping the history of dance music alive..."

npr music

"KAYTRANADA at his finest..."

Forbes

RCA

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FOR YOUR CONSIDERATION



THE STROKES

BEST ROCK ALBUM THE NEW ABNORMAL

"The New Abnormal' sounds better to me than almost anything else I've listened to this spring... Strokes sound only sharper and more potent."

THE
NEW YORKER

"...the band is back with its first new studio album in seven years - it's also one of their best."

npr music

"A superb slice of indie rock, varied, exciting and complex, with elements of glam, straight-down-the-line rock and dreamy pop."

AP

"the most vital and consistent the band has sounded in over a decade."

UNDER
THE
RADAR

 **RCA**

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FOR YOUR CONSIDERATION



"...a swooning new song... Yebba delivers a characteristically stunning vocal performance..."

RollingStone

"It's a stunning return... soulful treasure, 'Distance' is a phenomenal exhibition of Yebba's dramatic vocal ability."

CLASH

YEBBA

BEST TRADITIONAL R&B PERFORMANCE DISTANCE

"'Distance,' produced by Mark Ronson and Yebba herself with help from The Roots crew, is the ultimate exercise in restraint. Fully aware of her ability to vocally run circles around any production, she matches the tenderness of the orchestration and lyrics"

npr music



JACK ANTONOFF

**PRODUCER OF THE YEAR, NON-CLASSICAL –
ALBUM OF THE YEAR FOLKLORE TAYLOR SWIFT**

RCA

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2021

GRAMMY NOMINEES

Though it's anyone's guess what the pandemic-era Grammys will look like, the show *will* go on — and these are the artists, songs, albums and more vying for victory after an unprecedented year



SONG of the YEAR



“BLACK PARADE”

Beyoncé

SONGWRITERS

Denisia Andrews, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Beyoncé Knowles-Carter, Kim “Kaydence” Krysiuk, Rickie “Caso” Tice

LABELS

Parkwood/Columbia

“Put your fist up in the air, show Black love,” sings Beyoncé on “Black Parade,” which was released amid worldwide protests against racial injustice in June. As showcased during the end credits of Beyoncé’s visual project *Black Is King*, “Black Parade” is a celebration of African culture and heritage in the face of historical struggle; it immediately became associated with the Black Lives Matter movement upon release and scored Beyoncé a 40th career top 40 hit on the Billboard Hot 100. The superstar — whose first song of the year nomination was for the Destiny’s Child smash “Say My Name” 20 years ago — leads all of the 2020 nominees with nine nods; it’s the fifth time she has either been at the head of the pack or has been tied for the lead heading into a Grammys ceremony. Meanwhile, her husband, JAY-Z, picks up three nominations, including as a co-writer on “Black Parade,” and is now tied with Quincy Jones as the most-nominated artist in Grammy history.



“THE BOX”

Roddy Ricch

SONGWRITERS

Samuel Gloade, Rodrick Moore

LABELS

Bird Vision/Atlantic

Compton, Calif., rapper Roddy Ricch capped off a breakout year with major Grammy nominations for his two Hot 100 chart-toppers. “The Box,” his solo single that spent 11 weeks at No. 1, gives him a song of the year nod, while his DaBaby team-up “Rockstar” will compete for record of the year. Ricch (real name: Rodrick Moore) co-wrote “The Box” — which showcases his charismatic defiance and features a squeaking hook — with Samuel Gloade, the producer-songwriter better known as 30 Roc. The song became a smash following the December 2019 release of Ricch’s Billboard 200-topping debut, *Please Excuse Me for Being Antisocial*; guest appearances included Meek Mill, Mustard and Gunna. While “The Box” is up for three Grammys, Ricch already took home a trophy last year for his guest spot on Nipsey Hussle’s “Racks in the Middle”; the win made the rising star ineligible for best new artist this year.



“CARDIGAN”

Taylor Swift

SONGWRITERS

Aaron Dessner, Taylor Swift

LABEL

Republic

When “Cardigan” debuted atop the Hot 100 upon the release of Swift’s surprise eighth album, *folklore*, in July, the understated folk track became her sixth career chart-topper, following much more bombastic smashes like “We Are Never Ever Getting Back Together,” “Shake It Off” and “Blank Space.” For producer/co-writer Aaron Dessner, however, the chart peak was unfamiliar territory: The founding member of indie-rock stalwarts The National had never had a song crack the Hot 100 prior to his work with Swift. With her fifth nod for song of the year, 10-time Grammy winner Swift now has more nominations than any female songwriter in the category’s history, breaking a tie with songwriter Marilyn Bergman — but the pop superstar is still awaiting her first win. For Dessner, his work on *folklore* (which is up for album of the year) has given him the first general-category nominations of his career, although The National did take home the best alternative music album Grammy for 2017’s *Sleep Well Beast*.



“CIRCLES”

Post Malone

SONGWRITERS

Louis Bell, Adam Feeney, Kaan Gunesberk, Austin Post, Billy Walsh

LABEL

Republic

In August 2019, one week before unveiling his third studio album, *Hollywood’s Bleeding* — a project that already boasted the top 10 hits “Sunflower” with Swae Lee, “Wow” and “Goodbyes” with Young Thug — Post Malone dropped the biggest hit of the bunch. “Circles,” a pop-rock anthem with a massive singalong hook, immediately became a multi-format smash and gave Post Malone his fourth career Hot 100 chart-topper upon reaching the summit in November. Among the song’s nominated co-writers are Louis Bell, the producer who recently scored hits for Halsey and Miley Cyrus, and prolific Toronto producer-songwriter Adam Feeney, better known as Frank Dukes (The Weeknd, Camila Cabello, Shawn Mendes). Although Post Malone has previously been nominated in both the album and record of the year categories, a co-writing credit on “Circles” gives the rapper his first career song of the year nod.

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Philadelphonic Records / Thirty Tigers



FRANK BEY

Best Traditional Blues Album (All My Dues Are Paid)
Nola Blue Records



ROBERT CRAY BAND

Best Traditional Blues Album (That's What I Heard)
Nozzle Records / Thirty Tigers



LUCINDA WILLIAMS

Best Americana Album (Good Souls Better Angels)
Best American Roots Song ("Man Without A Soul")
Highway 20 Records / Thirty Tigers



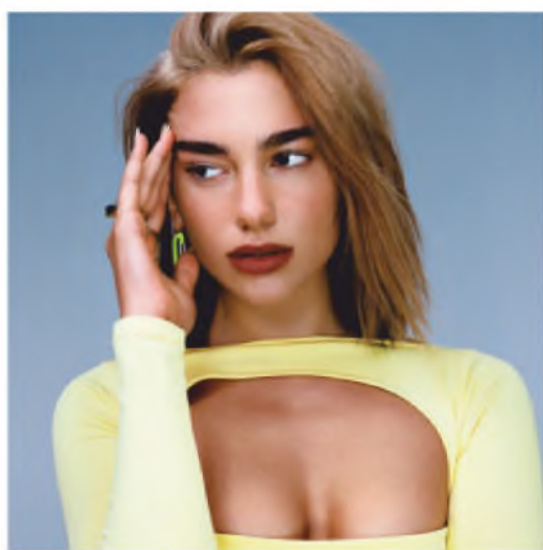
FISK JUBILEE SINGERS

Best Roots Gospel Album (Celebrating Fisk! (The 150th Anniversary Album))
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SONG *of the* YEAR

“DON’T START NOW”

Dua Lipa

SONGWRITERS

Caroline Ailin, Ian Kirkpatrick,
Dua Lipa, Emily Warren

LABEL

Warner

A cool kiss-off to a former flame, “Don’t Start Now” helped Dua Lipa become one of the defining pop artists of the past year, surpassing the No. 4 Hot 100 peak of her 2017 hit “New Rules” to reach No. 2 on the chart. Lipa co-wrote the disco-revival single with Caroline Ailin, Ian Kirkpatrick and Emily Warren; for both veteran singer-songwriter Warren (known for her work with The Chainsmokers, Khalid and Shawn Mendes) and Lipa, this is a first-time nod in the category. A best new artist winner in 2019, Lipa is up for six Grammys, tied for second-most with Roddy Ricch and Taylor Swift, and trailing Beyoncé’s nine nominations. Along with three nods for “Don’t Start Now,” the lead single from her album of the year contender, *Future Nostalgia*, the British pop star appears in the best pop duo/group performance category, too, thanks to her part in “Un Dia (One Day)” with J Balvin, Bad Bunny and Tainy.



“EVERYTHING I WANTED”

Billie Eilish

SONGWRITERS

Billie Eilish O’Connell,
Finneas O’Connell

LABELS

The Darkroom/Interscope

Before they became the darlings of the 2020 Grammy Awards, Billie Eilish and her older brother, Finneas O’Connell, wrote a song together inspired by one of her nightmares and informed by their sibling bond. The result, “Everything I Wanted,” became another hit for the pair, who won the song of the year prize in January for “bad guy” and now returns to the category with another top 10 Hot 100 hit. Thanks to the enormous success of “bad guy” and Eilish’s debut album, *When We All Fall Asleep, Where Do We Go?*, the singer is already a five-time Grammy winner at the age of 18. O’Connell, meanwhile, won five Grammys at this year’s ceremony, including producer of the year, non-classical. “Everything I Wanted” is also nominated for record and best pop solo performance, while “No Time To Die,” Eilish’s theme for the James Bond film of the same name, will compete in the best song written for visual media category.



“I CAN’T BREATHE”

H.E.R.

SONGWRITERS

Dernst Emile II, Gabriella Wilson,
Tiara Thomas

LABELS

MBK/RCA

R&B star H.E.R. returns to this category for the second straight year, scoring her sixth career general-category nomination thanks to “I Can’t Breathe,” a poignant response to the police killing of George Floyd that was released on Juneteenth. The nominations for “I Can’t Breathe” and Beyoncé’s “Black Parade” make this the first song of the year category with multiple contenders focused on racial and social justice. Last year, H.E.R. was nominated in this category for “Hard Place,” which also earned a record of the year nod, and she won Grammys in 2019 for best R&B performance (for “Best Part” with Daniel Caesar) and best R&B album (for her self-titled full-length). Along with this nomination for “I Can’t Breathe,” H.E.R. has two different tracks up for best R&B song: “Slow Down,” her team-up with Skip Marley, and “Better Than I Imagined,” a collaboration with Robert Glasper and Meshell Ndegeocello.



“IF THE WORLD WAS ENDING”

JP Saxe Featuring
Julia Michaels

SONGWRITERS

Julia Michaels, JP Saxe

LABEL

Arista

Three years ago, Julia Michaels notched a song of the year nod for “Issues,” her vulnerable pop hit that brought the longtime songwriter to top 40 radio as an artist in her own right. Although “Issues” lost out to Bruno Mars’ “That’s What I Like,” Michaels now has another shot thanks to “If the World Was Ending,” an unintentionally pandemic-suited duet with singer-songwriter (and Michaels’ real-life romantic partner) JP Saxe. Although the song was released in 2019, months before the coronavirus forced shutdowns in the United States, “If the World Was Ending” and its lyrics about love amid apocalyptic imagery gained steam thanks to TikTok clips recorded in quarantine, and it climbed to No. 27 on the Hot 100 this year. The song was produced by Finneas O’Connell, who is not up for this award due to the lack of a writing credit. But he’s nominated in the category for “Everything I Wanted,” by his younger sister, Billie Eilish. The song of the year nod is the first Grammy nomination for Canadian singer-songwriter Saxe.



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ALBUM of the YEAR



Chilombo

Jhené Aiko

PRODUCERS

Fisticuffs, Julian-Quán Viêt Lê

ENGINEERS/MIXERS

Fisticuffs, Julian-Quán Viêt Lê, Zeke Mishanec, Christian Plata, Gregg Rominiecki

SONGWRITERS

Jhené Aiko Efurú Chilombo, Julian-Quán Viêt Lê, Maclean Robinson, Brian Keith Warfield

MASTERING ENGINEER

Dave Kutch

LABELS

2 Fish/ARTclub/ARTium/Def Jam

After over a decade of honing her songwriting skills and evolving her idiosyncratic approach to R&B, Jhené Aiko fully came into her own on her third studio album, the first to earn her a general-category Grammy nomination. The sprawling *Chilombo* (the singer-songwriter's full name is Jhené Aiko Efurú Chilombo), created with the use of crystal alchemy sound bowls, details the experience of finding new strength post-breakup. Guests include Future, Miguel, H.E.R., Ty Dolla \$ign and John Legend, who appears on the mystical "Lightning & Thunder," a nominee for best R&B performance. *Chilombo*, which reached No. 2 on the Billboard 200, is also nominated for best progressive R&B album. (The category was previously named best urban contemporary album.) Nominated for three awards in 2015 for her work on the *Sail Out* EP, Aiko will enter the 2021 ceremony looking to take home her first career Grammy.



Black Pumas (Deluxe Edition)

Black Pumas

PRODUCERS

Jon Kaplan, Adrian Quesada

ENGINEERS/MIXERS

Adrian Quesada, Jacob Sciba, Stuart Sikes, Erik Wofford

SONGWRITERS

Eric Burton, Adrian Quesada

MASTERING ENGINEER

JJ Golden

LABEL

ATO

The product of a chance encounter between guitarist-producer Adrian Quesada and singer Eric Burton in 2017 — one of Quesada's friends raved about Burton's pipes after watching the San Fernando Valley native busk in the streets of Austin — psychedelic-soul duo Black Pumas have in two years' time accrued nominations in three of the Grammys' four general categories. Their self-titled 2019 album helped Black Pumas snag a best new artist nomination at last year's Grammys, and now the deluxe edition of that full-length, released in August, has made the album of the year shortlist. Along with previously unreleased tracks and covers of songs like Tracy Chapman's "Fast Car" and The Beatles' "Eleanor Rigby," the deluxe edition of *Black Pumas* boasts "Colors," a rhythmic gem that's also nominated for record of the year and best American roots performance.



Everyday Life

Coldplay

PRODUCERS

Daniel Green, Bill Rahko, Rik Simpson

ENGINEER/MIXER

Mike "Spike" Stent

SONGWRITERS

Guy Berryman, Jonny Buckland, Will Champion, Chris Martin

MASTERING ENGINEER

Emily Lazar

LABELS

Parlophone/Atlantic/Third Man/AG

Twelve years after its last general-category Grammy nomination — and since its last win — Coldplay returns to the Big Four, attempting to take home its first album of the year trophy for 2019 full-length *Everyday Life*. The British rock veterans' eighth studio set is an experimental, complex double album rife with politically charged lyrics about gun violence and police harassment, as well as (in a first for the band) profanity. Coldplay previously appeared in the category with *Viva la Vida or Death and All His Friends* in 2009, and the band has won song of the year (for "Viva la Vida" in 2009) and record of the year (for "Clocks" in 2004). Across 30 career nominations, Coldplay has won seven Grammys in total, but it is the lone 2021 album of the year nominee with no other nods outside the category.



Djesse Vol. 3

Jacob Collier

PRODUCER

Jacob Collier

ENGINEERS/MIXERS

Ben Bloomberg, Jacob Collier

SONGWRITER

Jacob Collier

MASTERING ENGINEERS

Chris Allgood, Emily Lazar

LABELS

Hajanga/Decca/Interscope

London-based 26-year-old Jacob Collier may have scored a surprise album of the year nomination for *Djesse Vol. 3* — his fourth career full-length and the third entry in a multi-album project exploring his own musical psyche — but he's no stranger to the Grammys. The multi-instrumentalist, who picked up an early-career co-sign from Quincy Jones, has won four Grammys in four tries, taking home a pair of trophies last year for his daring arrangements of "Moon River" and Lionel Richie's "All Night Long." And while he has long been considered a jazz artist, *Djesse Vol. 3* incorporates more modern production elements and mainstream guests, including Jessie Reyez, Tori Kelly, Rapsody and T-Pain. "All I Need," the album's centerpiece featuring Mahalia and Ty Dolla \$ign, has earned a best R&B performance nod, while Collier will go for a repeat win in the best arrangement, instrumental and vocals category with "He Won't Hold You."

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JOHN PRINE



"I REMEMBER EVERYTHING"

BEST AMERICAN ROOTS SONG

BEST AMERICAN ROOTS PERFORMANCE

"With subtle production and lines about looking back on life, the ballad is a beautiful send off from one of America's greatest songwriters."

RollingStone



"I Remember Everything," the last song John Prine recorded, is a kindly capstone to his trove of music: a love song, a farewell and a summing up, finding redemption in the commonplace."

The New York Times
@theNewYorkTimes

"As tearful as the song is to hear in the present context, it feels like the perfect finale for the revered musical poet, and this No. 1 chart slot is proof that his generations of fans are connecting with it in a similar way."



"... a humble but wide-ranging, deeply graceful look back for an artist who knows his end is approaching."



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ALBUM *of the* YEAR**Women in Music Pt. III****HAIM****PRODUCERS**

Rostam Batmanglij, Danielle Haim,
Ariel Rechtshaid

ENGINEERS/MIXERS

Rostam Batmanglij, Jasmine Chen, John
DeBold, Matt DiMona, Tom Elmhirst, Joey
Messina-Doerning, Ariel Rechtshaid

SONGWRITERS

Rostam Batmanglij, Alana Haim, Danielle Haim,
Este Haim, Ariel Rechtshaid

MASTERING ENGINEER

Emily Lazar

LABEL

Columbia

With their third studio full-length, sisters Alana, Danielle and Este Haim took their greatest lyrical risks to date — touching upon depression, misogyny, lust and loneliness — and were rewarded with their first album of the year nod. (In 2015, they were best new artist nominees.) Delayed due to the pandemic, *Women in Music Pt. III* was preceded by three singles in 2019, including the saxophone-laden “Summer Girl,” and debuted at No. 13 on the Billboard 200 upon its eventual June release. Two key creative collaborators have made stops in the Vampire Weekend universe: Ariel Rechtshaid, who scores his second consecutive album of the year nod, was nominated in 2019 for VW’s *Father of the Bride*, and co-producer Rostam Batmanglij is a former member. (He left prior to its most recent album.) They joined forces with HAIM, which also picked up a best rock performance nod for its wiry singalong “The Steps.”

**Future Nostalgia****Dua Lipa****PRODUCER**

Koz

ENGINEERS/MIXERS

Josh Gudwin,
Cameron Gower Poole

SONGWRITERS

Clarence Coffee Jr.,
Dua Lipa

MASTERING ENGINEER

Chris Gehringer

LABEL

Warner

The first words Dua Lipa sings on *Future Nostalgia* are “You want a timeless song, I wanna change the game.” Both sides get what they want on Lipa’s second album, which harks back to classic dance-pop and disco while also thematically looking forward, as lyrics about sex and gender stereotypes coexist with love songs and breakup jams. Along the way, the U.K. singer morphed into a hit-making star: “Don’t Start Now” became Lipa’s highest-charting Billboard Hot 100 entry before earning record and song of the year nominations, and follow-up single “Break My Heart” rode the groove of an INXS interpolation to become a top 20 hit. Lipa’s album of the year nomination arrives two years after she won the best new artist trophy; the next year’s winner of that prize, Billie Eilish, also snagged album of the year in 2020.

**Hollywood’s Bleeding****Post Malone****PRODUCERS**

Louis Bell, Frank Dukes

ENGINEERS/MIXERS

Louis Bell, Manny Marroquin

SONGWRITERS

Louis Bell, Adam Feeney, Austin Post,
Billy Walsh

MASTERING ENGINEER

Mike Bozzi

LABEL

Republic

If Post Malone’s 2018 LP, *beerbongs & bentleys*, was his coming-out party as a superstar, his third full-length — and second project in a row to be nominated in this category — further cemented his singular grip on the mainstream. Released in September 2019, *Hollywood’s Bleeding* explored different genres after Post Malone’s mega-success within hip-hop: “Take What You Want,” featuring Ozzy Osbourne and Travis Scott, became Osbourne’s first Hot 100 top 10 hit in over 30 years, while “Circles,” nominated for song and record of the year, received copious airplay on top 40 and alternative rock radio. *Hollywood’s Bleeding* also includes “Sunflower,” the Swae Lee collaboration featured in the 2018 film *Spider-Man: Into the Spider-Verse*, which scored a 2019 record of the year nod. Go-to collaborator Louis Bell was previously nominated in the category for his production work on *beerbongs & bentleys* and is joined by producer-songwriter Frank Dukes for Post Malone’s follow-up.

**Folklore****Taylor Swift****PRODUCERS**

Jack Antonoff, Aaron Dessner, Taylor Swift

ENGINEERS/MIXERS

Jack Antonoff, Aaron Dessner,
Serban Ghenea, John Hanes,
Jonathan Low, Laura Sisk

SONGWRITERS

Aaron Dessner, Taylor Swift

MASTERING ENGINEER

Randy Merrill

LABEL

Republic

With her fourth career album of the year nod, Taylor Swift becomes the second-most nominated female artist in the category’s history, behind Barbra Streisand (who has six). With wins for *Fearless* in 2010 and *1989* in 2016, Swift is also one of only six artists to have earned multiple album of the year Grammys — and could join Frank Sinatra and Stevie Wonder as a three-time winner if *folklore*, her eighth studio album, prevails. Secretly recorded during the coronavirus pandemic, *folklore* pivots away from the vibrant pop of Swift’s 2019 album, *Lover*, and toward more muted tones, thanks in part to production from Aaron Dessner of beloved indie rockers The National. Fans embraced the left turn, giving *folklore* the biggest week of 2020 on the Billboard 200 with 846,000 equivalent album units, according to Nielsen Music/MRC Data, and sending slow-burning lead single “Cardigan” straight to the top of the Hot 100. It’s also a song of the year nominee.

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LECRAE

Sunday Morning

FEAT. KIRK FRANKLIN

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PERFORMANCE/SONG



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RECORD of the YEAR



“BLACK PARADE”

Beyoncé

PRODUCERS

Beyoncé,
Derek Dixie

ENGINEER/MIXER

Stuart White

MASTERING ENGINEER

Colin Leonard

Beyoncé has made history in this year’s record of the year category: By scoring nominations for her solo single “Black Parade” and her Megan Thee Stallion collaboration “Savage,” Queen Bey now has seven career record of the year nods, which ties her with Frank Sinatra for the most of all time at the Grammys. She is also only the second artist to receive two record of the year nominations in the same year, after Pharrell Williams did so seven years earlier. The stirring “Black Parade,” a charity single benefiting BeyGOOD’s Black Business Impact Fund, was released on the Juneteenth holiday this year; it peaked at No. 37 on the Billboard Hot 100 and was eventually included in Beyoncé’s film *Black Is King*, as well as on the deluxe album edition of *The Lion King: The Gift*.



“COLORS”

Black Pumas

PRODUCER

Adrian Quesada

ENGINEER/MIXER

Adrian Quesada

MASTERING ENGINEER

JJ Golden

After scoring a surprise nomination for best new artist at last year’s Grammys, Austin-based psych-R&B duo Black Pumas appears in two more general categories this year: The deluxe edition of its self-titled debut LP notches an album of the year nod, while standout single “Colors” will compete for record of the year. Frontman Eric Burton’s soulful approach is paired with producer Adrian Quesada’s warm textures on the track, which reached the top of the Adult Alternative Songs chart this year. “Colors” is also nominated for best American roots performance, where it will compete against “Short and Sweet” from Black Pumas’ ATO Records labelmate and Alabama Shakes leader Brittany Howard. Quesada, the only producer on “Colors,” previously won a Grammy for best Latin rock, urban or alternative album as a member of the band Grupo Fantasma.



“ROCKSTAR”

**DaBaby Featuring
Roddy Ricch**

PRODUCER

SethinTheKitchen

ENGINEERS/MIXERS

Derek “MixedByAli” Ali,
Chris Dennis, Liz Robson

MASTERING ENGINEER

Susan Tabor

When Charlotte, N.C., MC DaBaby recruited rising Compton, Calif., star Roddy Ricch and crafted one of the most melodic hooks of his career, the result, “Rockstar,” became his biggest smash to date. The single, featured on DaBaby’s *Blame It on Baby* album, spent seven weeks atop the Hot 100, crowning *Billboard*’s 2020 Song of the Summer chart and becoming DaBaby’s first career No. 1 single. (Roddy Ricch previously topped the chart with “The Box,” which is nominated for song of the year.) DaBaby gave “Rockstar” a “Black Lives Matter remix” in June amid marches against police violence and also brought the track to life with powerful, cinematic performances at the 2020 BET Awards and MTV Video Music Awards. This nomination marks DaBaby’s first in the general Grammy categories after breakthrough single “Suge” scored nods for best rap performance and best rap song last year.



“SAY SO”

Doja Cat

PRODUCER

Tyson Trax

ENGINEER/MIXER

Clint Gibbs

MASTERING ENGINEER

Mike Bozzi

The viral success of Doja Cat’s 2018 song “Mooo!” was followed by an unexpected commercial breakthrough — first with *Hot Pink*, her top 10 album from 2019, and then the following year with its fifth single, “Say So.” The disco-influenced pop-rap track developed into a top 40 radio mainstay and TikTok staple, but when Nicki Minaj joined for a remix, the song hit the top of the Hot 100, marking the first No. 1 single for both artists. “Say So” was produced by Tyson Trax, a pseudonym of Lukasz “Dr. Luke” Gottwald, who returned to the top of the Hot 100 after a prolonged absence in the midst of his legal battle with Kesha following allegations of abuse from the pop star. Like fellow record of the year nominee Megan Thee Stallion, Doja Cat caps off her breakthrough year with a best new artist nomination as well.

★★★★½ (out of 5)

“As with the *Purple Rain* box set a couple years ago, this macro look at *1999* shows not just Prince’s genius but the breadth of his brilliance at the time.”

ROLLING STONE

10 (out of 10)

“The rare record that has come to define its era while also existing outside of it, a masterpiece that immediately precedes the albums Prince fashioned, conspicuously, as masterpieces.”

PITCHFORK

“This set is an absolute-must for fans of the Purple One who will probably spend a considerable amount of time sifting through the rare bonus archival material.”

FORBES

These songs—either live or in the studio—maintain the power and magnetic, manic dynamism that turned heads nearly four decades ago and they have never sounded better.”

AMERICAN SONGWRITER

★★★★★ (out of 5)

“One man... exploring his ideas with as much commitment as if they were final takes for all posterity. That’s what you get from Prince at his best, and that’s what the *1999* box set delivers in abundance.”

RECORD COLLECTOR

★★★★★ (out of 5)

“Finally Paisley Park’s Crown Jewels are on display.”

Q MAGAZINE

★★★★★ (out of 5)

“*1999* Super Deluxe is a fascinating document of a liberating and hyper-productive period.”

MOJO



**SUPER DELUXE EDITION
BEST HISTORICAL ALBUM**



RECORD *of the* YEAR“EVERYTHING
I WANTED”

Billie Eilish

PRODUCER

Finneas O'Connell

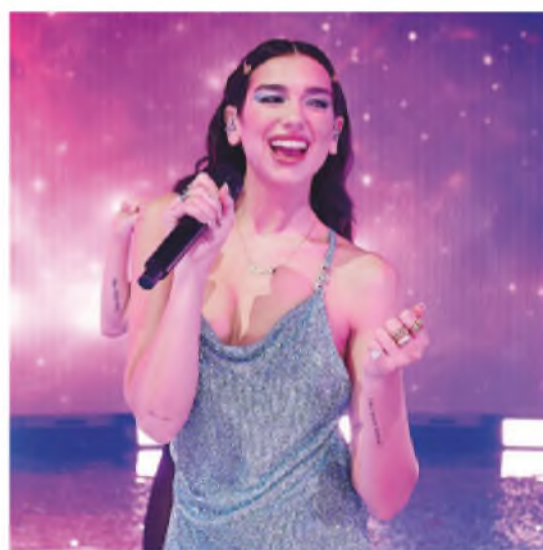
ENGINEERS/MIXERS

Rob Kinelski, Finneas O'Connell

MASTERING ENGINEER

John Greenham

Last year's record of the year Grammy winner, Billie Eilish returns to the category to defend the crown that “bad guy” earned her at the 2020 ceremony, marking the first time the category's winner has appeared as a nominee the following year since U2 scored back-to-back victories in 2001 and 2002. The pop superstar released “Everything I Wanted” as a stand-alone single in November 2019, following her No. 1 debut album, *When We All Fall Asleep, Where Do We Go?*, and before she swept the four general categories at the 2020 Grammys. Produced by Eilish's older brother, Finneas O'Connell, “Everything I Wanted” peaked at No. 8 on the Hot 100, becoming her second top 10 hit after “bad guy” reached No. 1 last year. Since its release, Eilish has achieved two more top 10 hits — “My Future” (No. 6 peak) and “Therefore I Am” (No. 2 peak). “No Time To Die,” her theme for the James Bond film of the same name, also hit No. 16 on the chart.



“DON'T START NOW”

Dua Lipa

PRODUCERS

Caroline Ailin, Ian Kirkpatrick

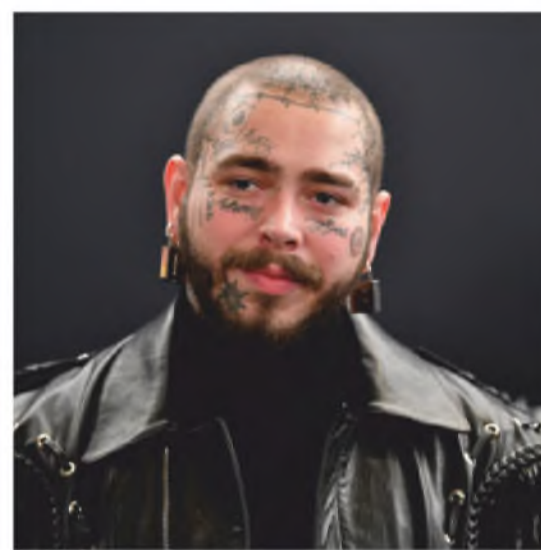
ENGINEERS/MIXERS

Josh Gudwin, Drew Jurecka,
Ian Kirkpatrick

MASTERING ENGINEER

Chris Gehringer

Two years after taking home the Grammy for best new artist, Dua Lipa scores nominations in the three other general categories thanks to her second album, *Future Nostalgia*, and its combustible lead single, “Don't Start Now.” The British pop star kicked off her new era with the nouveau-disco track in October 2019, previewing the funk basslines and muscular synths that would help define *Future Nostalgia*. “Don't Start Now” was produced by Ian Kirkpatrick and Caroline Ailin, who worked together on Lipa's 2017 breakthrough single, “New Rules,” and have contributed to tracks from Selena Gomez, Julia Michaels and Tove Lo, among others. Along with nods for record of the year and song of the year, “Don't Start Now” is also nominated for best pop solo performance; in all three categories, Lipa's hit will square off against “Everything I Wanted” by Billie Eilish, who succeeded her as best new artist at the 2020 Grammys.



“CIRCLES”

Post Malone

PRODUCERS

Louis Bell, Frank Dukes,
Post Malone

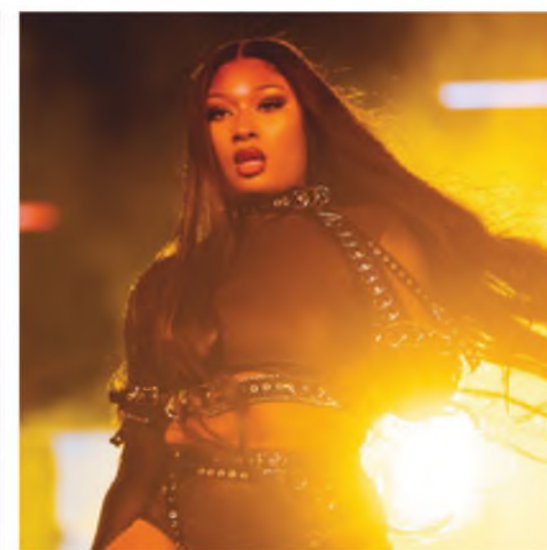
ENGINEERS/MIXERS

Louis Bell, Manny Marroquin

MASTERING ENGINEER

Mike Bozzi

Frank Sinatra, Roberta Flack and Steve Winwood: Prior to this year, they were the only artists in Grammy history to score record of the year nominations in three consecutive years. Now Post Malone joins that esteemed company, as his smash hit “Circles” becomes his third-straight record of the year entry. The singer-rapper had previously entered the category as a collaborator, first with “rockstar” alongside 21 Savage two years ago, and then with the Swae Lee team-up “Sunflower” last year. “Circles,” Post Malone's only solo No. 1 to date, became one of the most enduring hits of all time upon its release in September 2019, spending a then-record 39 weeks in the top 10 of the Hot 100. With an album of the year nomination for *Hollywood's Bleeding* and a song of the year nod for “Circles,” Post Malone is looking for his first Grammy win after six total nominations in years past.



“SAVAGE”

Megan Thee Stallion
Featuring Beyoncé

PRODUCERS

Beyoncé,
J. White Did It

ENGINEER/MIXER

Stuart White

MASTERING ENGINEER

Colin Leonard

Beyoncé's second nomination in this year's record of the year category comes from her assist to hip-hop phenom (and fellow Houstonian) Megan Thee Stallion. “Savage” was originally a solo track off of Megan Thee Stallion's *Suga* EP that rose up the Hot 100 thanks to a viral dance challenge on TikTok; when Beyoncé hopped on a remix, “Savage” shot to No. 1, giving Megan Thee Stallion the first Hot 100 chart-topper of her career and Queen Bey her seventh as a solo artist. “Savage” — which also scores nods for best rap song and best rap performance — is now the third all-female collaboration to be nominated for record of the year and could become the first to win, following nods for Brandy and Monica's “The Boy Is Mine” in 1998 and Iggy Azalea and Charli XCX's “Fancy” in 2014.



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BEST NEW ARTIST

INGRID ANDRESS

Country newcomer Andress' winding path to the 2021 Grammys included choir competitions in her Colorado hometown, a stint on *The Sing-Off* with an a cappella group called Pitch Slapped, a Berklee mentorship with veteran songwriter Kara DioGuardi and a relocation to Nashville that kick-started her career in earnest. Before her debut album, *Lady Like*, arrived (eventually peaking at No. 30 on the Billboard 200), her ballad "More Hearts Than Mine" broke through at country radio, reaching No. 3 on the Country Airplay chart. For the deluxe edition of *Lady Like*, released in October, Andress recruited Karen Fairchild and Kimberley Schlapman of Little Big Town to harmonize on a new version of the track. In addition to representing country music in the best new artist category, Andress received best country album and best country song nods for *Lady Like* and "More Hearts Than Mine," respectively.

PHOEBE BRIDGERS

Indie singer-songwriter Bridgers is prolific: Between her 2017 debut, *Stranger in the Alps*, and this year's *Punisher*, the Pasadena, Calif., native released an EP as part of Boygenius with Julien Baker and Lucy Dacus in 2018 and an album with Conor Oberst as the duo Better Oblivion Community Center in 2019. Yet it was the confessional, devastating songwriting at the heart of *Punisher* that powered Bridgers' solo commercial breakthrough, marking her first entry on the Billboard 200 (peaking at No. 43) and resulting in her first career Grammy nominations. *Punisher* is up for best alternative music album, while its quick-paced single "Kyoto" scored nods for best rock song and best rock performance. Bridgers capped off 2020 by making good on her promise to cover the Goo Goo Dolls' "Iris" if Joe Biden won the presidential election (Maggie Rogers joined her); the charity single reached No. 57 on the Hot 100.



Clockwise from top left: Andress, Chika, Cyrus and Bridgers.

CHIKA

After releasing her debut single, "No Squares," in mid-2019, the artist born Jane Chika Oranika spent the past year carving out a niche within modern hip-hop and R&B while working with a variety of artists. The Montgomery, Ala., native and former slam poet does not mince words when discussing social justice, sexuality and body positivity on *Industry Games*, her debut EP released in March on Warner Records. Later, her thoughts on racial discrimination in America got the spotlight on "Can't Put It in the Hands of Fate," Stevie Wonder's single responding to the police killing of George Floyd that also features Busta Rhymes, Rapsody and Cordae. Chika's lone Grammy nomination follows recent collaborations with Charlie Wilson on "Can't Explain It" and JoJo on "Sabotage," as well as a supporting role in the Netflix film *Project Power*, starring Jamie Foxx.

NOAH CYRUS

Twenty-eight years after her father, Billy Ray Cyrus, appeared in the category, Noah Cyrus gets a nomination too — marking the first time that a child of a best new artist nominee has also scored a nod in the category since 1985, when Julian Lennon was nominated 21 years after John Lennon won the award with The Beatles. Although she doesn't yet have a single as ubiquitous as her dad's "Achy Breaky Heart" was at the time of his nomination, the 20-year-old pop singer has demonstrated impressive range since making her Hot 100 debut in 2016 with "Make Me (Cry)" (featuring Labrinth). In 2020, Cyrus' second EP, *The End of Everything*, yielded the viral hit "July," which received a remix from Leon Bridges, and her folk-pop singalong "I Got So High That I Saw Jesus," which was recently reworked to include big sister Miley. With her best new artist nod, Noah now matches Miley's career total of Grammy nominations.

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The Replacements Dead Man's Pop

BEST ALBUM NOTES

Bob Mehr

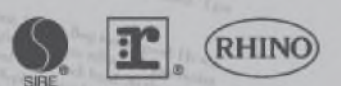
Boxed Set Co-Producer and *The New York Times* bestselling author of *Trouble Boys: The True Story of the Replacements*



“THE REPLACEMENTS RECORD ONCE BURIED BENEATH LAYERS OF EFFECTS HAS BEEN GIVEN NEW LIFE, AND IT FEELS LIKE A TIMELY RESURRECTION. HOPEFULLY YOU WILL AGREE. IN ANY CASE, IT’S TOO LATE TO TURN BACK, SO HERE WE GO . . .”

BY BOB MEHR

TELL A SOUL



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BEST NEW ARTIST

D SMOKE

Inglewood, Calif., rapper D Smoke's effortless delivery first gained attention on Netflix, where the 35-year-old won the inaugural season of the hip-hop competition show *Rhythm + Flow* in 2019. The former high school music teacher subsequently scored a label deal with EMPIRE and released his debut album, *Black Habits*, which has earned 34,000 equivalent album units (according to Nielsen Music/MRC Data) since its release in February. Snoop Dogg guests on single "Gaspar Yanga," while Jill Scott, Ari Lennox and SiR — the Top Dawg Entertainment artist who happens to be D Smoke's brother — also appear on the LP. Along with his best new artist nomination, D Smoke is up for best rap album, a category that *Rhythm + Flow* judge Cardi B, who aided in D Smoke's reality show rise, won in 2019 with her own debut, *Invasion of Privacy*.

DOJA CAT

If a TikTok dance challenge helped Doja Cat's "Say So" reach the masses in early 2020, everything that the multihyphenate artist has accomplished since has helped establish her as a bona fide new-school pop star. Her 2019 album, *Hot Pink*, fused R&B, funk, hip-hop and dancehall around radio-ready hooks, as "Juicy" with Tyga and "Like That" featuring Gucci Mane both became hits on the Billboard Hot 100. Yet it was "Say So," a nu-disco single nominated for the record of the year Grammy, that gave Doja Cat her first No. 1 single; ditto Nicki Minaj, who hopped on a remix of the track and earned her first Hot 100 chart-topper in the process. Doja Cat followed the success of "Say So" by teaming with artists like The Weeknd, City Girls and Bebe Rexha, as well as delivering show-stopping performances at the MTV Video Music Awards and American Music Awards.



Clockwise from top left: D Smoke, Kaytranada, Megan Thee Stallion and Doja Cat.

KAYTRANADA

A decade after bubbling up in the underground under the name Kayr-adamus, Louis Kevin Celestin, who now goes by Kaytranada, is one of the most lauded DJ-producers in the world. The Haitian Canadian artist first earned critical acclaim with his 2016 album, *99.9%*, an exploration of different dance styles and time periods that features vocal contributions from Anderson .Paak, Vic Mensa, AlunaGeorge and Craig David, among others. *Bubba*, his late-2019 follow-up, brought more big names to the party (Tinashe and Pharrell Williams among them) but showed off a more focused electro-funk vision. After reaching No. 1 on the Top Dance/Electronic Albums chart, *Bubba* has been nominated for best dance/electronic album, while standout track "10%" (featuring Kali Uchis) received a nod for best dance recording. A best new artist win for Kaytranada would mark the first for a dance producer in this category.

MEGAN THEE STALLION

Megan Thee Stallion could have been nominated for best new artist last year on the strength of her *Fever* mixtape and her top 20 hit "Hot Girl Summer" with Nicki Minaj and Ty Dolla \$ign. Yet 2020 was considerably bigger for the Houston rapper, who enters the 2021 Grammys ceremony with four nominations, including a pair of Big Four nods: She notched a record of the year nomination for "Savage," a single off of her *Suga* EP that went to the top of the Hot 100 when Beyoncé hopped on a remix of the track. The rapper followed "Savage" with another No. 1 single, the Cardi B collaboration "WAP," and *Good News*, her official debut album that launched at No. 2 on the Billboard 200. While "Savage" is also nominated for best rap song and best rap performance, a best new artist win would make Megan Thee Stallion the first female rapper to win the category since Lauryn Hill 22 years earlier.

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2020 CMA NOMINEE ALBUM OF THE YEAR & FEMALE VOCALIST OF THE YEAR



BEST OF 2020 (SO FAR) *RollingStone* *Esquire* *VARIETY* *SPIN* *STEREOGUM* *American songwriter* *billboard* *PastE*

POP

BEST SOLO
POP PERFORMANCE

“Yummy”

Justin Bieber

Bieber kicked off his third decade as a global pop star with the release of “Yummy,” an R&B-flavored ode to romantic bliss that’s equally carnal and domestic. With warm, glowing synths and snapping trap beats from co-producers Poo Bear, Kid Culture and Sasha Sirota, the midtempo ballad features Bieber declaring his devotion to new wife Hailey Baldwin, proclaiming himself perpetually at her beck and call: “Say the word, on my way,” he sings. The song’s chart performance was equally sweet, debuting at No. 2 on both the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

“Say So”

Doja Cat

Versatile rapper and burgeoning pop star Doja Cat scored a crossover hit with “Say So,” a skating-on-air disco throwback with enough modern pop savvy to appeal to young fans unfamiliar with Studio 54. First gaining attention on TikTok for its viral dance challenge, which also appeared in the song’s ’70s-tinged music video, “Say So” eventually became ubiquitous on radio and TV, where Doja Cat performed it on *The Voice* and *The Tonight Show Starring Jimmy Fallon* and at the Billboard Music Awards. Boosted by a remix featuring fellow hybrid rapper Nicki Minaj, the song topped the Hot 100 in May.

“Everything I Wanted”

Billie Eilish

After releasing debut LP *When We All Fall Asleep, Where Do We Go?* in early 2019 to rapturous acclaim and blockbuster sales, teenage superstar Billie Eilish found herself grappling with the cost of success on her next single, “Everything I Wanted.” “I had a dream, I got everything I wanted,” she sings in a wary tremble over brother producer FINNEAS’ patient, piano-led arrangement, before admitting: “If I’m being

honest/It might’ve been a nightmare.” Despite the song’s somber tone and gorgeously understated sonics, it only continued Eilish’s staggering run of crossover success, hitting No. 8 on the Hot 100.

“Don’t Start Now”

Dua Lipa

The song’s bass-led thump and piano-driven propulsion were reminiscent of ’90s dance-pop classics, and Lipa’s sighing-but-strident vocal gave it a personality entirely its own. One of the biggest radio hits of the year, “Don’t Start” climbed to No. 2 on the Hot 100 in April, making it Lipa’s highest-charting hit to date, and helped crank up the overall BPM on top 40

radio. And by December, it was revealed to be the fourth top Hot 100 song of 2020.

“Watermelon Sugar”

Harry Styles

With a breezy, ’70s-indebted pop-rock arrangement, “Watermelon Sugar” was a left-field smash for the former One Direction star. The music video emphasized outdoor fun and human contact at a time when much of the world was sequestered indoors by themselves due to the COVID-19 pandemic. The *Fine Line* single’s sunny harmonies and earthy horns helped make it the set’s second straight radio hit. “Sugar” followed “Adore You” to the top of the Mainstream Top 40 chart and bettered

its predecessor’s No. 6 peak on the Hot 100 by climbing to the apex.

“Cardigan”

Taylor Swift

Few could have imagined five years ago that Swift would release a lead single like the delicate piano ballad “Cardigan,” let alone that it would end up her latest Hot 100 chart-topper. But once the gray-hued *folklore* was released with a day’s notice, it briefly rewrote the pop rule book to favor Swift’s twinkling, sentimental remembrance. Co-written and produced by Aaron Dessner of indie band The National, “Cardigan” bowed atop the Hot 100 in August, becoming her sixth No. 1 on the chart and first since 2017.



**REIGNING (2X) GRAMMY® BEST COUNTRY
DUO/GROUP PERFORMANCE WINNERS**

DAN + SHAY

**NOMINATED FOR THE THIRD CONSECUTIVE YEAR
“10,000 HOURS (WITH JUSTIN BIEBER)”**

BIGGEST FIRST WEEK STREAMING TOTAL IN COUNTRY MUSIC HISTORY

OVER 1.3 BILLION GLOBAL STREAMS

**TOP STREAMED TRACK ON SPOTIFY'S HOT COUNTRY FOR BOTH
“TEQUILA” IN 2019 AND “10,000 HOURS (WITH JUSTIN BIEBER)” IN 2020**



POP

BEST POP
VOCAL ALBUM*Changes*

Justin Bieber

While many expected Justin Bieber's first album since 2015's massively successful *Purpose* to be another

set of pop radio-slayers, its title indicated that the now-26-year-old pop star was after something more earnest this go around. Indeed, the album eschewed the club for the bedroom, as well as the rest of the homefront: *Changes* favored a brand of cozy, intimate ballads and low-key earworms celebrating his recent marriage to Hailey Baldwin. The set still connected with Bieber's maturing fan base, becoming his seventh No. 1 album on the Billboard 200 in February.

Chromatica

Lady Gaga

Led by the hit singles "Stupid Love" and the Ariana Grande duet "Rain on Me," Gaga's sixth studio album was a transportive disco-pop escape aptly timed to the pandemic. The set's visuals were a high-concept triumph, mixing strobe-light retro with sci-fi futurism. Gaga's most focused and dancefloor-ready album in nearly a decade, *Chromatica* also posted some of her best first-week numbers in as long: It debuted at No. 1 on the Billboard 200 with 274,000 equivalent album units, according to Nielsen Music/MRC Data.

Future Nostalgia

Dua Lipa

Dua Lipa became a worldwide phenomenon on her 2017 self-titled debut album. However the U.K. singer reached a whole new tier of stardom with her sophomore set, *Future Nostalgia*. With impressive quality control that made the deep cuts practically



interchangeable with the singles and ambitious world-building, *Future Nostalgia* was a true event album that included a livestream concert, dubbed *Studio 2054*, which drew over 5 million viewers, and a remix album alongside DJ The Blessed Madonna. The party album debuted at No. 4 on the Billboard 200.

Fine Line

Harry Styles

While Styles' 2018 self-titled debut received positive reviews and a respectable commercial embrace, it now appears mostly to be a launching pad for *Fine Line*, Styles' sophomore release, to establish him as a superstar entirely outside of his former group, One Direction. The set's psych-flavored pop-rock hit a bull's-eye for both critics and top 40 programmers, spawning a pair of radio hits in "Adore You" and "Watermelon Sugar" and earning Paul McCartney's late-period solo records newer and much younger fans with avowedly Macca-indebted deep cuts like "Canyon Moon" and "Treat People With Kindness." The album debuted atop the Billboard 200 in December 2019 and led for two total weeks. Through early December 2020, it has yet to depart the chart's top 40.

Folklore

Taylor Swift

Few stars of the past decade have invested as much in their promotional album rollouts as Swift, so the music world was shocked when the country-turned-pop star announced *folklore* a day prior to its release in July. The lack of a long lead-up made sense, as the 16-track set of folky indie ballads and gauzy dream-rock excursions largely lacked the pop polish or panache of her recent LPs. However, *folklore* made up for it with spellbinding craft, performance and songwriting, all among her career best, including a heart-rending duet with two-time Grammy winner Justin Vernon of Bon Iver ("exile"). The surprise album drew Swift's strongest reviews to date and became her seventh studio album to debut at No. 1 on the Billboard 200, where it spent eight weeks atop the ranking.

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

CONAN GRAY "The Grammys this year will be a moment for all of us to appreciate and support the music that supported us through 2020. We've all spent so much of the past year in confusion and discomfort; I hope the show is a celebration of what music has done amidst it all — provided solace, joy and a voice to all of us during these unprecedented times."



FOR YOUR GRAMMY® VOTING CONSIDERATION

INGRID ANDRESS

BEST NEW ARTIST

BEST COUNTRY ALBUM - *LADY LIKE*

BEST COUNTRY SONG - "MORE HEARTS THAN MINE"

"[*LADY LIKE* IS] NOT JUST ONE OF THE YEAR'S BEST DEBUTS, BUT ONE OF THE YEAR'S STRONGEST ALBUMS"

AP Associated Press

"INGRID ANDRESS EMERGES AS COUNTRY'S LATEST STREAMING STAR...[WITH] LYRICALLY RICH SONGS, CONVERSATIONAL AND STORY-DRIVEN THE WAY THE BEST COUNTRY SONGS OFTEN ARE"

RollingStone

"ONE OF COUNTRY'S BRIGHTEST NEW STARS, ANDRESS' *LADY LIKE* PROVES TO BE ONE OF THE MOST MEMORABLE RELEASES OF 2020."

billboard

"['MORE HEARTS THAN MINE'] IS AN ELEGANTLY WRITTEN SONG ABOUT A LOVE THAT LETS YOU DOWN"

The New York Times

DEBUT SINGLE "MORE HEARTS THAN MINE" CERTIFIED PLATINUM

OVER 400 MILLION GLOBAL STREAMS

APPLE UP NEXT ARTIST

CMA NOMINEE FOR NEW ARTIST OF THE YEAR AND SONG OF THE YEAR

ACM NEW FEMALE ARTIST OF THE YEAR NOMINEE



FOR YOUR GRAMMY® CONSIDERATION

MIRANDA LAMBERT

WILDCARD

BEST COUNTRY ALBUM

#1 TOP COUNTRY ALBUMS DEBUT

THE BIGGEST FEMALE COUNTRY
ALBUM DEBUT OF 2019 & 2020

BEST OF 2019

billboard RollingStone VARIETY

STEREOGUM GO SLATE PASTE

*“Her best start-to-finish body of work to date
– a feat, considering her deep, diverse output
over the past decade-plus” – GO*

“BLUEBIRD”

BEST COUNTRY SOLO PERFORMANCE

BEST COUNTRY SONG

#1 COUNTRY RADIO AIRPLAY HIT

OVER 200 MILLION GLOBAL STREAMS

*“If ever there were a pitch-perfect country
song for this moment, it’s Lambert’s ‘Bluebird.’”*

– RollingStone



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“FIRST-RATE CRAFTSMANSHIP” – NPR

Old Dominion

FOR YOUR GRAMMY® CONSIDERATION

“SOME PEOPLE DO”

BEST COUNTRY SONG

(JESSE FRASURE, SHANE MCANALLY, MATTHEW RAMSEY & THOMAS RHETT, SONGWRITERS)

BEST COUNTRY DUO/GROUP PERFORMANCE

“SIMPLE, BUT POWERFUL” - *BILLBOARD*



DANCE

BEST DANCE
RECORDING

“On My Mind”

Diplo & SidepieceDiplo and Sidepiece, producers;
Luca Pretolesi, mixer

Tucked amid Diplo's marquee projects, including his debut country album and the fourth Major Lazer LP, was the genuine dancefloor firepower of “On My Mind,” with U.S. duo Sidepiece. Released on the DJ-producer's label, Higher Ground, the track fuses disco funk with strings and a pitched-up vocal sample of 702's 1996 R&B jam “Steelo.” Diplo has 11 Grammy nominations to date, including three wins: two for best dance recording (“Electricity” in 2018 with Silk City and “Where Are Ü Now” in 2015 with Skrillex and Justin Bieber) and one for best dance/electronic album for *Skrillex and Diplo Present Jack Ü* (2015).

“My High”

Disclosure Featuring Aminé & SlowthaiGuy Lawrence and Howard Lawrence, producers;
Guy Lawrence, mixer

Disclosure has yet to earn a Grammy, despite being nominated five prior times, including for best dance/electronic album (*Settle*, 2013), best dance recording (“F for You,” 2014; “Ultimatum,” 2018) and record of the year for Khalid's “Talk” (2019). The frenetic lead single from the Lawrence brothers' third LP, *Energy*, “My High” is pure U.K. garage and pays homage to the genre while delivering a fresh sound that features U.S. rapper Aminé and U.K. rapper slowthai.

“The Difference”

Flume Featuring Toro y Moi

Flume, producer; Eric J Dubowsky, mixer

Flume and Toro y Moi's collaborative single “The Difference” is less

nightclub material than it is an airy, accessible slice of electronic indie pop. The track peaked at No. 10 on *Billboard's* Hot Dance/Electronic Songs chart in March and is the first nomination for San Francisco singer-songwriter-producer Toro y Moi (born Chaz Bear) and fourth for Flume, who won best dance/electronic album for *Skin* in 2016. The Australian producer told Zane Lowe in a March interview that he wanted to collaborate with Toro y Moi after hearing his track “Talamak,” which was “one of the blueprint songs for this Flume project.”

“Both of Us”

Jayda G

Fred Again.. and Jayda G, producers; Fred Again.. and Jayda G, mixers

Canadian-born, London-based producer Jayda G's profile rose significantly in 2019 with the release of her debut album, *Significant Changes*,

on Ninja Tune (Little Dragon, Bonobo, Kelis). The underground artist's follow-up single, “Both of Us,” is an upbeat house anthem rooted in the Chicago blueprint but with Jayda G's own shimmery vocal and production flourishes. Her nomination is a course correction for a genre often rightfully criticized for not showcasing more women and artists of color.

“10%”

Kaytranada Featuring Kali UchisKaytranada, producer;
Neal H. Pogue, mixer

Making consistently engaging and intellectual electronic music for the better part of a decade, Haitian-Canadian producer Kaytranada fully flexes on “10%,” a chilled-out, lightly psychedelic collaboration with Los Angeles singer Kali Uchis. The track appears on his sophomore album, *Bubba*, released by RCA in December. His debut, *99.9%*, won Canada's Polaris Music Prize in 2016.



FOR YOUR GRAMMY® CONSIDERATION

MAREN MORRIS

“THE BONES”

“ONE OF [GIRL’S] FINEST MOMENTS” - *NEW YORK TIMES*

BEST COUNTRY SONG

RIAA 3X PLATINUM® CERTIFIED

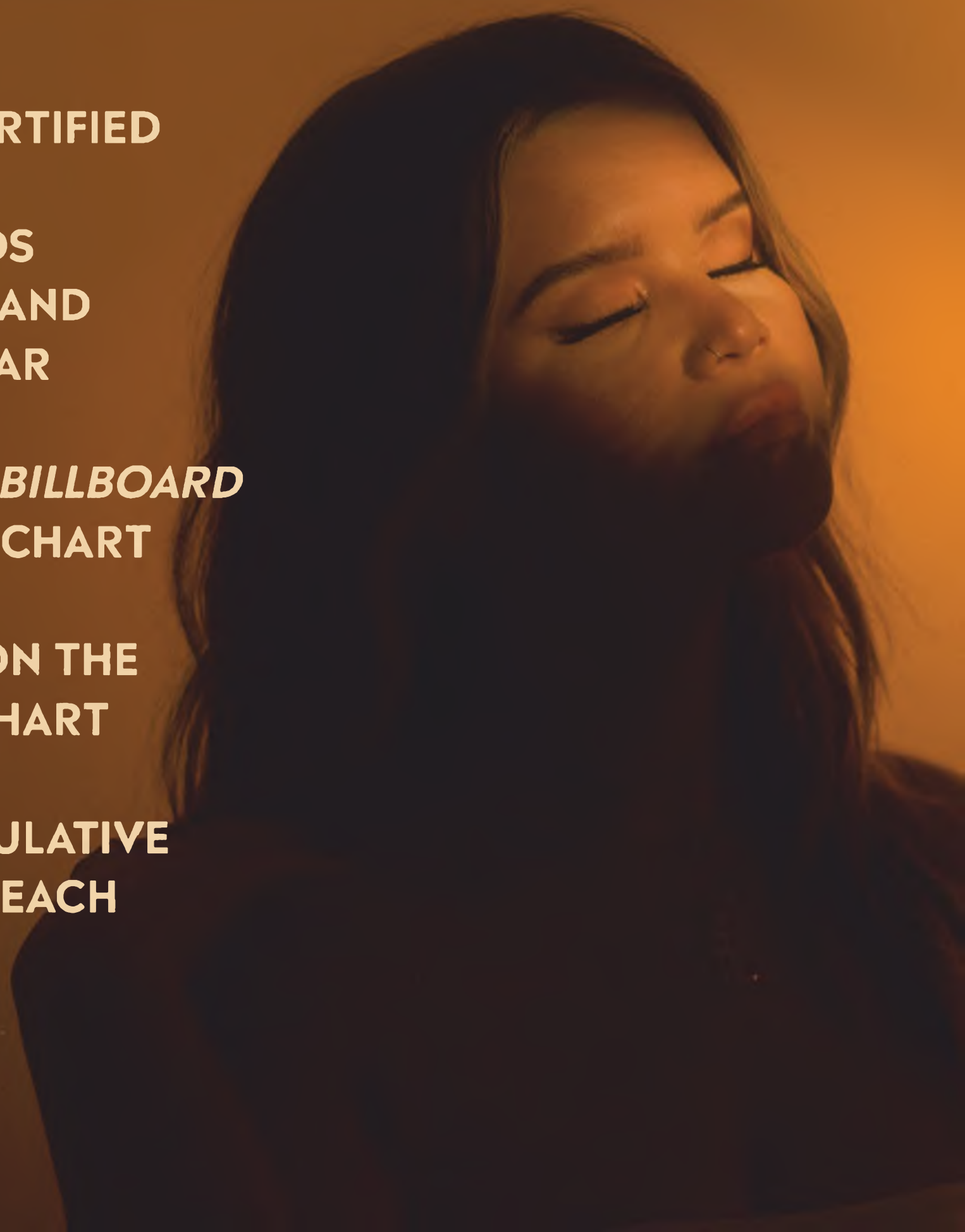
2020 CMA AWARDS
SONG OF THE YEAR AND
SINGLE OF THE YEAR

19 WEEKS AT NO. 1 ON THE *BILLBOARD*
HOT COUNTRY SONGS CHART

2 WEEK NO. 1 SINGLE ON THE
COUNTRY AIRPLAY CHART

OVER 3 BILLION IN CUMULATIVE
ALL-FORMAT RADIO REACH

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FOR YOUR CONSIDERATION

"HIGHEST IN THE ROOM"

BEST MELODIC RAP PERFORMANCE



TRAVIS SCOTT

- 4X RIAA CERTIFIED PLATINUM
- #1 DEBUT BILLBOARD HOT 100
- #1 AT RHYTHMIC RADIO
- 2+ BILLION STREAMS WORLDWIDE
- 500+ MILLION STREAMS IN THE U.S.
- BIGGEST DEBUT FOR A SINGLE SEPARATE FROM AN ALBUM IN U.S. SPOTIFY HISTORY

"Travis Scott is a talented artist and an especially gifted hook writer."



TRAVIS SCOTT



FOR YOUR CONSIDERATION

"LIFE IS GOOD" FT. DRAKE

BEST MUSIC VIDEO

F
U
T
U
R
E



- 7X RIAA CERTIFIED PLATINUM
- 2.3B TOTAL WORLDWIDE STREAMS
- 1B+ TOTAL U.S. STREAMS
- #1 AT RHYTHMIC RADIO
- #1 FOR 35 WEEKS ON U.S. YOUTUBE MUSIC CHART
- #1 OVERALL TREND ON YOUTUBE
- FIRST VIDEO OF 2020 TO HIT 1 BILLION VIEWS ON YOUTUBE
- BET HIP HOP AWARD 2020 WINNER FOR BEST HIP HOP VIDEO



DANCE



Jayda G

BEST DANCE/
ELECTRONIC ALBUM*KiCk, i*

Arca

The Venezuelan producer delivered some of her best and most accessible

work to date with the fourth Arca LP, *KiCk, i*. The album is occasionally stunning and more often just really fun, delivering moments of falsetto-outfitted IDM (intelligent dance music) delicacy along with the hard techno more typically associated with illegal warehouse parties. Arca — along with powerhouse guests including Björk, Rosalía and Sophie — bridges these sounds with grace and ferocity, delivering one of the most swaggering and intriguing dance/electronic albums of the year. It's Arca's first nomination, and a win would also be a victory for her and the queer community that pioneered the dance genre, with Arca nodding to her own gender identity on album opener "Nonbinary."

Bubba

Kaytranada

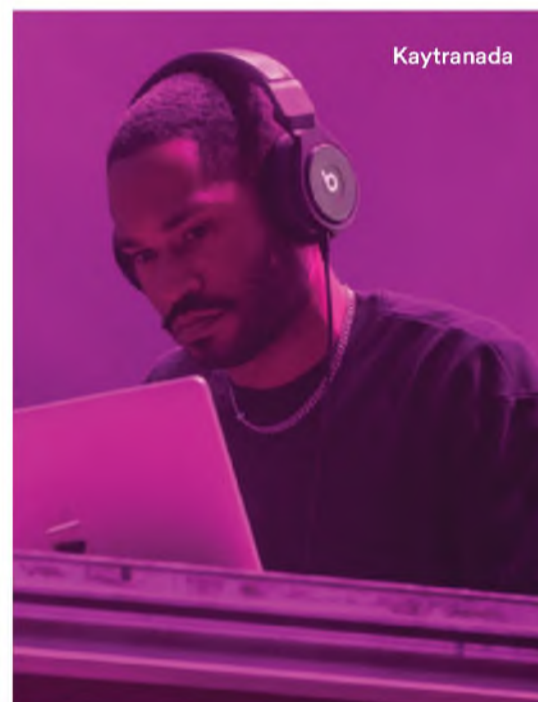
The Recording Academy awarded Kaytranada his first Grammy nod for sophomore album *Bubba*. Featuring high-wattage collaborators including Kali Uchis, Tinashe and Pharrell Williams, and deftly toeing the line between electronic and R&B, the album exists more in the stoney after-hours realm of the dance scene than it

does in confetti-blasting festival main-stage territory. In a year where touring has paused due to the COVID-19 pandemic, the meditative, soulful set by the artist born Louis Kevin Celestin feels like a real contender. He's also nominated for best new artist.

Energy

Disclosure

Every time Disclosure makes an album, it gets nominated in this category — and with good reason.



Kaytranada

The Lawrence brothers have consistently created some of the scene's freshest house music since making a name for themselves with their 2013 debut, *Settle*. The U.K. duo's nomination hat trick continues with *Energy*, a star-studded batch of effervescent tracks that are slick but never trying. Disclosure's third album features some of its best work to date and includes a largely West Coast-based crew of collaborators such as Kelis, Channel Tres, Kehlani and Syd.

Planet's Mad

Bauer

With the exception of Skrillex and his very-early 2010s strain of American dubstep, the Grammys have largely ignored bass music. That makes the nod for Bauer's second LP, *Planet's Mad*, that much more compelling. With his first nomination, the Brooklyn-based producer (aka Harry Rodrigues) takes a huge step in sloughing off the infamy that has followed him since his 2012 breakout, "Harlem Shake," which was such a viral phenomenon that it changed the way *Billboard* charts were calculated. With the music that Bauer makes — thick, often pummeling and deeply experimental productions fusing drum'n'bass, dubstep and trap — the nomination helps expose these sub-genres to a larger audience and opens the door for more left-field players.

Good Faith

Madeon

The 26-year-old French producer comes of age on his sophomore album, *Good Faith*, earning his first Grammy nomination in the process. The LP chronicles Hugo Leclercq's move from his parents' place in Nantes to Los Angeles, a city in which he found it possible to fully embody his artist persona, Madeon. This evolution is apparent in *Good Faith's* big, bright and danceable yet sonically and thematically sophisticated productions, which are sprinkled with moments of delicacy and standout vocals that transcend the often anonymous topline of dance music. In a category that often rewards legends, a win for *Good Faith* would be a nod toward the future of both the dance genre and the award itself.

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

ALUNA "This year's Grammys are a chance to recognize the perseverance of artists who didn't let COVID-19 stand in the way of their creativity. It's also a chance to honor Black artists who, in the face of the amplified realities of racial injustice, shared a real piece of themselves, not just a black square."



TIME #3 ALBUM OF THE YEAR

#1 ALBUM OF THE YEAR

STEREOGUM COS PASTE

3 GRAMMY® NOMINATIONS FOR

BEST ALTERNATIVE
MUSIC ALBUM

BEST ROCK SONG

BEST ROCK
PERFORMANCE

FIONA APPLE



FETCH THE
BOLT CUTTERS

I'VE BEEN IN HERE TOO LONG...

"A BOLD, CATHARTIC,
CHALLENGING MASTERPIECE"
The New York Times

THE ONLY ALBUM EVER TO
RECEIVE A PERFECT SCORE
OF 100 ON **metacritic**

PERFECT SCORE
OF 10.0 ON
Pitchfork

"A MONUMENTAL
ALBUM"
n p r

BLACK PUMAS

3 GRAMMY® NOMINATIONS

ALBUM OF THE YEAR

Black Pumas (Deluxe Edition)

RECORD OF THE YEAR

“Colors”

BEST AMERICAN ROOTS PERFORMANCE

“Colors”



“a message of love and acceptance
we all need right now”

npr music

No. 1 Billboard Triple A Artist, 2020
Colors 125M cumulative streams



BRITTANY HOWARD

“one of the greatest voices
of our time”

NEW YORK

“her tour-de-force
solo debut”

Rolling Stone

JAIMIE

GRAMMY[®] NOMINATIONS

BEST ALTERNATIVE MUSIC ALBUM *JAIMIE*

BEST ROCK PERFORMANCE “STAY HIGH”

BEST ROCK SONG “STAY HIGH”

BEST R&B PERFORMANCE “GOAT HEAD”

BEST AMERICAN ROOTS PERFORMANCE “SHORT AND SWEET”

BEST ENGINEERED ALBUM, NON-CLASSICAL *JAIMIE*



ROCK

BEST ROCK SONG

“Kyoto”

Phoebe Bridgers

SONGWRITERS Phoebe Bridgers, Morgan Nagler, Marshall Vore

First-time nominee Bridgers weaves a tapestry of loss, forgiveness and regret on “Kyoto,” the lead single from her sophomore album, *Punisher*, released in June by Dead Oceans. The Los Angeles singer-songwriter penned the jubilant track, which is also up for best rock performance and includes horns by Bright Eyes’ Nathaniel Walcott, about feelings of imposter syndrome and her

complicated relationship with her father. And while the COVID-19 pandemic prevented her from filming the music video in Japan according to plan, Bridgers made do by sporting her go-to skeleton onesie and filming in front of a green screen.

“Lost in Yesterday”

Tame Impala

SONGWRITER Kevin Parker

“If it calls you/Embrace it/If it haunts you/Face it,” sings Kevin Parker on the fourth single from Tame Impala’s space-pop opus *The Slow Rush*. The lush album standout about over-romanticizing one’s past paints “nostalgia as a drug, to which

we are all addicted,” according to the Australian artist-producer’s album commentary on Apple Music. The psychedelic funk-pop track topped the Triple A chart in May, earning Parker his first No. 1 on any *Billboard* airplay chart. The group has earned three total nominations for best alternative music album: *Lonerism* (2013), *Currents* (2015) and *The Slow Rush* (2020).

“Not”

Big Thief

SONGWRITER Adrianne Lenker

Brooklyn-based indie-folk quartet Big Thief earned its first nomination in 2019 for best alternative music album

(for *U.F.O.F.*). Now the band’s lead singer-songwriter, Adrianne Lenker, is up for her first pair of solo nominations for “Not” (also up for best rock performance), the lead single from its fourth studio set, *Two Hands*, which 4AD released in 2019. The project, recorded live at Sonic Ranch studio in Tornillo, Texas, with almost no overdubs, served as a companion piece — “the Earth twin,” according to the band’s album description — to the more “celestial” *U.F.O.F.* A further sign the group is leaving its indie status behind: Former President Barack Obama named the raw, towering track as one of his favorite songs of 2019.

“Shameika”

Fiona Apple

SONGWRITER Fiona Apple

When Apple was in middle school, one of her classmates told her she had potential. Neither one of them could have predicted that the confessional moment would translate to Grammy attention. A tale told atop meandering, lively piano, the song provides a full-circle moment for the reclusive singer-songwriter, who was able to reconnect with her former schoolmate Shameika Stepney to feature in the track’s music video. The lead single from Apple’s fifth studio album, *Fetch the Bolt Cutters*, marked her return to radio, as it peaked at No. 19 on Triple A, her first appearance on an airplay chart in 20 years. It’s also nominated for best rock performance.

“Stay High”

Brittany Howard

SONGWRITER Brittany Howard

After establishing herself as the frontwoman of blues-rock act Alabama Shakes, Howard earned her first solo No. 1 with “Stay High,” the second single from her debut solo album, *Jaime*. The track, which topped Triple A in October 2019, also earned Howard her second nomination for best rock song, after fellow *Jaime* single “History Repeats” landed in the category last year. “Stay High” was partly dedicated to her father, K.J. Howard, and details her childhood in rural Alabama: “And where I come from/We work hard and grind and hustle all day,” she sings.



Lenker

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BEST ROOTS GOSPEL ALBUM

FISK JUBILEE SINGERS®

CELEBRATING FISK!

the 150TH
ANNIVERSARY ALBUM

featuring

RUBY AMANFU, RODNEY ATKINS, THE FAIRFIELD
FOUR, JIMMY HALL, ROD MCGAHA, DEREK MINOR,
KEB' MO', SHANNON SANDERS, CECE WINANS,
LEE ANN WOMACK



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ROCK



Howard

BEST ALTERNATIVE
MUSIC ALBUM*Fetch the Bolt Cutters*

Fiona Apple

After an eight-year hiatus, Apple released her fifth studio album, *Fetch the Bolt Cutters*, in April. The project's core message, as she has noted, is to "fetch the fucking bolt cutters and get yourself out of the situation you're in," as the folk-rock set finds her contemplating life while

addressing themes of freedom and oppression. The Epic Records release debuted at No. 4 on the Billboard 200 and at No. 1 on the Top Rock Albums and Alternative Albums charts, and even earned a perfect score review — 10.0 — from *Pitchfork*. Apple has 11 total nominations and one win, for best female rock vocal performance in 1997 for her breakout hit, "Criminal."

Hyperspace

Beck

Beck enlisted a supergroup of producers

including Pharrell Williams, Cole M.G.N., Greg Kurstin and Paul Epworth for his 14th studio album, *Hyperspace*. The synth-pop set was preceded by early singles "Uneventful Days" and "Saw Lightning" and also included guest features from Sky Ferreira ("Die Waiting"), Terrell Hines ("Hyperspace") and Chris Martin ("Stratosphere"). "Uneventful Days" earned a remix from St. Vincent and hit No. 1 on the Triple A airplay chart in December 2019, which made Beck the only solo male artist to crown the list all year. The multi-instrumentalist/producer has 21 nominations to date and seven wins, including album of the year (*Morning Phase*, 2014) and best alternative music album (*Colors*, 2018).

Punisher

Phoebe Bridgers

In the three years since she debuted in 2017 with *Stranger in the Alps*, Bridgers has released an EP with Julien Baker and Lucy Dacus as Boygenius and collaborated with Bright Eyes' Conor Oberst as Better Oblivion Community Center. The indie favorite's solo sophomore album, *Punisher*, arrived in June with Bridgers at the height of her rock powers: The

26-year-old landed four total nominations, including best new artist and best rock performance ("Kyoto"), and also reached No. 1 on the Emerging Artists chart for the first time.

Jaime

Brittany Howard

Howard has won three Grammys for her work with Alabama Shakes. On *Jaime*, her debut studio album under her own name, the singer-songwriter experiments with jazz, soul and rock. The set is fronted by the rollicking "History Repeats" (which earned nods for best rock song and best rock performance last year), the timeless "Stay High" and the funk-tinged ode to faith, "He Loves Me." *Jaime* debuted at No. 13 on the Billboard 200.



Parker

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

PHOEBE BRIDGERS "It has always just been so entertaining. My mom always makes clam dip and we sit on the couch with a Costco bag of Ruffles. Anything that people can watch from home [this year] that makes them feel better is good."

*The Slow Rush*

Tame Impala

Australian artist Kevin Parker emerges every few years to deliver a critically lauded set, but it was his fourth studio album, *The Slow Rush*, that gave him his highest-charting release in the United States to date, debuting at No. 3 on the Billboard 200 with 110,000 equivalent album units, according to Nielsen Music/MRC Data. The set also earned Parker his first No. 1 on Top Rock Albums and debuted at the peak of Vinyl Albums, with 32% (26,000) of its total first-week sales from vinyl, the seventh-biggest week for an LP in that format since Nielsen/MRC began tracking data in 1991.



Congratulations to all of our 63rd Grammy Awards[®] Nominees



BRANDI CARLILE

"Carried Me With You" [From *Onward*]
Best Song Written For Visual Media



CODE ORANGE

"Underneath"
Best Metal Performance



THE HIGHWOMEN

"Crowded Table"
Best Country Song



IN THIS MOMENT

"The In-Between"
Best Metal Performance



STURGILL SIMPSON

Sound & Fury
Best Rock Album

ADDITIONAL CONGRATULATIONS TO

DAVE COBB FOR PRODUCER OF THE YEAR, NON-CLASSICAL

BRANDI CARLILE FOR HER WORK AS PRODUCER ON THE SECRET SISTERS' *SATURN RETURN* (BEST FOLK ALBUM) AND "CABIN" (BEST AMERICAN ROOTS SONG)

PANIC! AT THE DISCO FOR "INTO THE UNKNOWN" FEATURED ON *FROZEN 2* (BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA)

PHIL GOOD FOR RAC'S NOMINATION FOR REMIX OF THE SONG "DO YOU EVER" (BEST REMIXED RECORDING)





THE BOX
SONG OF THE YEAR
BEST MELODIC RAP PERFORMANCE
BEST RAP SONG



WHATS POPPIN
BEST RAP PERFORMANCE

CONGRATULATIONS!



EVERYDAY LIFE
ALBUM OF THE YEAR



TWICE AS TALL
BEST GLOBAL MUSIC ALBUM

LOVE YOUR ATLANTIC RECORDS FAMILY



generation NOW



R & B

BEST R&B SONG

“Better Than I Imagined”

Robert Glasper Featuring H.E.R. and Meshell Ndegeocello

SONGWRITERS Robert Glasper, Meshell Ndegeocello, Gabriella Wilson

Glasper brought together contemporary R&B newcomer H.E.R. (nee Gabriella Wilson) and singer-songwriter-bassist Ndegeocello for the first single off of his upcoming 2021 album, *Black Radio 3*, the third installment of his *Black Radio* series, which launched in 2012. Released in August, the song explores America’s reckoning with systemic racism through the Black Lives Matter movement and its impact on love and relationships in the Black community. Glasper has won three Grammys, including best R&B album (*Black*

Radio, 2012) and best traditional R&B performance (“Jesus Children”). He is also up for best progressive R&B album for his 2019 collaborative release, *Fuck Yo Feelings*.

“Black Parade”

Beyoncé

SONGWRITERS Denisia Andrews, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Beyoncé Knowles-Carter, Kim “Kaydence” Krysiuk, Rickie “Caso” Tice

Beyoncé released “Black Parade,” a low-sung, brass-backed celebration of Black love, power and pride amid nationwide protests following the killing of George Floyd at the hands of Minneapolis police. The charity single arrived on Juneteenth, the day commemorating the end of slavery in the United States, with all proceeds benefiting Black-owned small businesses.

The track was later used in the end credits of Beyoncé’s Disney+ film, *Black Is King*, which arrived in July as a visual companion to her 2019 album, *The Lion King: The Gift*. The single is also vying for record and song of the year, as well as best R&B performance.

“Collide”

Tiana Major9 and EarthGang

SONGWRITERS Sam Barsh, Stacey Barthe, Sonyae Elise, Olu Fann, Akil King, Josh Lopez, Kaveh Rastegar, Benedetto Rotondi

British singer-songwriter Tiana Major9 linked up with Olu Fann, aka Johnny Venus from Atlanta rap duo EarthGang, for this silky duet from the soundtrack to Universal Pictures’ *Queen and Slim*. Directed by Melina Matsoukas and written by Lena Waithe (*Master of None*), the film follows a young Black couple after a deadly altercation with police. The

treacherous journey yields tender moments that befit the love song’s lyrics: “When we collide, it’s a beautiful disaster.” It’s the first nomination for Tiana Major9 and third for EarthGang, which was previously up for best rap performance (“Down Bad”) and best rap album, for its collaborative project *Revenge of the Dreamers III*, released on J. Cole’s Dreamville Records.

“Do It”

Chloe x Halle

SONGWRITERS Chloe Bailey, Halle Bailey, Anton Kuhl, Victoria Monét, Scott Storch, Vincent Van Den Ende

Chloe x Halle signed to Beyoncé’s Parkwood Entertainment in 2015, earning early nominations for best new artist (2018) and best urban contemporary album (*The Kids Are Alright*). “Do It” appeared on sophomore set *Ungodly Hour*, which is also nominated for best progressive R&B album. The Bailey sisters’ angelic vocal harmonies lead over Scott Storch’s ethereal pop production as they talk up a drama-free night out with friends. Released in May, the track was propelled by a video that sparked a viral dance challenge on TikTok. The buzz helped them land their first Billboard Hot 100 placement in June. Following a spirited remix featuring Doja Cat, City Girls and Mulatto, the track gained new legs, peaking at No. 63 in September.

“Slow Down”

Skip Marley and H.E.R.

SONGWRITERS Nasri Atweh, Badriia Bourelly, Skip Marley, Ryan Williamson, Gabriella Wilson

For H.E.R.’s second nomination in this category, she linked up with reggae royalty Skip Marley, grandson of Bob Marley, for a gently bouncing duet about a budding romance. Released in November 2019, the track climbed to the top of the Adult R&B airplay chart in May, a first for Marley and a fourth trip for H.E.R., who previously ruled the list in 2018 with “Focus” and “Best Part.” “Slow Down,” originally written by Nasri Atweh, Badriia Bourelly and Marley, found a proper home in August when Marley included it on his debut EP, *Higher Place*.



Chloe x Halle

BEST ALTERNATIVE MUSIC ALBUM
BEST ENGINEERED ALBUM (NON CLASSICAL)

BECK

HYPERSPACE

CO WRITTEN & CO PRODUCED WITH PHARRELL WILLIAMS

FEATURING THE #1 RADIO SINGLE 'UNEVENTFUL DAYS'

"A Dark, Heavenly Pop Fantasy... a revelatory inner-space journey...like David Bowie's Major Tom checking in from distant orbit." -*Rolling Stone* ★★★★★

"Beck has rarely been better than he is on 'Hyperspace,' which shoots for the stars with bold production and storytelling that stays grounded with emotional resonance." -*USA TODAY*

"Trademark Beck, a testament to his wide-ranging sound." -*NPR Music*

★★★★★ *Q Magazine*

★★★★★ *DIY*

★★★★★ *MOJO*

★★★★★ *The Sun*

★★★★★ *UNCUT*

★★★★★ *NME*



R & B

BEST R&B ALBUM

Happy 2 Be Here

Ant Clemons

The Willingboro, N.J.-based singer-songwriter made his mainstream debut in 2018 with a surprise feature on Kanye West's *ye* album track "All Mine," a cameo brokered by mutual friend Jeremih. Clemons' inimitable falsetto has since become a force in the genre: He inked a publishing deal with Universal Music Publishing Group and has contributed to projects from Beyoncé, JAY-Z, Chance the Rapper and Childish Gambino. A co-write with Skrillex, "Midnight Hour," earned him a 2018 Grammy nomination for best dance recording. His proper debut album, *Happy 2 Be Here*, includes collaborations with Timbaland ("4 Letter Word"), Ty Dolla \$ign ("Excited") and Pharrell Williams ("Aladdin").

Take Time

Giveon

Long Beach, Calif., singer Giveon made his debut in February on Drake's "Chicago Freestyle," which peaked at No. 14 on the Hot 100 and appeared

on Drizzy's mixtape *Dark Lane Demo Tapes*. The 25-year-old developed his signature baritone by studying Frank Ocean and Miguel before attending a Grammy Academy program where, at age 18, he performed Frank Sinatra's "Fly Me to the Moon." He caught



the attention of writer-producers August 08 (DJ Khaled, Justin Bieber) and Sevn Thomas (Drake, Rihanna, Travis Scott), who helped him carve out his own niche within the genre. Highlights from his moody and pensive debut set include "Heartbreak Anniversary" and "Favorite Mistake."

to feel love/d

Luke James

James got his start writing songs for such artists as Justin Bieber, Snoh Aalegra and Chris Brown. He has one prior Grammy nomination — best R&B performance ("I Want You") in 2011 — and has performed with Prince and Beyoncé. His second album, *to feel love/d*, includes collaborations with Big K.R.I.T. ("Traveling") and BJ the Chicago Kid ("Go Girl"). The rising artist is also an actor with starring roles on Fox's musical drama *Star*, HBO's *Insecure*, USA's *Unsolved: The Murders of Tupac and The Notorious B.I.G.* and BET's *The Bobby Brown Story*. He also appeared on the third season of Showtime's *The Chi*.

Bigger Love

John Legend

Legend reunited with producer



Raphael Saadiq for his seventh album, *Bigger Love*, after previously working together on a 2018 Christmas collection. The feel-good set includes additional production from Oak, Ryan Tedder and Ricky Reed as well as collaborations with Gary Clark Jr. ("Wild"), Jhené Aiko ("U Move I Move"), Koffee ("Don't Walk Away") and Rapsody ("Remember Us"). Legend has won 11 Grammys out of a total 33 nominations, led by initial wins for best R&B album (*Get Lifted*), best male R&B vocal performance ("Ordinary People") and best new artist in 2005. In 2018, he secured his EGOT status with a win at the Creative Arts Emmys as an executive producer of NBC's *Jesus Christ Superstar Live*.

All Rise

Gregory Porter

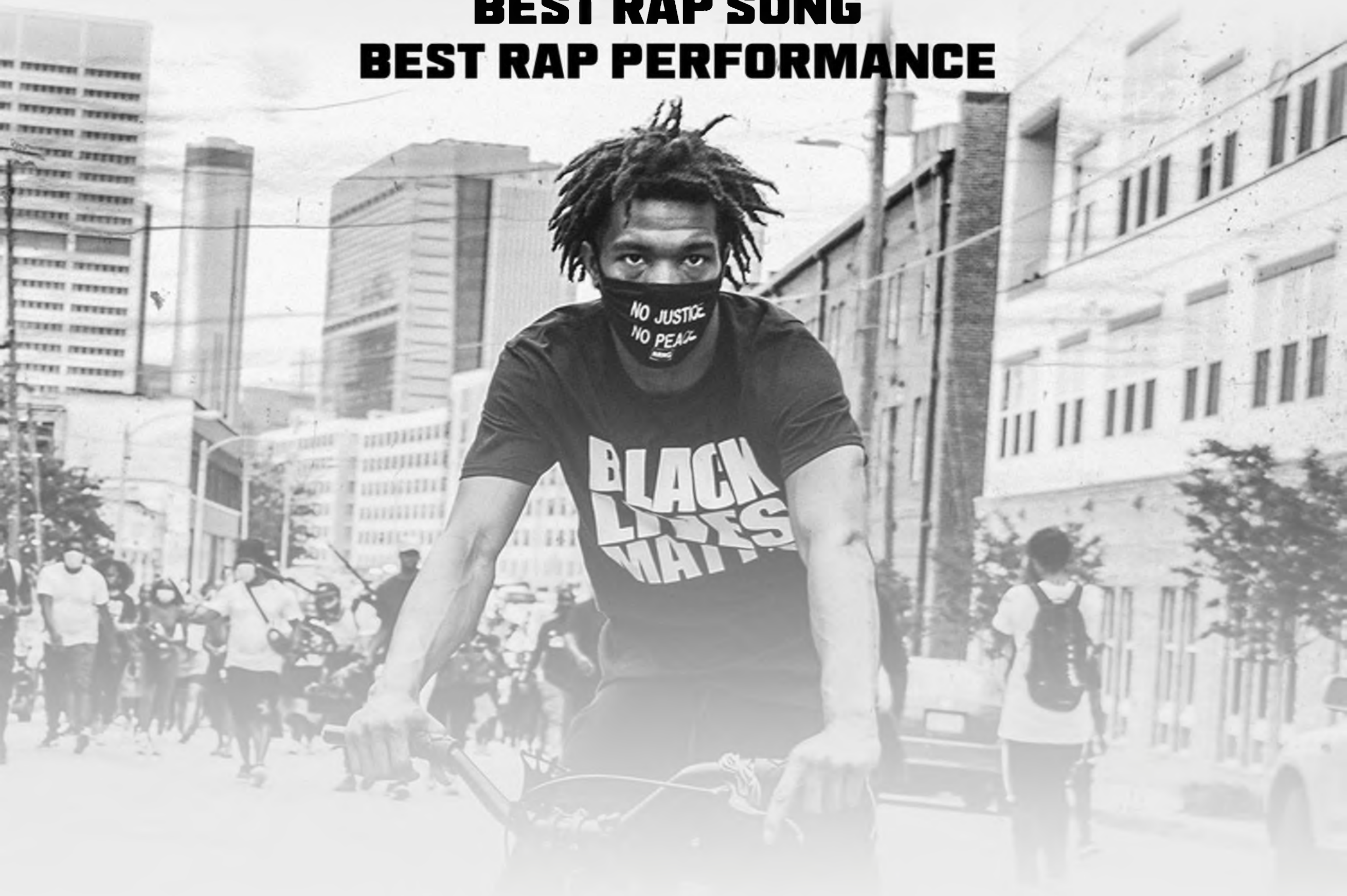
Raised by a minister mother in Bakersfield, Calif., Porter discovered his voice in church and by singing along to the music of Nat "King" Cole at home. He has scored two Grammy wins for best jazz vocal album out of 11 total nominations: *Liquid Spirit* in 2013 and *Take Me to the Alley* in 2016. Porter recorded his sixth studio set with a live orchestra and alongside producer Troy Miller (Laura Mvula, Jamie Cullum). *All Rise*, released on Blue Note Records, hit No. 3 in the United Kingdom and earned Porter his second No. 1 on *Billboard's* Contemporary Jazz Albums chart.

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

LUCKY DAYE "The Grammys mean hope. It gives us something to fight for. It's a reminder for us to continue to strive for a better place to live, for a better world."



**63RD GRAMMY AWARDS® NOMINEE
BEST RAP SONG
BEST RAP PERFORMANCE**



**"IT'S BIGGER THAN BLACK AND WHITE
IT'S A PROBLEM WITH THE WHOLE WAY OF LIFE
IT CAN'T CHANGE OVERNIGHT
BUT WE GOTTA START SOMEWHERE...
WE DONE HAD A HELL OF A YEAR
I'MA MAKE IT COUNT WHILE I'M HERE
GOD IS THE ONLY MAN I FEAR"**

Lil' Baby

THE BIGGER PICTURE



FOR YOUR GRAMMY® CONSIDERATION

JHENÉ AIKO

CHILOMBO

ALBUM OF THE YEAR

BEST PROGRESSIVE R&B ALBUM

BEST R&B PERFORMANCE

“THUNDER & LIGHTNING” WITH JOHN LEGEND

**CERTIFIED
PLATINUM ALBUM**

**7 GOLD &
PLATINUM SINGLES**

**OVER TWO
BILLION STREAMS**

*“Chilombo couldn't
have come at a time
when it was more
needed.”*

People



FOR YOUR GRAMMY® CONSIDERATION

JUSTIN BIEBER CHANGES

BEST POP VOCAL ALBUM

**BEST POP DUO/GROUP
PERFORMANCE**

"INTENTIONS" FT. QUAVO

**BEST POP SOLO
PERFORMANCE**

"YUMMY"

**BEST COUNTRY
DUO/GROUP
PERFORMANCE**

"10,000 HOURS" WITH DAN+SHAY

#1 ALBUM, 4X PLATINUM

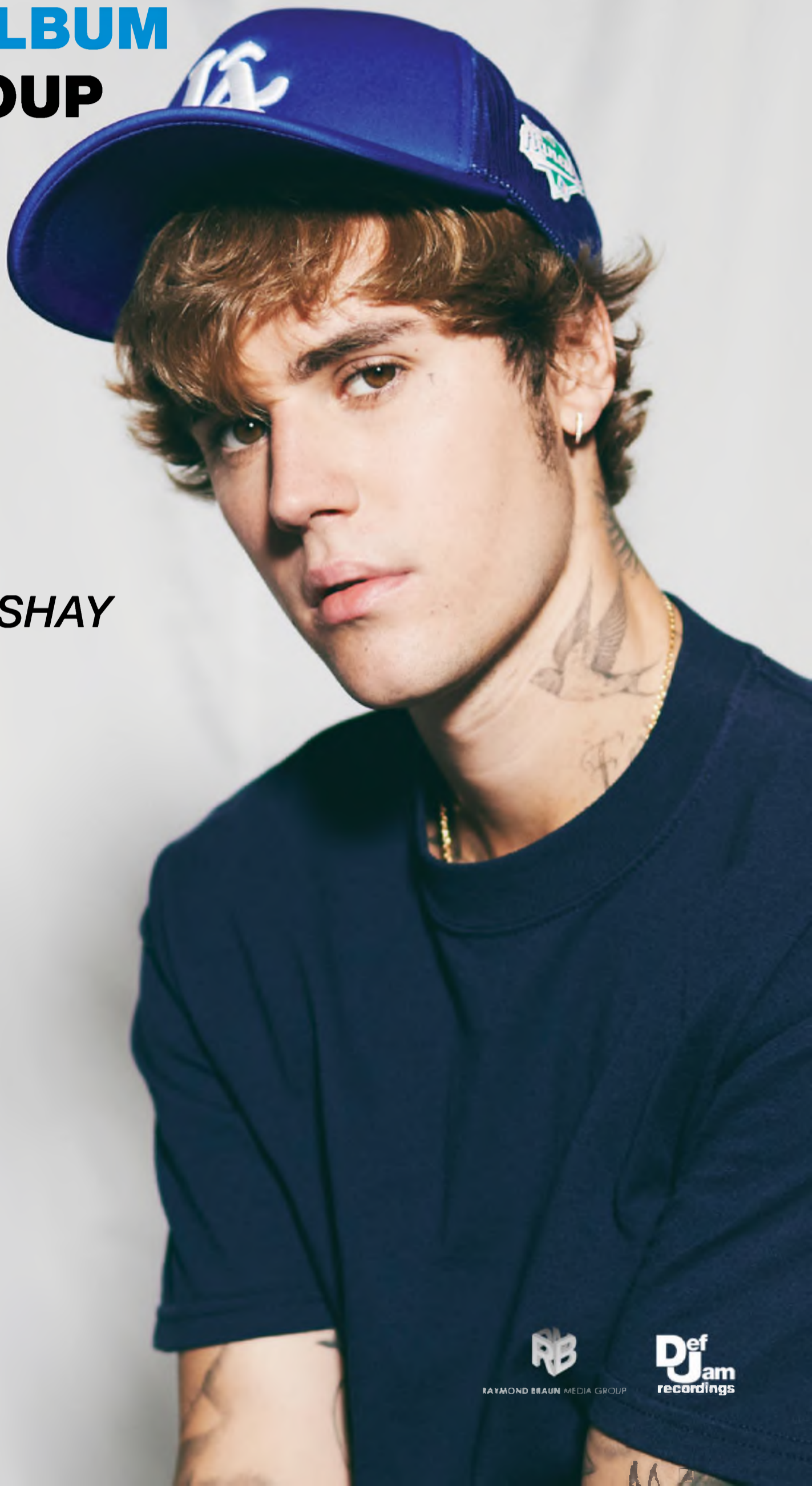
"INTENTIONS"

**#1 TOP 40 RADIO
10 MILLION SOLD**

**OVER SIX BILLION
STREAMS**

*"He's never sounded better...
This is not just a formidable
soul man's coming of age...it's
also the emergence of a brand-
new Bieber."*

VARIETY



RB

RAYMOND BRAUN MEDIA GROUP

**Def
Jam
recordings**

RAP



Megan Thee Stallion

BEST RAP SONG

“The Bigger Picture”

Lil Baby

SONGWRITERS Dominique Jones, Noah Pettigrew, Rai’shaun Williams During worldwide protests for social justice, rap’s reigning trap master, Lil Baby, pivoted to the conscious lane with “The Bigger Picture.” Moved by the police killing of George Floyd, Baby uppercuts racism and police brutality with his searing delivery (“It’s too many mothers

that’s grieving/They killing us for no reason,” he raps). Baby’s protest anthem zoomed to No. 3 on the Billboard Hot 100 and added a new dimension to his growing skill set as a young hyphenate. It is his second nomination, following a 2019 nod for best rap/sung performance (“Drip Too Hard,” featuring Gunna).

“The Box”

Roddy Ricch

SONGWRITERS Durk Banks, Rogét Chahayed, Aubrey Graham, Daveon Jackson, Ron LaTour, Ryan Martinez

Roddy Ricch’s “The Box” rose from a TikTok behemoth to conquer the Hot 100 for 11 weeks. Released on Bird Vision/Atlantic Records, the 30 Roc-produced song was the 26th title to top the chart for at least 11 weeks. The reserved star takes a tactical route on the slinky single, which pieces together Instagram-worthy captions (“She sucked a n—a soul/ Got the Cash App,” he raps) with Ricch’s inescapable ad-libs. Along with its chart dominance, “The Box” surpassed 1 billion streams on Spotify. Ricch has nine total nominations, including one win for best rap performance (“Racks in the Middle,” 2019).

“Laugh Now, Cry Later”

Drake Featuring Lil Durk

SONGWRITERS Durk Banks, Rogét Chahayed, Aubrey Graham, Daveon Jackson, Ron LaTour, Ryan Martinez Though Drake has a history of denouncing the Grammys and its importance to the culture, he again manages to snag another nod from the Recording Academy, courtesy of his latest single, “Laugh Now, Cry Later.” Lathered in decadence, the song is quintessential championship music. Backed by triumphant horns, Drake’s win-now mentality seeps through the record, while Lil Durk’s disdain for snitches is crystal clear. “Laugh Now, Cry Later” peaked at No. 2 on the Hot 100 and will appear on Drake’s forthcoming 2021 album, *Certified Lover Boy*.

“Rockstar”

DaBaby Featuring Roddy Ricch

SONGWRITERS Jonathan Lyndale Kirk, Ross Joseph Portaro IV, Rodrick Moore

Charlotte, N.C., rapper DaBaby maintained momentum with his Hot 100 chart-topper “Rockstar,” the second single from his third studio album, *Blame It on Baby*, released on South Coast Music Group/Interscope



DaBaby

Records. The guitar-laden single finds DaBaby test-driving a new flow alongside melodic wunderkind Roddy Ricch. Embracing his superstar status, he detonates on his detractors with punchy barbs and addresses his past trauma while vowing to protect his daughter from any harm (“And I’ll kill another n—a too/Fore I let another n—a do something to you,” he raps). DaBaby has six total Grammy nominations, including 2019 nods for best rap performance and best rap song (“Suge”).

“Savage (Remix)”

Megan Thee Stallion
Featuring Beyoncé

SONGWRITERS Beyoncé Knowles-Carter, Shawn Carter, Brittany Hazzard, Derrick Milano, Terius Nash, Megan Pete, Bobby Sessions Jr., Jordan Kyle

After galloping its way to the top of the charts in 2019, Megan Thee Stallion’s giddy, fierce anthem for women caught the ear of Beyoncé on this powerhouse remix. Two of Houston’s top stars rocketed to the Hot 100’s summit when they unleashed their “Savage” side in April. Queen Bey’s wit prevails, as she name-drops OnlyFans and TikTok during her rap-style verse. Bey’s star power doesn’t dim Meg’s presence either, as she maintains her bark throughout. Megan is up for four awards this year, including record of the year and best new artist, while Beyoncé’s nine nods — the most of any artist in 2021 — brings her career total to a whopping 79 and makes her the most nominated female artist in Grammy history.



The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

SAWEETIE “The Grammys still matter because it’s the biggest award an artist can receive. I realized how much I miss live shows during this pandemic — I want it to feel like I’m at a concert.”



To our Music Community:

It's a great honor to be part of the GRAMMY Nominations Guide, and to join in this annual salute to the excellence of so many music creators. This year, we received over 23,000 submissions – an all-time record.

And, this was no ordinary year. The COVID-19 pandemic challenged our health and devastated so many of our livelihoods. Thanks in part to the very generous donations of countless individual artists, industry leaders and corporate partners, the Academy's MusiCares organization has been able to provide \$25 million in much needed assistance to more than 20,000 of our music colleagues this unprecedented year. Also, in partnership with many other organizations, our advocacy team led the charge on Capitol Hill to ensure our music community was included in federal relief and stimulus packages.

With all the work that has been done, there is still so much more to do. As a membership organization, the Academy is committed to meeting the expectations of our members and our industry. We continue on our transformational journey, always listening and learning from the community we aspire to serve.

As the extraordinary number of GRAMMY submissions demonstrates, the music world persevered through it all. It recorded an exceptional harvest of amazing music that we are proud to be honoring in a celebration that will culminate in Music's Biggest Night on January 31. The nominees, and the winners, can be proud that they have earned the ultimate recognition – that of their peers. And with that in mind, I'd like to thank the hundreds of diverse volunteers and committee members who diligently brought their professional opinions and personal integrity to the very difficult task of evaluating art, and who did that important work this year in a challenging environment.

It's been a dynamic year for the Recording Academy with many transformative changes and there is more progress to be made. We are listening. We remain deeply committed to continually improving our process, so that we always uphold our mission – to recognize excellence in the recording arts and sciences, cultivate the well-being of the music community, and ensure that music remains an indelible part of our culture.

For those of you who are voting members of the Academy, we thank you. Please remember that final round voting begins December 7. By voting for the GRAMMY Awards, we all make sure that we honor the artists that have put their heart and soul into creating the music that helps bring us together. These 63rd GRAMMYs will be an opportunity to unite, uplift, heal, and move past this difficult time, together.

Our heartfelt thanks to the dedicated Academy Staff, to the editors of Billboard and everyone who contributed to this wonderful issue. See you all on January 31 for the 63rd Annual GRAMMY Awards on CBS!

Sincerely,

Harvey Mason jr.

Chair and Interim President/CEO
Recording Academy

RAP

BEST RAP ALBUM

Black Habits**D Smoke**

At 35 years old, Inglewood, Calif., MC D Smoke took an unconventional route to become one of hip-hop's most glorified rookies of 2019. The brother of Top Dawg Entertainment crooner SiR, Smoke won the first season of Netflix's music competition series *Rhythm + Flow*, which featured stars Cardi B, T.I. and Chance the Rapper as judges. With a fistful of co-signs from Snoop Dogg to DJ Khaled in tow, Smoke etched a masterful debut in *Black Habits*. By exploring the Black experience from his childhood, Smoke ruminates on his run-ins with past

foes ("Bullies") and embraces the traits he inherited from his father ("Like My Daddy"). The album peaked at No. 2 on *Billboard's* Heatseekers Albums chart in February.

Alfredo**Freddie Gibbs & The Alchemist**

After pairing up with Madlib on 2019's *Bandana*, Freddie Gibbs' bone-crushing lyricism found a home on this hearty effort alongside The Alchemist. Gibbs, who has previously collaborated with Young Thug, Jeezy and DJ Drama, continues his mean streak on *Alfredo*, a 10-track collection that finds him flaunting his surly, elite-level flow ("God Is Perfect") and professing his love for a media personality ("Scottie Beam"). While Gibbs'

dexterity shines, it is The Alchemist's jazzy landscape that serves as the ideal canvas for the Gary, Ind., rapper. The set includes collaborations with Rick Ross, Benny the Butcher, Conway the Machine and Tyler, The Creator.

A Written Testimony**Jay Electronica**

After surfacing with "Exhibit A (Transformations)" and "Exhibit C" in the late 2000s, Jay Electronica quickly became one of rap's most revered scribes. Despite a few hiccups and pushbacks, Jay Elect's debut album, *A Written Testimony*, crossed the finish line in March, resulting in his first Grammy nod. Instead of riding solo, the New Orleans rapper-producer enlisted

JAY-Z as his second-in-command on the 39-minute expedition, which also includes collaborations with The-Dream and Travis Scott and was released via Roc Nation. The album's shiniest bar appears on "Shiny Suit Theory" when he raps: "Me and Puff, we was chilling in Miami/He said, 'N—a fuck the underground, you need to win a Grammy.'"

King's Disease**Nas**

Nas has never won a Grammy despite having a baker's dozen of prior nominations, including four prior nods in the best rap album category for *I Am* (1999), *Hip Hop Is Dead* (2007), *Nas* (2008) and *Life Is Good* (2012). His 13th studio album, *King's Disease*, is a happy medium for the old school and new sets of rap fans. By teaming up with producer Hit-Boy (Rihanna, Kanye West), Nas sounds bouncy and rejuvenated. The album includes standouts like the Big Sean and Don Toliver collaboration "Replace Me," where the debonair Queens native maintains his player card when sweet-talking his lady; while on "Spicy," he whips up a fiery concoction with A\$AP Ferg and rising upstart Fivio Foreign. *King's Disease* peaked at No. 4 on Top Rap Albums and No. 3 on Top R&B/Hip-Hop Albums in September.

The Allegory**Royce Da 5'9"**

For his eighth studio album, *The Allegory*, Detroit rapper Royce Da 5'9" allows his versatility to gleam. From producing the project to lyrically sparring with all-stars from Buffalo, N.Y., collective Griselda Records (including Westside Gunn, Conway the Machine and Benny the Butcher), Royce doesn't shy away from the spotlight, and when the lyricist — half of rap duo PRhyme — isn't zigzagging through soul-stirring beats ("I Don't Age"), he recognizes the beauty of Black pride ("Black Savage") and enters a new level of wokeness ("Young World," featuring Vince Staples and G Perico). Even after a loaded 22 tracks, Royce never runs out of bars. The set hit No. 6 on the Independent Albums chart and No. 32 on Top R&B/Hip-Hop Albums.

Nas



FOR YOUR GRAMMY® CONSIDERATION
SONG OF THE YEAR

JP SAXE FT. JULIA MICHAELS
IF THE WORLD WAS ENDING

PRODUCED BY 6x GRAMMY® WINNER FINNEAS



1 BILLION STREAMS • 120M+ VIDEO VIEWS
TOP 10 ON MAINSTREAM & ADULT TOP 40
TOP 30 ON BILLBOARD HOT 100 • RIAA CERTIFIED PLATINUM
AS SEEN ON THE TONIGHT SHOW STARRING JIMMY FALLON,
THE LATE LATE SHOW WITH JAMES CORDEN AND THE 2020 MTV VMAS

"A TIMELY SOUNDTRACK" -ROLLING STONE

"THE ACOUSTIC DUET IS A LOVE SONG OF SORTS, AND ITS PRIMARY MODE IS HONESTY;
ITS CHARACTERS JUST WANT HUMAN COMFORT AND CONNECTION IN THE MIDST OF UNCERTAINTY,
WHICH THEY ARRIVE AT THROUGH ITS SWEET MELODY." -TIME MAGAZINE

"GORGEOUS DUET" -VULTURE

ARISTA

GOOD NEWS

CONGRATULATIONS ON THEE



Two
Hot 100
#1's

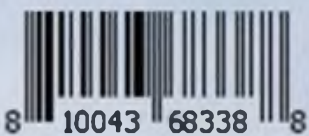
GRAMMY®
NOMINATED

Best New Artist
Record of the Year
Best Rap Performance
Best Rap Song

Debut Album

GOOD
NEWS
HITS #1
On 2 Charts

TWO
BILLION
STREAMS
IN 2020





THEE #1 ALBUM
AVAILABLE NOW!

LOVE YOUR **300** FAMILY

COUNTRY



Lambert

BEST COUNTRY SONG

“Bluebird”

Miranda Lambert

SONGWRITERS Luke Dick, Natalie Hemby, Miranda Lambert

In August, “Bluebird” became Lambert’s first solo No. 1 on *Billboard*’s Country Airplay chart in eight years, in part due to its uplifting theme of remaining optimistic through dark times. Written over a year before the coronavirus pandemic, the song’s

timing was “definitely part of its success,” Lambert told *Billboard*. “We never could have known that its message of hope is exactly what we needed to hear, me included.” Produced by Jay Joyce (Eric Church, Little Big Town), the track was initially written as an ode to Charles Bukowski’s poem of the same name and was further inspired by Lambert’s wedding to now-husband Brendan McLoughlin.

“The Bones”

Maren Morris

SONGWRITERS Maren Morris, Jimmy Robbins, Laura Veltz

“The Bones” compares a strong relationship to a house’s sturdy foundation. Morris’ latest cross-format hit led the Country Airplay and Adult Pop Songs charts before snagging the Country Music Association Awards for single and song of the year in November. The breakout hit also reached No. 17 on Adult Alternative Songs in December 2019, aided by a remix with Hozier. It’s a “real, gritty love song,” Morris told *Billboard*, that was initially slated to be released as a promotional track until fans began advocating for it. “The fans have spoken, and I couldn’t be more proud.”

“Crowded Table”

The Highwomen

SONGWRITERS Brandi Carlile, Natalie Hemby, Lori McKenna

Country collective The Highwomen, comprising Brandi Carlile, Natalie Hemby, Maren Morris and Amanda Shires, welcome all with open arms in this folksy midtempo ballad that celebrates inclusivity. “I want a house with a crowded table/And a place by the fire for everyone,” the band members sing in tender harmony. “Let us take on the world while we’re young and able/And bring us back together when the day is done.” Like Lambert’s “Bluebird,” the song took on new meaning during the pandemic, when sitting around a crowded table became a foreign concept. While country radio didn’t embrace the song, fans did: The group’s eponymous album debuted at No. 1 on Top Country Albums in September 2019.

“More Hearts Than Mine”

Ingrid Andress

SONGWRITERS Ingrid Andress, Sam Ellis, Derrick Southerland

On her debut single for Warner Music Nashville, Andress took the time-worn topic of heartbreak and added multiple

dimensions. The track chronicles her preparing to take her beau home to meet her family, as she gently warns him that they get attached fast — perhaps even faster than she does — and that if he splits up with her, she’ll recover, but he will be breaking more hearts than hers. The confessional reached No. 3 on the Country Airplay chart, a height that surprised Andress as it’s “not up-tempo and doesn’t have any beer or trucks in [the lyrics],” she told *Billboard*. She is tied with Lambert as the country artist with the most overall nominations this year; Andress’ three nods include best new artist, where she is the sole country nominee.



Andress

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

MICKY GUYTON “Many artists, including myself, have had to write and record music in isolation. We haven’t been able to share this music live, so our connection to our fans is all through the recordings we’ve made. During a time when we’re having to be separated from people, music continues to bring us all together, and I hope we can celebrate this around the Grammys.”

“Some People Do”

Old Dominion

SONGWRITERS Jesse Frasure, Shane McAnally, Matthew Ramsey, Thomas Rhett

The country-rock act earned its first nod with the poignant ballad “Some People Do,” off the band’s self-titled third studio album. Co-written with country star Thomas Rhett, the song finds lead singer Matthew Ramsey asking for forgiveness for unspecified misdeeds. As he professes his sorrow, he reminds the betrayed that some people learn from their mistakes and become better. And, as the song flips the script, he pleads for a second chance: “Most wouldn’t forgive what I put you through/But I’m here tonight, hoping some people do,” he sings. The song peaked at No. 28 on the Country Airplay chart in July.



MICKEY GUYTON

FOR YOUR CONSIDERATION

63RD GRAMMY Awards® nominee
Best Country Solo Performance
“Black Like Me”

“Guyton raises the rafters and distills emotion with impeccable clarity. Her high notes thrill, her nuance in storytelling captivates. A star for our times claims her place.”
– NPR

“...nudges America’s conscience with personal truth and gospel fervor.”
– HITS



NPR TOP 5 SONG OF 2020

“Take LeAnn Rimes’ Top 40 sensibilities, Patsy Cline’s gift for heart-tugging balladry, and Whitney Houston’s massive pipes, and you might just capture the magic of this Texan powerhouse.”
– Entertainment Weekly



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COUNTRY

BEST COUNTRY ALBUM

Lady Like

Ingrid Andress

Andress, who also landed nominations for best new artist and best country song, showed why she deserved Grammy consideration with her full-length debut album. The release of *Lady Like* in March helped her ascend to No. 1 on *Billboard's* Emerging Artists chart, led by breakout single “More Hearts Than Mine.” *Lady Like* debuted at No. 9 on the Top Country Albums chart with 9,000 equivalent album units, according to Nielsen Music/MRC Data. The unapologetic title track is arresting as she sings, “I could bring you to your knees and/ Get you kicked out the Garden of

Eden,” because she’s a lady like that. Her feathery vocals soar on the breezy, playful “Bad Advice” and on “We’re Not Friends,” about the ebb and flow of a relationship after romance enters the picture.

Your Life Is a Record

Brandy Clark

From its solemn opening track, “I’ll Be the Sad Song,” Clark frames life through the metaphor of making an album. “If your life is a record/People and places are the songs/There’ll be slow and there’ll be fast ones/Looking forward, looking back ones,” she sings. “In that tiny two-lane town that you call home/They’ll all make sense when they’re together.” It’s a timeless, string-laden beauty — a hallmark of Clark’s songwriting. Elsewhere on the album,

she sings about a “middle-aged mean girl” on “Long Walk,” a jaunty tune that belies the shade she’s throwing; channels Bobbie Gentry on the sultry “Love Is a Fire”; and duets with Randy Newman on the amusing “Bigger Boat.” The album peaked at No. 10 on the Americana/Folk Albums chart.

Wildcard

Miranda Lambert

Triple nominee Lambert found herself in a much lighter mood on her seventh studio album, *Wildcard*, in stark contrast to 2016’s breakup- and booze-inspired *The Weight of These Wings*. Standouts on the album, released in November 2019 on RCA Nashville Vanner Records, Lambert’s imprint with Sony Music Nashville, include a twangy, comical duet with

Maren Morris (“Way Too Pretty for Prison”), an ’80s-tinged synth-rockers (“Mess With My Head”) and a testament to indomitable spirit (“Bluebird”). And even when Lambert is questioning love (“How Dare You Love”), she is good-naturedly embracing what comes next. The LP entered the Top Country Albums chart at No. 1, her seventh consecutive album to do so.

Nightfall

Little Big Town

The quartet of Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook is often compared to Fleetwood Mac thanks to its effortless coed harmonies and pop-leaning melodies, though fortunately it lacks the interpersonal drama. But that doesn’t mean there aren’t emotions overflowing on the group’s ninth studio release: The horn-filled and mariachi-inspired “Wine, Beer, Whiskey” is a fun, alcohol-fueled stomp, while the album’s emotional songs — including “The Daughters,” which questions the impossible standards that girls are held up to, and “Sugar Coat,” a searing track about the cost of being a good girl to one’s own detriment — pack the biggest punch. The group has previously won three Grammy Awards for best country duo/group performance: for “Pontoon” (2012), “Girl Crush” (2015) and “Better Man” (2017).

Never Will

Ashley McBryde

Coming off one of the most acclaimed country debuts in recent memory with *Girl Going Nowhere*, McBryde’s follow-up displays the same untamed blend of country and rock that made its predecessor so appealing. From the pep talk of opener “Hang in There, Girl” and the unromantic but realistic “One Night Standards” to the twisted murder ballad “Martha Divine” and the folksy and harmony-driven rager “Velvet Red,” McBryde spins potent storytelling into country music gold. Released in April on Warner Music Nashville, *Never Will* peaked at No. 5 on the Top Country Albums chart in April — McBryde’s highest-ever debut on the ranking.



The Highwomen

FOR YOUR CONSIDERATION

CONGRATS TO OUR GRAMMY[®] AWARD NOMINEES



WE THE KINGDOM

Best Contemporary Christian Music
Performance/Song: "Holy Water"

Best Contemporary Christian Music Album:
Holy Water

CODY CARNES

Best Contemporary Christian
Performance/Song: "The Blessing (Live)"
with Kari Jobe & Elevation Worship

Best Contemporary Christian Music Album:
Run To The Father

RICKY DILLARD

Best Gospel Performance/Song:
"Release (Live)" ft. Tiff Joy

Best Gospel Album: Choirmaster

KARI JOBE

Best Contemporary Christian Music
Performance/Song: "The Blessing (Live)"
with Cody Carnes & Elevation Worship

HILLSONG YOUNG & FREE

Best Contemporary Christian Music Album:
All Of My Best Friends





FOR YOUR GRAMMY®
CONSIDERATION



D SMOKE

BEST NEW ARTIST

BEST RAP ALBUM
BLACK HABITS





FOR YOUR GRAMMY®
CONSIDERATION

63RD ANNUAL
GRAMMY®
AWARDS

FREDDIE GIBBS & THE ALCHEMIST

BEST RAP ALBUM
ALFREDO



FREE NATIONALS

BEST PROGRESSIVE R&B ALBUM
FREE NATIONALS



LATIN

BEST LATIN POP
OR URBAN ALBUM

YHLQMDLG

Bad Bunny

Bad Bunny's *YHLQMDLG* was the most consumed Latin album of the year, an irreverent and hit-filled set that debuted atop *Billboard*'s Top Latin Albums and Latin Rhythm Albums charts. Standouts include the sparse "Si Veo a Tu Mamá," which is reminiscent of the classic "Girl From Ipanema"; "Safaera," featuring veterans Jowell & Randy and Ñengo Flow; and the genre-bending "Yo Perreo Sola." The Puerto Rican reggaetón-trap star also made history when *YHLQMDLG* debuted at No. 2 on the *Billboard* 200, the highest-ever debut

for a Spanish-language album on the chart. All 20 of its tracks also charted simultaneously on Hot Latin Songs in March. "When I make music," Bad Bunny told *Billboard*, "my vision goes beyond the numbers."

Por Primera Vez

Camilo

In recent years Latin pop has become associated with an older, 35-and-over fan base, as reggaetón and trap are voraciously consumed by Generation Z and millennial audiences. Enter Camilo, whose midtempo tracks and sweet tenor remind both teenagers and grandparents that love songs can be cool. The 26-year-old Colombian's debut album, *Por Primera Vez*, brands him first and foremost as a songwriter, beginning with the profoundly

intimate "Medialuna," whose title is a play on words that obliquely references his wife and muse, Evaluna Montaner, and the clever duet "Tutu," opposite Pedro Capó and Shakira.

Mesa Para Dos

Kany García

After earning a nomination for album of the year at the Latin Grammys for 2018's very personal *Soy Yo*, the Puerto Rican singer-songwriter moved beyond introspection on *Mesa Para Dos*, an album of eclectic duets recorded entirely during lockdown. García's wild versatility elevates this set, as it opens with love found on "Lo Que en Ti Veo" ("What I See in You"), featuring Argentine guitarist-singer Nahuel Pennisi, as an ode to her wife, Jocelyn Troche, and closes with love

lost in "Titanic," a reflective collaboration with Camilo. Other highlights include the joyful "Búscame" with Carlos Vives and a militant call to action, "Acompáñame," alongside Goyo and Catalina García that is set to a *cumbia* beat. Kany García also gets political on "Se Portaba Mal" ("She Misbehaved") with Mon Laferte, which provides a compassionate look at victims of domestic violence.

Pausa

Ricky Martin

Martin's six-track EP, named after a stop in the road — a *pausa*, or pause — was released during the pandemic in lieu of his originally planned album of more up-tempo fare. This is not, however, a sedate, acoustic set but an often lushly arranged and grandly produced collection that traverses styles from flamenco and pop to reggae. "[Through this music] I share my fears, my insecurities, my moments of panic that I've felt throughout this quarantine," Martin told *Billboard* in May. *Pausa* opens with "Simple," a collaboration with Sting (who sings in Spanish) set to a counterpoint of percussion and strings. At the album's close, the impassioned "Cántalo," with Bad Bunny and Residente, is an ode to salsa that quotes greats Rubén Blades and Johnny Pacheco. The album peaked at No. 8 on Latin Pop Albums.

3:33

Debi Nova

Costa Rican artist Debi Nova earned her first Grammy nomination with an album steeped in a retro, cabaret-inspired sound infused with electronic touches. Produced by Colombian multi-instrumentalist Juan Pablo Vega, it shows the undeniable influence of artists like Monsieur Periné (whom Vega produced) on tracks like the lounge-y "Un Bolero Para Lola," while the lilting, tropical opener "Quédate," featuring Pedro Capó, showcases where her sound might go next. Though Nova's debut album, the bilingual *Luna Nueva*, arrived in 2010 on Gustavo Santaolalla's Surco Records through Decca, a decade later, she's found her center with 3:33, singing in her native Spanish but with an eye toward the global market.

Bad Bunny





Congratulations to all Kobalt artists, writers & producers nominated for the 63rd GRAMMY Awards®

We couldn't be more honored to be working with all of you.

RECORD OF THE YEAR

"Rockstar" DaBaby ft. Roddy Ricch
Nominee: Roddy Ricch

"Say So" Doja Cat
Nominees: Doja Cat & Tyson Trax (Prescription Songs)

"Everything I Wanted" Billie Eilish
Nominee: Finneas

"Savage" Megan Thee Stallion ft. Beyoncé
Nominee: J White Did It

ALBUM OF THE YEAR

Women In Music Pt. III - HAIM
Nominee: Ariel Rechtshaid

Future Nostalgia - Dua Lipa
Nominee: Clarence Coffee Jr.

SONG OF THE YEAR

"The Box" Roddy Ricch
Nominee: Roddy Ricch

"Everything I Wanted" Billie Eilish
Nominee: Finneas

"Don't Start Now" Dua Lipa
Nominee: Emily Warren (Prescription Songs)

"Black Parade" Beyoncé
Nominee: Stephen Bray

BEST NEW ARTIST

Phoebe Bridgers
Noah Cyrus
Doja Cat (Prescription Songs)

BEST POP SOLO PERFORMANCE

"Say So" Doja Cat
Nominee: Doja Cat (Prescription Songs)

BEST POP DUO / GROUP PERFORMANCE

"Exile" Taylor Swift ft. Bon Iver
Nominee: Bon Iver

BEST TRADITIONAL POP VOCAL ALBUM

Blue Umbrella - Burt Bacharach & Daniel Tashian
Nominee: Burt Bacharach

True Love: A Celebration of Cole Porter - Harry Connick Jr.
Nominee: Harry Connick Jr.

BEST ROCK PERFORMANCE

"Kyoto" Phoebe Bridgers
Nominee: Phoebe Bridgers

BEST ROCK SONG

"Kyoto" Phoebe Bridgers
Nominees: Phoebe Bridgers, Marshall Vore

PRODUCER OF THE YEAR, NON CLASSICAL

Andrew Watt
(Break My Heart (Dua Lipa), Me And My Guitar (A Boogie Wit Da Hoodie), Midnight Sky (Miley Cyrus), Old Me (5 Seconds Of Summer), Ordinary Man (Ozzy Osbourne Featuring Elton John), Take What You Want (Post Malone Featuring Ozzy Osbourne & Travis Scott), Under The Graveyard (Ozzy Osbourne))

BEST DANCE RECORDING

"The Difference" Flume, Toro y Moi
Nominees: Flume, Toro y Moi, Eric J

"On My Mind" Diplo
Nominee: Diplo

"10%" Kaytranada, Kali Uchis
Nominee: Kali Uchis

"My High" Disclosure, slowthai
Nominee: slowthai

BEST METAL PERFORMANCE

"Underneath" Code Orange
Nominee: Code Orange

BEST ALTERNATIVE MUSIC ALBUM

Hyperspace - Beck
Nominee: Beck

Punisher - Phoebe Bridgers
Nominee: Phoebe Bridgers

BEST SONG WRITTEN FOR VISUAL MEDIA

"No Time To Die" Billie Eilish
Nominee: Finneas

BEST MELODIC RAP PERFORMANCE

"The Box" Roddy Ricch
Nominee: Roddy Ricch

"Rockstar" DaBaby ft. Roddy Ricch
Nominee: Roddy Ricch

BEST RAP SONG

"The Box" Roddy Ricch
Nominee: Roddy Ricch

"Laugh Now, Cry Later" Drake ft. Lil Durk
Nominees: Yung Exclusive, Rogét Chahayed

"Rockstar" DaBaby ft. Roddy Ricch
Nominee: Roddy Ricch

"Savage" Megan Thee Stallion ft. Beyoncé
Nominee: J White Did It

BEST ARRANGEMENT, INSTRUMENTAL AND VOCALS

"From This Place" Pat Metheny
Nominee: Pat Metheny

BEST R&B PERFORMANCE

"All I Need" - Jacob Collier ft. Mahalia & Ty Dolla \$ign
Nominee: Mahalia

BEST TRADITIONAL R&B PERFORMANCE

"Anything For You" Ledisi
Nominee: Ledisi

BEST R&B SONG

"Black Parade" Beyoncé
Nominee: Stephen Bray

BEST COUNTRY SOLO PERFORMANCE

"When My Amy Prays" Vince Gill
Nominee: Vince Gill

BEST COUNTRY DUO / GROUP PERFORMANCE

"Some People Do" Old Dominion
Nominee: Matt Ramsey (SMACK)

BEST COUNTRY SONG

"Bluebird" Miranda Lambert
Nominee: Luke Dick (Little Louder)

BEST IMPROVISED JAZZ SOLO

"All Blues" Chick Corea
Nominee: Chick Corea

BEST JAZZ INSTRUMENTAL ALBUM

Trilogy 2 - Chick Corea, Christian McBride & Brian Blade
Nominees: Chick Corea, Christian McBride, Brian Blade

Roundagain - Redman Mehlidau McBride Blade
Nominees: Christian McBride, Brian Blade

BEST GOSPEL PERFORMANCE / SONG

"Come Together" Rodney "Darkchild" Jerkins Presents:
The Good News
Nominee: Lecrae Moore

"Won't Let Go" Travis Greene
Nominee: Travis Greene

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE / SONG

"There Was Jesus" Zach Williams, Dolly Parton
Nominee: Casey Beathard (Little Louder)

"Sunday Morning" Lecrae ft. Kirk Franklin
Nominees: Lecrae Moore, Kirk Franklin

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

Flaming Pie (Collector's Edition) - Paul McCartney
Nominee: Paul McCartney

LATIN



BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

Hecho en México Alejandro Fernández

Fernández's return to mariachi, the genre closest to his heart, includes collaborations with burgeoning songwriters (Joss Favela, Edén Muñoz) and was produced by Aureo Baqueiro (Thalía, Paulina Rubio). The resulting album sounds authentic but contemporary, as highlighted by the exuberant yet evocative "A Qué Sabe el Olvido"; lines like "What does forgetting taste like? What a stupid question, it tastes like you" are tailor-made for late-night

singing in a bar in the most classic of *ranchera* traditions. *Hecho en México* debuted at No. 1 on Top Latin Albums, making Fernández the first act to achieve chart-toppers in the '90s, '00s, '10s and '20s. The set was also the first regional Mexican album to debut atop the chart in over three years.

La Serenata Lupita Infante

Infante, the granddaughter of legendary Mexican mariachi artist Pedro Infante, could have easily made an album of standards as an homage to her name and legacy. Instead, she paired a classic mariachi sound with songs written from a distinctive female point of view. On standout "Serenata," she stands beneath a window

serenading her lover, while breaking from the mariachi ranks with a kind of *norteño*/bolero ("Ya ni me acuerdo"). Her rendition in Spanish and English of the classic "Sabor a Mí" is a must-have in every girl's serenata repertoire.

Un Canto por México, Vol. 1 Natalia Lafourcade

On *Un Canto por México*, which won album of the year at the Latin Grammy Awards in November, Lafourcade dug deep into her Mexican roots, recording only with acoustic instruments and a plethora of Mexican rhythms — from *son jarocho* to mariachi — and collaborating with Carlos Rivera, Jorge Drexler and Los Auténticos Decadentes. In 2016, the pop-rock singer was nominated for her first Grammy for best Latin rock, urban or alternative album (*Hasta La Raíz*).

Bailando Sones y Huapangos con Mariachi Sol de México de José Hernández Mariachi Sol de México de José Hernández

Hernández's Los Angeles-based Mariachi Sol de México is a bona fide cultural institution, led by a bandleader who has devoted his life to the study,



teaching and recording of Mexican music in a decadeslong effort to preserve it in the United States. Hernández experiments fruitfully on *Bailando Sones y Huapangos con Mariachi Sol de México de José Hernández*, which pays homage to traditional *sones* and *huapangos* and includes virtuosic arrangements ("La Pasión," "El Chaquiste") that are joyful and celebratory. In 2018, the group became the first mariachi ensemble to be nominated for a Grammy when *Leyendas de Mi Pueblo* received a nod for best regional Mexican music album.

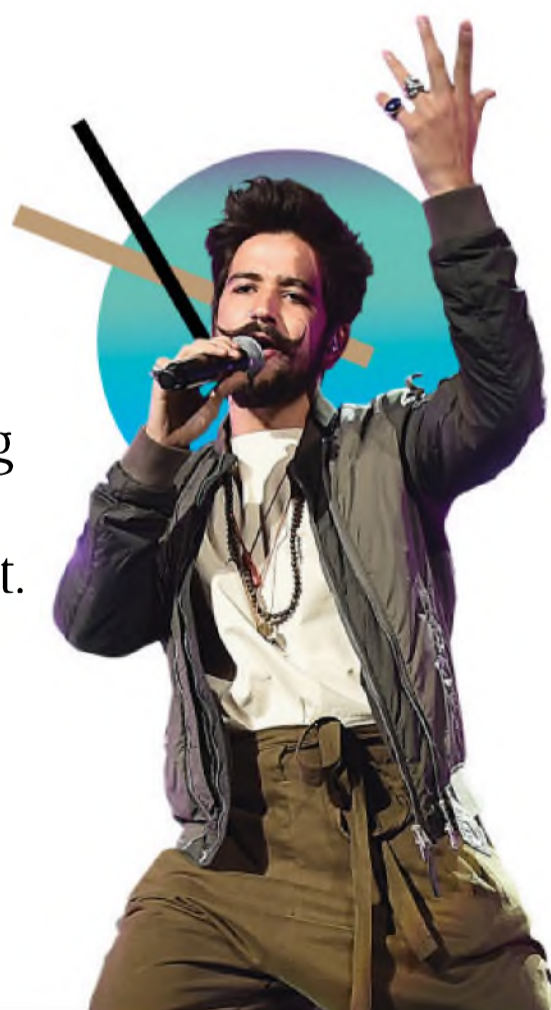
AYAYAY! Christian Nodal

In September, Nodal released a deluxe version of *AYAYAY!*, which became his third studio album to debut at No. 1 on the Regional Mexican Albums chart. Blending traditional instrumentation with *norteño*-style vocals, the set includes collaborations with songwriter Edgar Barrera (Maluma) on the country-tinged "Se Me Olvidó" and the cumbia-laced "No Es Justo X Él." Few recent albums have moved mariachi forward so convincingly. A streaming sensation, it has helped spread the genre to a new generation of global listeners.

Contributors: Katie Bain, Leila Cobo, Gab Ginsberg, Lyndsey Havens, Carl Lamarre, Jason Lipshutz, Melinda Newman, Andrew Unterberger, Christine Werthman, Nick Williams

The year 2020 has been unlike any other for the industry and the world. Why do the Grammys matter — and what do you want out of the show?

CAMILO "Now more than ever, it is important that artists continue to give it our all, all the colors we represent, to bring light to people's lives. This is why I believe that the Grammys this year are so important. To participate in this edition as part of the generation of artists with this responsibility is an honor for me, for my team, for my family and for [my fans], La Tribu."



FOR YOUR CONSIDERATION



FROM 3X GRAMMY® WINNER
ANDERSON .PAAK

**BEST MELODIC
RAP PERFORMANCE**

BEST MUSIC VIDEO

*"...A SPIRITED .PAAK
RUNS LAPS AROUND
THOSE WHO CHOOSE TO
STAY MUM DURING
THESE TRYING TIMES."*

billboard



DIRECTED BY **DAVE MEYERS** AND PRODUCED BY **NATHAN SCHERRER**

FEATURING **ANDRA DAY, JAY ROCK, SYD, SiR, DUMBFUNDEAD & DOMINIC FIKE.**

CAST, CREW, AND .PAAK HOUSE FOUNDATION
DONATED THEIR SALARIES & MADE CONTRIBUTIONS RESPECTIVELY.



GRAMMY[®] CONSIDERATION

FOR YOUR



SKIP
MARLEY

NOMINEE
BEST REGGAE ALBUM,
HIGHER PLACE

NOMINEE
BEST R&B SONG
"SLOW DOWN" W/ H.E.R.

"[Skip Marley] is living up to his lineage while finding new ways to push the boundaries of the genre" *RollingStone*

"Skip has found a way to carry the great expectations effortlessly, even as he holds himself to the highest standards." **VIBE**





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And The Nominees Are...

A full list of the candidates, across all 84 categories and 29 fields of discipline, up for the top honors

RECORD OF THE YEAR

“Black Parade”

Beyoncé

Beyoncé and Derek Dixie, producers; Stuart White, engineer/mixer; Colin Leonard, mastering engineer

“Colors”

Black Pumas

Adrian Quesada, producer; Adrian Quesada, engineer/mixer; JJ Golden, mastering engineer

“Rockstar”

DaBaby Featuring Roddy Ricch

SethinTheKitchen, producer; Derek “MixedByAli” Ali, Chris Dennis and Liz Robson, engineers/mixers; Susan Tabor, mastering engineer

“Say So”

Doja Cat

Tyson Trax, producer; Clint Gibbs, engineer/mixer; Mike Bozzi, mastering engineer

“Everything I Wanted”

Billie Eilish

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

“Don’t Start Now”

Dua Lipa

Caroline Ailin and Ian Kirkpatrick, producers; Josh Gudwin, Drew Jurecka and Ian Kirkpatrick, engineers/mixers; Chris Gehringer, mastering engineer

“Circles”

Post Malone

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

“Savage”

Megan Thee Stallion

Featuring Beyoncé

Beyoncé and J. White Did It, producers; Stuart White, engineer/mixer; Colin Leonard, mastering engineer

ALBUM OF THE YEAR

Chilombo

Jhené Aiko

Fisticuffs and Julian-Quán Việt Lê, producers; Fisticuffs, Julian-Quán Việt Lê, Zeke Mishanec, Christian Plata and Gregg Rominecki, engineers/mixers; Jhené Aiko Efurú Chilombo, Julian-Quán Việt Lê, Maclean Robinson and Brian Keith Warfield, songwriters; Dave Kutch, mastering engineer

Black Pumas (Deluxe Edition)

Black Pumas

Jon Kaplan and Adrian Quesada, producers; Adrian Quesada, Jacob Sciba, Stuart Sikes and Erik Wofford, engineers/mixers; Eric Burton and Adrian Quesada, songwriters; JJ Golden, mastering engineer

Everyday Life

Coldplay

Daniel Green, Bill Rahko and Rik Simpson, producers; Mark “Spike”

Stent, engineer/mixer; Guy Berryman, Jonny Buckland, Will Champion and Chris Martin, songwriters; Emily Lazar, mastering engineer

Djesse Vol. 3

Jacob Collier

Jacob Collier, producer; Ben Bloomberg and Jacob Collier, engineers/mixers; Jacob Collier, songwriter; Chris Allgood and Emily Lazar, mastering engineers

Women in Music Pt. III

HAIM

Rostam Batmanglij, Danielle Haim and Ariel Rechtshaid, producers; Rostam Batmanglij, Jasmine Chen, John DeBold, Matt DiMona, Tom Elmhirst, Joey Messina-Doerning and Ariel Rechtshaid, engineers/mixers; Rostam Batmanglij, Alana Haim, Danielle Haim, Este Haim and Ariel Rechtshaid, songwriters; Emily Lazar, mastering engineer

Future Nostalgia

Dua Lipa

Koz, producer; Josh Gudwin and Cameron Gower Poole, engineers/mixers; Clarence Coffee Jr. and Dua Lipa, songwriters; Chris Gehringer, mastering engineer

Hollywood’s Bleeding

Post Malone

Louis Bell and Frank Dukes, producers; Louis Bell and Manny Marroquin, engineers/mixers; Louis Bell, Adam Feeney, Austin Post and Billy Walsh, songwriters; Mike Bozzi, mastering engineer

Folklore

Taylor Swift

Jack Antonoff, Aaron Dessner and Taylor Swift, producers; Jack Antonoff, Aaron Dessner, Serban Ghenea, John Hanes, Jonathan Low and Laura Sisk, engineers/mixers; Aaron Dessner and Taylor Swift, songwriters; Randy Merrill, mastering engineer

SONG OF THE YEAR

“Black Parade”

Denisia Andrews, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Beyoncé Knowles-Carter, Kim “Kaydence” Krysiuk and Rickie “Caso” Tice, songwriters (Beyoncé)

“The Box”

Samuel Gloade and Rodrick Moore, songwriters (Roddy Ricch)

“Cardigan”

Aaron Dessner and Taylor Swift, songwriters (Taylor Swift)

“Circles”

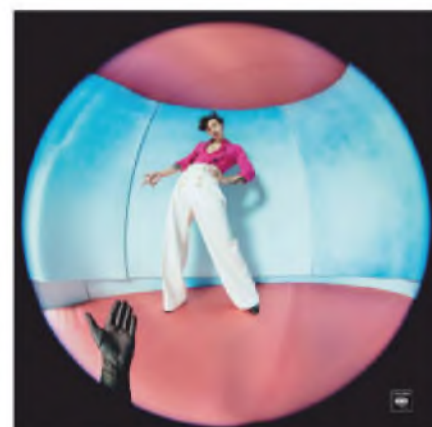
Louis Bell, Adam Feeney, Kaan Gunesberk, Austin Post and Billy Walsh, songwriters (Post Malone)

“Don’t Start Now”

Caroline Ailin, Ian Kirkpatrick, Dua Lipa and Emily Warren, songwriters (Dua Lipa)

“Everything I Wanted”

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



BEST POP VOCAL ALBUM

From left: Justin Bieber, *Changes*; Lady Gaga, *Chromatica*; Dua Lipa, *Future Nostalgia*; Harry Styles, *Fine Line*; Taylor Swift, *Folklore*.



*congratulates our outstanding
GRAMMY® nominees.*

*Bad Bunny Becca Stevens Black Violin
Bobby Rush Body Count BTS
Christian Sands Clairières: Songs by Lili & Nadia Boulanger
Courtney Marie Andrews David Sager
Dello Joio: The Trial At Rouen Don Bryant
Edwin Bonilla Fantastic Negrito Frank Bey
G. Love Gonzalo Rubalcaba & Aymée Nuviola
“It's Such A Good Feeling: The Best Of Mister Rogers”
Jeremy Levy Jim Gaffigan John Beasley
John Prine Jordan Butcher José Alberto “El Ruiseñor”
Justin Roberts Kurt Elling feat. Danilo Pérez
Laurie Anderson Tenzin Choegyal & Jesse Paris Smith Lucinda Williams
Myron Butler Orrin Evans and the Captain Black Big Band Power Trip
Robert Cray Band Ruthie Foster Big Band
Snarky Puppy Terri Lyne Carrington and Social Science The Crabb Family
*Theofanidis: Concerto for Viola and Chamber Orchestra**

"I Can't Breathe"

Dernst Emile II, Tiara Thomas and Gabriella Wilson, songwriters (H.E.R.)

"If the World Was Ending"

Julia Michaels and JP Saxe, songwriters (JP Saxe featuring Julia Michaels)

BEST NEW ARTIST

Ingrid Andress

Phoebe Bridgers

Chika

Noah Cyrus

D Smoke

Doja Cat

Kaytranada

Megan Thee Stallion

BEST POP SOLO PERFORMANCE

"Yummy"

Justin Bieber

"Say So"

Doja Cat

"Everything I Wanted"

Billie Eilish

"Don't Start Now"

Dua Lipa

"Watermelon Sugar"

Harry Styles

"Cardigan"

Taylor Swift

BEST POP DUO/GROUP PERFORMANCE

"Un Dia (One Day)"

J Balvin, Dua Lipa, Bad Bunny and Tainy

"Intentions"

Justin Bieber Featuring Quavo

"Dynamite"

BTS

"Rain on Me"

Lady Gaga With Ariana Grande

"Exile"

Taylor Swift Featuring Bon Iver

BEST TRADITIONAL POP VOCAL ALBUM

Blue Umbrella

Burt Bacharach & Daniel Tashian

True Love: A Celebration of Cole Porter

Harry Connick Jr.

American Standard

James Taylor

Unfollow the Rules

Rufus Wainwright

Judy

Renée Zellweger

BEST POP VOCAL ALBUM

Changes

Justin Bieber

Chromatica

Lady Gaga

Future Nostalgia

Dua Lipa

Fine Line

Harry Styles

Folklore

Taylor Swift

BEST DANCE RECORDING

"On My Mind"

Diplo and Sidepiece

Diplo and Sidepiece, producers; Luca Pretolesi, mixer

"My High"

Disclosure Featuring Aminé and Slowthai

Guy Lawrence and Howard Lawrence, producers; Guy Lawrence, mixer

"The Difference"

Flume Featuring Toro y Moi

Flume, producer; Eric J Dubowsky, mixer

"Both of Us"

Jayda G

Fred Again.. and Jayda G, producers; Fred Again.. and Jayda G, mixers

"10%"

Kaytranada Featuring Kali Uchis

Kaytranada, producer; Neal H. Pogue, mixer



BEST DANCE/ELECTRONIC ALBUM

From top: Arca, *KiCk, i*; Baauer, *Planet's Mad*; Disclosure, *Energy*; Kaytranada, *Bubba*; Madeon, *Good Faith*.

BEST DANCE/ELECTRONIC ALBUM

KiCk, i

Arca

Planet's Mad

Baauer

Energy

Disclosure

Bubba

Kaytranada

Good Faith

Madeon

BEST CONTEMPORARY INSTRUMENTAL ALBUM

Axiom

Christian Scott Atunde Adjuah

Chronology of a Dream: Live at the Village Vanguard

Jon Batiste

Take the Stairs

Black Violin

Americana

Grégoire Maret, Romain Collin and Bill Frisell

Live at the Royal Albert Hall

Snarky Puppy

BEST ROCK PERFORMANCE

"Shameika"

Fiona Apple

"Not"

Big Thief

"Kyoto"

Phoebe Bridgers

"The Steps"

HAIM

"Stay High"

Brittany Howard

"Daylight"

Grace Potter

BEST METAL PERFORMANCE

"Bum-Rush"

Body Count

"Underneath"

Code Orange

FOR YOUR GRAMMY® CONSIDERATION

BILLY STRINGS HOME

BEST BLUEGRASS ALBUM



"FLAT-PICKING GUITAR VIRTUOSO" *The New York Times*

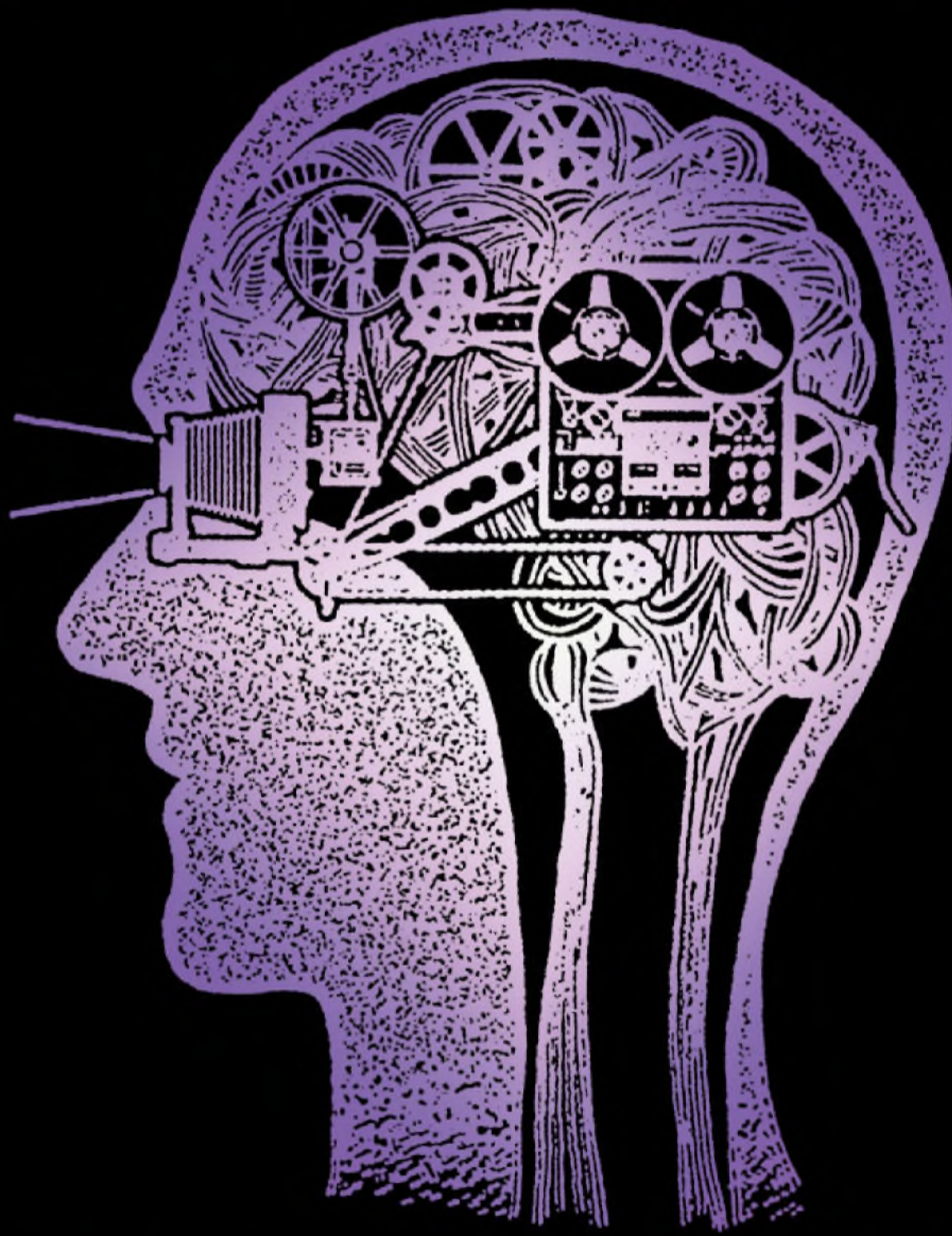
"THE FUTURE OF BLUEGRASS" *American Songwriter*

"HE SYMBOLIZES THE EVOLUTION OF THE GENRE" *RollingStone*



FOR YOUR GRAMMY® CONSIDERATION

DIPLO & SIDEPIECE



ON MY MIND
BEST DANCE RECORDING



HIGHER
GROUND

MAD
DECENT

**tmwrk congratulates our
63rd GRAMMY[®] nominees!**

DIPL0

**Best Dance Recording
On My Mind (with SIDEPiECE)**

STURGILL SIMPSON

**Best Rock Album
Sound & Fury**

ARIEL RECHTSHAID

**Album of the Year
Women In Music Pt. III
(Writer/Producer)**

tmwrk

"The In-Between"

In This Moment

"Bloodmoney"

Poppy

**"Executioner's Tax
(Swing of the Axe) - Live"**

Power Trip

BEST ROCK SONG

"Kyoto"

Phoebe Bridgers, Morgan Nagler and Marshall Vore, songwriters (Phoebe Bridgers)

"Lost in Yesterday"

Kevin Parker, songwriter (Tame Impala)

"Not"

Adrienne Lenker, songwriter (Big Thief)

"Shameika"

Fiona Apple, songwriter (Fiona Apple)

"Stay High"

Brittany Howard, songwriter (Brittany Howard)

BEST ROCK ALBUM

A Hero's Death

Fontaines D.C.

Kiwanuka

Michael Kiwanuka

Daylight

Grace Potter

Sound & Fury

Sturgill Simpson

The New Abnormal

The Strokes

**BEST ALTERNATIVE
MUSIC ALBUM**

Fetch the Bolt Cutters

Fiona Apple

Hyperspace

Beck

Punisher

Phoebe Bridgers

Jaime

Brittany Howard

The Slow Rush

Tame Impala

**BEST R&B
PERFORMANCE**

"Lightning & Thunder"

Jhené Aiko Featuring John Legend

"Black Parade"

Beyoncé

"All I Need"

Jacob Collier Featuring Mahalia and Ty Dolla \$ign

"Goat Head"

Brittany Howard

"See Me"

Emily King

**BEST TRADITIONAL
R&B PERFORMANCE**

"Sit On Down"

The Baylor Project Featuring Jean Baylor and Marcus Baylor

"Wonder What She Thinks of Me"

Chloe x Halle

"Let Me Go"

Mykal Kilgore

"Anything for You"

Ledisi

"Distance"

Yebba

BEST R&B SONG

"Better Than I Imagined"

Robert Glasper, Meshell Ndegeocello and Gabriella Wilson, songwriters (Robert Glasper Featuring H.E.R. and Meshell Ndegeocello)

"Black Parade"

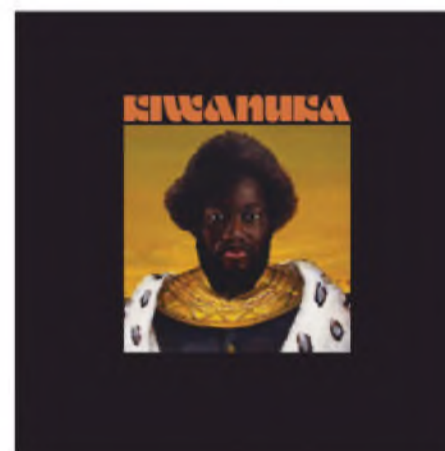
Denisia Andrews, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Beyoncé Knowles-Carter, Kim "Kaydence" Krysiuk and Rickie "Caso" Tice, songwriters (Beyoncé)

"Collide"

Sam Barsh, Stacey Barthe, Sonyae Elise, Olu Fann, Akil King, Josh Lopez, Kaveh Rastegar and Benedetto Rotondi, songwriters (Tiana Major9 and EarthGang)

"Do It"

Chloe Bailey, Halle Bailey, Anton Kuhl, Victoria Monét, Scott Storch and Vincent Van Den Ende, songwriters (Chloe x Halle)



**BEST ROCK
ALBUM**

From top: Fontaines D.C., *A Hero's Death*; Michael Kiwanuka, *Kiwanuka*; Grace Potter, *Daylight*; Sturgill Simpson, *Sound & Fury*; The Strokes, *The New Abnormal*.

"Slow Down"

Nasri Atweh, Badriia Bourelly, Skip Marley, Ryan Williamson and Gabriella Wilson, songwriters (Skip Marley and H.E.R.)

**BEST PROGRESSIVE
R&B ALBUM**

Chilombo

Jhené Aiko

Ungodly Hour

Chloe x Halle

Free Nationals

Free Nationals

Fuck Yo Feelings

Robert Glasper

It Is What It Is

Thundercat

BEST R&B ALBUM

Happy 2 Be Here

Ant Clemons

Take Time

Giveon

To Feel Love/d

Luke James

Bigger Love

John Legend

All Rise

Gregory Porter

**BEST RAP
PERFORMANCE**

"Deep Reverence"

Big Sean Featuring Nipsey Hussle

"Bop"

DaBaby

"What's Poppin"

Jack Harlow

"The Bigger Picture"

Lil Baby

"Savage"

Megan Thee Stallion Featuring Beyoncé

"Dior"

Pop Smoke

FOR YOUR GRAMMY® CONSIDERATION

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA ALBUM
BEST SONG WRITTEN FOR VISUAL MEDIA - "INTO THE UNKNOWN"

Disney FROZEN II



#1 SOUNDTRACK OF THE YEAR
OVER 6 BILLION* GLOBAL STREAMS

BILLBOARD MUSIC AWARD WINNER - TOP SOUNDTRACK

OVER 4 MILLION Global Units

PLATINUM CERTIFIED Soundtrack in the U.S.

MULTI-PLATINUM in 9 countries

HIT #1 on the Billboard 200 chart

ALL-TIME LONGEST RUNNING #1 ON SOUNDTRACKS CHART
SURPASSING GRAMMY® WINNING FROZEN

**BEST MELODIC
RAP PERFORMANCE**

“Rockstar”
DaBaby Featuring Roddy Ricch

“Laugh Now, Cry Later”
Drake Featuring Lil Durk

“Lockdown”
Anderson .Paak

“The Box”
Roddy Ricch

“Highest in the Room”
Travis Scott

BEST RAP SONG

“The Bigger Picture”
Dominique Jones, Noah Pettigrew and Rai’shaun Williams, songwriters (Lil Baby)

“The Box”
Samuel Gloade and Rodrick Moore, songwriters (Roddy Ricch)

“Laugh Now, Cry Later”
Durk Banks, Rogét Chahayed, Aubrey Graham, Daveon Jackson, Ron LaTour and Ryan Martinez, songwriters (Drake Featuring Lil Durk)

“Rockstar”
Jonathan Lyndale Kirk, Ross Joseph Portaro IV and Rodrick Moore, songwriters (DaBaby Featuring Roddy Ricch)

“Savage”
Shawn Carter, Brittany Hazzard, Beyoncé Knowles-Carter, Derrick Milano, Terius Nash, Megan Pete, Bobby Session Jr., Jordan Kyle Lanier Thorpe and Anthony White, songwriters (Megan Thee Stallion Featuring Beyoncé)

BEST RAP ALBUM

Black Habits
D Smoke

Alfredo
Freddie Gibbs and The Alchemist

A Written Testimony
Jay Electronica

King’s Disease
Nas

The Allegory
Royce Da 5’9”

**BEST COUNTRY
SOLO PERFORMANCE**

“Stick That in Your Country Song”
Eric Church

“Who You Thought I Was”
Brandy Clark

“When My Amy Prays”
Vince Gill

“Black Like Me”
Mickey Guyton

“Bluebird”
Miranda Lambert

**BEST COUNTRY
DUO/GROUP
PERFORMANCE**

“All Night”
Brothers Osborne

“10,000 Hours”
Dan + Shay and Justin Bieber

“Ocean”
Lady A

“Sugar Coat”

Little Big Town

“Some People Do”
Old Dominion

BEST COUNTRY SONG

“Bluebird”
Luke Dick, Natalie Hemby and Miranda Lambert, songwriters (Miranda Lambert)

“The Bones”
Maren Morris, Jimmy Robbins and Laura Veltz, songwriters (Maren Morris)

“Crowded Table”
Brandi Carlile, Natalie Hemby and Lori McKenna, songwriters (The Highwomen)

“More Hearts Than Mine”
Ingrid Andress, Sam Ellis and Derrick Southerland, songwriters (Ingrid Andress)

“Some People Do”
Jesse Frasure, Shane McAnally, Matthew Ramsey and Thomas Rhett, songwriters (Old Dominion)

BEST COUNTRY ALBUM

Lady Like
Ingrid Andress

Your Life Is a Record
Brandy Clark

Wildcard
Miranda Lambert

Nightfall
Little Big Town

Never Will
Ashley McBryde

BEST NEW AGE ALBUM

Songs From the Bardo
Laurie Anderson, Tenzin Choegyal and Jesse Paris Smith

Periphery
Priya Darshini

Form//Less
Superposition

More Guitar Stories
Jim “Kimo” West

Meditations
Cory Wong and Jon Batiste

**BEST IMPROVISED
JAZZ SOLO**

“Guinevere”
Christian Scott Atunde Adjuah, soloist

“Pachamama”
Regina Carter, soloist

“Celia”
Gerald Clayton, soloist

“All Blues”
Chick Corea, soloist

“Moe Honk”
Joshua Redman, soloist

**BEST JAZZ
VOCAL ALBUM**

ONA
Thana Alexa

Secrets Are the Best Stories
Kurt Elling Featuring Danilo Pérez

Modern Ancestors
Carmen Lundy



BEST RAP ALBUM

From left: D Smoke, *Black Habits*; Freddie Gibbs and The Alchemist, *Alfredo*; Jay Electronica, *A Written Testimony*; Nas, *King's Disease*; Royce Da 5'9", *The Allegory*.

ALAN MENKEN ALEXANDRE DESPLAT ALVIN CHEA ANDREW WATT ANT CLEMONS ANTIBALAS
ARTURO O'FARRILL ASHLEY MCBRYDE AYMÉE NUVIOLA BAAUER BAJOFONDO BÉLA FLECK
BERND GOTTINGER BILL FRISELL BILLY STRINGS BLACK PUMAS BLACK VIOLIN
BOBBY RUSH BOBBY SESSION JR. BONNY LIGHT HORSEMAN BRANDI CARLILE BRIAN BLADE
BRITTANY CONEY BRITTANY HOWARD BROOKLYN RIDER BUJU BANTON CAMERON DUPUY
CARMEN LUNDY CAROLINE AILIN CASEY BEATHARD CASO CHICK COREA CHIKA CHLOE X HALLE
CHRIS BROWN CHRIS DENNIS CHRISTIAN MCBRIDE CHRISTIAN PLATA CHRISTOPHER ROUSE CHUCK BUTLER
CODE ORANGE CODY CARNES COURTNEY MARIE ANDREWS CULTURA PROFÉTICA DAN + SHAY
DAN AUERBACH DANIEL BJARNASON DANIEL TASHIAN DANILO PÉREZ DANNY BARNES DAVE COBB
DAVEON JACKSON DAVID BYRNE DAVID RAWLINGS DERNST EMILE II DERRICK MILANO DERRICK SOUTHERLAND
DOG ON FLEAS DOJA CAT DOLLY PARTON DON BRYANT ED CASH EDWIN BONILLA ELEVATION WORSHIP
ERIC CHURCH ERIC J DUBOWSKY ERIN BENTLAGE ERNIE HAASE & SIGNATURE SOUND FISK JUBILEE SINGERS
FISTICUFFS FLEA FONTAINES D.C.(IMRO) FRANK DUKES FRANNI CASH FREE NATIONALS FUTURE
G. LOVE GARY VERSACE GILLIAN WELCH GIVEON GREGG AUGUST H.E.R. HARRY CONNICK, JR.
HILDUR GUÐNADÓTTIR HILLSONG YOUNG & FREE HISS GOLDEN MESSENGER IAN KIRKPATRICK IN THIS MOMENT
INGRID ANDRESS J BALVIN J. WHITE DID IT JACK ANTONOFF JACOB SCIBA JASMINE CHEN JEFF TWEEDY
JESSE FRASURE JESSE PARIS SMITH JESSICA MEYER JHENÉ AIKO JIMMY "DUCK" HOLMES JOANIE LEEDS
JOHN LEGEND JOHN PRINE JOHN WILLIAMS JON KAPLAN JONATHAN MCREYNOLDS JONATHAN SMITH

YOUR MUSIC MOVES US.

JONES TERRENCE ANTONIO JORDAN KYLE LANIER THORPE JORDAN SAPP JOSÉ HERNÁNDEZ JOSÉ SEREBRIER
JOSH GUDWIN JOSH LOPEZ JOSHUA REDMAN JOSHUAH BRIAN CAMPBELL JP SAXE(SOCAN) JULIA MICHAELS
JUSTIN ROBERTS KANYE WEST KARI JOBE KAYDENCE KIERRA SHEARD KIRK FRANKLIN KRISTEN ANDERSON-LOPEZ
KURT ELLING LADY A LADY GAGA LASANNA HARRIS LAURA MARLING(PRS) LAURA ROGERS LAURA VELTZ
LAURIE ANDERSON LEONARD COHEN(SOCAN) LINDA RONSTADT LITTLE BIG TOWN LORI MCKENNA
LOUIE VEGA LUCINDA WILLIAMS LUKE DICK LUKE JAMES LUPITA INFANTE LYDIA ROGERS MARCUS KING
MAREN MORRIS MARK BISHOP MARTIN CASH MATT DIMONA MAVIS STAPLES MAX RICHTER MAXI PRIEST
MEGAN THEE STALLION MELVIN CRISPELL III MESHELL NDEGEOCELLO MICKEY GUYTON MIRANDA LAMBERT
MORGAN NAGLER MORGAN PAGE MYRON BUTLER NAS NATALIE HEMBY NEAL H. POGUE
NEW ORLEANS NIGHTCRAWLERS NIC HARD NIPSEY HUSSLE NOAH CYRUS NOAH PETTIGREW
NORAH JONES NORTH MISSISSIPPI ALLSTARS OLU FANN PAT MCLAUGHLIN PAT METHENY
PHIL HANSEROTH PONCHO SANCHEZ POP SMOKE POPPY POST MALONE POWER TRIP
RAI'SHAUN WILLIAMS REDMAN MEHLDAU MCBRIDE BLADE RENÉE ZELLWEGE RICHARD DANIELPOUR
RICKY DILLARD RICKY MARTIN ROB KINELSKI ROBERT CRAY BAND ROBERT LOPEZ RODDY RICCH
ROGÉT CHAHAYED ROMAIN COLLIN ROYCE DA 5'9" RUTHIE FOSTER BIG BAND RYAN MARTINEZ SAM BARSH
SAMUEL GLOADE SARA GAZAREK SARAH JAROSZ SCOTT CASH SHAWN EVERETT SIDEPiece
SKIP MARLEY SNARKY PUPPY SONYAE ELISE STEEP CANYON RANGERS STEVEN FURTICK
STURGILL SIMPSON SUPERPOSITION SWEET CECILIA TAINY TAME IMPALA(APRA) TAUREN WELLS
TAYLOR SWIFT TERRELL DEMETRIUS WILSON TERRI LYNE CARRINGTON THANA ALEXA
THE CRABB FAMILY THE ERWINS THE SECRET SISTERS THE WAILERS THOMAS NEWMAN
THOMAS RHETT TIARA THOMAS TIFF JOY TIM HANSEROTH TINARIWEN(SACEM)
TOM KITT TOM OVERBY TOOTS & THE MAYTALS TRAVIS GREENE TY DOLLA \$IGN VINCE GILL
WE THE KINGDOM ZACH WILLIAMS ZZ TOP WE SALUTE ALL OF OUR GRAMMY® NOMINEES!



ELECTRIC FEEL ENTERTAINMENT
CONGRATULATES OUR GRAMMY®
NOMINEES AND CONTRIBUTORS



LOUIS BELL



BILLY WALSH

RECORD OF THE YEAR

"Circles" - Post Malone
(Post Malone, Louis Bell, Billy Walsh)

ALBUM OF THE YEAR

"Hollywood's Bleeding" - Post Malone
(Post Malone, Louis Bell, Billy Walsh)

SONG OF THE YEAR

"Circles" - Post Malone
(Post Malone, Louis Bell, Billy Walsh)

ALBUM OF THE YEAR
"Hollywood's Bleeding" - Post Malone
(Post Malone, Billy Walsh, Louis Bell, Brian Lee, Carter Lang, Wallis Lane, Nick Mira, VORY)

BEST R&B SONG
"Do It" - Chloe x Halle
(Scott Storch)

BEST RAP PERFORMANCE
"Bop" - DaBaby
(Starboy)

BEST POP VOCAL ALBUM
"Changes" - Justin Bieber
(Louis Bell, Post Malone, Billy Walsh)

SONG OF THE YEAR
"I Can't Breathe" - H.E.R
(Tim McClain)

BEST R&B ALBUM
"Happy 2 Be Here" - Ant Clemons
(The Stereotypes)

"Bigger Love" - John Legend
(Tim McClain)

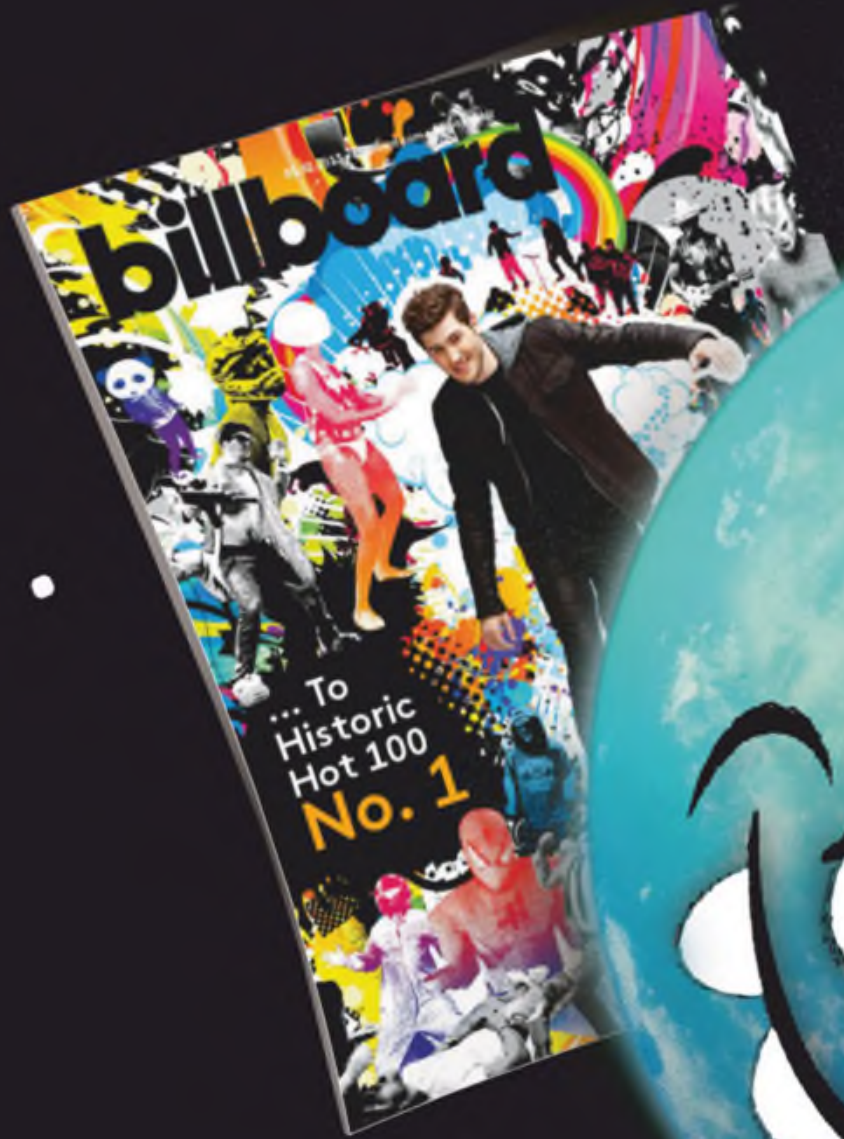
BEST PROGRESSIVE R&B ALBUM
"Ungodly Hour" - Chloe x Halle
(Scott Storch, Feli Ferraro, Wallis Lane)

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM
"Jesus is King" - Kanye West
(B Lewis)



Best Dance/Electronic Album

in 2013 harlem shake broke the chart
in 2020 we broke... everything else



Baauer
Planet's Mad

LUCKYME

Holy Room: Live at Alte Oper
Somi With Frankfurt Radio Big Band

What's the Hurry
Kenny Washington

BEST JAZZ INSTRUMENTAL ALBUM

On the Tender Spot of Every Calloused Moment
Ambrose Akinmusire

Waiting Game
Terri Lyne Carrington & Social Science

Happening: Live at the Village Vanguard
Gerald Clayton

Trilogy 2
Chick Corea, Christian McBride and Brian Blade

RoundAgain
Redman Mehldau McBride Blade

BEST LARGE JAZZ ENSEMBLE ALBUM

Dialogues on Race
Gregg August

MONK'estra Plays John Beasley
John Beasley

The Intangible Between
Orrin Evans & The Captain Black Big Band

Songs You Like a Lot
John Hollenbeck With Theo Bleckmann, Kate McGarry, Gary Versace and The Frankfurt Radio Big Band

Data Lords
Maria Schneider Orchestra

BEST LATIN JAZZ ALBUM

Tradiciones
Afro-Peruvian Jazz Orchestra

Four Questions
Arturo O'Farrill & The Afro Latin Jazz Orchestra

City of Dreams
Chico Pinheiro

Viento y Tiempo - Live at Blue Note Tokyo
Gonzalo Rubalcaba and Aymée Nuviola

Trane's Delight
Poncho Sanchez

BEST GOSPEL PERFORMANCE/SONG

"Wonderful Is Your Name"
Melvin Crispell III

"Release (Live)"
Ricky Dillard Featuring Tiff Joy
David Frazier, songwriter

"Come Together"
Rodney "Darkchild" Jerkins Presents: **The Good News**
Lashawn Daniels, Rodney Jerkins, Lecrae Moore and Jazz Nixon, songwriters

"Won't Let Go"
Travis Greene
Travis Greene, songwriter

"Movin' On"
Jonathan McReynolds and Mali Music
Darryl L. Howell, Jonathan Caleb McReynolds, Kortney Jamaal Polard and Terrell Demetrius Wilson, songwriters

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"The Blessing (Live)"
Kari Jobe, Cody Carnes and Elevation Worship
Chris Brown, Cody Carnes, Kari Jobe Carnes and Steven Furtick, songwriters

"Sunday Morning"
Lecrae Featuring Kirk Franklin
Denisia Andrews, Jones Terrence Antonio, Saint Bodhi, Brittany Coney, Kirk Franklin, Lasanna Harris, Shama Joseph, Stuart Lowery, Lecrae Moore and Nathanael Saint-Fleur, songwriters

"Holy Water"
We The Kingdom
Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash and Scott Cash, songwriters

"Famous For (I Believe)"
Tauren Wells Featuring Jenn Johnson
Chuck Butler, Krissy Nordhoff, Jordan Sapp, Alexis Slifer and Tauren Wells, songwriters

"There Was Jesus"
Zach Williams and Dolly Parton



BEST GOSPEL ALBUM
From top: Anthony Brown & group therAPy, *2nd Wind: Ready*; Myron Butler, *My Tribute*; Ricky Dillard, *Chormaster*; PJ Morton, *Gospel According to PJ*; Kierra Sheard, *Kierra*.

Casey Beathard, Jonathan Smith and Zach Williams, songwriters

BEST GOSPEL ALBUM

2nd Wind: Ready
Anthony Brown & group therAPy

My Tribute
Myron Butler

Chormaster
Ricky Dillard

Gospel According to PJ
PJ Morton

Kierra
Kierra Sheard

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

Run to the Father
Cody Carnes

All of My Best Friends
Hillsong Young & Free

Holy Water
We The Kingdom

Citizen of Heaven
Tauren Wells

Jesus Is King
Kanye West

BEST ROOTS GOSPEL ALBUM

Beautiful Day
Mark Bishop

20/20
The Crabb Family

What Christmas Really Means
The Erwins

Celebrating Fisk! (The 150th Anniversary Album)
Fisk Jubilee Singers

Something Beautiful
Ernie Haase & Signature Sound

BEST LATIN POP OR URBAN ALBUM

YHLQMDLG
Bad Bunny

Por Primera Vez
Camilo



FOR YOUR GRAMMY[®]
CONSIDERATION

ROYCE DA 5'9"
BEST RAP ALBUM
THE ALLEGORY

JONATHAN
MCREYNOLDS
BEST GOSPEL PERFORMANCE/SONG
MOVIN' ON

KAYTRANADA
BEST NEW ARTIST
BEST DANCE/
ELECTRONIC
ALBUM BUBBA

BEST
DANCE
RECORDING 10%

FRED AGAIN.. (PRODUCER/MIXER)
BEST DANCE/ELECTRONIC ALBUM
BOTH OF US - JAYDA G

LUPITA INFANTE
BEST REGIONAL MEXICAN MUSIC
ALBUM (INCLUDING TEJANO)
LA SERENATA

PRIYA DARSHINI
BEST NEW AGE
PERIPHERY

eOne congratulates our nominated
artists across our label, management,
publishing and distribution divisions.



Mesa Para Dos
Kany García

Pausa
Ricky Martin

3:33
Debi Nova

**BEST LATIN ROCK
OR ALTERNATIVE ALBUM**

Aura
Bajofondo

Monstruo
Cami

Sobrevolando
Cultura Profética

La Conquista del Espacio
Fito Páez

Miss Colombia
Lido Pimienta

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

Hecho en México
Alejandro Fernández

La Serenata
Lupita Infante

Un Canto por México, Vol. 1
Natalia Lafourcade

**Bailando Sones y Huapangos con
Mariachi Sol de México de José
Hernández**
Mariachi Sol de México de José
Hernández

AYAYAY!
Christian Nodal

BEST TROPICAL LATIN ALBUM

Mi Tumbao
José Alberto "El Ruiseñor"

Infinito
Edwin Bonilla

Sigo Cantando Al Amor (Deluxe)
Jorge Celedón and Sergio Luis
Rodríguez

40
Grupo Niche

Memorias de Navidad
Víctor Manuelle

**BEST AMERICAN
ROOTS PERFORMANCE**

"Colors"
Black Pumas

"Deep in Love"
Bonny Light Horseman

"Short and Sweet"
Brittany Howard

"I'll Be Gone"
Norah Jones and Mavis Staples

"I Remember Everything"
John Prine

**BEST AMERICAN
ROOTS SONG**

"Cabin"
Laura Rogers and Lydia Rogers,
songwriters (The Secret Sisters)

"Ceiling to the Floor"
Sierra Hull and Kai Welch, songwriters
(Sierra Hull)

"Hometown"
Sarah Jarosz, songwriter (Sarah
Jarosz)

"I Remember Everything"
Pat McLaughlin and John Prine,
songwriters (John Prine)

"Man Without a Soul"
Tom Overby and Lucinda Williams,
songwriters (Lucinda Williams)

**BEST AMERICANA
ALBUM**

Old Flowers
Courtney Marie Andrews

Terms of Surrender
Hiss Golden Messenger

World on the Ground
Sarah Jarosz

El Dorado
Marcus King

Good Souls Better Angels
Lucinda Williams

**BEST BLUEGRASS
ALBUM**

Man on Fire
Danny Barnes



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

From top: Alejandro Fernández, *Hecho en México*; Lupita Infante, *La Serenata*; Natalia Lafourcade, *Un Canto por México, Vol. 1*; Mariachi Sol de México de José Hernández, *Bailando Sones y Huapangos con Mariachi Sol de México de José Hernández*; Christian Nodal, *AYAYAY!*

To Live in Two Worlds, Vol. 1
Thommy Jutz

North Carolina Songbook
Steep Canyon Rangers

Home
Billy Strings

**The John Hartford Fiddle Tune
Project, Vol. 1**
Various Artists

**BEST TRADITIONAL
BLUES ALBUM**

All My Dues Are Paid
Frank Bey

You Make Me Feel
Don Bryant

That's What I Heard
Robert Cray Band

Cypress Grove
Jimmy "Duck" Holmes

Rawer Than Raw
Bobby Rush

**BEST CONTEMPORARY
BLUES ALBUM**

Have You Lost Your Mind Yet?
Fantastic Negrito

Live at the Paramount
Ruthie Foster Big Band

The Juice
G. Love

Blackbirds
Bettye LaVette

Up and Rolling
North Mississippi Allstars

**BEST FOLK
ALBUM**

Bonny Light Horseman
Bonny Light Horseman

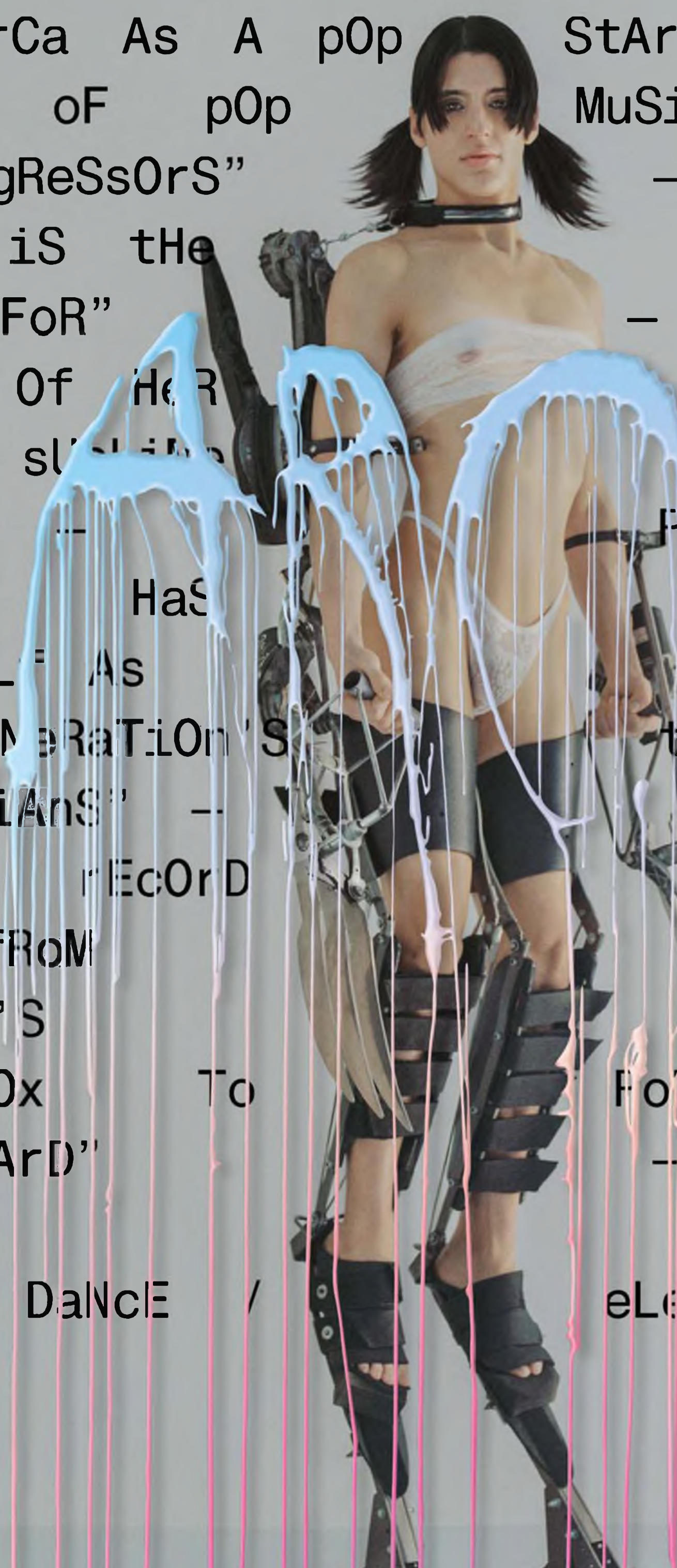
Thanks for the Dance
Leonard Cohen

Song for Our Daughter
Laura Marling

Saturn Return
The Secret Sisters

All the Good Times
Gillian Welch and David Rawlings

“KiCk I iS the CoRoNaTiOn
Of ArCa As A pOp StAr” – StErEoGuM
“OnE oF pOp MuSiC’s FoReMoSt
TrAnSgReSsOrS” – TiMe MaGaZiNe
“aRcA iS the FuTuRe We
HoPe FoR” – Garage MaGaZiNe
“SoMe Of HeR sTrOnGeSt,
mOsT sUcCesSfUl WoRk tO
dAtE” – FaPeR MaGaZiNe
“ArCa HaS pRoVeN
hErSeLf As OnE oF
oUr GeNeRaTiOn’S tRuLy InNoVaTiVe
MuSiCiAnS” – BrOcKlyN veGaN
“ThE rEcOrD tO eLeVaTe
HeR fRoM eLeCtRoNiC
mUsic’S eXpErImEnTaL
sAnDbOx To FoR mUsic’S
vAnGuArD” – PiTcHfOrK
BeSt DaNcE / eLeCtRoNiC aLbUm





THIRD COAST
PERCUSSION
and
DEVONTÉ HYNES

Fields

FOR YOUR GRAMMY®
CONSIDERATION



Best Chamber Music/
Small Ensemble Performance

Best Engineered Album,
Classical



"Hynes excels at composing songs that hold the listener suspended in time..."

- NEW YORK TIMES



"A beguiling record"

- NME

"This disc is absolutely beautiful; the recording itself is one of the finest to come my way, the music revelatory."

- Fanfare

"There is a heady telepathy among the quartet, who approach the compositions with grace, clarity and dexterity..."

- The Irish Times



—FOR YOUR GRAMMY® CONSIDERATION—

BEST TRADITIONAL POP VOCAL ALBUM

RUFUS WAINWRIGHT

“Just extraordinary, just breathtaking...” **npr**

“It’s a lush, grandiose place to be if you’re looking to get lost.” **RollingStone**

“In Froom’s expert hands, *Unfollow The Rules* feels like a gentle stroll through the various stages of Rufus’s career; far from creating the impression of Rufus covering his own back catalogue, the effect is like a timely reminder of everything that’s wonderful about Wainwright.” **CLASH**

“...his ninth album has the kind of flourishing confidence of an artist recording at the peak of their powers.” **Q MAGAZINE**



PRODUCED BY MITCHELL FROOM AND DAVID BOUCHER RECORDED AND MIXED BY DAVID BOUCHER

MUSICIANS THOMAS BARTLETT / LAURA BRENES / GABRIEL CABEZAS / MATT CHAMBERLAIN / NICK DALEY
GEORGE DEORING / DAVEY FARAGHER / MITCHELL FROOM / DAN HIGGINS / JIM KELTNER / RANDY KERBER
GREG LEISZ / GERRY LEONARD / ADAM LEVY / BLAKE MILLS / ROB MOOSE / DAVID PILTCH / KAVEH RASTEGAR
BACKGROUND VOCALS PETRA HADEN / JENNIE KAMPANI / JENNI MULDAUR / JULIANNA RAYE / MARTHA WAINWRIGHT

RUFUSWAINWRIGHT.COM

BMG

**BEST REGIONAL ROOTS
MUSIC ALBUM**

My Relatives - 'Nikso'Kowaiks
Black Lodge Singers

*Cameron Dupuy and the Cajun
Troubadours*
Cameron Dupuy and the Cajun
Troubadours

Lovely Sunrise
Nā Wai 'Ehā

Atmosphere
New Orleans Nightcrawlers

A Tribute to Al Berard
Sweet Cecilia

BEST REGGAE ALBUM

Upside Down 2020
Buju Banton

Higher Place
Skip Marley

It All Comes Back to Love
Maxi Priest

Got To Be Tough
Toots & The Maytals

One World
The Wailers

**BEST GLOBAL
MUSIC ALBUM**

Fu Chronicles
Antibalas

Twice as Tall
Burna Boy

Agora
Bebel Gilberto

Love Letters
Anoushka Shankar

Amadjar
Tinariwen

**BEST CHILDREN'S
MUSIC ALBUM**

All the Ladies
Joanie Leeds

*Be a Pain: An Album for Young
(and Old) Leaders*
Alastair Mook & Friends

I'm an Optimist
Dog on Fleas

Songs for Singin'
The Okee Dokee Brothers

Wild Life
Justin Roberts

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

Acid for the Children: A Memoir
Flea

Alex Trebek - The Answer Is...
Ken Jennings

*Blowout: Corrupted Democracy,
Rogue State Russia, and the
Richest, Most Destructive Industry
on Earth*
Rachel Maddow

Catch and Kill
Ronan Farrow

Charlotte's Web (E.B. White)
Meryl Streep
(and full cast)

BEST COMEDY ALBUM

Black Mitzvah
Tiffany Haddish

I Love Everything
Patton Oswalt

The Pale Tourist
Jim Gaffigan

Paper Tiger
Bill Burr

23 Hours to Kill
Jerry Seinfeld

**BEST MUSICAL THEATER
ALBUM**

Amélie
Audrey Brisson, Chris Jared, Caolan
McCarthy and Jez Unwin, principal
soloists; Michael Fentiman, Sean
Patrick Flahaven, Barnaby Race and
Nathan Tysen, producers; Nathan Ty-
sen, lyricist; Daniel Messe, composer
and lyricist (Original London Cast)

American Utopia on Broadway
David Byrne, principal soloist; David
Byrne, producer; David Byrne, com-
poser and lyricist (Original Cast)

Jagged Little Pill
Kathryn Gallagher, Celia Rose Good-
ing, Lauren Patten and Elizabeth
Stanley, principal soloists; Neal Av-
ron, Pete Ganbarg, Tom Kitt, Michael
Parker, Craig Rosen and Vivek J.
Tiwary, producers; Glen Ballard and
Alanis Morissette, lyricists (Original
Broadway Cast)

Little Shop of Horrors
Tammy Blanchard, Jonathan Groff
and Tom Alan Robbins, principal
soloists; Will Van Dyke, Michael
Mayer, Alan Menken and Frank Wolf,

producers; Alan Menken, composer;
Howard Ashman, lyricist (The New
Off-Broadway Cast)

The Prince of Egypt
Christine Allado, Luke Brady, Alexia
Khadime and Liam Tamne, princi-
pal soloists; Dominick Amendum
and Stephen Schwartz, producers;
Stephen Schwartz, composer and
lyricist (Original Cast)

Soft Power
Francis Jue, Austin Ku, Alyse Alan
Louis and Conrad Ricamora, princi-
pal soloists; Matt Stine, producer; David
Henry Hwang, lyricist; Jeanine Tesori,
composer and lyricist (Original Cast)

**BEST COMPILATION
SOUNDTRACK FOR
VISUAL MEDIA**

*A Beautiful Day in the
Neighborhood*
Various Artists

Bill & Ted Face the Music
Various Artists

*Eurovision Song Contest:
The Story of Fire Saga*
Various Artists

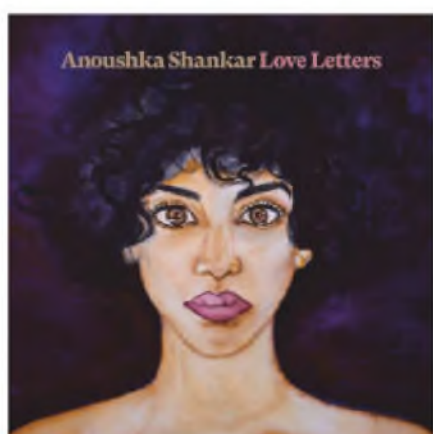
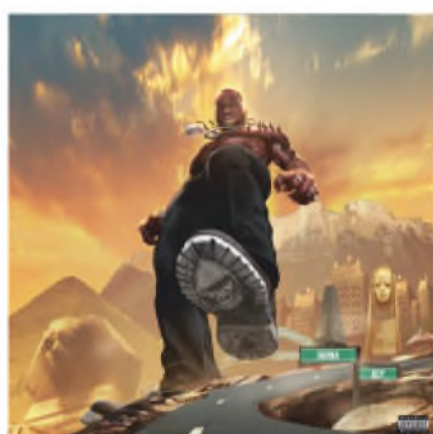
Frozen 2
Various Artists

Jojo Rabbit
Various Artists

**BEST SCORE
SOUNDTRACK
FOR VISUAL MEDIA**

Ad Astra
Max Richter, composer

Becoming
Kamasi Washington, composer



BEST GLOBAL MUSIC ALBUM

From left: Antibalas, *Fu Chronicles*; Burna Boy, *Twice as Tall*; Bebel Gilberto, *Agora*; Anoushka Shankar, *Love Letters*; Tinariwen, *Amadjar*.

FOR YOUR GRAMMY® CONSIDERATION
PRODUCER OF THE YEAR *non classical*

PRODUCER, DIRECTOR & VISIONARY
FLYING LOTUS

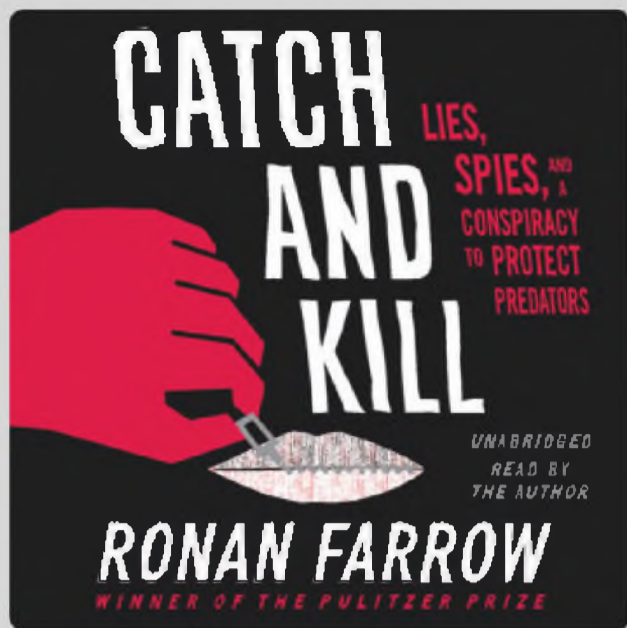
previous production work for

KENDRICK LAMAR
THUNDERCAT
KAMASI WASHINGTON
MAC MILLER
SNOOP DOGG
THOM YORKE

SOLANGE
TIERRA WHACK
ANDERSON. PAAK
GEORGE CLINTON
DENZEL CURRY
ERYKAH BADU

THUNDERCAT on working with FLYING LOTUS
"YOU WANT SOMEONE WHO CARES" - Billboard





"[Farrow] weaves a breathless narrative as compelling as it is disturbing... bracingly exposes the rot that's persisted across elite American institutions for decades."

—ENTERTAINMENT WEEKLY

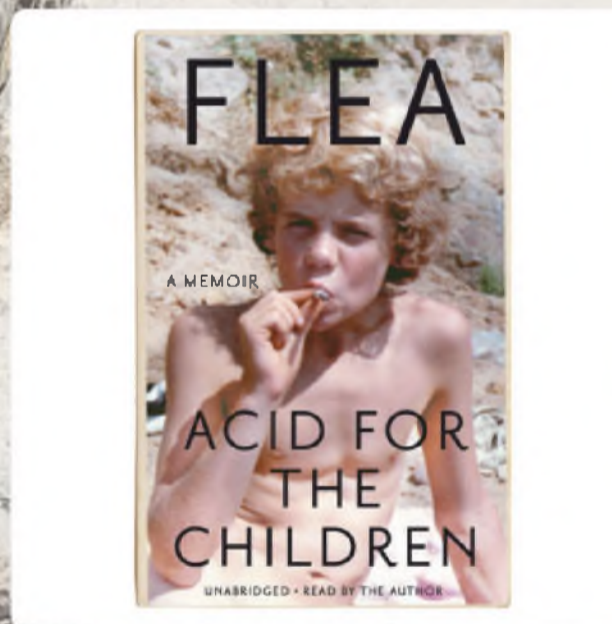


Photo © Brigitte Lacombe

FOR YOUR GRAMMY® CONSIDERATION
BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIOBOOKS & STORYTELLING)



Photo: Peter Staley



"*Acid for the Children* is not an as-told-to, nor is it written "with" someone. These are Flea's words—excitable, jazzy, regretful, disarming, popping and writhing away in his biological bass zone."

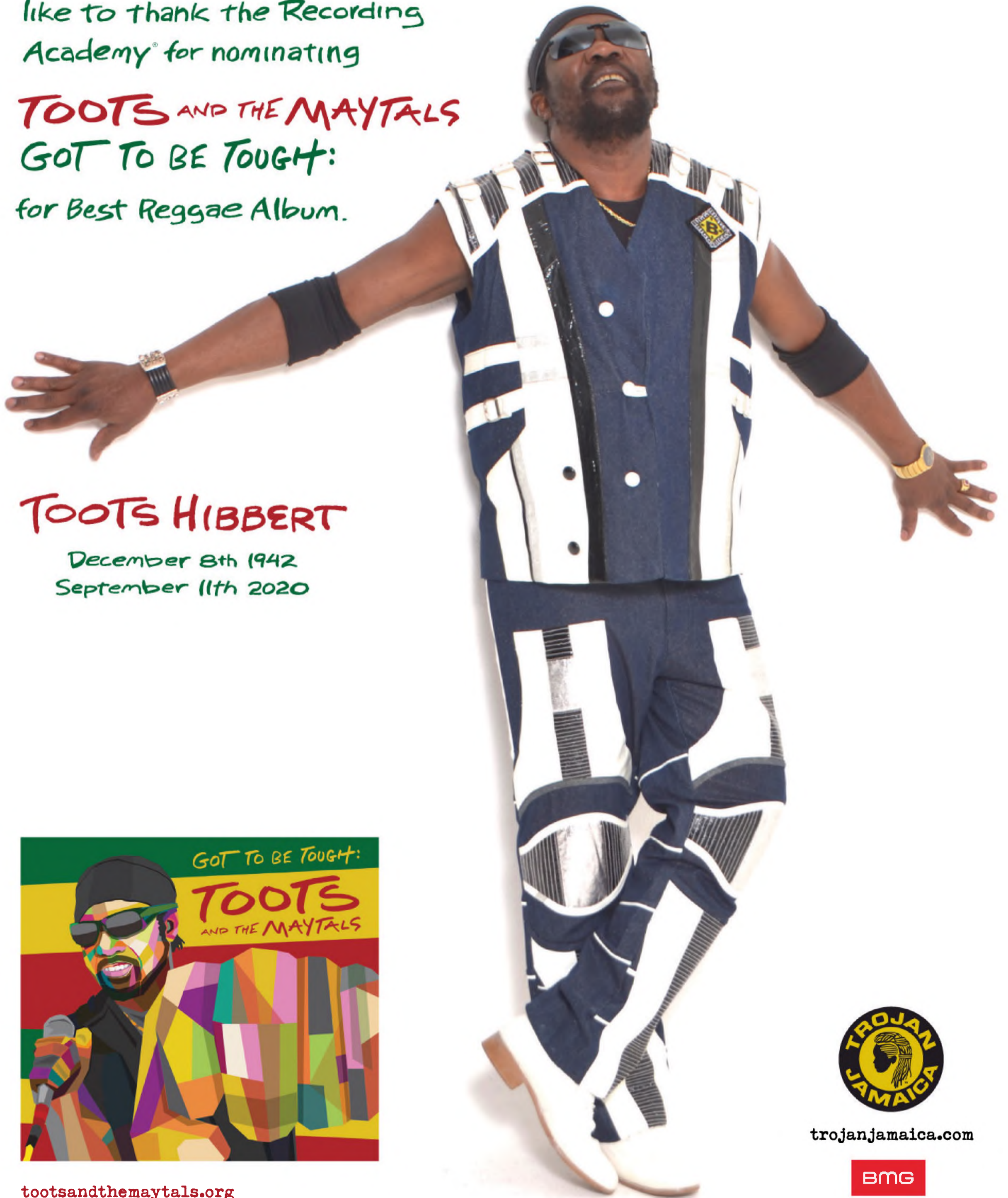
—THE ATLANTIC



Also available in print and ebook wherever books are sold
HACHETTEAUDIO.COM • SOUNDCLOUD.COM/HACHETTEAUDIO

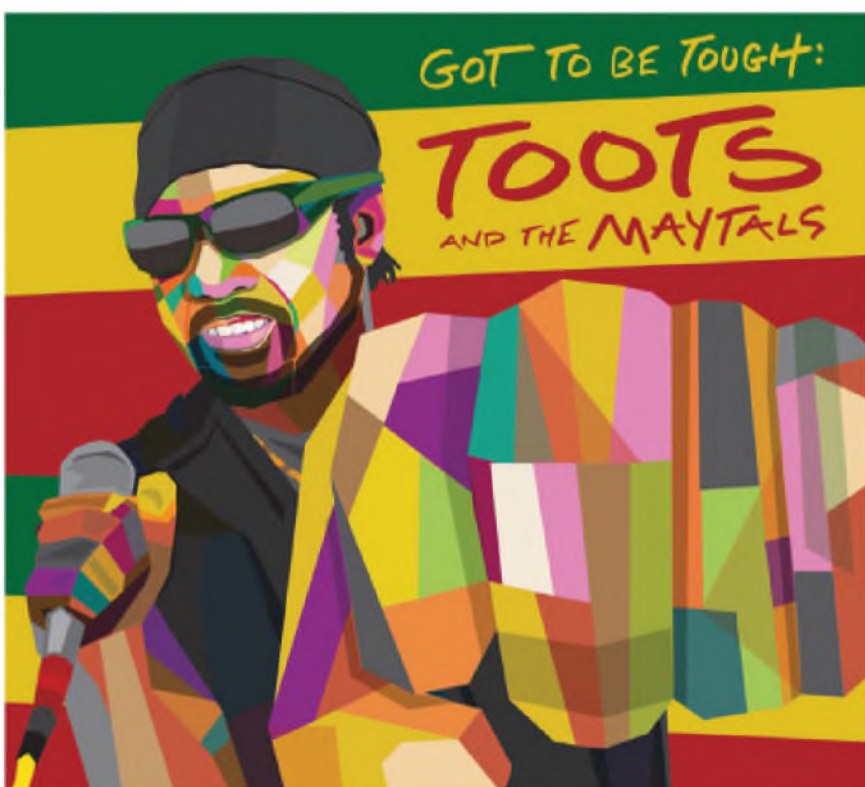
The Hibbert Family would like to thank the Recording Academy® for nominating

TOOTS AND THE MAYTALS
GOT TO BE TOUGH:
for Best Reggae Album.



TOOTS HIBBERT

December 8th 1942
September 11th 2020



tootsandthemaytals.org



trojanjamaica.com

BMG

Joker

Hildur Guðnadóttir, composer

1917

Thomas Newman, composer

Star Wars:

The Rise of Skywalker

John Williams, composer

BEST SONG WRITTEN FOR VISUAL MEDIA

“Beautiful Ghosts”

Andrew Lloyd Webber and Taylor Swift, songwriters (Taylor Swift). Track from: *Cats*

“Carried Me With You”

Brandi Carlile, Phil Hanseroth and Tim Hanseroth, songwriters (Brandi Carlile). Track from: *Onward*

“Into the Unknown”

Kristen Anderson-Lopez and Robert Lopez, songwriters (Idina Menzel and Aurora). Track from: *Frozen 2*

“No Time To Die”

Billie Eilish O’Connell and Finneas Baird O’Connell, songwriters (Billie Eilish). Track from: *No Time to Die*

“Stand Up”

Joshua Brian Campbell and Cynthia Erivo, songwriters (Cynthia Erivo). Track from: *Harriet*

BEST INSTRUMENTAL COMPOSITION

“Baby Jack”

Arturo O’Farrill, composer (Arturo O’Farrill & The Afro Latin Jazz Orchestra)

“Be Water II”

Christian Sands, composer (Christian Sands)

“Plumfield”

Alexandre Desplat, composer (Alexandre Desplat)

“Sputnik”

Maria Schneider, composer (Maria Schneider)

“Strata”

Remy Le Boeuf, composer (Remy Le Boeuf’s Assembly of Shadows Featuring Anna Webber and Eric Miller)

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

“Bathroom Dance”

Hildur Guðnadóttir, arranger (Hildur Guðnadóttir)

“Donna Lee”

John Beasley, arranger (John Beasley)

“Honeymooners”

Remy Le Boeuf, arranger (Remy Le Boeuf’s Assembly of Shadows)

“Lift Every Voice and Sing”

Alvin Chea and Jarrett Johnson, arrangers (Jarrett Johnson Featuring Alvin Chea)

“Uranus: The Magician”

Jeremy Levy, arranger (Jeremy Levy Jazz Orchestra)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

“Asas Fechadas”

John Beasley and Maria Mendes, arrangers (Maria Mendes Featuring John Beasley and Orkest Metropole)

“Desert Song”

Erin Bentlage, Sara Gazarek, Johnaye Kendrick and Amanda Taylor, arrangers (Säje)

“From This Place”

Alan Broadbent and Pat Metheny, arrangers (Pat Metheny Featuring Meshell Ndegeocello)

“He Won’t Hold You”

Jacob Collier, arranger (Jacob Collier Featuring Rapsody)

“Slow Burn”

Talia Billig, Nic Hard and Becca Stevens, arrangers (Becca Stevens Featuring Jacob Collier, Mark Lettieri, Justin Stanton, Jordan Perlson, Nic Hard, Keita Ogawa, Marcelo Woloski and Nate Werth)



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SUPPORT INDEPENDENT.
#STAYINDEPENDENT.**

“Pimienta defies the norm of relations and individualism.” – BILLBOARD
 “Foraging a new world of music borderlessness.” – ROLLING STONE 4/5 stars
 “A substantial cultural statement.” – THE NEW YORK TIMES
 “Full-throated declaration of mastery.” – PITCHFORK



FOR YOUR GRAMMY® CONSIDERATION
BEST FOLK ALBUM

Laura Marling Song For Our Daughter

“Quietly magnificent”
New York Times

“Brimming with peaceful reflections; pristine”
Pitchfork

“A beautiful moving listen”
NPR Music

“Weeping and tender and unfussy”
Stereogum

“Her most beautiful release yet”
Paste Magazine



FOR YOUR GRAMMY® CONSIDERATION
BEST ROCK ALBUM

FONTAINES D.C. A HERO'S DEATH

“ONE OF THE MOST EXCITING
ROCK BANDS ON THE
PLANET”

PASTE MAGAZINE

“ROCK BANDS AREN'T SUPPOSED TO GET
BIG ANYMORE, BUT APPARENTLY NO ONE
TOLD FONTAINES D.C.”

STEREOGUM

“AN IMPRESSIVE CALL TO
PHILOSOPHICAL ACTION
AND ROCK”

NPR MUSIC

“FONTAINES D.C. ARE THE NEW ROCK
HEROES THAT 2020 NEEDS SO
DESPERATELY”

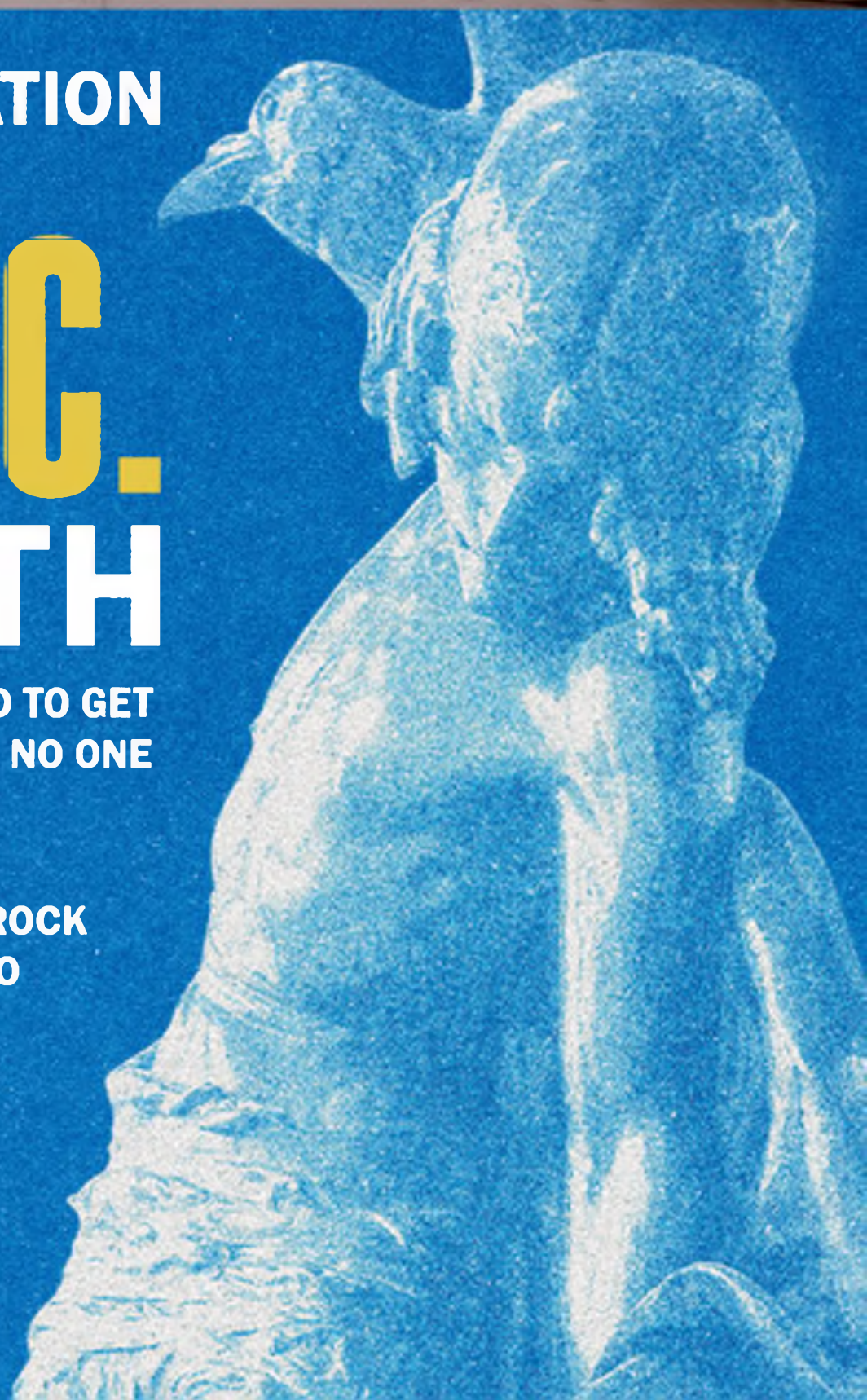
PHILADELPHIA INQUIRER

“HEADY, FUNNY, AND FEARLESS, THE
DUBLIN BAND'S SECOND ALBUM IS A
MAUDLIN AND MANIC TRIUMPH”

PITCHFORK



Partisan Records





BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

From left: Linn Wie Andersen, Simon Earith, Paul McCartney and James Musgrave, *Flaming Pie (Collector's Edition)* (Paul McCartney); Lisa Glines and Doran Tyson, *Giants Stadium 1987, 1989, 1991* (Grateful Dead); Jeff Schulz, *Mode* (Depeche Mode); Lawrence Azerrad and Jeff Tweedy, *Ode to Joy* (Wilco); Michael Cina and Molly Smith, *The Story of Ghostly International* (Various Artists).

BEST RECORDING PACKAGE

Everyday Life

Pilar Zeta, art director (Coldplay)

Funeral

Kyle Goen, art director (Lil Wayne)

Healer

Julian Gross and Hannah Hooper, art directors (Grouplove)

On Circles

Jordan Butcher, art director (Caspian)

Vols. 11 & 12

Doug Cunningham and Jason Noto, art directors (Desert Sessions)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

Flaming Pie (Collector's Edition)

Linn Wie Andersen, Simon Earith, Paul McCartney and James Musgrave, art directors (Paul McCartney)

Giants Stadium 1987, 1989, 1991

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

Mode

Jeff Schulz, art director (Depeche Mode)

Ode to Joy

Lawrence Azerrad and Jeff Tweedy, art directors (Wilco)

The Story of Ghostly International

Michael Cina and Molly Smith, art directors (Various Artists)

BEST ALBUM NOTES

At the Minstrel Show: Minstrel Routines From the Studio, 1894-1926

Tim Brooks, album notes writer (Various Artists)

The Bakersfield Sound: Country Music Capital of the West, 1940-1974

Scott B. Bomar, album notes writer (Various Artists)

Dead Man's Pop

Bob Mehr, album notes writer (The Replacements)

The Missing Link: How Gus Haenschen Got Us From Joplin to Jazz and Shaped the Music Business

Colin Hancock, album notes writer (Various Artists)

GRAMMY® NOMINATED

BEST R&B SONG:
BETTER THAN I IMAGINED FEATURING H.E.R. & MESHELL NDEGEOCELLO
BEST PROGRESSIVE R&B ALBUM:
F* YO FEELINGS**

ROBERT

GLASPER



"His calling card is blending of the moment pop with a rock aesthetic ... He knows what he likes. He imagines collaborations" **NPR**

**FOR YOUR GRAMMY®
CONSIDERATION:**

ANDREW WATT PRODUCER OF THE YEAR, NON-CLASSICAL

"Andrew Watt brings a guitar players sensitivity to production. A bit of a lost art in our programmed, cut and paste culture. His lifelong music fandom raises the bar from skill to love."

RICK RUBIN

"Watt is like a mad scientist in the studio, always riffin, playing and coming up with the crazy and innovative ideas. Always so much fun working together because no matter what we leave with a song we both really love!!"

DUA LIPA

"Loved working with Andrew on the Ozzy Osbourne track. He made it very enjoyable and we talked for hours about music. A great day in my memory."

ELTON JOHN

"I love working with Andy. He's such an exciting producer and musician and is so knowledgeable about so many styles of music."

MICK JAGGER

"I have worked with a lot of producers in my day and I can truly say Andrew is one of the best of the lot."

SMOKEY ROBINSON

"Andrew Watt never once let me doubt my own ability to make great music. Love, passion & an unbelievable amount of talent is flooding through his veins."

SHAWN MENDES

"Working with Andrew was great. He has a really youthful approach and great energy. And as a guitar player he's not trying to be a Zakk or a Gus or any of those guys. He has his own thing. He's definitely somebody to watch out for."

SLASH

"When I first worked with Andrew Watt, I immediately realized he was an artist of high integrity and commitment. Even while jamming, his intellectual strength, focus and understanding of universal music, made me see that I was working with one of the best producers in the world."

NILE RODGERS

"Andrew was a shining light for me. Some producers I've worked with in the past have been fucking assholes. You do what they say and they crack the whip. But Andrew, he's like a brother now. I found a friend for life....Andrew's a fucking producer."

OZZY OSBOURNE

"Andrew and I go way back.. one thing I have noticed from day one is his genuine love for music! He's always impressed me by his desire to get better and make music that will last the test of time! We have made a lot of great music over the years and I am lucky to call this man a friend!

JUSTIN BIEBER

"We've come a long way. From kicking you out of my sprinter vans, hotel rooms, having you removed by security and pretending to not know you in public. Congratulations to my executive producer, Andrew Watt. You deserve it. Most dedicated and innovative dude in the industry."

MILEY CYRUS

"Whenever I am in the studio with Andrew I feel truly supported. He has an amazing gift not just as a musician, writer, performer and producer, but he shares his confidence with the artist and builds you up and makes you feel safe to sing your heart out and aim it towards the stars."

SAM SMITH

FLUME & TORO Y MOI
THE DIFFERENCE
FOR YOUR GRAMMY® CONSIDERATION



NOMINATED FOR BEST DANCE RECORDING
future classic.

BEST HISTORICAL ALBUM

63RD GRAMMY AWARDS®

“It’s about damn time somebody drew the line back!” — PETE SEEGER



Throw Down Your Heart: The Complete Africa Sessions is the comprehensive film and music collection from Béla Fleck’s remarkable journey across Africa to explore the roots of the banjo.

Originally released in 2009, the three-time GRAMMY®-winning albums *Tales from the Acoustic Planet, Vol. 3—Africa Sessions* and *Africa Sessions Part 2: Unreleased Tracks* are available now for the first time alongside the acclaimed documentary *Throw Down Your Heart*, extra footage and commentary with director Sascha Paladino, and the brand-new duo album *The Ripple Effect*, with kora master Toumani Diabaté.



“It completely blew me away. I don’t think I have ever seen such a complete musician at work, what a joy it was to behold.”

— **Billy Connolly**

“This is a story of how Béla Fleck, America’s most celebrated banjoist, went on a quest in search of his musical soul mate’s African roots — and wound up discovering himself... an important work of artistic memory and conscience.”

— **Los Angeles Times**

“Fleck’s amazing *Throw Down Your Heart* makes me want to go to Africa. It’s the living of a dream that most people never get around to doing — but Béla did... The genuine warmth, affinity, respect and love between Béla and the amazing African musicians he met is beautifully captured. Very inspiring and uplifting.”

— **Chick Corea**

“Traditional African music turns out to suit him beautifully... At every turn Mr. Fleck works respectfully, learning and adapting, trusting sameness over difference.”

— **The New York Times**



FOR YOUR CONSIDERATION
BELAFLECK.COM



Out of a Clear Blue Sky

David Sager, album notes writer
(Nat Brusiloff)

BEST HISTORICAL ALBUM

Celebrated, 1895-1896

Meagan Hennessey and Richard Martin, compilation producers; Richard Martin, mastering engineer (Unique Quartette)

Hittin' the Ramp: The Early Years (1936-1943)

Zev Feldman, Will Friedwald and George Klabin, compilation producers; Matthew Lutthans, mastering engineer (Nat "King" Cole)

It's Such a Good Feeling: The Best of Mister Rogers

Lee Lodyga and Cheryl Pawelski, compilation producers; Michael Graves, mastering engineer (Mister Rogers)

1999 Super Deluxe Edition

Michael Howe, compilation pro-

ducer; Bernie Grundman, mastering engineer (Prince)

Souvenir

Carolyn Agger, compilation producer; Miles Showell, mastering engineer (Orchestral Manoeuvres in the Dark)

Throw Down Your Heart: The Complete Africa Sessions

Béla Fleck, compilation producer; Richard Dodd, mastering engineer (Béla Fleck)

BEST ENGINEERED ALBUM, NON-CLASSICAL

Black Hole Rainbow

Shawn Everett and Ivan Wayman, engineers; Bob Ludwig, mastering engineer (Devon Gilfillian)

Expectations

Gary Paczosa and Mike Robinson, engineers; Paul Blakemore, mastering engineer (Katie Pruitt)

Hyperspace

Drew Brown, Andrew Coleman, Shawn Everett, Serban Ghenea, David Greenbaum, Jaycen Joshua and Mike Larson, engineers; Randy Merrill, mastering engineer (Beck)

Jaime

Shawn Everett, engineer; Shawn Everett, mastering engineer (Brittany Howard)

25 Trips

Shani Gandhi and Gary Paczosa, engineers; Adam Grover, mastering engineer (Sierra Hull)

PRODUCER OF THE YEAR, NON-CLASSICAL

Jack Antonoff

"August" (Taylor Swift), *Gaslighter* (The Chicks), "Holy Terrain" (FKA twigs Featuring Future), "Mirrorball" (Taylor Swift), "This Is Me Trying" (Taylor Swift), "Together" (Sia)

Dan Auerbach

Cypress Grove (Jimmy "Duck"

Holmes), *El Dorado* (Marcus King), *CeeLo Green Is Thomas Callaway* (CeeLo Green), *Singing for My Supper* (Early James), *Solid Gold Sounds* (Kendell Marvel), *Years* (John Anderson)

Dave Cobb

"Backbone" (Kaleo), *The Balladeer* (Lori McKenna), *Boneshaker* (Airtourne), *Down Home Christmas* (Oak Ridge Boys), *The Highwomen* (The Highwomen), "I Remember Everything" (John Prine), *Reunions* (Jason Isbell & The 400 Unit), "The Spark" (William Prince), "You're Still the One" (Teddy Swims)

Flying Lotus


It Is What It Is (Thundercat)

Andrew Watt

"Break My Heart" (Dua Lipa), "Me and My Guitar" (A Boogie Wit Da Hoodie), "Midnight Sky" (Miley Cyrus), "Old Me" (5 Seconds of Summer), "Ordinary Man" (Ozzy Osbourne Featuring Elton John), "Take What You Want" (Post Malone Featuring Ozzy Osbourne and Travis Scott), "Under the Graveyard" (Ozzy Osbourne)

EPIC RECORDS FOR YOUR CONSIDERATION EPIC RECORDS

GIVEON



"TAKE TIME"
BEST R+B ALBUM
280+ MILLION WORLDWIDE STREAMS
75+ MILLION YOUTUBE VIEWS
2020 APPLE UP NEXT ARTIST
2020 VEVO DSCVR ARTIST TO WATCH
TOP 10 BILLBOARD EMERGING ARTISTS CHART

"If you've ever heard the sweet baritone of Long Beach, California crooner Giveon, then you know just how hard it is to stop listening to him once you begin"

FADER

"Spilling over atmospheric coos and dreamy guitar strums, Giveon's words carry the sting of a wounded lover who hasn't come to grips with the end of the relationship"

ELLE

FOR YOUR CONSIDERATION

EPIC RECORDS FOR YOUR CONSIDERATION EPIC RECORDS

CONGRATULATIONS

TO OUR GRAMMY® NOMINEES



BIG SEAN

- BEST RAP PERFORMANCE
"DEEP REVERENCE"
FEAT. NIPSEY HUSSLE



MEGAN THEE STALLION

- BEST NEW ARTIST
- RECORD OF THE YEAR
"SAVAGE" FEAT. BEYONCÉ
- BEST RAP PERFORMANCE
"SAVAGE" FEAT. BEYONCÉ
- BEST RAP SONG
"SAVAGE"



BUJU BANTON

- BEST REGGAE ALBUM
'UPSIDE DOWN 2020'



THE-DREAM SONGWRITER

- BEST RAP SONG
"SAVAGE" FEAT. BEYONCÉ



JAY ELECTRONICA

- BEST RAP ALBUM
'A WRITTEN TESTIMONY'



JESSE FRASURE SONGWRITER

- BEST COUNTRY SONG
"SOME PEOPLE DO"



TAINY

- BEST POP DUO/
GROUP PERFORMANCE

"UN DIA (ONE DAY)"

J BALVIN, DUA LIPA,
BAD BUNNY AND TAINY

ROCINATION

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THE *Crabb Family*

20/20



EXECUTIVE PRODUCER - DOTTIE LEONARD MILLER | PRODUCED BY JASON CRABB AND SCOTT GOODSEY

MIXED BY BEN FOWLER | EDITED BY DAVID YOUNG | MASTERED BY ANTHONY JOHNSON - MASTERMINE | VOCAL ENGINEERS - ANTHONY JOHNSON, JUSTIN KROPF, DAVID YOUNG, AND KEVIN WILLIAMS | VOCAL ARRANGEMENTS - JASON CRABB AND AARON CRABB
TRACKS RECORDED AT DAYWIND STUDIOS, HENDERSONVILLE, TN | ENGINEER - BEN FOWLER, ASSISTANT ENGINEER - JUSTIN KROPF | VOCALS PERFORMED BY KELLY BOWLING, TERAH DENHOLLOW, ADAM CRABB, AARON CRABB, AND JASON CRABB
ORCHESTRATION ARRANGEMENTS ON "MY KING IS KNOWN BY LOVE" BY WAYNE HAUN | GUEST VOCAL BY MIKE BOWLING ON "IF GOD IS FOR ME" | CHOIR ON "SISTER, PLAY THAT TAMBOURINE" AND "MY KING IS KNOWN BY LOVE" PERFORMED BY JENNY LEE RIDDLE AND PEOPLE 6 SONGS CHOIR
PIANO, B3, KEYBOARDS - JOHNNY BROWN | FIDDLE, MANDOLIN - AUBREY HAYNIE | ACOUSTIC GUITAR - BRYAN SUTTON, BRENT MASON, AND JOEL KEY | STEEL GUITAR, LAP STEEL, DOBRO - SCOTT SANDERS | ELECTRIC GUITAR - BRENT MASON AND JASON CRABB
BASS GUITAR - PRESTON SHEWBIDGE | DRUMS, PERCUSSION - TRAVIS LAWS | PHOTOGRAPHY BY JAKE HARSH | ART DIRECTION - AARON CRISLER | ART CONCEPT - JASON CRABB
HAIR AND MAKE-UP - SHELLY CRABB AND HOPE BOWLING | WARDROBE DESIGN - NICOLE GREGORY | GRAPHIC DESIGN - CARLA WELBY



THUNDERCAT

It is what it is

FOR YOUR CONSIDERATION
BEST PROGRESSIVE R&B ALBUM

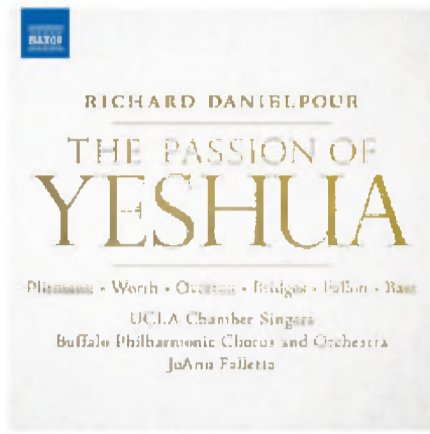


WITH

FLYING LOTUS ♦ CHILDISH GAMBINO ♦ TY DOLLA \$IGN ♦ STEVE LACY
STEVE ARRINGTON ♦ LOUIS COLE ♦ LIL B ♦ KAMASI WASHINGTON
BADBADNOTGOOD ♦ ZACK FOX ♦ PEDRO MARTINS

PRODUCED BY FLYING LOTUS & THUNDERCAT





BEST ENGINEERED ALBUM, CLASSICAL

From left: Bernd Gottinger, engineer, Danielpour: *The Passion of Yeshua*; David Frost and John Kerswell, engineers, Silas Brown, mastering engineer, Gershwin: *Porgy and Bess*; Kyle Pyke, engineer, Jesse Lewis and Kyle Pyke, mastering engineers, Hynes: *Fields*; Alexander Lipay and Dmitriy Lipay, engineers, Alexander Lipay and Dmitriy Lipay, mastering engineers, Ives: *Complete Symphonies*; David Frost and Charlie Post, engineers, Silas Brown, mastering engineer, Shostakovich: *Symphony No. 13, "Babi Yar."*

BEST REMIXED RECORDING

"Do You Ever (RAC Mix)"

RAC, remixer (Phil Good)

"Imaginary Friends (Morgan Page Remix)"

Morgan Page, remixer (deadmau5)

"Praying for You (Louie Vega Main Remix)"

Louie Vega, remixer (Jasper Street Co.)

"Roses (Imanbek Remix)"

Imanbek Zeikenov, remixer (SAINT JHN)

"Young & Alive (Bazzi vs. Haywyre Remix)"

Haywyre, remixer (Bazzi)

BEST ENGINEERED ALBUM, CLASSICAL

Danielpour: *The Passion of Yeshua*

Bernd Gottinger, engineer (JoAnn Falletta, James K. Bass, Adam Luebke, UCLA Chamber Singers, Buffalo Philharmonic Orchestra and Buffalo Philharmonic Chorus)

Gershwin: *Porgy and Bess*

David Frost and John Kerswell, engineers; Silas Brown, mastering engineer (David Robertson, Eric Owens, Angel Blue, Metropolitan Opera Orchestra and Chorus)

Hynes: *Fields*

Kyle Pyke, engineer; Jesse Lewis and Kyle Pyke, mastering engineers (Devonté Hynes and Third Coast Percussion)

Ives: *Complete Symphonies*

Alexander Lipay and Dmitriy Lipay, engineers; Alexander Lipay and Dmitriy Lipay, mastering engineers (Gustavo Dudamel and Los Angeles Philharmonic)

JAYDA G
BOTH OF US

FOR YOUR CONSIDERATION
BEST DANCE RECORDING

WRITTEN & PRODUCED BY JAYDA G & FRED AGAIN..
PERFORMED BY JAYDA G

NINJA TUNE

"A MUCH-DESERVED NOMINATION" - BILLBOARD

FOR YOUR GRAMMY® CONSIDERATION
BEST CHAMBER MUSIC /
SMALL ENSEMBLE PERFORMANCE

DOVER QUARTET



THE SCHUMANN QUARTETS



"The young American string quartet of the moment."
– The New Yorker

The Dover Quartet is the
Penelope P. Watkins Ensemble
in Residence at the
Curtis Institute of Music.



Azica Records
Producer: Alan Bise
Recording Engineer: Bruce Egge

DOVER
QUARTET

CURTIS
INSTITUTE OF MUSIC

Artist Management:
Andrew Lane
Curtis Institute of Music
+1 (215) 717-3124
andrew.lane@curtis.edu



COSIMA

‘They blame the bird, when the problem is the cage.’

From the track ‘Lonely Girls’



COSIMA
‘The Fun Is Here?’
NEW PROJECT
December 2020

SOUTH OF HEAVEN RECORDS

SONY MUSIC CONGRATULATES FITO PAEZ FOR HIS NOMINATION



“LA CONQUISTA DEL ESPACIO”
FITO PAEZ

BEST LATIN ROCK OR ALTERNATIVE ALBUM
63rd GRAMMY Awards®

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MUSIC
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IN THE BIRTHPLACE
OF AMERICAN MUSIC
JUST MILES AWAY FROM THE CROSSROADS



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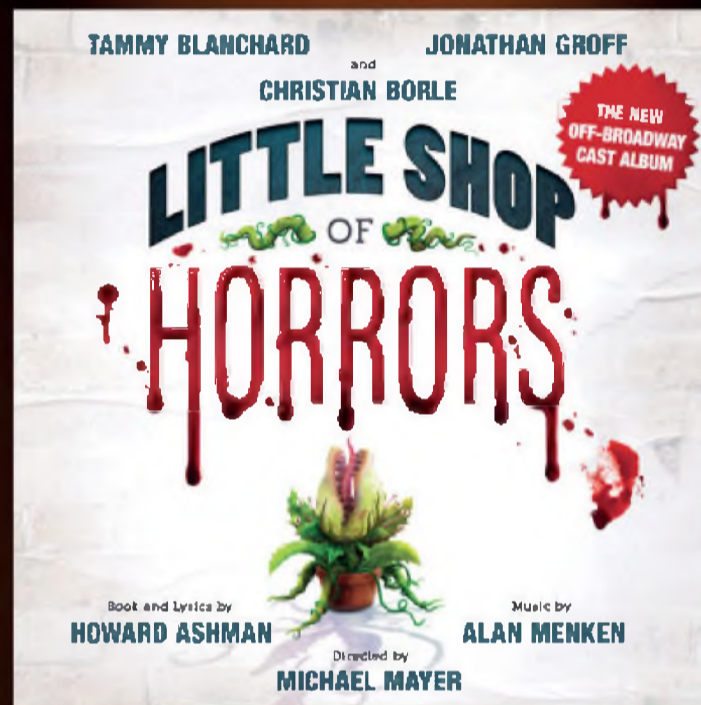
CONGRATULATIONS TO OUR GRAMMY® NOMINEES FOR BEST MUSICAL THEATER ALBUM



THE PRINCE OF EGYPT

(ORIGINAL CAST RECORDING)

Principal soloists Luke Brady, Liam Tamne,
Christine Allado, & Alexia Khadime
Produced by Dominick Amendum
& Stephen Schwartz
Music and Lyrics by Stephen Schwartz



LITTLE SHOP OF HORRORS

(THE NEW OFF-BROADWAY CAST RECORDING)

Principal soloists Tammy Blanchard,
Jonathan Groff & Tom Alan Robbins
Produced by Will Van Dyke, Michael Mayer,
Alan Menken & Frank Wolf
Music by Alan Menken, Lyrics by Howard Ashman



SOFT POWER

(ORIGINAL CAST RECORDING)

Principal soloists Francis Jue,
Alyse Alan Louis & Conrad Ricamora
Produced by Matt Stine
Music by Jeanine Tesori
Lyrics by David Henry Hwang & Jeanine Tesori



WHERE BROADWAY SHINES ON

GHOSTLIGHTRECORDS.COM

Shostakovich: Symphony No. 13, "Babi Yar"

David Frost and Charlie Post, engineers; Silas Brown, mastering engineer (Riccardo Muti and Chicago Symphony Orchestra)

PRODUCER OF THE YEAR, CLASSICAL

Blanton Alspaugh

Aspects of America: Pulitzer Edition (Carlos Kalmar and Oregon Symphony), *Blessed Art Thou Among Women* (Peter Jermihov, Katya Lukanov and PaTRAM Institute Singers), Dvořák: *Symphony No. 9*; Copland: *Billy the Kid* (Gianandrea Noseda and National Symphony Orchestra), Glass: *The Fall of the House of Usher* (Joseph Li, Nicholas Nestorak, Madison Leonard, Jonas Hacker, Ben Edquist, Matthew Adam Fleisher and Wolf Trap Opera), Kahane: *Emergency Shelter Intake Form* (Alicia Hall Moran, Gabriel Kahane, Carlos Kalmar and Oregon Symphony), Kastalsky: *Requiem* (Leonard Slatkin, Steven Fox, Benedict Sheehan, Charles Bruffy, Cathedral Choral

Society, The Clarion Choir, The Saint Tikhon Choir, Kansas City Chorale and Orchestra of St. Luke's), Massenet: *Thaïs* (Andrew Davis, Joshua Hopkins, Andrew Staples, Erin Wall, Toronto Mendelssohn Choir and Toronto Symphony Orchestra), Smyth: *The Prison* (Sarah Brailey, Dashon Burton, James Blachly and Experiential Orchestra), Woolf, L.P.: *Fire and Flood* (Julian Wachner, Matt Haimovitz and Choir of Trinity Wall Street)

David Frost

Beethoven: *Piano Sonatas, Vol. 9* (Jonathan Biss), Gershwin: *Porgy and Bess* (David Robertson, Eric Owens, Angel Blue, Metropolitan Opera Orchestra and Chorus), Gluck: *Orphée and Eurydice* (Harry Bicket, Dmitry Korchak, Andriana Chuchman, Lauren Snouffer, Lyric Opera of Chicago Orchestra and Chorus), Holst: *The Planets; The Perfect Fool* (Michael Stern and Kansas City Symphony), Muhly: *Marnie* (Robert Spano, Isabel Leonard, Christopher Maltman, Denyce Graves, Iestyn Davies, Janis Kelly, Metropolitan Opera Orchestra and Chorus), Schubert: *Piano Sonatas, D. 845, D. 894, D. 958,*

D. 960 (Shai Wosner), Shostakovich: *Symphony No. 13, "Babi Yar"* (Riccardo Muti, Alexey Tikhomirov, Chicago Symphony Orchestra and Chorus)

Jesse Lewis

Gunn: *The Ascendant* (Roomful of Teeth), Harrison, M.: *Just Constellations* (Roomful of Teeth), *Her Own Wings* (Willamette Valley Chamber Music Festival), Hynes: *Fields* (Devonté Hynes and Third Coast Percussion), Lang, D.: *Love Fail* (Beth Willer and Lorelei Ensemble), Mazzoli: *Proving Up* (Christopher Rountree, Opera Omaha and International Contemporary Ensemble), Sharlat: *Spare the Rod!* (NOW Ensemble), *Soul House* (Hub New Music), *Wherein Lies the Good* (The Westerlies)

Dmitriy Lipay

Adams, J.: *Must the Devil Have All the Good Tunes?* (Yuja Wang, Gustavo Dudamel and Los Angeles Philharmonic), Cipullo: *The Parting* (Alastair Willis, Laura Strickling, Catherine Cook, Michael Mayes and Music of Remembrance), Ives: *Complete Symphonies* (Gustavo Dudamel and Los Angeles Philharmonic), *LA Phil*

100 - The Los Angeles Philharmonic Centennial Birthday Gala (Gustavo Dudamel and Los Angeles Philharmonic), Langgaard: *Prelude to Antichrist*; Strauss: *An Alpine Symphony* (Thomas Dausgaard and Seattle Symphony Orchestra), Nielsen: *Symphony No. 1 and Symphony No. 2, "The Four Temperaments"* (Thomas Dausgaard and Seattle Symphony)

Elaine Martone

Bound for the Promised Land (Robert M. Franklin, Steven Darsey, Jessye Norman and Taylor Branch), *Dawn* (Shachar Israel), Gandolfi, Prior and Oliverio: *Orchestral Works* (Robert Spano and Atlanta Symphony Orchestra), *Singing in the Dead of Night* (Eighth Blackbird), Whitacre: *The Sacred Veil* (Eric Whitacre, Grant Gershon, Los Angeles Master Chorale)

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Carlos Kalmar, conductor (Oregon Symphony)

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BEST MUSIC VIDEO

From left: Beyoncé, "Brown Skin Girl"; Future Featuring Drake, "Life Is Good"; Anderson .Paak, "Lockdown"; Harry Styles, "Adore You"; Woodkid, "Goliath."

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Kirill Gerstein

Thomas Adès, conductor (Boston Symphony Orchestra)

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Igor Levit

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Augustin Hadelich

Jakub Hrůša, conductor (Charles Owen, Symphonieorchester Des Bayerischen Rundfunks)

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Stephen Powell

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Clairières - Songs By Lili and Nadia Boulanger

Nicholas Phan

Myra Huang, accompanist

Farinelli

Cecilia Bartoli

Giovanni Antonini, conductor (Il Giardino Armonico)

A Lad's Love

Brian Giebler

Steven McGhee, accompanist (Katie Hyun, Michael Katz, Jessica Meyer, Reginald Mobley and Ben Russell)

Smyth: The Prison

Sarah Brailey and Dashon Burton

James Blachly, conductor (Experiential Chorus, Experiential Orchestra)

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Adès Conducts Adès

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Clément Mao-Takacs, conductor; Hans Kipfer, producer

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Thomas, M.T.: From the Diary of Anne Frank; Meditations on Rilke

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Wolf, L.P.: Fire and Flood

Matt Haimovitz; Julian Wachner, conductor; Blanton Alspaugh, producer

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Adès: Concerto for Piano and Orchestra

Thomas Adès, composer

Kirill Gerstein, Thomas Adès and Boston Symphony Orchestra

Danielpour: The Passion of Yeshua

Richard Danielpour, composer

JoAnn Falletta, James K. Bass, Adam Luebke, UCLA Chamber Singers, Buffalo Philharmonic Orchestra and

Buffalo Philharmonic Chorus

Floyd, C.: Prince of Players

Carlisle Floyd, composer

William Boggs, Kate Royal, Keith Phares, Florentine Opera Chorus and Milwaukee Symphony Orchestra

Hearne, T.: Place

Ted Hearne, composer

Ted Hearne, Steven Bradshaw, Sophia Byrd, Josephine Lee, Isaiah Robinson, Sol Ruiz, Ayanna Woods and Place Orchestra

Rouse: Symphony No. 5

Christopher Rouse, composer

Giancarlo Guerrero and Nashville Symphony

BEST MUSIC VIDEO

"Brown Skin Girl"

Beyoncé

Beyoncé Knowles-Carter and Jenn Nkiru, video directors; Lauren Baker, Astrid Edwards, Nathan Scherrer and Erinn Williams, video producers

"Life Is Good"

Future Featuring Drake

Julien Christian Lutz, video director; Harv Glazer, video producer

"Lockdown"

Anderson .Paak

Dave Meyers, video director; Nathan Scherrer, video producer

"Adore You"

Harry Styles

Dave Meyers, video director; Nathan

Scherrer, video producer

"Goliath"

Woodkid

Yoann Lemoine, video director

BEST MUSIC FILM

Beastie Boys Story

Beastie Boys

Spike Jonze, video director; Amanda Adelson, Jason Baum and Spike Jonze, video producers

Black Is King

Beyoncé

Emmanuel Adeji, Blitz Bazawule, Beyoncé Knowles-Carter and Kwasi Fordjour, video directors; Lauren Baker, Akin Omotoso, Nathan Scherrer, Jeremy Sullivan and Erinn Williams, video producers

We Are Freestyle Love Supreme

Freestyle Love Supreme

Andrew Fried, video director; Andrew Fried, Jill Furman, Thomas Kail, Lin-Manuel Miranda, Sarina Roma, Jenny Steingart and Jon Steingart, video producers

Linda Ronstadt:

The Sound of My Voice

Linda Ronstadt

Rob Epstein and Jeffrey Friedman, video directors; Michele Farinola and James Keach, video producers

That Little Ol' Band From Texas

ZZ Top

Sam Dunn, video director; Scot McFadyen, video producer

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BEST NEW ARTIST



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FAST COMPANY

“Chika’s major label, debut EP, *INDUSTRY GAMES*, is a defiant
statement of her non-conformist spirit.” *NPR*



For The Record

Col 19 Awards Sweep Grammy

By ELIOT TIEGEL

LOS ANGELES—Columbia's depth in popular, jazz, classical, country, Broadway and the children's fields, produced 19 Grammys during the 13th annual awards televised nationally

on March 16 by ABC for the first time. (One of Columbia's Grammys was for Barnaby Records, which Columbia distributes.) Columbia also picked up a special Trustee's award for

the Bessie Smith pack, "Bridge Over Troubled Water" performed by Paul Simon and Art Garfunkel, won six Grammys, including two for Simon as best solo contemporary song



Grammy TV Show Mediocre

By ED HARRISON

LOS ANGELES—CBS-TV's telecast of the 22d Grammy Awards was bogged down in mediocrity, predictability and often bordered on tedium.

There were blatant errors by the cameramen, often zeroing in on the wrong nominees. The freeze frame shots capturing the emotions of the winners would have been more effective had they been more consistent.

The no-shows made it difficult for the camera to maintain continuity.



A surprise acceptor was Paul McCartney, accompanied by his wife. McCartney won for "Let It Be" film score. Presenting at right is John Wayne.

Rock Emerges And Dominates Grammy Event

McDonald, Doobies In 4 Triumphs

LOS ANGELES—Mainstream pop-rock records by veteran acts dominated the 22d annual Grammy Awards, presented at the Shrine Auditorium here Wednesday (27). Unlike last year's event, where "Saturday Night Fever" was voted best album, few disco-oriented records or artists won Grammys.

An expected sweep for Donna Summer failed to materialize, with 1978 top record seller winning just one award, best female rock vocal performance for "Hot Stuff." And Gloria Gaynor's "I Will Survive" was denied the top record and song prizes it had several months ago seemed certain to snatch, winning only in the category of best disco

year-old former member of Steely Dan, McDonald won four Grammys, two by himself for arranging and cowriting "What A Fool Believes" and two with the Doobie Brothers for record of the year and best group pop performance.

The top record prize for a funky pop-rock hit like "Fool Believes" was not totally unexpected; the Eagles won in the category two years ago with the hard-edged "Hotel California." But its award for song of the year was rated an upset, that prize is invariably reserved for a highly-coveted standard-type ballad.

In fact, the impact of NARAS' growing younger membership was reflected in its voting the Doobie Brothers the top record of the year over the kind of song that in the past would have won this accolade: "You Don't Bring Me Flowers," sung beautifully by Barbra Streisand and Neil Diamond. It was, incidentally, the first time the pair has done the

had never been nominated. Its only indirect NARAS acknowledgement was a 1973 nomination for its engineer Donn Landee on "Long Train Running."

The Grammys on TV: see page 4.

"Fool Believes" is the second Warner Bros. single in four years to snag the top Grammy Award. George Benson's "This Masquerade" won in 1976.

Other artists winning two awards each were Billy Joel, Dionne Warwick, Earth, Wind & Fire and John Williams. Winning three prizes each in the classical categories were conductor Sir Georg Solti and producer James Mallinson.

Collectively, CBS had the most Grammys—12 (including one on Blue Sky). WEA was close behind with 10 awards—seven for WB and

one each for Warner's ECM label, Asylum and Atlantic.

Individually, Warner Bros. was the top label with seven Grammys.

Columbia was the runnerup individual label with five Grammys, followed by London with four, A&M, ARC/Columbia, Epic and RCA with three and Arista, Casablanca, Pablo and UA with two.

Big winners also included a number of former Warner Bros./Reprise acts which have since enjoyed success on other labels: Arista's Dionne Warwick, ARC/Columbia's Earth, Wind & Fire and UA's Kenny Rogers.

The award to Dylan marked the first time the most critically acclaimed singer-songwriter in the history of rock has won a Grammy for one of his own releases. He shared a Grammy for a 1972 prize for the "Concert for Bangla Desh" project with seven other artists.

CBS, WEA Top Record Firm Wins

Billy Joel's awards for top album and top male pop performance for "52nd Street" were rated upsets, if only because the LP was released so early in the eligibility year. Joel won the record and song awards last year with "Just the Way You Are," but wasn't even nominated then in the top LP and male vocal divisions because his "The Stranger" LP was released in September 1977, a few days too early for 1978 eligibility.

The top LP award is Columbia's fifth—more than any label has received in Grammy history. Its previous winners were "The Barbra Streisand" (Continued on page 59)

MOR Artists

Grammys' Golden Ages

BILLBOARD BEGAN PUBLISHING in 1894, so it was already eligible for the AARP when the Grammys were just a glint in the industry's eye. It wasn't until 1957 that the Hollywood Beautification Committee held a meeting with West Coast label executives about promoting Los Angeles as a center of the music business. "Following the initial meeting with the beautifiers," *Billboard* reported in the May 11, 1959, issue, "six record company execs remained to discuss the need for a record academy, out of which was born NARAS"—the National Academy of Recordings Arts and Sciences, now known as the Recording Academy.

ALVIN 3, SINATRA 0

The May 11, 1959, *Billboard* devoted a two-page spread to the "First Annual NARAS Awards Banquet," where independent labels showed "surprising strength in the face of their Goliath counterparts." Although Ol' Blue Eyes would eventually win nine Grammys, an "upset in the voting was seen when Frank Sinatra left the banquet without a single performance award," *Billboard* reported. The culprit? Votes split among the categories in which he was nominated. "Sinatra's high number of nominations created an insurmountable handicap." Meanwhile, "The Chipmunk Song" squirreled away three awards.

PAUL IS LIVE

The Grammys first aired live on TV in 1971, when host Andy Williams demonstrated "that show business award galas can be turned into valid entertainment," according to the March 27, 1971, *Billboard*. The 90-minute show featured the Carpenters, Aretha Franklin and a cameo from Paul McCartney, who "ran down the aisle" to accept an award for the *Let It Be* movie soundtrack. "McCartney said two words, 'Thank you,' in accepting the trophy from presenter John Wayne," *Billboard* reported, "and disappeared out of the Palladium."

DOOBIE-OUS ACHIEVEMENT

By 1980, "the impact of NARAS' growing younger membership was reflected in its voting the Doobie Brothers the record of the year"—for "What a Fool

Believes"—according to the March 8, 1980, *Billboard*. Bob Dylan performed "Gotta Serve Somebody," which won him his first Grammy, for best male rock vocal performance. *Billboard* said the show was "bogged down in mediocrity" and that "Dylan's next step is obviously the Las Vegas lounge circuit."

ISN'T IT IRONIC?

By 1996, the times were changing again: The March 9, 1996, *Billboard* hailed Alanis Morissette as one of the artists bringing "winds of change" to the show. "Morissette's victory was a startling and largely unexpected one, given the traditional conservatism of NARAS voters," *Billboard* reported. Even then-academy president Michael Greene hailed the album of the year win for the singer-songwriter's *Jagged Little Pill* as "a good example of how we have picked it up." —JOE LYNCH

“THE STRONGEST VOICE OF HER GENERATION” GQ

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THE DISCO LIBERATION
SOUNDTRACK
WE NEED NOW”
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**“A FLAWLESSLY
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THE NEW
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BEST POP SOLO PERFORMANCE
“DON’T START NOW”**

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I

1980

II

2020

III



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“A CHANCE FOR THE MASTER TO KICK BACK AND SMILE AWAY.”

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“...ONE OF HIS MOST COMPELLING ALBUMS IN DECADES... HIS MUSICAL CHOPS ARE AS EXQUISITE AND PROFOUND AS VIRTUALLY ANYONE’S. EVER.”

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“UNIQUE MELODIC GOLD”

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“BUCOLIC CHARM REMINISCENT OF *McCARTNEY*”.

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