FOR YOUR GRAMMY® CONSIDERATION

DRAKE

NOMINEE
ALBUM OF THE YEAR

NOMINEE
BEST RAP SONG

NOMINEE
BEST RAP ALBUM

NOMINEE
BEST R&B SONG†

NOMINEE
BEST RAP PERFORMANCE

NOMINEE
RECORD OF THE YEAR*

NOMINEE
BEST RAP/SUNG PERFORMANCE

NOMINEE
BEST POP DUO/GROUP PERFORMANCE**

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

“VIEWS CONTINUES TO MAKE STREAMING HISTORY”

“VIEWS CONTINUES TO MAKE STREAMING HISTORY”

**“Work” Rihanna feat. Drake © 2016 Republic Records, a Division of UMG Recordings, Inc.

†“Come and See Me” PARTYNEXTDOOR feat. Drake.

*“Work” Rihanna feat. Drake.™
FOR YOUR GRAMMY® CONSIDERATION

ARIANA GRANDE

NOMINEE
BEST POP VOCAL ALBUM

NOMINEE
BEST POP SOLO PERFORMANCE

“AN UNDENIABLE SUPERSTAR”

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

“AN OUTSIZED DANGEROUS TALENT”
Dear Readers,

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

The Grammy represents the highest level of excellence because of the creative people who participate in the awards process; people who dedicate their lives to their craft. Judging art is difficult because you must apply objectivity to something inherently subjective. That’s why there’s no one better to evaluate music than professional creators who understand the creative and technical process. We value their contributions to music — from making it to honoring it.

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

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

—Neil Portnow, president/CEO, The Recording Academy

TO OUR READERS Billboard will publish its next issue on Jan. 5, 2017. For 24/7 music coverage, go to Billboard.com.
FOR YOUR GRAMMY® CONSIDERATION

THE AVETT BROTHERS

“[TRUE SADNESS] IS THE MOST EXCITING AND ADVENTUROUS FOLK-ROCK ALBUM OF THE YEAR”
For Your 59th GRAMMYs® Consideration

JUSTIN BIEBER
LOVE YOURSELF
Song Of The Year
Best Pop Solo Performance
PURPOSE
Best Pop Vocal Album
Album Of The Year

DESIIGNER
PANDA
Best Rap Performance

KANYE WEST
THE LIFE OF PABLO
Best Rap Album
FAMOUS
Best Rap/Sung Performance
Best Rap Song
ULTRALIGHT BEAM
Best Rap/Sung Performance
Best Rap Song

Congrats to our artists and partners on your 59th GRAMMYs® Nominations
Congratulations to Rihanna, Westbury Road Entertainment, and ROCNATION on your 59th GRAMMYs® Nominations

WORK
Record Of The Year
Best Pop Duo/Group Performance

NEEDED ME
Best R&B Performance

KISS IT BETTER
Best R&B Song

FAMOUS
Best Rap/Sung Performance

ANTI
Best Recording Package
Best Urban Contemporary Album
NOMINATED FOR 5 GRAMMY® AWARDS
INCLUDING
ALBUM OF THE YEAR 25
SONG OF THE YEAR “HELLO”
RECORD OF THE YEAR “HELLO”
BEST POP VOCAL ALBUM 25
BEST POP SOLO PERFORMANCE “HELLO”
LEMONADE

THE GROUNDBREAKING VISUAL ALBUM
HAS RECEIVED NINE GRAMMY® NOMINATIONS

ALBUM OF THE YEAR, “LEMONADE”
SONG OF THE YEAR, “FORMATION”
RECORD OF THE YEAR, “FORMATION”
BEST ROCK PERFORMANCE, “DON’T HURT YOURSELF” FT. JACK WHITE
BEST RAP/SUNG PERFORMANCE, “FREEDOM” FT. KENDRICK LAMAR
BEST URBAN CONTEMPORARY ALBUM, “LEMONADE”
BEST POP SOLO PERFORMANCE, “HOLD UP”
BEST MUSIC FILM, “LEMONADE”
BEST MUSIC VIDEO, “FORMATION”
The 59th annual Grammy Awards promises to be the most unpredictable in memory, from the marquee Adele vs. Beyoncé matchup to the fate of outliers like Sturgill Simpson to, of course, potential onstage remarks about the incoming POTUS. An A-list roundtable of creatives and executives dissect the nominations — and why a President Trump could bode well for the industry.

By GAIL MITCHELL    Photographed by AUSTIN HARGRAVE
From left: Neil Portnow, Om’Mas Keith, Jody Gerson, Greg Kurstin, Elle King and Ken Ehrlich photographed Dec. 8 at The Recording Academy in Santa Monica.
For the ceremony’s Feb. 12 telecast on CBS, that likely means the combined spectacles of pop supernovas Beyoncé, who leads the year’s nominations with nine, and Adele, who faces off against Bey in three of her five nominated categories, including album of the year — vying against Justin Bieber, Drake and alt-country upstart Sturgill Simpson. With all that star-power potential on one show, Ehrlich admits, “I have to be very optimistic.”

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

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

What was your first reaction to the slate of nominations?
GERSON I applauded the diversity. [Voting members] did a great job. Yes, there will always be somebody who’s missed, but I’m impressed.
KEITH I was very pleasantly surprised. R&B and urban music was fully represented by artists you wouldn’t normally think would be nominated — people you may have forgotten about and people who are at the top of the game.
KURSTIN I totally agree with Jody and Om’Mas. But I was happy when I saw my name. (Laughter, cheers.)
EHRLICH Frankly, I was scared out of my skin until we saw what was in the envelope. That’s the way it always is: We’re dealt a hand and we have to play that hand. Some years are better than others. But I was really pleased because the palette we have to paint a three-and-a-half-hour TV show with is broad — as Jody said, musically rich with a lot of choices.
KING I woke up to getting the greatest surprise ever. Then I read about everyone else who was nominated. A lot of my friends are on there. It’s fun to cheer everybody on and get to be a part of it.

Greg, did you talk to Adele on the day of the nominations?
KURSTIN I did. We actually saw each other and had a little champagne. You just never know how anything is going to go. I was so
nervous the night before. But then I woke up to the good news.

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

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

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

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

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

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

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

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

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

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

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

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

Do you want to share who those are?

EHRLICH Absolutely not. (Laughter.) But I can tell you that Adele and Beyoncé are not two of them. We have every anticipation that both of them will be with us in February. We love a good horse race. It’s a fine line: We love the competition aspect of it, but it’s really more — here’s the cliché — the family of music. I don’t know how many of those three categories they’re in together that we’ll announce during the telecast, but we’ll probably come pretty close. When you can start with that as a foundation for a show, you’re in pretty good shape.

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

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

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

— KING

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

KEITH They’re both bosses.

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

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

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

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

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

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

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

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

PORTNOW (To Ehrlisch.) You mean Teddy Roosevelt.

EHRLICH We went through a period when artists were reticent to go public either politically or socially — a time when artists have said, “No, our marketing says I can’t do this or I can’t do that.” I’m a child of the 60s, so I love the fact that we are returning
“I have optimism that there may be opportunities with [the] administration, who are business people.”
— PORTNOW

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

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

GERSON (To Portnow.) I agree with you.

PORTNOW We already have sent a letter to the president-elect. It has been received and we’ll be pursuing meetings. He’s seemingly not so enamored by the tech sector that he’s co-opted by it. Obviously, it’s an important part of our economy and our future.

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

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

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

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

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

KEITH Frank is demonstrating his truth, and...
CONGRATULATIONS ON 3 GRAMMY® NOMINATIONS!

THE CHAINSMOKERS

BEST NEW ARTIST
BEST POP DUO/GROUP PERFORMANCE “CLOSER” feat HALSEY
BEST DANCE RECORDING “DON’T LET ME DOWN” feat DAYA

THE BREAKOUT STORY OF 2016
OVER 5 BILLION GLOBAL STREAMS THIS YEAR.
3X MULTI-PLATINUM SMASH HITS IN 2016.
OVER 5 MILLION U.S. SINGLES SOLD.
2X #1 POP AIRPLAY SINGLES.

“CLOSER”: 4X PLATINUM SINGLE. #1 BILLBOARD HOT 100
FOR 12 WEEKS. LONGEST RUNNING #1 OF 2016.
#1 POP AIRPLAY FOR RECORD-MATCHING 10 WEEKS.

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

“ROSES”: 3X PLATINUM SINGLE.
#3 POP AIRPLAY. #6 BILLBOARD HOT 100.
denying people the ability to vote on his product is part of his art form. What’s most important is he contributed something to the overall scope of music. There will be more from him, I’m sure. And maybe his opinion of the Grammys will change. At first I was a little confused as to why he would not include his product. He didn’t tell me why, just only said, “This is what I’m doing.”

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

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

Beyond the Grammys, what are you looking forward to musically in 2017?
KEITH The Internet has opened a vast lane for new artists to make music in different ways than what we’ve done in the past.
KURSTIN People are being more experimental. I hear chords being played that really haven’t been on the radio. I love that. I go to my kids’ school and see kids playing in bands. It is a sign of what’s to come.
GERSON More authentic music. My hope is that it’s genre-less. I don’t think that’s how kids listen to music: They’re not thinking, “What is it? What color is the person who’s singing it?” And with the political climate, I’m hoping for important songs that will last the test of time.

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

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

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

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

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

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

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

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

—ROBERT LEVINE
CONGRATULATIONS
TO ALL OUR ARTISTS, PARTNERS AND FRIENDS

TWENTY ONE PILOTS  STURGILL SIMPSON  ED SHEERAN
KELLY CLARKSON  GOJIRA  KORN  PANIC! AT THE DISCO  WEEZER
JILL SCOTT  D.R.A.M.  SUICIDE SQUAD (COLLECTOR'S EDITION)
VINYL: THE ESSENTIALS SEASON 1  SKRILLEX
RICK ROSS  RICKY REED  COLDPLAY  HIGHLY SUSPECT

LOVE YOUR ATLANTIC FAMILY
FOR YOUR GRAMMY CONSIDERATION
SONG OF THE YEAR

MIKE POSNER
“I TOOK A PILL IN IBIZA”

“INTROSPECTIVE AND REVEALING”
– BILLBOARD

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

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

“RAW AND INTIMATE”
– NEW YORK TIMES

OVER 12 MILLION GLOBAL ADJUSTED SINGLES
OVER 1 BILLION GLOBAL STREAMS
SPOTIFY’S #2 MOST STREAMED SONGS OF 2016
AND ONE OF THE TOP 10 MOST STREAMED SONGS OF ALL TIME

ISLAND
© 2016 Island Records, a division of UMG Recordings, Inc.
FOR YOUR GRAMMY CONSIDERATION
BEST POP VOCAL ALBUM
DEMI LOVATO
CONFIDENT

“[CONFIDENT] IS THE ALBUM SHE WAS BORN TO MAKE: A BRASSY, SLEEK, DYNAMIC POP PRODUCTION THAT LETS HER POWERFUL VOICE SOAR TO NEW EMOTIONAL HIGHS.”
– ROLLING STONE

“ONE OF THE YEAR’S MOST UNSTOPPABLE VOICES”
– ENTERTAINMENT WEEKLY

OVER 1 MILLION GLOBAL ADJUSTED ALBUMS
OVER 700 MILLION GLOBAL STREAMS

“COOL FOR THE SUMMER” CERTIFIED 2X PLATINUM

“CONFIDENT” CERTIFIED PLATINUM

“STONE COLD” CERTIFIED GOLD

© 2016 Island Records, a division of UMG Recordings, Inc.
ALBUM OF THE YEAR

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


MASTERING ENGINEERS Tom Coyne, Randy Merrill

Label XL Recordings/Columbia Records

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

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

ENGINEERS/MIXERS Mike Dean, Jaycen Joshua, Greg Koller, Tony Masierati, Lester Mendoza, Vance Powell, Joshua V. Smith, Stuart White

Label Parkwood Entertainment/Columbia Records

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

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

ENGINEERS/MIXERS Mike Dean, Jaycen Joshua, Greg Koller, Tony Masierati, Lester Mendoza, Vance Powell, Joshua V. Smith, Stuart White

Label Parkwood Entertainment/Columbia Records

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

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


MASTERING ENGINEERS Tom Coyne, Randy Merrill

Label XL Recordings/Columbia Records

A distinctly progressive contingent of youthful artists overran this prestigious category by collaborating with other top talents — and, in one case, covering Nirvana’s “In Bloom.”

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SHOULD ADELE TRIUMPH HERE, SHE WILL BECOME ONLY THE SECOND WOMAN (AFTER TAYLOR SWIFT) TO WIN ALBUM OF THE YEAR MORE THAN ONCE FOR HER OWN SOLO ALBUM. THE FIRST SINGO OFF 25 — AND NOW A SONG AND RECORD OF THE YEAR CONTENDER — “HELLO” CONFIRMED THAT ADELE WAS STILL IN THE HEARTBREAK BUSINESS, WHILE A-LISTERS INCLUDING RYAN TEDDER, MAX MARTIN AND BRUNO MARS AIDED HER MOST WIDEARING SET YET.

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

ENGINEERS/MIXERS Mike Dean, Jaycen Joshua, Greg Koller, Tony Masierati, Lester Mendoza, Vance Powell, Joshua V. Smith, Stuart White

Label Parkwood Entertainment/Columbia Records

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

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

ENGINEERS/MIXERS Mike Dean, Jaycen Joshua, Greg Koller, Tony Masierati, Lester Mendoza, Vance Powell, Joshua V. Smith, Stuart White

Label Parkwood Entertainment/Columbia Records

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

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

**RECORD OF THE YEAR**

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

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

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

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

**“7 Years”**  
LUKAS GRAHAM  
**Producers** Future Animals, Pilo  
**Engineers/Mixers** Delbert Bowers, Sebastian Fogh, Stefan Forrest, David Labrel  
**Mastering Engineer** Tom Coyne  
*From Lukas Graham Label Warner Bros. Records*

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

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

Before Drake topped the Hot 100 with “One Dance” last summer, the Toronto rapper guest-starred on two Hot 100 No. 1 singles—both for Rihanna. In March, “Work,” a follow-up of sorts to their 2015 smash “What’s My Name?,” became the 14th chart-topper of her career, putting her ahead of Michael Jackson (13) and third only to The Beatles (20) and Mariah Carey (18). A midtempo dancehall track that’s more minimal than recent Rihanna hits “We Found Love” and “Diamonds,” “Work” was released just hours before the long-delayed Anti finally dropped in January, and it’s one of eight nominations for Rihanna—the most the artist has received in a single year.

**“Stressed Out”**  
TWENTY ONE PILOTS  
**Producers** Mike Elizondo, Tyler Joseph  
**Engineers/Mixers** Neal Avron, Adam Hawkins  
**Mastering Engineer** Chris Gehringer  
*From Blurryface Label Fueled by Ramen*

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

ANTHONY HAMILTON
ELLE KING
CAGE THE ELEPHANT

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

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

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

“Formation”
BEYONCÉ
Songwriters Khalfi Brown, Asheton Hogan, Beyoncé Knowles, Michael L. Williams II
From Lemonade
Label Parkwood

As if to show that he didn’t need the help of megaproducers like Skrillex and Diplo to have grown-up hits, Bieber released a fourth single, “Love Yourself,” from Purpose that didn’t have a beat. The spare song consisted of just Biebs and guitar, with assistance from Ed Sheeran on backing vocals and a clutch trumpet break from Phillip Beaudreau. The gently dismissive kiss-off lyric to No. 2 on the Hot 100, “You’re beautiful, you’re perfect, you’re so accepted,” is a self-lacerating hit is a songwriter’s melancholy, reminds them “of a pop song again anytime soon.” Beginning with Posner taking the titular pill to impress the younger (by a year) and much cooler Avicii, and peaking with him finding common ground with older folks because his name

“7 Years”
LUKAS GRAHAM
Songwriters Christopher Brody Brown, Lukas Forchhammer, Stefan Forrest, David LaBrel, Mortel Pilegaard, Morten Ristorp

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

“Love Yourself”
JUSTIN BIEBER
Songwriters Justin Bieber, Benjamin Levin, Ed Sheeran
Publishers Songs of Universal o/b/o Please Don’t Forget to Pay Me Music/Universal Music o/b/o Bieber Time Publishing/Sony-ATV

It took a trop house-oriented remix from Norwegian trio SeeB to propel it to No. 4 on the Hot 100, but what kept Posner’s “I Took a Pill in Ibiza” in rotation was the unfinishing straightforwardness — right down to the song’s title — in which the 28-year-old Southfield, Mich., native sang about his own faded celebrity. (As he puts it, “I’m just a singer who already blew his shot.”) Beginning with Posner taking the titular pill to impress the younger (by a year) and much cooler Avicii, and peaking with him finding common ground with older folks because his name

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BEST NEW ARTIST

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

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

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

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

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

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

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

BEST POP SOLO PERFORMANCE

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

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

“Love Yourself”
JUSTIN BIEBER
From Purpose
Label Def Jam Recordings
Written by Bieber, Ed Sheeran and Benjamin “Benny Blanco” Levin, “Love Yourself” earned its vocalist the rare honor of replacing himself at No. 1 on the Hot 100 when the minimal-pop single unseated “Sorry” in February, after three weeks atop the chart. A spare, biting electric guitar kiss-off, the anti-serenade is a thematic descendant to Carly Simon’s “You’re So Vain,” with Bieber huskily calling out a self-centered ex’s narcissism. “Love Yourself” also made Bieber the first artist to score three No. 1s from an album since Taylor Swift did it with 1989, as well as the first male to notch three Hot 100 No. 1s from an album since another Justin (Timberlake) did almost nine years ago with FutureSex/LoveSounds.

“Piece by Piece (Idol Version)”
KELLY CLARKSON
From Piece by Piece Remixed
Label RCA Records/19 Recordings Limited
In February, Clarkson returned to American Idol’s final season for a stripped-down, emotive rendition of her 2015 single “Piece by Piece,” an autobiographical song about her absent father. The first American Idol victor’s tear-filled performance earned rave reviews, went viral and sent the song soaring to No. 8 on the Hot 100 and No. 1 on both the Digital Song Sales...
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“Dangerous Woman”
ARIANA GRANDE
From Dangerous Woman
Label Republic Records
The lead single from Grande’s third studio album, “Dangerous Woman” wasn’t always going to be the LP’s calling card. Initially preceded by the single “Focus,” the pop gem convinced Grande and her team to rename the album, which she had announced previously as Moonlight (and leave “Focus” off the set). Co-written and produced by Max Martin and Johan Carlsson, the sultry midtempo cut debuted at No. 10 and peaked at No. 8 on the Hot 100, making Grande the first artist to debut in the chart’s top 10 with the lead single from each of her first three studio albums.

BEST POP VOCAL ALBUM
25
ADELE
Label XL Recordings/Columbia Records
If Adele was daunted by the prospect of following up 21 — the album that made the British firecracker a household name and spent nearly half a year atop the Billboard 200 — it didn’t show on 25. The release featured the ever-maturing singer-songwriter reckoning with the challenges of motherhood, the wounds of nostalgia and the devastation of heartbreak with an 11-song set that further diversified her sonic palette. Once again, the public response was jaw-dropping: 25 shattered first-week sales records in near record time, proving Adele an industry force unto herself.

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

Dangerous Woman
ARIANA GRANDE
Label Republic Records
In May, Grande summarized her third LP to Billboard thusly: “A 22-year-old girl comes into her own trying to balance growing up, love and a lot of other bullshit.” Indeed, Dangerous Woman carries the balance of personalities you would expect from an album whose cover is a black-and-white shot of the former Disney star in her Super Bunny disguise: alternately playful, casual, dramatic, mysterious, seductive and innocent over its 11 tracks. But regardless of which Ariana was on display, fans remained enthralled, sending each of Dangerous Woman’s widely varied first three singles — the record’s alluring titular waltz, dancefloor glitterbomb “Into You” and reggae-tinged strutter “Side to Side” — to the top 20 of the Hot 100.

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

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

**Skin**

*FLUME*

*Label* Mom+Pop Music/Future Classic

One of the few dance musicians to crack the mainstream in 2016, Australian DJ-producer Flume (born Harley Streten) has steadily been building a case for Grammy consideration since he started making songs in 2010. His eponymous 2012 full-length debut showed chart appeal — peaking at No. 12 on the Top Dance/Electronic Albums tally — and his remixes for Sam Smith, Lorde and Disclosure gave him credibility, but it was *Skin* that made Flume’s atmospheric melange of future bass, avant electro-pop and neo-electronica nearly ubiquitous. Featuring guest contributions from Tove Lo, Vic Mensa, Raekwon and Beck, the LP landed on the Billboard 200 (No. 8) and yielded seven tracks on Hot Dance/Electronic Songs, including the Kai-bolstered electro-R&B tune “Never Be Like You,” which reached No. 20 on the Billboard Hot 100.

**Electronica 1: The Time Machine**

*JEAN-MICHEL JARRE*

*Label* Ultra Records

Arguably the most decorated artist in this category, the French producer and electronic-music pioneer blasted into prominence with his 1976 release, *Oxygène*, and has since released 18 LPs and held various Guinness World Records for outdoor concert attendance (a free Moscow performance in 1997 drew more than 3.5 million fans). Five years in the making, *Electronica 1: The Time Machine* — the first of a two-part series — serves as an expansive gateway to Jarre’s legacy for a new dance music generation, partnering him with a legion of modern soundscape artists (M83, Air, Massive Attack), higher-energy DJs (Boys Noize, Armin van Buuren) and art legends (Pete Townshend, John Carpenter, Laurie Anderson) — plus, curiously, classical pianist Lang Lang. Jarre has never won a Grammy, but this is his second nomination: His first was a best new age album nod in 1987.

**Epoch**

*TYCHO*

*Label* Ghostly International

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

**Barbara Barbara, We Face a Shining Future**

*UNDERWORLD*

*Label* Astralwerks

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

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

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

BEST ROCK SONG METALLICA "HARDWIRED"

“Metallica’s ‘Hardwired’ shreds back to vintage eighties terror” - ROLLING STONE

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

BEST COUNTRY DUO/GROUP PERFORMANCE
BROTHERS OSBORNE
“21 SUMMER”

CMA Awards Best Duo of the Year Winner

BEST FOLK ALBUM
RHIANNON GIDDENS
FACTORY GIRL

BEST AMERICAN ROOTS PERFORMANCE
“FACTORY GIRL”

“She can summon the power of a field holler, Celtic quavers, girlish innocence, bluesy sensuality, gospel exaltation or the pain of slavery. She can sing velvety, long-breathed phrases or rasp and yip like a singer from the backwoods long ago. For all her technical control, her voice is a perpetually soulful marvel.”

- THE NEW YORK TIMES

BEST METAL PERFORMANCE
BARONESS “SHOCK ME”

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

BEST COUNTRY DUO/GROUP PERFORMANCE
BROTHERS OSBORNE
“21 SUMMER”

CMA Awards Best Duo of the Year Winner
Louie Vega Starring...XXVIII

Louie Vega

Label: Vega Records

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

Best Dance Recording

“Tearing Me Up”

Bob Moses

Producer: Bob Moses
Mixer: Mark “Spike” Stent
From: Days Gone By

Label: Domino Recording


“Don’t Let Me Down”

The Chainsmokers featuring Daya

Producers: The Chainsmokers
Mixer: Jordan “DJ Swivel” Young
From: Collage

Label: Disruptor Records/Columbia

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

“Never Be Like You”

Flume featuring Kai

Producer: Harley Strete
Mixer: Eric J. Dubowsky
From: Skin

Label: Mom+Pop Music/Future Classic

Flume first caught the attention of Future Classic — the white-hot Australian electronic label that’s home to avant-dance influencers like Chet Faker, Flight Facilities and Classixx — after submitting tracks to a contest run by the imprint. But it was the Sydney native’s sophomore album, Skin, that pole-vaulted the producer to the industry’s forefront. Featuring Canadian singer-songwriter Kai, “Never Be Like You” is an ethereal wash of stomping electro-pop and affecting melody that reached No. 3 on the Hot Dance/Electronic Songs chart.

“Rinse & Repeat”

Riton featuring Kah-Lo

Producer: Riton
Mixer: Wez Clarke
Label: Interscope Records

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

“Drinkee”

Sofi Tukker

Producer: Sofi Tukker
Mixer: Bryan Wilson
Label: Ultra Records

The boy-girl duo of Sophie Hawley-Weld and Tucker Halpern — the act’s moniker is a loose portmanteau of its members’ first names — has released only one EP, its upbeat, Brazil-inspired debut, Soft Animals. But thanks to a bump from the track’s inclusion in an Apple Watch commercial, “Drinkee” clocked more than 16 million streams on Spotify and 1.4 million-plus SoundCloud plays worldwide, heralding the nascent group’s boundless potential. A sunny progression of lo-fi guitar and bongo-throbbing house beats, the buoyant Portuguese-language song is the sole nominee in the best dance recording category not sung in English.
SONY MUSIC NASHVILLE CONGRATULATES OUR 59TH GRAMMY AWARDS® NOMINEES

MIRANDA LAMBERT  KENNY CHESNEY  CARRIE UNDERWOOD

MAREN MORRIS  DOLLY PARTON  CHRIS YOUNG
Rock

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

**BEST ROCK ALBUM**

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

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

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

**Death of a Bachelor**
PANIC AT THE DISCO
Label DCD2/Fueled by Ramen
The Las Vegas natives pulled an awards-show shocker in 2006, closing out the MTV Video Music Awards with an unexpected video of the year win for “I Write Sins Not Tragedies.” Eleven years later — and with lead singer Brendon Urie its only remaining original member — the band has found renewed success with 2016’s *Death of a Bachelor* and, now, its first major Grammy nomination. (It was up for best boxed or special limited-edition package in 2009.) Mixing Urie’s crooning with arena rock bombast, Panic’s fifth studio album served as a showcase for the charismatic frontman, debuting at No. 1 on the Billboard 200.

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

“A WHIRLWIND CELEBRATION”
PETER TRAVERS - ROLLING STONE

A RON HOWARD FILM
EIGHT DAYS A WEEK
THE TOURING YEARS
THE BAND YOU KNOW. THE STORY YOU DON’T.

THE BEATLES

“AFFECTIONATE AND ABSORBING”
GUY LODGE - VARIETY

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

**BEST ALTERNATIVE MUSIC ALBUM**

**22, A Million**

**BON IVER**

*Label Jagjaguwar*

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

With an avant-digital experimentation that’s reflected in the record’s cryptic song titles (i.e., “7 15 - CRΣΣKS,” “00000 Million”), *22, A Million* debuted at No. 2 on the Billboard 200 and No. 1 on Alternative Albums and Top Rock Albums.

**Blackstar**

**DAVID BOWIE**

*Label Columbia Records*

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

**The Hope Six Demolition Project**

**PJ HARVEY**

*Label Vagrant*

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

**Post Pop Depression**

**IGGY POP**

*Label Loma Vista Recordings*

Iggy Pop, who has never won a Grammy, competes in this category with friend and collaborator Bowie. For *Post Pop Depression*, punk’s 69-year-old founding father enlisted another notable partner: Queens of the Stone Age’s Josh Homme, who brought in QOTSA multi-instrumentalist Dean Fertita and Arctic Monkeys drummer Matt Helders to round out the band for the darkly ruminative release. An avant-rock wash of vocal warble, melancholic grit and psych-punk introspection, *Post Pop Depression* — an album that its creator has hinted may be his last — marks Pop’s highest-charting album on the Billboard 200, peaking at No. 17.

**A Moon Shaped Pool**

**RADIOHEAD**

*Label XL Recordings*

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

ROLLING STONE

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

BOSTON GLOBE

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

PASTE
R&B

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

**BEST URBAN CONTEMPORARY ALBUM**

*Lemonade*

**Beyoncé**

*Label* Parkwood Entertainment/Columbia Records

Given that an album of the year nomination was widely predicted for *Lemonade*, it’s no surprise that the LP also got a nod in this category, extending Beyoncé’s lead as the most nominated female artist in Grammy history.

*Lemonade* — her sixth consecutive No. 1 album on the Billboard 200 — is a master class in conceptual realization that uses disparate musical styles (including rock and country) and meticulous detail to tell a story, both personal and universal, of infidelity, heartbreak, identity and healing. The album’s diverse range earned it nominations in four different genres — a first in Grammy history.

*Ology*

**Gallant**

*Label* Mind of a Genius Records/Warner Bros. Records

Few debut albums in 2016 were as fully realized, gorgeously produced and damningly introspective as Gallant’s *Ology*, a falsetto journey through the mind of one of R&B’s most insecure, yet prodigiously talented, rising stars. The soaring angst of “Weight in Gold” (which the Washington, D.C.-born singer performed alongside Seal at Coachella in May and then with Elton John at London’s Apple Music Festival in September), and the raw emotion on tracks like “Talking to Myself,” “Bourbon” and “Miyazaki” make *Ology*, which peaked at No. 18 on the R&B Albums chart, a winner and Gallant one of the genre’s most promising artists.

*We Are King*

**We Are King**

*Label* King Creative

The Los Angeles-based girl group may not be the most well-known competitor in this category, but the trio already has a Grammy under its belt for contributing to “Move Love” from Robert Glasper’s *Black Radio*, which won best R&B album in 2013. *We Are King*, the act’s debut album, won critical acclaim for its smooth vocals and synth-based R&B. And even before that, King’s distinct musical style caught the attention of Prince, who discovered twin sisters Paris and Amber Strother and their friend Anita Bias on YouTube and came to serve as a mentor. Released in February, *We Are King* debuted at No. 8 on the R&B Albums chart and demonstrated that there’s plenty of forward-thinking soul music bubbling around the edges of the mainstream.

*Malibu*

**Anderson .Paak**

*Label* OBE/Steel Wool/Art Club/EMPIRE

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

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

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

BEST SONG WRITTEN FOR VISUAL MEDIA
SHAKIRA
TRY EVERYTHING

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

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
STAR WARS: THE FORCE AWAKENS
JOHN WILLIAMS, COMPOSER

Disney Music Group
new artist nomination is a reflection of that achievement.

**Anti**  
**RIHANNA**  
**Label** Westbury Road Entertainment/Roc Nation Records

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

**BEST R&B SONG**

“Come and See Me”  
**PARTYNEXTDOOR FEATURING DRAKE**  
**Songwriters** Jahron Brathwaite, Aubrey Graham, Noah “40” Shebib  
**Publishers** Party OMO/Warner-Chappell Music/Sandra Gale/EMI Music Publishing/Mavor & Moses/Kobalt  
**From** PartyNextDoor 3 (P3)  
**Label** OVO Sound/Warner Bros. Records

As PartyNextDoor, Jahron Brathwaite was the first act signed to Drake’s OVO Sound imprint in 2013 — and the Drizzy protégé swiftly released his self-titled debut mixtape, *PartyNextDoor*, that summer. Since then, the singer-rapper-producer has put out two follow-ups, including *PartyNextDoor 3*, which fittingly debuted at No. 1 on the Billboard 200 in September, and racked up writer credits on Usher’s “Let Me” and Rihanna’s Hot 100-crowning “Work.” The stripped-down “Come and See Me” reached No. 5 on the Hot R&B Songs chart and earns Brathwaite his first Grammy nod as a lead artist.

“Exchange”  
**BRYSON TILLER**  
**Songwriters** Michael Hernandez, Bryson Tiller  
**Publishers** The MeKanics Music/EMI April Music

From *Trapsoul*  
**Label** RCA Records

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

“Kiss It Better”  
**RIHANNA**  
**Songwriters** Jeff Bhasker, Robyn Fenty, John-Nathan Glass, Teddy Sinclair  
**Publishers** Songs of Universal/Sony-ATV Songs/The Kills Effect/Way Above Music  
**From** Anti  
**Label** Westbury Road Entertainment/Roc Nation Records

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

“Lake by the Ocean”  
**MAXWELL**  
**Songwriters** Hod David, Musze  
**Publishers** Sony-ATV/Tunes o/b/o itself

Since his Brownstone-sampling 2015 breakthrough single “Say It,” Lanez has straddled the line between rapper and R&B singer. The Canadian artist channels more of the latter on “Luv,” a dancehall-inflected tune from his August debut, *I Told You*, that interpolates Devonte & Tanto Metro’s 1999 Hot 100 ragga hit, “Everyone Falls in Love.” Produced by Cashmere Cat and Benny Blanco — who counts Lanez among the artists on his Mad Love Records roster — the track hit No. 19 on the Hot 100.
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BEST COUNTRY ALBUM
RIPCORD
#1 Billboard Country Album
#1 Debut in The U.S., Canada and Australia
3 Consecutive #1 Songs
Over 600,000 Albums Sold Worldwide
Over 254 Million Streams Worldwide
2016 Best Country Albums of the Year

BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY SONG
(performed by Keith Urban; songwriter nominees Clint Lagerberg, Hillary Lindsey & Steven Lee Olsen)
“BLUE AIN’T YOUR COLOR”
#1 Streaming Country Song
Over 50 Million Streams Worldwide
Over 575,000 Downloads Worldwide
All-Genre “Best Songs of 2016” Spotify
Top-10 Hot Country Songs of 2016 billboard
Rap

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

**BEST RAP ALBUM**

**Coloring Book**

**Chance the Rapper**

**Label** N/A

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

**And the Anonymous Nobody**

**DE LA SOUL**

**Executive Producers** Davey Chegwidden, De La Soul, Jordan Katz

**Label** A.O.I. Records

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

**Major Key**

**DJ KHALED**

**Executive Producer** Khaled Khaled

**Label** We the Best Music Group/Epic

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

**Views**

**DRAKE**

**Executive Producers** Oliver El-Khatib, Aubrey Drake Graham, Noah “40” Shebib

**Label** OVO Sound/Young Money/Cash Money/Republic

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

**Blank Face LP**

**SCHOOLBOY Q**

**Executive Producer** Anthony “Top Dawg” Tiffith

**Label** Top Dawg Entertainment/Interscope Records

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

West performed at KPWR Los Angeles’ Powerhouse concert at the Honda Center in Anaheim, Calif., on June 3.
LEGACY RECORDINGS CONGRATULATES ITS GRAMMY® NOMINEES

BEST COUNTRY ALBUM
Loretta Lynn FULL CIRCLE

BEST TRADITIONAL POP VOCAL ALBUM
Willie Nelson SUMMERTIME

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

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

BEST ALBUM NOTES
Kris Kristofferson
THE COMPLETE MONUMENT & COLUMBIA ALBUMS COLLECTION
produced, creating a dark and brooding atmosphere in which he plots, schemes and generally lets his id run wild, resulting in one of rap’s most distinctive and cohesive albums of the 2010s.

The Life of Pablo
KANYE WEST
Executive Producer Kanye West
Label G.O.O.D. Music/Def Jam Recordings

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

BEST RAP SONG

“All the Way Up”
FAT JOE & REMY MA FEATURING FRENCH MONTANA & INFARED

Songwriters Joseph Cartagena, Edward Davadi, Shandel Green, Karim Kharbouch, Andre Christopher Lyon, Reminisce Mackie, Marcello Valenzano
Publisher RNG/EMPIRE
From Plata O Plomo
Label RNG/EMPIRE

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

“Famous”
KANYE WEST FEATURING RIHANNA

Songwriters Chancelor Bennett, Ross Birchard, Ernest Brown, Andrew Dawson, Kassem Dean, Mike Dean, Noah Goldstein, Kejuan Muchita, Patrick Reynolds, Kanye West, Cydel Young
From The Life of Pablo
Label G.O.O.D. Music/Def Jam

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

“Hotline Bling”
DRAKE

Songwriters Aubrey Graham, Paul Jefferies
Publishers Sandra Gale/EMI Music Publishing/Nyan King Music/EMI April/Sony-ATV
From Views
Label Cash Money Records/Republic

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

“No Problem”
CHANCE THE RAPPER
Songwriters Chancelor Bennett, Dwayne Carter, Taheudh Epps
From Coloring Book
Label N/A

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

“Ultralight Beam”
KANYE WEST

Songwriters Chancelor Bennett, Kassem Dean, Mike Dean, Kirk Franklin, Noah Goldstein, Samuel Griesemer, Terius Nash, Jerome Potter, Kelly Price, Nico “Donnie Trumpet” Segal, Derek Watkins, Kanye West, Cydel Young
From The Life of Pablo
Label G.O.O.D. Music/Def Jam

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

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

WINNER, BEST SCORE SOUNDTRACK FOR VISUAL MEDIA, FOR THE FILM JONATHAN LIVINGSTON SEAGULL IN 1974
YOUR VOICE
DECIDE THE OUTCOME
Final ballots due January 13
Country

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

**BEST COUNTRY ALBUM**

**Big Day in a Small Town**

**BRANDY CLARK**

*Label* Warner Bros. Records

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

**Full Circle**

**LORETTA LYNN**

*Label* Legacy Recordings

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

**Hero**

**MAREN MORRIS**

*Label* Columbia Nashville

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

**A Sailor’s Guide to Earth**

**STURGILL SIMPSON**

*Label* Atlantic

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

**Ripcord**

**KEITH URBAN**

*Label* Capitol Records Nashville

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

KELSEA BALLERINI

BEST NEW ARTIST

RECORD BREAKER

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

PRECIOUS METAL

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

AWARDS + HONORS

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

“Blue Ain’t Your Color”  
**KEITH URBAN**  
**Songwriters** Clint Lagerberg, Hillary Lindsey, Steven Lee Olsen

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

“Die a Happy Man”  
**THOMAS RHETT**  
**Songwriters** Sean Douglas, Thomas Rhett, Joe Spargur

Rhett dedicated this designed-for-first-dances track to his wife, Lauren (who co-stars with him in the video), but it resonated with romantic country fans everywhere, topping Country Airplay for six weeks early in 2016. “Happy Man” gives new meaning to the adage “home is where the heart is,” citing all the ways in which its subject (to Rhett, at least) is the eighth wonder of the world. The Nashville artist recruited pop specialists Sean Douglas (Nick Jonas, David Guetta) and Joe Spargur (Fifth Harmony, Jason Derulo) to co-write the single.

“Humble and Kind”  
**TIM MCGRAW**  
**Songwriter** Lori McKenna

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

“My Church”  
**MAREN MORRIS**  
**Songwriters** Busbee, Maren Morris

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

“Vice”  
**MIRANDA LAMBERT**  
**Songwriters** Miranda Lambert, Shane McAnally, Josh Osborne

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

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


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

Rhett played the Country Thunder festival in Twin Lakes, Minn., in July.
BLINK-182 CALIFORNIA

BEST ROCK ALBUM

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

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

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

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

**BEST LATIN POP ALBUM**

*Un Besito Más*

**JESSE & JOY**

**Label** Warner Music Mexico

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

*Ilusión*

**GABY MORENO**

**Label** Metamorfosis/Sony Music U.S. Latin

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

*Similares*

**LAURA PAUSINI**

**Label** Warner Music Italia/Warner Music Group

In November, Pausini earned a standing ovation for her exhilarating rendition of “Ahora Quién” at the Latin Grammy Person of the Year dinner, and the power and charisma she brought to that performance is in evidence on *Similares*. A bona fide Italian diva who has been embraced by Spanish speakers worldwide — she has appeared as a judge on Univision’s *La Banda* reality show — Pausini makes the most of songs with forceful, operatic choruses lightly chilled with highly produced, lush arrangements that emphasize her vocals.

*Seguir Latiendo*

**SANALEJO**

**Label** Marmaz Records

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

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

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

Il·levitable
ILe
Label Sony Music Latin

Ileana Cabra is a debut artist whose family has a prestigious Grammy legacy: Her siblings are Calle 13 brothers René Perez Joglar and Eduardo Cabra, and every one of their albums (with ILe singing background vocals) has won a Grammy. For her first solo outing, the Puerto Rican singer-songwriter created her own retro musical persona — and sound — that channels old-school bolero and Cuban son with unlikely touches of funk that bear no resemblance to her siblings’ raucous, in-your-face oeuvre. Whether she’s affecting a naïf perspective or sounding like a world-weary torch singer, ILe conveys a vulnerability that resonated with Latin fans and boosted Il·levitable to No. 5 on the Latin Pop Albums chart.

L.H.O.N. (La Humanidad o Nosotros)
ILLYA KURYAKI & THE VALDERRAMAS
Label Sony Music

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

Buenaventura
LA SANTA CECEÍA
Label Universal Music Latin Entertainment

Few Latin groups blend social activism with musicianship as effectively as Los Angeles-based La Santa Cecilia. Led by soulful lead singer Marisol “La Marisoul” Hernandez, the quartet, which takes its name from the patron saint of music, mixes its Mexican roots and alternative influences with fervor. On Buenaventura, the band leans on Mexican beats more than it has in the past to create a sui generis sound that melds norteño, rock, son jorocho and blues, and both Spanish and English lyrics. For a band that built its career on live performances, songs such as “Here We Go Again” translate well on the stage. This is the second time the group has been nominated in this category. In 2014, La Santa Cecilia won for its album Treinta Días.

Los Rakas
LOS RAKAS
Label Universal Music Latino

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

Amor Supremo
CARLA MORRISON
Label Cosmica Records

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

WHERE I KEEP MY GRAMMY
LIL’JON

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

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

BILLBOARD | DECEMBER 31, 2016

THE 59TH ANNUAL GRAMMY AWARDS

Billboard 54
THANK YOU FOR SUPPORTING
CITY OF HOPE
THROUGH THE MUSIC, FILM
AND ENTERTAINMENT INDUSTRY’S
SPIRIT OF LIFE® AWARD DINNER
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JOEL A. KATZ
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$3.2 MILLION!
### Honoring our Partners and Artists on their 59th Annual GRAMMY® Nominations

**Best Dance Recording**
- Bob Moses • "Tearing Me Up"

**Best Dance/Electronic Album**
- Tycho • Epoch

**Best Gospel Performance / Song**
- Shirley Caesar • "It's Alright, It's OK"
- Jekalyn Carr • "You're Bigger [Live]"
- Hezekiah Walker • "Better"

**Best Gospel Album**
- Todd Dulaney • A Worshipper's Heart [Live]
- Shirley Caesar • Fill This House

**Best Score Soundtrack for Visual Media**
- Alva Noto & Ryuichi Sakamoto
  - The Revenant

**Best Song Written for Visual Media**
- Peter Gabriel • "The Veil"

**Best Recording Package**
- Parquet Courts • Human Performance
  - Andrew Savage, Art Director
- Bon Iver • 22, A Million
  - Eric Timothy Carlson, Art Director

**Best Album Notes**
- Ork Records: New York, New York
  - Waxing The Gospel: Mass Evangelism & The Phonograph, 1890-1900

**Best Engineered Album, Non-Classical**
- Bonnie Raitt • Dig In Deep
  - Ryan Freeland, Engineer
  - Kim Rosen, Mastering Engineer

**Best Remixed Recording**
- Bob Moses • "Tearing Me Up (RAC Remix)"
  - André Allen Anjos, Remixer

**Best Music Video**
- Jamie XX • "Gosh"
RICH. DECADENT. SMOOTH.
How To Rock A (Casual) Red Carpet

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

BY SHANNON ADDUCCI

Dressed Up Denim

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

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

Tough Luxe Boots

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

1 DAVID YURMAN resin cable cuff, $895; davidyurman.com. 2 REBECCA VALLANCE Breakers stretch-crepe dress, $480; netaporter.com. 3 GEORGI JENSEN sterling silver Alliance bangle, $595; georgijensen.com. 4 LOUIS VUITTON Star Trail leather ankle boots, $1,490; louisvuitton.com. 5 M2M ALLETT Amor Fati leather bag, $1,495; netaporter.com.

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

Williams (with wife Helen Lasichanh) wore Chanel and denim to the 2016 Grammys.
GRAMMY® NOMINEE
BEST DANCE/ELECTRONIC ALBUM
SKIN

BEST DANCE RECORDING
“NEVER BE LIKE YOU” (FEAT. KAI) - RIAA CERTIFIED 2X PLATINUM

“It sounds like the future of electronic music”
TIME

“Layered, abrasive electronic set a grimy backdrop… His beats slam and skitter. But for all its harsh textures, Skin is also richly melodic”
Rolling Stone

“The music is at once grand, vertiginous and liable to disappear at any moment”
The New York Times

future classic.
Basic On Top

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


Statement Sneaker

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


Over The Overalls

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

FOR YOUR GRAMMY® CONSIDERATION

WHITE SUN II
NOMINEE
BEST NEW AGE ALBUM

“ELEVATES THE FORM WHILE REMAINING TRUE TO ITS SPIRIT. I’M A TOTAL FAN!”
— Janis Ian

“GURUJAS’ VOCAL MELODIES ARE ADDICTING.”
— AudioFemme

BY WHITE SUN

#1 ON BILLBOARD NEW AGE ALBUMS

“SOME ARTISTS TALK ABOUT CHANGING THE WORLD, WHILE OTHERS JUST DO IT. WHITE SUN IS DOING IT. BIG TIME!”
— Allen Foster, AXS

www.whitesun.com
Where The Party At?

For those with the guest-list ins, these don’t-miss soirees make Grammy Week music’s busiest (and glitziest) of the year

BY CARSON GRIFFITH

Producers & Engineers Wing Grammy Event
Feb. 8
THE VILLAGE STUDIOS
The Recording Academy’s 10th annual bash fetes the artistic contributions of the P&E Wing’s 6,500-plus professional members and this year honors Jack White.

Billboard Power 100
Feb. 9
CECCONI’S
The fifth annual private cocktail party for the 100 executives honored in Billboard’s list. The soiree is a star-studded salute to the industry’s most influential movers and shakers.

MusIQs Person Of The Year Gala
Feb. 10
LOS ANGELES CONVENTION CENTER
The foundation, which provides support for struggling industry members, will honor Tom Petty for its 27th edition.

Clive Davis’ Pre-Grammy Gala
Feb. 10
BEVERLY HILTON HOTEL
This invitation-only gala draws music industry A-listers and includes performances that are arguably as good as the Grammys themselves.

Creative Artists Agency Pre-Grammy Party
Feb. 11
SUNSET TOWER HOTEL
Typically held the night before the award show,CAA’s agents and long list of clients gather annually to celebrate at this intimate bash.

Who Went Last Year

Honoree Rick Rubin, Lana Del Rey, Mary Gray, Josh Groban

2016 Memorable Moment
Rubin didn’t take the stage to accept his award but instead stood to the side while Jimmy Jam walked it to him. “Rick says he’s shy,” quipped Jam about the eccentric producer.

Dress Code

It’s cocktail attire for guests like Del Rey, who wore a short black wraparound cocktail dress.

2016 Pro Tip

Not for novices: The content and crowd are geared toward behind-the-scenes players in the biz.

Ditch In-n-Out For These Old-School Burger Joints

The two beef patties, American cheese, “spread” and freshly baked bun that comprise In-n-Out’s Double Double has become the trendy way to celebrate a Grammy win — or to wallow in a technical difficulty (think: Adele’s 2016 performance). But Los Angeles is home to some longer-standing hamburger outposts that know how to serve up something a little less basic

Cassell’s
3600 W. Ninth St.
OPEN 7 a.m.-11 p.m. Sunday
Since opening in 1948, this joint has cooked every patty on the original crosfire broiler that founder Al Cassell designed. Try the cheeseburger ($9.99) with a fried egg ($1.50).

Apple Pan
1080 W. Pico Blvd.
OPEN 11 a.m.-12 a.m. Sunday
Regulars at this nostalgic white-shingled cottage, which has been serving its Steakburger since 1927 and Hickory Burger (both $7.10) since 1945, have ranged from Clark Gable to Kim Gordon.

Original Tommy’s
2575 Beverly Blvd.
OPEN 24 hours
Though Tommy’s now has more than 30 locations, it’s worth visiting the 1946 site where Tom Koulax introduced his delightfully sloppy Double Chili Cheeseburger ($4.20). — BROOKE MAZUREK
FOR YOUR CONSIDERATION
BEST MUSICAL THEATER ALBUM

Music and Lyrics by BRENDA RUSSELL, ALLEE WILLIS and STEPHEN BRAY
Produced by 6-time GRAMMY® Award winner FRANK FILIPETTI and GRAMMY® nominees VAN DEAN, SCOTT SANDERS and STEPHEN BRAY
Starring Oscar®, Golden Globe® and GRAMMY® winner JENNIFER HUDSON, Tony Award® winner CYNTHIA ERIVO and Orange Is the New Black’s DANIELLE BROOKS

“CYNTHIA ERIVO is an absolute marvel. Her voice lifts the roof off the theatre.”
– Associated Press

“JENNIFER HUDSON’s vocals are sensational — luscious and full-bodied, with astonishing control.”
– The Hollywood Reporter

“DANIELLE BROOKS has a terrific seismic rumble of a voice.”
– New York Magazine

“DOUBTLESS THE BEST VERSION OF THIS MUSICAL YOU ARE EVER GOING TO HEAR.”
– The Washington Post

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INSIDE MUSIC'S $82M WEEKEND

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

BY ADRIENNE GAFFNEY

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

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

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

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

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

What hotels don’t see much of is planning ahead. “Never,” says Orlich. “When the awards come out, you get the rush. You get probably 15 to 20 reservations that day that are specifically geared toward Grammy weekend. Everybody else, the other 130 rooms that we book, all come within seven days,” adds Orlich, who will hold rooms for certain regulars until they know their plans.

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

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

Since many artists will log studio time while they are in Los Angeles, sativa strains, which are invigorating and conducive to socializing, are particularly in demand. “Most studios, especially those in the hip-hop world, are all about kushes,” says the dealer, “so I try to keep two to three kush strains in rotation, along with a kush hybrid.”

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

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

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

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

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- NPR Music

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AND THE NOMINEES ARE...

**RECORD OF THE YEAR**

“Hello”  
Adele  
Annie Clark, Delbert Bowser, Kevin Fish, Sebastian Fogn, Stefan Forest and David LaBrel, engineers/mixers; Tom Coyne, mastering engineer  
Track from: 25  
[XL Recordings/Columbia Records]

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

“7 Years”  
Lukas Graham  
Future Animals and Pilø, producers; Delbert Bowser, Sebastian Fogn, Stefan Forest and David LaBrel, engineers/mixers; Tom Coyne, mastering engineer  
Track from: Lukas Graham  
[Waver Bros. Records]

“Work”  
Rihanna Featuring Drake  
Boi-1da, producer; Noel “Gadget” Campbell, Kuk Harrell, Manny Marroquin, Noah “40” Shebib and Marcos Tovar, engineers/mixers; Chris Gehring, mastering engineer  
Track from: Westbury Road Entertainment

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

**ALBUM OF THE YEAR**

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

Lemonade  
Beyoncé  
James Blake, Kendrick Lamar, The Weekend and Jack White, featured artists; Vincent Berry II, Ben Billions, James Blake, BOOTS, Jonny Coffer, Dannystyles, Michael Dean, Alex Delicata, Diplo, Derek Dixie, Kevin Garrett, Diana Gordon, HazeBanga, Ht-Boy, Just Blaze, King Henry, Beyoncé Knowles, Ezra Koenig, Jeremy McDonald, Melo-X, Mike Will Made It, Pluss and Jack White, producers; Mike Dean, Jaycen Joshua, Greg Koller, Tony Masarati, Lester Mendoza, Vance Powell, Joshua V. Smith and Stuart White, engineers/mixers; Dave Kutch, mastering engineer  
Track from: Blurryface  
[RCA Records/19 Recordings Limited]

**Purpose**  
Justin Bieber  
Big Sean, Diplo, Halsey, Travis Scott and Skrillex, featured artists; The Audibles, Avident, Justin Bieber, Big Taste, Benny Blanco, Blood, Jason “Poo Bear” Boyd, Scott “Scooter” Braun, Mike Dean, Diplo, Gladius, Nico Hartikainen, Mark “The Mogul” Jackson, Steve James, Ian Kirkpatrick, Majic, M.E., Skrillex, Jeremy Snyder and @Soundz, producers; Simon Cohen, Diplo, Mark “Exit” Goodchild, Josh Gudwin, Jaycen Joshua, Manny Marroquin, Chris “Tek” O’Ryan, Johannes Rassmuss, Greg Romi, Brian Schaffen, Ben Schuch, Skrillex, Dylan Williams and Andrew Wuepper, engineers/mixers; Tom Coyne and Randy Merrill, mastering engineer  
Track from: Purpose  
[Parkwood Entertainment/Columbia Records]

**SONG OF THE YEAR**

“Formation”  
Beyoncé  
Christopher Brody Brown, Lukas Forchhammer, Stefan Forrest, David LaBrel, Morten Pilegaard and Morten Ristorp, songwriters (Lukas Graham)  
Track from: Lukas Graham  
[Wave Bros. Records]

“Love Yourself”  
Justin Bieber, Benjamin Levin and Ed Sheeran, songwriters (Justin Bieber)  
Track from: Purpose  
[Universal Music o/b/o Bieber Time]

**BEST NEW ARTIST**

Kelsea Ballerini  
The Chainsmokers  
Chance the Rapper  
Maren Morris  
Anderson Paak

**BEST POP SOLO PERFORMANCE**

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

“Hold Up”  
Beyoncé  
Track from: Lemonade  
[Parkwood Entertainment/Columbia Records]

“Love Yourself”  
Justin Bieber  
Track from: Purpose  
[Parkwood Entertainment/Columbia Records]

“Piece by Piece (I’dol Version)”  
Kelly Clarkson  
Track from: Piece by Piece  
[Atlantic]
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SEASON. SUDDENLY, WAITRESS RISES TO TRANSPORTING HEIGHTS, AND
SWEEPS UP YOUR HEART ALONG WITH IT.”
THE NEW YORK TIMES

WAITRESS

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SARA BAREILLES
COMPOSER & LYRICIST

JESSIE MUELLER
PRINCIPAL SOLOIST

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“Dangerous Woman”  
Ariana Grande  
Track from: Dangerous Woman  
[Republic Records]

**BEST POP DUO/GROUP PERFORMANCE**

“Closer”  
The Chainsmokers Featuring Halsey  
[Disruptor Records/Columbia]

“7 Years”  
Lukas Graham  
Track from: Lukas Graham  
[Warner Bros. Records]

“Work”  
Rihanna Featuring Drake  
[Westbury Road Entertainment]

“Cheap Thrills”  
Sia Featuring Sean Paul  
[RCA Records/Monkey Puzzle Records]

“Stressed Out”  
Twenty One Pilots  
[Fueled by Ramen]

**BEST TRADITIONAL POP VOCAL ALBUM**

Cinema  
Andrea Bocelli  
[Sugar Music/Verve]

Fallen Angels  
Bob Dylan  
[Columbia Records]

Stages Live  
Josh Groban  
[Reprise]

Summertime: Willie Nelson Sings Gershwin  
Willie Nelson  
[Legacy Recordings]

Encore: Movie Partners Sing Broadway  
Barbra Streisand  
[Columbia Records]

**BEST POP VOCAL ALBUM**

25  
Adele  
[XL Recordings/Columbia Records]

Purpose  
Justin Bieber  
[Def Jam Recordings]

Dangerous Woman  
Ariana Grande  
[Republic Records]

Confident  
Demi Lovato  
[Hollywood Records/Island Records]

**BEST CONTEMPORARY INSTRUMENTAL ALBUM**

This Is Acting  
Sia  
[Monkey Puzzle Records/RCA Records]

**BEST DANCE RECORDING**

“Don’t Let Me Down”  
The Chainsmokers Featuring Daya  
The Chainsmokers, producers; Jordan “DJ Swivel” Young, mixer  
Track from: Collage  
[Disruptor Records/Columbia]

“Never Be Like You”  
Flume Featuring Kai  
Harley Streten, producer; Eric J Dubowsky, mixer  
[Mom+Pop Music/Future Classic]

“Tearing Me Up”  
Bob Moses  
Bob Moses, producer; Mark “Spike” Stent, mixer  
Track from: Days Gone By  
[Domino Recording]

“Rinse & Repeat”  
Riton Featuring Kah-Lo  
Riton, producer; Wez Clarke, mixer  
[Interscope Records]

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

**BEST DANCE/ELECTRONIC ALBUM**

Skin  
Flume  
[Mom+Pop Music/Future Classic]

Electronica 1: The Time Machine  
Jean-Michel Jarre  
[Ultra Records]

Epoch  
Tycho  
[Ghostly International]

Barbara Barbara, We Face a Shining Future  
Underworld  
[Astralwerks]

Louie Vega Starring...XXVIII  
Louie Vega  
[Vega Records]

**BEST CONTEMPORARY ALBUM**

Human Nature  
Herb Alpert  
[Herb Alpert Presents]

When You Wish Upon a Star  
Bill Frisell  
[Okeh Records]

**BEST ROCK SONG**

“Blackstar”  
David Bowie  
David Bowie, songwriter  
Track from: Blackstar  
[ISO/Columbia Records; Publisher(s): Nipple Music administered by RZO Music]

“My Name Is Human”  
Holly Suspect  
Rich Meyer, Ryan Meyer and Johnny Stevens, songwriters  
[300 Entertainment; Publisher(s): MCID]

“Hardwired”  
Metallica  
James Hetfield and Lars Ulrich, songwriters  
[Blackened Recordings; Publisher(s): Warner/Chappell Music]

“Burn the Witch”  
Radiohead  
Radiohead, songwriter  
Track from: A Moon Shaped Pool  
[XL Recordings; Publisher(s): Warner/Chappell Music]

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

**BEST ROCK ALBUM**

California  
Blink-182  
[BMG]

Tell Me I’m Pretty  
Cage the Elephant  
[RCA Records]

Magma  
Gojira  
[Roadrunner Records]

Death of a Bachelor  
Weezer  
[ Crush/Atlantic]

**BEST ALTERNATIVE MUSIC ALBUM**

22, A Million  
Bon Iver  
[Jagajuguwar]

Blackstar  
David Bowie  
[Columbia Records]

The Hope Six Demolition Project  
Ph Harvey  
[Vagrant]

Post Pop Depression  
Iggy Pop  
[Loma Vista Recordings]
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- NPR

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- ROLLING STONE

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- THE FADER

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

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**BEST R&B PERFORMANCE**

**“Turnin’ Me Up”**

*BJ the Chicago Kid*

Track from: *In My Mind*  
[Motown Records]

**“Permission”**

*Ro James*

Track from: *Eldorado*  
[Stax/Storm Entertainment/RCA Records]

**“I Do”**

*Musiq Soulchild*

Track from: *Life on Earth*  
[My Block/Entertainment One]

**“Needed Me”**

*Rihanna*

[Westbury Road Entertainment/Roc Nation Records]

**“Cranes in the Sky”**

*Solange*

Track from: *A Seat at the Table*  
[Stax Records/Columbia Records]

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**BEST TRADITIONAL R&B PERFORMANCE**

**“The Three of Me”**

*William Bell*

Track from: *This Is Where I Live*  
[Stax Records]

**“Woman’s World”**

*BJ the Chicago Kid*

Track from: *In My Mind*  
[Motown Records]

**“Sleeping With the One I Love”**

*Fantasia*

Track from: *The Definition Of...*  
[RCA Records/19 Recordings Limited]

**“Angel”**

*Lalah Hathaway*

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

**“Can’t Wait”**

*Jill Scott*

Track from: *Woman*  
[Blues Babe Records/Atlantic Records]

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**BEST R&B SONG**

**“Come and See Me”**

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

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**BEST URBAN CONTEMPORARY ALBUM**

**“No Problem”**

*Chance the Rapper Featuring Lil Wayne and 2 Chainz*

Track from: *The Life of Pablo*  
[G.O.O.D. Music/Def Jam Recordings]

**“Famous”**

*Kanye West Featuring Rihanna*

Track from: *This Is Where I Live*  
[Stax Records]

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**BEST ALTERNATIVE MUSIC ALBUM**

**“Lake by the Ocean”**

*Hod David and Musze, songwriters*  
[Motown Records]

**“The Three of Me”**

*William Bell*

Track from: *This Is Where I Live*  
[Stax Records]

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**BEST RAP PERFORMANCE**

**“The Life of Pablo”**

*Kanye West*

Track from: *The Life of Pablo*  
[G.O.O.D. Music/Def Jam]

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**BEST RAP ALBUM**

*Coloring Book*
*Chance the Rapper*
*[N/A]*

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

*Major Key*
*Dj Khaleed*
*[Epic]*

*VIEWS*
*Drake*
*[DVO Sound/Young Money/Cash Money/Republic]*

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

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

**BEST COUNTRY DUO/GROUP PERFORMANCE**

*“Different for Girls”*
*Brothers Osborne*
*[EMI Records Nashville]*

*“21 Summer”*
*Brothers Osborne*
*[Capitol Records Nashville]*

**BEST COUNTRY SOLO PERFORMANCE**

*“Love Can Go to Hell”*
*Brandy Clark*
*[Track from: Big Day in a Small Town [WARNER BROS. RECORDS]*

*“Vice”*
*Mira Lambert*
*[VANNER RECORDS/RCA Nashville]*

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

*“Church Bells”*
*CARRIE UNDERWOOD*
*[Track from: Storyteller [19 Recordings/ARISTA Nashville]]*

*“Blue Ain’t Your Color”*
*Keith Urban*
*[Track from: Ripcord [Capitol Records Nashville]]*

**BEST COUNTRY ALBUM**

*Big Day in a Small Town*
*Brandy Clark*
*[WARNER BROS. RECORDS]*

*Full Circle*
*Loretta Lynn*
*[Legacy Recordings]*

*HERO*
*Maren Morris*
*[Columbia Nashville]*

*A Sailor’s Guide to Earth*
*Sturgill Simpson*
*[Atlantic]*

**BEST NEW AGE ALBUM**

*Orogen*
*John Burke*
*[John Burke]*

*Dark Sky Island*
*Enya*
*[WARNER BROS. RECORDS]*

**BEST IMPROVISED JAZZ ALBUM**

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

*“In Movement”*
*Ravi Coltrane, soloist*
*[Track from: In Movement [Jack DeJohnette, Ravi Coltrane and Matthew Garrison [ECM]*

*“We See”*
*Fred Hersch, soloist*
*[Track from: Sunday Night at The Vanguard (The Fred Hersch Trio) [PALMETTO RECORDS]*

**BEST LARGE JAZZ ENSEMBLE ALBUM**

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

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

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

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

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

**BEST LATIN JAZZ ALBUM**

*Entre Colegas*
*Andy Gonzalez*
*[Truth Revolution Records]*
“Sensational! Sometimes people ask if my music allows interpretation. I can’t think of a better answer than to play them your album.”
-Steve Reich

“Impressively combining creative fearlessness with reverent precision.”
-BBC Music Magazine ★★★★★

“Third Coast Percussion get it absolutely right here.”
-Gramophone

“This is the greatest percussion disc I have ever heard, both in terms of playing and recording.”
-theartsdesk.com

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

“...Among the great composers of the century.”
-The New York Times

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Madera Latino: A Latin Jazz Perspective on the Music of Woody Shaw
Brian Lynch and Various Artists
[Holistic MusicWorks]

Canto América
Michael Spirio/Wayne Wallace La Orquesta Sinfonietta
[Patosis Records]

30
Trio Da Paz
[Zoho]

Tribute to Irakere: Live in Marciac
Chucho Valdés
[Jazz Village]

**BEST GOSPEL PERFORMANCE/SONG**

“Priceless”
For King & Country
Benjamin Backus, Seth Mosley, Joel Smallbone, Luke Smallbone and Todd Tjornhom, songwriters

“King of the World”
Natalie Grant
Natalie Grant, Becca Mizell and Samuel Mizell, songwriters
Track from: Be One [Epic Records; Publisher(s): SeeSeeBuba Songs administered by Music Services/Maxx Melodies/BMG Platinum Songs/Takin It To the Maxx]

“Thy Will”
Hillary Scott & The Scott Family
Bernie Herms, Hillary Scott and Emily Weisband, songwriters
Track from: Love Remains [Epic Records Nashville; Publisher(s): W.B.M. Music/EKT Publishing administered by W.B.M. Music/WB Music/"Thankful for This Music administered by WB Music/Songs of Universal/6G50 Music]

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

**BEST GOSPEL ALBUM**

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

Fill This House
Shirley Caesar
[Light Records/Entertainment One]

A Worshipper’s Heart [Live]
Todd Dulaney
[Entertainment One/Worship]

Losing My Religion
Kirk Franklin
[Fo Yo Soul Recordings/RCA Records]

Demonstrate [Live]
William Murphy
[RCA Inspiration]

American Prodigal
Crowder
[Sixstepsrecords/Sparrow Records]

Be One
Natalie Grant
[Curb Records]

Youth Revival [Live]
Hillsong Young & Free
[Hillsong Music Australia]

Love Remains
Hillary Scott & The Scott Family
[EMI Records Nashville]

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

Saon
Joss Favela
[Sony Music Latin]

Hecho A Mano
José Lugo and Guasábara Combo
[Sony Music Entertainment Mexico]

Generación Maquinaria Est. 2006
La Maquinaria Norteña
[Azteca/Fonovisa/UMLE]

Tránsito a Joan Sebastian y Rigoberto Alfaro
Mariachi Divas de Cindy Shea
[East Side Records/Shade Records]

**BEST TROPICAL LATIN ALBUM**

Conexión Fonseca
[Sony Music Entertainment U.S. Latin]

La Fantasía Homenaje A Juan Formell
Fonfoty Los Van Van
[EGREM]

35 Aniversario
Grupo Niche
[Niche Business Enterprises d/b/a Grupo Niche/EGREM]

La Sonora Santanera en Su 60 Aniversario
La Sonora Santanera
[Sony Music Entertainment Mexico]

Dónde Están?
Jose Lugo y Guasabara Combo
[En Grande Music]

**BEST AMERICAN ROOTS PERFORMANCE**

“ Ain’t No Man”
The Avett Brothers

**BEST ROOTS GOSPEL ALBUM**

Better Together
Gaither Vocal Band
[Gaither Music Group]

Nature’s Symphony in 432
The Isacs
[House of Isacc]

Hymns
Joey & Rory
[Gaither Music Group/Farmhouse Recordings]

Hymns and Songs of Inspiration
Gordon Mote
[New Haven Records]

God Don’t Never Change: The Songs of Blind Willie Johnson
Various Artists
Jeffrey Gaskill, producer
[Alligator Records]

**BEST LATIN POP ALBUM**

Un Besito Mas
Jesse & Joy
[Warner Music Mexico]

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

Similares
Laura Pausini
[Warner Music Italia/Warner Music Group]

Seguir Latiendo
Sanajejo
[Marmaz Records]

Buena Vida
Diego Torres
[Sony Music Latin]

**BEST GOSPEL ALBUM**

From top: Tim Bowman Jr., Listen; Shirley Caesar, Fill This House; Todd Dulaney, A Worshipper’s Heart; Kirk Franklin, Losing My Religion; William Murphy, Demonstrate...

**BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG**

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

**BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM**

Poets & Saints
All Sons & Daughters
[Integrity Music]

**BEST AMERICAN ROOTS PERFORMANCE**

“Ain’t No Man”
The Avett Brothers

**BEST AMERICAN ROOTS PERFORMANCE**

“ Ain’t No Man”
The Avett Brothers
59th Annual GRAMMY® Nominee
‘Best World Music Album’

Celtic Woman ‘Voices of Angels’
The twelfth consecutive #1 album available now

World Tour commences in North America on March 2nd. Tickets available at www.celticwoman.com
Track from: True Sadness
[American Recordings/Republic Records]

"Mother's Children Have a Hard Time"
Blind Boys of Alabama
Track from: God Don't Never Change: The Songs of Blind Willie Johnson
[Alligator Records]

"Factory Girl"
Rhianon Giddens
Track from: Factory Girl
[Nonesuch Records]

"House of Mercy"
Sarah Jarosz
Track from: Undercurrent
[Sugar Hill Records]

"Wreck You"
Lori McKenna
[CN Records]

BEST AMERICAN ROOTS
SONG

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

"Wreck You"
Lori McKenna
Lori McKenna and Felix McTeigue, songwriters
[CN Records; Publisher(s): Melanie Howard Music/Rustic Muller Songs administered by Kobalt Songs Music Publishing]

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

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

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

BEST AMERICANA
ALBUM

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

This Is Where I Live
William Bell
[Stax]

The Cedar Creek Sessions
Kris Kristofferson
[KK Records]

The Bird & The Rifle
Lori McKenna
[CN Records]

Kid Sister
The Time Jumpers
[Rounder Records]

BEST BLUEGRASS
ALBUM

Original Traditional
Blue Highway
[Rounder Records]

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

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

North by South
Claire Lynch
[Compass Records]

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

BEST TRADITIONAL BLUES
ALBUM

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

Live at The Greek Theatre
Joe Bonamassa
[JAR Adventures]

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

The Soul of Jimmie Rodgers
Vasti Jackson
[VJM]

Porcupine Meat
Bobby Rush
[Rounder Records]

BEST REGGAE
ALBUM

Raging Fyah
[Stiff Records]

Everlasting
[Soft Rock Records]

BEST WORLD MUSIC
ALBUM

Destiny
Celtic Woman
[Manhattan Records]

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

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

Land of Gold
Anoushka Shankar
[Deutsche Grammophon]

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

BEST CHILDREN'S
ALBUM

Explorer of the World
Frances England
[Frances England Music]

Saddle Up
The Okee Dokee Brothers
[Okee Dokee Music]

Novelties
Recess Monkey
[Recess Monkey]

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

Infinity Plus One
Secret Agent 23 Skidoo
[Underground Records]

BEST SPOKEN WORD ALBUM INCLUDES POETRY, AUDIOBOOKS AND STORYTELLING

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

Unfaithful Music & Disappearing Ink
Elsie Costello
[Penguin Random House Audio]
CINEMA
ANDREA BOCELLI
BEST TRADITIONAL POP VOCAL ALBUM

LAND OF GOLD
ANOUSHKA SHANKAR
BEST WORLD MUSIC ALBUM

CULCHA VULCHA
SNARKY PUPPY
BEST CONTEMPORARY INSTRUMENTAL ALBUM

RAVI COLTRANE
BEST IMPROVISED JAZZ SOLO

ROSETTA
VANGELIS
BEST NEW AGE ALBUM

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

MOZART: LE NOZZE DI FIGARO
BEST OPERA RECORDING

BOOK OF INTUITION
KENNY BARRON TRIO
BEST JAZZ INSTRUMENTAL ALBUM

COUNTRY FOR OLD MEN
JOHN SCOFIELD
BEST JAZZ INSTRUMENTAL ALBUM

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

SHOSTAKOVICH
ANDRIS NELSONS
BEST ENGINEERED ALBUM, CLASSICAL
BEST ORCHESTRAL PERFORMANCE

VERISMO
ANNA NETREBKO
BEST CLASSICAL SOLO VOCAL ALBUM

QUENTIN TARANTINO'S THE HATEFUL EIGHT
ENNIO MORRICONE
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
BEST INSTRUMENTAL COMPOSITION

IN MOVEMENT
RAVI COLTRANE
BEST IMPROVISED JAZZ SOLO

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**The 59th Annual Grammy Awards**

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

- **Artist:** Tim Davies
- **Category:** Best Instrumental Composition
- **Tracks:**
  - From: Bridge of Spies (Hollywood Records)

**“Can’t Stop the Feeling!”**

- **Artist:** Max Martin, Shellback and Justin Timberlake, songwriters
- **Category:** Best Song Written for Visual Media
- **Tracks:**
  - From: Trolls
  - From: Fired Up!
  - From: Sharknado 4: The4th Awakens

**Tig Notaro, Boyish Girl Interrupted**

- **Artist:** Tig Notaro
- **Category:** Best Comedy Album
- **Tracks:**
  - From: Tig Notaro, Boyish Girl Interrupted [ASpecialThing Records]

**Amy Schumer, Live at the Apollo**

- **Artist:** Amy Schumer
- **Category:** Best Comedy Album
- **Tracks:**
  - From: Amy Schumer, Live at the Apollo
  - From: Amy Schumer: Growing

**Patton Oswalt, Talking for Clapping**

- **Artist:** Patton Oswalt
- **Category:** Best Comedy Album
- **Tracks:**
  - From: Patton Oswalt, Talking for Clapping
  - From: I Love You, America: A Comedy Celebration

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

- **Artist:** Various
- **Category:** Special Award (Academy of Country Music)
- **Tracks:**
  - From: Under the Big Black Sun: A Personal History of L.A. Punk

**Jay Alix, Peter Asher and Una&quot; M Train**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: M Train

**“L’Ultima Diligenza di Red Rock — Versione Integrale”**

- **Artist:** Ennio Morriconne, composer
- **Category:** Best Soundtrack Album
- **Tracks:**
  - From: L’Ultima Diligenza di Red Rock — Versione Integrale

**“Good Swing’ Wenceslas”**

- **Artist:** Sammy Nestico, arranger
- **Category:** Best Arrangement, Instrumental
- **Tracks:**
  - From: The Count Basie Orchestra: Greatest Hits

**“We Three Kings”**

- **Artist:** John Diversa, arranger
- **Category:** Best Arrangement, Vocal
- **Tracks:**
  - From: The Best Christmas Carol Songs of All Time

**The Revenant**

- **Artist:** Various
- **Category:** Best Soundtrack Album
- **Tracks:**
  - From: The Revenant

**“A Special Thing Records**

- **Artist:** Various
- **Category:** Best Comedy Album
- **Tracks:**
  - From: The Expensive Train Set

**Ghostlight**

- **Artist:** Various
- **Category:** Best Musical Theater Album
- **Tracks:**
  - From: Fiddler on the Roof

**“Try Everything”**

- **Artist:** Mikel S. Eriksen, Sia Furler and Mikkel S. Eriksen
- **Category:** Best Song Written for Visual Media
- **Tracks:**
  - From: Suicide Squad

**“I Love You, America: A Comedy Celebration”**

- **Artist:** Various
- **Category:** Best Comedy Album
- **Tracks:**
  - From: I Love You, America: A Comedy Celebration

**“I Love You, America: A Comedy Celebration”**

- **Artist:** Various
- **Category:** Best Comedy Album
- **Tracks:**
  - From: I Love You, America: A Comedy Celebration

**“The Color Purple”**

- **Artist:** Various
- **Category:** Best Musical Theater Album
- **Tracks:**
  - From: The Color Purple

**“Extracts Vol. 1”**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: Extracts Vol. 1

**“Extracts Vol. 1”**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: Extracts Vol. 1

**“The Expensive Train Set”**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: The Expensive Train Set

**“The Expensive Train Set”**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: The Expensive Train Set

**“The Expensive Train Set”**

- **Artist:** Various
- **Category:** Best Compilation Soundtrack for Visual Media
- **Tracks:**
  - From: The Expensive Train Set
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Goodwin’s Big Phat Band Featuring Take 6
Track from: A Big Phat Christmas — Wrap This!
[Music of Content]

“Do You Want to Know a Secret”
John Daversa, arranger (John Daversa Featuring Renee Olstead)
Track from: Kaleidoscope Eyes: Music of The Beatles
[BFM Jazz]

“Flintstones”
Jacob Collier, arranger (Jacob Collier)
Track from: In My Room
[Membran]

“I’m a Fool to Want You”
Alan Broadbent, arranger (Kristin Chenoweth)
Track from: The Art of Elegance
[Concord Records]

“Somewhere (Dirty Blvd) (Extended Version)”
Billy Childs and Larry Klein, arrangers (Lang Lang Featuring Lisa Fischer and Jeffery Wright)
Track from: New York Rhapsody
[Sony Classical]

**BEST RECORDING PACKAGE**

*Anti (Deluxe Edition)*
Ciara Pardo and Robyn Fenty, art directors (Rihanna)
[Westbury Road Entertainment]

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

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

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

*22, A Million*
Eric Timothy Carlson, art director (Bon Iver)
[Jagjaguwar]

**BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE**

*Edith Piaf 1915-2015*
Mikal Gilmore, album notes writer (Kris Kristofferson)
[Legacy Recordings]

*401 Days*
Jonathan Dagan and Mathias Høst Normark, art directors (J.Views)
[J.Views]

*I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It (Box Set)*
Samuel Burgess-Johnson and Matthew Healy, art directors (The 1975)
[Dirty Hit/Interscope]

*Paper Wheels (Deluxe Limited Edition)*
Matt Taylor, art director (Trey Anastasio)
[ATO Records]

*Tug of War (Deluxe Edition)*
Simon Earith and James Musgrave, art directors (Paul McCartney)
[Concord Records]

**BEST ALBUM NOTES**

*The Complete Monument & Columbia Albums Collection*
Mikal Gilmore, album notes writer (Kris Kristofferson)
[Legacy Recordings]

*The Knoxville Sessions, 1929-1930: Knox County Stomp*
Ted Olson and Tony Russell, album notes writers (Various Artists)
[Bear Family Productions]

*Ork Records: New York, New York*
Rob Sevier and Ken Shipley, album notes writers (Various Artists)
[The Numero Group]

*Paper Wheels (Deluxe Limited Edition)*
Matt Taylor, art director (Trey Anastasio)
[ATO Records]

*Ork Records: New York, New York*
Rob Sevier and Ken Shipley, album notes writers (Various Artists)
[The Numero Group]

**BEST HISTORICAL ALBUM**

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

*Music of Morocco from the Library of Congress: Recorded By Paul Bowles, 1959*
April G. Ledbetter, Steven Lance Ledbetter, Bill Nowlin and Philip D. Schuyler, compilation producers; Rick Fisher and Michael Graves, mastering engineers (Various Artists)
[Dust-To-Digital]

*Ork Records: New York, New York*
Rob Sevier and Ken Shipley, compilation producers; Jeff Lipton and Maria Rice, mastering engineers (Various Artists)
[The Numero Group]
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Vladimir Horowitz: The Unreleased Live Recordings 1966-1983
Bernard Horowitz, Andreas K. Meyer and Robert Russ, compilation producers; Andreas K. Meyer and Jeanne Montalvo, mastering engineers (Vladimir Horowitz) [Sony Classical]

Waxing the Gospel: Mass Evangelism & The Phonograph, 1890-1900
Michael Devecka, Meagan Hennessey and Richard Martin, compilation producers; Michael Devecka, David Giovannoni, Michael Khanchalian and Richard Martin, mastering engineers (Various Artists) [Archeophone Records]

BEST ENGINEERED ALBUM, NON-CLASSICAL
Are You Serious
Tchad Blake and David Boucher, engineers; Bob Ludwig, mastering engineer (Andrew Bird) [Loma Vista Recordings]

Blackstar
David Bowie, Tom Elmhirst, Kevin Killen and Tony Visconti, engineers; Joe LaPorta, mastering engineer (David Bowie) [ISO/Columbia Records]

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

Hit N Run Phase Two
Booker T., Dylan Dresdow, Chris James, Prince and Justin Stanley, engineers; Dylan Dresdow, mastering engineer (Prince) [NPG Records]

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

PRODUCER OF THE YEAR, NON-CLASSICAL
Benny Blanco
“Cold Water” [Major Lazer Featuring Justin Bieber and MØ] (S)
“Friends” [Francis & The Lights Featuring Bon Iver] (S)
“Kill Em With Kindness” [Selena Gomez] (T)
“Love Yourself” [Justin Bieber] (S)
“Luv” [Tory Lanez] (S)
“Wild Love” [Cashmere Cat Featuring The Weekend and Francis & The Lights] (S)

BEST ENGINEERED ALBUM, NON-CLASSICAL
Clockwise from top left: Andrew Bird, Are You Serious; David Bowie, Blackstar; Prince, Hit N Run Phase Two; Sarah Jarosz, Undercurrent; Bonnie Raitt, Dig In Deep
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BEST COMEDY ALBUM

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BEST CONTEMPORARY INSTRUMENTAL ALBUM

JOHN DAVERSA
KALEIDOSCOPE EYES: MUSIC OF THE BEATLES

BEST LARGE JAZZ ENSEMBLE ALBUM

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
“Lucy In The Sky With Diamonds”

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
“Do You Want To Know A Secret” featuring RENEE OLSTEAD

BEST SURROUND SOUND ALBUM

Dutilleux: Sur le Même Accord; Les Citations; Mystère de L’instant & Timbres, Espace, Mouvement
Alexander Lipay and Dmitriy Lipay, surround mix engineer; Dmitriy Lipay, surround mastering engineer; Dmitriy Lipay, surround producer (Primus & The Chocolate Factory) [ATO Records]

Reflections
Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Primus) [ATO Records]

BEST ENGINEERED ALBUM, CLASSICAL

Corigliano: The Ghosts of Versailles
Mark Donahue and Fred Vogler, engineers (James Conlon, Guanqun Yu, Joshua Guerrero, Patricia Racette, Christopher Maltman, Lucy Schaufer, Lucas Meachem, L.A. Opera Chorus and Orchestra) [Pentatone Music]
Coming in January
A Star-Studded Appreciation!

Collected for the first time, A GRAMMY® Salute to Music Legends features the testimonials noted artists and musicians have written to honor The Recording Academy® Special Merit Awards honorees. The honorees featured in A GRAMMY® Salute to Music Legends have made extraordinary contributions to blues, classical, country, R&B, rock, rap, and other forms of music either as performers or behind the scenes as producers, engineers, songwriters, executives, or technical innovators. The collected tributes are sometimes touching, sometimes humorous, and always inspiring.

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Dutilleux: Sur le Même Accord; Les Citations; Mystère de L’Instant & Timbres, Espace, Mouvement
Alexander Lipay and Dmitriy Lipay, engineers (Ludovic Morlot and Seattle Symphony) [Seattle Symphony Media]

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

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

Shostakovich: Under Stalin’s Shadow — Symphonies Nos. 5, 8 & 9
Shawn Murphy and Nick Squire, engineers; Tim Martyn, mastering engineer (Andris Nelsons and Boston Symphony Orchestra) [Deutsche Grammophon]

PRODUCER OF THE YEAR, CLASSICAL
Blanton Alspaugh
The Aeolian Organ at Duke University Chapel (Christopher Jacobson)

Bolcom: Canciones de Lorca & Prometheus (Rene Barbera, Jeffrey Biegel, Carl St. Clair, Pacific Chorale and Pacific Symphony)
Brahms: The Four Symphonies (Leonard Slatkin and Detroit Symphony Orchestra)
Copland: Appalachian Spring (Complete Ballet), Hear Ye! Hear Ye! (Leonard Slatkin and Detroit Symphony Orchestra)
Dvořák: Symphonies Nos. 7 & 8 (Andrés Orozco-Estrada and Houston Symphony)
Dvořák: Symphony No. 6, Slavonic Dances (Andrés Orozco-Estrada and Houston Symphony)
Floyd: Wuthering Heights (Joseph Mechavich, Heather Buck, Yale Riderout, Susanne Mentzer, Kelly Markgraf, Georgia Jarman, Milwaukee Symphony Orchestra and Florentine Opera Company)

David Frost
Bach: The Cello Suites According to Anna Magdalena (Matt Haimovitz)
Bates: Anthology of Fantastic Zoology (Riccardo Muti and Chicago Symphony Orchestra)
Beethoven: Piano Sonatas, Vol. 5 (Jonathan Biss)
Brahms & Dvořák: Serenades (Boston Symphony Chamber Players)
Fíteberg: Chamber Works (ARC Ensemble)
Ispirare (Melia Watras)
Overtures to Bach (Matt Haimovitz)
Schoenberg: Kol Nidre; Shostakovich: Suite on Verses of Michelangelo Buonarroti
Abdrazakov, Alberto Mizrahi, Riccardo Muti, Duain Wolfe, Chicago Symphony Orchestra and Chorus
Shadow of Sirius (Jerry F. Junkin)

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

Ensemble)
and The University of Texas Wind Ensemble

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

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

CHARLES NEIDICH AND PRO ARTE QUARTET

GERNSHEIM & BRAHMS: PIANO QUINTETS
(REIKO UCHIDA AND FORMOSA QUARTET)
LATIN AMERICAN & SPANISH
MASTERPIECES FOR FLUTE & PIANO
(STEFANIE JUTT)

SIMILAR MOTION (MOMENTA QUARTET)

TAICHAYKOVSKY: COMPLETE WORKS FOR VIOLIN & ORCHESTRA
(JENNIFER KOHL, ALEXANDER VEDERNIKOV AND ODENSE SYMPHONY ORCHESTRA)
TOWER: STRING QUARTETS Nos. 3-5 & DUMBERTON QUINTET (MIAMI STRING QUARTET)

ROBINA G. YOUNG

JOHNSON: CONSIDERING MATTHEW SHEPARD (CRAIG HELLA JOHNSON AND CONSPIRARE)
LUOTOVASKI: CONCERTO FOR ORCHESTRA

BRAHMS: PIANO QUINTET (MIGUEL HARTh-BEDOYA AND FORT WORTH SYMPHONY ORCHESTRA)

MOZART: KEYBOARD MUSIC, Vols. 8 & 9

(KRISTIAN BEZUIDENHOUT)

PROKOFIEV: PIANO CONCERTOS Nos. 2 & 6

(WADYM KHLODODENKO, MIGUEL HARTh-BEDOYA AND FORT WORTH SYMPHONY ORCHESTRA)

A Wondrous Mystery — Renaissance Choral Music for Christmas (Stile Antico)

BEST ORCHESTRAL PERFORMANCE

BATES: WORKS FOR ORCHESTRA

MICHAEL TILSON THOMAS, CONDUCTOR (SAN FRANCISCO SYMPHONY) [SFS MEDIA]

IBERT: ORCHESTRAL WORKS

NEEME Järvi, conductor (ORCHESTRE DE LA SUISSE ROMANDE) [CHANDOS]

PROKOFIEV: SYMPHONY NO. 5 IN B-FLAT MAJOR, Op. 100

MARISS JARONSSONS, conductor (ROYAL CONCERTGEBOUW ORCHESTRA) [RCO]

ROUSE: ODNA ZHIZN: SYMPHONIES 3 & 4: PROSPERO'S ROOMS

ALAN GILBERT, conductor (NEW YORK PHILHARMONIC) [DACapo RECORDS]

SHOSTAKOVICH: UNDER STALIN'S SHADOW — SYMPHONIES Nos. 5, 8 & 9

ANDREI NELSONS, conductor (BOSTON SYMPHONY ORCHESTRA) [DEUTSCHE GRAMMOPHON]

BEST ORCHESTRAL PERFORMANCE

CORIGLIANO: THE GHOSTS OF VERSAILLES

JAMES CONLIN, conductor; JOSHUA GUERRERO, CHRISTOPHER MALTMAN, LUCAS MEACHEM, PATRICIA RACETTE, LUCY SCHAUER AND GUANQUN YU; BLANTON ALSPAUGH, producer (L.A. OPERA ORCHESTRA; L.A. OPERA CHORUS) [PENTATONE MUSIC]

HANDEL: GIULIO CESARE

GIANNI PIERLUIGI PRESTI, conductor; MARIANNE REIDARSDATTER ERIKSEN, RAGNFRID LIE AND MATILDA STERBY; INGER-LISE ULRISUD, URANIE/BORGVOKALENSAMBLE [2L (LINDBERG LYD)]

JANÁČEK: GLAGOLITIC MASS

ANTONIO PAPPANO, conductor; HANDEL: GIULIO CESARE

ANTONIO PAPPANO, conductor; ROGER NORRIS, producer (DUBLIN OPERA HOUSE; ROYAL OPERA CHORUS) [DEUTSCHE GRAMMOPHON]

BEST OPERA RECORDING

MOZART: VIOLIN CONCERTOS Nos. 1-5

KURT MASUR, conductor; AMADEUS VIOLIN QUARTET [DECCA]

BEST CHORAL PERFORMANCE

HIMMELRAND

ELISABETH HOLTS, conductor (MARIANNE REIDARSDATTER ERIKSEN, RAGNFRID LIE AND MATILDA STERBY; INGER-LISE ULRISUD, URANIE/BORGVOKALENSAMBLE [2L (LINDBERG LYD)]

JANAČEK: GLAGOLITIC MASS

HANDEL: GIULIO CESARE

ANTONIO PAPPANO, conductor; ROGER NORRIS, producer (DUBLIN OPERA HOUSE; ROYAL OPERA CHORUS) [DEUTSCHE GRAMMOPHON]

BEST OPERA RECORDING

MOZART: LE NOZZE DI FIGARO

YANNICK NÉZET-SÉGUIN, conductor; THOMAS HAMPTON, CHRISTIANE KARG, LUCA PISARINONI AND SONIA YONCHEVA; DANIEL ZALAY, producer (CHAMBER ORCHESTRA OF EUROPE; VOCALENSEMBLE RASTATT) [DEUTSCHE GRAMMOPHON]

SZYMANOWSKI: KRÓL ROGER

ANTONIO PAPPANO, conductor; GEORGIA JARMAN, MARIUSZ KWIECIEŃ AND SAIMIR PINGU; JONATHAN ALLEN, producer (ORCHESTRA OF THE ROYAL OPERA HOUSE; ROYAL OPERA CHORUS) [OPUS ARTE]

BEST CHORAL PERFORMANCE

HIMMELRAND

ELISABETH HOLTS, conductor (MARIANNE REIDARSDATTER ERIKSEN, RAGNFRID LIE AND MATILDA STERBY; INGER-LISE ULRISUD, URANIE/BORGVOKALENSAMBLE [2L (LINDBERG LYD)]

JANÁČEK: GLAGOLITIC MASS

HANDEL: GIULIO CESARE

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

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

STEINBERG: PASSION WEEK
Steven Fox, conductor (The Clarion Choir)
[Naxos]

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PERFORMANCE

Fitelberg: Chamber Works
ARC Ensemble

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

SERIOUS BUSINESS
Spektral Quartet
[Sono Luminus]

STEVE REICH
“Daugherty: Tales of Hemingway”
Zuili Bailey; Giancarlo Guerrero, conductor (Nashville Symphony)
Track from: Daugherty: Tales of Hemingway; American Gothic; Once Upon a Castle
[Nonesuch]

BEST MUSIC VIDEO
Clockwise from top left: Beyoncé, “Formation” (Melina Matsoukas, director); Leon Bridges, “River” (Miles Jay, director); Jamie XX, “Gosh” (Romain Gavras, director); OK Go, “Upside Down & Inside Out” (Damian Kulash Jr. and Trish Sie, directors); Coldplay, “Up & Up” (Vania Heymann and Gal Muggia, directors)
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Although it took four years for Bridgit Mendler to follow up her debut album, *Hello My Name Is...*, the 23-year-old artist wasn't willing to rush the journey — and it shows. On Nov. 18, Mendler released the four-song EP *Nemesis*, which, both lyrically and tonally, is a significant departure from the pop sound of her 2012 release and a sign of her growth as a singer-songwriter.

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

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

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

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

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

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

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

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

By Ryan Katon
Photographed by Vito Fun
Dvořák: Violin Concerto & Romance; Suk: Fantasy
Christian Tetzlaff; John Storgårds, conductor (Helsinki Philharmonic Orchestra)
[Undine]

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

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

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

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

**BEST CLASSICAL COMPENDIUM**

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

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

**BEST MUSIC FILM**
Clockwise from top left: I’ll Sleep When I’m Dead, Steve Aoki (Justin Krook, director); The Beatles: Eight Days a Week — The Touring Years (Ron Howard, director); The Music of Strangers, Yo-Yo Ma and Silk Road Ensemble (Morgan Neville, director); American Saturday Night: Live From The Grand Ole Opry (George F. Flanigen IV, director); Lemonade, Beyoncé (Beyoncé Knowles Carter and Kahlil Joseph, directors)
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Martyn Brabbins, conductor; Ann McKay, ...                      Tom.Roland@billboard.com

Zappa: 200 Motels — The Suites
Esa-Pekka Salonen, conductor; Frank Filippeti and Gail Zappa, producers
[Universal Music]

BEST CONTEMPORARY
CLASSICAL COMPOSITION

“Bates: Anthology of Fantastic Zoology”
Mason Bates, composer; Riccardo Muti and Chicago Symphony Orchestra
[CSCO Resound]

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

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

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

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

BEST MUSIC FILM

I’ll Sleep When I’m Dead
Steve Aoki
Justin Krook, video director; Brent Almond, Matt Colson, David Gels, Ryan Kavanaugh, Happy Walters and Matthew Weaver, video producers
[Netflix]

The Beatles: Eight Days a Week — The Touring Years
The Beatles
Ron Howard, video director; Brian Grazer, Ron Howard, Scott Pasucci and Nigel Sinclair, video producers
[Apple Corps/UME]

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

The Music of Strangers
Yo-Yo Ma and The Silk Road Ensemble
Morgan Neville, video director; Cateirn Rogers, video producer
[Tremolo Productions]

American Saturday Night: Live From the Grand Ole Opy
Various Artists
George J. Flanigen IV, video director; Steve Buchanan, John Burke, Lindsey Clark, Robert Deaton, Pete Fisher and George J. Flanigen IV, video producers
[Grand Ole Opy]

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14 Years Ago
‘O BROTHER’ — WHAT A GRAMMY BOUNCE!

Multiple award wins for the soundtrack that T Bone Burnett produced for the Coen brothers’ film helped spur 4 million in sales of the film’s music.

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

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

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

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

—KEITH CAULFIELD
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