FOR YOUR GRAMMY® CONSIDERATION

The Weeknd

ALBUM OF THE YEAR
2015

NOMINEE
RECORD OF THE YEAR
2015
NOMINEE
BEST R&B SONG
2015
NOMINEE
BEST R&B PERFORMANCE
2015
NOMINEE
BEST POP SOLO PERFORMANCE
2015
NOMINEE
BEST SONG WRITTEN FOR VISUAL MEDIA
2015
NOMINEE
BEST URBAN CONTEMPORARY ALBUM
2015

“THIS GUY’S CAREER IS ON FIRE!”
TIME

“THE WEEKND IS A TRUE STAR, AND A STAR OF HIS OWN MAKING.”
billboard

“HIGH-END POP CRAFTSMANSHIP”
New York Times

“POP HEAVEN”
FADER
FOR YOUR GRAMMY® CONSIDERATION

NOMINEE
BEST RAP ALBUM 2015

NOMINEE
BEST RAP SONG 2015

NOMINEE
BEST RAP/SGUNG COLLABORATION 2015

NOMINEE
BEST RAP PERFORMANCE 2015

NOMINEE
BEST RAP PERFORMANCE 2015

“HIS MOST CONSISTENTLY REWARDING FULL-LENGTH YET”

“MUSIC FROM A TRANSFORMATIVE, UNIQUELY TALENTED, AND INFLUENTIAL ARTIST AT THE PEAK OF HIS POWERS”

“THERE AREN’T ANY SLEEVE ON IF YOU’RE READING THIS, WE SWEAR, MAGIC HAPPENS.”

“...DARKER AND GRITTLIER, LYRICS AND TONE...” IF YOU’RE READING THIS IT’S TOO PROMISING GROUND WORK.

WorldRadioHistory
FOR YOUR GRAMMY® CONSIDERATION

NICKI MINAJ

NOMINEE
BEST RAP PERFORMANCE
2015

NOMINEE
BEST RAP ALBUM
2015

NOMINEE
BEST RAP/SUNG COLLABORATION
2015

“...THE MOST INFLUENTIAL FEMALE RAPPER OF ALL TIME.”
The New York Times

“IN THE MUSIC INDUSTRY, HER NAME CARRIES WEIGHT”
TIME

“The Pinkprint is Minaj's best yet, advancing ahead in maturity while still acknowledging her gritty start... It’s safe to say it’s her best album to date. Minaj was finally able to out-rap herself and purge issues she struggled with in private in her fashion yet.”
Billboard

“Minaj is the most globally successful rapper of all time.”
VOGUE
FOR YOUR GRAMMY® CONSIDERATION

FLORENCE + THE MACHINE

NOMINEE
BEST ROCK SONG
2015

NOMINEE
BEST POP VOCAL ALBUM
2015

NOMINEE
BEST ROCK PERFORMANCE
2015

NOMINEE*
BEST RECORDING PACKAGE
2015

NOMINEE
BEST POP DUO/GROUP
PERFORMANCE
2015

"CAPTIVATING"

"FLORENCE AND THE MACHINE TOP SPOT [#1]"

"LOLITA: BEST OF THE BEST THAN EVER..."

NOMINEE: BRIAN ROETTINGER, ART DIRECTOR
FOR YOUR GRAMMY® CONSIDERATION

JAMES BAY

NOMINEE
BEST NEW ARTIST
2015

NOMINEE
BEST ROCK SONG
2015

NOMINEE
BEST ROCK ALBUM
2015

"...OOZING TASTE AND MUSICIANSHIP..."

Rolling Stone

"CHAOS AND THE CALM, CATAPULTS HIM OUT OF CULT STATUS AND INTO THE BIG LEAGUES."

Entertainment Weekly

"...THE VARIETY OF BRITISH SINGERS HAS GROWN TO ENCOMPASS SOUL CROONERS, FOLK HOWLERS AND MODEST WHISPERERS. JAMES BAY IS ALL OF THOSE THINGS, AND MORE."

New York Times

"FEARLESS"

San Diego Tribune

"SECRET SENSES, SAM SMITH & ADELE"

republic records
FIFTY SHADES OF GREY

**NOMINEE**
- BEST R&B PERFORMANCE 2015
- BEST R&B SONG 2015
- BEST SONG WRITTEN FOR VISUAL MEDIA 2015
- BEST POP SOLO PERFORMANCE 2015
- BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA 2015

"SEXIEST SOUNDTRACK EVER"

"...THIS COMPANION TO 'FIFTY SHADES OF GREY' IS A BLOCKBUSTER IN ITS OWN RIGHT."

"'FIFTY SHADES OF GREY' WILL LEAVE A LASTING MARK"

"PREPARE TO GET DRESSED IN BETWEEN."

*NOMINATIONS ARE FOR INDIVIDUAL TRACKS FROM THE ALBUM*
AMY WIN HOUSE

WINNER
BEST DOCUMENTARY
NATIONAL BOARD OF REVIEW

NOMINEE
BEST MUSIC FILM
2015

WINNER
BEST DOCUMENTARY
LA FILM CRITICS ASSOCIATION

"A STAR IS BORN ALL OVER AGAIN."
THEGUARDIAN

"A REASON TO SMILE ONCE MORE.
VARIETY

"AN EXQUISITE PORTRAYAL OF AMY
Variety Fair

"AMY, A NEWSPAPER IS BORN.
WORK."
wire

FOR YOUR GRAMMY® CONSIDERATION
FOR YOUR GRAMMY® CONSIDERATION

SETH MACFARLANE

NOMINEE

BEST TRADITIONAL POP VOCAL ALBUM

"CALL SETH MACFARLANE A RENAISSANCE MAN..."

billboard

"VOCALLY RELAXED... PENGUIN-DITCH AND PLAYS IT COOL"

New York Times

"EXTRA TALENTED..."

VANITY FAIR

"MACFARLANE... IT'S AN EASY SWAGGER..."

Los Angeles Times
THE 58th GRAMMYs

“This year’s Grammy nominations are a reflection of what’s happening in music today. What is particularly evident is the amount of ownership and risk artists are currently taking, not allowing anything to corfine their art. The excellence exhibited in the Grammy Award elevates all of us by instilling a sense of pride among artists and by increasing the value placed on the art among fans. As an Academy comprising members from all walks of life and disciplines of music, our role is to ensure that music remains a valued and celebrated part of our culture.”

— Neil Portnow, President/CEO, The Recording Academy

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AT RENAISSANCE HOTELS, WE BELIEVE THE BEST WAY TO SUPPORT NEW TALENT IS WITH A STAGE.

That's why we host live gigs in the lobbies of our 160 hotels worldwide. And it's why we worked with Bandsintown to invite up-and-coming artists to shoot a music video at one of our hotels for a free night's stay and a chance to win $10K. The rules were simple: The most views wins. And in the end, Neck Deep came out on top. Congrats again, guys.
PLAY TO STAY
WINNER
CONGRATULATIONS ON YOUR GRAMMY® NOMINATIONS
"MUSICALLY, LYRICALLY AND EMOTIONALLY... A ONE-OF-A-KIND MASTERPIECE."
- ROLLING STONE

"[A] CULTURAL DOCUMENT THAT YEARS FROM NOW WE'LL NEVER KNOW HOW WE COULD HAVE LIVED WITHOUT."
- ENTERTAINMENT WEEKLY

KENDRICK LAMAR

ROLLING STONE
THE NEW YORK TIMES
COMPLEX
VICE
SPIN

ALL AGREE...

TO PIMP A BUTTERFLY IS

ALBUM OF THE YEAR
‘This Is An Extraordinarily Good Year’

An all-star roundtable of artists, songwriters, and label and Grammy executives agree: This is clearly one of the best fields of nominees in memory. But questions still remain, such as: How much lobbying was involved? Should the show be shorter? And has Adele already won all of next year’s awards?

BY GAIL MITCHELL
PHOTOGRAPHED BY CHRISTOPHER PATEY
From left: Ken Ehrlich, Big Sean, Diane Warren, Neil Portnow, Jack Antonoff and Steve Barnett photographed Dec. 8th at The Recording Academy in Santa Monica.
The founder of AEG Ehrlich Ventures has produced the Grammy telecast since 1980.

WO DAYS AFTER THE announcement of the 58th Grammy Awards nominations, the show’s longtime producer Ken Ehrlich tosses off a whimsical ditty on the piano that sits inside Neil Portnow’s memorabilia-filled office in Santa Monica. “I think we just heard the opening of the show,” says the Recording Academy president/CEO to laughter and applause.

Among those cheering are three of the newly announced nominees who will be waiting to hear their names called on Feb. 15: songwriter Diane Warren, 59 (co-writer of Lady Gaga’s “Til It Happens to You,” up for best song written for visual media); Bleachers leader, Fun co-founder and in-demand songwriter Jack Antonoff, 31 (a producer and writer on Taylor Swift’s album of the year contender 1989); and songwriter–rapper Big Sean, 27 (whose “One Man Can Change the World,” featuring Kanye West and John Legend, is nominated for best rap/sung collaboration). Joining them is Capitol Music Group chairman/CEO Steve Barnett, 63, whose artist Tori Kelly picked up her first Grammy nomination (and who enjoyed a particularly rewarding Grammys last year, as Capitol’s Sam Smith won four awards and Beck took home album of the year). The foursome, along with Portnow, 67, and Ehrlich, 73, are wrapping a photo shoot before adjourning to the conference room next door for Billboard’s first Grammy Roundtable.

During the ensuing 90-minute conversation, the six touch on everything from the impact of winning a Grammy to the quality of this year’s field of nominees—led by Kendrick Lamar with 11 nominations—to next year’s presumptive favorite, Adele.

Adele is obviously the talk of the industry. She wasn’t eligible this year, but what are the odds of her opening the Grammys?

PORTNOW The reality is that the show is centered around the nominations. We actually had our first academy television committee meeting on Monday night (Dec. 7) and our first meeting with Ken and the production team on Tuesday, so we’re really just beginning the booking process. The honest answer is, “We’ll see.”

EHRlich It’s important to represent what happened in music this year. And if an artist has something that’s really significant late in the year, past the nominations period, we’ll look at that. As in the past several years, occasionally we will honor that by bringing that artist on. So let’s put it this way: Adele is definitely on our radar.

Beyond that, what effect has Adele had on raising optimism about the future of the music industry?

Barnett I was thinking about Adele’s first album, 19, and going into her first performance on the Grammys [in 2009], Barnett was then chairman of Columbia]. We were at 610,000 and didn’t have any airplay at all. Then she won best new artist. And obviously 21 was incredible. It’s the most brilliant artist-development story. And isn’t that the way it’s supposed to be? It hasn’t happened like that for a long time. I think it’s the perfect story.

EHRlich And I do remember a call from this fella Steve, before anything happened, saying, “You’re going to be seeing a lot of her for a long time. So if you want her early, this committee meeting on Monday night (Dec. 7) and our first meeting with Ken and the production team on Tuesday, so we’re really just beginning the booking process. The honest answer is, “We’ll see.”

ANTONOFF People don’t want to idolize artists. They want to be friends with them. I look at Adele and think, ‘I want to have lunch with her.'”

Warren At the end of the day, it comes back to a great song and a great voice. People are going to connect to that. It was true 50 years ago, and will be true a thousand years from now.

EHRlich I think about Adele and think, “I want to be her.” I look at Adele and think, “I want to have lunch with her.” That’s how I feel about Springsteen, Tom Petty, Kanye.

Everyone’s so obsessed with the new thing, what’s flying in and out of style. But that’s just production. “Let It Be” would be a hit today. The new thing and the best thing have always been the most emotional: the best melodies, the most interesting songs telling stories that people want to hear. People don’t want to idolize artists. They want to be friends with them. Those are the artists that last forever. I don’t look at Adele and think, “I want to be her.” I look at Adele and think, “I want to have lunch with her.” That’s how I feel about Springsteen, Tom Petty, Kanye.
NEIL PORTNOW
The president/CEO of The Recording Academy has served since 2002.

BIG SEAN
You want music you can relate to, that you can feel to, that you can cry to, that you can be great to, whatever it is.

Steve, how much of a difference can a Grammy nomination or win make for an artist?

BARNETT What Sam Smith did — six nominations and four wins — was really incredible. No British solo male artist had ever won four Grammys. And we were really proud of Beck. It was such an important moment for him. It kind of went off-kilter a little bit when he received the award, but I think winning was career-defining for him.

BIG SEAN Being nominated is an award in itself. It feels so good to get recognized for the hard work you put in. Those long nights and long hours in the studio, taking those chances, making records while not knowing how they’re going to translate. You just know how they feel to you. The Grammys for me are the gold medal of the race I have been running my whole life.

ANTONOFF You get nominated, which is the award right there. But the trickle down from winning is amazing. You think about the Grammys and it’s like Mars, it’s crazy. But it’s kind of no different than when you’re 14 and going to the mall to pass out flyers for your show, except with the Grammys you just passed out a hundred million flyers.

PORTNOW We’re a peer award. So when Sean and Jack talk about the honor of it, it’s a little different than a fan-based, market-based, chart-based or sales-based award. There is nothing more rewarding than your peers saying you created something excellent. We get 21,000 entries every year in the Grammy process. So if you’re nominated, you’re in very rarified territory.

“THERE HAS TO BE AMBITION. NOTHING IS ORGANIC ANYMORE. YOU’VE GOT TO HAVE A VISION AND HOPE THAT YOUR ARTIST BELIEVES IN YOU.”
— BARNETT

Going around the room, what one Grammy moment stands out?

ANTONOFF What year did Whitney sing “I Will Always Love You”?

EHRlich 1994. It was at Radio City, and we opened the show with it.

BIG SEAN I was 6 years old, but I still remember that.

We’re a peer award. So when Sean and Jack talk about the honor of it, it’s a little different than a fan-based, market-based, chart-based or sales-based award. There is nothing more rewarding than your peers saying you created something excellent. We get 21,000 entries every year in the Grammy process. So if you’re nominated, you’re in very rarified territory.

Steve, besides Sam Smith’s four awards last year, is there a particular Grammy moment that stands out for you?

BARNETT In 1989, I was this young manager in England and my band AC/DC was nominated for best hard rock/metal vocal performance. Jethro Tull won. I was there; the band didn’t come. That was a bit of a moment, Neil. (Laughter) When it was announced there was silence in the room. Crickets.

PORTNOW We’ve fixed that with some better rules and regulations.

Diane, what does a Grammy nomination mean for you in terms of your career as a songwriter?

WARREN It means I’m probably going to lose again. (Laughter) I think this is my 14th nomination. I won one, for “Because You Loved Me” [in 1997]. I almost missed it because I got there late. It was in New York and I literally ran in as they were calling my name. But it’s cool to be nominated. I never think I’m going to be, so it’s cool.

Jack, what did it mean for you and Fun to win best new artist in 2013?

ANTONOFF Everything was happening so quickly at that time, it seemed insane. But it was so cool how many more people started coming to the shows. And it meant so much because we pretty much wrote and made that record in my mom’s living room, in a space so small it seems like the opposite of the Grammys.

WARREN Isn’t that weird? In some little teeny room, you’re working on this little song. Then it gets into the world and someone notices it.

ANTONOFF Yeah. Writing with Taylor, half the time we worked on email. Like me in bed and her in bed, 2,000 miles away, sending stuff back and forth. The fact that that could turn into a Grammy is crazy.

Steve, as a label executive, how involved are you in the Grammy submissions process?

BARNETT I spoke to Ken and Neil this time last year and said, “I think Beck could be a dark-horse record.” Because I looked at how it was going to play out, and I thought maybe Sam and Ed Sheeran
would cancel each other out. It was such a brilliant work, that album. And thankfully the voters agreed. I’m blessed that we have a long relationship with these guys. And Tori Kelly this year, she worked so hard and did everything we asked her to do. And I thought, “God, please just get that nomination.” And, if we got the nomination, can we get her on the show? Which could be defining for her.

There has to be ambition. Nothing is organic anymore. It doesn’t just happen. You’ve got to have a vision and hope that your artist believes in you and the manager believes in you. If you think about Sam, the year before he was in L.A. doing showcases. And he said to me, “Can I go to the show? I’d just like to go.” He was in the top rafter and no one knew who he was. A year later he wins four Grammys. That couldn’t have ever happened 10 years ago. In the world we live in now, things can happen so fast.

**How hard do artists and labels lobby to be on the show?**

**Barnett** It’s not lobbying, you know? I mean, I called Kenny and Neil a month ago and said, “I think we’ve got a shot for Tori for best new artist. I really think she’s done a lot of good work.” So it’s not lobbying. You’re just making sure it’s on their minds.

**Ehrlich** The artist community has come to trust us. But it’s still tricky sometimes. There are things that I have wanted to do and artists that I’ve wanted to work with, one of whom I could mention to you, but... Well, I’ll say it: Prince. I’ll go to him every year. And how many times have I hit? Three or four.

**What’s your overall take on this year’s field of nominees?**

**Barnett** I think this is a fantastic year, and this is going to be a spectacular show. I have an instinct that Kendrick could have one of those nights. Such a brilliant artist and album, and then you think about Chris Stapleton and Alabama Shakes, maybe they knock each other out. I said to my boss last night, [Universal Music Group chairman/CEO] Lucian Grainge, “You’re going to have a good Grammys because every album of the year nominee is a Universal album.”

The nominations usually draw their share of criticism. But this year may be the most universally commended list.

**Portnow** Well, I would take exception to that statement. A decade ago there was a lot of criticism. In the past 10 years, certainly the last five years, we generally do get it right. And it’s an extraordinarily good year this year. Let’s remember that we’re trying to create an objective overlay onto something that is inherently subjective: art. So there is never going to be agreement, and we don’t expect that there should be. Again, people have to remember our process. We are not the People’s Choice Awards.

**Ehrlich** I make a TV show, first and foremost. So it’s really about making the best three-and-a-half hours of television. There are a lot of factors that go into that, but obviously we want to please the largest number of people. More people watch this show than any other music awards show. But I also look at it from an artist’s point of view. I’ve been doing this for 35 years, and I know artists who wouldn’t do the Grammys 30 years ago, 25 or 20 years ago because it wasn’t cool to do the Grammys. My first year was the first time that Bob Dylan ever set foot on the Grammy stage. It was 1980 and he did “Gotta Serve Somebody.” I’ve watched the evolution. And it really got better when the nominations got better.

So in light of the nominations and what’s been happening politically and socially this year, a couple of show ideas come to mind.

**Ehrlich** Oh, good, because we don’t ever get any ideas from anyone. (Laughs.)

With Kendrick Lamar leading with 11 nominations, will more rap categories be televised?

**Ehrlich** We structure the show differently than probably most other shows. This show evolves; we might elect to put a category on the air five days before the show. Honestly, today I couldn’t tell you what categories will or won’t be televised. You can be assured that because of Kendrick’s nominations, we will be attentive to hip-hop this year. And not just Kendrick; the rest of the rap nominees are very strong.

**Portnow** There are no rules anywhere in our bylaws that tell us we have to do anything. Traditionally, we’ve done album, record, song and best new artist on air. Beyond that, it’s very fluid. We’ve done comedy, we might do a spoken word, we might do something a little unexpected.

**Ehrlich** Probably the last thing that actually gets plugged into the rundown are the awards. It all starts with performances.
CONGRATULATIONS TO ALL OF OUR 58TH GRAMMY® NOMINEES

KANYE WEST
BEST RAP PERFORMANCE – ALL DAY
BEST RAP SONG – ALL DAY
BEST RAP / SUNG COLLABORATION – ONE MAN CAN CHANGE THE WORLD
PRODUCER – ALBUM OF THE YEAR - BEAUTY BEHIND THE MADNESS

JUSTIN BIEBER
BEST DANCE RECORDING – WHERE ARE Ü NOW

COMMON
BEST RAP / SUNG COLLABORATION – GLORY
BEST RAP SONG – GLORY
BEST SONG WRITTEN FOR VISUAL MEDIA – GLORY

BIG SEAN
BEST RAP / SUNG COLLABORATION – ONE MAN CAN CHANGE THE WORLD

JEREMIH
BEST R&B PERFORMANCE – PLANÆZ

BABYFACE
SONGWRITER - BEST R&B SONG – LET IT BURN

FOR YOUR CONSIDERATION
In this, an election year, will the show acknowledge the attacks in Paris and on our shores, and the racial, social and political controversies of the past year?

EHRLICH Again, it's early. But I'm really proud of the past few years. We did Macklemore & Ryan Lewis' "Same Love" [in support of marriage equality]. Then last year, with President Obama and Katy Perry, we addressed the issue of rape. So back to Paris or what's going on in this country right now, we are talking about it.

Why the decision to move the awards show to a Monday?

PORTNOW Sunday is Feb. 14, Valentine's Day. So it's probably not a great night for people being home watching television. That was the first observation. Then we looked at that week and it's President's Day weekend, a three-day holiday. A lot of people are going to be away for three days and Sunday is the middle of that holiday. So adding those two things up, we decided to move it to Monday.

"I sit and watch every awards show. It's painful. My wife can't do it anymore."

— EHRLICH

Do you watch any other awards shows and take cues from them?

EHRLICH I sit and watch every one of them. It's painful. My wife can't do it anymore. She used to sit in a room with me. I watch the country shows, the BETs...

WARREN Do you watch and say, "That sucks, I do that better"?

EHRLICH I am very proud of what we do, but a lot of our staff people work on those other shows, too. The other shows think they can be like us by hiring our people. There are times when I look at them and I go, "Oh, shit, I can't do this now," because they did it but they didn't do it well. Or sometimes I say they did it pretty well.

I'll give you an example. What the American Music Awards did in November with Celine Dion singing Edith Piaf's "Hymne à L'Amour," to honor the victims in Paris, was unbelievable. It was moving, people were crying. God, it was good. And I can't do that now.

People often complain about the length of awards shows. Has there ever been talk of shortening the Grammys?

PORTNOW We wouldn't want it shorter. As a business proposition for the network, it's a good length; it maximizes their commercial potential, their financial potential.

EHRLICH Maybe in a few years when I get a little older and I can't stay awake.

PORTNOW Yeah, we'll stop the show at Ken's bedtime.

BARNETT It's kind of like the Super Bowl. It's never going to be shorter than it is. It seems to get longer and longer, but it's worth the wait, right?

THE ARTISTS’ ADVOCATE

Daryl Friedman, chief advocacy and industry relations officer for The Recording Academy, brings creators to Capitol Hill to fight for their rights

Artists, songwriters and producers are taking a greater interest in Washington, D.C., these days. With Congress halfway through its review of copyright law, the creative community, as well as radio stations, digital music services and intellectual property experts, is trying to influence how and how much royalties will be paid in the coming decades.

Legislation introduced in 2015 addresses some of the main issues. The Fair Pay, Fair Play Act of 2015 seeks the right for record labels and recording artists to receive royalties from broadcast radio. The Songwriter Equity Act would benefit music publishers by changing how some royalty rates are established. And the Allocation for Music Producers Act aims to improve the royalties received from performances at digital services.

While digital companies have armies of high-priced lobbyists, the music business has the power of its stars, often marshaled by Daryl Friedman, the chief advocacy and industry relations officer for The Recording Academy. Alicia Keys, Steven Tyler and Rodney Jerkins are just a few of the high-profile advocates for the creative community. It's a grass-roots effort, too. This year's Grammys in My District event led more than 1,500 creators to visit congressional representatives while they were home for recess.

Between songwriter equity, producer royalties and broadcast performance rights, 2015 was a busy year on the Hill for the creative community. Will that be the case in 2016 as well?

We're in the middle of the congressional term right now. So all the issues that were introduced in 2015 will still be in play next year. And I think we'll see more legislative action happening. [House Judiciary] Chairman [Rep. Bob] Goodlatte is continuing to move the ball forward on his copyright review, including going around the country for listening sessions. The momentum is continuing.

Is the creative community more involved in these issues than it used to be?

Absolutely. We're turning people away because we don't have space. At the Grammys on the Hill ceremony this year we had Alicia Keys come to Washington and personally thank members of Congress who had been supporting music. We had Steven Tyler write an op-ed during Grammys in My District. We had The Band Perry come in at the beginning of the year for a Welcome Back to Congress event. And even with our [Department of Justice] filing, a government body that's very legalistic, we had major songwriters that read it, they were interested in it. People like Evan Bogart, Ryan Tedder and Greg Kurstin, who wrote "Hello" for Adele.

What's the difference between an artist advocating to Congress and you doing the same?

The connection between a music creator and a policy maker is a very special one, because in many ways they're similar. I've seen meetings between members of Congress and artists where they really bond — Orrin Hatch playing songs for Lyle Lovett. In addition to that, it helps level the playing field. Some of the opposition to the music community issues are very powerful, monied tech companies, with teams of lobbyists and large budgets. What we can bring as The Recording Academy is the creators themselves. — GLENN PEOPLES
congratulates

TAYLOR SWIFT

on 7 GRAMMY nominations!

ALBUM OF THE YEAR
1989 - TAYLOR SWIFT

SONG OF THE YEAR
“BLANK SPACE” - TAYLOR SWIFT

BEST POP DUO/GROUP PERFORMANCE
“BAD BLOOD” - TAYLOR SWIFT
FT. KENDRICK LAMAR

BEST POP SOLO PERFORMANCE
“BLANK SPACE” - TAYLOR SWIFT

RECORD OF THE YEAR
“BLANK SPACE” - TAYLOR SWIFT

BEST POP VOCAL ALBUM
1989 - TAYLOR SWIFT

BEST MUSIC VIDEO
“BAD BLOOD” - TAYLOR SWIFT
FT. KENDRICK LAMAR
FOR YOUR CO
BEST TRADITIONAL

JOSH GROBAN
STAGES

Songs from The World’s Greatest Musicals:
The Phantom Of The Opera, Les Misérables, Into The Woods, A Chorus Line,
Carousel, Sweeney Todd, The Wizard Of Oz, and many more
Special Guests: Kelly Clarkson, Chris Botti and Audra McDonald

"There’s no doubt that the operatic pop singer is one of today’s
great vocal talents."
- Rolling Stone

"Quite a voice, arguably the most impressive pure instrument
in pop music."
- OC Register

"Josh Groban is masterful. If Mr. Groban is bringing Stages to
your city, take my advice and grab a ticket while you can"
- Pittsburgh Post Gazette

"Josh Groban has a majestic voice that soars to the top of the
adult contemporary music charts."
- Washington Post

"The American treasure flaunts his rich baritone
on his sixth full-length album... Groban's voice
is timeless."
- Entertainment Weekly

"On Stages (Reprise), where Groban takes on his favorite
songs from Broadway and film musicals, he connects nearly
every time, using his powerful voice to deliver essentially one
showstopper after another."
- Newsday

"[Stages] showcases singing well beyond most pop stars’ ability.
As on the record, his vocals were strong throughout the two-
hour show."
- Los Angeles Times

SOLD OUT FALL US TOUR!

LIVE NATION
REPRISE
TOUR D FORCE MANAGEMENT
WME
# 2016 Summer Tour

*With Very Special Guest*

<table>
<thead>
<tr>
<th>Location</th>
<th>Venue</th>
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<tbody>
<tr>
<td>New Orleans, LA</td>
<td>Bold Sphere Music at Champions Square</td>
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*Sarah McLachlan not performing*

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## Stages Live

*Now a worldwide television special*

**CD/DVD/CD/Bluray**

**Coming February 5th 2016**
ALBUM OF THE YEAR

Five unanimously acclaimed records — eclectic ones, too — representing rock, hip-hop, country, pop and R&B

ALABAMA SHAKES, Sound & Color

ALABAMA SHAKES, Blake Mills

KENDRICK LAMAR, To Pimp A Butterfly

CHRIS STAPLETON, Traveller

TAYLOR SWIFT, 1989

BEAUTY BEHIND THE MADNESS

To Pimp A Butterfly

KENDRICK LAMAR

PRODUCERS
Taz Arnold, Boi-1Da, Ronald Colson, Larrance Dopson, Flying Lotus, Fredrik "Tommy Black" Hallidin, Knowledge, Koz, Lovedragon, Terrace Martin, Rahki, Sunwave, Tae Beast, Thundercat, Whohaei, Pharrell Williams

ENGINEERS/MIXERS
Derek "MixedbyAli" Ali, Thomas Burns, James "The White Black Man" Hunt, 9th Wonder, Matt Schaeffer

MASTERING ENGINEER
Mike Bozzi

LABEL
ATO Records

Sound & Color

ALABAMA SHAKES

ALABAMA SHAKES, Blake Mills

KENDRICK LAMAR, To Pimp A Butterfly

CHRIS STAPLETON, Traveller

TAYLOR SWIFT, 1989

BEAUTY BEHIND THE MADNESS

To Pimp A Butterfly

KENDRICK LAMAR

CHRIS STAPLETON

TAYLOR SWIFT

BEAUTY BEHIND THE MADNESS

The socially conscious and musically daring To Pimp a Butterfly is both one of the best reviewed and best-selling albums of 2015, something of a feat for an album dense with rap, classic soul and jazz influences. But Lamar has a history with the Grammys: He’s the only repeat nominee in the year’s category other than Taylor Swift, having won the nod two years ago for his debut, Good Kid, M.A.A.D City. He leads the field this year with 11 nominations, including song of the year (“Alright”) and best rap album.

Traveller

CHRIS STAPLETON

PRODUCERS
Dave Cobb, Chris Stapleton

ENGINEER/MIXER
Vance Powell

MASTERING ENGINEER
Pete Lyman

LABEL
Mercury/Nashville

Chris Stapleton was widely expected to get a best new artist nod, until it was revealed he was ineligible because of previous nominations for his one-time band, The SteelDrivers. What wasn’t predicted — by anybody — was his nomination for album of the year. Following a Country Music Association Awards duet with Justin Timberlake that turned him into country’s It Boy in a matter of eight galvanizing minutes, Stapleton made history by becoming the first off-the-charts artist to re-enter the Billboard 200 at No. 1, a spot he held for two weeks before being knocked out by Justin Bieber. A Nashville veteran who has written hits for Kenny Chesney, George Strait, Luke Bryan and others, the Kentucky-born singer is also nominated in all three country categories: album, song and solo performance.

1989

TAYLOR SWIFT

PRODUCERS
Jack Antonoff, Nathan Chapman, Imogen Heap, Max Martin, Mattman & Robin, Ali Payami, Shellback, Taylor Swift, Ryan Tedder, Noel Zancanella

ENGINEERS/MIXERS
Jack Antonoff, Mattias Bylund, Smith Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Imogen Heap, Sam Holland, Michael libert, Brendan Morawski, Laura Sisk, Ryan Tedder

MASTERING ENGINEER
Tom Coyne

LABEL
Big Machine Records

It’s a short list of artists who have won this category more than once — just Frank Sinatra, Stevie Wonder, Paul McCartney and Us. Swift stands a chance to join their ranks, having previously become the youngest ever to win best album when Fearless took the title five years ago. But even though both albums spent 11 weeks at No. 1, Fearless was not the cultural juggernaut that 1989 has become. And Swift’s bold pop gambit enjoyed near-critical consensus as well. Even with some heated competition for the season’s top prizes, she still has the right to feel fearless.

Beauty Behind The Madness

THE WEEKEND

PRODUCERS
Dannyboy-styles, Ben Diehl, Labrinth, Mano, Max Martin, Stephan Moccio, Carlo Montagnese, Ali Payami, The Pope, Jason Quenneville, Peter Svensson, Abel Tesfaye, Kanye West

ENGINEERS/MIXERS
Jay Paul Bicknell, Mattias Bylund, Serban Ghenea, Noah Goldstein, John Hanes, Sam Holland, Jean Marie Horvat, Carlo Montagnese, Jason Quenneville, Dave Reitzas

MASTERING ENGINEERS
Tom Coyne, Dave Kutch

LABEL
Republic Records

Pop, R&B, hip-hop, EDM and even rock fans all found a place in their collective hearts in 2015 for 25-year-old Abel Tesfaye, who passed Swift to become Billboard’s top Hot 100 artist of 2015. Two of the album’s songs (“The Hills” and “Can’t Feel My Face”) topped the chart, and “Earned It (Fifty Shades of Grey)” reached No. 2. The album’s strong chart performance shows that the whole was just as worthy as the sum of its parts. It may be his hands, not his face, that will be numb if this and his six other nominations result in an armload of gold gramophones.
We started Atlantic simply because we wanted to sign a few artists whose music we liked, and make the kind of records we would want to buy.

Ahmet Ertegun

CONGRATULATIONS

to all our artists, partners and friends

ED SHEERAN  WIZ KHALIFA  CHARLIE PUTH  GALANTIS
SKRILLEX & DIPLO  SLIPKNOT  DEATH CAB FOR CUTIE  KEHLANI
HAMILTON  BRUNO MARS  FETTY WAP  HIGHLY SUSPECT  DAVE COBB

love your Atlantic Family
RECORD OF THE YEAR

There’s more than a touch of soul in each nominee for this category, which includes some of the year’s most indelible songs.

“Really Love”
D’ANGELO & THE VANGUARD
PRODUCER D’Angelo
ENGINEERS/MIXERS Russell Elevado, Ben Kane
FROM Black Messiah
LABEL RCA Records

The sultry “Really Love” is a smooth gateway to Black Messiah, D’Angelo’s first album in 15 years. Opening with a swell of strings and a flamenco guitar, not to mention a sexy female voice whispering in Spanish, the boudoir ballad reaches a slow sizzle by the time D’Angelo’s falsetto beckons his lady to let “our nectars mingle.” The sultry track, which samples Curtis Mayfield’s “We the People,” is a torch song for the ages.

“Uptown Funk!”
MARK RONSON
FEATURING BRUNO MARS

PRODUCERS Jeff Bhasker, Bruno Mars, Mark Ronson
ENGINEERS/MIXERS Josh Blair, Serban Ghenea, Wayne Gordon, John Hanes, Inaam Haq, Boo Mitchell, Charles Moniz, Mark Ronson
FROM Uptown Special
LABEL RCA Records

“Uptown Funk!” spent 14 weeks at No. 1 on the Billboard Hot 100, while the video topped 1 billion global views. This ode to the horn-filled R&B of the 70s started as a jam in Mars’ studio, with the now-instantly recognizable Chic-like opening guitar line not coming until the very end. Ronson told NPR he stressed so much over his guitar part that he fainted in a restaurant. “When you’re doing something that doesn’t sound like anything else on the radio at the time,” he said, “you almost need to, like, iron-clad it to make sure it gets through.”

“Thinking Out Loud”
ED SHEERAN

PRODUCER Jake Gosling
ENGINEERS/MIXERS Jake Gosling, Mark “Spike” Stent, Geoff Swan
FROM X
LABEL Atlantic Records

On this paean to eternal love — or at least a love that lasts until he’s 70 — Sheeran turned to frequent collaborator Jake Gosling, with whom he worked on his label debut, +, to produce the earnest guitar- and keyboard-based track. It has paid off: The ballad became the first song to spend a full year in the Official U.K. Singles Chart top 40, grabbing 500 million Spotify streams and reaching No. 2 on the Hot 100. But perhaps most of all, it became an instant classic at weddings and anniversary parties, in no small part due to the romantic video, which features Sheeran learning how to ballroom dance.

“Blank Space”
TAYLOR SWIFT

PRODUCERS Max Martin, Shellback
ENGINEERS/MIXERS Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert
FROM 1989
LABEL Big Machine Records

To complete her move from country to pop, Swift returned to Swedish hook master (and 2015 Grammy producer of the year) Max Martin, who co-produced nine songs on 1989, including this No. 1 nugget. Built on an infectious programmed drum loop, some of her cleverest and most biting lyrics and a cascading bridge, Swift distills the entirety of an up-and-down relationship into a neatly packaged four minutes. The song’s video became the most-viewed in Vevo’s history in October, and that wasn’t all: When “Blank Space” leapt 13-1 on the Hot 100 in November, Swift became the first solo woman in the history of the chart to replace herself in the peak position.

“Can’t Feel My Face”
THE WEEKND

PRODUCERS Max Martin, Ali Payami
ENGINEERS/MIXERS Serban Ghenea, John Hanes, Sam Holland
FROM Beauty Behind the Madness
LABEL Republic Records

One of two songs in this category to feature the work of 2015 Grammy producer of the year Max Martin, The Weeknd’s “Can’t Feel My Face” spent three consecutive weeks at the top on its way to ubiquity. The song’s driving, upbeat rhythm contrasts with its tortured lyrics as The Weeknd compares his lover to a drug, predicting that “she’ll be the death of me.” Most significantly, the sleek, Michael Jackson-channeling dance-pop tune resided at the top while The Weeknd’s “The Hills” climbed to No. 2, making the Canadian crooner the first lead artist to simultaneously have the top two songs since 2009, the highlight of a truly breakout year.
ESSENTIAL
- Downbeat

COMPELLING and VITAL
- JazzTimes

REMARKABLE
- New York Times

ONE FOR THE AGES
- Chicago Tribune

GRAMMY NOMINATED
Best Traditional Pop Vocal Album

TONY BENNETT
& BILL CHARLAP
THE SILVER LINING
THE SONGS OF JEROME KERN

New Album Available Now
SONG OF THE YEAR

Five exquisitely written numbers, including a movie anthem, a political rallying cry and a groundbreaking country ballad

“Alright”
KENDRICK LAMAR
SONGWRITERS Kendrick Duckworth, Mark Anthony Spears, Pharrell Williams
FROM To Pimp a Butterfly
LABEL TDE/Aftersmath/Interscope

This track is a prime example of what makes To Pimp a Butterfly, the second official album from 2016’s top Grammy nominee, so compelling. “Alright” starts as a spoken-word treatise before exploding into a shape-shifting portrait of America that brings in jazz horns, skittering drum beats and Lamar’s mellifluous rapping as he struggles with troubles and temptations. Yet at the end of each verse, he reassures himself that “We gon’ be alright” — a simple rallying cry for a nation reeling from gun violence and police brutality. The song became an anthem for many in the Black Lives Matter movement and reached No. 24 on the Hot R&B/Hip-Hop Songs chart.

“Blank Space”
TAYLOR SWIFT
SONGWRITERS Max Martin, Shellback, Taylor Swift
PUBLISHERS Sony/ATV
Tree Publishing/ Taylor Swift Music/MXM administered by Kobalt Songs Music Publishing
FROM 1989
LABEL Big Machine Records

Never let it be said that Swift, a seven-time nominee this year, can’t poke a little fun at herself. On “Blank Space,” which she co-wrote with the song’s producers, she makes light of her image as a man-hungry lover who is “a nightmare dressed like a daydream.” “I’ve noticed there’s been a pretty sensational fictionalization of my personal life,” she told SiriusXM. “To the point where it’s sort of like ‘Wow, that too?’ They’ve drawn up this profile of this girl who is a serial dater ... but she can’t keep ’em because she’s too emotional and needy. Then ... she’s jilted so she goes to her evil lair and writes songs about it for revenge.” “Blank Space” already nabbed single of the year at the American Music Awards for the seven-time Grammy winner.

“Girl Crush”
LITTLE BIG TOWN
SONGWRITERS Hillary Lindsey, Lori McKenna, Liz Rose
FROM Pain Killer
LABEL Capitol Records Nashville

It didn’t take long for Little Big Town’s Karen Fairchild to realize the potential of “Girl Crush.” “We knew right off the bat,” she told Billboard. “There are lots of songs about jealousy, but nothing that had been written in such a provocative way.” Penned by top country songwriters Lori McKenna, Hillary Lindsey and Liz Rose, “Girl Crush” got off to a rough start after conservative listeners at a handful of radio stations mistakenly thought the lyrics were about a lesbian relationship. But after the faux controversy died down, the single soared up the charts, spending 13 weeks at No. 1 on the Hot Country Songs chart.

“See You Again”
WIZ KHALIFA FEATURING CHARLIE PUTH
SONGWRITERS Andrew Cedar, Justin Franks, Charles Puth, Cameron Thomas
FROM Furious 7: Original Motion Picture Soundtrack
LABEL Atlantic Records

Anchored by Puth’s lilting, wistful vocal, “See You Again” served as the emotional sendoff for the late Paul Walker in Furious 7, but the bittersweet anthem had a life far beyond the movie. The song ruled the Billboard Hot 100 in the summer of 2015, spending 12 weeks at No. 1 and tying the record for the longest spell at the top for a rap single. Puth told Billboard that he has learned a great deal from Khalifa. “His energy and aura make me feel very comfortable. He’s a good influence.”

“Thinking Out Loud”
ED SHEERAN
SONGWRITERS Ed Sheeran, Amy Wadge
PUBLISHERS Sony/ATV
Music Publishing/BDi Music Limited
FROM X
LABEL Atlantic Records

Sheeran penned the romantic tribute to everlasting love with longtime Wales-based pal Amy Wadge, with whom he released the appropriately titled 2015 EP Songs I Wrote With Amy. Friends since Sheeran was 17, the pair wrote the soulful ballad, which melodically draws on Sheeran’s love of 60s-era R&B, in only 20 minutes at Sheeran’s house, according to Wadge. The track, inspired by Sheeran’s then-girlfriend Athina Andrelos, was a lucky last-minute addition to X. The song became the first ever to pass the 500 million stream mark on Spotify. Sheeran showed his gratitude by saying, “Thanks to all the people who use this as a wedding song, a soundtrack to a date and as a way to woo someone into a Netflix-and-chill situation.”
CAREER ARTIST MANAGEMENT
&
JORDAN FELDSTEIN

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BEST POP DUO/GROUP PERFORMANCE:
“SUGAR”

MIGUEL
BEST URBAN CONTEMPORARY ALBUM:
WILDHEART
BEST R&B SONG:
“COFFEE”

$AP Rocky
BEST MUSIC VIDEO:
“L$D”
BEST NEW ARTIST

Five rising solo performers — three of whom play guitar — including an Aussie indie-rocker, a doo-wop-pop singer and a country jock.

COURTNEY BARNETT
One of the few independent singer-songwriters ever to be nominated in this category, Barnett — a dry-witted DIY rocker — closes a breakout year with her first Grammy nod. Following a string of EPs, the Sydney native released her brazen full-length debut, Sometimes I Sit and Think, and Sometimes I Just Sit, in March — on Mom & Pop and her own Milk Records, which she runs with her girlfriend, musician Jen Cloher. Arriving on the heels of buzz-building performances at the CMJ and South by Southwest festivals, the LP crowned the Top Rock Albums charts and set off a nonstop tour that yielded slots at Pitchfork, Bonnaroo and Lollapalooza. The deadpan 28-year-old also appeared on The Ellen DeGeneres Show and The Tonight Show Starring Jimmy Fallon, where she performed the critically lauded single “Pedestrian at Best” (which hit No. 8 on the Billboard + Twitter Emerging Artists chart) and won four trophies at Australia’s Independent Music Awards, including best album.

JAMES BAY
The British singer-songwriter may not be as recognizable in the States as he is at home in England, but with three Grammy nominations, that very well may change. The falsetto crooner, who was also nominated for best rock song ("Hold Back the River") and best rock album (Chaos and the Cain), has been steadily gaining momentum since signing to Republic Records in 2012, after an A&R rep saw YouTube footage of him performing at an open mic. The next year, the 25-year-old released debut EP The Dark of the Morning, followed by an additional trio of EPs that built up to Chaos, a 12-track LP that arrived in March 2015. Though the full-length peaked at No. 15 on the Billboard 200, the album bowed at No. 1 on the Official U.K. Albums Chart. Bay recently won the Critics’ Choice honor at the Brit Awards and landed a pair of top 10 hits (“River” peaked at No. 2).

SAM HUNT
An anomaly in country music, Hunt has spent the past few years bucking the genre's expectations. The former college quarterback — more likely to opt for a baseball cap than a cowboy hat — tipped the scales with his debut full-length, Montevallo (also nominated for best country album), an LP that codes country with strong shades of hip-hop, EDM and pop. The Cedartown, Ga., native first made a dent as a songwriter by penning hits for Kenny Chesney ("Come Over") and Billy Currington ("We Are Tonight"), but Montevallo made the 31-year-old a star. Released in October 2014, it entered the Top Country Albums chart at No. 1, reigning for nine non-consecutive weeks. Seven out of 10 of the set’s tracks cracked the upper regions of the Hot Country Songs chart; three went to No. 1. "Leave the Night On" reached that summit in tandem with Montevallo crowning Top Country Albums, making Hunt the first artist in more than 22 years to lead both charts simultaneously with a freshman single and album.

TORI KELLY
After making her mark on YouTube by posting cover-song videoclips that racked up millions of plays, Kelly swoops into the best new artist category following the June release of her studio debut, Unbreakable Smile. The singer, whose powerful pipes made her a standout performer at the 2015 Billboard Music Awards and MTV Video Music Awards, may be a youthful 22 years old, but she has been active since signing to Geffen Records at the age of 13. She had a rocky start: The deal fell through, and an American Idol audition left Simon Cowell cold. Undeterred, the California native self-released her 2012 EP, Hommade Songs, which led to her signing with uber-manager Scooter Braun (Justin Bieber). Kelly’s Capitol Records debut, Unbreakable Smile, entered the Billboard 200 at No. 2 and spawned the Billboard Hot 100 hit “Nobody Love.”

MEGHAN TRAINOR
The 23-year-old singer might seem like a peculiar inclusion in the best new artist category. After all, the former Nashville songwriter scored two nominations for the 2015 Grammy Awards when her Billboard Hot 100 topper “All About That Bass” was honored in the record and song of the year categories. But her first full-length album, Title, came out in January, which not only made her eligible for this year’s best new artist nod but unseated Taylor Swift’s 1989 from the top of the Billboard 200 and logged the strongest debut by a female pop artist since Susan Boyle’s I Dreamed a Dream in 2009. (Title also became the first No. 1 on the Billboard 200 for Epic Records in nearly five years.) Additionally, Trainor stacked a pair of solo hits this year — “Dear Future Husband” and “Like I’m Gonna Lose You,” featuring John Legend, peaked at Nos. 14 and 8, respectively, on the Hot 100 — and reached No. 21 on the same chart as a guest vocalist on Charlie Puth’s “Marvin Gaye.”
“How can you be an artist and not reflect the times?”

- Nina Simone

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A FILM BY LIZ GARBUS
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NETFLIX
POPP Exploring the joys of parenthood, romance, sensuality and even self-mockery, these songs were among the best of the year.

**“Heartbeat Song”**

**KELLY CLARKSON**

**FROM Piece by Piece**

**LABEL Atlantic Records**

Clarkson has never had a problem connecting emotionally with songs, whether or not the lyrics are based on her personal life. But co-writer Kara DioGuardi’s lyrics for “Heartbeat Song” — inspired by her own infant son — were especially meaningful: After Clarkson recorded the song, she told DioGuardi the lyrics struck a chord with her because of her newborn daughter. “I know Kelly, and we have a good connection,” DioGuardi told *Billboard*. “Whatever I was feeling, she felt too.” “Heartbeat Song” peaked at No. 21 on the Billboard Hot 100 and soared to No. 2 on Adult Contemporary. Three-time Grammy winner Clarkson is nominated twice this year: Parent LP *Piece by Piece* is also up for best pop vocal album.

**“Thinking Out Loud”**

**ED SHEERAN**

**FROM X**

**LABEL Atlantic Records**

Sheeran has said that Van Morrison’s *Irish Heartbeat* is the album that made him fall in love with music, and Van the Man’s influence is profound in this song, which has received three 2016 Grammy nominations (record and song of the year in addition to this category). But there is also a healthy dose of Marvin Gaye’s “Let’s Get It On.” Sheeran’s blue-eyed soul helped “Thinking Out Loud” spend eight weeks at No. 2 on the Hot 100, giving the West Yorkshire-born artist his biggest Stateside hit to date: The song went to No. 1 on Adult Contemporary, Adult Top 40 and Mainstream Top 40 — and was the No. 2 song of 2015 on *Billboard*’s year-end Hot 100 chart.

**“Can’t Feel My Face”**

**THE WEEKND**

**FROM Beauty Behind the Madness**

**LABEL Republic Records**

Traces of Prince and R. Kelly can be heard throughout “Can’t Feel My Face,” but there’s little question that the barely disguised drug ballad borders on a Michael Jackson tribute: From his vocal tone to his staccato phrasing, the man born as Abel Tesfaye wears his MJ influence with pride. But perhaps most of all, the euphoric song — and its attendant album, *Beauty Behind the Madness* — found The Weeknd swinging for the fences in a way he hadn’t on his comparatively gloomy previous releases, particularly the dark and downbeat mixtapes collected on his 2012 compilation *Trilogy*. And while the song was The Weeknd’s first Hot 100 No. 1, it was the 21st for co-writer/co-producer Max Martin.

**“Love Me Like You Do”**

**ELLIE GOULDING**

**FROM Fifty Shades of Grey (Original Motion Picture Soundtrack)**

**LABEL Republic Records**

Like the film itself, the music for *Fifty Shades of Grey* had to strike the right tone: One misstep and it would have been a field day for haters. Yet Goulding, one of Britain’s most successful pop stars, found both intimacy and power in the lyrics of “Love Me Like You Do.” The song gave Goulding the second-biggest U.S. hit of her career (a No. 3 peak on the Hot 100, just one spot behind 2012’s “Lights”) and her first Grammy nomination.

**“Blank Space”**

**TAYLOR SWIFT**

**FROM 1989**

**LABEL Big Machine Records**

Self-deprecation has long been one of Swift’s strong suits, and it’s on full display in this track from her 1989 album. The song’s unhinged video has racked up more than 1.3 billion views on YouTube to date, making the Gone Girl-camp clip the all-time most-viewed video ever by a female artist, and it’s also her most successful single on the Hot 100, with a seven-week reign at No. 1. “Blank Space” joins Ed Sheeran’s “Thinking Out Loud” as a nominee for both song and record of the year as well as this category — and it’s one of two pop solo performance nominees to feature the work of 2015 Grammy producer of the year Max Martin.
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The Basement Tapes Complete: The Bootleg Series Vol. 11
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The Complete Concert By The Sea
ERROLL GARNER

Best Arrangement, Instruments And Vocals
Sue (Or In A Season Of Crimes)
Maria Schneider, arranger (David Bowie)
Track from: Nothing Has Changed
DAVID BOWIE

Best Surround Sound Album
Amused To Death
ROGER WATERS
A mix of familiar faces and newcomers, hitmakers and outliers, make up the award categories that keep the dancefloors and festivals bouncing.

**Our Love**

**LABEL** Merge Records

Like most electronic-dance producers, Canadian Dan Snaith has more than one alias: Daphni, for spontaneously generated dance tracks, and his longer-lasting alter ego, Caribou, which explores a wide array of less traditional DJ-ready styles. That's audible on *Our Love*, Snaith's sixth Caribou album, which darts from sunny psychedelia and deep house grooves to moody synth pop and elegant R&B, topped with Snaith's appealingly reedy voice and spacious production. *Our Love* is also Caribou's highest-charting album to date, peaking at No. 46.

**Born In The Echoes**

**THE CHEMICAL BROTHERS**

**LABEL** Astralwerks

*Born in the Echoes* is the Chemical Brothers' fourth consecutive album to land a nomination in this category, and two of them — 2006's *Push the Button* and 2008's *We Are the Night* — have won. The duo's latest is a characteristically kaleidoscopic piece of work — especially when compared with most mainstream EDM. The group's Ed Simons told The Guardian, "We like the sense that you go through different experiences."

**Caracal**

**DISCLOSURE**

**LABEL** Capitol Records

It's a reasonable bet that if Daft Punk hadn't happened to release its monster hit *Random Access Memories* in the same time frame, British house duo Disclosure's debut, *Settle*, would have taken the Best Dance/Electronic Album prize in 2014. That album put the group's syncopated garage sound at the forefront of the dance-music menu, but rather than repeating that style, Disclosure (siblings Guy and Howard Lawrence) switched things around for their follow-up, *Caracal*, which reached No. 9 on the Billboard 200. "All of our songs are 'songs' now," Howard told *Billboard*, "as opposed to just instrumental club tracks." Oh, and *Caracal* also boasts an enviable guest list: Lorde, Miguel, The Weeknd and a return visit from 2015's Grammy champion, "Latch" singer Sam Smith.

**In Colour**

**JAMIE XX**

**LABEL** Young Turks Recordings

Even in the early days of his rock band The xx's success, Jamie xx (born Jamie Smith) was DJ-ing in clubs and recording songs geared toward those sets. The title of his solo electronic debut, *In Colour*, is particularly fitting: Where The xx's music is black-and-white and grainy, these tracks are lustrous and full of variety but with a similarly filmy overlay that gives the bass and beats a nostalgic flavor. It not only topped the Dance/Electronic Albums chart but brought many xx fans to festival DJ tents.

**Skrillex And Diplo Present Jack U**

**SKRILLEX & DIPLO**

**LABEL** Owsla/Mad Decent/Atlantic

Skrillex is already a six-time Grammy winner; Diplo was up for producer of the year in 2013 and record of the year in 2009 (for M.I.A.'s "Paper Planes"), among other nominations. So this album...
FOR YOUR CONSIDERATION
MARK RONSON FEATURING BRUNO MARS
3 GRAMMY® NOMINATIONS

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RECORD OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE

UPTOWN SPECIAL
BEST POP VOCAL ALBUM

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#1 SELLING DIGITAL
SINGLE OF 2015

#1 MOST PLAYED RADIO
SONG OF THE YEAR

#1 HOT 100 SONG OF 2015

NO.1 HOT 100 CHART
14 CONSECUTIVE WEEKS-
LONGEST OF THE DECADE

OVER 1.2 BILLION VIDEO VIEWS
which opened at No. 1 on the Top Dance/Electronic Albums chart, came with high expectations. “We’re trying to make songs that are crazysounding productwise, but at the same time we want songwriting that’s just like whoa,” Diplo told music website Cuepoint. They’ve also assembled a guest roster that’s similarly whoa, ranging from comeback kid Justin Bieber to dancehall toaster Bunji Garlin and, on a bonus-track remix, another comeback story: Missy Elliott.

Best Dance Recording

“We’re All We Need”

ABOVE & BEYOND

PRODUCERS Andrew Bayer, Jono Grant, Tony McGuinness, Paavo Siljamaki

MIXERS Jono Grant, Tony McGuinness, Paavo Siljamaki

FROM We Are All We Need

LABEL Ultra/Anjunabeats

Though they have been a top draw on the global dance-festival circuit for years, U.K. trio Above & Beyond’s melodic trance-pop is new to the Grammys. The title track of the group’s first Billboard Top Dance/Electronic Albums No. 1, “We’re All We Need,” features a subtle build from whimper to exultation, and Zoe Johnston’s tremulous vocal has the sweep of an epic ballad. The secret of Above & Beyond’s studio perfectionism, according to member Jono Grant, is that only two members at a time tour so that one can continuously work in the studio.

“Go”

THE CHEMICAL BROTHERS

PRODUCERS Tom Rowlands, Ed Simons

MIXERS Steve Dub Jones, Tom Rowlands

FROM Born in the Echoes

LABEL Astralwerks

As much as Daft Punk or Skrillex, Tom Rowlands and Ed Simons are practically Grammy royalty: This is the long-running duo’s fourth nomination for best dance recording, and the previous time they won — in 2006, for “Galvanize” — the track featured rapper Q-Tip as guest vocalist. So does “Go.” “To me, it really sounds like where we started, mixing hip-hop and synths together,” Rowlands told Pitchfork. “If I were going to a friend’s house and there was going to be dancing and fun, I’d want that record in my bag.”

“Never Catch Me”

FLYING LOTUS FEATURING KENDRICK LAMAR

PRODUCER Steven Ellison

MIXER Kevin Marques Moo

FROM You’re Dead!

LABEL Warp Records

The nephew of Alice Coltrane, producer Flying Lotus (born Steven Ellison) has a well-earned reputation for pushing the musical envelope. He’s been a prime mover in the healthy exchange between dance music and hip-hop in his native Los Angeles, both as a label head (he founded the Brainfeeder imprint in 2008) and DJ-producer. For this standout cut from his You’re Dead! LP, Ellison recruited verses from this year’s top Grammy nominees, Kendrick Lamar, after he had worked with the rapper on visuals for his opening stint on Kanye West’s Yeezus tour.

“Runaway (U & I)”

GALANTIS

PRODUCERS Linus Eklow, Christian Karlsson, Svidden

MIXERS Linus Eklow, Niklas Flyckt, Christian Karlsson

FROM Pharmacy

LABEL Big Beat/Atlantic

It’s no surprise that the Swedish duo Galantis knows how to make hits: As Bloodshy of the production team Bloodshy & Avant, Christian Karlsson won a Grammy for Britney Spears’ “Toxic,” while Linus Eklow, as Style of Eye, has been making club bangers for more than a decade. “Runaway (U & I),” from Galantis’ Pharmacy album, reached No. 9 on the Hot Dance/Electronic Songs chart and quickly established itself as a dance-festival DJ standard thanks to its throbbing bassline and helium-pitched vocal sample — and the album debuted at No. 1 on the Top Dance/Electronic Albums chart.

“My Grammy Moment

CLEAN BANDIT’S NEIL AMIN-SMITH (SECOND FROM RIGHT), BEST DANCE RECORDING, “RATHER BE,” WITH JESS GLYNNE, 2015

“When the nomination came through, we were all in disbelief. The day itself was such a blur: We nearly missed the presentation of our award because we were in some burger joint around the corner trying to eat our way through our excitement and jet lag. It didn’t feel real until I had a trophy sitting on my shelf at home, propping up my cookery books.”

“Where Are U Now”

SKRILLEX & DIPLO WITH JUSTIN BIEBER

PRODUCERS Sonny Moore, Thomas Pentz

MIXERS Sonny Moore, Thomas Pentz

FROM Skrillex and Diplo Present Jack U

LABEL Owsla/Mad Decent/Atlantic

In one year, Canadian teen idol Justin Bieber went from pop’s doghouse to its comeback-of-the-year throne, thanks largely to a couple of dance-music super-producers. “We met Bieber at a club,” Diplo told Charlie Rose. “We said, ‘Give us a vocal. We’ll make it crazy, I promise you.’ ” They delivered: “Where Are U Now” not only became the Jack U album’s breakout track, but it went to No. 8 on the Billboard Hot 100 and cemented the young singer’s public turnaround.

Billboard January 2, 2016
THE ART OF CULTURE.

MEGHAN TRAINOR
Best New Artist

JIDENNA
Feat. ROMAN GIANARThUR
“CLASSIC MAN”
Best Rap/Sung Collaboration

TAMAR BRAXTON
“If I Don’t Have You”
Best R&B Performance

LAMB OF GOD
“512”
Best Metal Performance

FOR YOUR CONSIDERATION
British prog, Southern psych, Brooklyn alt-sludge and Christian metalcore—  
the subgenres represented this year are as divergent as the nominees

**Best Rock Album**

**Chaos And The Calm**

**JAMES BAY**

**LABEL Republic Records**

This soul-baring U.K. singer-songwriter may not yet be a U.S. household name, but Bay should be recognizable at the Grammys; he’s known for always wearing a wide-brimmed hat over his long hair. In February, Bay took Critics’ Choice plaudits at the Brit Awards (past winners: Adele, Sam Smith). *Chaos and the Calm*, the best-selling U.K. debut album of 2015, has been slower to catch on in the United States, peaking at No. 15 on the Billboard 200. Still, it was produced (in Nashville) by Jacqueline King, who has won Grammys with Kings of Leon, Buddy Guy and Tom Waits, and Bay also has been nominated as best new artist, while his earnest, brisk “Hold Back the River” is a contender for best rock song.

**Kintsugi**

**DEATH CAB FOR CUTIE**

**LABEL Atlantic Records**

While Death Cab for Cutie earned its first Grammy nomination in 2005, those unfamiliar with the band may have wondered about its name (it’s an obscure Beatles reference). A decade later, similar questions may arise over the title of its nominated album *Kintsugi*, a nod to the Japanese art of fixing broken pottery with gold to emphasize the cracks. It’s an apt image for the band’s first album following the high-profile demise of the marriage of frontman Ben Gibbard to actress Zooey Deschanel. With Gibbard’s typically personal lyrics joined with the smooth hands of producer Rich Costey (Franz Ferdinand), this surprisingly plush and unsurprisingly plaintive set debuted at No. 8 on the Billboard 200, marking Death Cab’s fourth top 10 outing.

**Mister Asylum**

**HIGHLY SUSPECT**

**LABEL 300 Entertainment**

Based on its chart performance alone, Highly Suspect’s *Mister Asylum* is one of the year’s biggest nominations surprises. The hard-hitting trio’s debut album peaked in 2015 at No. 7 on Top Rock Albums but reached only No. 56 on the Billboard 200. Judging by its amps-cranked intensity, *Mister Asylum* easily shows why industry mogul Lyor Cohen signed the Brooklyn band as one of the few guitar-based acts on his 300 Entertainment label (Petty Wap, Young Thug, Migos). Tatted-up frontman Johnny Stevens howls like Chris Cornell, while the rhythm section of twin brothers Rich and Ryan Meyers locks into a sultry swagger that recalls Queens of the Stone Age. The band is also nominated for best rock song for the churning post-breakup anthem “Lydia,” which reached No. 4 on the Mainstream Rock Airplay chart.

**Drones**

**MUSE**

**LABEL Warner Bros. Records**

Muse is one of the biggest rock bands in the world, but it took the English act a decade, from its formation in 1994, to crack the Billboard 200 (with *Absolution* hitting No. 107 in 2004). Mixing lyrics of apocalyptic politics with arena-filling prog-rock, Muse has racked up seven Grammy nominations in its 20-year career, with a 2011 win in this category for *The Resistance*. Muse’s seventh studio album, *Drones*, matches the band’s grandiosity with equally over-the-top production by Robert John “Mutt” Lange, who became legendary for his similarly Brobdingnagian work on Def Leppard’s *Hysteria*. Muse’s renewed emphasis on guitar, bass and drums netted the act its first-ever No. 1 on the Billboard 200.

**5: The Gray Chapter**

**SLIPKNOT**

**LABEL Roadrunner Records**

Slipknot’s first album in six years, *5: The Gray Chapter*, risked being overshadowed by behind-the-scenes turmoil: The set is the first from the masked metal band since the drug-related death of founding bassist Paul Gray in 2010; it’s also the first without longtime drummer Joey Jordison, who left in 2013. And after the album’s October 2014 release, distractions have only mounted, with guitarist Mickael Thomson suffering a stab wound to the head during a March fight with his brother. Despite all that, the album is vintage Slipknot, its pummeling catharsis garnering the group’s second No. 1 debut on the Billboard 200. After 10 total Grammy nominations in 20 years (and a win for best metal performance in 2006 for “Before I Forget”), this is Slipknot’s first nomination for best rock album.

**Sound & Color**

**ALABAMA SHAKES**

**LABEL ATO Records**

Although 2012 debut *Boys & Girls* earned Alabama Shakes three Grammy nominations and gigs from *Saturday Night Live* to the White House, the band didn’t repeat itself. *Sound & Color* explores a wider sonic palette, from psychedelic soul and jackhammering garage-rock to swooning acoustic balladry, and gave the band its first No. 1 on the Billboard 200. Frontwoman Brittany Howard, meanwhile, has been everywhere this past year, from joining Paul McCartney onstage at Lollapalooza to closing out the *Late Show With Stephen Colbert* premiere alongside other musical all-stars. With *Sound & Color*, Alabama Shakes is up for four Grammys, including album of the year. “Maybe it hasn’t all sunk in,” said Howard recently of her group’s success, “or maybe I’m just in shock.”

**Vulnicura**

**BJORK**

**LABEL One Little Indian**

Bjork has now received 14 Grammy nominations in her career but no trophies. Although *Vulnicura* had an auspicious start—her label, One Little Indian, rush-released the set after tracks were leaked online—the album managed to debut in the top 20 of the Billboard 200, a perch Bjork surpassed just twice before. The unconventional nine-song set places the singer’s electro-orchestration (with co-production from up-and-comers Arca and The Haxan Cloak) over songs likely inspired by Bjork’s breakup with artist Matthew Barney. In a year that also brought a critically dubbed Bjork career retrospective at New York’s Museum of Modern Art, *Vulnicura* marked a triumph over adversity in more ways than one.

**The Waterfall**

**MY MORNING JACKET**

**LABEL Capitol Records**

My Morning Jacket is legendary on the festival circuit, but the Louisville, Ky., band is no stranger to the award circuit either. This nomination for *The Waterfall* is the quintet’s third overall, after nods in the same category for 2008’s *Evil Urges* and 2011’s *Circuital*. Singer-guitarist Jim James cut *The Waterfall* in Northern California’s Stinson Beach (“it felt like being shoved up at the end of nature, on another planet, in a different galaxy”) while recovering...
YAMAHA ENTERTAINMENT GROUP CONGRATULATES BOB JAMES & NATHAN EAST ON THE GRAMMY® NOMINATION FOR GHOST OF A CHANCE - BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

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- BASS RAMBLINGS

"THE WHOLE ALBUM IS, SIMPLY PUT, BEAUTIFULLY STUNNING."
- EXCLUSIVE MAGAZINE

"MUSICAL EVENTS OF THIS CALIBER ARE TRULY RARE."
- BASS MUSICIAN MAGAZINE

"A WHIRLWIND OF DELIGHTS."
- NO TREBLE

"A REWARDINGLY GENTLE MIX."
- JAZZ WEEKLY

"REAL MUSIC FOR REAL LISTENERS."
- MIDWEST RECORD RECAP

"THE ENTIRE ALBUM IS AN ACOUSTIC SPLENDOR."
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"A BEAUTIFUL REPRESENTATION OF TWO LEGENDARY ARTISTS."
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from both a back injury and the end of a relationship. So the final product is all the more remarkable for its seaside radiance, spiked by synths and neo-soul. Like Björk’s Valtíó, The Waterfall leaked early (“I guess I am flattered,” said James in a Reddit exchange); it still hit No. 11 on the Billboard 200, compared with No. 5 for Circuito and No. 9 for Evil Uges. A second album of material from the same sessions is planned for 2016.

**Currents**

**TAME IMPALA**

*Intercourse Records*

In concert, Tame Impala is a five-piece, but on record, the Australian psychedelic rock project is all Kevin Parker. Signs of Parker’s shift of direction came with his work on Mark Ronson’s Uptown Special album and the assertion that he has written an entire album of material for Kylie Minogue. On Currents, Parker fulfills his pop promise in full, downplaying guitars in favor of Daft Punk-worthy synth-loop excursions and moody slow-burners. Song titles “Yes I’m Changing” and “Let It Happen” are none too shy about heralding a style shift. The result: a No. 2 album on the Billboard 200. “My old self would’ve seen [this album] as too cheesy, too commercial, too top 40,” Parker has said. “The new me just sees it as what the melody wants to do.”

**Best Metal Performance**

**“Identity”**

**AUGUST BURNS RED**

*Fearless Records*

In this category, Grammy voters have unwittingly set up a competition that mimics a sitcom plotline: Tongue-in-cheek satanic band Ghost is pitted against Christian metalcore act August Burns Red. (Both acts, along with fellow metal performance nominee Sevendust, are also receiving their first-ever Grammy nominations this year.) Yet the subject of this song, which peaked at No. 35 on Hot Christian Songs, is no joke: It was inspired by a friend who came out after keeping their sexuality secret for years. Guitarist Brent Rambler has said that he hopes “Identity” helps LGBT individuals feel that they’re not alone.

**“Cirice”**

**GHOST**

*Loma Vista Recordings*

In a genre not usually known for its humor, the Swedish band Ghost is the most entertaining among these five nominees. The bandmates maintain anonymity behind masks, and the frontman, known as Papa Emeritus III, bears a pope’s mitre. Ghost’s ghoulish campiness and unapologetically pop-influenced oeuvre make it a dark horse in this category, but the song enjoyed a solid chart run, where it reached No. 40 on Rock Airplay. The Swedes are the only non-American contestants in the category, but the song enjoys a solid chart run, where it reached No. 4 on Mainstream Rock and No. 17 on Rock Airplay. The Swedes are the only non-American contestants in the category, and if they take the prize, it will be the first time a Swedish act claimed a hard rock/heavy metal Grammy.

**“512”**

**LAMB OF GOD**

*Epic Records*

Lamb of God’s “512” comes from the group’s seventh album, VII: Sturm und Drang, which arrived in the wake of tragedy. Frontman Randy Blythe was arrested in Czech Republic in 2012 and charged with manslaughter after a fan died of a head injury sustained during a 2012 concert by the band; officials claimed Blythe pushed the fan from the stage. The singer was cleared of all charges in 2013, and the lyrics of this song, which peaked at No. 21 on Hard Rock Digital Songs, reflect the survival mentality and psychological toll of being in prison — “512” was the number of Blythe’s cell during his five-week incarceration.

**“Thank You”**

**SEVENDUST**

*Kill the Flaw 7Bros Records*

While Sevendust is as much a veteran act as fellow Southerners Lamb of God — the group celebrates its 20th anniversary in 2016 — its mainstream profile is lower, one reason why this is the Atlanta band’s first nomination. The act got an unexpectedly high-profile shout-out this year during Apple’s annual iOS event in San Francisco, when senior design producer Jennifer Folese declared her love for metal and Sevendust, and blasted “Thank You” for several seconds while discussing Apple TV’s music capabilities. “Thank You” peaked at No. 12 on Mainstream Rock and No. 40 on Rock Airplay.

**“Custer”**

**SLIPKNOT**

*Roadrunner Records*

Slipknot, with its nightmarish masks and uber-aggressive style, is the only metal band to score two nominations this year (the 2006 Grammy winners are also up for best rock album). Parent album 5: The Gray Chapter arrived in the wake of turmoil for the veteran band — bassist Paul Gray died in 2010, and drummer Joey Jordison was fired in 2013 — but confirmed that its musical fury remains potent and unapologetic, as evidenced by the blistering “Custer” and its rabid “Cut, cut, cut me up” chorus.
CONGRATULATIONS

ALBUM OF THE YEAR
BEST ALTERNATIVE MUSIC ALBUM
BEST ROCK PERFORMANCE
Don't Wanna Fight
BEST ROCK SONG
Don't Wanna Fight

ALABAMA SHAKES
SOUND & COLOR

PRODUCER OF THE YEAR, NON-CLASSICAL
Blake Mills

BEST ENGINEERED ALBUM, NON-CLASSICAL
Shawn Everett
Bob Ludwig

YOUR ATO FAMILY
**R&B**

Modern instincts meld with traditional soul among contenders making their mark with side projects, mixtapes and chart-topping ambition.

---

**Best Urban Contemporary Album**

**Ego Death**

**THE INTERNET**

**LABEL** Odd Future/Columbia

If Frank Ocean is the most commercially successful R&B splinter of the now-defunct Odd Future collective, then The Internet is its best-kept secret. Featuring core offshoot members Syd Tha Kyd and Matt "Martians" Martin, the group became a critical favorite with its 2011 jazz-influenced debut, *Purple Naked Ladies*. But with 2015’s *Ego Death*, the band reached new chart heights. The silky smooth project (with guest appearances from Janelle Monae, Vic Mensa and Tyler, The Creator) zipped to No. 3 on the R&B Albums list and yielded the hit “Special Affair,” which topped the Billboard + Twitter Emerging Artists tally in June.

---

**You Should Be Here**

**KEHLANI**

**LABEL** Tsunami Mob/Atlantic

Kehlani had an explosive year. After independently releasing her debut mixtape, *Cloud 19*, in August 2014, the Bay Area singer quickly followed with April’s *You Should Be Here*, a collection of lush, romantic ballads and hangers that racked up more than 1 million plays on SoundCloud within its first 24 hours. The set entered the R&B Albums chart at No. 2 and Digital Albums at No. 5, respectively, and sent three singles to the Billboard + Twitter Emerging Artists list. (The buttery “Down for You,” featuring BJ the Chicago Kid, hit No. 1 in April.) Then in May, Kehlani announced she had inked a deal with Atlantic Records to distribute future releases through her Tsunami Mob imprint.

---

**Wildheart**

**MIGUEL**

**LABEL** RCA Records/ByStorm Entertainment

Following the rich alt-R&B sound of 2012’s *Kaleidoscope Dream*, Miguel opted for something more psychedelic with his third album, *Wildheart*. The warm synths of “Adorn,” which earned him the Grammy for best R&B song in 2013, carried over to tracks like the even-paced “Coffee” (nominated this year for best R&B song). But the Los Angeles-based crooner leaned heavily on electric guitars, enlisting Lenny Kravitz to crank out some riffs on “Face the Sun.” Released in June, *Wildheart* entered the R&B Albums tally at No. 1 and became his highest-peaking release on the Billboard 200, where it debuted at No. 2.

---

**Beauty Behind The Madness**

**THE WEEKND**

**LABEL** Republic Records

The Weeknd’s transition from alternative R&B recluse to superstar was confirmed by his sophomore album, *Beauty Behind The Madness*. Abel Tesfaye approached pop with his major-label debut, 2015’s *Kiss Land* (No. 2 on the Billboard 200), but went full steam on *Beauty*, tapping Max Martin, Ed Sheeran and Lana Del Rey to assist. The album spent three weeks at No. 1 on the Billboard 200, 2015’s longest run atop the list by a male artist.

---

**Best R&B Song**

“Coffee”

**MIGUEL**

**SONGWRITERS** Brook Davis, Miguel Pimentel

**PUBLISHERS** Art Dealer Chic, Pop Killer/Dlearsson

**FROM** *Wildheart*

**LABEL** RCA Records/ByStorm Entertainment

There have been songs about coffee and songs about carnality, but leave it to Miguel, R&B’s reigning master of seduction, to connect the two.
Fintage House and RAL proudly congratulate the following artists on their phenomenal GRAMMY® nomination success

- ALABAMA SHAKES
- AMY WINEHOUSE
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- MARK RONSON
- MAROON 5
- MEGHAN TRAINOR
- NICKI MINAJ
- SKRILLEX
- THOMAS HULL
- TYRESE GIBSON
**My Grammy Moment**

**ERYKAH BADU, GRAMMY WINNER IN 1998, 2000 AND 2003 (PICTURED)**

“When it comes to creating music, [a Grammy] is one of the greatest successes an artist can achieve. My parents are super proud of me for that, and I cherish their happiness. It just means to me that my hard work did not go unrecognized. And I’m super happy for anyone who gets that honor because I can see on their faces what it means.”

---

Conceived with his songwriting partner Brook Davis and bolstered by a (literally) steamy softcore video, “Coffee” is a lush Netflix-and-chill one win. Note: The extended version’s on the Billboard Hot 100, while parenting back to 2011, and title is “Coffee (F-ing)” in case there by a (literally) steamy softcore video.

“Coffee” was Conceived with his songwriting album jam that reached No. 26 on the Hot R&B/Hip-Hop Albums. Overall, Miguel has eight previous Grammy nominations, dating back to 2011, and one win. Note: The extended version’s title is “Coffee (F-ing)” in case there was any confusion.

---

**“Let It Burn”**

**JAZMINE SULLIVAN**

**SONGWRITERS** Kenny B. Edmonds, Jazmine Sullivan, Dwane M. Weir II

**LABEL** RCA Records

In January 2011, after accruing eight Grammy nominations, the R&B performer announced an indefinite recording hiatus on Twitter. “I’m taking a break from music,” Sullivan wrote. “I’m trying to figure out who I am.” Four years later, the Philadelphia-bred vocalist seemed to have it figured out, officially returning with her third studio album, Reality Show, which debuted at No. 12 on the Billboard 200 and also landed a 2016 nomination for best R&B album. Standout single “Let It Burn” samples After 7’s 1990 Hot 100 top 10 “Ready or Not” and shares writing credits with Kenny “Babyface” Edmonds. The woozy slow jam peaked at No. 4 on the Adult R&B chart and hit No. 22 on Hot R&B songs.

---

**“Really Love”**

**D’ANGELO & THE VANGUARD**

**SONGWRITERS** D’Angelo, Kendra Foster

**LABEL** Universal Studios/Republic Records

First appearing on the Billboard charts in November 2011, The Weeknd broke through big in 2015, dominating with three massive hit singles and historic control of the Hot R&B Songs tally. That ownership began with this soundtrack single from BDSM-lite blockbuster Fifty Shades of Grey. After leading the tally for 14 weeks, the song was down to No. 3 on the list dated July 25, while “I Can’t Feel My Face” occupied the No. 1 slot and “The Hills” was No. 2, making The Weeknd the first artist to hold down the top three on this chart. “Earned It” also fared well on the Hot 100, with a No. 3 peak, and then turned up on the tracklist of sophomore LP Beauty Behind the Madness. With one previous nomination in 2014, the Toronto-born 25-year-old earned seven Grammy nods this year, tying him with Taylor Swift for second place.

---

**“Earned It (Fifty Shades Of Grey)”**

**THE WEEKND**

**SONGWRITERS** Ahmad Balshe,

**LABEL** Universal Studios/Republic Records

An early version of “Really Love” first surfaced in 2007, when D’Angelo collaborator Questlove sneaked the demo into a DJ set on Australian radio. But the song wasn’t officially released until the December 2014 drop of Black Messiah — the neo-soul singer’s triumphant personal and professional return after a 14-year album hiatus. When it debuted on the Hot R&B/Hip-Hop Albums chart dated Jan. 3, it was D’Angelo’s first studio set on the chart as a lead artist since 2000. “Really Love,” which reached No. 43 on the R&B/Hip-Hop singles chart, is also nominated for record of the year.

---

**“Shame”**

**TYRESE**

**SONGWRITERS** Warryn Campbell, Tyrese Gibson, DJ Rogers Jr.

**LABEL** RCA Records

With a Billboard chart career that dates back to 1998, Tyrese collected four Grammy noms between 2000 and 2014. Now the singer-actor-author-model-former-VJ adds two more to his résumé with “Shame,” the second single from sixth studio LP Black Rose. (The song is also in the running for best traditional R&B performance.) Peaking at No. 32 on Hot R&B/Hip-Hop Songs, the ballad spent seven weeks at No. 1 on the Adult R&B tally. Meanwhile, the Fast and the Furious star also logged his first No. 1 album on the Billboard 200, Top R&B/Hip-Hop Albums and Top R&B Albums charts with Black Rose, which debuted in pole position.
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Soul On Fire
Third Day Featuring All Sons & Daughters;
Tai Anderson, Brenton Brown,
David Carr, Mark Lee, Matt Maher
& Mac Powell, songwriters

CATEGORY 39: BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM
Saints And Sinners
Matt Maher

Congratulations, Matt!
-from all of us
RARAP

Hip-hop’s outstanding year brings the genre’s finest practitioners together in these hotly contested categories.

**Best Rap Album**

If You’re Reading This It’s Too Late

**2014 Forest Hills Drive**

**J. COLE**

EXECUTIVE PRODUCERS

Jermaine Cole, Mark Pitts

LABEL Roc Nation/Columbia Records

Releasing 2014 Forest Hills Drive just three weeks after it was announced, the North Carolina rapper managed to parlay his near-surprise third album into a fruitful year, despite the LP’s counterintuitive promotion. There were no singles or guest verses accompanying the set, yet this deeply personal collection — named after the address of Cole’s childhood home in Fayetteville — still debuted at No. 1 on the Billboard 200 in 2015, if You’re Reading This It’s Too Late arrived in the iTunes store the same day the release was announced. The dark, moody mixtape was an undeniable achievement, simultaneously sending every one of the release’s 17 tracks onto the Hot R&B/Hip-Hop Songs list and breaking Dr. Dre’s own Spotify record for most streams from an album in its debut week (17.3 million in three days). The LP later became the first million-seller released in 2015. The Canadian artist closes 2015 by topping Billboard’s year-end R&B/Hip-Hop Albums chart with if You’re Reading This It’s Too Late and earning overall honors as the top R&B/hip-hop artist of the year.

To Pimp A Butterfly

**KENDRICK LAMAR**

EXECUTIVE PRODUCERS

Anthony “Top Dawg” Tiffith, Dr. Dre

LABEL Aftermath/Interscope

Leading with 11 nominations for the 2016 Grammys, Lamar paired sharp and omniscient lyrics with jazz-inflected beats, making for one of the most intricate rap records of the year. Released in March, the LP crashed the top of the Billboard 200, where it remained for two weeks. To Pimp a Butterfly is Lamar’s second nomination in this category — the Compton, Calif., native previously lost to Macklemore & Ryan Lewis’ The Heist in 2014.

**Best Rap Song**

“All Day”

**KANYE WEST FEATURING THEOPHILUS LONDON, ALLAN KINGDOM AND PAUL McCARTNEY**

SONGWRITERS Ernest Brown, Tyler Bryant, Sean Combs, Mike Dean, Rennard East, Noah Goldstein, Malik Yusef Jones, Karim Kharbouch, Allan Kyariga, Kendrick Lamar, Paul McCartney, Victor Mensah, Charles Njapa, Che Pope, Patrick Reynolds, Allen Ritter, Kanye West, Mario Winans, Cydel Young

LABELS Please Gimme My Publishing/EMI Blackwood Music/ MPL Communications/Tyler Brant Publishing/WB Music Corp./Hard...
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Kwesi Mensah Publishing Designee/
Allen Kyariga/EMI Blackwood
Music o/b/o Papa George
Publishing/Kaya and Ethan
Music/Primary Wave Brian/Noah
Goldstein administered by Reach
Music Publishing/Ritter Boy LLC/
Mario Winans Publishing Designee/
Broken Locks/Songs of Universal/
Jabriel Iz Myne/Universal Music/
Patrick Reynolds Publishing
Designee/Smooth Thug Music/Noel
Ellis Publishing Designee/Justin
Combs Music Publishing
administered by EMI April Music
LABEL Def Jam Recordings

Coming off 2013’s aggressively combative album Yeezus, West assembled a robust crew for “All Day” and, in the process, helped land Paul McCartney his first Grammy nomination in a rap category. One of a handful of tracks Yeezy released in an uncharacteristically quiet year, the posse cut, which was initially teased as a preview to West’s repeatedly delayed Swish, debuted at No. 15 on the Billboard Hot 100 and crept as high as No. 4 on the Hot Rap Songs chart — a boost likely spurred by a fiery performance debut at the Brit Awards.

“Alright”
KENDRICK LAMAR
SONGWRITERS Kendrick
Duckworth, Mark Anthony Spears,
Pharrell Williams
PUBLISHERS WB Music Corp./TDE
Music/Hard Working Black Folks
Publishing/EMI Music/More Water
From Nazareth/Sounwave TDE
Productions/Sony/ATV
FROM To Pimp a Butterfly
LABEL TDE/Aftermath/interscope

Lamar used his second major-label release, the Billboard 200-topping To Pimp a Butterfly, to widen the scope of his first, the Compton-focused good kid, m.A.A.d city. A critically revered LP, Lamar’s follow-up mined jazz- and funk conventions to create an opus that tackled issues of race, police brutality and injustice in America. “Alright,” produced by Sounwave and Pharrell Williams, was a lyrical free-for-all articulating the collective mind-set of a generation, with an optimistic resilience that likely helped the song fare well on the charts — peaking at Nos. 4 and 19 on the Billboard Twitter Top Tracks and Hot Rap Songs lists, respectively.

“Energy”
DRAKE
SONGWRITERS Richard
Dorfmeister, A. Graham, Markus
Kienzl, M. O’Brien, M. Samuels,
Philip Thomas
PUBLISHERS Sandra Gale/EMI
Music Publishing/Idamentiall
Publishing LLC/Sony/ATV Tunes,
LLC/Matthew O’Brien/tek north/
WB Music Corp./Jack Russell
Music Ltd./Notting Hill Music
FROM If You’re Reading This It’s Too Late
LABEL Young Money/Cash Money

With the surprise release of his February mixtape, If You’re Reading This It’s Too Late, Drake broke his own chart record. But it was “Energy,” the spidery, piano-laced single, that stood out most prominently, becoming the record’s highest-reaching song on the Billboard Hot 100 (No. 16). It helped that the accompanying video — which vaulted the track to No. 1 on the Billboard + Twitter Trending 140 upon its July release — was populated by meme-worthy moments of Drake’s face imposed onto Miley Cyrus, Oprah Winfrey and LeBron James.

“Glory”
COMMON AND JOHN LEGEND
SONGWRITERS Lonnie Lynn,
Che Smith, John Stephens
PUBLISHERS Paramount Pictures/
Pathé Productions Limited
FROM Selma (Music From the
Motion Picture)
LABEL Universal/Def Jam

Lonnie Lynn and John Stephens — aka Common and Legend — may have performed their Selma inspirational at the 2015 Grammy Awards, but it would take another year for the civil-rights anthem to be eligible for best rap song. (“Glory” is also nominated in two other categories: best rap/sung collaboration and best song written for visual media.) After the collaboration won the rapper and R&B singer the Academy Award for best original song in February, “Glory” sailed to No. 11 on Hot Rap Songs and No. 18 on the Hot R&B/ Hip-Hop Songs chart.

“Trap Queen”
FETTY WAP
SONGWRITERS Tony Fadd,
Willie J. Maxwell
PUBLISHERS RGF Publishing, Zooiver,
BMG Gold Songs, Tony Fadd Beats
FROM Fetty Wap
LABEL 300 Entertainment/RFG Productions

Fetty (real name: Willie Maxwell II) enjoyed one of 2015’s most spectacular breakthroughs. The New Jersey rapper stormed the charts with “Trap Queen,” his sing-song paean to an allegiance woman who’s also an illicit business partner. After the unshakeable smash hit No. 1 on Hot Rap Songs in April, Fetty became the first artist to also secure four inaugural singles on that same chart through September. (He also suffered a rare setback that month when a motorcycle accident left him hospitalized.) In just a few months, those four songs also crashed the top 40 on the Billboard Hot 100, making him one of the year’s biggest — and most resonant — arrivals.

My Grammy Moment

If you’re reading this it’s my Grammy moment.

Q: When did you first know you were going to win a Grammy?
A: I was feeling really good about my chances. I was feeling like I deserved it. I had been working hard for it. I had been working for it since I was 17.

Q: How did you prepare for the Grammy moment?
A: I was just focused on doing my best at the show. I wanted to make sure that my performance was as good as it could be. I was also excited to see all of my hard work pay off.

Q: What was your reaction when you won the Grammy?
A: I was overjoyed! I was so happy to finally win a Grammy. It was a long time coming, and I couldn’t believe it when I heard my name called.

Q: What did winning a Grammy mean to you?
A: Winning a Grammy means everything to me. It’s the highest honor a musician can receive, and it’s a testament to the hard work and dedication that goes into making great music. It also means that I have a platform to use my voice and my art to make a difference in the world.
“Hunt had one of the year’s most evocative, emotive debuts”

“Boldly paving his own way”

“Five years from now, there’s a good chance country music will be following Hunt’s lead”

“Stylistically provocative”

“Deceptively original and flat-out best album of the year”

“One of the best albums of the year”

GRAMMY® Nominee - Best New Artist - Best Country Album
Winner - American Music Awards - New Artist of the Year
ASCAP Artist / Songwriter of the Year
Breakthrough Artist Award at Music Biz 2016
Over 1,000,000 Albums Sold (includes TEA)
Over 600 Million Total Streams
#1 & #2 Most Streamed Country Songs of 2015
Three #1 Singles
Four Platinum Certified Singles
**Montevallo**

**SAM HUNT**

**LABEL** MCA Nashville

Hunt may have confirmed the end of country’s “hat act” era, eschewing not just Stetsons but also the ball caps of bro-country for his own suave style. That goes for his sound, too, with a romantic hip-hop influence that helped his late-2014 debut album, Montevallo, hit No. 1 on Top Country Albums. The album has spawned three Hot Country Songs No. 15, including the 11-week leader “Take Your Time.”

**Pain Killer**

**LITTLE BIG TOWN**

**LABEL** Capitol Records Nashville

Country’s favorite coed vocal quartet previewed its sixth album with “Day Drinking,” a party single that narrowly missed becoming a No. 1 Country Airplay hit like the raucous “Pontoon” had before it. Then came “Girl Crush,” an almost ’50s-styled ballad with 21st-century sensuality that rose to No. 1 on Hot Country Songs — either in spite of, or because of, an initial controversy about its supposed same-sex implications. “Girl Crush” not only helped propel Pain Killer to No. 3 on Top Country Albums (and No. 7 on the Billboard 200), it is nominated in the all-genre song of the year category.

**The Blade**

**ASHLEY MONROE**

**LABEL** Warner Bros. Records

Monroe’s third album is the little contender that could, with a lone single, “On to Something Good,” that reached only No. 53 on Country Airplay. But Monroe has had other calling cards, from her membership in Pistol Annies to her guest slot on Blake Shelton’s chart-topping “Lonely Tonight.” The Blade reached No. 2 on Top Country Albums, but its greatest impact may be on Monroe’s critical standing; Time magazine just put the album on its year-end top 10.

**Pageant Material**

**KACEY MUSGRAVES**

**LABEL** Mercury Nashville

Despite controversy over a lack of female artists on country radio, the Grammys nominated three albums by female or female-led acts for this award. Musgraves won the best country album Grammy two years ago for her debut, Same Trailer Different Park. Pageant Material is just as strong, even if it lacks a single as successful as “Merry Go ‘Round” or “Follow Your Arrow.” Still, the set debuted at No. 1 on Hot Country Albums, just like its predecessor.

**Traveller**

**CHRIS STAPLETON**

**LABEL** Mercury Records

As an all-genre album of the year contender, Traveller is a recording that fell off nearly everyone’s radar two months ago. Then came Stapleton’s career-changing Justin Timberlake duet at the Country Music Association Awards (CMAs) in November, which led the set to become the first album ever to re-enter the Billboard 200 at No. 1. His is the kind of Cinderella story the Grammys love: toiling humbly in the trenches as a songwriter for years before making the most honest record possible.

**Girl Crush**

**LITTLE BIG TOWN**

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

When it came to finding the seductive jealousy tale “Girl Crush,” Little Big Town looked to a trio of songwriters who had already provided powerful results for the coed quartet. Hillary Lindsey, Lori McKenna and Liz Rose co-wrote “Sober,” the fourth single from the group’s 2012 album, Tornado. Ironically, “Girl Crush,” which spent 13 weeks atop Billboard’s Hot Country Songs chart, almost never made it out of the starting gate: After McKenna presented the title, co-writer Rose hated the idea. “Girl Crush” already claimed song and single of the year at the 2015 CMAs.

**Hold My Hand**

**BRANDY CLARK**

**SONGWRITERS** Brandy Clark, Mark Stephen Jones

Clark, a nominee for best new artist at the 2015 Grammys, performed “Hold My Hand” with Dwight Yoakam on that telecast, leading to this 2016 Grammy nod for the song. Known best for writing hits for Miranda Lambert, The Band Perry, Kacey Musgraves and Toby Keith, Clark has yet to win over radio for her own singles — “Hold My Hand” didn’t chart — but her album 12 Stories, which was nominated for best country album last year, reached No. 2 on Heatseekers Albums.

**Traveller**

**CHRIS STAPLETON**

**SONGWRITER** Chris Stapleton

The title track of Stapleton’s Traveller — and the whole album, in fact — was inspired by the soul-searching the singer did following his father’s death. “My wife was kind enough to buy me an old Jeep. We flew out to Phoenix and drove it all the way back to Nashville through the desert,” he told Billboard. “I thought a lot about music and my dad and the things that he would have liked. Out of that, I actually wrote the song ‘Traveller’ driving down Interstate 40 through New Mexico. That became the cornerstone for the record…” Following his three CMA wins in November, Stapleton’s Traveller soared to No. 1 on the Billboard 200.
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SHAME

BEST TRADITIONAL R&B PERFORMANCE

"BLACK ROSE IS A MASTERPIECE AND THE WORLD IS CONFIRMING WHAT ALL OF US ALREADY KNEW"

iTunes

"SHAME RANKS AMONG THE STRONGEST PERFORMANCES OF TYRESE'S CAREER"

billboard

#1 BILLBOARD 200 ALBUMS
#1 TOP R&B/HIP-HOP ALBUMS
From the United States to Nicaragua, Mexico to Colombia, 2016's nominees reflect the diversity of a vibrant genre

**Best Latin Pop Album**

**Terral**

PABLO ALBORAN

LABEL Warner Music Latina

This 26-year-old singer-songwriter became a YouTube sensation in his native Spain via home videos he posted of himself singing and playing guitar. Since then, he has been Spain's top-selling artist for three consecutive years, delivering soulful songs with intricate lyrics and sophisticated arrangements. On Terral, Alboran's melodies are set to music equally influenced by classical and jazz. The album is Spain's best-seller of the year, and it was Alboran's first to reach No. 1 on Latin Pop Albums.

**Healer**

ALEX CUBA

LABEL Caracol Records

This Cuban-Canadian singer built his reputation co-writing with Nelly Furtado, including her single "Mi Plan," and he has channeled his skill at blending Latin and soulful mainstream sounds into a solo career. An accomplished guitarist, Cuba sings in both English and Spanish, mixing jazz chops and R&B soulfulness into his music. While his music tends to be a bit eclectic for U.S. Latin radio, Cuba is a Latin Academy favorite: He won a Latin Grammy in 2010 for best new artist and another in November for this album.

**Sirope**

ALEJANDRO SANZ

LABEL Universal Music Latino

Few serious artists can call their first single "Un Zombie a la Interperie" (A Zombie Outdoors) and have a No. 2 Latin Pop Airplay hit, but Sanz has done it. Sirope, his fourth Top Latin Albums No. 1 (and his first alongside Sebastian Krys, who won the 2015 Latin Grammy for producer of the year), finds the raspy singer continuing to fuse flamenco with mainstream pop while also exploring new stylistic territory. Worth noting: Sanz has won this category three times since 2003.

**A Quien Quiera Escuchar (Deluxe Edition)**

RICKY MARTIN

LABEL Sony Music Latin

Martin's 10th solo studio album—A Quien Quiera Escuchar (Whoever Wants to Listen)—brought the singer's resilient career to another peak, spawning three top 10 Hot Latin Songs hits and enjoying the biggest 2015 opening week of any album on the Latin charts. "In other albums we've spoken about human rights and subjects like that. Here, I wanted to talk about love and loss," Martin told Billboard. Stylistically, A Quien Quiera Escuchar runs from uptempo tracks ("La Mordidita") to heartbreak ballads ("Disparo al Corazon"), along with newfound touches of electronic and world music—a byproduct, perhaps, of being conceived and recorded on four different continents.

**Algo Sucede**

JULIETA VENEGAS

LABEL Sony Music Latin

The Mexican chanteuse, who won this category in 2006 with Limon y Sal, started out as a decidedly alternative act and has gradually become more mainstream without losing her saucy edge. Armed with her accordion—an unusual instrument for a pop artist—Algo Sucede finds the singer delivering songs inspired by her Mexican childhood as well as her country's current social reality. The album was produced by Yamil Rezec and Cachorro Lpez, the latter of whom produced Natalia Lafourcade's Grammy-nominated Hasta la Raiz. The title track became Venegas' first-ever No. 1 on Billboard's Latin Pop Airplay chart.

**Amanecer**

BOMBA ESTEREO

LABEL Sony Music Latin

There are folk acts, electronic acts, dance acts — and then there’s Bomba Estereo, the pair that sparked the trend of fusing such genres together. The Colombian duo—Simon Diaz and Li Saumet — has built a strong following during the past decade, but there’s little question that Amanecer was its breakthrough. Produced by Ricky Reed, the album features a bigger sound and stronger melodies than the pair’s previous work, all of which helped lift the album to No. 17 on Latin Pop Albums.

**My Grammy Moment**

LAURA PAUSINI, BEST LATIN POP ALBUM, ESCUCHA, 2006

"The transportation the label hired never picked me up, so I was still on the red carpet and missed the announcement. My manager whispered in my ear, ‘Laura, we won.’ My legs started shaking and I collapsed on the carpet. E! Entertainment was there and did a piece saying I looked like a smaller Sophia Loren. I remember the date — Feb. 8 — because the president of Italy called to congratulate me: I was the first Italian woman to win a Grammy."
"...records like this transcend genre altogether..."
– American Songwriter

"...on his debut album, Stapleton digs deeper and gets personal, leading a master class in old-school country songcraft..." – Rolling Stone

"Traveller is the kind of record that can change a genre's entire trajectory." – Brooklyn Magazine

"...when he chooses to open up his voice, it's like an earthquake tearing the ground apart." – New York Times

"...hearing Stapleton launch into overdrive on a dime can leave you looking for the shoes you got knocked out of." – Billboard

American Songwriter #1 ALBUM OF 2015


58th GRAMMY Awards® Nominations

ALBUM OF THE YEAR • BEST COUNTRY ALBUM • BEST COUNTRY SONG • BEST COUNTRY SOLO PERFORMANCE
on Top Latin Albums. *Amanecer* was a hit even before Will Smith fell in love with the single “Fiesta” and recorded a bilingual remix — which peaked at No. 11 on Hot Latin Songs.

**Mondongo**

**LA CUNETA SON MACHIN**

**LABEL** Round Whirled Records

The outlier of this category is the third album from the Nicaraguan collective with a name that’s hard to pronounce (it’s “la koo-netta sohn mah-cheen,” and translates to “sidewalk sound machine,” a play on Miami Sound Machine). The group’s music is inspired by its home country’s popular rhythms — cumbia, son and polka — and many of its songs are danceable party anthems. But La Cuneta also mixes in rock, funk and jazz, recalling Mamá Chao and his cultural polyglot of sounds. Little known outside of Nicaragua, the act has never charted in the United States.

**Hasta La Raiz**

**NATALIA LAFOURCADE**

**LABEL** Sony Music Latin

This Mexican singer-songwriter was the big winner of November’s Latin Grammys, having collected four trophies for *Hasta la Raiz*, including record and song of the year for the title track. Lafourcade has a sweet, sultry voice that contrasts with the album’s edgy acoustic arrangements; it’s an unusual combination that led her album to the top of the charts in Mexico. In the United States, *Hasta la Raiz* reached No. 6 on Latin Pop Albums; the title track reached No. 17 on Latin Pop Airplay. And although Lafourcade has seen three of her albums win Latin Grammys, she has never before won a Grammy.

**Caja De Musica**

**MONSIEUR PERINE**

**LABEL** Sony Music Entertainment

Monsieur Perine is not a Frenchman but rather a sprawling collective that plays a mix of swing, alternative, pop and rhythms of its native Colombia.

Coupled with a distinctive visual aesthetic — its outfits hark back to the 1920s and 1930s with contemporary flourishes — the group is like a Colombian postmodern jukebox. Monsieur Perine’s 2012 indie debut, *Hecho a Mano*, brought the act a loyal following in its home country, but it upped the ante for *Caja de Musica*, teaming with producer Eduardo Cabra of rap duo Calle 13 — and the album earned the group a Latin Grammy for best new artist, although the group has yet to chart in the United States.

**My Grammy Moment**

**RICKY MARTIN, BEST LATIN POP PERFORMANCE, “VUELVE,” 1999**

“When they announced me as the winner, I took like five seconds to breathe in and find some silence within the chaos — those days I was deep into yoga. I said to myself, ‘Oh my God, I have a Grammy!’ Then I started thanking everyone: I thanked God, my friends, my guru. It really hit me the next day, when I started getting calls from Madonna, Sting — all these people I really admired.”

Then newlyweds Jennifer Lopez and Marc Anthony performed “Escapemonster” at the 2005 Grammys.
BIG MACHINE LABEL GROUP congratulates OUR GRAMMY® NOMINEES

ALBUM OF THE YEAR
1989 - TAYLOR SWIFT

RECORD OF THE YEAR
“Blank Space” - TAYLOR SWIFT

SONG OF THE YEAR
“Blank Space” - TAYLOR SWIFT

BEST POP SOLO PERFORMANCE
“Blank Space” - TAYLOR SWIFT

BEST POP DUO/GROUP PERFORMANCE
“Bad Blood” - TAYLOR SWIFT ft. Kendrick Lamar

BEST POP VOCAL ALBUM
1989 - TAYLOR SWIFT

BEST MUSIC VIDEO
“Bad Blood” - TAYLOR SWIFT ft. Kendrick Lamar

BEST COUNTRY SONG
“Diamond Rings and Old Barstools” (As recorded by Tim McGraw) - JONATHAN SINGLETON

BEST AMERICAN ROOTS SONG
“All Night Long” - RAUL MALO of the Mavericks

BEST AMERICANA ALBUM
Mono - THE MAVERICKS

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA
“I’ll Be Me” (Recorded by Glen Campbell) - JULIAN RAYMOND
How To Win On The Red Carpet

Take a few sartorial cues from these four past Grammy champs

**Sam Smith**

Pair the 2015 best new artist’s jewel-tone suit and sleek basics with his signature cross studs and a James Bond watch.

1. **EDDIE BORGO** Compass studs, $100; eddieborgo.com. 2. **BOGLIOLI** wool and cashmere blazer, $995; mrporter.com. 3. **EMMA WILLIS** shirt, $370; emmawillis.com. 4. **BURBERRY** wingtip brogues, $750; burberry.com. 5. **OMEGA** Planet Ocean Seamaster watch, $6,200; omegawatches.com.

**Beyoncé**

The R&B singer proved black and white equals high impact, with a sleek jumpsuit and geometric jewelry in 2013.

1. **ROLAND MOURET** Lilyvick contrast one-shoulder gown, $2,286; saks.com. 2. **VALENTINO** check enamel clutch, $1,287; valentino.com. 3. **BIONDA CASTANIA** lace-up pumps, $600; farfetch.com. 4. **MONIQUE PEAN** fossilized wooly mammoth, black jade and diamond ring, $11,740; moniquepean.com.
Taylor Swift

Go for baroque with opulent, gilded jewelry, embroidery and beading, like the pop star did in an embellished gold dress for her 2012 wins.

1. OSCAR DE LA RENTA
   Embroidered satin clutch, $1,690; oscardelarenta.com.

2. BUCCELLATI
   One-of-a-kind sapphire, diamond and gold earrings, $47,000; buccellati.com.

3. MARCHESA NOTTE
   Embroidered tulle and silk-crepe mini dress, $592; netaporter.com.

Ready, Set, Prep Like a Star!

Skin Care: Lancer Dermatology
Pop into Dr. Harold Lancer’s Rodeo Drive digs for the Red Carpet Flash Facial (starts at $400), a mix of vitamins, collagen and oxygen that lifts and hydrates skin without leaving it red or splotchy. Jennifer Lopez and Beyoncé have enlisted his services. lancerskincare.com

Menswear: Mohawk Man
Browse sharply tailored suits by Dries Van Noten and Issey Miyake, wool felt toppers by SuperDuper and Schu, or grooming goods by Baxter of California at this essential men’s shop. Need help? Owner Kevin Carney is on-site to help find your perfect fit. mohawkgeneralstore.com

Glam: Striiike
Book the Lucky Striiike (starts at $500) at this Beverly Hills beauty studio and watch the famed Streicher sisters work their magic in a triple-duty primp sesh that features feathered brows, a blowout and makeup. Adele and Lea Michele are fans. striike.com

Women'swear: III Luxury Collective
With three interconnected boutiques under one roof, you can pick out a demi-couture gown at Pamela Barish, shop jewels by Lisanne Frankfurt and top off your look with accessories by Chloe or Balenciaga at Mona Moore, curated by owner Lisa Bush. threeluxurycollective.com

Daft Punk

Robot helmets may not be for everyone, but a black tux endures especially with the duo’s spiky accents in 2014.

1. TONI FORD
   Mohair wool-blend tuxedo, $5,670; mrporter.com.

2. BURBERRY
   Silk bow tie, $155; burberry.com.

3. DAVID YURMAN
   Pavé grey sapphire and titanium signet ring, $1,950; davidyurman.com.

4. GIUSEPPE ZANOTTI DESIGN
   Glitter loafers, $795; giuseppezanottidesign.com.
PARTY LIKE (AND WITH) A ROCK STAR

The Grammy Awards are really just the culmination of a very long week of velvet-rope soirees, A-list photo ops and one-of-a-kind performances. For those with limited time (but ample access), consider these don’t-miss parties.

BY CARSON GRIFFITH and GAIL MITCHELL

Roe Nation Brunch
WHERE Secret location, usually a private residence
WHEN TBA, usually the Saturday before the Grammys
WHAT Hosted by company principals Jay Z and Jay Brown, this ultra-exclusive weekend brunch has become one of Grammy Week’s hottest invites.
WHO WENT LAST YEAR Ace of Spades champagne flowed for guests including Beyoncé, Rihanna, Kanye West and wife Kim Kardashian, Nicki Minaj, Janelle Monae and Smith siblings Jaden and Willow.
2015 MEMORABLE MOMENT Guests were instructed where to park their cars before being whisked, via shuttles, to the surprise location, which turned out to be the palatial villa where director Brian De Palma filmed Scandal.

MusiCares Person Of The Year 26th Annual Gala
WHERE Los Angeles Convention Center
WHEN Feb. 13
WHAT The Grammy-affiliated organization, which offers a financial safety net of critical assistance to those in the music field during times of need, will honor Lionel Richie at the 2016 event.
WHO WENT LAST YEAR Bruce Springsteen; Neil Young; Noah Jones; Sheryl Crow; Jack White; Tom Jones; Crosby, Stills & Nash; Bonnie Raitt; Recording Academy president/CEO Neil Portnow; Alanis Morissette; and Bob Dylan, who was honored as the MusiCares Person of the Year.
2015 MEMORABLE MOMENT Willie Nelson could have used an extra rehearsal (or two). The country legend paused during his performance of Dylan’s “Senor (Tales of Yankee Power)” when he lost his place. “We need the lyrics!” he growled in front of the 3,000-person crowd, before the words reappeared on the monitor.

Top, from left: Kat Dennings and Josh Groban; Young; Jones and Springsteen. Bottom, from left: Dylan, Jimmy Carter and Portnow. Right: Morissette.

From left: Monae and Kelly Rowland; Willow Smith, Beyoncé and Jay Z; Nick Jonas and Demi Lovato.
Clive Davis’ Pre-Grammy Gala

WHERE The Beverly Hilton

WHAT This legendary sit-down dinner always draws an A-list crowd that bridges the worlds of music, politics, sports, technology and business.

WHO WENT LAST YEAR Al Gore, Apple CEO Tim Cook, Miley Cyrus, Magic Johnson, Lana Del Rey, Sam Smith, Meghan Trainor, and Sony/ATV chairman/CEO Martin Bandier, who received the gala’s President’s Merit Award.

2015 MEMORABLE MOMENTS Joni Mitchell and Penny Marshall smoking on the venue’s terrace, while Taylor Swift and Jane Fonda tore up the dancefloor during Pharrell Williams’ rousing set.

Billboard Power 100

WHERE Bouchon in Beverly Hills

WHAT The fourth annual private cocktail party for the 100 executives honored in Billboard’s annual list. The soiree is a star-studded salute to the industry’s movers and shakers.


2015 MEMORABLE MOMENT Honoree Lucian Grainge, Universal Music Group’s chairman/CEO, joked, “I started in this business as a talent scout. If you’d told me then that I would be nominated for this list twice, I’d have said, ‘You must be smoking something.’ ”

More Parties!

The Recording Academy Producers & Engineers Wing Party

The ninth annual fête, held at the Village Studios on Feb. 11, will pay homage to eight-time Grammy winner Rick Rubin.

Creative Artists Agency Party

The youthful party — which some view as a hipper alternative to Clive Davis’ bash — typically hits the eve before the Grammys.
Do The Grammys Like A Native

Forget Yelp: While in town for the industry's biggest week, get where you need to go with some help from those who actually know.

**The Newbies**

**TEGAN & SARA**

The indie pop act (and twin sisters) have lived in Los Angeles since April, with Tegan residing downtown and Sara in Silver Lake.

**Watering Hole Club**

(3210 Glendale Blvd.) "Cash-only with great leather booths and a real 'untouched for 50 years' vibe," says Sara Quin. **Foodie Haven Bestia**

(bestiala.com, 2121 E. Seventh Place) "I fantasize about the mussels and clams to the point of obsession," says Sara. **Caffeine Jolt Intelligentsia**

(intelligentsiaacoffee.com, 3922 Sunset Blvd.) "If you're a lingerer, no one will bat an eye," says Tegan Quin. **Locals Only**

(317 S. Broadway) "Wander through the street vendors and multigenerational families on the sidewalks," says Sara. **Cultural Palette Cleanse LACMA**

(lacma.org, 5905 Wilshire Blvd.) "The James Turrell light installation is out of this world," says Sara.

**DJ MUSTARD**

The hip hop mega-producer grew up in the city's South Central neighborhood.

**Pre-Game Spot G/S Game Sports Bar**

(thegamebar.net, 5630 W. Manchester Ave.) "They got good food, good drinks and it's not far from the Staples Center," says the producer. **Vendetta's Collectivé**

(14430 Ventura Blvd.) "No recommendations — it's all good." **Munchies Taco Melli**

(tacomel.net, 2108 W. Manchester Blvd.) "They got, like, 38 types of burritos, but the chicken tacos are crazy." **Kick Back Roosevelt Hotel**

(thewhollywoodroosevelt.com, 7000 Hollywood Blvd.) "The pool during the day/time is pretty fun." **Coiffur Elegance Studio**

(239 S. Robertson Blvd.) "It's cool." "I'd run in my hilly neighborhood or hike in Griffith Park." **Closet Confidential**

(Linda's Couture) (239 S. Robertson Blvd.) "They do men and women. The fashion industry sweats it by it." **No-Hassle Lounge The Normandie Club**

(TheNormandieClub.com, 3612 W. Sixth St.) "It's comfortable and they have great drinks. I go with a vodka soda and fresh lime juice — I don't drink anything else!"

**LIA VOLLACK**

Sony Pictures Entertainment's producer of independent music/award shows has lived in L.A. for 33 years, and owns the West Hollywood Hills home.

**Classic Haunt**

Chateau Marmont (chateau-marmont.com, 8221 Sunset Blvd.) "It's legendary and very, very L.A.," says Vollick. **Hit the bungalows by the pool."**

**Sweat It Out**

(Chateau Marmont, 8221 Sunset Blvd.) "It's running in my hilly neighborhood or hike in Griffith Park." **Coffeeg戮r Confidential**

(Linda's Couture) "I do men and women. The fashion industry sweats it by it." **Buds For Any Occasion Empty vase**

(emptyspace.com, 9033 Santa Monica Blvd.) "A great florist for sending flowers or a plant!" -LINDSEY SULLIVAN AND NICK WILLIAMS

**TO LIVE AND DRIVE IN L.A.**

With Los Angeles packed with out-of-towners, and heightened security creating inevitable delays, Grammy night is ripe for traffic disasters. Stay mobile with veteran Uber driver Mike Frankovich's tips for a stress-free transit experience.

**Aim For Alternate Drop-Offs**

"At the Staples Center, what you've got to pay attention to is that certain areas will be blocked off for the limos and red carpet. Last year, I dropped off [a client] on Olympic Boulevard by the JW Marriott Hotel. There's a walkway that goes down by Nokia Theater and right to Staples. They were happy that I got them that close."

**Always Call**

"Walk a few blocks away from the most congested area and then request a car. Then, call the driver and tell them exactly where you are. Make sure you're ready to go because there are a lot of one-way streets downtown. If a car doesn't see you and has to go around the block, it could take an extra 20-30 minutes."

**Trim The Squad (And Tip!)**

"Don't overload a car. Don't think you're going to cram six or seven people into a Prius. It's not only illegal, but it's very dangerous. Also, Uber says tipping isn't necessary, but drivers will accept tips — and obviously they're appreciated. Don't be a jerk about anything. Just generally be cool." -ADEPREEN CANNAYE
Jamie xx - In Colour

Oh My Gosh!!!
A GRAMMY® Nomination
Best Dance/Electronic Album
AND THE NOMINEES ARE...

**Album Of The Year**

**Sound & Color**

**ALABAMA SHAKES**

**PRODUCERS**

Alabama Shakes, Blake Mills

**ENGINEER/MIXER**

Shawn Everett

**MASTERING ENGINEER**

Bob Ludwig

**LABEL**

ATO Records

---

**To Pimp A Butterfly**

**KENDRICK LAMAR**

**FEATURED ARTISTS**

Bilal, George Clinton, James Fauntleroy, Ronald Isley, Rapsody, Snoop Dogg, Thundercat, Anna Wise

**ALABAMA SCHEFFER**

**SCHAFFER**

**Shawn Everett**

**WHITE BLACK MAN**

**Hunt**

**VANCE POWELL**

**MIXED BY ALI**

**ALI,**

**ENGINEERS/MIXERS**

Derek "Mixedbyali" Ali,

**PHARRELL WILLIAMS**

**PUBLISHERS**

Atlantic Records

**LABEL**

Atlantic Records

---

**Beauty Behind The Madness**

**THE WEEKND**

**FEATURED ARTISTS**

Lana Del Rey, Ed Sheeran

**PRODUCERS**

Dannyboy Styles, Ben Diehl, Labrinth

**ENGINEERS/MIXERS**

Kanye West

**MASTERING ENGINEER**

Tom Coyne

**LABEL**

Big Machine Records

---

**Record Of The Year**

**“Really Love”**

**DANGELO & THE VANGUARD**

**PRODUCERS**

Ronald "Thundercat"" Hunt,

**SHERMAN THOMAS**

**AVILA**

**PRESTON"**

**MIXED BY AVILA**

**ELEKTRA**

**LABEL**

Mercury Nashville

---

**Song Of The Year**

**“Uptown Funk”**

**MARK RONSON FEATURING BRUNO MARS**

**PRODUCERS**

Jeff Bhasker, Bruno Mars, Mark Ronson

**ENGINEERS/MIXERS**

Josh Blair, Serban Ghenea

**MASTERING ENGINEER**

Tom Coyne

**LABEL**

Republic Records

---

**“Alright”**

**SONGWRITERS**

Kendrick Duckworth, Mark Anthony Spears

**LABEL**

Atlantic Records

---

**“Blank Space”**

**SONGWRITERS**

Max Martin, Shellback

**LABEL**

Republic Records

---

**“Girl Crush”**

**SONGWRITERS**

Hillary Lindsey, Lori McKenna, Liz Rose

**LABEL**

ATV Music Publishing

---

**Best New Artist**

**COURTNEY BARNETT**

---

**SEARS & COLOR**

**ALABAMA SHAKES**

**PRODUCERS**

Alabama Shakes, Sound & Color

**ENGNEER/MIXER**

Traveller; Taylor Swift, 1989; The Weeknd, Beauty Behind the Madness
“Hands Down The Best Soundtrack Of The Year” — Mike Sargent, WBAI, New York

FOR YOUR CONSIDERATION

WHIPLASH

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
The Silver Lining: The Songs Of Jerome Kern
TONY BENNETT & BILL CHARLAP
LABEL RPM Records/Columbia Records

Shadows In The Night
BOB DYLAN
LABEL Columbia Records

Stages
JOSH GROBAN
LABEL Repulse Records

No One Ever Tells You
SETH MacFARLANE
LABEL Republic Records

My Dream Duets
BARRY MANILOW (AND VARIOUS ARTISTS)
LABEL Verice Music Group

Piece By Piece
KELLY CLARKSON
LABEL 19 Recordings/RCA Records

How Big, How Blue, How Beautiful
FLORENCE & THE MACHINE
LABEL Republic Records

Uptown Special
MARK RONSON
LABEL RCA Records

Before This World
JAMES TAYLOR
LABEL Concord Records

“We’re All We Need”
ABOVE & BEYOND FEATURING ZOE
JOHNSTON
PRODUCERS Andrew Bayer, Jono Grant, Tony McQuinn, Paavo Siljamaki
MIXERS Jono Grant, Tony McQuinn, Paavo Siljamaki
LABEL Ultra/Anjunabeats

“Go”
THE CHEMICAL BROTHERS
PRODUCERS Tom Rowlands, Ed Simons
MIXERS Steve Dub Jones, Tom Rowlands

TRACK FROM Born in the Echoes
LABEL Astralwerks

“Never Catch Me”
FLYING LOTUS FEATURING KENDRICK LAMAR
PRODUCER Steven Ellison
MIXER Kevin Marques Moo
TRACK FROM You’re Dead!
LABEL Warp Records

“Runaway (U & I)”
GALANTIS
PRODUCERS Linus Eklow, Christian Karlsson, Stvdden
MIXER Linus Eklow, Niklas Flyckt, Christian Karlsson
TRACK FROM Pharmacy
LABEL Big Beat/Atlantic

“Where Are U Now”
SKRILLEX AND DIPLO WITH JUSTIN BIEBER
PRODUCERS Sonny Moore, Thomas Pentz
MIXERS Sonny Moore, Thomas Pentz
TRACK FROM Skrillex and Diplo Present Jack U
LABEL Owsla/Mad Decent/Atlantic

Our Love
CARIBOU
LABEL Merge Records

Born In The Echoes
THE CHEMICAL BROTHERS
LABEL Astralwerks

Caracal
DISCLOSURE
LABEL Capitol Records

In Colour
JAMIE XX
LABEL Young Turks Recordings

Skrillex And Diplo Present Jack U
LABEL Owsla/Mod Decent/Atlantic

Best Contemporary Instrumental Album
Guitar In The Space Age
BILL FRISELL
LABEL Okern Records

Love Language
WOUTER KELLERMAN
LABEL Listen 2 Entertainment Group

Afrodeezia
MARLIES MILLER
LABEL Blue Note Records

Sylva
SNARKY PUPPY & METROPOL E ORKEST
LABEL Impulse Records

The Gospel According To Jazz, Chapter IV
KIRK WHALUM
LABEL Mack Avenue Records

Best Rock Performance

“Don’t Wanna Fight”
ALABAMA SHAKES
TRACK FROM Sound & Color
LABEL ATO Records

“What Kind Of Man”
FLORENCE & THE MACHINE
TRACK FROM How Big, How Blue, How Beautiful
LABEL Republic Records

“Something From Nothing”
FOO FIGHTERS
TRACK FROM Sonic Highways
LABEL RCA Records

“Ex’s & Oh’s”
ELLE KING
TRACK FROM Love Stuff
LABEL RCA Records

“Howling”
WOLF ALICE
TRACK FROM My Love Is Cool
LABEL RCA Records/Dirty Hit

Best Metal Performance

“Ignite”
AUGUST BURNS RED
TRACK FROM Found In Far Away Places
LABEL Fearless Records

“Cirice”
GHOST
TRACK FROM Meliora
LABEL Lorna Vista

“512”
LAMB OF GOD
TRACK FROM VII: Sturm und Drang
LABEL Epic Records
CONGRATULATIONS

COURTNEY BARNETT

BEST NEW ARTIST
GRAMMY® NOMINEE

BEST ALBUMS OF 2015:

Rolling Stone Entertainment TIME npr Pitchfork

photo by Danny Clinch
**Best Rock Album**

*From left: James Bay, Chaos and the Calm; Death Cab for Cutie, Kintsugi; Highly Suspect, Mister Asylum; Muse, Drones; Slipknot, & The Gray Chapter*

<table>
<thead>
<tr>
<th>Track From</th>
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<tr>
<td><em>Chaos And The Calm</em></td>
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**Best Alternative Music Album**

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**Best Traditional R&B Performance**

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**Ego Death**

*From the Soul/Gibson & Gibson Music Publishing*

**Best Urban Contemporary Album**

*From left: James Bay, Chaos and the Calm; Death Cab for Cutie, Kintsugi; Highly Suspect, Mister Asylum; Muse, Drones; Slipknot, & The Gray Chapter*

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Cécile McLorin Salvant
Best Jazz Vocal Album
for one to love
"The finest jazz singer to emerge in the last decade"
— The New York Times

Christian McBride
Best Improvised Jazz Solo
'cherokee' (live at the village vanguard)
"a turbocharged trio diggin' the next turn in the road." — Gary Walker, WBGO

Jimmy Greene
Best Jazz Instrumental Album
beautiful life
and
Best Arrangement, Instruments and Vocals
'when I come home' (beautiful life)
"the saxophonist manages to capture the wide-eyed innocence of a young girl, in a way that would be moving and beautiful even if we weren't aware of the circumstances behind them." — The Wall Street Journal

Kirk Whalum
Best Contemporary Jazz Album
the gospel according to jazz, chapter IV
"...Experience a mega soulful jazz album from one of the world's best sax players at the very top of his game." — BluesandSoul.com

Thank you for your support of our artists
“Apparently”  
J. COLE  
TRACK FROM 2014 Forest Hills Drive  
LABEL Roc Nation/Columbia Records

“Back To Back”  
DRAKE  
LABEL Cash Money Records

“Trap Queen”  
FETTY WAP  
TRACK FROM Fetty Wap  
LABEL 300 Entertainment/Interscope Records

“Alright”  
KENDRICK LAMAR  
TRACK FROM To Pimp a Butterfly  
LABEL Top Dawg Entertainment/Aftermath Records/Interscope Records

“Truffle Butter”  
NICKI MINAJ FEATURING DRAKE AND LIL WAYNE  
TRACK FROM The Pinkprint  
LABEL Young Money/Cash Money

“Only”  
NICKI MINAJ FEATURING DRAKE, LIL WAYNE AND CHRIS BROWN  
TRACK FROM The Pinkprint  
LABEL Young Money/Cash Money

“Energy”  
SONGWRITERS Richard Dorfmeister, A. Graham, Markus Kienzl, M. O’Brien, M. Samuel, Phillip Thomas (Drake)  
TRACK FROM If You’re Reading This It’s Too Late  
LABEL Young Money/Cash Money  
PUBLISHERS Sandra Gale/EMI Music Publishing/1damentional publishing/Sony/ATV Tunes/Matthew O’Brien/otek north/WB Music Corp./Jack Russell Music/Notting Hill Music

“Burning House”  
CAM  
TRACK FROM Welcome to Cam Country  
LABEL Sony Music Entertainment

“Traveller”  
CHRIS STAPLETON  
TRACK FROM Traveller  
LABEL Mercury Nashville

“Little Toy Guns”  
CARRIE UNDERWOOD  
TRACK FROM Greatest Hits: Decade #1  
LABEL 19 Recordings/Arista Nashville

“Chances Are”  
LEE ANN WOMACK  
TRACK FROM The Way I’m Livin’  
LABEL Sugar Hill Records

“Stay A Little Longer”  
BROTHERS OSBORNE  
LABEL EMi Nashville

“If I Needed You”  
JOEY & RORY  
TRACK FROM Country Classics  
LABEL Gaither Music Group

“The Driver”  
CHARLES KELLEY, DIERKS BENTLEY AND ERIC PASLAY  
LABEL Capitol Records Nashville

“Girl Crush”  
LITTLE BIG TOWN  
TRACK FROM Pain Killer  
LABEL Capitol Records Nashville

“Lonely Tonight”  
BLAKE SHELTON FEATURING ASHLEY MONROE  
LABEL Warner Bros. Records

“Chances Are”  
SONGWRITER Hayes Carl  
LABEL Sony Music Nashville

“Classic Man”  
JIDENNA FEATURING ROMAN GIANATHUR  
LABEL Epic Records

“These Walls”  
KENDRICK LAMAR  
TRACK FROM To Pimp a Butterfly  
LABEL Top Dawg Entertainment/Aftermath Records/Interscope Records

“Glory”  
SONGWRITERS Lonnie Lynn, Che Smith, John Stephens (Common and John Legend)  
TRACK FROM Selma: Music From the Motion Picture  
LABEL Universal/Def Jam Recordings  
PUBLISHERS Paramount Pictures/Pathe Productions

“Traveller”  
KANYE WEST FEATURING THEOPHILUS LONDON, ALLAN KINGDOM AND PAUL MCCARTNEY  
LABEL Def Jam Recordings  

“Alright”  
SONGWRITERS Kendrick Duckworth, Mark Anthony Spears, Pharrell Williams (Kendrick Lamar)  
TRACK FROM To Pimp a Butterfly  
LABEL TDE/Aftermath/Interscope Records  
PUBLISHERS WB Music Corp./TDE Music/Interscope Records/EMI Music/More Water From Nazareth/Sounwave TDE Productions/Sony/ATV

“Only”  
SONGWRITERS Ernest Brown, Tyler Bryant, Sean Combs, Mike Dean, Rennard East, Noah Goldstein, Malik Yusuf Jones, Karim Kharbouch, Allan Kyariaga, Kendrick Lamar, Paul McCartney, Victor Mensah, Charles Njapa, Che Pope, Patrick Reynolds, Allen Ritter, Kanye West, Mario Winans, Cynel Young (Kanye West featuring Theophilus London, Allan Kingdom and Paul McCartney)  
LABEL Def Jam Recordings  

“One Man Can Change The World”  
BIG SEAN FEATURING KANYE WEST AND JOHN LEGEND  
TRACK FROM Dark Sky Paradise  
LABEL Universal/Def Jam Recordings

“Best Rap/Sung Collaboration”  
KANYE WEST FEATURING THEOPHILUS LONDON, ALLAN KINGDOM AND PAUL MCCARTNEY  
LABEL Def Jam Recordings

“Best Rap Song”  
SONGWRITERS Ernest Brown, Tyler Bryant, Sean Combs, Mike Dean, Rennard East, Noah Goldstein, Malik Yusuf Jones, Karim Kharbouch, Allan Kyariaga, Kendrick Lamar, Paul McCartney, Victor Mensah, Charles Njapa, Che Pope, Patrick Reynolds, Allen Ritter, Kanye West, Mario Winans, Cynel Young (Kanye West featuring Theophilus London, Allan Kingdom and Paul McCartney)  
LABEL Def Jam Recordings  

“Best Rap Album”  
2014 Forest Hills Drive  
J. COLE  
LABEL Roc Nation/Columbia Records

“Best R&B Album”  
2014 Forest Hills Drive  
J. COLE  
LABEL Roc Nation/Columbia Records

“Best Country Duo/Group Performance”  
BROTHERS OSBORNE  
LABEL EMi Nashville

“Best Country Song”  
NICKI MINAJ FEATURING DRAKE, LIL WAYNE AND CHRIS BROWN  
TRACK FROM If You’re Reading This It’s Too Late  
LABEL Young Money/Cash Money

“Best Country Solo Performance”  
NICKI MINAJ  
LABEL Young Money/Cash Money
Greetings faithful brothers and sisters. Your reading this voting guide is proof of your commitment. If you are unsure, cast off your doubts now. There is but one choice.

For the vote you are about to cast is but one small yet essential moment in your spiritual revolution. Shhh.... Listen. Do you hear it? The terrible silence of the ignorant? The mistrust and anger of the masses? There is not much time, for the closing of this conclave is upon us. It is now for you to consider... GHOST.

GHOST - BEST METAL PERFORMANCE FOR “CIRICE”
FROM THE CRITICALLY ACCLAIMED ALBUM MELIORA.

GHOST-official.com
Sister Imperator’s Impassioned Plea: http://found.ee/DontSilenceTheVote
Chrysalis
"Diamond Rings And Old Barstools"
SONGWRITERS Barry Dean, Luke Laird, Jonathan Singleton (Timp McGraw)
TRACK FROM Sundown
Heaven Town
LABEL Big Machine Records/McGraw Music
PUBLISHERS Songs of Universal/Creative Nation
Music/Twangin and Slangin
Songs/Country Paper/Pulse Nation/BMG Gold Songs/Glassbean/We Jam Writers Group

"Girl Crush"
SONGWRITERS Hillary Lindsey, Lori McKenna, Liz Rose (Little Big Town)
TRACK FROM Best Countr Album
LABEL Warner Bros. Records
PUBLISHERS Songs of Universal
SONGWRITERS Hillary Lindsey, Lori McKenna, Liz Rose

"Hold My Hand"
SONGWRITERS Brandy Clark, Mark Stephen Jones (Brandy Clark)
TRACK FROM Girl Crush
LABEL Capitol Records
PUBLISHERS Warner-Tamerlane Publishing Corp./Songs of Country Girl Music/
SONGWRITERS Brandy Clark, Mark Stephen Jones

"Traveller"
SONGWRITERS Chris Stapleton
TRACK FROM Traveller
LABEL Mercury Nashville
PUBLISHERS Songs of Univ e rsal/Hoodi e
SONGWRITERS Brandy Clark, Mark Stephen Jones

Best New Age Album
Grace
LABEL Round Sky Music

Bhakti Without Borders
LABEL Kuli Mela

Voyager
LABEL Mysterium Music

Asia Beauty
LABEL Humbledragon

Best Improvised Jazz Solo
"Giant Steps"
JOEY ALEXANDER, SOLOIST
LABEL Motema Music

"Cherokee"
CHRISTIAN McBride, SOLOIST
LABEL Blue Note Records

Best Jazz Instrumental Album
My Favorite Things
JOEY ALEXANDER
LABEL Motema Music

Breathless
TERENCE BLANCHARD
FEATURING THE E-COLLECTIVE
LABEL Blue Note Records

Covered: Recorded Live
LABEL Raven

Intercambio
WAYNE WALLACE LATIN JAZZ QUINTET

Best Latin Jazz Album
Made In Brazil
ELIANE ELIAS
LABEL Concord Jazz

Impromtu
THE RODRIGUEZ BROTHERS
LABEL Concord Jazz

Suite Caminos
GONZALO RUBALCABA
LABEL Miel Music

Best Large Jazz Ensemble Album
Lines Of Color
GIL EVANS PROJECT
LABEL Blue Note Records

Past Present
JOHN SCOFIELD
LABEL Impulse Records

The Brookfield Collection
ARTURO O’FARRILL & THE AFRO L I NIENTAL JAZZ ORCHESTRA
LABEL Impulse Records

American Epic
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The Artist Is Present
KIRK FRANKLIN
LABEL RCA Records/
SONGWRITERS Kirk Franklin

Intentional!
TRAVIS GREENE
LABEL RCA Inspiration

How Awesome Is Our God? (Live)
ISRAEL & NEW BREED
FEATURING YOLANDA ADAMS
LABEL RCA Inspiration

From left: Joey Alexander, My Favorite Things; Terence Blanchard featuring The E-Col lective, Breathless; Robert Glasper & The Robert Glasper Trio, Covered: Recorded Live at Capitol Studios; Jimmy Greene, Beautiful Life; John Scofield, Past Present
Congratulations

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AND BEST DANCE/ELECTRONIC ALBUM
AT THE 58TH GRAMMY AWARDS®

OVER 1 BILLION STREAMS • OVER 1 BILLION VIDEO VIEWS • MOST SHAZAM'D ARTIST OF THE YEAR
“Worth Fighting For” (Live)
BRIAN COURTNEY WILSON
SONGWRITERS Aaron Lindsey, Brian Courtney Wilson
TRACK FROM Fighting For (Live)
LABEL Motown Gospel
PUBLISHERS CapitolCMG Publishing administered by Capitol CMG

Best Gospel Album
Destined To Win (Live)
KAREN CLARK SHEARD
LABEL Karenew Records / Entertainment One
Living It
DORINDA CLARK-COLE
LABEL Entertainment One
One Place Live
TASHA COBBS
LABEL Motown Gospel
Covered: Alive In Asia (Live) (Deluxe)
ISRAEL & NEWBREED
LABEL RCA Inspiration
Life Music: Stage Two
JONATHAN MCREYNOLDS
LABEL Entertainment One

Best Contemporary Christian Music Album
Whatever The Road
JASON CRABB
LABEL Reunion Records / Provident Label Group
How Can It Be
LAUREN DAIGLE
LABEL Centricity Music
Saints And Sinners
MATT MAHER
LABEL Essential Records / Provident Label Group

This Is Not A Test
TOBYMAC
LABEL ForeFront Records
Love Ran Red
CHRIS TOMLIN
LABEL sixstepsrecords / Sparrow Records

Best Roots Gospel Album
Still Rockin’ My Soul
THE FAIRFIELD FOUR
LABEL Fairchild Four Records
Directions Home (Songs We Love, Songs You Know)
POINT OF GRACE
LABEL Word/Curb

Best Latin Pop Album
Terral
FABIO ALBORAN
LABEL Warner Music Latina
Sirope
ALEX CUBA
LABEL Caracol Records
A Quien Quiera
JESUS JAVeses
LABEL Fonovisa

Best Tropical Latin Album
Tributo A Los Compadres: No Queiro Llanto
JOSE ALBERTO “EL CANARIO” AND SEPTETO SANTIAGUERO
LABEL Los Canarios Music
Son De Panama
RUBEN BLADES WITH ORQUESTA DE NATI CANO
LABEL Mr. 305 / Sony Music Latin

Presente Continuo
GUACO
LABEL Latin Pulse/Sony Music Latin
Todo Tiene Su Hora
JUAN LUIS GUERRA 4.40
LABEL Universal Music Latino/Capital Latin
Que Suenen Los Tambores
VICTOR MANUEL
LABEL Kiya/Sony Music Latin

WorldRadioHistory
MARATHON ARTISTS
CONGRATULATES
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GRAMMY® NOMINEE BEST NEW ARTIST

YEAR END BEST OF:
Rolling Stone
Pitchfork
TIME
Entertainment Weekly
npr

NOMINEE
THE 58th GRAMMYS
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**Best Tropical Latin Album**

Jose Alberto “El Canario” & Septeto Santanaguero, Tributo A Los Compadres: No Quiero Llanto; Ruben Blades With Roberta Delgado & Orchestra, Son De Panama; Guaco, Presente Continuo; Juan Luis Guerra 4.40, Todo Tiene Su Hora; Victor Manuelle, Que Sueñen Los Tumbos.

**Best American Roots Performance**

“And I’m Born To Die”
BELA FLECK AND ABDIGAIL WASHBURN
TRACK FROM Bela Fleck & Abigail Washburn
LABEL Rounder

“Born To Play Guitar”
BUDDY GUY
TRACK FROM Born To Play Guitar
LABEL RCA Records/Silvertone Records

“City Of Our Lady”
THE MILK CARTON KIDS
TRACK FROM Monterey
LABEL Anti-

“Julep”
PUNCH BROTHERS
TRACK FROM The Phosphorescent Blues
LABEL Nonesuch

“See That My Grave Is Kept Clean”
MAVIS STAPLES
TRACK FROM Your Good Fortune
LABEL Anti-

**Best American Roots Song**

“All Night Long”
THE MAVERICKS
SONGWRITER Raul Malo
TRACK FROM Mono
LABEL The Valory Music Co.

“The Cost Of Living”
DON HENLEY AND MERLE HAGGARD
SONGWRITERS Don Henley, Stan Lynch
TRACK FROM Cass County
LABEL Capitol Records

**Best Americana Album**

The Firewatcher’s Daughter
BRANDI CARLILE
LABEL ATO Records

The Traveling Kind
EMMYLOU HARRIS AND RODNEY CROWELL
LABEL Nonesuch

Something More Than Free
JASON ISBELL
LABEL Southeastern Records

**Best Blues Album**

Descendants Of Hill Country
CEDRIC BURNSIDE PROJECT
LABEL Cedric Burnside Project

Outskirts Of Love
SHEMEKA COPELAND
LABEL Alligator Records

Born To Play Guitar
BUDDY GUY
LABEL RCA Records/Silvertone Records

Worthy
BETTYE LAVETTE
LABEL Cherry Red

**Best Folk Album**

Wood, Wire & Words
NORMAN BLAKE
LABEL Plectrafone Records

Bela Fleck & Abigail Washburn
BELA FLECK AND ABDIGAIL WASHBURN
LABEL Rounder

Tomorrow Is My Turn
RHIANNON GIDDENS
LABEL Nonesuch

Servant Of Love
PATRICK PGRRIFFN
LABEL PGM

**Best Regional Roots Music Album**

Go Go Juice
JON CLEARY
LABEL FHQ Records

La La La La
THE STEELDRIVERS
LABEL Rounder

**Best World Music Album**

Gilbertos Samba
AG VIVA
LABEL GILBERTO GIL

**Sings**

ANGELIQUE KIDJO
LABEL 429 Records

**Music From Inala**

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LABEL Ladysmith Black Mambazo

**Home**

ANOUSHKA SHANKAR
LABEL Deutsche Grammophon

I Have No Everything Here
LABEL ZOMBA PROJZC CTRODUCTION
LABEL Six Degrees

**Best Children’s Album**

i’Come Bien! Eat Right!
JOSE-LUIS OROZCO
LABEL Smithsonian Folkways Recordings

**Dark Pie Concerns**

GUSTAFER YELLOWGOLD
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58th ANNUAL GRAMMY® NOMINATIONS

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ARTURO O'FARRILL & THE AFRO LATIN JAZZ ORCHESTRA | MOTÉMA MUSIC
AUGUST BURNS RED | FEARLESS
BÉLA FLECK & ABIGAIL WASHBURN | ROUNDER
BOB MINTZER | MCG JAZZ
BRANDI CARLILE | ATO
CARIBOU | MERGE
CÉCILE McLORIN SALVANT | MACK AVENUE
CHRISTIAN MCBRIDE | MACK AVENUE
COURTNEY BARNETT | MOM + POP
 CRAIG FERGUSON | LIONSGATE
DENISE DONATELLA | SAVANT
DORINDA CLARK-COLE | ENTERTAINMENT ONE
ELIANE ELIAS | CONCORD JAZZ
FAITH EVANS | PROLIFIC/BMG
FETTY WAP | 300
FLYING LOTUS | WARP
FRANCESCA BATTISTETTI | CURB
GIANCARLO GUERRERO/TIM HANDLEY | NAXOS
GHOST | LOMA VISTA
GLEN CAMPBELL | BIG MACHINE
GLEN HANSARD | ANTI
HIGHLY SUSPECT | 300
JAH CURE | VP RECORDS
JAMES TAYLOR | CONCORD
JAME XX | YOUNG TURKS
JAMISON ROSS | CONCORD JAZZ
JASON ISBELL | SOUTHEASTERN/THIRTY TIGERS
JIMMY GREENE | MACK AVENUE
JOEY ALEXANDER | MOTÉMA MUSIC
JONATHAN MCREYNOLDS | ENTERTAINMENT ONE
JOSE-LUIS OROZCO | SMITHSONIAN FOLKWAYS
KAREN CLARK SHEARD | ENTERTAINMENT ONE
KARRIN ALLYSON | MOTÉMA MUSIC
KIRK WHALUM | MACK AVENUE
Lalah Hathaway | ENTERTAINMENT ONE
LEE ANN WOMACK | SUGAR HILL
MARIACHI LOS CAMPEROS DE NATI CANO | SMITHSONIAN FOLKWAYS
THE MAVERICKS | VALORY/BIG MACHINE
MAVIS STAPLES | ANTI
THE MILK CARTON KIDS | ANTI
PATTY GRIFFIN | PGM/THIRTY TIGERS
POINT OF GRACE | CURB
RALPH STANLEY & FRIENDS | RED RIVER ENTERTAINMENT
ROB ICES & TREY HENSLEY | COMPASS
SHEMEKIA COPELAND | ALLIGATOR
"SOMETHING ROTTEN!" | GHOSTLIGHT
THE STEELDRIVERS | ROUNDER
TANJA TETZLAFF
CHRISTIAN TETZLAFF & LARS VOGT | ONDINE
TAYLOR SWIFT | BIG MACHINE
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The 58th GRAMMY Awards®

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Producers: Jay Mohr · Nikki Cox · Scott Montoya · Jerry Fruchtman · Peter Fruchtman · Barry Katz

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### Best Instrumental Composition

**“The Afro Latin Jazz Suite”**
- **Composer:** Arturo O’Farrill (Arturo O’Farrill & The Afro Latin Jazz Orchestra featuring Rudresh Mahanthappa)
- **Track From:** Cuba: The Conversation Continues
- **Label:** Motema Music

**“Civil War”**
- **Composer:** Bob Mintzer (Bob Mintzer Big Band)
- **Track From:** Get Up!
- **Label:** MCG Jazz

**“Confetti Man”**
- **Composer:** David Balakrishnan (Turtle Island Quartet)
- **Track From:** Confetti Man
- **Label:** Azica Records

**“Bruno Mars”**
- **Arrangers:** Paul Allen, Troy Hayes, Evin Martin, J Moss (Vocally Challenged)
- **Label:** PMG Records
- **Track From:** Dance Of The Sugar Plum Fairy

**“Neil”**
- **Composer:** Rich DeRosa (University of North Texas One O’Clock Lab Band)
- **Track From:** North Texas Jazz

**“Vesper”**
- **Composer:** Marshall Gilkes (Marshall Gilkes & WDR Big Band)
- **Track From:** Kole
- **Label:** Alternate Side Records

**“Do You Hear What I Hear?”**
- **Arranger:** Armand Hutton (Committed)
- **Track From:** Home for Christmas
- **Label:** Mixed Bag Music Group

**“Ghost Of A Chance”**
- **Arranger:** Bob James (Bob James & Nathan East)
- **Track From:** The New Cool

**“Be My Muse”**
- **Arranger:** Shelly Berg (Lorraine Feather)
- **Label:** Jazzed Media

**“Be Your Muse”**
- **Arranger:** Patrick Williams (Patrick Williams featuring Patti Austin)
- **Track From:** Beautiful Life
- **Label:** Mack Avenue Records

### Best Arrangement, Instrumental Or A Cappella

**Best Arrangement, Instrumental Or A Cappella**

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APPLE iPhone (Apple iPhone 6s and 6s Plus)

<table>
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LABEL Republic Records

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ART DIRECTOR Nathanio Strimpopulos (Elvis Presley)
LABEL Third Man Records

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Texas Playboys
ART DIRECTORS Sarah Dodds, Shauna Dodds, Dick Reeves (Asleep at the Wheel)
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ART DIRECTORS Susan Archie, Dean Blackwood, Jack White (Various Artists)
LABEL Third Man Records/Revenant Records

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Folksongs Of Another America: Field Recordings From The Upper Midwest, 1937-1946
ART DIRECTORS Stephen Kennedy, James Tilley (The Rolling Stones)
LABEL Universal Music Enterprises, A Division of UM

30 Trips Around The Sun
ART DIRECTORS Doran Tyson, Steve Vance (Grateful Dead)
LABEL Rhino

What A Terrible World, What A Beautiful World
(Deluxe Box Set)
ART DIRECTORS Jeri Heiden, Glen Nakasako (The Decemberists)
LABEL Capitol Records

Love Has Many Faces:
A Quartet, A Ballet, Waiting To Be Danced
LABEL Smithsonian Folkways Recordings

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ART DIRECTOR Ted Olson (Tennessee Ernie Ford)
LABEL Bear Family Productions

Songs Of The Night: Dance Recordings, 1916-1925
LABEL Archeophone Records

Best Historical Album

The Basement Tapes Complete: The Bootleg Series, Vol. 7
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Kevin Howes
MASTERING ENGINEER
Jessica Thompson (Erroll Mark Puryear Garner)
LABEL Smithsonian Folkways
Vol. 7: Aboriginal Folk, Rock And Country, Recordings 7966-7985
COMPILATION PRODUCER
Milt.~am,
Kevin Howes
MASTERING ENGINEER
Greg Mindorff (Various Artists)
Before This World
LABEL Light in the Attic
ENGINEER Dave O'Donnell Records
MASTERING ENGINEER Ted Jensen (James Taylor)
Parchman Farm: Photographs And Field Recordings, 1947-1959
COMPILATION PRODUCERS
Steven Lance Ledbetter, Nathan Salsburg
MASTERING ENGINEER
Michael Graves (Various Artists)
LABEL Dust-To-Digital
Songs My Mother Taught Me
COMPILED BY
The Bird and The Bee
LABEL Rostrum Records
Best Engineered Album, Non-Classical
Before This World
ENGINEER Dave O'Donnell
MASTERING ENGINEERS Ted Jensen (James Taylor)
LABEL ATO Records
Currency Of Man
ENGINEER Maxime Le Guil
MASTERING ENGINEER Bernie Grundman (Melody Gardot)
LABEL Verve/Universal
Recreational Love
ENGINEERS Greg Kurstin, Alex Pasco
MASTERING ENGINEER Emily Lazer (The Bird and The Bee)
LABEL Rostrum Records
Wallflower
ENGINEERS Steve Price, Jochem van der Saag, Jorge Vivo
MASTERING ENGINEER Paul Blakemore (Diana Krall)
LABEL Verve Music Group/Universal
Producer Of The Year, Non-Classical
Jeff Bhasker
“Ain’t Gonna Drown” (Elle King), “Burning Doves” (Mikky Ekko), “Burning House” (Cam), Grand Romantic (Nate Ruess), “Last Damn Night” (Elle King), “Never Let You Down” (Woodkid Featuring Lykke Li), “Runaway Train” (Cam), Uptown Special (Mark Ronson)
Diplo
Larry Klein
Currency of Man (Melody Gardot), Freedom & Surrender (Lizz Wright), Heartland (Indra Rios-Moore), I’m Leaving You (Florence K), Parker’s Place (Parker Bent), Speaking in Tongues (Luciana Souza), Tendermess (J D Souther)
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“Berlin By Overnight (CFCF Remix)”
REMIXER CFCF (Daniel Hope)
TRACK FROM Berlin by Overnight
LABEL Deutsche Grammophon

“Hold On (Fatum Remix)”
REMIXERS Bill Hamel, Chad Newbold (JES, Shant & Clint Maximus)
LABEL Intonenation Records

“Runaway (U&I) (Kaskade Remix)”
REMIXER Ryan Raddon (Galantis)
TRACK FROM Runaway (U & I) Remixes
LABEL Big Beat/Atlantic

“Say My Name (RAC Remix)”
REMIXER Andre Allen Anjos (Odesza featuring Zyra)
TRACK FROM Say My Name Remixed
LABEL Counter Records

“Uptown Funk (Dave Aude Remix)”
REMIXER Dave Aude (Mark Ronson featuring Bruno Mars)
LABEL RCA Records

Best Surround Sound Album

Amndahl: Astrognosis & Aesop
SURROUND MIX ENGINEER/SURROUND MASTERING ENGINEER/MORTON LINDBERG
SURROUND PRODUCER MORTEN LINDBERG
LABEL 2L (Lindberg Lyd)

Amused To Death
SURROUND MIX ENGINEER JAMES GUTHRIE
SURROUND MASTERING ENGINEERS JAMES GUTHRIE, JOEL PLANTE
SURROUND PRODUCER JAMES GUTHRIE
LABEL 2L (Lindberg Lyd)

Morten Lindberg (Oyvind Gimse, Anita Brevik, Nidarosdomens Jentekor & Trondheim Solistene)
LABEL 2L (Lindberg Lyd)

Bach: Brandenburg Concertos
ENGINEERS PATRICK LAI, RICHARD JOHNSTON
MASTERING ENGINEERS DANIEL GUSTAFSON, RUSSELL KELLY
LABEL Reference Recordings

Best Engineered Album, Classical

Ask Your Mama
ENGINEERS LESLIE ANN JONES, JOHN KILGOR, NORA KROLL-ROSENBAUM, JUSTIN MERILLI
LABEL充分

Dutilleux: Metaboles—L Arbre Des Songes—Symphony No. 2 “Le Double”
ENGINEER DMITRIY LIPIAY
MASTERING ENGINEER ALEXANDER LIPIAY (Ludovic Morlot, Augustin Hadelich & Seattle Symphony)
LABEL Seattle Symphony Media

Monteverdi: Il Ritorno D’Ulisse In Patria
ENGINEER ROBERT FRIEDRICH
MASTERING ENGINEER MICHAEL BISHOP (MARTIN PEARLMAN, JENNIFER RIVERA, FERNANDO GUIMARAES & BOSTON BAROQUE)
LABEL Linn Records

Rachmaninoff: All-Night Vigil
ENGINEERS BEYOND JHOON HWANG, JOHN NEWTON
MASTERING ENGINEER MARK DONAHUE (CHARLES BRUFFY, PHOENIX CHORALE & KANSAS CITY CHORALE)
LABEL Chandos

Saint-Saëns: Symphony No. 3 “Organ”
ENGINEERS KEITH O. JOHNSON, SAAN ROYCE MARTIN
MASTERING ENGINEER KEITH O. JOHNSON (MICHAEL STERN & KANSAS CITY SYMPHONY)
LABEL Reference Recordings

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Dan Mercure Chapi: String Quartets 1 & 2 (Quarteto Latinoamericano), From Whence We Came (Ensemble Galilea), Grexson: Touch (Peter Grexson), In the Light of Air ICE Performs Anna Thorvaldsdottir (International Contemporary Ensemble), Schumann (Ying Quartet), Scrapyard

Exotica (Del Sol String Quartet), Stravinsky: Petrushka (Richard Scerbo & Incantae Chamber Orchestra), What Artemisia Heard (El Mundo), ZOFO Plays Terry Riley (ZOFO),

Judith Sherman Ask Your Mama (George Manahan & San Francisco Ballet Orchestra), Fields: Double Cluster; Space Sciences (Jan Kucera, Gloria Chuang & Moravian Philharmonic Orchestra), Liaisons — Re-imagining Sandheim From the Piano (Anthony de Mare), Montage — Great Film Composers and the Piano (Gloria Cheng), Multitude, Solitude (Momenta Quartet), Of Color Braided All Desire — Music of Eric Moe (Christine Brandes, Brentano String Quartet, Dominic Donato, Jessica Meyer, Karen

Ouzounian, Manhattan String Quartet & Talujon), Rzewski: The People United Will Never Be Defeated! (Urals Orchestra), Sirota: Parting the Veil — Works for Violin and Piano (David Friend, Hyeung Ju Yoon, Laurie Carney & Soyeon Kate Lee), Turina: Chamber Music for Strings and Piano (Lincoln Trio),

Best Orchestral Performance

Bruckner: Symphony No. 4 CONDUCTOR Manfred Honeck (Pittsburgh Symphony Orchestra)

Dutilleux: Metaboles — L Arbre Des Songes — Symphony No. 2 “Le Double”

CONDUCTOR Ludovic Morlot (Seattle Symphony)
Third Side Music congratulates Courtney Barnett for her GRAMMY® nomination for Best New Artist.

Welcome to 2015 and the year many will fall in love with the best lyricist in rock music today, Courtney Barnett. – Bob Boilen, NPR

The year’s best debut came from a 27-year-old Australian indie-rock artist so talented she can sing about insomnia or house-hunting with the wit and insight of Dylan in ‘65. – Rolling Stone

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2015 CMT Video Music Awards Female and Performance Video
2015 Country Music Association Female Vocalist of the Year
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58th GRAMMY Awards® nominations
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— Rolling Stone

“…when Ms. Womack is allowed to luxuriate in her anguish, she is entrancing.”
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Shostakovich: “Piano Quintet & String Quartet No. 2”
TAKACS QUARTET & MARC-ANDRÉ HAMELIN
LABEL Hyperion

Best Classical Instrumental Solo
Dutilleux: “Violin Concerto, L’Arbre Des Songes”
CONDUCTOR Ludovic Morlot
(Augustin Hadelich)
(Seattle Symphony)
TRACK FROM Dutilleux: Metaboles—L’Arbre Des Songes—Symphony No. 2
“Le Double”
LABEL Seattle Symphony Media

Beethoven: An Die Ferne Gelliete; Haydn: English Songs; Mozart: Masonic Cantata
ACCOMPANIST Kristian Bezuidenhout (Mark Padmore)
LABEL Harmonia Mundi

Rachmaninov Variations
Danil Trifonov (The Philadelphia Orchestra)
LABEL Deutsche Grammophon

Rzewski: “The People United Will Never Be Defeated!”
Ursula Oppens (Jerome Lowenthal)
LABEL Cedille Records

Best Classical Solo Vocal Album
Beethoven: An Die Ferne Gelliete; Haydn: English Songs; Mozart: Masonic Cantata
LABEL Naxos

St. Petersburg
CONDUCTOR Diego Fasolis
LABEL Decca

Best Classical Compendium

As Dreams Fall Apart—The Golden Age Of Jewish Stage And Film Music (1925-1955)
LABEL New Budapest Orpheum Society

Best Contemporary Classical Composition

Barry: “The Importance Of Being Earnest”
COMPOSER Gerald Barry
(Thomas Ades, Barbara Hannigan, Katalin Karolyi, Hilary Summers, Peter Tantsits & Birmingham Contemporary Music Group)
LABEL NMC Recordings

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On His Eleven 58th GRAMMY® Nominations!

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Best Traditional Pop Vocal Album
STAGES - Josh Groban

Best Rock Album
DRONES - Muse

Best R&B Performance
‘RISE UP’ - Andra Day

Best R&B Album
CHEERS TO THE FALL - Andra Day

Best Country Song
‘HOLD MY HAND’ - Brandy Clark & Mark Stephen Jones

Best Latin Pop Album
TERRAL - Pablo Alborán

Best Urban Contemporary Album
BLOOD - Lianne La Havas

Best Improvised Jazz Solo
‘FRIEND OR FOE’ - Joshua Redman, Soloist

Best American Roots Performance
‘JULEP’ - Punch Brothers

Best American Roots Song
‘JULEP’ - Chris Eldridge, Paul Kowert, Noam Pikelny, Chris Thile & Gabe Witcher

Best American Roots Song
‘THE TRAVELING KIND’ - Cory Chisel, Rodney Crowell & Emmylou Harris

Best Americana Album
THE TRAVELING KIND - Emmylou Harris & Rodney Crowell

Best Americana Album
THE PHOSPHORESCENT BLUES - Punch Brothers

Best Folk Album
TOMORROW IS MY TURN - Rhiannon Giddens

Best Remixed Recording, Non-Classical
‘RUNAWAY (U & I)’ (KASKADE REMIX) - Ryan Raddon, Remixer

PLEASE VOTE RESPONSIBLY.
Norman: “Play”  
COMPOSER Andrew Norman  
Gil Rose & Boston Modern Orchestra Project  
TRACK FROM Norman: Play  
LABEL BMOP/Sound

Paulus: “Prayers & Remembrances”  
COMPOSER Stephen Paulus  
Eric Holtan, True Concord Voices & Orchestra  
TRACK FROM Paulus: Far in the Heavens  
LABEL Reference Recordings

Tower: “Stroke”  
COMPOSER Joan Tower  
Giancarlo Guerrero, Cho-Liang Lin & Nashville Symphony  
TRACK FROM Tower: Violin Concerto; Stroke; Chamber Dance  
LABEL Naxos

Wolfe: “Anthracite Fields”  
COMPOSER Julia Wolfe  
Julian Wachner, The Choir of Trinity Wall Street & Bang on a Can All-Stars  
LABEL Cantaloupe Music

“Alright”  
KENDRICK LAMAR  
VIDEO DIRECTORS The Little Homies, Colin Tilley  
VIDEO PRODUCERS Brandon Bonfiglio, Dave Free, Andrew Lerios, Luga Podesta  
LABEL Aftermath Records/Interscope Records

“Bad Blood”  
TAYLOR SWIFT FEATURING KENDRICK LAMAR  
VIDEO DIRECTOR Joseph Kahn  
VIDEO PRODUCER Ron Morhoff  
LABEL Big Machine Records

“Freedom”  
PHARRELL WILLIAMS  
VIDEO DIRECTOR Paul Hunter  
VIDEO PRODUCERS Candice Dragonas, Nathan Scherrer  
LABEL Columbia

Best Music Video

“LSD”  
ASAP ROCKY  
VIDEO DIRECTOR Dexter Navy  
VIDEO PRODUCER Shin Nishigaki  
LABEL RCA Records/ASAP Worldwide/Polo Grounds Music

“Alright”  
KENDRICK LAMAR  
VIDEO DIRECTORS The Little Homies, Colin Tilley  
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LABEL Big Machine Records

“Freedom”  
PHARRELL WILLIAMS  
VIDEO DIRECTOR Paul Hunter  
VIDEO PRODUCERS Candice Dragonas, Nathan Scherrer  
LABEL Columbia

Best Music Film

Mr. Dynamite: The Rise Of James Brown  
JAMES BROWN  
VIDEO DIRECTOR Alex Gibney  
VIDEO PRODUCERS Peter Afterman, Blair Foster, Mick Jagger, Victoria Pearman  
LABEL Inaudible Films

Sonic Highways  
FOO FIGHTERS  
VIDEO DIRECTOR Dave Grohl  
VIDEO PRODUCERS John Cutcliffe, Dave Grohl, James Ramsay, James A. Rota, John Silva, Gaby Skolnek, Kristen Welsh  
LABEL RCA Records/Roswell Records

What Happened, Miss Simone?  
NINA SIMONE  
VIDEO DIRECTOR Liz Garbus  
VIDEO PRODUCERS Liz Garbus, Amy Hobby, Jayson Jackson, Justin Wilkes  
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ROGER WATERS  
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NORAH JONES GOT A GRAMMY BOOST TO NO. 1

A handful of nominations nudged the debut LP from the daughter of sitar legend Ravi Shankar to the top of the Billboard 200

IT’S WELL DOCUMENTED THAT A Grammy Award win in a major category can result in a ride up the Billboard charts. Bonnie Raitt’s ‘Nick of Time’ and the O Brother, Where Art Thou? soundtrack each hit No. 1 on the Billboard 200 after they garnered album of the year trophies in 1990 and 2002, respectively. But for artist Norah Jones, it all took was a handful of nominations.

On Jan. 7, 2003, Jones, the daughter of late sitar virtuoso Ravi Shankar, received five Grammy nominations, including album of the year for her 2002 debut of breezy piano jazz, Come Away With Me; record of the year, for the single “Don’t Know Why”; and best new artist.

After 45 weeks on the chart, Come Away With Me was at No. 2 on the Billboard 200, and the resulting media exposure pushed it to the top on Jan. 25. It spent three weeks there and returned to the summit after the Feb. 23 awards telecast, where Jones swept her categories and, in the afterglow, Come Away With Me chalked up its best sales week ever: 613,000 units, according to Nielsen Music. To date, the album has sold 11.1 million copies in the United States and is the No. 12 best-seller since Nielsen began tracking sales in 1991.

Jones has since released six more albums, two of which have hit No. 1: Feels Like Home in 2004 and Not Too Late in 2007. She has won four more Grammys and most recently charted (at No. 19 on the Billboard 200) in early 2014 with Forever?, a tribute to The Everly Brothers that she recorded with Green Day’s Billie Joe Armstrong. Jones, who gave birth to a son in February 2014, is recording new music for a forthcoming album on Blue Note Records.

—KEITH CAULFIELD
CATEGORY 7: BEST TRADITIONAL POP VOCAL ALBUM

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