

FOR YOUR GRAMMY® CONSIDERATION

DRAKE

NOMINEE
ALBUM OF THE YEAR

NOMINEE
BEST RAP SONG

NOMINEE
BEST RAP ALBUM

NOMINEE
BEST R&B SONG†

NOMINEE
BEST RAP PERFORMANCE

NOMINEE
RECORD OF THE YEAR*

NOMINEE
BEST RAP/SUNG
PERFORMANCE

NOMINEE
BEST POP DUO/GROUP
PERFORMANCE**

“DRAKE HAS BEEN UNSTOPPABLE
THIS YEAR -- HE’S A TRUE
GLOBAL SUPERSTAR.”

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ **billboard**

“*VIEWS* CONTINUES TO MAKE
STREAMING HISTORY”

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ **Forbes**

Young Money



**Work* Rihanna feat. Drake. †“Come and See Me” PARTYNEXTDOOR feat. Drake.
***Work* Rihanna feat. Drake © 2016 Republic Records, a Division of UMG Recordings, Inc.

FOR YOUR GRAMMY® CONSIDERATION

ARIANA GRANDE

NOMINEE
BEST POP VOCAL ALBUM

NOMINEE
BEST POP SOLO PERFORMANCE

“AN UNDENIABLE
SUPERSTAR”

★★★★★★★★★ **billboard**

“THIS IS ONE OF
THE BEST ALBUMS
YET OF 2016.”

★★★★★★★★★ **People**

“AN **OUTSIZED**
DANGEROUS TALENT”

★★★★★★★★★ **RollingStone**



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Taylor Swift and Portnow backstage at the 58th annual Grammy Awards at Staples Center in Los Angeles on Feb. 15.

ON THE COVER
Illustration by
Craig & Karl



THE 59th GRAMMYS

Dear Readers,

At The Recording Academy, it's our duty to amplify the voices of music creators everywhere. We hope to give music as much as it gives us. While best known for "Music's Biggest Night," we serve the creative community year-round, committed to advancing the role and recognition of music and its makers.

The Grammy represents the highest level of excellence because of the creative people who participate in the awards process; people who dedicate their lives to their craft. Judging art is difficult because you must apply objectivity to something inherently subjective. That's why there's no one better to evaluate

music than professional creators who understand the creative and technical process. We value their contributions to music — from making it to honoring it.

This is what the Grammy Awards are all about: elevating music as a whole by taking the time to honor the best of it. Because when music is valued, we all benefit.

It's in this spirit that I present the nominees for the 59th annual Grammy Awards. They reflect today's exciting state of music, and we owe them a debt of gratitude for the joy, understanding and inspiration they've gifted us. We look forward to celebrating them with you on Feb. 12, 2017.

—Neil Portnow, president/CEO, The Recording Academy

FEATURES

10 'Crazy Things Happen In Elections' An A-list roundtable of creatives and executives — Neil Portnow, telecast producer Ken Ehrlich, Universal Music Publishing Group chairman/CEO Jody Gerson, producer Om'Mas Keith, songwriter Greg Kurstin and singer-songwriter Elle King — talk the nominations and why a President Trump could bode well for the industry.

20 The Contenders A look at the nominees for album, record and song of the year and best new artist.

LIFESTYLE

58 How To Rock A (Casual) Red Carpet The Grammys may have a dress code (which CBS set in 2013 to avoid risqué looks and wardrobe malfunctions), but the show is still one of the most creative — and dressed down — of the awards season.

62 Where The Party At? For those with the guest-list ins, these don't-miss soirees make Grammy Week music's busiest (and glitziest) of the year. Plus: Ditch In-N-Out for these old-school Los Angeles hamburger outposts.

64 Inside Music's \$82M Weekend What makes the Grammys different from other award-show gatherings? More pot, to start.

64 How Hotels Care For Your Carats Following Kim Kardashian West's Paris robbery, a look at the steps hotel staff and outside security are taking to secure the hundreds of millions' worth of jewels artists are expected to flaunt during the Grammy ceremony.

AND THE NOMINEES ARE...

66 Everything from album of the year to best opera recording and beyond.

CODA

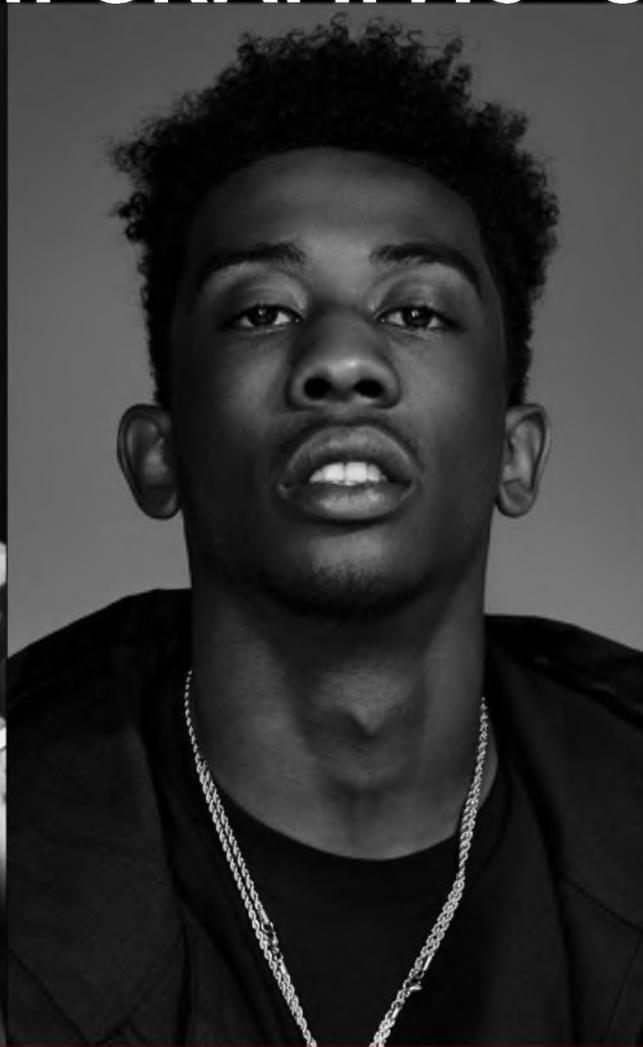
100 In 2002, multiple Grammy wins for the soundtrack to *O Brother, Where Art Thou?* helped spur 4 million in sales.

TO OUR READERS Billboard will publish its next issue on Jan. 5, 2017. For 24-7 music coverage, go to Billboard.com.

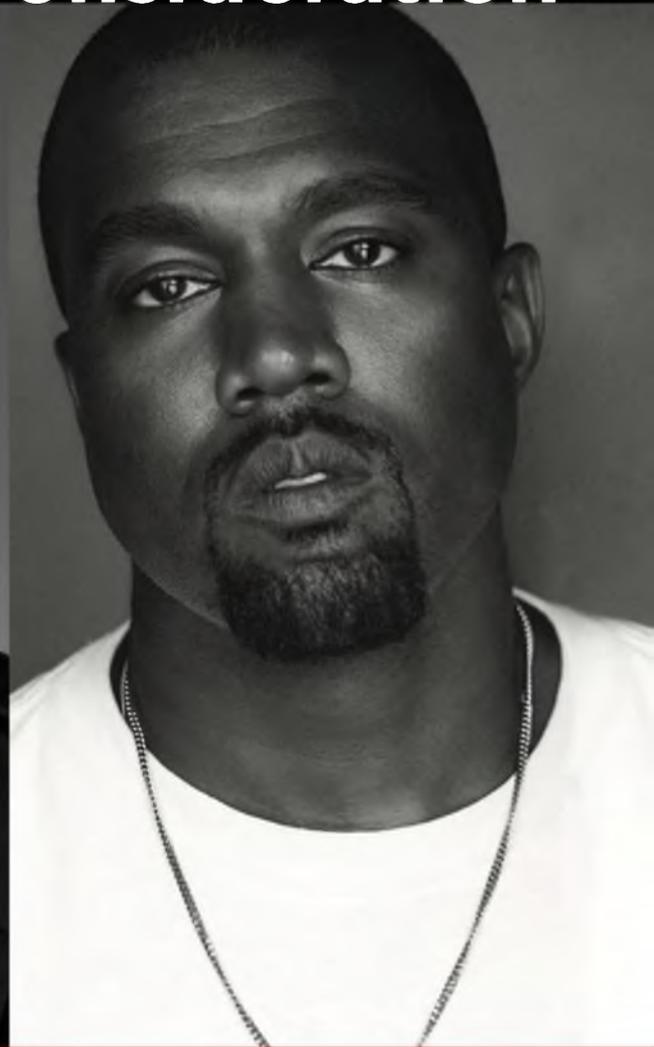
For Your 59th GRAMMYS® Consideration



JUSTIN BIEBER



DESIIGNER



KANYE WEST

LOVE YOURSELF

Song Of The Year
Best Pop Solo Performance

PURPOSE

Best Pop Vocal Album
Album Of The Year

PANDA

Best Rap Performance

THE LIFE OF PABLO

Best Rap Album

FAMOUS

Best Rap/Sung Performance
Best Rap Song

ULTRALIGHT BEAM

Best Rap/Sung Performance
Best Rap Song

Congrats to our artists and partners on your
59th GRAMMYS® Nominations



**Congratulations to Rihanna,
Westbury Road Entertainment, and A&R OC NATION on your
59th GRAMMYS® Nominations**

WORK

Record Of The Year
Best Pop Duo/Group Performance

NEEDED ME

Best R&B Performance

KISS IT BETTER

Best R&B Song

FAMOUS

Best Rap/Sung Performance

ANTI

Best Recording Package
Best Urban Contemporary Album



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INCLUDING

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SONG OF THE YEAR "HELLO"

RECORD OF THE YEAR "HELLO"

BEST POP VOCAL ALBUM 25

BEST POP SOLO PERFORMANCE "HELLO"

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LEMONADE

THE GROUNDBREAKING VISUAL ALBUM
HAS RECEIVED NINE GRAMMY® NOMINATIONS

ALBUM OF THE YEAR, "LEMONADE"

SONG OF THE YEAR, "FORMATION"

RECORD OF THE YEAR, "FORMATION"

BEST ROCK PERFORMANCE, "DON'T HURT YOURSELF" FT. JACK WHITE

BEST RAP/SUNG PERFORMANCE, "FREEDOM" FT. KENDRICK LAMAR

BEST URBAN CONTEMPORARY ALBUM, "LEMONADE"

BEST POP SOLO PERFORMANCE, "HOLD UP"

BEST MUSIC FILM, "LEMONADE"

BEST MUSIC VIDEO, "FORMATION"

PARKWOOD
ENTERTAINMENT



THE 59TH ANNUAL

GRAMMY AWARDS



‘CRAZY THINGS HAPPEN IN ELECTIONS’

The 59th annual Grammy Awards promises to be the most unpredictable in memory, from the marquee Adele vs. Beyoncé matchup to the fate of outliers like Sturgill Simpson to, of course, potential onstage remarks about the incoming POTUS. An A-list roundtable of creatives and executives dissect the nominations — and why a President Trump could bode well for the industry

By GAIL MITCHELL Photographed by AUSTIN HARGRAVE



From left: Neil Portnow, Om' Mas Keith, Jody Gerson, Greg Kurstin, Elle King and Ken Ehrlich photographed Dec. 8 at The Recording Academy in Santa Monica.

T

THERE ARE THREE TYPES OF GRAMMY viewers, according to Ken Ehrlich, the telecast's producer since 1980. "There are people for whom this is the only music show they watch all year," he says on Dec. 8, two days after The Recording Academy announced its 59th annual nominations. "There are hardcore music fans, and then there's this third element who think they're going to see something they don't see on other [awards] shows — and that's what we try and give them."

For the ceremony's Feb. 12 telecast on CBS, that likely means the combined spectacles of pop supernovas Beyoncé, who leads the year's nominations with nine, and Adele, who faces off against Bey in three of her five nominated categories, including album of the year — vying against Justin Bieber, Drake and alt-country upstart Sturgill Simpson. With all that star-power potential on one show, Ehrlich admits, "I have to be very optimistic."

That race and other storylines provided fodder for *Billboard's* second Grammy Roundtable, held at the Recording Academy headquarters in Santa Monica, Calif. Joining Ehrlich, 74, and president/CEO Neil Portnow, 68, were Universal Music Publishing Group chairman/CEO Jody Gerson, 55, and Grammy-winning producer Om'Mas Keith, 40 — who won the best urban contemporary prize in 2013 for Frank Ocean's *Channel Orange* — along with two just-announced nominees: songwriter Greg Kurstin, 47, who's nominated in four categories, including song of the year (Adele's "Hello") and producer of the year; and singer/songwriter Elle King, 27, who's honored in the best country duo/group performance category for her featured role on Dierks Bentley's "Different for Girls."

During an hour-plus conversation, the six touched on everything from the music industry under a Trump administration (and the possible "positive") to the installment of 2017 host James Corden.

What was your first reaction to the slate of nominations?

GERSON I applauded the diversity. [Voting members] did a great job. Yes, there will always be somebody who's missed, but I'm impressed.

KEITH I was very pleasantly surprised. R&B and urban music was fully represented by artists you wouldn't normally think would be nominated — people you may have forgotten about and people who are at the top of the game.

KURSTIN I totally agree with Jody and Om'Mas. But I was happy when I saw my name. *(Laughter, cheers.)*

EHRLICH Frankly, I was scared out of my skin until we saw what was in the envelope. That's the way it always is: We're dealt a hand and we have to play that hand. Some years are better than others. But I was really pleased because the palette we have to paint a three-and-a-half-hour TV show with is broad — as Jody said, musically rich with a lot of choices.

KING I woke up to getting the greatest surprise ever. Then I read about everyone else who was nominated. A lot of my friends are on there. It's fun to cheer everybody on and get to be a part of it.

Greg, did you talk to Adele on the day of the nominations?

KURSTIN I did. We actually saw each other and had a little champagne. You just never know how anything is going to go. I was so



NEIL PORTNOW

The former label executive, who worked at Jive Records, Arista and EMI America, marks his 15th year as president/CEO of The Recording Academy in December 2017.



OM'MAS KEITH

In addition to production and writing credits on Frank Ocean's *Blonde*, the Grammy winner has worked with Jay Z, Kanye West, John Legend, Erykah Badu and Vic Mensa.



ELLE KING

In December, the singer-songwriter received her third Grammy nomination for her featured performance on Dierks Bentley's "Different for Girls."

nervous the night before. But then I woke up to the good news.

PORTNOW (To Kurstin.) It's good that you were nervous. It means that it matters.

KURSTIN It definitely does. You can tell yourself it doesn't, but it does.

KING (To Kurstin.) Yeah, but come on. How did you not know? You had to know.

KURSTIN You just never know. Crazy things happen in elections. (Laughter.)

What common elements do you see in Grammy-nominated songs — stylistically, emotionally or structurally?

GERSON There are certain things as a music publisher that I think about, and for me it's about emotional resonance: that a song moves me and was produced in a way that takes me somewhere. A lot of the songs that have been nominated this year do that.

KEITH There's definitely a shift toward a more insightful kind of songwriting. People are approaching songwriting now with an understanding that there's a lane to really express themselves. You have artists like Chance the Rapper writing very endearing songs that are very positive.

KURSTIN There are a lot of changes I'm seeing in the way songs are written. Like Jody said, there's this emotional connection with those songs that get picked. There's always something about them that breaks through to a lot of people — songs that say something, are about something.

One big surprise is Sturgill Simpson's nod for album of the year. How did his album come to the attention of so many voters?

PORTNOW People have to remember who our voters are. To be a voting member, you have to be part of the industry community. You have to have credentials. So that levels the playing field in terms of it not being just about sales, marketing, market share, number of streams or chart position. There are no other layers to get in the way of the greatest music that you've heard over the course of the year. That's how we get that kind of a nomination.

Another major nomination storyline is Adele versus Beyoncé. Are both artists booked to perform on the show?

EHRlich Very few people say no to the Grammys. Over all of the years I've been doing the show, there have been [only] three or four acts who've actually said no.

Do you want to share who those are?

EHRlich Absolutely not. (Laughter.) But I can tell you that Adele and Beyoncé are not two of them. We have every anticipation that both of them will be with us in February. We love a good horse race. It's a fine line: We love the competition aspect of it, but it's



From top: Adele wowed the Mercedes-Benz Arena crowd in Berlin on May 7; Beyoncé charmed Levi's Stadium in Santa Clara, Calif., on Sept. 17; 59th annual Grammys MC James Corden hosted the Tony Awards on June 12.

really more — here's the cliché — the family of music. I don't know how many of those three categories they're in together that we'll announce during the telecast, but we'll probably come pretty close. When you can start with that as a foundation for a show, you're in pretty good shape.

What does the dominance of Adele and Beyoncé say about the industry?

KING I'm extremely happy about it. I thought for a long time that [the industry] was all equal and fun, then I realized it's actually not: Some people don't take me seriously, so I had to work harder. So to see a lot of amazing women — and a lot of young women — nominated this year is very empowering. And it's about time.

EHRlich I want to take issue with the question. I've been around long enough — I helped kick-start that term "diva" in the early '90s, those VH1 shows. From that point on, we've had the Celines, Glorias, Faith Hills, Shania's, Mariah's, Whitney's. If we look back at our show year to year, there are probably a number of years where there were more female artists than males.

GERSON I see it a little differently. The difference this year, compared to others, is that Beyoncé and Adele are both women controlling their careers. In years past, the women who have been nominated probably were A&R'd by men who told them what songs to sing, and men who wrote the songs for them and then asked them to go into the studio and kill it vocally. These two iconic superstars control their own destinies. They're not "divas." No offense; I think that was [the term] of the time. It's strange to me that VH1 still does it, because I don't know if that's how I would describe any woman. I wouldn't describe Beyoncé as a "diva." She is fierce, as is Adele.

KEITH They're both bosses.

GERSON Yes, bosses. That's how I see it.

KING People want real. And there are a lot of women out there doing that.

What prompted the change from LL Cool J to new host James Corden, and what can viewers expect from him?

PORTNOW LL has been magnificent for five years. Before LL, we went for quite a run as the no-host Grammys. As simple as it seems, when you start to think about who can do this, who has the skills and background, it's a needle in a haystack. So we got very lucky when LL was available, because he's also a musician. James Corden, in his own way, represents something very similar. He's a musician; he's got a Broadway background and sings. It's not just finding a comedian or an actor. It's someone that relates to what we do.

This will be the first major awards show after Donald Trump's inauguration, and people have been very vocal about his election. Will any guidelines be given to artists, performers and presenters about going off script?

PORTNOW We support artistic freedom and always have. Obviously, the network has to comply with the FCC's standards and practices. But beyond that, there will be no comments to artists in terms of what they can or can't say. They have to follow their muse and heart.

Neil, do you and Ken recall ever doing the show during such politically charged times?

EHRlich Well, remember, when I started, Franklin Roosevelt was president.

PORTNOW (To Ehrlich.) You mean Teddy Roosevelt.

EHRlich We went through a period when artists were reticent to go public either politically or socially — a time when artists have said, "No, our marketing says I can't do this or I can't do that." I'm a child of the '60s, so I love the fact that we are returning

"To see a lot of amazing women — and a lot of young women — nominated this year is very empowering. And it's about time."

— KING

“I have optimism that there may be opportunities with [the Trump] administration, who are business people.”

— PORTNOW

to a time when artists are standing up. We saw it in this past political campaign: Everybody we needed to step up for Hillary Clinton stepped up. There’s a real rebirth in the artistic community to stand up for what you believe in.

PORTNOW My point of view about the new administration, taking away all the other social issues, is that we as a music community have our own issues about advocacy, copyright, intellectual property, being paid fairly for the work that we do. I have optimism that there may be opportunities with this administration, who are business people and who may understand we are workers entitled to be compensated fairly. Some of the laws and legislation in place don’t allow that. The fact that there isn’t a performance right [for the use of sound recordings on terrestrial radio] means there’s hundreds of millions of dollars in foreign income that doesn’t come to the artists in this country. For example, because U.K. artists aren’t compensated when their music is played on U.S. radio stations, U.S. artists aren’t compensated when their records are played on U.K. stations based on the fact that there’s no reciprocity. If that income came in, our artists would be paying income taxes on it. So if we can get a lot of policy on the radar, that may have some positive influence.

GERSON (To Portnow.) I agree with you.

PORTNOW We already have sent a letter to the president-elect. It has been received and



From top: Chance the Rapper, who’s nominated for seven Grammys, performed at the ESPY Awards in Los Angeles on July 13; Sturgill Simpson, who’s up for two, appeared on *The Tonight Show Starring Jimmy Fallon* on July 27.

we’ll be pursuing meetings. He’s seemingly not so enamored by the tech sector that he’s co-opted by it. Obviously, it’s an important part of our economy and our future.

KEITH I’m excited to see which artists will be performing at the White House in the coming years. James Brown was at the White House throughout his whole career with every president.

GERSON (To Keith.) You won’t hold it against them?

KEITH I won’t hold it against them. (Laughs.) The demonstration of art is what’s paramount here.

EHRlich We were very fortunate the last eight years, producing a PBS show a year at the White House. I don’t want to make a comment about president-elect Trump, but there was no better audience in the front row of the East Room than President Obama and the first lady. They knew the lyrics to every song we did. They loved it whether it was Bob Dylan, Mick Jagger, Justin Timberlake or Jill Scott. They love music, the arts in the broadest sense. Can we expect that we’ll get that kind of response now, because the plan is to do more of these performance shows from the White House? It’s a question mark as to one, who will do it, and two, who they will want.

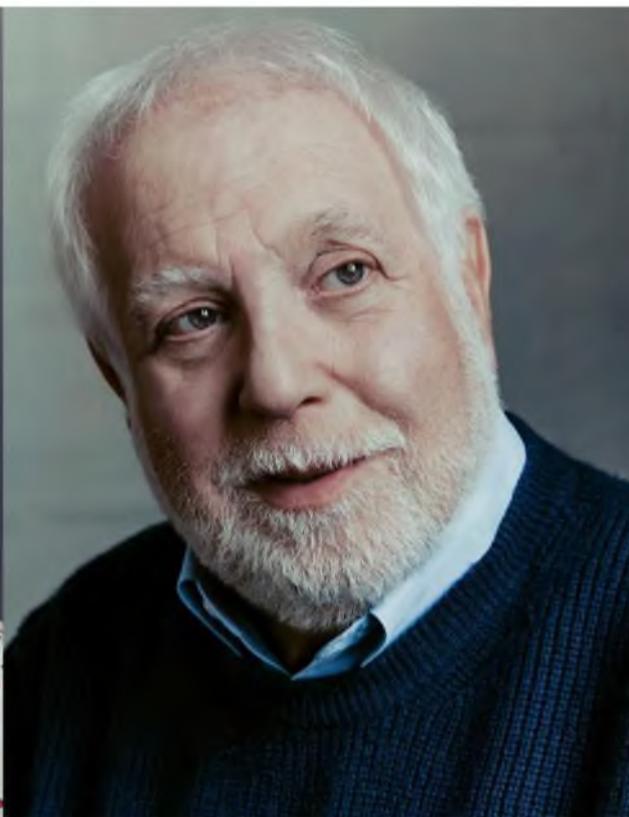
Back to the nominations. Om’Mas, what’s your take on Frank Ocean refusing to submit *Blonde*?

KEITH Frank is demonstrating his truth, and



JODY GERSON

The chairman/CEO of the second-largest music publisher secured one of the most coveted deals of 2016: exclusive worldwide administration of Prince’s songwriting rights.



KEN EHRlich

The founder of event TV creator/producer AEG Ehrlich Venues will mark his 37th anniversary at the helm of the Grammy telecast in 2017.



GREG KURSTIN

The songwriter-producer is up for his third producer of the year, non-classical Grammy for his work on Adele’s “Hello” and Sia’s “Cheap Thrills,” among other songs.

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THE CHAINSMOKERS

BEST NEW ARTIST

BEST POP DUO/GROUP PERFORMANCE "CLOSER" feat HALSEY

BEST DANCE RECORDING "DON'T LET ME DOWN" feat DAYA



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"DON'T LET ME DOWN": 4X PLATINUM SINGLE. #1 POP AIRPLAY. TOP 3 BILLBOARD HOT 100.

"ROSES": 3X PLATINUM SINGLE. #3 POP AIRPLAY. #6 BILLBOARD HOT 100.



DISRUPTOR RECORDS



denying people the ability to vote on his product is part of his art form. What's most important is he contributed something to the overall scope of music. There will be more from him, I'm sure. And maybe his opinion of the Grammys will change. At first I was a little confused as to why he would not include his product. He didn't tell me why, just only said, "This is what I'm doing."

Neil, how rare is it that artists refuse to submit their work?

PORTNOW It's pretty rare. The Recording Academy has the utmost respect for Frank's artistry and his work. He not only was nominated early in his career, but we felt he was influential enough to have him perform on the show. He had a very specific view of what he wanted to do. And we gave him the flexibility, freedom and platform that undoubtedly were useful to building his career. We'd love for him to be closer to us.

What is your response to criticism of the Grammys' lack of transparency for its nomination process?

PORTNOW It's interesting because we live in a time of fake news — things that are made up and manufactured. So sometimes you don't want to believe everything you hear. The committee structure that's in place — the nominations review process — is hundreds of people. It's musicians, producers, engineers, artists, songwriters, industry people, musicologists, journalists. We certainly ask everybody to keep the confidentiality. The reason for that is not that there's anything secretive about it. It's a process by which if you have a roomful of people having to essentially create objectivity around something that's inherently subjective — art and music — you want people to be able to say what they're thinking without feeling that there's going to be some sort of retribution. We also don't want to create a situation for someone volunteering their time to be subjected to lobbying and influence peddling.

Beyond the Grammys, what are you looking forward to musically in 2017?

KEITH The Internet has opened a vast lane for new artists to make music in different ways than what we've done in the past.
KURSTIN People are being more experimental. I hear chords being played that really haven't been on the radio. I love that. I go to my kids' school and see kids playing in bands. It is a sign of what's to come.
GERSON More authentic music. My hope is that it's genre-less. I don't think that's how kids listen to music: They're not thinking, "What is it? What color is the person who's singing it?" And with the political climate, I'm hoping for important songs that will last the test of time.

5 ISSUES THAT GRAMMY VOTERS NEED TO KNOW (AND WHAT TO DO ABOUT THEM)

Many long-debated matters will soon come before Congress — a look at the most important, where they stand and what's at stake

After years of deliberations over several key music business issues, Congress will soon begin writing new laws that will shape the streaming economy. On Dec. 8, the House Judiciary Chairman, Rep. Bob Goodlatte (R-Va.), and committee member John Conyers (D-Mich.) released their first proposal for the long-awaited copyright reform process. "The next two years could be the most important years of the coming decade in terms of how creators get paid," says Daryl Friedman, chief advocacy and industry relations officer for The Recording Academy.

As abstract as they may seem, these issues will define the future economic structure of the music business. Musicians can influence this process more than they may realize, and The Recording Academy offers suggestions on how to get involved, at grammy.com/advocacy. Says Friedman: "Creators are starting to realize the impact they're having."

1 SONGWRITER PAYMENTS "The biggest issue for songwriters is fair pay, because we're not compensated the same way as owners of master recordings," says singer-songwriter Aloe Blacc, echoing a concern expressed by many creators and music publishers. That's a legal issue. Mechanical royalties — which songwriters receive when their compositions are used in albums, downloads and streams — are set by law, and the two biggest public performance collecting societies, ASCAP and BMI, which pay songwriters and publishers, are subject to antitrust consent decrees that limit their negotiating power. Publishers and songwriters want limits set to the consent decrees that would let them negotiate in a free market. The Songwriters Equity Act, written to address this, didn't pass, but the ideas in it could become part of the copyright reform process.

2 THE "VALUE GAP" Record labels and many creators believe that the Digital Millennium Copyright Act (DMCA), which in most cases allows sites like YouTube to use content uploaded by users until they receive a takedown notice, gives sites a way to pay less for music than some of their competitors. The "gap" is the difference between the fees paid by sites like YouTube, which licenses music from almost every label — arguably with a negotiating advantage it gets from the DMCA — and companies like Spotify, which have to come to terms before using recordings. Legislation on this is unlikely, but the European Union could enact changes that give copyright holders more negotiating leverage.

3 TERRESTRIAL RADIO PERFORMANCE ROYALTIES Unlike nearly every other country in the world, U.S. terrestrial radio stations are not required to pay to use sound recordings (although they do pay songwriters). "It's the only part of the U.S. economy where you can use someone else's intellectual property without permission or compensation," says Friedman. "That's an affront to creators." The Fair Play, Fair Pay Act, which addresses this, could be incorporated into Goodlatte's copyright legislation.

4 THE FUTURE OF THE COPYRIGHT OFFICE In October, Librarian of Congress Carla Hayden suddenly and controversially removed Register of Copyrights Maria Pallante from her job, renewing debate about whether the Copyright Office really belongs in the LOC. Goodlatte and Conyers' proposal would give the Copyright Office more independence, which would probably be good for the music business.

5 THE AMP ACT The Allocation for Music Producers (AMP) Act would codify a way for producers, mixers and engineers to collect payments directly for the use of recordings to which they have rights on satellite radio and online radio services. SoundExchange, which collects such royalties, already makes these payments directly, with the permission of the owner of the recording. Goodlatte is expected to introduce some version of this as well.

—ROBERT LEVINE

AMAZING



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SONG OF THE YEAR**

**MIKE
POSNER**

“I TOOK A PILL IN IBIZA”

**“INTROSPECTIVE AND REVEALING”
– BILLBOARD**

**“I TOOK A PILL IN IBIZA”
RESONATES BECAUSE OF ITS
TRUTH, NOTHING CONVEYS THE
HUMAN EXPERIENCE MORE THAN MUSIC,
WHEN IT’S DONE RIGHT, AND
MIKE POSNER [IS] DOING IT RIGHT...
IT MIGHT JUST BE THE SONG OF THE YEAR.”**

– BOB LEFSETZ

**“THE LAST ARTIST I LISTENED
TO WAS MIKE POSNER BECAUSE
I’M OBSESSED WITH THAT SONG
‘ I TOOK A PILL IN IBIZA.’
THAT’S MY FAVORITE SONG RIGHT NOW.**

**– CHRIS MARTIN
OF COLDPLAY**

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ALBUM OF THE YEAR

A distinctly progressive contingent of youthful artists overran this prestigious category by collaborating with other top talents — and, in one case, covering Nirvana



25

ADELE

Producers Danger Mouse, Samuel Dixon, Paul Epworth, Greg Kurstin, Max Martin, Ariel Rechtshaid, Shellback, The Smeezingtons, Ryan Tedder

Engineers/Mixers Julian Burg, Austen Jux Chandler, Cameron Craig, Samuel Dixon, Tom Elmhirst, Declan Gaffney, Serban Ghenea, John Hanes, Jan Holzner, Michael Ilbert, Chris Kasych, Greg Kurstin, Charles Moniz, Liam Nolan, Alex Pasco, Mike Piersante, Ariel Rechtshaid, Rich Rich, Dave Schiffman, Matt Wiggins

Mastering Engineers Tom Coyne, Randy Merrill

Label XL Recordings/Columbia Records

Should Adele triumph here, she will become only the second woman (after Taylor Swift) to win album of the year more than once for her own solo album. The first single off *25* — and now a song and record of the year contender — “Hello” confirmed that Adele was still in the heartbreak business, while A-listers including Ryan Tedder, Max Martin and Bruno Mars aided her most wide-ranging set yet.



Lemonade

BEYONCÉ

Producers Vincent Berry II, Ben Billions, James Blake, BOOTS, Jonny Coffey, Dannyboystyles, Michael Dean, Alex Delicata, Diplo, Derek Dixie, Kevin Garrett, Diana Gordon, HazeBanga, Hit-Boy, Just Blaze, King Henry, Beyoncé Knowles, Ezra Koenig, Jeremy McDonald, MeLo-X, Mike Will Made It, Pluss, Jack White

Engineers/Mixers Mike Dean, Jaycen Joshua, Greg Koller, Tony Maserati, Lester Mendoza, Vance Powell, Joshua V. Smith, Stuart White

Mastering Engineer Dave Kutch

Label Parkwood Entertainment/Columbia Records

Beyoncé, who leads the field with nine nominations, demolished musical boundaries on her sixth straight Billboard 200 No. 1. She took on Becky with the good hair on “Sorry” and institutional racism on “Formation” (a nominee for song and record of the year). She also harnessed the talents of a genre-crossing array of top artists that included Jack White, Diplo, Kendrick Lamar and Ezra Koenig.



Purpose

JUSTIN BIEBER

Producers The Audibles, Axident, Justin Bieber, Big Taste, Benny Blanco, Blood, Jason “Poo Bear” Boyd, Scott “Scooter” Braun, Mike Dean, Diplo, Gladius, Nico Hartikainen, Mark “The Mogul” Jackson, Steve James, Ian Kirkpatrick, Maejor, MdL, Skrillex, Jeremy Snyder, @Soundz

Engineers/Mixers Simon Cohen, Diplo, Mark “Exit” Goodchild, Josh Gudwin, Jaycen Joshua, Manny Marroquin, Chris “Tek” O’Ryan, Johannes Rassina, Gregg Rominiecki, Chris Sclafani, Skrillex, Dylan William, Andrew Wuepper

Mastering Engineers Tom Coyne, Randy Merrill
Label RBMG/Def Jam

It may seem ludicrous to call it 22-year-old Bieber’s comeback album, but *Purpose* finally did match his commercial success with critical acclaim. A village of collaborators — including featured artists Diplo, Halsey and Travis Scott — helped Bieber fuse EDM, pop and R&B, and score his first three Billboard Hot 100 No. 1s, including song of the year nominee “Love Yourself.”



Views

DRAKE

Producers Brian Alexander-Morgan, Axlfoliethc, Beat Bully, Boi-1Da, Cardo, Dwayne “Supa Dups” Chin-Quee, Daxz, DJ Dahi, Frank Dukes, Maneesh, Murda Beatz, Nineteen85, Ricci Riera, Allen Ritter, Noah “40” Shebib, Southside, Sevn Thomas, Jordan Ullman, Kanye West, Wizkid, Young Exclusive

Engineers/Mixers Noel Cadastre, Noel “Gadget” Campbell, Seth Firkins, David “Prep” Bijan Huges, Noah “40” Shebib

Mastering Engineer Chris Athens

Label Young Money/Cash Money/Republic Records

Views knocked down records like bowling pins, spending 13 weeks atop the Billboard 200 — more than any male solo album since Billy Ray Cyrus’ *Some Gave All* in 1992. “One Dance,” which featured Wizkid and Kyla, clocked 10 weeks at No. 1 on the Hot 100, the most of any song in 2016. Drake’s eight nominations include best rap performance (“Pop Style”) and best rap/sung performance and best rap song (“Hotline Bling”).



A Sailor’s Guide to Earth

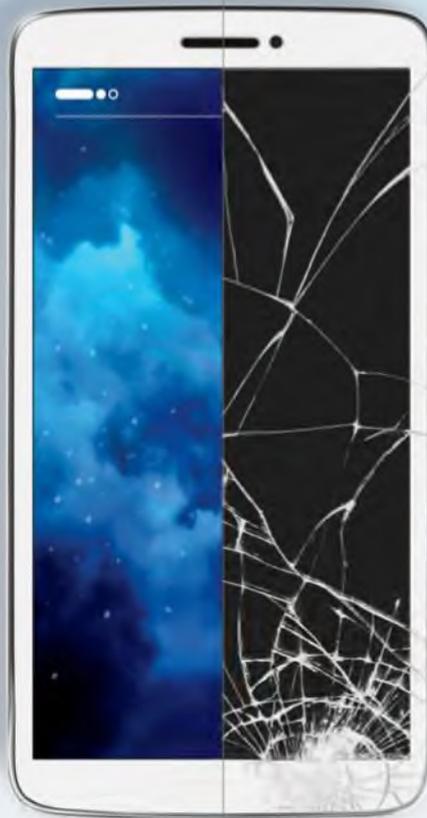
STURGILL SIMPSON

Producer Sturgill Simpson
Engineers/Mixers Geoff Allan, David Ferguson, Sean Sullivan

Mastering Engineer Gavin Lurssen

Label Atlantic

Simpson may seem like the outlier in this field, but only to those who haven’t heard the drumbeat of praise that has grown steadily louder since his acclaimed 2014 breakthrough, the trippy *Metamodern Sounds in Country Music*. With *Sailor’s Guide*, which also nabbed a best country album nod, Simpson took a left turn, crafting a concept album that served as a series of life lessons and cautionary tales dedicated to his young son. While his old-school twangy vocals ensured Simpson remained in the country club, musically, the release, which debuted at No. 1 on the Top Country Albums chart, boldly embraced such influences as Marvin Gaye and the Bee Gees — as well as Kurt Cobain, with Simpson’s fresh interpretation, complete with pedal steel and horns, of Nirvana’s “In Bloom.”



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RECORD OF THE YEAR

The diverse array of nominees includes a soul-shaking ballad about lost love, a wistful remembrance of youth and an angst-filled rap-rock breakout

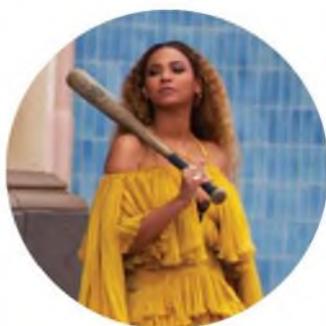


“Hello”

ADELE

Producer Greg Kurstin
Engineers/Mixers Julian Burg, Tom Elmhirst, Greg Kurstin, Liam Nolan, Alex Pasco
Mastering Engineers Tom Coyne, Randy Merrill
From 25
Label XL Recordings/Columbia Records

Five years after taking home record of the year for “Rolling in the Deep,” Adele could become the first artist with multiple wins in the top song category since Norah Jones in 2003 and 2005. Released in October 2015, “Hello” announced the U.K. superstar’s return to music after a three-year absence (since “Skyfall”) and swiftly became the 25th song to debut at No. 1 in the history of the Billboard Hot 100 (which it ultimately topped for 10 consecutive weeks). A lovelorn ballad in the mold of her earlier hit “Someone Like You,” “Hello,” the lead single off 25 — which is nominated for album of the year — was produced and co-written by Greg Kurstin (Sia, Pink, Kelly Clarkson), who’s up for his third producer of the year, nonclassical Grammy.



“Formation”

BEYONCÉ

Producers Beyoncé Knowles, Mike Will Made It, Pluss
Engineers/Mixers Jaycen Joshua, Stuart White
Mastering Engineer Dave Kutch
From *Lemonade*
Label Parkwood Entertainment/Columbia Records

Beyoncé unveiled her powerful visual album *Lemonade* with an hour-long HBO special in April, but lead single “Formation” was released two months earlier, along with a music video evoking both the Black Lives Matter movement and Hurricane Katrina. (A day after its release, Beyoncé made news when she performed the song during halftime at Super Bowl 50, flanked by dancers dressed as Black Panthers.) Co-produced by Mike Will Made It and co-written by Rae Sremmurd’s Swae Lee, “Formation,” which reached No. 10 on the Hot 100, is *Lemonade*’s highest-charting single. She has been nominated three times as a solo artist (and once with Destiny’s Child) for record of the year but has yet to win the category.



“7 Years”

LUKAS GRAHAM

Producers Future Animals, Pilo
Engineers/Mixers Delbert Bowers, Sebastian Fogh, Stefan Forrest, David LaBrel
Mastering Engineer Tom Coyne
From *Lukas Graham*
Label Warner Bros. Records

Few pop smashes in 2016 were as satisfyingly cinematic as “7 Years.” With a crystalline sense of both melancholy and nostalgia and trepidation for the future, Lukas Graham’s breakthrough American hit — peaking all the way at No. 2 on the Hot 100 — rightfully evoked comparisons to Cat Stevens for its familial poignancy. (“Will I think the world is cold/Or will I have a lot of children who can warm me?”) But don’t call it “Father and Son, Pt. 2”: There is an edge to frontman Lukas Forchhammer’s storytelling, as he recalls smoking pot by age 11 and regretfully acknowledges the friends he had to leave behind as an adult in his quest for musical glory, that makes this saga entirely the Danish quartet’s own.



“Work”

RIHANNA FEATURING DRAKE

Producer Boi-1da
Engineers/Mixers Noel “Gadget” Campbell, Kuk Harrell, Manny Marroquin, Noah “40” Shebib, Marcos Tovar
Mastering Engineer Chris Gehringer
From *Anti*
Label Westbury Road Entertainment

Before Drake topped the Hot 100 with “One Dance” last summer, the Toronto rapper guest-starred on two Hot 100 No. 1 singles — both for Rihanna. In March, “Work,” a follow-up of sorts to their 2010 smash “What’s My Name?,” became the 14th chart-topper of her career, putting her ahead of Michael Jackson (13) and third only to The Beatles (20) and Mariah Carey (18). A midtempo dancehall track that’s more minimal than recent Rihanna hits “We Found Love” and “Diamonds,” “Work” was released just hours before the long-delayed *Anti* finally dropped in January, and it’s one of eight nominations for Rihanna — the most the artist has received in a single year.



“Stressed Out”

TWENTY ONE PILOTS

Producers Mike Elizondo, Tyler Joseph
Engineers/Mixers Neal Avron, Adam Hawkins
Mastering Engineer Chris Gehringer
From *Blurryface*
Label Fueled by Ramen

The lone mainstream rock nominee in the four major categories, “Stressed Out” will compete at the Grammys nearly two years after Twenty One Pilots released it. The Columbus, Ohio, duo (Tyler Joseph and Josh Dun) broke through with fourth album *Blurryface*, earning its first No. 1 debut on the Billboard 200, while “Stressed Out” slowly crossed over from rock to pop and eventually reached No. 2 on the Hot 100. Top five singles “Ride” and “Heathens” followed, as did an appearance on *Saturday Night Live*. A rap-rock track sung from the point of view of insecure fictional character Blurryface, “Stressed Out” was co-produced by Mike Elizondo, who co-wrote 50 Cent’s “In Da Club” before going on to work with rock acts Linkin Park and Avenged Sevenfold.



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SONG OF THE YEAR

What links a sure-thing like “Hello” and a left-field smash like “I Took a Pill in Ibiza” — or any of these nominees? That’s easy: sincerity, and mastery of craft



“Hello”

ADELE

Songwriters Adele Adkins, Greg Kurstin
Publishers Universal-Songs of PolyGram International/EMI April Music/Kurstin Music
From 25
Label XL Recordings/Columbia Records

After releasing the best-selling album of the decade so far — *21* — in 2011, Adele reintroduced herself in 2015 with the forthright greeting only an artist of her humility and humanity could pull off: “Hello, it’s me.” But by the time she arrived at the song’s devastating and — when it came to radio airplay — inescapable chorus, her full-throated belting reminded listeners why the English singer-songwriter had become a pop superpower in the span of just two LPs: by hitting notes and emotions only she could reach. Fans were happy to pick up Adele’s call. “Hello” debuted atop the Billboard Hot 100 and stayed there for 10 weeks. Its moody music video racked up 27.7 million views on Vevo in a 24-hour span, breaking a record previously held by Taylor Swift’s “Bad Blood.”



“Formation”

BEYONCÉ

Songwriters Khalif Brown, Asheton Hogan, Beyoncé Knowles, Michael L. Williams II
Publishers WB Music/Sounds From Eardrums/Warner-Tamerlane Publishing/Oakland 13 Music
From *Lemonade*
Label Parkwood Entertainment/Columbia Records

Released just a day before it was performed for more than 100 million people at Super Bowl 50 in February, “Formation” was the foundation of a landmark year for Beyoncé. The song drew attention for its booming production, incendiary music video and brilliant lyrics, which found racial pride in Jackson 5 facial features, taught suburban America how to “slay” and turned Red Lobster into a date-night destination. When *Lemonade* arrived in April, “Formation” scored the highest Hot 100 debut of Bey’s career — No. 10 — and before long, even presidential candidate Hillary Clinton was dropping references to the hot sauce in her bag.



“Love Yourself”

JUSTIN BIEBER

Songwriters Justin Bieber, Benjamin Levin, Ed Sheeran
Publishers Songs of Universal o/b/o Please Don’t Forget to Pay Me Music/Universal Music o/b/o Bieber Time Publishing/Sony-ATV Songs
From *Purpose*
Label Def Jam Recordings

As if to show that he didn’t need the help of megaproducers like Skrillex and Diplo to have grown-up hits, Bieber released a fourth single, “Love Yourself,” from *Purpose* that didn’t have a beat. The spare song consisted of just Biebs and guitar, with assistance from Ed Sheeran on backing vocals and a clutch trumpet break from Phillip Beaudreau. The gently dismissive kiss-off showcases some of the most cutting break-up lyrics in recent pop — “My mama don’t like you, and she likes everyone” — but floats by on such a sweet breeze that it somehow never comes off sour. “Love Yourself” did the trick for solo Bieber: The song became his third straight No. 1 on the Hot 100 in February.



“7 Years”

LUKAS GRAHAM

Songwriters Christopher Brody Brown, Lukas Forchhammer, Stefan Forrest, David LaBrel, Mortel Pilegaard, Morten Ristorp
Publishers Warner/Chappell Music Scandinavia, WB Music o/b/o Lukas Graham Songs/WB Music o/b/o Stef publishing & Halla!halla! Publishing/Then We Take the World/Westside Independent Music Publishing o/b/o Thou Art the Hunger/Late 80’s Music/F*** You Dave
From *Lukas Graham*
Label Warner Bros. Records

One of the year’s most unpredictable smashes, “7 Years” took a music-box melody and an unapologetically sentimental lyric to No. 2 on the Hot 100. Sung with confidence (“Too many people don’t have big enough balls or ovaries to be themselves,” frontman Lukas Forchhammer told *Billboard*) and sincerity, the group’s story of friends, family and music through the decades connected with audiences like few other songs in 2016. “I know the smallest voices, they can make it major,” sings Forchhammer. The song proved as much.



“I Took a Pill in Ibiza”

MIKE POSNER

Songwriter Mike Posner
Publishers North Greenway Productions/Sony-ATV Tunes
From *At Night, Alone*
Label Island

It took a trop house-oriented remix from Norwegian trio SeeB to propel it to No. 4 on the Hot 100, but what kept Posner’s “I Took a Pill in Ibiza” in rotation was the unflinching straightforwardness — right down to the song’s title — in which the 28-year-old Southfield, Mich., native sang about his own faded celebrity. (As he puts it, “I’m just a singer who already blew his shot.”) Beginning with Posner taking the titular pill to impress the younger (by a year) and much cooler Avicii, and peaking with him finding common ground with older folks because his name reminds them “of a pop song people forgot,” the singer-songwriter’s melancholy, self-lacerating hit is a fascinating but relatable tale of feeling out of place among your contemporaries. And its success ensures that people won’t forget him again anytime soon.

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PRODUCED BY DAVID FOSTER, HUMBERTO GATICA & TONY RENIS

BEST NEW ARTIST

Two soulful rappers, two pop-wise country singers and two dudes who call themselves The Chainsmokers: The field of rising young talent heavily favors outsiders who are happily transforming the mainstream

Kelsea Ballerini

Ballerini's charming country-pop and wholesome bloneness have inevitably drawn comparisons to Taylor Swift in her early Nashville incarnation. Yet in at least one way, the 23-year-old Tennessee native has already surpassed the pop superstar: In September, with the rousing "Peter Pan," Ballerini became the first solo female to simultaneously top the Hot Country Songs and Country Airplay lists. Dominating a country radio chart is nothing new for the singer-songwriter — prior to the rise of "Peter Pan," her singles "Love Me Like You Mean It" and "Dibs" both reached No. 1 on Country Airplay and gave Ballerini's career a hot start following the release of her 2015 debut album, *The First Time*. After opening for Lady Antebellum and Rascal Flatts during the past two years, Ballerini will be playing arenas with Thomas Rhett in 2017.

The Chainsmokers

Two years ago this dance-influenced duo broke into the top 20 of the Billboard Hot 100 with the novelty track "#Selfie." In 2016, it found a repeatable formula for pop radio: collaborations with rising female vocalists. The melancholy "Roses," featuring Philly singer-songwriter Rozes, proved that Drew Taggart and Alex Pall were capable of more than just going viral: It became their first top 10 hit. Follow-up "Don't Let Me Down," with Daya, proved even more inescapable. But it was "Closer," the evocative duet between Taggart and Halsey, that became the group's defining smash, topping the Hot 100 for 12 consecutive weeks during the fall in the longest run of 2016. With the nomination, The Chainsmokers became the first EDM act to vie for best new artist since Skrillex in 2012.

Chance The Rapper

You can't buy this Chicago MC's albums, but after The Recording Academy's decision earlier in 2016 to make streaming-only albums eligible for awards, you can vote to give his latest a Grammy. Chance's self-released Apple Music exclusive, *Coloring Book*, was one of the best-reviewed albums of 2016 in any genre. The 23-year-old South Side native and friend of Kanye West introduced himself rhyming about a 10-day high school suspension on 2012's *10 Day* mixtape; with *Coloring Book*, he drew on gospel and a wellspring of exuberant hope and introspection to reinvigorate the Chicago rap scene. In his trajectory as an entirely independent artist, he performed on Coachella's main stage, became *Saturday Night Live*'s first-ever unsigned musical guest and organized his own Magnificent Coloring Day music festival in Chicago, where he performed in September with West, Lil Wayne and many more.

Maren Morris

A 26-year-old Arlington, Texas, native who grew up belting out LeAnn Rimes songs on her parents' karaoke machine, Morris could bring home the best new artist Grammy 20 years after Rimes did so herself. Morris moved to Nashville at age 20 and developed her craft writing songs for artists like Tim McGraw and Kelly Clarkson before landing at Columbia Nashville and releasing her major-label debut, *Hero*, in June. Lead single "My Church," which hit the top five of the Hot Country Songs chart, showcased Morris' fusion of traditional country production, fresh pop hooks and sharp lyrics. After securing a spot on Keith Urban's 2016 North American tour, Morris was named new artist of the year at the Country Music Association Awards, topping newcomers like Cole Swindell, Old Dominion and fellow best new artist nominee Ballerini.

Anderson Paak

Shout out to Dr. Dre: Three years after Kendrick Lamar scored a best new artist nomination, yet another Aftermath Records signee will be vying for the award. Paak, a 30-year-old rapper-singer-producer, broke through thanks in part to a feature on Dre's 2015 LP, *Compton*, although his brand of kinetic neo-soul distinguished itself in 2016. *Malibu*, the California native's second studio album, earned raves for its synthesis of hip-hop and R&B — he smoothly alternates between singing and rapping — as well as its socially aware subject matter. Paak, who collaborated with Schoolboy Q, Talib Kweli, The Game and BJ the Chicago Kid on *Malibu*, also released an album as NxWorries, *Yes Lawd!*, with hip-hop artist Knxwledge; in 2017 he'll open for Bruno Mars on his 24K Magic World Tour.



Ballerini

The Chainsmokers

Chance

Morris

Paak

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Pop

Women dominate the category, including the first *American Idol* victor, an art-pop radical and the industry's most famous flip-phone holdout

BEST POP SOLO PERFORMANCE

“Hello”

ADELE

From *25*

Label XL Recordings/Columbia Records

For songbird Adele, surpassing the success of her potent, devastating sophomore album *21* was no easy feat. However, with *25*'s striking lead single “Hello” — a piano-driven torch song co-written with Greg Kurstin — the global superstar effortlessly ushered in her third act, with the track debuting and holding at No. 1 on the Billboard Hot 100 for 10 weeks, and becoming the first song to sell more than 1 million U.S. downloads in a week. The powerhouse ballad's cinematic six-minute video (featuring Adele using a flip phone) also aided in its surge, becoming one of YouTube's most viewed clips, with more than 1.8 billion plays worldwide to date.

“Hold Up”

BEYONCÉ

From *Lemonade*

Label Parkwood Entertainment/Columbia Records

For the car-window-and-hydrant-bashing anthem from her visual album *Lemonade*, Queen Bey collaborated with a stacked list of influencers, including Diplo, Father John Misty and Vampire Weekend's Ezra Koenig — whose 2011 Twitter riff on Yeah Yeah Yeahs' famed “Maps” first inspired an early demo of the cut from Koenig and Diplo. That version later caught the ear of producer Emile Haynie (Lana Del Rey, Bruno Mars), who connected with Misty and helped transition “Hold Up” into its calypso-tinged Beyoncé reinterpretation. An Afro-Caribbean fever dream about decaying trust that interpolates Soulja Boy's “Turn My Swag On,” the tune peaked at No. 13 on the Hot 100, No. 6 on Hot R&B/Hip-Hop Songs and No. 5 on Hot Digital Song Sales.

“Love Yourself”

JUSTIN BIEBER

From *Purpose*

Label Def Jam Recordings

Written by Bieber, Ed Sheeran and Benjamin “Benny Blanco” Levin, “Love Yourself” earned its vocalist the rare honor of replacing himself at No. 1 on the

Hot 100 when the minimal-pop single unseated “Sorry” in February, after three weeks atop the chart. A spare, biting electric guitar kiss-off, the anti-serenade is a thematic descendant to Carly Simon's “You're So Vain,” with Bieber huskily calling out a self-centered ex's narcissism. “Love Yourself” also made Bieber the first artist to score three No. 1s from an album since Taylor Swift did it with *1989*, as well as the first male to notch three Hot 100 No. 1s from an album since another Justin (Timberlake) did almost nine years ago with *FutureSex/LoveSounds*.

“Piece by Piece (Idol Version)”

KELLY CLARKSON

From *Piece by Piece Remixed*

Label RCA Records/19 Recordings Limited

In February, Clarkson returned to *American Idol*'s final season for a stripped-down, emotive rendition of her 2015 single “Piece by Piece,” an autobiographical song about her absent father. The first *American Idol* victor's tear-filled performance earned rave reviews, went viral and sent the song soaring to No. 8 on the Hot 100 and No. 1 on both the Digital Song Sales

Grande performed during Macy's Presents Fashion's Front Row in New York on Sept. 7.



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and Pop Digital Song Sales charts. Soon after, Clarkson and her team released an official studio version of the televised arrangement — a plaintive piano ballad featured on March’s *Piece by Piece Remixed*.

“Dangerous Woman”

ARIANA GRANDE

From *Dangerous Woman*

Label Republic Records

The lead single from Grande’s third studio album, “Dangerous Woman” wasn’t always going to be the LP’s calling card. Initially preceded by the single “Focus,” the pop gem convinced Grande and her team to rename the album, which she had announced previously as *Moonlight* (and leave “Focus” off the set). Co-written and produced by Max Martin and Johan Carlsson, the sultry midtempo cut debuted at No. 10 and peaked at No. 8 on the Hot 100, making Grande the first artist to debut in the chart’s top 10 with the lead single from each of her first three studio albums.

BEST POP VOCAL ALBUM

25

ADELE

Label XL Recordings/Columbia Records

If Adele was daunted by the prospect of following up *21* — the album that made the British firecracker a household name and spent nearly half a year atop the



Lovato at the Global Citizen festival in New York on Sept. 24.

Billboard 200 — it didn’t show on 25. The release featured the ever-maturing singer-songwriter reckoning with the challenges of motherhood, the wounds of nostalgia and the devastation of heartbreak with an 11-song set that further diversified her sonic palette. Once again, the public response was jaw-dropping: 25 shattered first-week sales records in near record time, proving Adele an industry force unto herself.

Purpose

JUSTIN BIEBER

Label Def Jam Recordings

Relaunching Bieber’s flagging career, *Purpose* made its star so ubiquitous that it was hard to believe he was ever gone. The album won its November 2015 first-week showdown with One Direction’s *Made in the A.M.*, debuting at No. 1 on the Billboard 200, and ultimately sent three singles — “What Do You Mean?,” “Sorry” and “Love Yourself” — to the top of the Hot 100. But *Purpose*’s greatest feat was the LP’s rebranding of Bieber, with Diplo and Skrillex’s blessing giving him newfound underground credibility, and positioning the erstwhile teen heartthrob at the forefront of the trop-house sound that would overwhelm pop radio in 2016.

Dangerous Woman

ARIANA GRANDE

Label Republic Records

In May, Grande summarized her third LP to *Billboard* thusly: “A 22-year-old girl comes into her own trying to balance growing up, love and a lot of other bullshit.” Indeed, *Dangerous Woman* carries the balance of personalities you would expect from an album whose cover is a black-and-white shot of the former Disney star in her Super Bunny disguise: alternately playful, casual, dramatic, mysterious, seductive and innocent over its 11 tracks. But regardless of which Ariana was on display, fans remained enthralled, sending each of *Dangerous Woman*’s widely



Sia played the Boston Calling festival in Boston on May 27.

varied first three singles — the record’s alluring titular waltz, dancefloor glitter-bomb “Into You” and reggae-tinged strutter “Side to Side” — to the top 20 of the Hot 100.

Confident

DEMI LOVATO

Label Hollywood Records/Island Records

Despite her regular presence in the top 40 since 2008, with dizzying pop smashes like “Here We Go Again” and “Heart Attack,” Lovato had never been nominated for a Grammy before this recognition. The singer-songwriter’s fifth studio album, *Confident*, finally landed its star her long-awaited nod, reaching No. 2 on the Billboard 200 and spawning two of her most assertive singles to date: the sexually curious and gratifyingly dramatic “Cool for the Summer,” which peaked at No. 11 on the Hot 100, and the horn-led title track, which hit No. 21 and posed a question of perception that has long plagued female pop stars: “What’s wrong with being confident?”

This Is Acting

SIA

Label Monkey Puzzle Records/RCA Records

After scoring her first top 40 hit as a lead artist at age 38 with 2014’s surprise smash “Chandelier,” it would have been easy for music-industry vet Sia Furler to recede behind the scenes (and her wig), bringing her cult following and her mainstream flirtation with her. But pop’s resident radical returned in early 2016 and swung for the fences with *This Is Acting*, a set of songs she initially wrote for other artists before recording herself, and triumphed with an album that reached countless emotional highs, like the breathless vocal workouts in the soaring “Alive.” And with second single “Cheap Thrills” — given an assist from Sean Paul for the set’s deluxe reissue — she reached an entirely new peak: No. 1 on the Hot 100.



**WHERE I KEEP MY GRAMMY
MAXWELL**

“I have an office studio where I work on songs, and they’re on a very high shelf; they’re not in plain sight. I don’t like to flash accomplishments at people. I don’t have plaques and [platinum] records and things like that in my place — it’s not my style.”

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Dance

Synth-and-sample specialists from Australia, France, the United Kingdom and the Bronx make this one of the year's most global categories



BEST DANCE/ELECTRONIC ALBUM

Skin

FLUME

Label Mom+Pop Music/Future Classic

One of the few dance musicians to crack the mainstream in 2016, Australian DJ-producer Flume (born Harley Streten) has steadily been building a case for Grammy consideration since he started making songs in 2010. His eponymous 2012 full-length debut showed chart appeal — peaking at No. 12 on the Top Dance/Electronic Albums tally — and his remixes for Sam Smith, Lorde and Disclosure gave him credibility, but it was *Skin* that made Flume's atmospheric melange of future bass, avant electro-pop and neo-electronica nearly ubiquitous. Featuring guest contributions from Tove Lo, Vic Mensa, Raekwon and Beck, the LP landed on the

Billboard 200 (No. 8) and yielded seven tracks on Hot Dance/Electronic Songs, including the Kai-bolstered electro-R&B tune “Never Be Like You,” which reached No. 20 on the Billboard Hot 100.

Electronica 1: The Time Machine

JEAN-MICHEL JARRE

Label Ultra Records

Arguably the most decorated artist in this category, the French producer and electronic-music pioneer blasted into prominence with his 1976 release, *Oxygène*, and has since released 18 LPs and held various Guinness World Records for outdoor concert attendance (a free Moscow performance in 1997 drew more than 3.5 million fans). Five years in the making, *Electronica 1: The Time Machine* — the first of a two-part series — serves as an expansive gateway to Jarre's legacy for a new dance music generation, partnering him with a

legion of modern soundscape artists (M83, Air, Massive Attack), higher-energy DJs (Boys Noize, Armin van Buuren) and art legends (Pete Townshend, John Carpenter, Laurie Anderson) — plus, curiously, classical pianist Lang Lang. Jarre has never won a Grammy, but this is his second nomination: His first was a best new age album nod in 1987.

Epoch

TYCHO

Label Ghostly International

During the course of a decade, Tycho has fused live guitars and percussion with sampling techniques and beach-washed synths to create a string of almost entirely instrumental albums. San Francisco's Scott Hansen conceived the ambient project, which tours as a four-piece band, and released the 2006 full-length debut, *Past Is Prologue*, then lost interest in electronic music (and Tycho) until an inspiring 2010 trip to Burning Man. The experience sent him back to the studio for 2011's *Dive* and 2014 successor *Awake*. *Epoch*, a surprise LP that debuted at No. 1 on the Electronic/Dance Albums chart in October, is textured and expansive, the type of cinematic record made for driving with the windows down into a desert sunset.

Barbara Barbara, We Face a Shining Future

UNDERWORLD

Label Astralwerks

Another veteran act in this category, Underworld has been a dance music fixture since the late 1980s. Primarily comprising Karl Hyde and Rick Smith, the British group carved itself a space by blending German techno with elements of rock and trance, getting a signal boost from the inclusion of the undulating “Born Slippy .N.U.X.X” in the 1996 Danny Boyle film *Trainspotting*. The pair has since scored several soundtracks, including one for Boyle's 2007 *Sunshine*, and served as music director for the opening ceremony of the 2012 Olympic Games in London, but *Barbara Barbara, We Face a Shining Future* is the duo's first studio LP in half a decade. The album is classic Underworld experimentation: “Santiago Cuatro” coasts on a bare arpeggiating guitar melody, and “Ova Nova” glistens with layered vocals, both standouts from the act's second release to rule the Top Dance/Electronic Albums chart.

Australian producer Flume performed at the Coachella Valley Music and Arts Festival in Indio, Calif., on April 17.



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"Make no mistake—Hardwired... is easily Metallica's best album since 1991's landmark self-titled LP" - PITCHFORK



BEST COUNTRY DUO/ GROUP PERFORMANCE BROTHERS OSBORNE "21 SUMMER"

CMA Awards Best Duo of the Year Winner



BEST ROCK ALBUM CAGE THE ELEPHANT TELL ME I'M PRETTY

"Tell Me I'm Pretty...is their best yet - melodically taut garage rock with psychedelic flourishes and a fighting edge" - ROLLING STONE



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- THE NEW YORK TIMES



BEST METAL PERFORMANCE BARONESS "SHOCK ME"

"...the heaviest rock single of the year, featuring weapons-grade psychedelic fuzz and a harmony-juiced wave of a chorus that leaves nothing but awe in its wake" - ENTERTAINMENT WEEKLY

Louie Vega Starring...XXVIII

LOUIE VEGA

Label Vega Records

With nearly 30 years as one-half of the house-music production duo Masters of Work under his belt, Bronx native Luis “Little Louie” Vega stepped into his solo shoes with his debut full-length, *Louie Vega Starring...XXVIII*, an explosion of global sounds and styles. Encompassing 28 tracks and 25 vocalists, the album showcases the many singers he has met throughout his career — including N’Dea Davenport, Vikter Duplaix and Vega’s own wife, Anané — yielding a sprawling dance opus that inhabits a wide fusion of genres. *XXVIII* isn’t a contemporary dance record in the traditional sense — you’re more likely to hear these songs at a Latin club than at a warehouse party.

BEST DANCE RECORDING

“Tearing Me Up”

BOB MOSES

Producer Bob Moses

Mixer Mark “Spike” Stent

From *Days Gone By*

Label Domino Recording

The Canadian-born duo Tom Howie and Jimmy Vallance — whose stage name is an homage to iconic New York architect Robert Moses — kicked off a banner year with an appearance on *The Ellen DeGeneres Show* after the daytime host handpicked the act

Vallance (left) and Howie of Bob Moses at the Life Is Beautiful festival in Las Vegas on Sept. 24.



to perform its career-lifting single, “Tearing Me Up.” All finger snaps, icy tambourine claps and alt-blues vocals, the moodily swaggering single offers an emblematic taste of the dimly lit dancefloor vibe of the group’s 2015 debut album, *Days Gone By*, which crested at No. 9 on Top Dance/Electronic Albums in February.

“Don’t Let Me Down”

THE CHAINSMOKERS FEATURING DAYA

Producers The Chainsmokers

Mixer Jordan “DJ Swivel” Young

From *Collage*

Label Disruptor Records/Columbia

The breakout dance-music stars of 2016 first showed formidable signs of a post-“#Selfie” career in February when their airy future-bass single “Roses,” featuring Philadelphia singer Rozes, peaked at No. 6 on the Hot 100. But it was the Daya-assisted “Don’t Let Me Down” — a predecessor to their runaway Hot 100 smash “Closer” with Halsey — that solidified Drew Taggart and Alex Pall as hitmakers. Reaching No. 3 on the Hot 100 in July, “Don’t Let Me Down” fuses a tropical topline with jittery guitar lines and a burrowing chorus, and earned the duo its first top five smash.

“Never Be Like You”

FLUME FEATURING KAI

Producer Harley Stretene

Mixer Eric J. Dubowsky

From *Skin*

Label Mom+Pop Music/Future Classic

Flume first caught the attention of Future Classic — the white-hot Australian electronic label that’s home to avant-dance influencers like Chet Faker, Flight Facilities and Classixx — after submitting tracks to a contest run by the imprint. But it was the Sydney native’s sophomore album, *Skin*, that pole-vaulted the producer to the industry’s forefront. Featuring Canadian singer-songwriter Kai, “Never Be Like You” is an ethereal wash of stomping

electro-pop and affecting melody that reached No. 3 on the Hot Dance/Electronic Songs chart.

“Rinse & Repeat”

RITON FEATURING KAH-LO

Producer Riton

Mixer Wez Clarke

Label Interscope Records

Britain’s Riton is a testament to playing the long game. Born Henry Smithson, the 38-year-old DJ-producer has been putting out albums and EPs under his stage name and an assortment of aliases (Carte Blanche, Symphony Hall) as far back as 2001. But 15 years later, the deep-house track “Rinse & Repeat” is the single that struck a broader nerve, with Nigerian artist Kah-Lo narrating a rib-cage-rattling instrumental that was built to move the crowd as early-morning sunbeams give way to daylight. While “Rinse & Repeat” didn’t chart in the United States, the track found footing in Riton’s native England, rising to No. 13 on the Official U.K. Singles chart in March.

“Drinkee”

SOFI TUKKER

Producer Sofi Tukker

Mixer Bryan Wilson

Label Ultra Records

The boy-girl duo of Sophie Hawley-Weld and Tucker Halpern — the act’s moniker is a loose portmanteau of its members’ first names — has released only one EP, its upbeat, Brazil-inspired debut, *Scft Animals*. But thanks to a bump from the track’s inclusion in an Apple Watch commercial, “Drinkee” clocked more than 16 million streams on Spotify and 1.4 million-plus SoundCloud plays worldwide, heralding the nascent group’s boundless potential. A sunny progression of lo-fi guitar and bongo-throbbing house beats, the buoyant Portuguese-language song is the sole nominee in the best dance recording category not sung in English.



WHERE I KEEP MY GRAMMY
STEVE MARTIN

“I keep [one] in my car. It helps me get out of speeding tickets.”



EDIE BRICKELL

“My son asked me if he could have mine. He stuck it in his room next to a Derek Jeter poster and a balled-up sock.”

MARTIN, A FIVE-TIME WINNER, AND BRICKELL TOOK HOME BEST AMERICAN ROOTS SONG IN 2014 FOR “LOVE HAS COME FOR YOU.”



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Rock

Re-formed emo titans, art-rock veterans and one alt-rock heroine represent, alongside a legend's aching meditation on his own death

BEST ROCK ALBUM

California

BLINK-182

Label BMG

Seventeen years after its top 10 Billboard Hot 100 hit "All the Small Things," Blink-182 has landed its first Grammy nomination, thanks to the career-reviving *California*. For longtime members Mark Hoppus and Travis Barker, it must be welcome vindication following the band's messy breakup with founding member Tom DeLonge after years of disagreements over his side projects. *California* was recorded with Alkaline Trio's Matt Skiba in DeLonge's place, and the newish lineup — Skiba had filled in for DeLonge at a series of concerts in 2015 — was embraced by fans. Upon its July release, the album knocked Drake's *Views* out of the top spot on the Billboard 200 (after nine weeks at No. 1), and "Bored to Death," a heated vocal trade-off between Hoppus and Skiba, topped the Alternative chart.

Tell Me I'm Pretty

CAGE THE ELEPHANT

Label RCA Records

The Kentucky rockers, who were last nominated in the best alternative music album category for 2013's *Melophobia*, enlisted Black Keys frontman and prolific producer Dan Auerbach to steer the recording of their fourth LP, which was released in December 2015. His influence is apparent on the first single from *Tell Me I'm Pretty*, "Mess Around," which could almost be a latter-day Black Keys tune, but he also pushed the band toward a more mature sound with layered psychedelic textures that retained Cage the Elephant's alternative-radio-friendly hooks. Combined with frontman Matt Shultz's emotionally charged — and semi-autobiographical — lyrics, the band continued its dominance of the Alternative chart, scoring its sixth and seventh No. 1s with "Mess Around" and the album's second single, "Trouble."

Magma

GOJIRA

Label Roadrunner Records

Gojira — the Japanese word for Godzilla, which was initially this French quartet's name — had moved to New York and was in the process of recording *Magma* when Joe and Mario Duplantier (the band's frontman and drummer, respectively) lost their mother to a sudden illness. When the group returned to the studio after a hiatus, finishing *Magma* became its therapy. The album's songs reflect the Duplantiers' pain and anger; the band minimized its progressive tendencies, producing tighter, hookier songs like "Stranded" and "Silvera," without sacrificing its signature grit. The result brought Gojira its first No. 1 on the Hard Rock Albums chart and the most unexpected nomination in this category. "Silvera" also got a nod for best metal performance.

Death of a Bachelor

PANIC AT THE DISCO

Label DCD2/Fueled by Ramen

The Las Vegas natives pulled an awards-show shocker in 2006, closing out the MTV Video Music Awards with an unexpected video of the year win for "I Write Sins Not Tragedies." Eleven years later — and with lead singer Brendon Urie its only remaining original member — the band has found renewed success with 2016's *Death of a Bachelor* and, now, its first major Grammy nomination. (It was up for best boxed or special limited-edition package in 2009.) Mixing Urie's crooning with arena rock bombast, Panic's fifth studio album served as a showcase for the charismatic frontman, debuting at No. 1 on the Billboard 200.

Weezer

WEEZER

Label Crush Music/Atlantic

For Weezer's "White" album (the alt-rock band's four self-titled releases are referred to by the colors of their covers), frontman Rivers Cuomo found songwriting inspiration through platonic encounters he had using the Tinder app. (The married rocker reportedly explained in his profile that he was looking for new experiences, not to hook up.) The result is arguably Weezer's strongest album since 1996's *Pinkerton* — a loose boy-meets-

Cage the Elephant frontman Shultz flung himself into the crowd at The Meadows Music & Arts Festival in Queens in October.



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GUY LODGE - *VARIETY*

“A WHIRLWIND CELEBRATION”
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UNIVERSAL MUSIC GROUP

then-loses-girl song cycle that combines Cuomo's love of oddball lyrics (name-checks include Charles Darwin and tiger sharks) with beachy power pop produced by Jake Sinclair (Fall Out Boy, 5 Seconds of Summer and fellow nominee Panic at the Disco). This is Weezer's first nomination in an album category, after winning a best music video Grammy for "Pork and Beans" in 2008.

BEST ALTERNATIVE MUSIC ALBUM

22, *A Million*

BON IVER

Label Jagjaguwar

Justin Vernon's primary outfit has been here before, winning best alternative music album for its sophomore full-length, *Bon Iver, Bon Iver*, in 2012 — the same year the act captured best new artist. Rife with samples from Mahalia Jackson, Stevie Nicks and Paolo Nutini, 22, *A Million* strays from the folk-leaning group's previous releases with its shape-shifting, effects-laden sound and lyrics about the overwhelming messiness of life.

Nominated for best alternative music album, Harvey performed at Victoria Warehouse in Manchester, England, on Nov. 3.



With an avant-digital experimentation that's reflected in the record's cryptic song titles (i.e., "715 - CRΣΣKS," "00000 Million"), 22, *A Million* debuted at No. 2 on the Billboard 200 and No. 1 on Alternative Albums and Top Rock Albums.

Blackstar

DAVID BOWIE

Label Columbia Records

Though he received more than a dozen nominations and earned a Lifetime Achievement Award in 2006, Bowie won only one traditional Grammy (in 1985, for best video, short form). *Blackstar*, his final album, was a fitting epitaph for the artist, who died two days after its release — and was his first-ever No. 1 on the Billboard 200. Recorded with the Donny McCaslin Quartet, a spare jazz-rock combo, Bowie constructed a complex album filled with images of death and despair — and occasional hope — that ultimately served as a glorious parting gift. The LP's title track is also up for best rock performance and best rock song.

The Hope Six Demolition Project

PJ HARVEY

Label Vagrant

In her first album since 2011's *Let England Shake*, Harvey turned to Afghanistan, Kosovo and Washington, D.C., for inspiration for the bristling album, which takes its name from a demolished D.C. housing project. With longtime producers Flood and John Parish, the iconoclastic artist allowed the public to watch her month-long recording sessions at London's Somerset House, viewing the proceedings through one-way glass. The album, Harvey's ninth studio project, became her first No. 1 album in her native United Kingdom, while bowing on the Billboard 200 at No. 63.

Post Pop Depression

IGGY POP

Label Loma Vista Recordings

Iggy Pop, who has never won a Grammy,



Bowie's *Blackstar* yielded four Grammy nominations.

competes in this category with friend and collaborator Bowie. For *Post Pop Depression*, punk's 69-year-old founding father enlisted another notable partner: Queens of the Stone Age's Josh Homme, who brought in QOTSA multi-instrumentalist Dean Fertita and Arctic Monkeys drummer Matt Helders to round out the band for the darkly ruminative release. An avant-rock wash of vocal warble, melancholic grit and psych-punk introspection, *Post Pop Depression* — an album that its creator has hinted may be his last — marks Pop's highest-charting album on the Billboard 200, peaking at No. 17.

A Moon Shaped Pool

RADIOHEAD

Label XL Recordings

Radiohead is a veteran of this category, with 1998's *OK Computer*, 2000's *Kid A* and 2008's *In Rainbows* all snagging the Grammy for best alternative music album. Cut in Southern France with longtime collaborator Nigel Godrich, the album consists of tracks written as far back as 1995 that make up an atmospheric set combining electronic and acoustic instrumentation, bolstered by haunting string arrangements. Propelled by single "Burn the Witch," which received a best rock song nod, *A Moon Shaped Pool* topped the Alternative Albums and Top Rock Albums charts.



WHERE I KEEP MY GRAMMY THUNDERCAT

"At first I put it on an IKEA shelf in my living room with my comic books, next to a Poké Ball hard drive that has some of my sessions with Kendrick [Lamar] on it. Since I moved, it's next to a copy of the comic book I named my album after [*Age of Apocalypse*], signed by Stan Lee."

WINNER, FOR BEST RAP/SUNG COLLABORATION FOR "THESE WALLS" WITH KENDRICK LAMAR, BILAL AND ANNA WISE IN 2016

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

BEST METAL PERFORMANCE GRAMMY® NOMINATION

MEGADETH

DYSTOPIA

MEGADETH
SOUND REBORN ON DYSTOPIA.

ROLLING STONE

11 TRACKS BOILING OVER WITH
THE ANGER, ENERGY, SMARTS,
AND CATHARTIC SNARL FOR WHICH
MEGADETH IS KNOWN.

BOSTON GLOBE

FOR THE BAND'S 15TH FULL-LENGTH,
DYSTOPIA, MEGADETH WASTE NO TIME
REMINDING LONG-TIMELISTENERS WHY
THE HELL THEY LOVED THE BAND IN THE
FIRST PLACE.

PASTE

TBOY
RECORDS



UMe



R&B

The 2016 nominee roster includes falsetto introspection, dancehall interpolation and modern-soul prescience

BEST URBAN CONTEMPORARY ALBUM

Lemonade

BEYONCÉ

Label Parkwood Entertainment/Columbia Records

Given that an album of the year nomination was widely predicted for *Lemonade*, it's no surprise that the LP also got a nod in this category, extending Beyoncé's lead as the most nominated female artist in Grammy history. *Lemonade* — her sixth consecutive No. 1 album on the Billboard 200 — is a master class in conceptual realization that uses disparate musical styles (including rock and country) and meticulous detail to tell a story, both personal and universal, of infidelity, heartbreak, identity and healing. The album's diverse range earned it nominations in four different genres — a first in Grammy history.

Ology

GALLANT

Label Mind of a Genius Records/Warner Bros. Records

Few debut albums in 2016 were as fully

realized, gorgeously produced and damningly introspective as Gallant's *Ology*, a falsetto journey through the mind of one of R&B's most insecure, yet prodigiously talented, rising stars. The soaring angst of "Weight in Gold" (which the Washington, D.C.-born singer performed alongside Seal at Coachella in May and then with Elton John at London's Apple Music Festival in September), and the raw emotion on tracks like "Talking to Myself," "Bourbon" and "Miyazaki" make *Ology*, which peaked at No. 18 on the R&B Albums chart, a winner and Gallant one of the genre's most promising artists.

We Are King

KING

Label King Creative

The Los Angeles-based girl group may not be the most well-known competitor in this category, but the trio already has a Grammy under its belt for contributing to "Move Love" from Robert Glasper's *Black Radio*, which won best R&B album in 2013. *We Are King*, the act's debut album, won critical acclaim for its smooth vocals and synth-based R&B. And even before

that, King's distinct musical style caught the attention of Prince, who discovered twin sisters Paris and Amber Strother and their friend Anita Bias on YouTube and came to serve as a mentor. Released in February, *We Are King* debuted at No. 8 on the R&B Albums chart and demonstrated that there's plenty of forward-thinking soul music bubbling around the edges of the mainstream.

Malibu

ANDERSON PAAK

Label OBE/Steel Wool/Art Club/EMPIRE

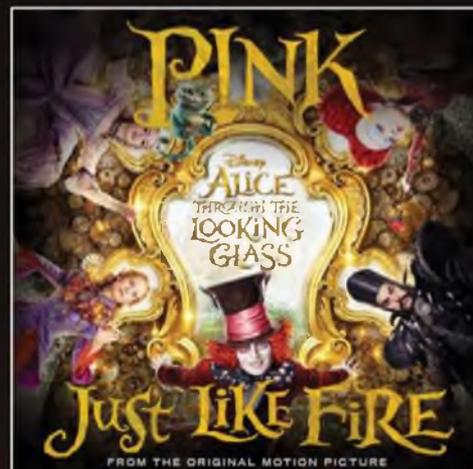
After exploding onto the national scene with a slew of star turns on Dr. Dre's 2015 *Compton*, Paak channeled that attention toward *Malibu*, a romp through a variety of different styles — stripped-down R&B, raucous funk and slow-burning grooves — that show off the native Californian's intriguing and infectious personality. *Malibu*, which reached No. 79 on the Billboard 200, introduced a new voice to the scene — with a dexterous, unpredictable musicality that's equally at home alongside street rappers and soul crooners. And his best

Gallant performed at the fifth annual Camp Flog Gnaw Carnival at Exposition Park in Los Angeles on Nov. 13.

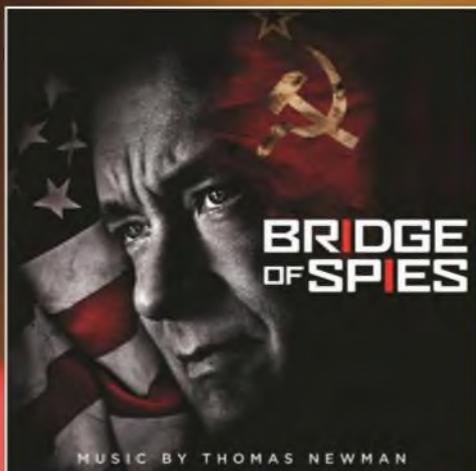
CONGRATULATIONS TO OUR 59TH GRAMMY AWARDS® NOMINEES



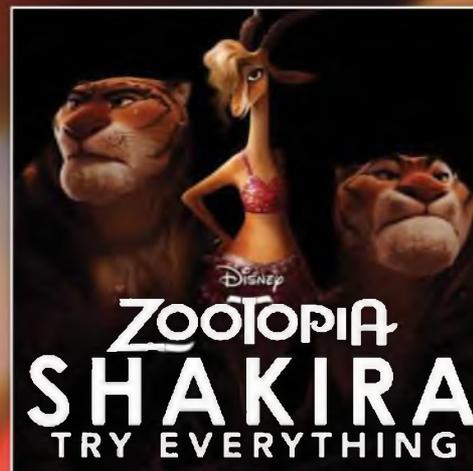
BEST POP VOCAL ALBUM
DEMI LOVATO



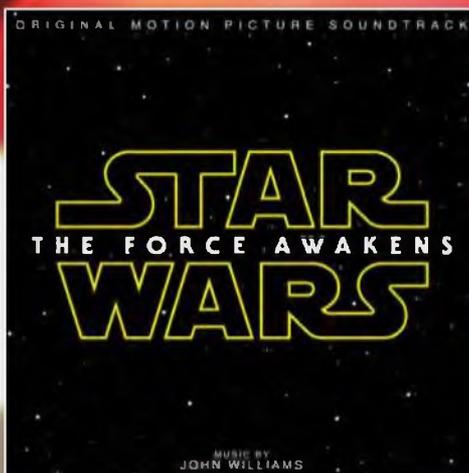
**BEST SONG WRITTEN
FOR VISUAL MEDIA**
OSCAR HOLTER, MAX MARTIN, P!NK &
SHELLBACK, SONGWRITERS



**BEST SCORE SOUNDTRACK
FOR VISUAL MEDIA**
BEST INSTRUMENTAL COMPOSITION
BRIDGE OF SPIES (END TITLE)
THOMAS NEWMAN, COMPOSER



**BEST SONG WRITTEN
FOR VISUAL MEDIA**
MIKKEL S. ERIKSON, SIA FURLER &
TOR ERIK HERMANSEN, SONGWRITERS



**BEST SCORE SOUNDTRACK
FOR VISUAL MEDIA**
JOHN WILLIAMS, COMPOSER

Disney Music Group

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new artist nomination is a reflection of that achievement.

Anti

RIHANNA

Label Westbury Road Entertainment/Roc Nation Records

Rihanna's last album, *Unapologetic*, won this 4-year-old category in 2014, and, if victory is hers again in February, she will be its first repeat winner. Although the set's lead single, "Work," dominated the first few months of 2016 and became Rihanna's 14th No. 1 single on the Billboard Hot 100, *Anti* showcased Rihanna's flexible vocals and willingness to experiment on such tracks as "Kiss It Better," "Desperado," "Needed Me" and "Love on the Brain." It was her eighth top 10 album and second straight No. 1 on the Billboard 200 — even after she gave away 1.5 million downloads for free to Samsung users in just 15 hours.

BEST R&B SONG

"Come and See Me"

PARTYNEXTDOOR FEATURING DRAKE

Songwriters Jahron Brathwaite, Aubrey Graham, Noah "40" Shebib

Publishers Party OMO/Warner-Chappell Music/Sandra Gale/EMI Music Publishing/Mavor & Moses/Kobalt

From *PartyNextDoor 3 (P3)*

Label OVO Sound/Warner Bros. Records
As PartyNextDoor, Jahron Brathwaite was

the first act signed to Drake's OVO Sound imprint in 2013 — and the Drizzy protégé swiftly released his self-titled debut mixtape, *PartyNextDoor*, that summer. Since then, the singer-rapper-producer has put out two follow-ups, including *PartyNextDoor 3*, which fittingly debuted at No. 3 on the Billboard 200 in September, and racked up writer credits on Usher's "Let Me" and Rihanna's Hot 100-crowning "Work." The stripped-down "Come and See Me" reached No. 5 on the Hot R&B Songs chart and earns Brathwaite his first Grammy nod as a lead artist.

"Exchange"

BRYSON TILLER

Songwriters Michael Hernandez, Bryson Tiller

Publishers The MeKanics Music/EMI April Music

From *Trapsoul*

Label RCA Records

This midnight-storm crooner has swiftly ascended the alt-R&B ranks since October 2014, when the Kentucky native released the breakthrough single "Don't," which earned him a deal with RCA. The following October, the singer-rapper released his first studio album, *Trapsoul*, which peaked at No. 8 on the Billboard 200. "Exchange," produced by The MeKanics, serves as the LP's second single, a gloomy downtempo track that sets Tiller's velvet tenor against trap drums and a distorted Alvin & The Chipmunks-style vocal sample from K.P. & Envyi's "Swing My Way."

"Kiss It Better"

RIHANNA

Songwriters Jeff Bhasker, Robyn Fenty, John-Nathan Glass, Teddy Sinclair

Publishers Songs of Universal/Sony-ATV Songs/The Kills Effect/Way Above Music

From *Anti*

Label Westbury Road Entertainment/Roc Nation Records

At the beginning of 2016, Rihanna unleashed *Anti*, her most experimental album to date, drawing from dancehall, freeform indie pop and big-band influences for the eclectic LP. For the ripping "Kiss It Better," the Bajan singer tapped John-Nathan Glass (Chris Brown) and former producer of the year, nonclassical victor Jeff Bhasker (Kanye West) to sculpt this Dance Club Songs No. 1 — a woozy slow-burner whose electric guitar power riff conjures an '80s rock-radio feel amid a downtempo, late-night vibe.

"Lake by the Ocean"

MAXWELL

Songwriters Hod David, Musze

Publishers Sony-ATV Tunes o/b/o

Muszewell/EMI April Music o/b/o itself/



Tiller onstage at the Meadows Music & Arts Festival in Queens on Oct. 2.

Ben Ami Music

From *blackSUMMERS'night*

Label Columbia Records

No stranger to the Grammys — the R&B veteran has been nominated 12 times and won twice for 2009's *BLACKsummers'night*, the first entry to his in-progress album trilogy — Maxwell returned in July after a seven-year hiatus with the series' second installment, *blackSUMMERS'night*, a sweeping opus of mature romantic jams. Lead single "Lake by the Ocean" has all the hallmarks of the 43-year-old's oeuvre: gentle percussion, muted instrumentation and sentimental lyrics about getting lost in a lover's affections.

"Luv"

TORY LANEZ

Songwriters Magnus August Høiberg, Benjamin Levin, Daystar Peterson

Publishers Infinite Stripes/Back Hair Music Publishing administered by Universal Music Publishing/Please Don't Forget to Pay Me Music administered by Universal Music Publishing/Tory Lanez Publishing/Tony Kelly Music/Universal-Songs of PolyGram International/Dub Plate Music Publishers/Shocking Vibes Music/Greensleeves Publishing

From *I Told You*

Label Mad Love/Interscope Records

Since his Brownstone-sampling 2015 breakthrough single "Say It," Lanez has straddled the line between rapper and R&B singer. The Canadian artist channels more of the latter on "Luv," a dancehall-inflected tune from his August debut, *I Told You*, that interpolates Devonte & Tanto Metro's 1999 Hot 100 ragga hit, "Everyone Falls in Love." Produced by Cashmere Cat and Benny Blanco — who counts Lanez among the artists on his Mad Love Records roster — the track hit No. 19 on the Hot 100.



**WHERE I KEEP MY GRAMMY
HERB ALPERT**

"All nine of them are at the Herb Alpert Foundation. I had to track them down, though. Things got misplaced when Jerry [Moss] and I moved off of the A&M lot in the early 1990s. I found them in the cellar."

ALPERT WON HIS FIRST GRAMMY IN 1966.

CONGRATULATIONS

KEITH URBAN

ON YOUR GRAMMY® NOMINATIONS

BEST COUNTRY ALBUM

RIPCORD

#1 Billboard Country Album

#1 Debut in The U.S., Canada and Australia

3 Consecutive #1 Songs

Over 600,000 Albums Sold Worldwide

Over 254 Million Streams Worldwide

2016 Best Country Albums of the Year

billboard THE TENNESSEAN

RollingStone COUNTRY TASTE OF COUNTRY

BEST COUNTRY SOLO PERFORMANCE

BEST COUNTRY SONG

(performed by Keith Urban; songwriter nominees Clint Lagerberg, Hillary Lindsey & Steven Lee Olsen)

"BLUE AIN'T YOUR COLOR"

#1 Streaming Country Song

Over 50 Million Streams Worldwide

Over 575,000 Downloads Worldwide

All-Genre "Best Songs of 2016" Spotify

Top-10 Hot Country Songs of 2016 billboard

BORMAN

Rap

A seminal hip-hop group's crowdfunded LP, a rising star's streaming-only release and a gospel-rap album a perfectionist creator couldn't stop tweaking: 2016's biggest industry disruptions dominate this category



BEST RAP ALBUM

Coloring Book
CHANCE THE RAPPER
 Label N/A

Coloring Book isn't just the first streaming-only mixtape album to be nominated for a Grammy. It's also a soulful, gospel-tinged explosion of creativity tied together by Chance's infectious personality and unconventional rap structures. The project also broke more than just Recording Academy precedents: Upon its release as an Apple Music exclusive in May, *Coloring Book* became the first album to appear on the Billboard 200 based on streaming numbers alone, debuting at No. 8 with 57.3 million streams. The album's 14 tracks bring in more than a dozen high-profile guests — Justin Bieber, Kanye West and Lil Wayne among them — yet it never feels like anyone other than Chance is steering the ship.

And the Anonymous Nobody
DE LA SOUL

Executive Producers Davey Chegwidan, De La Soul, Jordan Katz
 Label A.O.I. Records

The field's clear outlier is seminal East Coast hip-hop trio De La Soul, whose nomination is even more impressive given that *And the Anonymous Nobody* almost didn't happen due to lack of funds. But once a Kickstarter drive raised \$600,000 to finance the project, De La paid back fans handsomely with an eclectic record that breezily shifts among genres, flexing both versatility and virtuosity. Debuting at No. 1 on Rap Albums, the LP manages to feel both loose and meticulously planned, with carefree flows stitching together a guest list that veers from rappers (Snoop Dogg, 2 Chainz) to R&B royalty (Usher, Jill Scott) to alt-rock icons (David Byrne, Damon Albarn). Counterintuitively, the result is seamless.

Major Key

DJ KHALED

Executive Producer Khaled Khaled
Label We the Best Music Group/Epic
 Hip-hop's resident hitmaker enjoyed the best year of his decade-plus career as *Major Key* soared to the top of the Billboard 200, giving the DJ his first No. 1 and his highest-charting Billboard Hot 100 song in five years, with the Drake-assisted "For Free" (No. 13). Khaled's preferred role is curator and dot connector — through the years, his albums have earned a reputation for hosting unique musical pairings — and the Snapchat don delivered yet again with boundary-crossing combinations like Jay Z and Future on "I Got the Keys" and Meghan Trainor, Wiz Khalifa and Wale on "Forgive Me Father." Much like its creator, *Major Key* is an accomplishment of sheer determination.

Views

DRAKE

Executive Producers Oliver El-Khatib, Aubrey Drake Graham, Noah "40" Shebib
Label OVO Sound/Young Money/Cash Money/Republic

This category is familiar turf for the Toronto MC: All five of Drake's solo releases have been nominated for best rap album (including 2015 mixtape *If You're Reading This It's Too Late*), though only *Take Care* won the gold in 2013. This time, his appearance stems from *Views*, which shattered streaming records to become the best-selling album released in 2016. The LP's sheer ubiquity — it spent six months in the top five of the Billboard 200 and 13 weeks at No. 1 — underlined Drake's enduring power, an ability to mobilize fans through self-reflection and memefication that shows no signs of slowing.

Blank Face LP

SCHOOLBOY Q

Executive Producer Anthony "Top Dawg" Tiffith
Label Top Dawg Entertainment/Interscope Records

If 2014's *Oxymoron* was Schoolboy Q's mainstream introduction, then follow-up *Blank Face* reveals the rapper's maniacally sinister alter ego, positioning him as the cackling Joker swerving through the crowd to flip the status quo on its head. *Blank Face* — which is Q's second straight No. 1 on Top R&B/Hip-Hop Albums and debuted at No. 2 on the Billboard 200 — is impeccably

West performed at KPWR Los Angeles' Powerhouse concert at the Honda Center in Anaheim, Calif., on June 3.

LEGACY RECORDINGS CONGRATULATES ITS GRAMMY® NOMINEES

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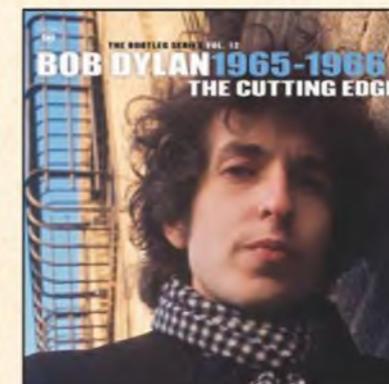
BEST COUNTRY ALBUM
Loretta Lynn FULL CIRCLE



BEST TRADITIONAL POP VOCAL ALBUM
Willie Nelson SUMMERTIME



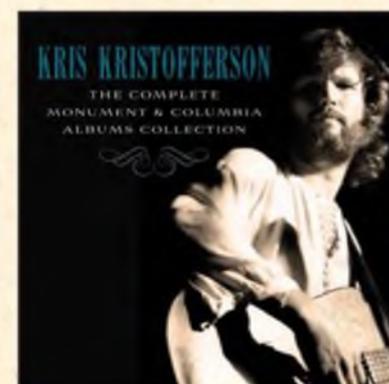
BEST HISTORICAL ALBUM
Bob Dylan THE CUTTING EDGE
1965-1966: THE BOOTLEG SERIES,
VOL. 12 (COLLECTOR'S EDITION)



**BEST COMPILATION SOUNDTRACK
FOR VISUAL MEDIA**
Miles Ahead
(ORIGINAL MOTION PICTURE
SOUNDTRACK)



BEST ALBUM NOTES
Kris Kristofferson
THE COMPLETE MONUMENT
& COLUMBIA ALBUMS
COLLECTION



produced, creating a dark and brooding atmosphere in which he plots, schemes and generally lets his id run wild, resulting in one of rap's most distinctive and cohesive albums of the 2010s.

The Life of Pablo

KANYE WEST

Executive Producer Kanye West

Label G.O.O.D. Music/Def Jam Recordings

With four trophies from six previous nominations, West has the second-most wins in this category, behind Eminem's six. *Pablo* is a mix of gorgeous production, anxious introspection and unapologetic hubris. The album's stop-start rollout meant it debuted on the Billboard 200 six weeks after its Tidal release, yet *Pablo* still managed to become West's seventh straight No. 1 and the first album to top the chart with more than half of its equivalent album units coming from streams. Divisive, infectious and brilliant, *Pablo* embodies the contradictions of its creator.

BEST RAP SONG

"All the Way Up"

FAT JOE & REMY MA FEATURING FRENCH MONTANA & INFARED

Songwriters Joseph Cartagena, Edward Davadi, Shandel Green, Karim Kharbouch, Andre Christopher Lyon, Reminisce Mackie, Marcello Valenzano

Publisher RNG/EMPIRE

From *Plata O Plomo*

Label RNG/EMPIRE

Nearly a decade after a Grammy nomination for best rap performance by a duo or group with 2008's "Make It Rain," Fat Joe returned with Terror Squad cohort Remy Ma (the tag team responsible for 2004's hip-hop dance number "Lean Back") for the brassy, New York street anthem "All the Way Up." In June, a rare remix from Jay Z helped spike the Infared and French Montana-assisted song to No. 9 on Hot R&B/Hip-Hop Songs, along with a flashy video that included a brief motivational speech from DJ Khaled.

"Famous"

KANYE WEST FEATURING RIHANNA

Songwriters Chancelor Bennett, Ross Birchard, Ernest Brown, Andrew Dawson, Kasseem Dean, Mike Dean, Noah Goldstein, Kejuan Muchita, Patrick Reynolds, Kanye West, Cydel Young

Publishers Please Gimme My Publishing/EMI Blackwood Music/BMG Platinum Songs/Mr. Redan Music administered by BMG Rights Management (U.S.)/Juvenile Hell/Universal Music-MGB Songs/Noah Goldstein administered by Donda Publishing/EMI April Music/Sound EQ Music/Warner-Tamerlane Publishing/Papa George Music administered by Warner-Tamerlane Publishing/Chancelor Bennett Publishing Designee/Monza Ronza/Universal Tunes/Donda Publishing/EMI Blackwood Music/Warp Publishing/Plain Pat What Up

From *The Life of Pablo*

Label G.O.O.D. Music/Def Jam

West brought hip-hop to church with his soulful exploration *The Life of Pablo*, but standout single "Famous" casts aside eternal considerations to focus squarely on the ephemeral. With its Taylor Swift-referencing hook, the Rihanna feature and its hot take on stardom, the Swizz Beatz production samples Sister Nancy's 1982 dancehall classic "Bam Bam" and Nina Simone's "Do What You Gotta Do" in the service of a headline-grabbing provocation that peaked at No. 34 on the Hot 100. And yes, this is the one with the naked-wax-celebrities video.

"Hotline Bling"

DRAKE

Songwriters Aubrey Graham, Paul Jefferies

Publishers Sandra Gale/EMI Music Publishing/Nyan King Music/EMI April/Sony-ATV

From *Views*

Label Cash Money Records/Republic Records

The lead single from *Views* features Drake trading in rapping for measured crooning as

he wistfully laments the shifting social and emotional logistics of lost love. Sampling the electronic organ beat of Timmy Thomas' 1972 song "Why Can't We Live Together," the Nineteen85-produced single gained traction after its video exploded on social media, thanks to its star's quirky, GIF-able dance moves. The tropical love note, which peaked at No. 2 on the Hot 100, became Drake's 15th No. 1 on Hot Rap Songs.

"No Problem"

CHANCE THE RAPPER

Songwriters Chancelor Bennett, Dwayne Carter, Tauheed Epps

From *Coloring Book*

Label N/A

Coloring Book's triumphant "No Problem" is a gospel-infused rhymefest that features Lil Wayne, 2 Chainz and Internet sensation Ha Ha Davis, a rising sketch comic whose proclamation "You don't want zero problems, big fella!" provides the song's opening. A soulful victory lap for Chance's industry-maverick status, the BrassTracks-produced track also marks his first No. 1 on both the R&B/Hip-Hop Airplay and Mainstream R&B/Hip-Hop charts.

"Ultralight Beam"

KANYE WEST

Songwriters Chancelor Bennett, Kasseem Dean, Mike Dean, Kirk Franklin, Noah Goldstein, Samuel Griesemer, Terius Nash, Jerome Potter, Kelly Price, Nico "Donnie Trumpet" Segal, Derek Watkins, Kanye West, Cydel Young

Publishers Please Gimme My Publishing/EMI Blackwood Music/Warner-Tamerlane Publishing/Papa George Music administered by Warner-Tamerlane Publishing/For the Write Price administered by Kobalt Songs Music Publishing/2082 Music Publishing/WB Music/Universal Music Brentwood Benson Songs/Universal Music Z-Tunes/Monza Ronza/Universal Tunes/Chancelor Bennett Publishing Designee/Noah Goldstein Music/JLOL ASCAF/Samuel Griesemer Publishing Designee/BMG Platinum Songs/Mr. Redan Music

From *The Life of Pablo*

Label G.O.O.D. Music/Def Jam

The guest list for "Ultralight Beam," *The Life of Pablo*'s leadoff rap hymn, includes Chance the Rapper (a West protégé), singer-songwriter The-Dream, powerhouse vocalist Kelly Price and gospel connoisseur Kirk Franklin. But the song's most affecting cameo comes courtesy of a 4-year-old girl named Natalie, whose impassioned mini-sermon went viral on Instagram, from which West sampled the track's opening clip. The neo-spiritual salve was one of *Pablo*'s nine entries to land on the Hot 100 and one of 13 to hit the Hot R&B/Hip-Hop Songs chart.



WHERE I KEEP MY GRAMMY NEIL DIAMOND

"I keep it on a shelf at home, and I polish it every night. I only have one, and I take very good care of it. I love my little Grammy."

WINNER, BEST SCORE SOUNDTRACK FOR VISUAL MEDIA, FOR THE FILM *JONATHAN LIVINGSTON SEAGULL* IN 1974

YOUR VOICE

DECIDE THE OUTCOME

Final ballots due **January 13**



THE RECORDING ACADEMY®

Country

Artists who pushed the boundaries of the genre while remaining true to its tradition of frank, heartfelt storytelling dominate these categories

BEST COUNTRY ALBUM

Big Day in a Small Town

BRANDY CLARK

Label Warner Bros. Records

One of Nashville's most in-demand singer-songwriters since 2010, Clark scored some of her best reviews and her highest chart placement — No. 8 on Top Country Albums — since stepping up to the mic with sophomore effort *Big Day in a Small Town*. Built around the acerbic wit and revealing wordplay that made her hits for The Band Perry, Kacey Musgraves and Miranda Lambert so razor-sharp, Clark brings veteran swagger and hard-luck history to frisky rockers such as “Broke” and heartbreaking ballads like “Love Can Go to Hell” in equal measure. The album didn't have a huge presence on radio, but that likely comes as no surprise to Clark, who warns fans herself on the LP's lead single, “Girl Next Door”: “If you want the girl next door, then go next door.”

Clark performed on *Late Night With Seth Meyers* in June.

Full Circle

LORETTA LYNN

Label Legacy Recordings

Lynn's first album in nearly 12 years is a song cycle that closes the loop on her venerated career. The 84-year-old living legend opens the record telling the story of the first song she ever wrote, “Whispering Sea,” then launches into a gorgeous rendition of the nearly 60-year-old tune. *Full Circle* is full of indelible moments like that. She mixes versions of childhood favorites like “In the Pines” with originals such as “Who's Gonna Miss Me?” that seem to anticipate the end of the line. Don't expect it to come anytime soon, though: “When they lay me down six feet under, they'll say, ‘Loretta's quit singing,’” she told *Billboard* in 2015.

Hero

MAREN MORRIS

Label Columbia Nashville

Morris, who toiled behind the scenes as a

songwriter (and indie act) before signing to Columbia in 2015, was more than ready for her close-up in 2016. She scored her first top five hit on Hot Country Songs with “My Church” in March, and her major-label debut, *Hero*, released in June, hit No. 5 on the Billboard 200. The set's combination of self-effacing humor, hand-to-heart honesty and big, old-fashioned pop hooks — “Rich” even references Sean “Diddy” Combs and borrows its strut from Steve Miller Band's “The Joker” — made Morris one of the year's breakout stars, culminating in a soul-stirring, gospel-flavored performance of “My Church” at the Country Music Association (CMA) Awards in November.

A Sailor's Guide to Earth

STURGILL SIMPSON

Label Atlantic

The veteran singer-songwriter's major-label debut expanded the horizons of the genre to make room for The Dap-Kings (whose brassy backing appears throughout the album) and Nirvana (whose “In Bloom” receives a surprisingly tender cover), proving him one of country's leading innovators in the process. Thematically structured as an open letter to Simpson's young son, *A Sailor's Guide to Earth* sways between moods and sounds as if passing through rocky shoals, and ends with a fire-breathing “Call to Arms.” The album's music and message were powerful enough to make it the 38-year-old Kentucky native's long-awaited commercial breakthrough — it hit No. 3 on the Billboard 200 — as well as a surprise nominee for album of the year.

Ripcord

KEITH URBAN

Label Capitol Records Nashville

Few contemporary artists have matched Urban's commercial consistency. In May, *Ripcord* became the Australian artist's fifth No. 1 on Top Country Albums and another fine example of the genre's broadening boundaries. Urban raised the disco glitter ball with Nile Rodgers and Pitbull on “Sun Don't Let Me Down,” channeled a Motown-meets-early-MTV sound — with the help of Carrie Underwood — on “The Fighter” and scored his highest charting Hot 100 single in seven years when his smoldering slow-dance special, “Blue Ain't Your Color,” went all the way to No. 24 in December.



FOR YOUR GRAMMY® CONSIDERATION
KELSEA BALLERINI

**BEST NEW
ARTIST**

RECORD BREAKER

THE *ONLY* FEMALE ARTIST IN COUNTRY MUSIC *HISTORY*
TO HAVE HER FIRST THREE SINGLES FROM A DEBUT ALBUM
GO #1

PRECIOUS METAL

“LOVE ME LIKE YOU MEAN IT” - CERTIFIED PLATINUM
“DIBS” - CERTIFIED GOLD
“PETER PAN” - CERTIFIED PLATINUM
THE FIRST TIME - CERTIFIED GOLD

AWARDS + HONORS

2016 ACM NEW FEMALE ARTIST OF THE YEAR
CMT BREAKOUT ARTIST OF THE YEAR
RADIO DISNEY “THE FRESHEST - BEST NEW ARTIST”
CO-HOST OF ABC’S “GREATEST HITS” WITH ARSENIO HALL



BLACK RIVER
ENTERTAINMENT

ICONIC
ENTERTAINMENT GROUP

BEST COUNTRY SONG

“Blue Ain’t Your Color”

KEITH URBAN

Songwriters Clint Lagerberg, Hillary Lindsey, Steven Lee Olsen

This fresh spin on barroom seduction, the fourth single from Urban’s *Ripcord* album, is the result of a collaboration between songwriting veteran Hillary Lindsey (who won the category in February with Little Big Town’s “Girl Crush,” which she co-wrote with Lori McKenna and Liz Rose) and relative newcomers Steven Lee Olsen and Clint Lagerberg. And though the tune was an aesthetic departure for Urban, who recorded it as a drum machine-driven waltz, it has spent six weeks (and counting) at No. 1 on Hot Country Songs and became the artist’s 18th top 40 hit on the Hot 100.

“Die a Happy Man”

THOMAS RHETT

Songwriters Sean Douglas, Thomas Rhett, Joe Spargur

Rhett dedicated this designed-for-first-dances track to his wife, Lauren (who co-stars with him in the video), but it resonated with romantic country fans everywhere, topping Country Airplay for six weeks early in 2016. “Happy Man” gives new meaning to the adage “home is where the heart is,” citing all the ways in which its subject (to Rhett, at least) is the eighth wonder of the world. The Nashville



Lambert took center stage at the iHeart Country Festival in Austin in April.

artist recruited pop specialists Sean Douglas (Nick Jonas, David Guetta) and Joe Spargur (Fifth Harmony, Jason Derulo) to co-write the single.

“Humble and Kind”

TIM MCGRAW

Songwriter Lori McKenna

With a video inspired by Oprah Winfrey and an illustrated-book tie-in, this didactic song clearly resonated with McGraw’s do-gooder side — but it was initially conceived by McKenna as a list of directives for her five children. The singer-songwriter received both her first nomination and win at the 2016 Grammys for “Girl Crush” and has notched three additional nominations this year in the Americana categories for her own cinematic album, *The Bird and the Rifle*. “Humble and Kind” received the 2016 CMA Award for song of the year, making McKenna one of five women in history to win the award solo.

“My Church”

MAREN MORRIS

Songwriters Busbee, Maren Morris

Classic country themes — sinning, redemption and the open road — fit together effortlessly in Morris’ breakout single, a singalong-ready track she penned with pop/country songwriter Busbee (5 Seconds of Summer, Jason Aldean). Nods to legends like Johnny Cash and Hank Williams helped the song find a home at radio, where it rose to No. 9 on Country Airplay and hit No. 50 on the Hot 100. Morris, who also is nominated for best new artist, breathed new life into the song when she sang it live at the CMA Awards backed by The McCrary Sisters and The Preservation Hall Jazz Band.

“Vice”

MIRANDA LAMBERT

Songwriters Miranda Lambert, Shane McAnally, Josh Osborne

With her divorce from Blake Shelton in the rearview mirror, Lambert teased the November release of her double-disc *The Weight of These Wings* — one of the year’s most anticipated country albums — by defying expectations. She resisted the narrative that those watching the tabloids might have expected in favor of “Vice,” a melancholy, rock-laced ode to no regrets. It’s both McAnally’s and Lambert’s second nomination in the category, and Osborne’s first. The song debuted at No. 2 on the Hot Country Songs chart — the highest of her career. (*The Weight of These Wings* wasn’t eligible for nomination because it was released after the Sept. 30 deadline.)



**WHERE I KEEP MY GRAMMYS
LECRAE**

“I kept my Grammys in a basement closet because of this fear that if you live in that moment too long, you lose the focus to move forward and to create great things. Only recently, for family and friends, have I moved them upstairs to a mantel in a front room.”

THE TWO-TIME WINNER WON IN 2012 AND 2014.



Rhett played the Country Thunder festival in Twin Lakes, Minn., in July.

BLINK-182 CALIFORNIA BEST ROCK ALBUM



BLINK-182 CALIFORNIA

"BLINK-182 RETURNS TO (AND BUILDS ON) IT'S GOLDEN-AGE SOUND" - **ROLLING STONE**

"...UPBEAT, HOOKY, & ABOVE ANYTHING ELSE, A TOTAL BLAST" - **ALTERNATIVE PRESS**

"BLINK-182 IS GROWING UP" - **THE NEW YORK TIMES**

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Latin

This category showcases some of the most adventurous melting-pot sounds — and crystalline voices — on the planet

BEST LATIN POP ALBUM

Un Besito Más
JESSE & JOY

Label Warner Music Mexico

At a time when urban music dominates the Latin charts, this Mexican brother-sister duo — who earlier in 2016 signed a deal to be jointly managed by Enrique Iglesias, his business partner Fernando Giaccardi and Red Light — has stuck with its distinct brand of acoustic guitar-centric pop embellished with rich vocal harmonies and rock accents. *Un Besito Más*, which ranges from the slow country sounds of the title track to the dance-ready, rumba-style “No Soy Una de Esas” (featuring Alejandro Sanz), debuted at No. 1 on the Top Latin Albums chart and won a Latin Grammy for best contemporary pop vocal album. This is the siblings’ second Grammy nomination; their first was in 2013, in this category.

Ilusión

GABY MORENO

Label Metamorfosis/Sony Music U.S. Latin
 Guatemalan singer-songwriter Moreno

won the Latin Grammy for best new artist in 2013 and hasn’t looked back. In keeping with the spirit of her genre-bending label, Ricardo Arjona’s indie Metamorfosis, Moreno has called *Ilusión* “Spanglish folk-soul,” but that description only hints at the album’s depth and breadth. *Ilusión*, which Moreno recorded in English and Spanish, also is an homage to blues, country and hillbilly music, rendered in the artist’s crystalline voice. Given the genres she covers, the album has its gritty moments, such as the honky-tonk sounds of “Pale Bright Lights.” But Moreno surprises as well, with an understated and nuanced acoustic version of the Latin standard “Malagueña,” accompanied by David Garza on guitar.

Similares

LAURA PAUSINI

Label Warner Music Italia/Warner Music Group

In November, Pausini earned a standing ovation for her exhilarating rendition of “Ahora Quién” at the Latin Grammy Person of the Year dinner, and the power and charisma she brought to that performance is

in evidence on *Similares*. A bona fide Italian diva who has been embraced by Spanish speakers worldwide — she has appeared as a judge on Univision’s *La Banda* reality show — Pausini makes the most of songs with forceful, operatic choruses lightly chilled with highly produced, lush arrangements that emphasize her vocals.

Seguir Latiendo

SANALEJO

Label Marmaz Records

After a six-year hiatus from recording, the Colombian rock/pop sextet Sanalejo returned in 2016 with a new vocalist, Sebastián Gomez, a new album — and now a Grammy nomination, despite the group’s virtual anonymity in the United States. Once signed to Universal, the act is now on the independent label Marmaz Records, and the record has yet to sell any copies in the United States. It should only be a matter of time. *Seguir Latiendo* (Still Beating) is a breezy mix of ska, reggae and pop produced by Juanes guitarist Toby Tobón, a fellow Colombian whose acoustic-rock influences are in evidence on tracks like the guitar-based “Voy Llegando.”

Jesse & Joy sang a duet during a November concert at the Verizon Theatre in Dallas.

OMAR VEGA/ALAMY/CONTOUR/GETTY IMAGES

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Buena Vida
DIEGO TORRES

Label Sony Music Latin

Argentine singer-songwriter Torres is a master at creating uplifting anthems, dating back to 2001's "Color Esperanza," which, in the midst of Argentina's economic crisis, became an unofficial anthem. *Buena Vida* (Good Life) — which was nominated for three Latin Grammys, including album of the year — also exudes goodwill and joy, albeit in a non-kumbaya way. (As Torres sings on the track "Iguales" [Equals]: "I'm stronger if I'm told no.") Rafa Arcaute's earthy production, which relies heavily on acoustic guitars and multiple layers of percussion, imbues *Buena Vida* with a contemporary Latin-pop feel, although crafty detours, like the exuberant pop/salsa track "Hoy Es Domingo" (featuring Rubén Blades), keep the album from sounding facile.

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

ILevitable

ILE

Label Sony Music Latin

Ileana Cabra is a debut artist whose family has a prestigious Grammy legacy: Her siblings are Calle 13 brothers René Perez



Spinetta (left) and Horvilleur of Illya Kuryaki & The Valderramas.

Joglar and Eduardo Cabra, and every one of their albums (with ILe singing background vocals) has won a Grammy. For her first solo outing, the Puerto Rican singer-songwriter created her own retro musical persona — and sound — that channels old-school bolero and Cuban son with unlikely touches of funk that bear no resemblance to her siblings' raucous, in-your-face oeuvre. Whether she's affecting a naïf perspective or sounding like a world-weary torch singer, ILe conveys a vulnerability that resonated with Latin fans and boosted *ILevitable* to No. 5 on the Latin Pop Albums chart.

L.H.O.N. (La Humanidad o Nosotros)

ILLYA KURYAKI & THE VALDERRAMAS

Label Sony Music

For a duo that has been making music for 25 years, Argentine act Illya Kuryaki & The Valderramas (IKV) has never stopped moving forward. For *L.H.O.N.*, Dante Spinetta and Emmanuel Horvilleur, the sons of, respectively, Argentine rock legend Luis Alberto Spinetta and photographer Eduardo Martí, created a worldly — and commercial — mix of funk, soul and hip-hop, such as "Estrella Fugaz," a poppy R&B collaboration with Miguel, and "Ritmo Mezcal," a funky dance track that's just plain fun. Although *L.H.O.N.* has yet to be widely heard in the United States, it took home Latin Grammys for best alternative album and best music video for the single "Gallo Negro."

Buenaventura

LA SANTA CECILIA

Label Universal Music Latin Entertainment

Few Latin groups blend social activism with musicianship as effectively as Los Angeles-based La Santa Cecilia. Led by soulful lead singer Marisol "La Marisol" Hernandez, the quartet, which takes its name from the patron saint of music, mixes its Mexican roots and alternative influences with fervor. On *Buenaventura*,



Ile walked the red carpet at the 17th annual Latin Grammy Awards in November.

the band leans on Mexican beats more than it has in the past to create a sui generis sound that melds norteno, rock, son jorocho and blues, and both Spanish and English lyrics. For a band that built its career on live performances, songs such as "Here We Go Again" translate well on the stage. This is the second time the group has been nominated in this category. In 2014, La Santa Cecilia won for its album *Treinta Días*.

Los Rakas

LOS RAKAS

Label Universal Music Latino

The lone rappers in this hybrid category, Oakland, Calif.-based Los Rakas consist of two Panamanian cousins who go by Raka Rich and Raka Dun (according to their website, a "raka" is "a person who is proud of who they are") and marry dancehall, reggaeton, hip-hop and electronic. Bilingual and bicultural, the duo is, so far, an underground phenomenon that has yet to reach the *Billboard* charts. Despite flying beneath the pop radar, the band has amassed an arsenal of interesting collaborators, including Kat Dahlia, Scoop DeVille and Sheila E.

Amor Supremo

CARLA MORRISON

Label Cosmica Records

Morrison is another sublime singer in this category, and *Amor Supremo* (Supreme Love) — which the Mexican artist recorded over eight months in a house near the beach in Playas de Tijuana — is an achingly beautiful album. On the opening track, "Un Beso" (A Kiss), Morrison's vocals float over insistent drum beats, luxuriant electronica and strings. The song is both ethereal and emphatic, and sets the tone for the rest of the album. It's no surprise, then, that *Amor Supremo* debuted at No. 1 on the Latin Pop Albums chart, or that a single from the release, "Vez Primera," won the Latin Grammy for best alternative song.



WHERE I KEEP MY GRAMMY
LIL JON

"Earlier this year I built a guest house that holds my studio. I keep the Grammy on one of the speakers next to the mixing board so you see it right when you walk in. It's a great spot, because anyone that comes over is like, 'Wow!' Most people haven't seen a Grammy up close."

WINNER, BEST RAP/SUNG COLLABORATION FOR "YEAH!" IN 2005



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BOB MOSES • "Tearing Me Up"

BEST DANCE/ELECTRONIC ALBUM

TYCHO • *Epoch*

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BARONESS • "Shock Me"
PERIPHERY • "The Price Is Wrong"

BEST ROCK SONG

RADIOHEAD • "Burn The Witch"
METALLICA • "Hardwired"

BEST ROCK ALBUM

BLINK-182 • *California*

BEST ALTERNATIVE MUSIC ALBUM

BON IVER • *22, A Million*
RADIOHEAD • *A Moon Shaped Pool*

BEST R&B PERFORMANCE

MUSIQ SOULCHILD • "I Do"

BEST R&B ALBUM

LALAH HATHAWAY • *Lalah Hathaway Live*

BEST NEW AGE ALBUM

WHITE SUN • *White Sun II*

BEST GOSPEL PERFORMANCE / SONG

SHIRLEY CAESAR • "It's Alright, It's OK"
JEKALYN CARR • "You're Bigger [Live]"
HEZEKIAH WALKER • "Better"

BEST GOSPEL ALBUM

TODD DULANEY • *A Worshipper's Heart [Live]*
SHIRLEY CAESAR • *Fill This House*

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BEST COMEDY ALBUM

TIG NOTARO • *Boyish Girl Interrupted*

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ALVA NOTO & RYUICHI SAKAMOTO
The Revenant

BEST SONG WRITTEN FOR VISUAL MEDIA

PETER GABRIEL • "The Veil"

BEST RECORDING PACKAGE

PARQUET COURTS • *Human Performance*
Andrew Savage, Art Director

BON IVER • 22, A Million

Eric Timothy Carlson, Art Director

BEST ALBUM NOTES

Ork Records: New York, New York

**Waxing The Gospel: Mass Evangelism &
The Phonograph, 1890-1900**

BEST HISTORICAL ALBUM

Ork Records: New York, New York

**Waxing The Gospel: Mass Evangelism &
The Phonograph, 1890-1900**

BEST ENGINEERED ALBUM, NON-CLASSICAL

BONNIE RAITT • *Dig In Deep*
Ryan Freeland, Engineer
Kim Rosen, Mastering Engineer

BEST REMIXED RECORDING

BOB MOSES • "Tearing Me Up (RAC Remix)"
André Allen Anjos, Remixer

BEST MUSIC VIDEO

JAMIE XX • "Gosh"





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How To Rock A (Casual) Red Carpet

The Grammys may have a dress code (which CBS set in 2013 to avoid risqué looks and wardrobe malfunctions), but the show is still one of the most creative — and dressed down — of the awards season

BY SHANNON ADDUCCI

Dressed Up Denim

Elevate jeans with a statement piece: “The shirt or jacket has to be of a really beautiful material,” says stylist Lauren Matos, who works with Wiz Khalifa. If Pharrell Williams’ bouclé women’s Chanel jacket is too adventurous, try a blazer with patches or pins.

- 1 ALEXANDER MCQUEEN Engineered Badge jacket, \$2,995; alexandermcqueen.com.
- 2 MARTIN MARGIELA skinny-fit distressed jeans, \$790; mrporter.com.
- 3 GUCCI Ace embroidered sneakers, \$640; gucci.com.
- 4 APPLE WATCH HERMES stainless steel and leather single tour watch, \$1,149; apple.com.



Williams (with wife Helen Lasichanh) wore Chanel and denim to the 2016 Grammys.

Tough Luxe Boots

While stilettos still reign, boots like Selena Gomez’s can be a powerful alternative. “Make sure there is something to balance the casual,” says Jennifer Lopez’s stylist, Rob Zangardi. In this case, layered resin and metal cuffs add polish.

- 1 DAVID YURMAN resin cable cuff, \$850; davidyurman.com.
- 2 REBECCA VALLANCE Breakers stretch-crepe dress, \$480; netaporter.com.
- 3 GEORG JENSEN sterling silver Alliance bangle, \$595; georgjensen.com.
- 4 LOUIS VUITTON Star Trail leather ankle boots, \$1,490; louisvuitton.com.
- 5 M2MALLETIER Amor Fati leather bag, \$1,495; netaporter.com.



Selena Gomez wore combat boots — part of a Louis Vuitton look — to the Met Gala in May.



WILLIAMS: ANELLE BELLER; GOMEZ: ANDREW HANCOCK; JACKET: COURTESY OF ALEXANDER MCQUEEN; DRESS: COURTESY OF MR PORTER; SNEAKERS: COURTESY OF GUCCI; WATCH: COURTESY OF APPLE; COMER, JAMIE MCCLEARY/FILMAGIC; CUFF: COURTESY OF DAVID YURMAN; DRESS: COURTESY OF NET A PORTER; BANGLE: COURTESY OF GEORG JENSEN; BOOT: COURTESY OF LOUIS VUITTON; BAG: COURTESY OF MALLETIER

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“LAYERED, ABRASIVE ELECTRONIC
SET A GRIMY BACKDROP...
HIS BEATS SLAM AND SKITTER. BUT
FOR ALL ITS HARSH TEXTURES, SKIN
IS ALSO RICHLY MELODIC”

Rolling Stone

“THE MUSIC IS AT ONCE GRAND,
VERTIGINOUS AND LIABLE TO
DISAPPEAR AT ANY MOMENT”

The New York Times



future classic.

NOMINEE

THE 59th GRAMMY AWARDS
Sunday Feb 12

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Basic On Top

"The turtleneck and skirt combination is timeless, feminine and sexy," according to stylists Zangardi and Mariel Haen, who together dressed **Ciara** for the American Music Awards. "We loved that it accentuated her baby bump, but it was something she would wear even if she wasn't pregnant."

1 J.CREW cashmere sweater, \$228; jcrew.com. 2 ERDEM Amanda floral jacquard skirt, \$2,285; netaporter.com. 3 DOLCE & GABBANA plexiglass Dolce bag, \$4,445; dolcegabbana.com. 4 SIDNEY GARBER moonstone and diamond Flame ring, \$12,660; sidneygarber.com. 5 PAUL ANDREW Swarovski crystal Ankara heels, \$895; saks.com.



Ciara wore a Stephane Rolland turtleneck and ballgown skirt in November.



Khalifa paired high-tops with a suit at the Grammys in February.



Statement Sneaker

With a suit or tux, keep sneakers simple: "High tops work if they have a narrow cut and a slim sole — nothing too chunky or it takes away from everything else," says Matos, who dressed **Wiz Khalifa** in a Thom Browne suit with Converse Chuck Taylors at the 2016 ceremony.

1 KINGSMAN slim-fit Harry trousers, \$795; mrporter.com. 2 SAINT LAURENT Iconic Le Smoking woven jacquard jacket, \$2,990;ysl.com. 3 JAEGER-LECOULTRE Reverso Classic Medium Duetto stainless steel watch, \$10,900; jaeger-lecoultre.com. 4 PERSOL Calligrapher Edition sunglasses, \$370; sunglasshut.com. 5 CHRISTIAN LOUBOUTIN Louis Spikes leather high-tops, \$1,295; christianlouboutin.com.



WHAT SHOULD CHANCE WEAR?

A black tuxedo is the easiest entree to a formal look — but personal touches are a must



Over The Overalls

"Somebody told me that the Video Music Awards was more lax, so I wore overalls," **Chance the Rapper** told Billboard in October. "I got there and there were people in suits. I'm not going to make that mistake again." With seven Grammy noms, the timing's right for Chance to step it up, but without forgoing his personal style, in this case a jacket and accessories with sleek details.

1 HAIDER ACKERMANN slim-fit wool tuxedo jacket with white satin shawl collar, \$2,070; mrporter.com. 2 TRIANON onyx, mother-of-pearl and diamond cufflinks, \$2,875; mrporter.com. 3 GIUSEPPE ZANOTTI velvet embellished Cruel loafers, \$795; giuseppezanottidesign.com.

COURTESY: JON KORBAL/GETTY IMAGES; TURTLENECK: COURTESY OF J.CREW; SKIRT: COURTESY OF ERDEM; BAG: COURTESY OF DOLCE & GABBANA; RING: VANESSA LEVY PHOTOGRAPHY; SHOES: COURTESY OF PAUL ANDREW; HAIR: STEVE GRANITZ/JOHN FRONZ; MAKEUP: TROUBLE; TUXEDO JACKET: COURTESY OF SAINT LAURENT; SUNGLASSES: COURTESY OF PERSOL; WHITE SHOES: COURTESY OF CHRISTIAN LOUBOUTIN; CHANCE: NICHOLAS HUNTER/FILMMAGIC; LOAFER: COURTESY OF GIUSEPPE ZANOTTI.

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WHITE SUN II

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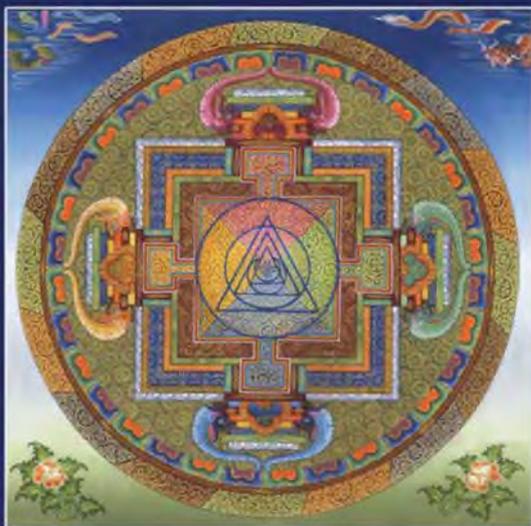
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THE FORM
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TRUE TO ITS
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I'M A
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– *The Washington Post*

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INSIDE MUSIC'S \$82M WEEKEND

What makes the Grammys different from other award-show weekends? More pot, for starters

BY ADRIENNE GAFFNEY

FROM FEB. 9 THROUGH Feb. 12, the city of Los Angeles will experience an economic boom that hits everything from restaurants and hotels to the local drug market. Where in years past out-of-town artists and executives might have done the Grammy Awards in a quick 48-hour turnaround, for many they now represent an extended weekend, which means big business for the local economy.

According to the city's Tourism & Convention Board and Micronomics, the 2014 Grammys brought in \$82 million from shopping, transportation and entertainment, among other sources. More than 8,800 Grammy attendees were from out of town and on average stayed four nights and spent \$744 per day.

That four-day average is a recent phenomenon. "People used to come in the night before, and if they were performing, they would rehearse during the day and then leave the next morning," says **Todd Orlich**, GM of the Montage Beverly Hills. "But people are taking more time to experience our city."

What hotels don't see much of is planning ahead. "Never," says Orlich. "When the awards come out, you get the rush. You get probably 15 to 20 reservations that day that are specifically geared toward Grammy weekend. Everybody else, the other 150 rooms that we book, all come within seven days," adds Orlich, who will hold rooms for certain regulars until they know their plans.

Hotels popular with Grammygoers also can accommodate music-specific needs. The Montage turns

"During the Grammys I try to keep two to three kush strains in rotation, along with a kush hybrid." — Local weed dealer

public spaces like yoga studios, presidential suites and ballrooms into rehearsal rooms for guests. "There's a lot more sharing their art in the hotel to get ready for the performance," says Orlich.

Not feeling a marked bounce, surprisingly, are ride-share companies like Uber and Lyft. "Stadium shows at the Rose Bowl are far bigger," says one driver. "Only the Oscars make a difference. But only because it blocks a big chunk of

Hollywood Boulevard."

Another departure from the Academy Awards? Marijuana consumption. "The Grammys outperform the Oscars for weed — artists consume far more weed than actors," says a local dealer. "Music is the reverse of a script: It's an empty page and you're vibing with other musicians, which makes pot a really social drug."

Since many artists will log studio time while they are in Los Angeles, sativa strains, which are invigorating

and conducive to socializing, are particularly in demand. "Most studios, especially those in the hip-hop world, are all about

kushes," says the dealer, "so I try to keep two to three kush strains in rotation, along with a kush hybrid."

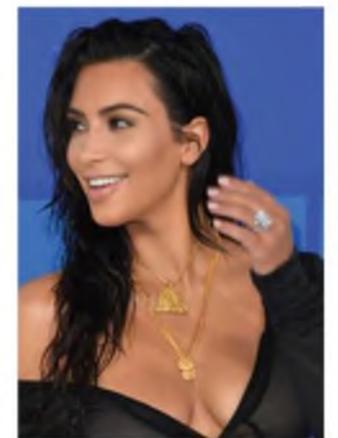
While the Oscars might be the gold standard for Hollywood, there's a consensus among insiders that the Grammys are the most fun. "Everybody is so much cooler. Oscar and Golden Globe people are a little more controlled," says Sunset Tower Hotel owner **Jeff Klein**. "Grammy artists don't let a publicist tell them they have to behave a certain way." ●

HOW HOTELS CARE FOR YOUR CARATS

For many top Hollywood hotels, **Kim Kardashian West's** robbery in Paris last February didn't result in a drastic shift in security measures so much as enforcing systems they already had in place. "We've always had a security guard who stands in front of the elevator and makes sure that you are staying in the hotel room before you get in the elevator," says **Jeff Klein**, who owns Los Angeles' Sunset Tower Hotel.

But with hundreds of millions' worth of jewels expected to be drenched on artists during Grammy weekend, there are a few simple steps that hotel staff and outside security officials are taking. "It's beneficial to make reservations under alias names, create room blocks near emergency exits for the whole entourage and escort guests to and from their rooms via back-of-house areas that avoid public routes," says **Dave Wiggins**, a security director in Los Angeles.

But one of the greatest resources found at the Montage Beverly Hills, according to GM **Todd Orlich**, remains the support of the Beverly Hills Police Department. "We'll inform them of who's in, and whether it's an officer who's on duty or an off-duty detective who blends in, we make sure we've got a lot of eyes on the place," he says, proving that even in the age of technology, sometimes it's simple vigilance that proves most effective. —A.G.



Kardashian West with the 15-carat sparkler that was reportedly stolen.

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– THE NEW YORK TIMES

“The *BRIGHT STAR* cast album balances the raising and lowering of stakes with brash bursts of unmissable optimism.”

– NPR MUSIC

BILLBOARD TOP 5 ALBUM
ON 3 CHARTS

TOP BROADWAY ALBUMS (#2)

TOP BLUEGRASS ALBUMS (#1)

TOP AMERICANA/FOLK ALBUMS (#5)

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DRAMA DESK
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2 OUTER CRITICS
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MUSIC, LYRICS & STORY BY
EDIE BRICKELL

PRODUCED BY
PETER ASHER

ORIGINAL BROADWAY
CAST RECORDING

GHOSTLIGHT RECORDS
GHOSTLIGHTRECORDS.COM



AND THE NOMINEES ARE...

RECORD OF THE YEAR

"Hello"

Adele
Greg Kurstin, producer; Julian Burg, Tom Elmhirst, Greg Kurstin, Liam Nolan and Alex Pasco, engineers/mixers; Tom Coyne and Randy Merrill, mastering engineers
Track from: 25
[XL Recordings/Columbia Records]

"Formation"

Beyoncé
Beyoncé Knowles, Mike Will Made It and Pluss, producers; Jaycen Joshua and Stuart White, engineers/mixers; Dave Kutch, mastering engineer
Track from: *Lemonade*
[Parkwood Entertainment/Columbia Records]

"7 Years"

Lukas Graham
Future Animals and Pilo, producers; Delbert Bowers, Sebastian Fogh, Stefan Forrest and David LaBrel, engineers/mixers; Tom Coyne, mastering engineer
Track from: *Lukas Graham*
[Warner Bros. Records]

"Work"

Rihanna Featuring Drake
Boi-1da, producer; Noel "Gadget" Campbell, Kuk Harrell, Manny Marroquin, Noah "40" Shebib and Marcos Tovar, engineers/mixers; Chris Gehringer, mastering engineer
[Westbury Road Entertainment]

"Stressed Out"

Twenty One Pilots
Mike Elizondo and Tyler Joseph, producers; Neal Avron and Adam Hawkins, engineers/mixers; Chris Gehringer, mastering engineer
Track from: *Blurryface*
[Fueled by Ramen]

ALBUM OF THE YEAR

25

Adele
Danger Mouse, Samuel Dixon, Paul Epworth, Greg Kurstin, Max Martin, Ariel Rechtshaid, Shellback, The Smeezingtons and Ryan Tedder, producers; Julian Burg, Austen Jux Chandler, Cameron Craig, Samuel Dixon, Tom Elmhirst, Declan Gaffney, Serban Ghenea, John Hanes, Jan Holznher, Michael Ilbert, Chris Kasych, Greg Kurstin, Charles Moniz, Liam Nolan, Alex Pasco,



BEST ROCK ALBUM

Clockwise from left: *Blink-182, California*; *Cage the Elephant, Tell Me I'm Pretty*; *Gojira, Magma*; *Weezer, Weezer*; *Panic at the Disco, Death of a Bachelor*

Mike Piersante, Ariel Rechtshaid, Rich Rich, Dave Schiffman and Matt Wiggins, engineers/mixers; Tom Coyne and Randy Merrill, mastering engineers
[XL Recordings/Columbia Records]

Lemonade

Beyoncé
James Blake, Kendrick Lamar, The Weeknd and Jack White, featured artists; Vincent Berry II, Ben Billions, James Blake, BOOTS, Jonny Coffey, Dannyboystyles, Michael Dean, Alex Delicata, Diplo, Derek Dixie, Kevin Garrett, Diana Gordon, HazeBanga, Hit-Boy, Just Blaze, King Henry, Beyoncé Knowles, Ezra Koenig, Jeremy McDonald, MeLo-X, Mike Will Made It, Pluss and Jack White, producers; Mike Dean, Jaycen Joshua, Greg Koller, Tony Maserati, Lester Mendoza, Vance Powell, Joshua V. Smith and Stuart White, engineers/mixers; Dave Kutch, mastering engineer
[Parkwood Entertainment/Columbia Records]

Purpose

Justin Bieber
Big Sean, Diplo, Halsey, Travis Scott and Skrillex, featured artists; The Audibles, Axident, Justin Bieber, Big Taste, Benny Blanco, Blood, Jason "Poo Bear" Boyd, Scott "Scooter" Braun, Mike Dean, Diplo, Gladius,

Nico Hartikainen, Mark "The Mogul" Jackson, Steve James, Ian Kirkpatrick, Maejor, MdL, Skrillex, Jeremy Snyder and @Soundz, producers; Simon Cohen, Diplo, Mark "Exit" Goodchild, Josh Gudwin, Jaycen Joshua, Manny Marroquin, Chris "Tek" O'Ryan, Johannes Rassina, Gregg Rominecki, Chris Sclafani, Bart Schouder, Skrillex, Dylan William and Andrew Wuepper, engineers/mixers; Tom Coyne and Randy Merrill, mastering engineers
[Def Jam Recordings]

Views

Drake
dvsn, Future, Kyla, PartyNextDoor, Rihanna and Wizkid, featured artists; Brian Alexander-Morgan, Axlfoliethc, Beat Bully, Boi-1da, Cardo, Dwayne "Supa Dups" Chin-Queen, Daxx, DJ Dahi, Frank Dukes, Maneesh, Murda Beatz, Nineteen85, Ricci Riera, Allen Ritter, Noah "40" Shebib, Southside, Sevn Thomas, Jordan Ullman, Kanye West, Wizkid and Young Exclusive, producers; Noel Cadastre, Noel "Gadget" Campbell, Seth Firkins, David "Prep" Bijan Huges and Noah "40" Shebib, engineers/mixers; Chris Athens, mastering engineer
[Young Money/Cash Money/Republic Records]

A Sailor's Guide to Earth

Sturgill Simpson
Sturgill Simpson, producer; Geoff Allan, David Ferguson and Sean Sullivan, engineers/mixers; Gavin Lurssen, mastering engineer
[Atlantic]

SONG OF THE YEAR

"Formation"

Khalif Brown, Asheton Hogan, Beyoncé Knowles and Michael L. Williams II, songwriters (Beyoncé)
Track from: *Lemonade*
[Parkwood Entertainment/Columbia Records; Publisher(s): WB Music/Sounds From Eardrums/Warner-Tamerlane Publishing/Oakland 13 Music]

"Hello"

Adele Adkins and Greg Kurstin, songwriters (Adele)
Track from: 25
[XL Recordings/Columbia Records; Publisher(s): Universal-Songs of PolyGram International/EMI April Music/Kurstin Music]

"I Took a Pill in Ibiza"

Mike Posner, songwriter (Mike Posner)
[Island; Publisher(s): North Greenway Productions/Sony-ATV Tunes]

"Love Yourself"

Justin Bieber, Benjamin Levin and Ed Sheeran, songwriters (Justin Bieber)
[Def Jam Recordings; Publisher(s): Songs of Universal o/b/o Please Don't Forget to Pay Me Music/Universal Music o/b/o Bieber Time Publishing/Sony-ATV Songs]

"7 Years"

Christopher Brody Brown, Lukas Forchhammer, Stefan Forrest, David LaBrel, Morten Pilegaard and Morten Ristorp, songwriters (Lukas Graham)
Track from: *Lukas Graham*
[Warner Bros. Records; Publisher(s): Warner-Chappell Music Scandinavia/WB Music o/b/o Lukas Graham Songs/WB Music o/b/o Stefpublishing and Halla!Halla! Publishing/Then We Take the World/Westside Independent Music Publishing o/b/o Thou Art the Hunger/Late 80's Music/F*** You Dave]

BEST NEW ARTIST

Kelsea Ballerini

The Chainsmokers

Chance the Rapper

Maren Morris

Anderson Paak

BEST POP SOLO PERFORMANCE

"Hello"

Adele
Track from: 25
[XL Recordings/Columbia Records]

"Hold Up"

Beyoncé
Track from: *Lemonade*
[Parkwood Entertainment/Columbia Records]

"Love Yourself"

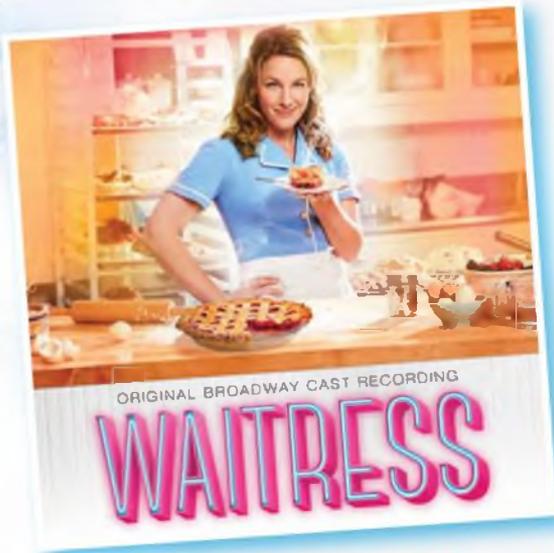
Justin Bieber
[Def Jam Recordings]

"Piece by Piece (Idol Version)"

Kelly Clarkson
[RCA Records/19 Recordings Limited]

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSICAL THEATER ALBUM



MUSIC BY
**6-TIME GRAMMY® NOMINEE
SARA BAREILLES**

“SARA BAREILLES’ SCORE IS A BEAUTY!
MANY A POP SONGWRITER HAS ATTEMPTED THIS, BUT FEW ACHIEVE IT!”
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“A LITTLE SLICE OF HEAVEN! ACCLAIMED SONGSTRESS SARA BAREILLES
CONCOCTS THE PERFECT RECIPE FOR BAKING A BLUE RIBBON MUSICAL!”
ENTERTAINMENT WEEKLY

“JESSIE MUELLER’S VIBRANT PERFORMANCE IS A HIGH POINT OF THE BROADWAY
SEASON. SUDDENLY, *WAITRESS* RISES TO TRANSPORTING HEIGHTS, AND
SWEEPS UP YOUR HEART ALONG WITH IT.”
THE NEW YORK TIMES

WAITRESS

CONGRATULATIONS
TO THE NOMINEES!

SARA BAREILLES
COMPOSER & LYRICIST

JESSIE MUELLER
PRINCIPAL SOLOIST

SARA BAREILLES, NEAL AVRON & NADIA DIGIALLONARDO
PRODUCERS



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"Dangerous Woman"

Ariana Grande
Track from: *Dangerous Woman*
[Republic Records]

BEST POP DUO/GROUP PERFORMANCE

"Closer"

The Chainsmokers Featuring Halsey
[Disruptor Records/Columbia]

"7 Years"

Lukas Graham
Track from: *Lukas Graham*
[Warner Bros. Records]

"Work"

Rihanna Featuring Drake
[Westbury Road Entertainment]

"Cheap Thrills"

Sia Featuring Sean Paul
[RCA Records/Monkey Puzzle Records]

"Stressed Out"

Twenty One Pilots
Track from: *Blurryface*
[Fueled by Ramen]

BEST TRADITIONAL POP VOCAL ALBUM

Cinema

Andrea Bocelli
[Sugar Music/Verve]

Fallen Angels

Bob Dylan
[Columbia Records]

Stages Live

Josh Groban
[Reprise]

Summertime: Willie Nelson Sings Gershwin

Willie Nelson
[Legacy Recordings]

Encore: Movie Partners Sing Broadway

Barbra Streisand
[Columbia Records]

BEST POP VOCAL ALBUM

25

Adele
[XL Recordings/Columbia Records]

Purpose

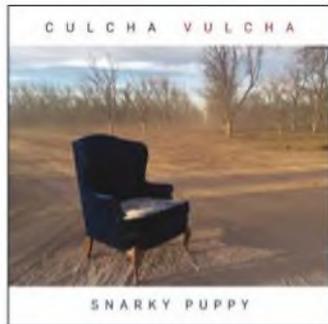
Justin Bieber
[Def Jam Recordings]

Dangerous Woman

Ariana Grande
[Republic Records]

Confident

Demi Lovato
[Hollywood Records/Island Records]



BEST CONTEMPORARY INSTRUMENTAL ALBUM

From top: Herb Alpert, *Human Nature*; Bill Frisell, *When You Wish Upon a Star*; Steve Gadd Band, *Way Back Home: Live From Rochester, NY*; Chuck Loeb, *Unspoken*; Snarky Puppy, *Culcha Vulcha*

This Is Acting

Sia
[Monkey Puzzle Records/RCA Records]

BEST DANCE RECORDING

"Don't Let Me Down"

The Chainsmokers Featuring Daya
The Chainsmokers, producers; Jordan "DJ Swivel" Young, mixer
Track from: *Collage*
[Disruptor Records/Columbia]

"Never Be Like You"

Flume Featuring Kai
Harley Streten, producer; Eric J Dubowsky, mixer
[Mom+Pop Music/Future Classic]

"Tearing Me Up"

Bob Moses
Bob Moses, producer; Mark "Spike" Stent, mixer
Track from: *Days Gone By*
[Domino Recording]

"Rinse & Repeat"

Riton Featuring Kah-Lo
Riton, producer; Wez Clarke, mixer
[Interscope Records]

"Drinkee"

Sofi Tukker
Sofi Tukker, producer; Bryan Wilson, mixer
[Ultra Records]

BEST DANCE/ELECTRONIC ALBUM

Skin

Flume
[Mom+Pop Music/Future Classic]

Electronica 1: The Time Machine

Jean-Michel Jarre
[Ultra Records]

Epoch

Tycho
[Ghostly International]

Barbara Barbara, We Face a Shining Future

Underworld
[Astralwerks]

Louie Vega Starring...XXVIII

Louie Vega
[Vega Records]

BEST CONTEMPORARY INSTRUMENTAL ALBUM

Human Nature

Herb Alpert
[Herb Alpert Presents]

When You Wish Upon a Star

Bill Frisell
[Okeh Records]

Way Back Home: Live From Rochester, NY

Steve Gadd Band
[BFM Jazz]

Unspoken

Chuck Loeb
[Shanachie Entertainment]

Culcha Vulcha

Snarky Puppy
[Ground Up Music]

BEST ROCK PERFORMANCE

"Joe (Live From Austin City Limits)"

Alabama Shakes
[ATO Records]

"Don't Hurt Yourself"

Beyoncé Featuring Jack White
Track from: *Lemonade*
[Parkwood Entertainment/Columbia Records]

"Blackstar"

David Bowie
Track from: *Blackstar*
[ISO/Columbia Records]

"The Sound of Silence (Live on Conan)"

Disturbed
[Reprise]

"Heathens"

Twenty One Pilots
Track from: *Suicide Squad: The Album*
[Atlantic Records/WaterTower Music]

BEST METAL PERFORMANCE

"Shock Me"

Baroness
Track from: *Purple*
[Abraxan Hymns]

"Silvera"

Gojira
Track from: *Magma*
[Roadrunner Records]

"Rotting in Vain"

Korn
[Roadrunner Records]

"Dystopia"

Megadeth
Track from: *Dystopia*
[UME]

"The Price Is Wrong"

Periphery
Track from: *Periphery III: Select Difficulty*
[Sumerian]

BEST ROCK SONG

"Blackstar"

David Bowie, songwriter

Track from: *Blackstar*
[ISO/Columbia Records; Publisher(s): Nipple Music administered by RZO Music]

"My Name Is Human"

Highly Suspect
Rich Meyer, Ryan Meyer and Johnny Stevens, songwriters
[300 Entertainment; Publisher(s): MCID]

"Hardwired"

Metallica
James Hetfield and Lars Ulrich, songwriters
[Blackened Recordings; Publisher(s): Creeping Death Music]

"Burn the Witch"

Radiohead
Radiohead, songwriter
Track from: *A Moon Shaped Pool*
[XL Recordings; Publisher(s): Warner/Chappell Music]

"Heathens"

Twenty One Pilots
Tyler Joseph, songwriter
Track from: *Suicide Squad: The Album*
[Atlantic Records/WaterTower Music; Publisher(s): Warner-Tamerlane Publishing/Stryker Joseph Music]

BEST ROCK ALBUM

California

Blink-182
[BMG]

Tell Me I'm Pretty

Cage the Elephant
[RCA Records]

Magma

Gojira
[Roadrunner Records]

Death of a Bachelor

Panic at the Disco
[DCD2/Fueled by Ramen]

Weezer

Weezer
[Crush/Atlantic]

BEST ALTERNATIVE MUSIC ALBUM

22, A Million

Bon Iver
[Jagjaguwar]

Blackstar

David Bowie
[Columbia Records]

The Hope Six Demolition Project

PJ Harvey
[Vagrant]

Post Pop Depression

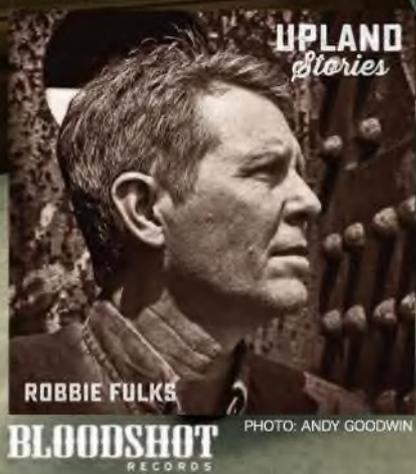
Iggy Pop
[Loma Vista Recordings]

GET TO KNOW ROBBIE FULKS.

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BEST FOLK ALBUM: *UPLAND STORIES*

BEST AMERICAN ROOTS SONG: "ALABAMA AT NIGHT"



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-NPR

"HIS BEST, MOST HEARTFELT WORK TO DATE."
-ROLLING STONE

"MASTERFULLY PLAYED, RICHLY LAYERED...DEVASTATING."
-THE FADER

"THE REMARKABLE WORK OF A SONGWRITER WHO HAS TRANSCENDED HIS CRAFT."
-THE GUARDIAN

2016 BEST-OF LISTS:



A Moon Shaped Pool
Radiohead
[XL Recordings]

BEST R&B PERFORMANCE

"Turnin' Me Up"
BJ the Chicago Kid
Track from: *In My Mind*
[Motown Records]

"Permission"
Ro James
Track from: *Eldorado*
[ByStorm Entertainment/RCA Records]

"I Do"
MusiQ Soulchild
Track from: *Life on Earth*
[My Block/Entertainment One]

"Needed Me"
Rihanna
[Westbury Road Entertainment/Roc Nation Records]

"Cranes in the Sky"
Solange
Track from: *A Seat at the Table*
[Saint Records/Columbia Records]

BEST TRADITIONAL R&B PERFORMANCE

"The Three of Me"
William Bell
Track from: *This Is Where I Live*
[Stax Records]

"Woman's World"
BJ the Chicago Kid
Track from: *In My Mind*
[Motown Records]

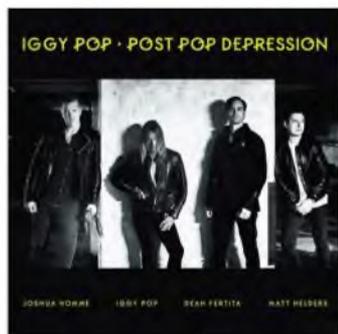
"Sleeping With the One I Love"
Fantasia
Track from: *The Definition Of...*
[RCA Records/19 Recordings Limited]

"Angel"
Lalah Hathaway
Track from: *Lalah Hathaway Live*
[Hathaway Entertainment/Entertainment One]

"Can't Wait"
Jill Scott
Track from: *Woman*
[Blues Babe Records/Atlantic Records]

BEST R&B SONG

"Come and See Me"
J. Brathwaite, Aubrey Graham and Noah Shebib, songwriters (PartyNextDoor Featuring Drake)
Track from: *PartyNextDoor 3 (P3)*
[OVO Sound/Warner Bros. Records; Publisher(s): Party OMO/Warner-Chappell Music/Sandra Gale/EMI Music Publishing/Mavor & Moses/Kobalt]



BEST ALTERNATIVE MUSIC ALBUM

Clockwise from top left: Bon Iver, *22, A Million*; David Bowie, *Blackstar*; PJ Harvey, *The Hope Six Demolition Project*; Radiohead, *A Moon Shaped Pool*; Iggly Pop, *Post Pop Depression*

"Exchange"
Michael Hernandez and Bryson Tiller, songwriters (Bryson Tiller)
Track from: *Trapsoul*
[RCA Records; Publisher(s): The MeKanic Music/EMI April Music]

"Kiss It Better"
Jeff Bhasker, Robyn Fenty, John-Nathan Glass and Teddy Sinclair, songwriters (Rihanna)
Track from: *Anti*
[Westbury Road Entertainment/Roc Nation Records; Publisher(s): Songs of Universal/Sony-ATV Songs/The Kills Effect/Way Above Music]

"Lake by the Ocean"
Hod David and Musze, songwriters (Maxwell)
Track from: *blackSUMMERS'night*
[Columbia Records; Publisher(s): Sony-ATV Tunes o/b/o Muszewell/EMI April Music o/b/o itself and Ben Ami Music]

"Luv"
Magnus August Høiberg, Benjamin Levin and Daystar Peterson, songwriters (Tory Lanez)
Track from: *I Told You*
[Mad Love/Interscope Records; Publisher(s): Infinite Stripes/Back Hair Music Publishing administered by Universal Music Publishing/Please Don't Forget to Pay Me Music administered by Universal Music Publishing/Tory Lanez Publishing/Tony Kelly Music/Universal-Songs of PolyGram International/Dub Plate Music Publishers/Shocking Vibes Music/Greensleeves Publishing]

BEST URBAN CONTEMPORARY ALBUM

Lemonade
Beyoncé
[Parkwood Entertainment/Columbia Records]

Ology
Gallant
[Mind of a Genius Records/Warner Bros. Records]

We Are King
KING
[KING Creative]

Malibu
Anderson Paak
[OBE/Steel Wool/Art Club/EMPIRE]

Anti
Rihanna
[Westbury Road Entertainment/Roc Nation Records]

BEST R&B ALBUM

In My Mind
BJ the Chicago Kid
[Motown Records]

Lalah Hathaway Live
Lalah Hathaway
[Hathaway Entertainment/Entertainment One]

Velvet Portraits
Terrace Martin
[Sounds of Crenshaw/Ropeadope]

Healing Season
Mint Condition
[Mint Condition Music]

Smoove Jones
Mya
[Planet 9]

BEST RAP PERFORMANCE

"No Problem"
Chance the Rapper Featuring Lil Wayne and 2 Chainz
[N/A]

"Panda"
Desiigner
[Getting Out Our Dreams/Def Jam Recordings]

"Pop Style"
Drake Featuring The Throne
Track from: *Views*
[Cash Money Records/Republic Records]

"All the Way Up"
Fat Joe and Remy Ma Featuring French Montana and Infared
[RNG/EMPIRE]

"That Part"
Schoolboy Q Featuring Kanye West
Track from: *Blank Face LP*
[Top Dawg Entertainment/Interscope Records]

BEST RAP/SUNG PERFORMANCE

"Freedom"
Beyoncé Featuring Kendrick Lamar
Track from: *Lemonade*
[Parkwood Entertainment/Columbia Records]

"Hotline Bling"
Drake
Track from: *Views*
[Cash Money Records/Republic Records]

"Broccoli"
D.R.A.M. Featuring Lil Yachty
[EMPIRE/Atlantic Records]

"Ultralight Beam"
Kanye West Featuring Chance the Rapper, Kelly Price, Kirk Franklin and The-Dream
Track from: *The Life of Pablo*
[G.O.O.D. Music/Def Jam Recordings]

"Famous"
Kanye West Featuring Rihanna
[G.O.O.D. Music/Def Jam Recordings]

BEST RAP SONG

"All the Way Up"
Joseph Cartagena, Edward Davadi, Shandel Green, Karim Kharbouch, Andre Christopher Lyon, Reminisce Mackie and Marcello Valenzano, songwriters (Fat Joe and Remy Ma Featuring French Montana and Infared)
[RNG/EMPIRE]

"Famous"
Chancelor Bennett, Ross Birchard, Ernest Brown, Andrew Dawson, Kasseem Dean, Mike Dean, Noah Goldstein, Kejuan Muchita, Patrick Reynolds, Kanye West and Cydel Young, songwriters (Kanye West Featuring Rihanna)

[G.O.O.D. Music/Def Jam; Publisher(s): Please Gimme My Publishing/EMI Blackwood Music/BMG Platinum Songs/Mr. Redan Music administered by BMG Rights Management (U.S.)/Juvenile Hell/Universal Music-MGB Songs/Noah Goldstein administered by Donda Publishing/EMI April Music/Sound EQ Music/Warner-Tamerlane Publishing/Papa George Music administered by Warner-Tamerlane Publishing/Chancelor Bennett Publishing Designee/Monza Ronza/Universal Tunes/Donda Publishing/EMI Blackwood Music/Warp Publishing/Plain Pat What Up]

"Hotline Bling"
Aubrey Graham and Paul Jefferies, songwriters (Drake)
Track from: *Views*
[Cash Money Records/Republic Records; Publisher(s): Sandra Gale/EMI Music Publishing/Nyan King Music/EMI April/Sony-ATV]

"No Problem"
Chancelor Bennett, Dwayne Carter, Tauheed Epps, songwriters (Chance the Rapper Featuring Lil Wayne and 2 Chainz)
[N/A]

"Ultralight Beam"
Chancelor Bennett, Kasseem Dean, Mike Dean, Kirk Franklin, Noah Goldstein, Samuel Griesemer, Terius Nash, Jerome Potter, Kelly Price, Nico "Donnie Trumpet" Segal, Derek Watkins, Kanye West and Cydel Young, songwriters (Kanye West Featuring Chance the Rapper, Kelly Price, Kirk Franklin and The-Dream)
Track from: *The Life of Pablo*
[G.O.O.D. Music/Def Jam; Publisher(s): Please Gimme My Publishing/EMI Blackwood Music/Warner-Tamerlane Publishing/Papa George Music administered by Warner-Tamerlane Publishing/For the Write Price administered by Kobalt Songs Music Publishing/2082 Music Publishing/WB Music/Universal

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BEST CONTEMPORARY BLUES ALBUM

“SISTA JANIVA'S ROBUST AND SOULFUL VOICE IS SHOWERING EACH CUT WITH DETERMINATION TO MAKE US ALL FALL IN LOVE. HER DELIVERY IS AS ALWAYS, SINCERE AND STRAIGHT FROM THE HEART. SWEET SOUL MUSIC IS ALIVE AND KICKIN'...”

• MAVIS STAPLES

#1 BLUES RADIO ALBUM

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PRODUCED BY DAVE DARLING

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Music Brentwood Benson Songs/
Universal Music Z-Tunes/Monza
Ronza/Universal Tunes/Chancelor
Bennett Publishing Designee/Noah
Goldstein Music/JLOL ASCAP/
Samuel Griesemer Publishing
Designee/BMG Platinum Songs/
Mr. Redan Music]

BEST RAP ALBUM

Coloring Book
Chance the Rapper
[N/A]

And the Anonymous Nobody
De La Soul
[A.O.I. Records]

Major Key
DJ Khaled
[Epic]

Views
Drake
[OVO Sound/Young Money/Cash
Money/Republic]

Blank Face LP
Schoolboy Q
[Top Dawg Entertainment/
Interscope Records]

The Life of Pablo
Kanye West
[G.O.O.D. Music/Def Jam
Recordings]

BEST COUNTRY SOLO PERFORMANCE

"Love Can Go to Hell"
Brandy Clark
Track from: *Big Day in a Small Town*
[Warner Bros. Records]

"Vice"
Miranda Lambert
[Vanner Records/RCA Nashville]

"My Church"
Maren Morris
Track from: *Hero*
[Columbia Nashville]

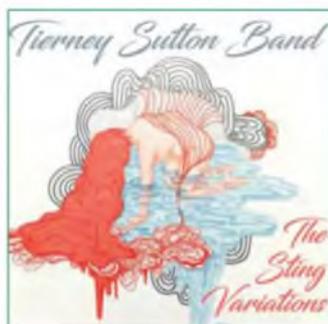
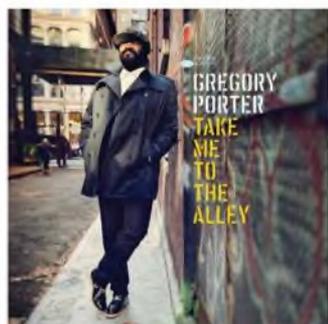
"Church Bells"
Carrie Underwood
Track from: *Storyteller*
[19 Recordings/Arista Nashville]

"Blue Ain't Your Color"
Keith Urban
Track from: *Ripcord*
[Capitol Records Nashville]

BEST COUNTRY DUO/ GROUP PERFORMANCE

"Different for Girls"
Dierks Bentley Featuring Elle King
Track from: *Black*
[Capitol Records Nashville]

"21 Summer"
Brothers Osborne
Track from: *Pawn Shop*
[EMI Records Nashville]



BEST JAZZ VOCAL ALBUM
From top: René Marie, *Sound of Red*; Branford Marsalis Quartet
With Special Guest Kurt
Elling, *Upward Spiral*; Gregory
Porter, *Take Me to the Alley*;
Catherine Russell, *Harlem on
My Mind*; The Tierney Sutton
Band, *The Sting Variations*

"Setting the World on Fire"
Kenny Chesney and Pink
[Blue Chair Records/Columbia
Nashville]

"Jolene"
Pentatonix Featuring Dolly Parton
[RCA Records]

"Think of You"
Chris Young With Cassadee Pope
Track from: *I'm Comin' Over*
[RCA Nashville]

BEST COUNTRY SONG

"Blue Ain't Your Color"
Clint Lagerberg, Hillary Lindsey
and Steven Lee Olsen, songwriters
(Keith Urban)
Track from: *Ripcord*
[Capitol Records Nashville;
Publisher(s): Warner-Tamerlane
Publishing/Songs of the Corn
administered by Warner-Tamerlane
Publishing/HillarodyRathbone
Music administered by BMG
Rights Management (U.S.)/House
of Sea Gayle Music administered
by ClearBox Rights/Spirit Catalog
Holdings administered by Spirit Two
Nashville]

"Die a Happy Man"
Sean Douglas, Thomas Rhett and
Joe Spargur, songwriters (Thomas
Rhett)
Track from: *Tangled Up*
[Valory Music; Publisher(s):
EMI Blackwood Music/Cricket
on the Line administered by
Sony-ATV Music Publishing/
Warner-Tamerlane Publishing/
Eastman Pond Publishing
administered by Warner-Tamerlane
Publishing/Music of Big Deal/
Nice Life/Frederic and Ried Music
administered by BMG Rights
Management (U.S.)]

"Humble and Kind"
Lori McKenna, songwriter (Tim
McGraw)
Track from: *Damn Country Music*
[Big Machine Records; Publisher(s):
Songs of Universal/Hoodie Songs]

"My Church"
Busbee and Maren Morris,
songwriters (Maren Morris)
Track from: *Hero*
[Columbia Nashville; Publisher(s):
International Dog Music/Words &
Music/BMG Platinum Songs/BMG
Rights Management/Hello I Love
You Music]

"Vice"
Miranda Lambert, Shane McAnally
and Josh Osborne, songwriters
(Miranda Lambert)
[Vanner Records/RCA Nashville;
Publisher(s): Sony-ATV Tree
Publishing/Pink Dog Publishing/
Smack Songs/Kobalt Songs
Music Publishing/Anderson Fork
in the Road Music/Kobalt Music
Publishing]

BEST COUNTRY ALBUM

Big Day in a Small Town
Brandy Clark
[Warner Bros. Records]

Full Circle
Loretta Lynn
[Legacy Recordings]

Hero
Maren Morris
[Columbia Nashville]

A Sailor's Guide to Earth
Sturgill Simpson
[Atlantic]

Ripcord
Keith Urban
[Capitol Records Nashville]

BEST NEW AGE ALBUM

Orogen
John Burke
[John Burke]

Dark Sky Island
Enya
[Warner Bros.]

Inner Passion
Peter Dinklage and Tina Guo
[Hearts of Space Records]

Rosetta
Vangelis
[Decca]

White Sun II
White Sun
[Be Why]

BEST IMPROVISED JAZZ SOLO

"Countdown"
Joey Alexander, soloist
Track from: *Countdown*
[Motema Music]

"In Movement"
Ravi Coltrane, soloist
Track from: *In Movement* (Jack
DeJohnette, Ravi Coltrane and
Matthew Garrison)
[ECM]

"We See"
Fred Hersch, soloist
Track from: *Sunday Night at The
Vanguard* (The Fred Hersch Trio)
[Palmetto Records]

"I Concentrate on You"
Brad Mehldau, soloist
Track from: *Blues and Ballads* (Brad
Mehldau Trio)
[Nonesuch]

"I'm So Lonesome I Could Cry"
John Scofield, soloist
Track from: *Country for Old Men*
[Impulse]

BEST JAZZ VOCAL ALBUM

Sound of Red
René Marie
[Motema Music]

Upward Spiral
Branford Marsalis Quartet With
Special Guest Kurt Elling
[Okeh]

Take Me to the Alley
Gregory Porter
[Blue Note]

Harlem on My Mind
Catherine Russell
[Jazz Village]

The Sting Variations
The Tierney Sutton Band
[BFM Jazz]

BEST JAZZ INSTRUMENTAL ALBUM

Book of Intuition
Kenny Barron Trio
[Impulse]

Dr. Um
Peter Erskine
[Fuzzy Music]

Sunday Night at The Vanguard
The Fred Hersch Trio
[Palmetto Records]

Nearness
Joshua Redman and Brad Mehldau
[Nonesuch]

Country for Old Men
John Scofield
[Impulse]

BEST LARGE JAZZ ENSEMBLE ALBUM

Real Enemies
Darcy James Argue's Secret Society
[New Amsterdam Records]

MONK'estra, Vol. 1
John Beasley
[Mack Avenue Records]

**Kaleidoscope Eyes: Music of
The Beatles**
John Daversa
[BFM Jazz]

All L.A. Band
Bob Mintzer
[Fuzzy Music]

**Presidential Suite: Eight
Variations on Freedom**
Ted Nash Big Band
[Motema Music]

BEST LATIN JAZZ ALBUM

Entre Colegas
Andy Gonzalez
[Truth Revolution Records]



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-theartsdesk.com

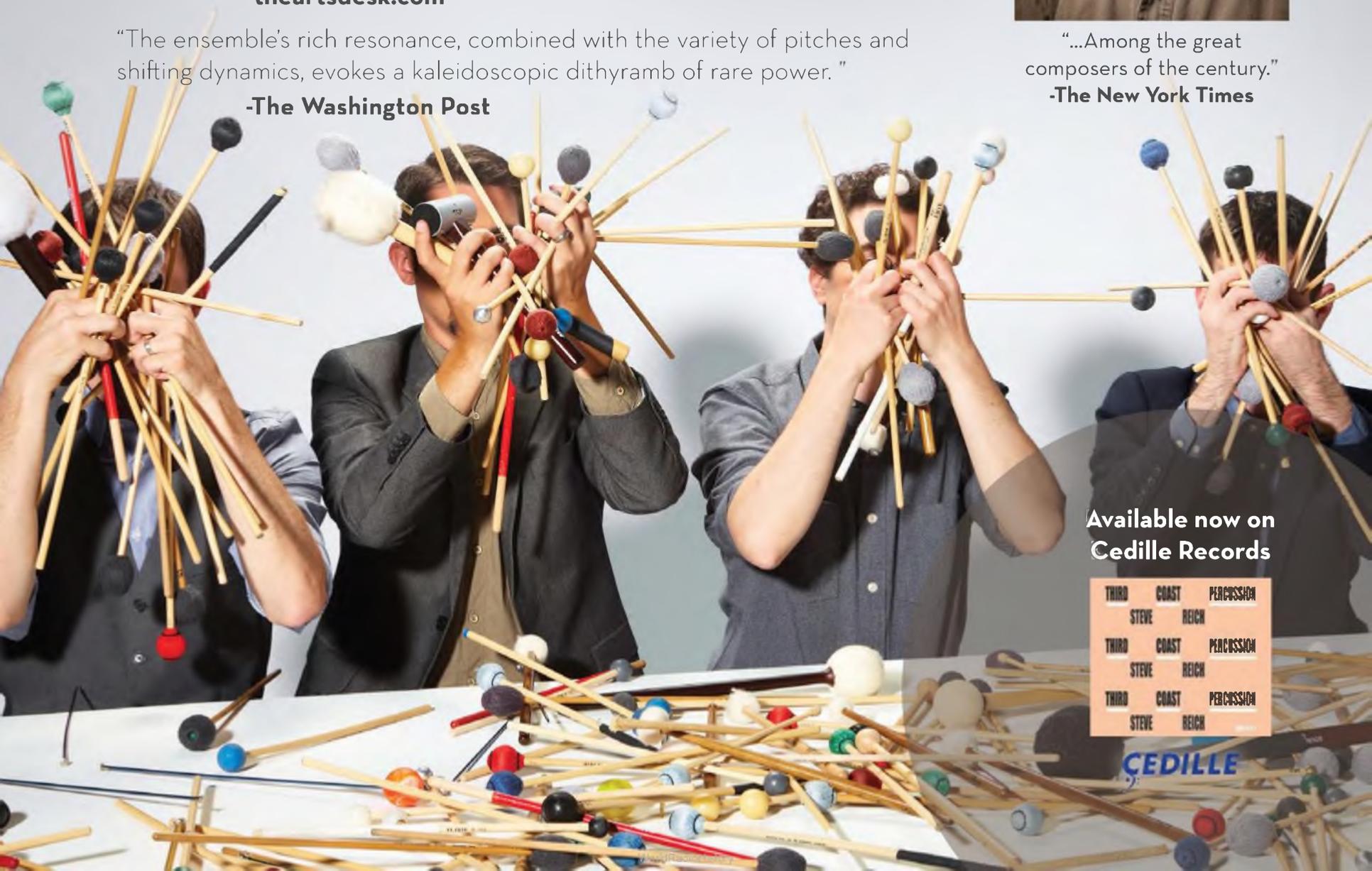
“The ensemble’s rich resonance, combined with the variety of pitches and shifting dynamics, evokes a kaleidoscopic dithyramb of rare power.”

-The Washington Post



“...Among the great composers of the century.”

-The New York Times



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Madera Latino: A Latin Jazz Perspective on the Music of Woody Shaw

Brian Lynch and Various Artists
[Hollistic Musicworks]

Canto América

Michael Spiro/Wayne Wallace La Orquesta Sinfonietta
[Patois Records]

30

Trio Da Paz
[Zoho]

Tribute to Irakere: Live in Marciac

Chucho Valdés
[Jazz Village]

BEST GOSPEL PERFORMANCE/SONG

"It's Alright, It's OK"

Shirley Caesar Featuring Anthony Hamilton

Stanley Brown and Courtney Rumble, songwriters
Track from: *Fill This House*
[Light Records/Entertainment One; Publisher(s): Stan Brown Music/Courtney Adrianna Rumble]

"You're Bigger" [Live]

Jekalyn Carr
Allundria Carr, songwriter
Track from: *The Life Project [Live]*
[LUNJEAL Music Group/Entertainment One; Publisher(s): ALJELUN Publishing]

"Made a Way" [Live]

Travis Greene
Travis Greene, songwriter
Track from: *The Hill [Live]*
[RCA Inspiration; Publisher(s): Greenlight International]

"God Provides"

Tamela Mann
Kirk Franklin, songwriter
Track from: *One Way*
[TillyMann Music; Publisher(s): Second Half Music Publishing]

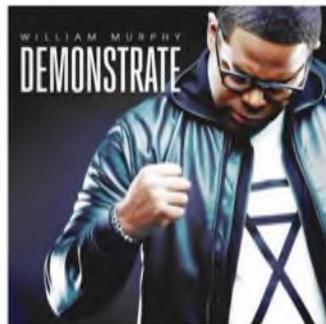
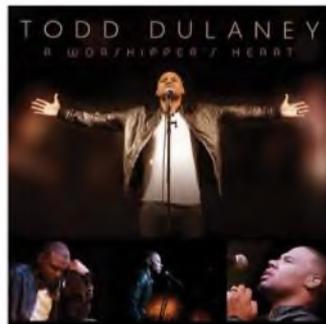
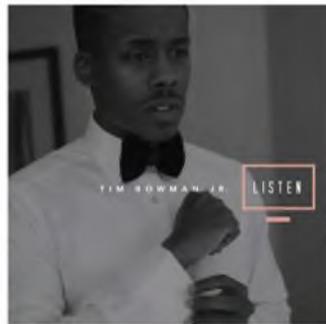
"Better"

Hezekiah Walker
Jason Clayborn, Gabriel Hatcher and Hezekiah Walker, songwriters
Track from: *Azusa: The Next Generation 2-Better*
[Entertainment One/Azusa; Publisher(s): JayClay Publishing/Luv-Ki/Phat Chordz Productions]

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"Trust in You"

Lauren Daigle
Lauren Daigle, Michael Farren and Paul Mabury, songwriters
Track from: *How Can It Be*
[Centricity Music; Publisher(s): CentricSongs/Sony-ATV Timber Publishing/Word Music/Pocket Full of Rocks Publishing]



BEST GOSPEL ALBUM
From top: Tim Bowman Jr., *Listen*; Shirley Caesar, *Be One*; Hillary Scott & The Scott Family, *Love Remains*; Kirk Franklin, *Losing My Religion*; William Murphy, *Demonstrate*

"Priceless"

For King & Country
Benjamin Backus, Seth Mosley, Joel Smallbone, Luke Smallbone and Tedd Tjornhom, songwriters
Track from: *Run Wild. Live Free. Love Strong.* [The Anniversary Edition]
[Fervent/Curb Records; Publisher(s): Warner Tamerlane/Dayspring Music/Kilns Music/WB Music/Word Music/Method to the Madness/Shankel Songs/CentricSongs/2 Hour Songs/R1WAY Music Publishing/WordSpring Music]

"King of the World"

Natalie Grant
Natalie Grant, Becca Mizell and Samuel Mizell, songwriters
Track from: *Be One*
[Curb Records; Publisher(s): SeeSeeBubba Songs administered by Music Services/Maxx Melodies/BMG Platinum Songs/Takin It to the Maxx]

"Thy Will"

Hillary Scott & The Scott Family
Bernie Herms, Hillary Scott and Emily Weisband, songwriters
Track from: *Love Remains*
[EMI Records Nashville; Publisher(s): W.B.M. Music/EKT Publishing administered by W.B.M. Music/WB Music/Thankful for This Music administered by WB Music/Songs of Universal/G650 Music]

"Chain Breaker"

Zach Williams
Mia Fieldes, Jonathan Smith and Zach Williams, songwriters
[Essential Records/Provident/Sony Music; Publisher(s): Anthems of Hope/Upside Down Under/Be Essential Songs/Not Just Another Song Publishing/So Essential Tunes]

BEST GOSPEL ALBUM

Listen

Tim Bowman Jr.
[Lifestyle Music Group/Motown Gospel]

Fill This House

Shirley Caesar
[Light Records/Entertainment One]

A Worshipper's Heart [Live]

Todd Dulaney
[Entertainment One/Worship]

Losing My Religion

Kirk Franklin
[Fo Yo Soul Recordings/RCA Records]

Demonstrate [Live]

William Murphy
[RCA Inspiration]

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

Poets & Saints

All Sons & Daughters
[Integrity Music]

American Prodigal

Crowder
[Sixstepsrecords/Sparrow Records]

Be One

Natalie Grant
[Curb Records]

Youth Revival [Live]

Hillsong Young & Free
[Hillsong Music Australia]

Love Remains

Hillary Scott & The Scott Family
[EMI Records Nashville]

BEST ROOTS GOSPEL ALBUM

Better Together

Gaither Vocal Band
[Gaither Music Group]

Nature's Symphony in 432

The Isaacs
[House of Isaacs]

Hymns

Joey & Rory
[Gaither Music Group/Farmhouse Recordings]

Hymns and Songs of Inspiration

Gordon Mote
[New Haven Records]

God Don't Never Change: The Songs of Blind Willie Johnson

Various Artists
Jeffrey Gaskill, producer
[Alligator Records]

BEST LATIN POP ALBUM

Un Besito Mas

Jesse & Joy
[Warner Music Mexico]

Ilusión

Gaby Moreno
[Metamorfosis/Sony Music U.S. Latin]

Similares

Laura Pausini
[Warner Music Italia/Warner Music Group]

Seguir Latiendo

Sanalejo
[Marmaz Records]

Buena Vida

Diego Torres
[Sony Music Latin]

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

lLevitable

lLe
[Sony Music Latin]

L.H.O.N. (La Humanidad O Nosotros)

Illya Kuryaki & The Valderramas
[Sony Music]

Buenaventura

La Santa Cecilia
[Universal Music Latin Entertainment]

Los Rakas

Los Rakas
[Universal Music Latino]

Amor Supremo

Carla Morrison
[Cosmica Records]

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

Raíces

Banda el Recodo de Cruz Lizárraga
[Fonovisa]

Hecho A Mano

Joss Favela
[Sony Music Latin]

Un Azteca en el Azteca, Vol. 1 (En Vivo)

Vicente Fernandez
[Sony Music Entertainment Mexico]

Generación Maquinaria Est. 2006

La Maquinaria Norteña
[Azteca/Fonovisa/UMLE]

Tributo A Joan Sebastian y Rigoberto Alfaro

Mariachi Divas de Cindy Shea
[East Side Records/Shea Records]

BEST TROPICAL LATIN ALBUM

Conexión

Fonseca
[Sony Music Entertainment U.S. Latin]

La Fantasía Homenaje A Juan Formell

Formell y Los Van Van
[EGREM]

35 Aniversario

Grupo Niche
[Niche Business Enterprises d/b/a PPM USA]

La Sonora Santanera en Su 60 Aniversario

La Sonora Santanera
[Sony Music Entertainment Mexico]

Donde Están?

Jose Lugo and Guasábara Combo
[En Grande Music]

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"Ain't No Man"

The Avett Brothers

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Woman
Destiny

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caroline

Track from: *True Sadness*
[American Recordings/Republic Records]

"Mother's Children Have a Hard Time"

Blind Boys of Alabama
Track from: *God Don't Never Change: The Songs of Blind Willie Johnson*
[Alligator Records]

"Factory Girl"

Rhiannon Giddens
Track from: *Factory Girl*
[Nonesuch Records]

"House of Mercy"

Sarah Jarosz
Track from: *Undercurrent*
[Sugar Hill Records]

"Wreck You"

Lori McKenna
[CN Records]

BEST AMERICAN ROOTS SONG

"Alabama at Night"

Robbie Fulks
Robbie Fulks, songwriter
Track from: *Upland Stories*
[Bloodshot Records; Publisher(s): Lorne Rall Music]

"Wreck You"

Lori McKenna
Lori McKenna and Felix McTeigue, songwriters
[CN Records; Publisher(s): Melanie Howard Music/Rusty Muffler Songs administered by Kobalt Songs Music Publishing]

"Gulfstream"

Roddie Romero & The Hub City All-Stars
Eric Adcock and Roddie Romero, songwriters
Track from: *Gulfstream*
[Octavia Records; Publisher(s): Grand Bayou Music/Roddie Romero Music]

"Kid Sister"

The Time Jumpers
Vince Gill, songwriter
Track from: *Kid Sister*
[Rounder Records; Publisher(s): Vinny Mae Music administered by Songs of Kobalt Music Publishing]

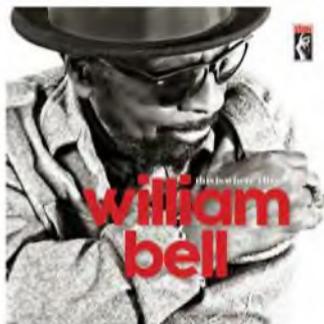
"City Lights"

Jack White/The White Stripes
Jack White, songwriter
Track from: *Jack White Acoustic Recordings 1998-2016*
[Columbia/Third Man Records; Publisher(s): Peppermint Stripe Music]

BEST AMERICANA ALBUM

True Sadness

The Avett Brothers
[American Recordings/Republic Records]



BEST AMERICANA ALBUM
From top: The Avett Brothers, *True Sadness*; William Bell, *This Is Where I Live*; Kris Kristofferson, *The Cedar Creek Sessions*; Lori McKenna, *The Bird & The Rifle*; The Time Jumpers, *Kid Sister*

This Is Where I Live
William Bell
[Stax]

The Cedar Creek Sessions
Kris Kristofferson
[KK Records]

The Bird & The Rifle
Lori McKenna
[CN Records]

Kid Sister
The Time Jumpers
[Rounder Records]

BEST BLUEGRASS ALBUM

Original Traditional
Blue Highway
[Rounder Records]

Burden Bearer
Doyle Lawson and Quicksilver
[Mountain Home Music Company]

The Hazel and Alice Sessions
Laurie Lewis & The Right Hands
[Spruce and Maple Music]

North by South
Claire Lynch
[Compass Records]

Coming Home
O'Connor Band With Mark O'Connor
[Rounder Records]

BEST TRADITIONAL BLUES ALBUM

Can't Shake This Feeling
Lurrie Bell
[Delmark Records]

Live at The Greek Theatre
Joe Bonamassa
[J&R Adventures]

Blues & Ballads (A Folksinger's Songbook: Volumes I & II)
Luther Dickinson
[New West Records]

The Soul of Jimmie Rodgers
Vasti Jackson
[VJM]

Porcupine Meat
Bobby Rush
[Rounder Records]

BEST CONTEMPORARY BLUES ALBUM

The Last Days of Oakland
Fantastic Negrito
[Believe Global/Blackball Universe]

Love Wins Again
Janiva Magness
[Blue Élan Records]

Bloodline
Kenny Neal
[Cleopatra Blues]

Give It Back to You
The Record Company
[Concord Records]

Everybody Wants a Piece
Joe Louis Walker
[Provogue]

BEST FOLK ALBUM

Silver Skies Blue
Judy Collins and Ari Hest
[Wildflower Records/Cleopatra Records]

Upland Stories
Robbie Fulks
[Bloodshot Records]

Factory Girl
Rhiannon Giddens
[Nonesuch Records]

Weighted Mind
Sierra Hull
[Rounder Records]

Undercurrent
Sarah Jarosz
[Sugar Hill Records]

BEST REGIONAL ROOTS MUSIC ALBUM

Broken Promised Land
Barry Jean Ancelet and Sam Broussard
[Swallow Records]

It's a Cree Thing
Northern Cree
[Canyon Records]

E Walea
Kalani Pe'a
[Kalani Pe'a Music]

Gulfstream
Roddie Romero & The Hub City All-Stars
[Octavia Records]

I Wanna Sing Right: Rediscovering Lomax in the Evangeline Country
Various Artists
Joshua Caffery and Joel Savoy, producers
[Valcour Records]

BEST REGGAE ALBUM

Sly & Robbie Presents... Reggae for Her
Devin Di Dakta and J.L.
[Tuff Gong International/Taxi Records]

Rose Petals
J Boog
[Wash House Music Group]

Ziggy Marley
Ziggy Marley
[Tuff Gong Worldwide]

Everlasting
Raging Fyah
[Dub Rockers/VP Records]

Falling Into Place
Rebelution
[87 Music/Hill Kid/Raise Up Music/Easy Star Records]

SOJA: Live in Virginia
SOJA
[ATO Records]

BEST WORLD MUSIC ALBUM

Destiny
Celtic Woman
[Manhattan Records]

Walking in the Footsteps of Our Fathers
Ladysmith Black Mambazo
[Ladysmith Black Mambazo]

Sing Me Home
Yo-Yo Ma and The Silk Road Ensemble
[Masterworks]

Land of Gold
Anoushka Shankar
[Deutsche Grammophon]

Dois Amigos, Um Século de Música: Multishow Live
Caetano Veloso and Gilberto Gil
[Nonesuch]

BEST CHILDREN'S ALBUM

Explorer of the World
Frances England
[Frances England Music]

Saddle Up
The Okee Dokee Brothers
[Okee Dokee Music]

Novelties
Recess Monkey
[Recess Monkey]

Press Play
Brady Rymer & The Little Band That Could
[Bumblin' Bee Records]

Infinity Plus One
Secret Agent 23 Skidoo
[Underground Records]

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

In Such Good Company: Eleven Years of Laughter, Mayhem and Fun in the Sandbox
Carol Burnett
[Penguin Random House Audio]

Unfaithful Music & Disappearing Ink
Elvis Costello
[Penguin Random House Audio]

CINEMA
ANDREA BOCELLI
BEST TRADITIONAL
POP VOCAL ALBUM

LAND OF GOLD
ANOUSHKA SHANKAR
BEST WORLD MUSIC ALBUM

CULCHA VULCHA
SNARKY PUPPY
BEST CONTEMPORARY
INSTRUMENTAL ALBUM

GESUALDO
TÕNU KALJUSTE &
MANFRED EICHER
BEST CLASSICAL COMPENDIUM

ROSETTA
VANGELIS
BEST NEW AGE ALBUM

MONTEVERDI
MAGDALENA KOŽENÁ
BEST CLASSICAL SOLO
VOCAL ALBUM

SCHUMANN & BERG
DOROTHEA RÖSCHMANN
AND MITSUKO UCHIDA
BEST CLASSICAL SOLO
VOCAL ALBUM

VERISMO
ANNA NETREBKO
BEST CLASSICAL SOLO
VOCAL ALBUM

HANDEL:
GIULIO CESARE
BEST OPERA RECORDING

QUENTIN TARANTINO'S
THE HATEFUL EIGHT
ENNIO MORRICONE

MOZART:
LE NOZZE DI FIGARO
BEST OPERA RECORDING

BEST SCORE
SOUNDTRACK
FOR VISUAL MEDIA
BEST INSTRUMENTAL
COMPOSITION

BOOK OF INTUITION
KENNY BARRON TRIO
BEST JAZZ INSTRUMENTAL ALBUM

IN MOVEMENT
RAVI COLTRANE
BEST IMPROVISED JAZZ SOLO

COUNTRY FOR OLD MEN
JOHN SCOFIELD
BEST JAZZ INSTRUMENTAL ALBUM

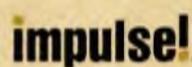
SHOSTAKOVICH
ANDRIS NELSONS
BEST ENGINEERED ALBUM, CLASSICAL

"I'M SO LONESOME I COULD CRY"
BEST IMPROVISED JAZZ SOLO

BEST ORCHESTRAL PERFORMANCE



VERVE
L A B E L G R O U P



ECM

The Girl With the Lower Back Tattoo

Amy Schumer
[Simon & Schuster Audio]

M Train

Patti Smith
[Penguin Random House Audio]

Under the Big Black Sun: A Personal History of L.A. Punk (John Doe With Tom DeSavia)

Various Artists
Tom DeSavia, John Doe, Scott Sherratt and Dan Zitt, producers
[Penguin Random House Audio]

BEST COMEDY ALBUM

American Myth

Margaret Cho
[Clownery Records]

...America...Great...

David Cross
[Liberal Jewrun Media Productions]

Boyish Girl Interrupted

Tig Notaro
[Secretly Canadian]

Talking for Clapping

Patton Oswalt
[ASpecialThing Records]

Live at the Apollo

Amy Schumer
[Maverick]

BEST MUSICAL THEATER ALBUM

Bright Star

Carmen Cusack, principal soloist; Jay Alix, Peter Asher and Una Jackman, producers; Steve Martin, composer; Edie Brickell, composer-lyricist (Original Broadway Cast) [Ghostlight]

The Color Purple

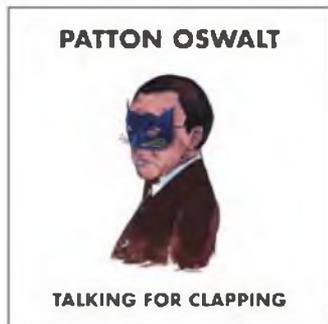
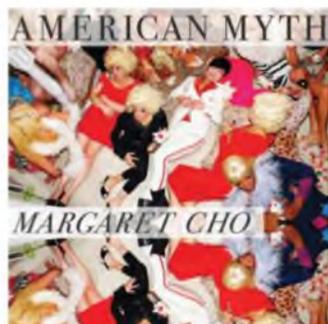
Danielle Brooks, Cynthia Erivo and Jennifer Hudson, principal soloists; Stephen Bray, Van Dean, Frank Filipetti, Roy Furman, Joan Raffae, Scott Sanders and Jhett Tolentino, producers (Stephen Bray, Brenda Russell and Allee Willis, composers-lyricists) (New Broadway Cast) [Broadway Records]

Fiddler on the Roof

Danny Burstein, principal soloist; Louise Gund, David Lai and Ted Sperling, producers (Jerry Bock, composer; Sheldon Harnick, lyricist) (2016 Broadway Cast) [Broadway Records]

Kinky Boots

Killian Donnelly and Matt Henry, principal soloists; Sammy James Jr., Cyndi Lauper, Stephen Oremus and William Wittman, producers (Cyndi Lauper, composer-lyricist) (Original West End Cast) [Masterworks Broadway]



BEST COMEDY ALBUM
From top: David Cross, ...America...Great...; Margaret Cho, American Myth; Tig Notaro, Boyish Girl Interrupted; Amy Schumer, Live at the Apollo; Patton Oswalt, Talking for Clapping

Waitress

Jessie Mueller, principal soloist; Neal Avron, Sara Bareilles and Nadia DiGiallorardo, producers; Sara Bareilles, composer-lyricist (Original Broadway Cast) [DMI Soundtracks]

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Amy

Various Artists
Salaam Remi and Mark Ronson, compilation producers [Republic Records]

Miles Ahead

Miles Davis and Various Artists
Steve Berkowitz, Don Cheadle and Robert Gasper, compilation producers [Columbia/Legacy]

Straight Outta Compton

Various Artists
O'Shea "Ice Cube" Jackson and Andre "Dr. Dre" Young, compilation producers [Capitol Records/UME]

Suicide Squad (Collector's Edition)

Various Artists
Mike Caren, Darren Higman and Kevin Weaver, compilation producers [Atlantic/WaterTower Music]

Vinyl: The Essentials Season 1

Various Artists
Stewart Lerman, Randall Poster and Kevin Weaver, compilation producers [Atlantic/Warner Bros. Records]

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

Bridge of Spies

Thomas Newman, composer [Hollywood Records]

Quentin Tarantino's The Hateful Eight

Ennio Morricone, composer [Decca]

The Revenant

Alva Noto and Ryuichi Sakamoto, composers [Milan Records]

Star Wars: The Force Awakens

John Williams, composer [Walt Disney Records]

Stranger Things Volume 1

Kyle Dixon and Michael Stein, composers [Lakeshore Records]

Stranger Things Volume 2

Kyle Dixon and Michael Stein, composers [Lakeshore Records]

BEST SONG WRITTEN FOR VISUAL MEDIA

"Can't Stop the Feeling!"

Max Martin, Shellback and Justin Timberlake, songwriters (Justin Timberlake, Anna Kendrick, Gwen Stefani, James Corden, Zoëy Deschanel, Walt Dohrn, Ron Funches, Caroline Hjelt, Aino Jawo, Christopher Mintz-Plasse and Kunal Nayyar)
Track from: *Trolls*
[Villa40/RCA Records; Publisher(s): Tennman Tunes administered by Universal Music-Z Tunes/MXM Music administered by Kobalt Songs Music Publishing/DWA Songs]

"Heathens"

Tyler Joseph, songwriter (Twenty One Pilots)
Track from: *Suicide Squad*
[Atlantic/WaterTower Music; Publisher(s): Warner-Tamerlane Publishing/Stryker Joseph Music]

"Just Like Fire"

Oscar Holter, Max Martin, Pink and Shellback, songwriters (Pink)
Track from: *Alice Through the Looking Glass*
[RCA Records/Walt Disney Records; Publisher(s): EMI Blackwood Music/Pink Inside Publishing/MXM Music administered by Kobalt Songs Music Publishing/Wolf Cousins/WB Music o/b/o Warner-Chappell Music Scandinavia/Lionheart Music/Walt Disney Music Company/Wonderland Music Company]

"Purple Lamborghini"

Shamann Cooke, Sonny Moore and William Roberts, songwriters (Skrillex and Rick Ross)
Track from: *Suicide Squad*
[Atlantic/WaterTower Music; Publisher(s): Copaface administered by Kobalt Music/EMI Blackwood Music/4 Blunts Lit at Once/Warner-Tamerlane Publishing o/b/o itself/Rich Forever and Close Range Publishing]

"Try Everything"

Mikkel S. Eriksen, Sia Furler and Tor Erik Hermansen, songwriters (Shakira)
Track from: *Zootopia*
[Walt Disney Records; Publisher(s): Walt Disney Music Company]

"The Veil"

Peter Gabriel, songwriter (Peter Gabriel)
Track from: *Snowden*
[Real World Records/Peter Gabriel Limited; Publisher(s): Real World Music/Sony-ATV]

BEST INSTRUMENTAL COMPOSITION

"Bridge of Spies (End Title)"

Thomas Newman, composer (Thomas Newman)
Track from: *Bridge of Spies*
[Hollywood Records]

"The Expensive Train Set (An Epic Sarahnade for Double Big Band)"

Tim Davies, composer (Tim Davies Big Band)
Track from: *The Expensive Train Set*
[Origin Records]

"Flow"

Alan Ferber, composer (Alan Ferber Nonet)
Track from: *Roots & Transitions*
[Sunnyside Communications]

"Spoken at Midnight"

Ted Nash, composer (Ted Nash Big Band)
Track from: *Presidential Suite: Eight Variations on Freedom*
[Motema Music]

"L'Ultima Diligenza di Red Rock — Versione Integrale"

Ennio Morricone, composer (Ennio Morricone)
Track from: *Quentin Tarantino's The Hateful Eight*
[Decca Records]

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

"Ask Me Now"

John Beasley, arranger (John Beasley)
Track from: *MONK'estra, Vol. 1*
[Mack Avenue Records]

"Good 'Swing' Wenceslas"

Sammy Nestico, arranger (The Count Basie Orchestra)
Track from: *A Very Swingin' Basie Christmas!*
[Concord Jazz]

"Linus & Lucy"

Christian Jacob, arranger (The Phil Norman Tentet)
Track from: *Then & Now: Classic Sounds & Variations of 12 Jazz Legends*
[Mama Records]

"Lucy in the Sky With Diamonds"

John Daversa, arranger (John Daversa)
Track from: *Kaleidoscope Eyes: Music of The Beatles*
[BFM Jazz]

"We Three Kings"

Ted Nash, arranger (Jazz at Lincoln Center Orchestra With Wynton Marsalis)
Track from: *Big Band Holidays*
[Blue Engine Records]

"You and I"

Jacob Collier, arranger (Jacob Collier)
Track from: *In My Room*
[Membran]

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

"Do You Hear What I Hear?"

Gordon Goodwin, arranger (Gordon



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+44 79 6617 4319

Goodwin's Big Phat Band Featuring Take 6
Track from: *A Big Phat Christmas — Wrap This!*
[Music of Content]

“Do You Want to Know a Secret”

John Daversa, arranger (John Daversa Featuring Renee Olstead)
Track from: *Kaleidoscope Eyes: Music of The Beatles*
[BFM Jazz]

“Flintstones”

Jacob Collier, arranger (Jacob Collier)
Track from: *In My Room*
[Membran]

“I’m a Fool to Want You”

Alan Broadbent, arranger (Kristin Chenoweth)
Track from: *The Art of Elegance*
[Concord Records]

“Somewhere (Dirty Blvd) (Extended Version)”

Billy Childs and Larry Klein, arrangers (Lang Lang Featuring Lisa Fischer and Jeffrey Wright)
Track from: *New York Rhapsody*
[Sony Classical]

BEST RECORDING PACKAGE

Anti (Deluxe Edition)

Ciarra Pardo and Robyn Fenty, art directors (Rihanna)
[Westbury Road Entertainment]

Blackstar

Jonathan Barnbrook, art director (David Bowie)
[ISO/Columbia Records]

Human Performance

Andrew Savage, art director (Parquet Courts)
[Rough Trade Records]

Sunset Motel

Sarah Dodds and Shauna Dodds, art directors (Reckless Kelly)
[No Big Deal Records]

22, A Million

Eric Timothy Carlson, art director (Bon Iver)
[Jagjaguwar]

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

Edith Piaf 1915-2015

G rard Lo Monaco, art director (Edith Piaf)
[Warner Music France]

401 Days

Jonathan Dagan and Mathias H st Normark, art directors (J.Views)
[J.Views]

I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It (Box Set)

Samuel Burgess-Johnson and Matthew Healy, art directors (The 1975)
[Dirty Hit/Interscope]

Paper Wheels (Deluxe Limited Edition)

Matt Taylor, art director (Trey Anastasio)
[ATO Records]

Tug of War (Deluxe Edition)

Simon Earith and James Musgrave, art directors (Paul McCartney)
[Concord Records]

BEST ALBUM NOTES

The Complete Monument & Columbia Albums Collection

Mikal Gilmore, album notes writer (Kris Kristofferson)
[Legacy Recordings]

The Knoxville Sessions, 1929-1930: Knox County Stomp

Ted Olson and Tony Russell, album notes writers (Various Artists)
[Bear Family Productions]

Ork Records: New York, New York

Rob Sevier and Ken Shipley, album notes writers (Various Artists)
[The Numero Group]

Sissle and Blake Sing Shuffle Along

Ken Bloom and Richard Carlin, album notes writers (Eubie Blake and Noble Sissle)
[Harbinger Records/The Musical Theater Project]

Waxing the Gospel: Mass Evangelism & The Phonograph, 1890-1900

Richard Martin, album notes writer

(Various Artists)
[Archeophone Records]

BEST HISTORICAL ALBUM

The Cutting Edge 1965-1966: The Bootleg Series, Vol. 12 (Collector’s Edition)

Steve Berkowitz and Jeff Rosen, compilation producers; Mark Wilder, mastering engineer (Bob Dylan)
[Columbia/Legacy]

Music of Morocco from the Library of Congress: Recorded By Paul Bowles, 1959

April G. Ledbetter, Steven Lance Ledbetter, Bill Nowlin and Philip D. Schuyler, compilation producers; Rick Fisher and Michael Graves, mastering engineers (Various Artists)
[Dust-To-Digital]

Ork Records: New York, New York

Rob Sevier and Ken Shipley, compilation producers; Jeff Lipton and Maria Rice, mastering engineers (Various Artists)
[The Numero Group]

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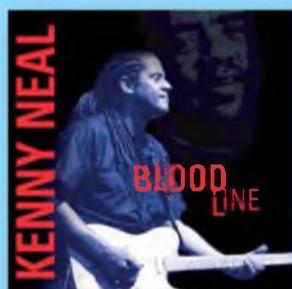
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Vladimir Horowitz: The Unreleased Live Recordings 1966-1983

Bernard Horowitz, Andreas K. Meyer and Robert Russ, compilation producers; Andreas K. Meyer and Jeanne Montalvo, mastering engineers (Vladimir Horowitz) [Sony Classical]

Waxing the Gospel: Mass Evangelism & The Phonograph, 1890-1900

Michael Devecka, Meagan Hennessey and Richard Martin, compilation producers; Michael Devecka, David Giovannoni, Michael Khanchalian and Richard Martin, mastering engineers (Various Artists) [Archeophone Records]

BEST ENGINEERED ALBUM, NON-CLASSICAL

Are You Serious

Tchad Blake and David Boucher, engineers; Bob Ludwig, mastering engineer (Andrew Bird) [Loma Vista Recordings]

Blackstar

David Bowie, Tom Elmhirst, Kevin Killen and Tony Visconti, engineers; Joe LaPorta, mastering engineer (David Bowie)

[ISO/Columbia Records]

Dig In Deep

Ryan Freeland, engineer; Kim Rosen, mastering engineer (Bonnie Raitt) [Redwing Records]

Hit N Run Phase Two

Booker T., Dylan Dresdow, Chris James, Prince and Justin Stanely, engineers; Dylan Dresdow, mastering engineer (Prince) [NPG Records]

Undercurrent

Shani Gandhi and Gary Paczosa, engineers; Paul Blakemore, mastering engineer (Sarah Jarosz) [Sugar Hill Records]

PRODUCER OF THE YEAR, NON-CLASSICAL

Benny Blanco

"Cold Water" (Major Lazer Featuring Justin Bieber and MØ) (S)
"Friends" (Francis & The Lights Featuring Bon Iver) (S)
"Kill Em With Kindness" (Selena Gomez) (T)
"Love Yourself" (Justin Bieber) (S)
"Luv" (Tory Lanez) (S)
"Wild Love" (Cashmere Cat Featuring The Weeknd and Francis & The Lights) (S)



BEST ENGINEERED ALBUM, NON-CLASSICAL

Clockwise from top left:
Andrew Bird, *Are You Serious*;
David Bowie, *Blackstar*;
Prince, *Hit N Run Phase Two*;
Sarah Jarosz, *Undercurrent*;
Bonnie Raitt, *Dig In Deep*

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FEATURED SINGLE



Greg Kurstin

"Cheap Thrills" (Sia Featuring Sean Paul) (S)
 "Hello" (Adele) (S)
 "Love You to Death" (Tegan & Sara) (A)
 "Million Years Ago" (Adele) (T)
 "Something in the Way You Move" (Ellie Goulding) (T)
 "Water Under the Bridge" (Adele) (T)

Max Martin

"Can't Stop the Feeling!" (Justin Timberlake) (S)
 "Dangerous Woman" (Ariana Grande) (S)
 "Into You" (Ariana Grande) (S)
 "Just Like Fire" (Pink) (T)
 "Rise" (Katy Perry) (S)
 "Send My Love (To Your New Lover)" (Adele) (S)
 "Side to Side" (Ariana Grande Featuring Nicki Minaj) (T)

Nineteen85

"For Free" (DJ Khaled Featuring Drake) (S)
 "Hotline Bling" (Drake) (S)
 "Not Nice" (PartyNextDoor) (S)
 "One Dance" (Drake Featuring Wizkid and Kyla) (S)
 "Rising Water" (James Vincent McMorrow) (T)
Sept. 5th (dvsn) (A)

"Too Good" (Drake Featuring Rihanna) (S)
We Move (James Vincent McMorrow) (A)

Ricky Reed

"Better" (Meghan Trainor Featuring Yo Gotti) (S)
 "Cruel World" (Phantogram) (S)
 "Girls Talk Boys" (5 Seconds of Summer) (S)
 "HandClap" (Fitz & The Tantrums) (S)
 "Me Too" (Meghan Trainor) (S)
 "No" (Meghan Trainor) (S)
 "Sober" (DJ Snake Featuring JRY) (T)
 "You Don't Get Me High Anymore" (Phantogram) (S)

BEST REMIXED RECORDING

"Cali Coast (Psionics Remix)"

Josh Williams, remixer (Soul Pacific)
 Track from: *Awake*
 [Diso Studios]

"Heavy Star Movin' (StarRo Remix)"

StarRo, remixer (The Silver Lake Chorus)

Track from: *Silver Lake Chorus Remixes*
 [Six Degrees Records]

"Nineteen Hundred Eighty-Five (Timo Maas and James Teej Remix)"

Timo Maas and James Teej, remixers (Paul McCartney & Wings)
 [Casablanca/Republic Records]

"Only (Kaskade x Lipless Remix)"

Kaskade and Lipless, remixers (Ry X)
 [Loma Vista Recordings]

"Tearing Me Up (RAC Remix)"

André Allen Anjos, remixer (Bob Moses)
 [Domino Recording]

"Wide Open (Joe Goddard Remix)"

Joe Goddard, remixer (The Chemical Brothers)
 [Astralwerks]

BEST SURROUND SOUND ALBUM

Dutilleux: Sur le Même Accord; Les Citations; Mystère de L'instant & Timbres, Espace, Mouvement

Alexander Lipay and Dmitriy Lipay, surround mix engineers; Dmitriy Lipay, surround mastering engineer; Dmitriy Lipay, surround producer (Ludovic Morlot and Seattle Symphony)
 [Seattle Symphony Media]

Johnson: Considering Matthew Shepard

Brad Michel, surround mix engineer; Brad Michel, surround mastering engineer; Robina G. Young, surround producer (Craig Hella Johnson and Conspirare)
 [Harmonia Mundi]

Maja S.K. Ratkje: And Sing...

Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Maja S.K. Ratkje, Cikada and Oslo Sinfonietta)
 [2L (Lindberg Lyd)]

Primus & The Chocolate Factory (5.1 Surround Sound Edition)

Les Claypool, surround mix engineer; Stephen Marcussen, surround mastering engineer; Les Claypool, surround producer (Primus)
 [ATO Records]

Reflections

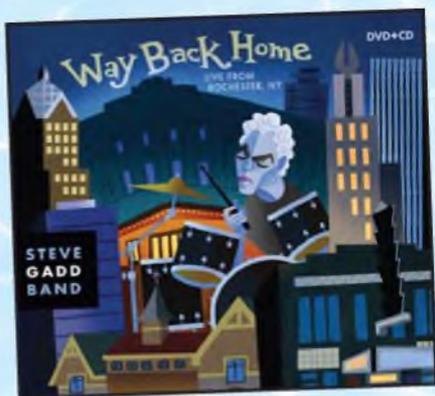
Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Øyvind Gimse, Geir Inge Lotsberg and Trondheimsolistene)
 [2L (Lindberg Lyd)]

BEST ENGINEERED ALBUM, CLASSICAL

Corigliano: The Ghosts of Versailles

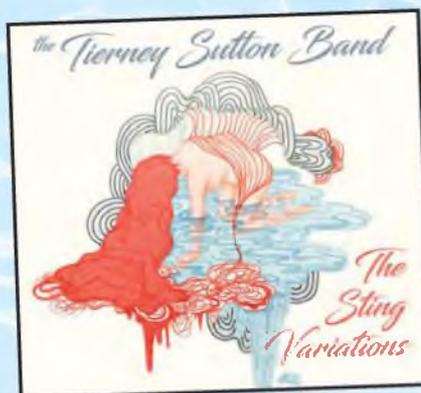
Mark Donahue and Fred Vogler, engineers (James Conlon, Guanqun Yu, Joshua Guerrero, Patricia Racette, Christopher Maltman, Lucy Schauer, Lucas Meachem, L.A. Opera Chorus and Orchestra)
 [Pentatone Music]

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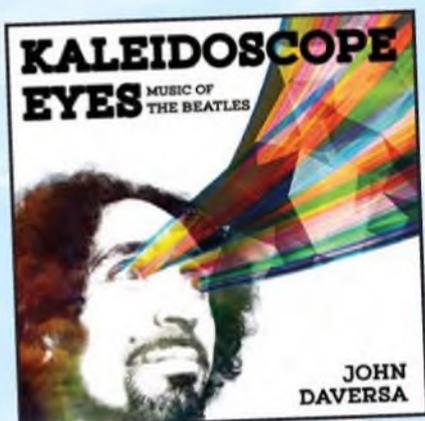
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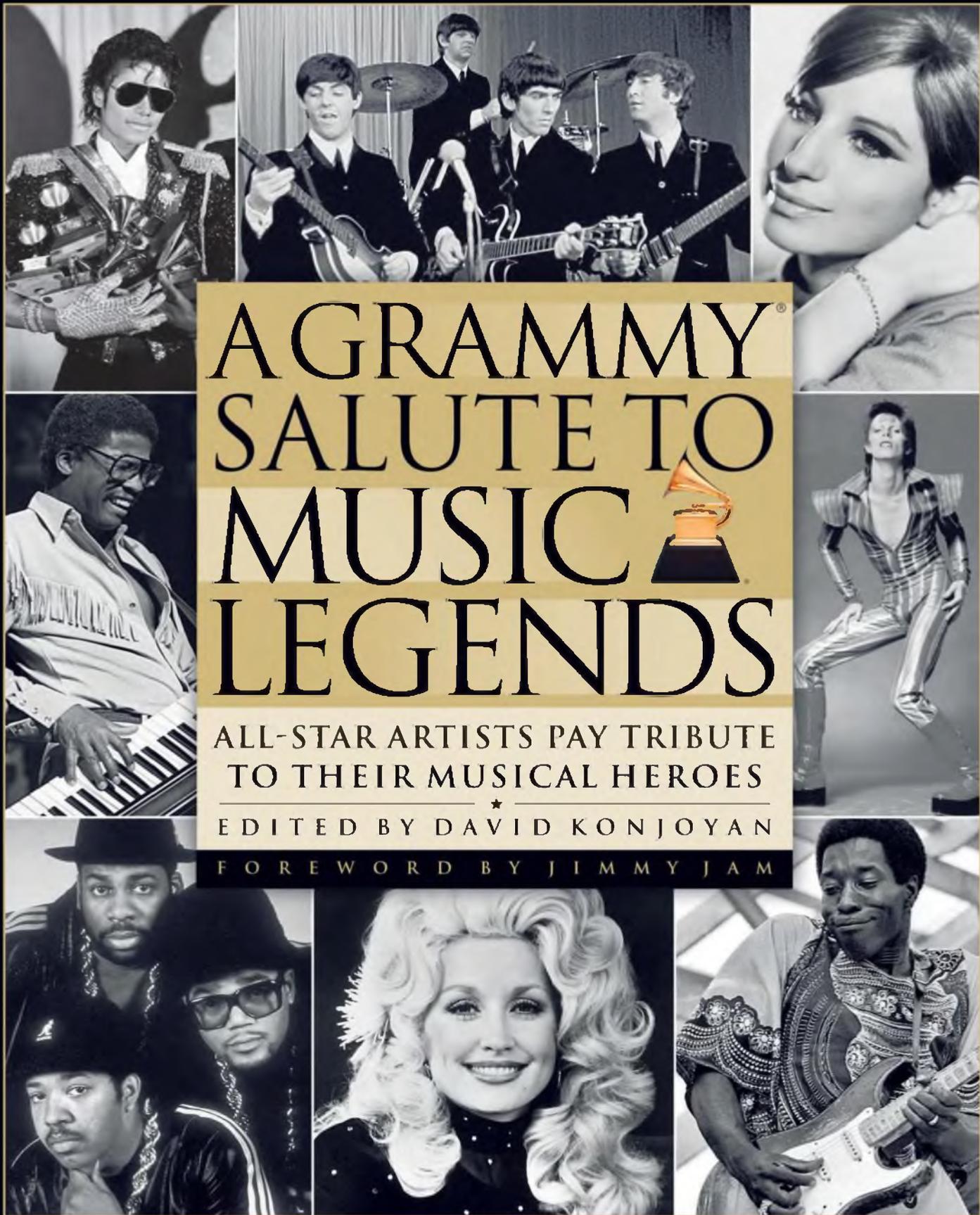
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Dutilleux: Sur le Même Accord; Les Citations; Mystère de L'Instant & Timbres, Espace, Mouvement

Alexander Lipay and Dmitriy Lipay, engineers (Ludovic Morlot and Seattle Symphony) [Seattle Symphony Media]

Reflections

Morten Lindberg, engineer (Øyvind Gimse, Geir Inge Lotsberg and Trondheimsolistene) [2L (Lindberg Lyd)]

Shadow of Sirius

Silas Brown and David Frost, engineers; Silas Brown, mastering engineer (Jerry F. Junkin and The University of Texas Wind Ensemble) [Naxos]

Shostakovich: Under Stalin's Shadow – Symphonies Nos. 5, 8 & 9

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

PRODUCER OF THE YEAR, CLASSICAL

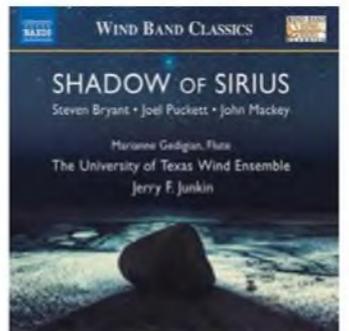
Blanton Alspaugh

The Aeolian Organ at Duke

University Chapel (Christopher Jacobson)
Bolcom: *Canciones de Lorca & Prometheus* (René Barbera, Jeffrey Biegel, Carl St. Clair, Pacific Chorale and Pacific Symphony)
Brahms: *The Four Symphonies* (Leonard Slatkin and Detroit Symphony Orchestra)
Copland: *Appalachian Spring (Complete Ballet), Hear Ye! Hear Ye!* (Leonard Slatkin and Detroit Symphony Orchestra)
Corigliano: *The Ghosts of Versailles* (James Conlon, Guanqun Yu, Joshua Guerrero, Patricia Racette, Christopher Maltman, Lucy Schauer, Lucas Meachem, L.A. Opera Chorus and Orchestra)
Dvořák: *Symphonies Nos. 7 & 8* (Andrés Orozco-Estrada and Houston Symphony)
Dvořák: *Symphony No. 6, Slavonic Dances* (Andrés Orozco-Estrada and Houston Symphony)
Floyd: *Wuthering Heights* (Joseph Mechavich, Heather Buck, Vale Rideout, Susanne Mentzer, Kelly Markgraf, Georgia Jarman, Milwaukee Symphony Orchestra and Florentine Opera Company)

David Frost

Bach: *The Cello Suites According to Anna Magdalena* (Matt Haimovitz)
Bates: *Anthology of Fantastic Zoology* (Riccardo Muti and Chicago Symphony Orchestra)



BEST ENGINEERED ALBUM, CLASSICAL
Clockwise from top: James Conlon, Guanqun Yu, Joshua Guerrero, Patricia Racette, Christopher Maltman, Lucy Schauer, Lucas Meachem, L.A. Opera Chorus and Orchestra, *Corigliano: The Ghosts of Versailles*; Ludovic Morlot and Seattle Symphony, *Dutilleux: Sur le Même Accord*; Les Citations; *Mystère de L'Instant & Timbres, Espace, Mouvement*; Jerry F. Junkin and The University of Texas Wind Ensemble, *Shadow of Sirius*; Andris Nelsons and Boston Symphony Orchestra, *Shostakovich: Under Stalin's Shadow – Symphonies Nos. 5, 8 & 9*; Øyvind Gimse, Geir Inge Lotsberg and Trondheimsolistene, *Reflections*

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Fitelberg: Chamber Works (ARC Ensemble)
Ispirare (Melia Watras)
Overtures to Bach (Matt Haimovitz)
Schoenberg: Kol Nidre;
Shostakovich: Suite on Verses of Michelangelo Buonarroti (Ildar Abdrazakov, Alberto Mizrahi, Riccardo Muti, Duain Wolfe, Chicago Symphony Orchestra and Chorus)
Shadow of Sirius (Jerry F. Junkin and The University of Texas Wind Ensemble)

Marina A. Ledin, Victor Ledin
Friedman: Original Piano Compositions (Joseph Banowetz)
Moszkowski: From Foreign Lands (Martin West and San Francisco Ballet Orchestra)

Judith Sherman
American First Sonatas (Cecile Licad)
Berlin: This Is the Life! (Rick Benjamin and Paragon Ragtime Orchestra)
Centennial Commissions, Vol. II

(Charles Neidich and Pro Arte Quartet)
Gernsheim & Brahms: Piano Quintets (Reiko Uchida and Formosa Quartet)
Latin American & Spanish Masterpieces for Flute & Piano (Stephanie Jutt)
Similar Motion (Momenta Quartet)
Tchaikovsky: Complete Works for Violin & Orchestra (Jennifer Koh, Alexander Vedernikov and Odense Symphony Orchestra)
Tower: String Quartets Nos. 3-5 & Dumbarton Quintet (Miami String Quartet)

Robina G. Young
Johnson: Considering Matthew Shepard (Craig Hella Johnson and Conspirare)
Lutosławski: Concerto for Orchestra;
Brahms: Piano Quartet (Miguel Harth-Bedoya and Fort Worth Symphony Orchestra)
Mozart: Keyboard Music, Vols. 8 & 9 (Kristian Bezuidenhout)
Prokofiev: Piano Concertos Nos. 2 & 5 (Vadym Kholodenko, Miguel Harth-Bedoya and Fort Worth Symphony Orchestra)
A Wondrous Mystery — Renaissance Choral Music for Christmas (Stile Antico)

BEST ORCHESTRAL PERFORMANCE

Bates: Works for Orchestra
 Michael Tilson Thomas, conductor (San Francisco Symphony) [SFS Media]

Ibert: Orchestral Works
 Neeme Järvi, conductor (Orchestre de la Suisse Romande) [Chandos]

Prokofiev: Symphony No. 5 in B-Flat Major, Op. 100
 Mariss Jansons, conductor (Royal Concertgebouw Orchestra) [RCO]

Rouse: Odná Zhizn; Symphonies 3 & 4; Prospero's Rooms
 Alan Gilbert, conductor (New York Philharmonic) [Dacapo Records]

Shostakovich: Under Stalin's Shadow — Symphonies Nos. 5, 8 & 9
 Andris Nelsons, conductor (Boston Symphony Orchestra) [Deutsche Grammophon]

BEST OPERA RECORDING

Corigliano: The Ghosts of Versailles
 James Conlon, conductor; Joshua Guerrero, Christopher Maltman, Lucas Meachem, Patricia Racette, Lucy Schauer and Guanqun Yu; Blanton Alspaugh, producer (L.A. Opera Orchestra; L.A. Opera Chorus) [Pentatone Music]

Handel: Giulio Cesare
 Giovanni Antonini, conductor; Cecilia Bartoli, Philippe Jaroussky, Andreas Scholl and Anne-Sofie von Otter; Samuel Theis, producer (Il Giardino Armonico) [Decca]

Higdon: Cold Mountain
 Miguel Harth-Bedoya, conductor; Emily Fons, Nathan Gunn, Isabel Leonard and Jay Hunter Morris; Elizabeth Ostrow, producer (The Santa Fe Opera Orchestra; Santa Fe Opera Apprentice Program for Singers) [Pentatone Music]

Mozart: Le Nozze di Figaro
 Yannick Nézet-Séguin, conductor; Thomas Hampson, Christiane Karg, Luca Pisaroni and Sonya Yoncheva; Daniel Zalay, producer (Chamber Orchestra of Europe; Vocalensemble Rastatt) [Deutsche Grammophon]

Szymanowski: Król Roger
 Antonio Pappano, conductor; Georgia Jarman, Mariusz Kwiecień and Saimir Pirgu; Jonathan Allen, producer (Orchestra of the Royal Opera House; Royal Opera Chorus) [Opus Arte]

BEST CHORAL PERFORMANCE

Himmelrand
 Elisabeth Holte, conductor (Marianne Reidarsdatter Eriksen, Ragnfrid Lie and Matilda Sterby; Inger-Lise Ulstrup; Uranienborg Vokalensemble) [2L (Lindberg Lyd)]

Janáček: Glagolitic Mass
 Edward Gardner, conductor; Håkon Matti Skrede, chorus master (Susan Bickley, Gábor Bretz, Sara Jakubiak)

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[Chandos]

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[Cedille Records]

Trios From Our Homelands

Lincoln Trio
[Cedille Records]

**BEST CLASSICAL
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Adams, J.: "Scheherazade.2"

Leila Josefowicz; David Robertson, conductor (Chester Englander; St. Louis Symphony)
[Nonesuch]

"Daugherty: Tales of Hemingway"

Zuill Bailey; Giancarlo Guerrero, conductor (Nashville Symphony)
Track from: *Daugherty: Tales of Hemingway; American Gothic; Once Upon a Castle*
[Naxos]

Lloyd: Bonhoeffer

Donald Nally, conductor (Malavika Godbole, John Grecia, Rebecca Harris and Thomas Mesa; The Crossing)
[Albany Records]

Penderecki Conducts Penderecki, Volume 1

Krzysztof Penderecki, conductor; Henryk Wojnarowski, choir director (Nikolay Didenko, Agnieszka Rehlis and Johanna Rusanen; Warsaw Philharmonic Orchestra; Warsaw Philharmonic Choir)
[Warner Classics]

Steinberg: Passion Week

Steven Fox, conductor (The Clarion Choir)
[Naxos]

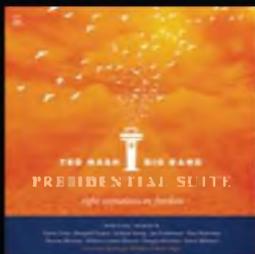
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Clockwise from top left:
Beyoncé, "Formation" (Melina Matsoukas, director); Leon Bridges, "River" (Miles Jay, director); Jamie XX, "Gosh" (Romain Gavras, director); OK Go, "Upside Down & Inside Out" (Damian Kulash Jr. and Trish Sie, directors); Coldplay, "Up & Up" (Vania Heymann and Gal Muggia, directors)

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BRIDGIT MENDLER: EVOLVED



By **Ryan Katon**
Photographed by **Vito Fun**

Although it took four years for Bridgit Mendler to follow up her debut album, *Hello My Name Is...*, the 23-year-old artist wasn't willing to rush the journey — and it shows. On Nov. 18, Mendler released the four-song EP *Nemesis*, which, both lyrically and tonally, is a significant departure from the pop sound of her 2012 release and a sign of her growth as a singer-songwriter.

In New York for a performance at Baby's All Right in Brooklyn, Mendler discussed her new EP and progression as an artist while staying at The Patch House by SOUR PATCH KIDS, which provides accommodations for touring artists.

"I've learned so much about music and the creative process with other people," she says. "Coming from a very particular way of presenting myself, it has been scary to add more colors to my expression, but it's just a part of growing up. You get more complex as a person, and artistically, you want to express that complexity."

Like most worthwhile pursuits, it took time for Mendler to reach a place where she felt comfortable. The artist claims that she started writing new material immediately after wrapping her *Hello My Name Is...* Tour, but couldn't "latch on to an idea" that excited her. However, Mendler's new project emerged when she started letting her emotions flow out of her.

"It's kind of nice when you just allow your mind to spill out what it has in there," she says. "That's what happened with the chorus in 'Do You Miss Me at All': I sat down with a guitar, strummed a chord and the chorus came out. And I was like, 'Cool, [those are] the most authentic lyrics I could've chosen. That's just what I needed to say.'"

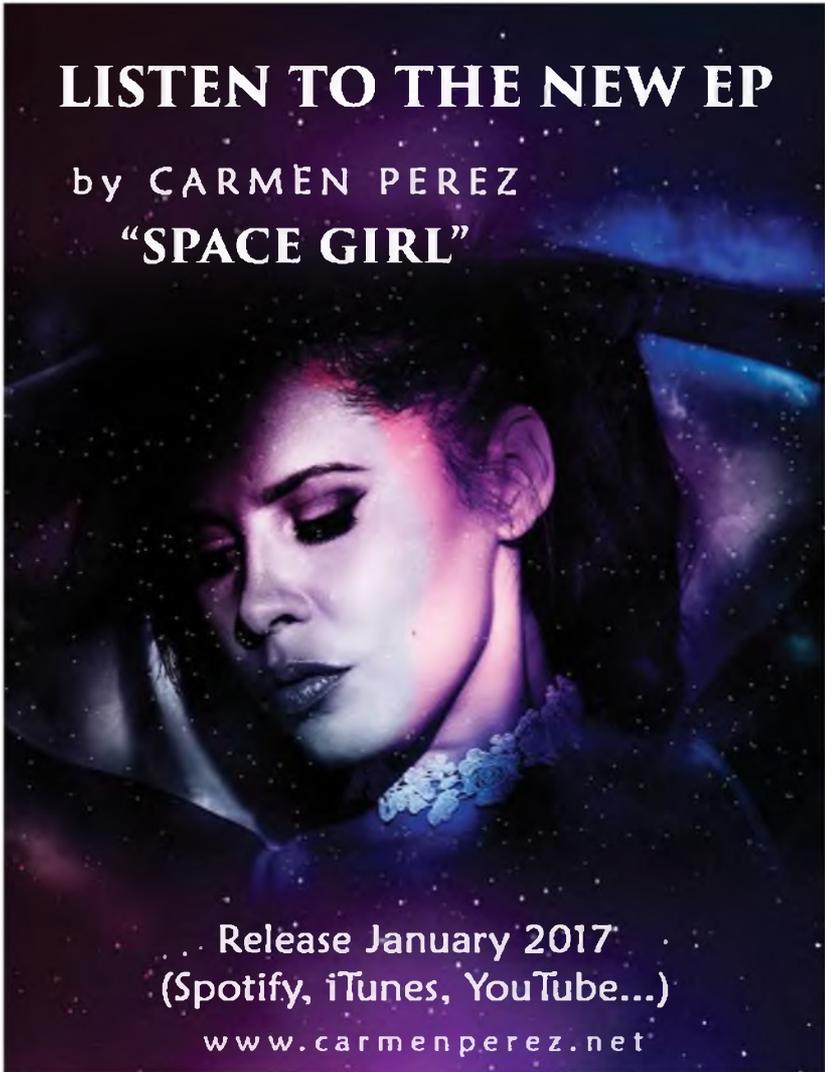
"Do You Miss Me at All" is the second single off *Nemesis*, following "Atlantis," which received critical acclaim and returned Mendler to the spotlight when it arrived in August — and it is arguably the strongest proof of the artist's maturity. The track is jazzy and contemplative, and the lyrics don't shy away from Mendler's emotions.

"It was an interesting song to create," she explains. "The emotion isn't hidden from it, which is scary, but good. There's something bold about being understated, and that's what I needed to do."

Mendler's development is ongoing. A quick scroll through her Twitter profile will reveal her constant workshoping poetry, sharing moments of inspiration, and even collaborating with fans to elevate her new material.

"It is a vulnerable thing to share yourself, and to pivot away from people's expectations," she says. "I'm trying to share things that matter to me and see if they connect with people — and take the risk to be real about it." ●

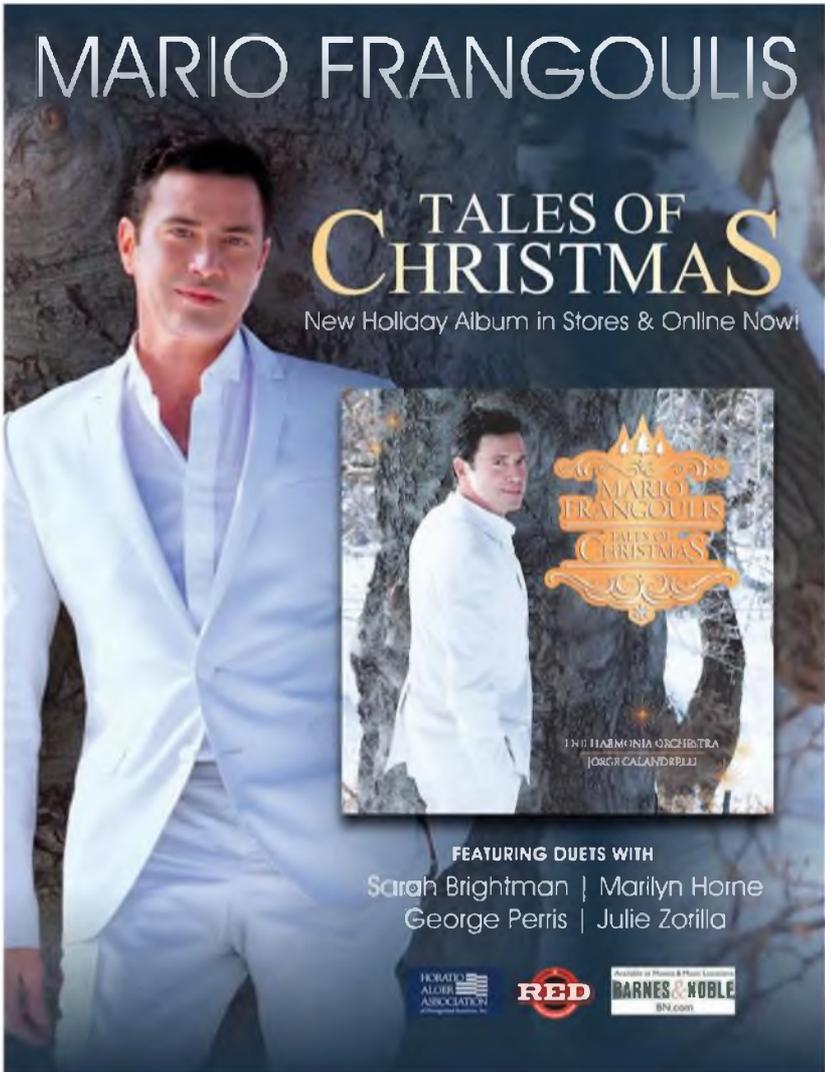
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Dvořák: Violin Concerto & Romance; Suk: Fantasy
 Christian Tetzlaff; John Storgårds, conductor (Helsinki Philharmonic Orchestra) [Ondine]

Mozart: Keyboard Music, Vols. 8 & 9
 Kristian Bezuidenhout [Harmonia Mundi]

1930s Violin Concertos, Vol. 2
 Gil Shaham; Stéphane Denève, conductor (The Knights and Stuttgart Radio Symphony Orchestra) [Canary Classics]

BEST CLASSICAL SOLO VOCAL ALBUM

Monteverdi
 Magdalena Kožená; Andrea Marcon, conductor (David Feldman, Michael Feyfar, Jakob Pilgram and Luca Tittoto; La Cetra Barockorchester Basel) [Archiv Produktion]

Mozart: The Weber Sisters
 Sabine Devieille; Raphaël Pichon, conductor (Pygmalion) [Erato]

Schumann & Berg
 Dorothea Röschmann; Mitsuko Uchida, accompanist [Decca]

Shakespeare Songs
 Ian Bostridge; Antonio Pappano, accompanist (Michael Collins, Elizabeth Kenny, Lawrence Power and Adam Walker) [Warner Classics]

Verismo
 Anna Netrebko; Antonio Pappano, conductor (Yusif Eyvazov; Coro Dell'Accademia Nazionale di Santa Cecilia; Orchestra Dell'Accademia Nazionale di Santa Cecilia) [Deutsche Grammophon]

BEST CLASSICAL COMPENDIUM

Daugherty: Tales of Hemingway; American Gothic; Once Upon a Castle
 Giancarlo Guerrero, conductor; Tim Handley, producer [Naxos]

Gesualdo
 Tõnu Kaljuste, conductor; Manfred Eicher, producer [ECM New Series]



BEST MUSIC FILM
 Clockwise from top left: *'Til Sleep When I'm Dead*, Steve Aoki (Justin Krook, director); *The Beatles: Eight Days a Week — The Touring Years* (Ron Howard, director); *The Music of Strangers*, Yo-Yo Ma and Silk Road Ensemble (Morgan Neville, director); *American Saturday Night: Live From the Grand Ole Opry* (George J. Flanigen IV, director); *Lemonade*, Beyoncé (Beyoncé Knowles Carter and Kahlil Joseph, directors)

'TIL SLEEP WHEN I'M DEAD: COURTESY OF NETFLIX; THE BEATLES: COURTESY OF HULU; MUSIC OF STRANGERS: SUSANA MILLMAN; AMERICAN SATURDAY NIGHT: CHRIS HOLLO; LEMONADE: COURTESY OF PEARWOOD ENTERTAINMENT



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Vaughan Williams: Discoveries

Martyn Brabbins, conductor; Ann McKay, producer
[Albion Records]

Wolfgang: Passing Through

Judith Farmer and Gernot Wolfgang, producers (Various Artists)
[Albany Records]

Zappa: 200 Motels — The Suites

Esa-Pekka Salonen, conductor; Frank Filipetti and Gail Zappa, producers
[Universal Music]

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**“Bates: Anthology of Fantastic
Zoology”**

Mason Bates, composer (Riccardo Muti and Chicago Symphony Orchestra)
[CSO Resound]

**“Daugherty: Tales of
Hemingway”**

Michael Daugherty, composer (Zuill Bailey, Giancarlo Guerrero and Nashville Symphony)
Track from: *Daugherty: Tales of Hemingway; American Gothic; Once Upon a Castle*
[Naxos]

Higdon: Cold Mountain

Jennifer Higdon, composer; Gene Scheer, librettist (Miguel Harth-Bedoya, Jay Hunter Morris, Emily Fons, Isabel Leonard, Nathan Gunn and The Santa Fe Opera)
[Pentatone Music]

Theofanidis: Bassoon Concerto

Christopher Theofanidis, composer (Martin Kuuskmann, Barry Jekowski and Northwest Sinfonia)
Track from: *Bassoon Concertos — Theofanidis, Hummel, Mozart*
[Estonian Record Productions]

**Winger: Conversations With
Nijinsky**

C.F. Kip Winger, composer (Martin West and San Francisco Ballet Orchestra)
Track from: *Winger: Conversations With Nijinsky*
[VBI Classic Recordings]

BEST MUSIC VIDEO

“Formation”

Beyoncé
Melina Matsoukas, video director; Nathan Scherrer, video producer
[Parkwood Entertainment/Columbia Records]

“River”

Leon Bridges
Miles Jay, video director; Dennis Beier, Allison Kunzman and Saul Levitz, video producers
[Columbia Records]

“Up & Up”

Coldplay
Vania Heymann and Gal Muggia, video directors; Juliette Larthe and Natan Schottenfels, video producers
[Parlophone Records/Atlantic]

“Gosh”

Jamie XX
Romain Gavras, video director; Iconoclast, video producer
[Young Turks]

“Upside Down & Inside Out”

OK Go
Damian Kulash Jr. and Trish Sie, video directors; Melissa Murphy and John O'Grady, video producers
[Parcadute]

BEST MUSIC FILM

“I'll Sleep When I'm Dead”

Steve Aoki
Justin Krook, video director; Brent Almond, Matt Colon, David Gelb, Ryan Kavanaugh, Happy Walters and Matthew Weaver, video producers
[Netflix]

**The Beatles: Eight Days a
Week — The Touring Years**

The Beatles
Ron Howard, video director; Brian Grazer, Ron Howard, Scott Pascucci and Nigel Sinclair, video producers
[Apple Corps/UME]

Lemonade

Beyoncé
Beyoncé Knowles Carter and Kahlil Joseph, video directors; Beyoncé Knowles Carter, video producer
[Parkwood Entertainment/Columbia Records]

The Music of Strangers
**Yo-Yo Ma and The Silk Road
Ensemble**

Morgan Neville, video director; Caitrin Rogers, video producer
[Tremolo Productions]

**American Saturday Night: Live
From the Grand Ole Opry**

Various Artists
George J. Flanigen IV, video director; Steve Buchanan, John Burke, Lindsey Clark, Robert Deaton, Pete Fisher and George J. Flanigen IV, video producers
[Grand Ole Opry]

CONTRIBUTORS: Jem Aswad, Dean Budnick, Leila Cobo, Camille Dodero, Adrienne Gaffney, Steven J. Horowitz, Jason Lipshutz, Melinda Newman, Chris Payne, Adelle Platon, Dan Rys, Andrew Unterberger, Natalie Weiner, Nick Williams

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14 Years Ago 'O BROTHER' — WHAT A GRAMMY BOUNCE!

Multiple award wins for the soundtrack that T Bone Burnett produced for the Coen brothers' film helped spur 4 million in sales

WHEN THE OLD-SCHOOL AMERICANA soundtrack to *O Brother, Where Art Thou?* — which was written and directed by Joel and Ethan Coen and starred George Clooney — reaped five Grammy Awards on Feb. 27, 2002, including album of the year, it was a surprising triumph that yielded even more surprising dividends.

In the wake of the Grammys telecast, the album, which featured vintage and traditional songs covered by a roster of

artists that included Alison Krauss, Ralph Stanley and Gillian Welch, bounded to No. 1 on the Billboard 200 dated March 23, 2002, and spent two weeks ruling the list. Subsequently, "I Am a Man of Constant Sorrow," which Clooney's character sings in the movie as a member of The Soggy Bottom Boys (the actual vocals belong to bluegrass artist Dan Tyminski) became an unlikely hit on the Hot Country Songs chart, peaking at No. 35.

Although the album already had sold 4 million copies (according to Nielsen Music) despite little radio exposure before Grammy night, its five award wins helped move another 4 million units. One of just three movie soundtracks — along with *Saturday Night Fever* and *The Bodyguard* — to win the album of the year Grammy, *O Brother, Where Art Thou?* is the third-largest-selling soundtrack and the sixth-best-selling country album of the Nielsen era (1991 to the present).

Another beneficiary was T Bone Burnett, who won a producer of the year Grammy for his work on the soundtrack. He has collaborated extensively with the Coen brothers on film and TV soundtrack projects such as *The Hunger Games*, HBO's *True Detective* and ABC's *Nashville*. —KEITH CAULFIELD



From left: John Turturro, Tim Blake Nelson and Clooney in 2000's *O Brother, Where Art Thou?*

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (INK/INT & NUMBER/DISTRIBUTING LABEL)	Title	PEAK POSITION
1	2	15	SOUNDTRACK [▲] LIGHTNING BOLT RECORDS/REDFERRETT RECORDS/AMBLIN ENTERTAINMENT	NUMBER 1 [▲] <i>O Brother, Where Art Thou?</i>	1
2	NEW	1	BRANDY ATLANTIC/IMP/AS/112 (WEA INC)	HOT SHOT DEBUT Full Moon	2
3	1	—	ALANIS MORISSETTE MAVERICK/IMP/REDFERRETT RECORDS (WEA INC)	Under Rug Swaps	1
4	5	2	LINKIN PARK [▲] WHEELER MUSIC/AT&T (WEA INC)	[Hybrid Theory]	2
5	6	3	ALAN JACKSON [▲] REDWATER/AT&T/IMP/REDFERRETT RECORDS (WEA INC)	Drive	1

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