“INSTANTLY MEMORABLE... YET ANOTHER MILESTONE IN HIS FASCINATING AND UNPREDICTABLE CAREER”
THE WALL STREET JOURNAL

“A BRIGHT AMALGAMATION OF THE MANY BECKS WE’VE MET OVER THE YEARS: FOLKY, HAPPY, PUNKY AND FUNKY”
THE NEW YORK TIMES

“COLORS PROVES THAT BECK IS STILL ONE OF ROCK’S MOST INTREPID INVENTORS”
ENTERTAINMENT WEEKLY

“EUPHORIC BLAST... FRESH AND ESSENTIAL”
ROLLING STONE ★★★★

BECK COLORS

BEST ALTERNATIVE ALBUM
BEST POP SOLO PERFORMANCE
BEST ENGINEERED ALBUM, NON-CLASSICAL

PRODUCED AND WRITTEN BY BECK HANSEN AND GREG KURSTIN
FOR YOUR GRAMMY® CONSIDERATION

DRAKE

7 GRAMMY® NOMINATIONS

NOMINEE
ALBUM OF THE YEAR

NOMINEE
RECORD OF THE YEAR
“GOD’S PLAN”

NOMINEE
SONG OF THE YEAR
“GOD’S PLAN”

NOMINEE
BEST RAP PERFORMANCE
“NICE FOR WHAT”

NOMINEE
BEST RAP SONG
“GOD’S PLAN”

NOMINEE
BEST RAP PERFORMANCE
“SICKO MODE”*

NOMINEE
BEST RAP SONG
“SICKO MODE”*

SCORPION

ONLY ARTIST IN HISTORY WITH
1 BILLION STREAMS FIRST WEEK

* NOMINATION FOR TRAVIS SCOTT “SICKO MODE” FEATURING DRAKE
FOR YOUR GRAMMY® CONSIDERATION

TAYLOR SWIFT
reputation

BEST POP VOCAL ALBUM

★★★★★ superb SONGCRAFT MEETS EXTREME drama. THE POP STAR’S SONGWRITING SMARTS AND LYRICAL PROWESS ARE impossible to deny. ON HER SIXTH ALBUM."

★★★★★ "REPUTATION IS PURE POP MAGIC."

★★★★★ "SWIFT’S SIXTH ALBUM SHOWS THE POP mastermind. REPUTATION IS THE TAYLOR’S CAREER."

Rolling Stone ★★ SONGCRAFT MEETS EXTREME drama. THE Lyrical PROWESS

theguardian ★ POP MAGIC."

Ap ★★ ★ “SWIFT’S SIXTH ALBUM SHOWS THE MOST INTIMATE SIDE OF TAYLOR.”

#1 BILLBOARD ALBUM OF THE YEAR
OVER 1.2 MILLION ALBUMS SOLD FIRST WEEK

THE MOST INTIMATE LP
For Your Grammy® Consideration

Ms. Grande sails above any fray, past tragedy, the singer has possessed one of the generation’s biggest expressive voices: an instrument capable of reaching a place of love and light.

The New York Times

republic

ARIANA GRANDE

Nominee
Best Pop Solo Performance

Nominee
Best Pop Vocal Album
FOR YOUR GRAMMY® CONSIDERATION

POST MALONE

4 GRAMMY® NOMINATIONS

NOMINEE
ALBUM OF THE YEAR

NOMINEE
RECORD OF THE YEAR

NOMINEE
BEST POP SOLO PERFORMANCE

NOMINEE
BEST RAP/SUNG PERFORMANCE

#1 BILLBOARD 200 ALBUM
FOR YOUR GRAMMY® CONSIDERATION

GRETA VAN FLEET
4 GRAMMY® NOMINATIONS

INCLUDING
★ BEST NEW ARTIST ★

NOMINEE
BEST ROCK ALBUM

NOMINEE
BEST ROCK PERFORMANCE

NOMINEE
BEST ROCK SONG

ANTHEM OF THE PEACEFUL ARMY

#1 Billboard Mainstream Rock Song
FOR YOUR GRAMMY® CONSIDERATION

SEAL

BEST TRADITIONAL POP VOCAL ALBUM

STANDARDS
TONY BENNETT & DIANA KRALL
BEST POP DUO/GROUP PERFORMANCE
BEST TRADITIONAL POP VOCAL ALBUM

JON BATISTE
BEST AMERICAN ROOTS PERFORMANCE

BETTYE LAVETTE
BEST TRADITIONAL R&B PERFORMANCE
BEST AMERICANA ALBUM

ANTHONY ROTH COSTANZO
BEST CLASSICAL SOLO VOCAL ALBUM

THE SHAPE OF WATER
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
BEST INSTRUMENTAL COMPOSITION
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

THE DANISH STRING QUARTET
BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

ANDRIS NELSONS & BOSTON SYMPHONY ORCHESTRA
BEST ORCHESTRAL PERFORMANCE

DER ROSENKAVALIER FEAT. RENÉE FLEMING AND ELÍÑA GARANÇA
BEST OPERA RECORDING

LARRY KLEIN
PRODUCER OF THE YEAR, NON-CLASSICAL

DAVID FROST
PRODUCER OF THE YEAR, CLASSICAL
14 GRAMMY® NOMINATIONS
“...an exhilarating triumph on every level”

- ROLLING STONE

BLACK PANTHER
THE ALBUM
MUSIC FROM AND INSPIRED BY
EXECUTIVE PRODUCERS: ANTHONY “TOPDAWG” TIFFITH AND KENDRICK LAMAR

ALBUM OF THE YEAR

“ALL THE STARS”
RECORD OF THE YEAR
SONG OF THE YEAR
BEST RAP/SUNG PERFORMANCE
BEST SONG WRITTEN FOR VISUAL MEDIA

“KING’S DEAD”
BEST RAP PERFORMANCE
BEST RAP SONG
"POWERFUL"

-PETER TRAVERS, Rolling Stone

4 GRAMMY AWARD NOMINATIONS

-INCLUDING-

“SHALLOW”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST SONG WRITTEN FOR VISUAL MEDIA

A STAR IS BORN
“‘The Middle’ is the living, breathing definition of a smash.” - Glamour

“Another near perfect dance-pop crossover... Everything about this is a crowd-pleaser.” - Billboard

TEDD MAREN MORRIS GREY

THE MIDDLE

RECORD OF THE YEAR
SONG OF THE YEAR
POP DUO / GROUP PERFORMANCE

No. 1 on Mainstream Top 40 for 7 weeks
Over 1 billion streams across all platforms to date
RIAA U.S. certified platinum
One of the most heard songs on radio
PLEASE CONSIDER
"BOO'D UP"
SONG OF THE YEAR • BEST R&B SONG

ELLA MAI

“Ella Mai is Leading Female R&B Singers Back Onto the Charts”
-ROLLING STONE
FOR YOUR CONSIDERATION

BEST RAP PERFORMANCE "KING'S DEAD"
BEST RAP SONG "KING'S DEAD" & "WIN"

JAY ROCK | REDEMPTION
BEST RAP/SUNG PERFORMANCE
“PRETTY LITTLE FEARS” FEATURING J. COLE

FROM HIS SECOND STUDIO ALBUM,
EAST ATLANTA LOVE LETTER.

6LACK
RESETTING THE STAGE FOR GRAMMY NIGHT

As the Grammy Awards prepare to return to Los Angeles, the nominations for the 61st annual ceremony come at a time of forward motion for The Recording Academy, which is transforming to better reflect the music community it honors.

The number of nominees jumps from five to eight in the four general categories, in one of the most sweeping changes since the awards’ introduction in 1959. A new voting cohort will help decide the 2019 winners; in June, The Recording Academy invited 900 new individuals — all of whom are female, people of color and/or under the age of 39 — to join its ranks and build a membership more representative of the creative community. The action was recommended by a 16-member task force established in May and charged with reviewing how The Recording Academy can overcome “explicit barriers and unconscious biases that impede female advancement in the music community,” according to academy president/CEO Neil Portnow.

More changes are coming: In November, The Recording Academy shifted to a new community-driven membership model that has been years in the making. And after 16 years of leading the organization, Portnow will step down in July 2019, making the Feb. 10 awards the last under his watch. He will go out on a high note: The nominations constitute one of the most diverse slates ever put forth by The Recording Academy, with a number of young female artists — including Kacey Musgraves, H.E.R. and Cardi B — represented in the general categories.

FEATUES
24 Pop’s Identity Crisis The Grammy noms confirmed the dominance of country collabs and hip-hop. Where does that leave pop music?
34 “We’re Close, But Not There Yet” On the eve of the 2019 Grammy nominations, four industry leaders gathered for a conversation about what The Recording Academy can do better, respecting the history of hip-hop and whether Cardi B will win it all.
49 Inside The Grammy Nominees With one of the most diverse ballots in history and more major nominees (literally) than ever before, get to know this year’s big contenders before they go head-to-head.

LIFESTYLE
26 Where Have All The Cowboys Gone? After a year in which country music became a pop-infused melting pot, a new generation of male artists is ditching the 10-gallon hats and rewriting the genre’s look.
28 Where To Get Your High-Brow Fix Branch out with some primo high art while you’re in Los Angeles. Plus: For the best slices in the country, L.A.‘s pizza scene now rivals New York’s and Chicago’s.

THE NOMINEES ARE...
104 A full list of the candidates, across all 84 categories and 30 fields of discipline, that will be up for the top honors.

CODA
148 In 2009, Adele’s debut album, 19, vaulted to No. 10 on the Billboard 200 following her pair of Grammy wins.

ON THE COVER
Illustration by FOREAL

TO OUR READERS
Billboard will publish its next issue on Jan. 12, 2019. For 24/7 music coverage, go to billboard.com.
FOR YOUR CONSIDERATION

BEST REGGAE ALBUM

STING & SHAGGY

44/876

“it sounds like a collaboration that was always meant to be.”

- NOISEY
Congratulations

Cardi B
Janelle Monáe
Nipsey Hussle
Kelly Clarkson
Weezer
Charlie Puth

The Greatest Showman
Joyner Lucas
Halestorm

LOVE YOUR ATLANTIC RECORDS FAMILY
CONGRATULATIONS TO ALL OUR GRAMMY® NOMINEES

ANDERSON EAST
Best American Roots Performance “All On My Mind”

BRANDI CARLILE
Album Of The Year “by the way, I forgive you”
Record Of The Year “The Joke”
Song Of The Year “The Joke”
Best American Roots Performance “The Joke”
Best American Roots Song “The Joke”
Best Americana Album “by the way, I forgive you”

FEVER 333
Best Rock Performance “MADE AMERICA”

TRIVIUM
Best Metal Performance “Betrayer”

TWENTY ONE PILOTS
Best Rock Song “Jumpsuit”
Tyler Joseph, Songwriter

Special congratulations to our friends and partners Dave Cobb and Shooter Jennings for their nominations
BRANDI CARLILE

6 GRAMMY® NOMINATIONS
MOST NOMINATED FEMALE OF THE YEAR

ALBUM OF THE YEAR • RECORD OF THE YEAR • SONG OF THE YEAR
BEST AMERICANA ALBUM • BEST AMERICAN ROOTS PERFORMANCE
BEST AMERICAN ROOTS SONG

“a delicate masterpiece” – Rolling Stone
“Carlile’s voice can break your heart” – Variety

by the way, I forgive you
Best Albums of 2018

“The Joke”
Best Songs of 2017/18

Produced by Dave Cobb & Shooter Jennings
Bongratutations on your 5 GRAMMY® nominations

1  **ALBUM OF THE YEAR**
   Invasion of Privacy – Cardi B

2  **RECORD OF THE YEAR**
   “I Like It” – Cardi B, Bad Bunny & J Balvin

3  **BEST RAP ALBUM**
   Invasion of Privacy – Cardi B

4  **BEST RAP PERFORMANCE**
   “Be Careful” – Cardi B

5  **BEST POP DUO/GROUP PERFORMANCE**
   “Girls Like You” – Maroon 5 ft. Cardi B

---

**TIME** – *Best Album of 2018*

**NY Times** – *The 28 Best Albums of 2018*

**NPR** – *Best Albums of 2018*

**NPR** – *Best Songs of 2018* – “I Like It”

**Billboard** – *100 Best Songs of 2018* – “I Like It”

**Billboard** – *50 Best Albums of 2018*

**Entertainment Weekly** – *The 20 Best Albums of 2018*

**Entertainment Weekly** - *Top Songs of 2018*

**Refinery29** – *The 10 Best Albums of 2018*

**Esquire** – *5 Best Albums of 2018*

**Esquire** – *25 Best Pop Songs of 2018* – “I Like It”

**Spotify** – #3 *Most Streamed Female Artist*

**Apple** – *Song of the Year* – “I Like It”

**YouTube** – #5 *Most Viewed Artist*
CONGRATULATIONS ON YOUR GRAMMY® NOMINATION FOR

BEST RAP ALBUM

VICTORY LAP
JANELLE MONÁE

DIRTY COMPUTER

GRAMMY® NOMINATED ALBUM OF THE YEAR

BILBoARD
2018 Women in Music – “Trailblazer” Award / 50 BEST ALBUMS OF 2018
“Really, there was no record in 2018 more reflective of the conversations echoing through pop culture today.”

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| 100 Best Albums of 2018 | “Dirty Computer is a pop paradise that grapples with the intersection of her politics, blackness, and sexuality.” |

CONGRATULATIONS JANELLE!
POPS
IDENTITY
CRISIS

The Grammy nominations left the popular kids out in the cold and confirmed the dominance of country collabs and hip-hop. So where does that leave pop music?

BY ANDREW UNTERBERGER

Look at the names of the most surprising snubs from the 2018 crop of nominees in the Grammy Awards’ major categories and you’ll notice a recurring theme: Taylor Swift, Ariana Grande, The Carters, Camila Cabello, Even Sam Smith and Pink. Despite the Big Four categories — album, song and record of the year, and best new artist — expanding from five to eight nominees this year, many of the world’s biggest pop stars are nowhere to be found. And that’s in spite of the fact that, in the past three years, most of the top categories were won almost exclusively by blockbuster pop names like Adele, Bruno Mars, Ed Sheeran and, yes, Taylor Swift.

Big Pop has been left out in the cold at the 2019 Grammys. The major categories have largely split into rootsier, more adult-oriented singer-songwriter-type nominees like Kacey Musgraves, Brandi Carlile and Janelle Monáe — the NPR-ification of pop — and certified rap superstars like Drake, Cardi B and Kendrick Lamar. Even Lady Gaga, the most recognizable pop name in the Big Four, is represented by “Shallow,” a Bradley Cooper duet and country-rock power ballad from A Star Is Born that bears little resemblance to the left-field dance-pop with which Gaga initially ruled radio.

Dive further into the year’s pop-specific categories, and the genre seems in a state of flux. Best pop solo performance, a category that is usually a layup for the biggest top 40 hits, is now comprised in part of a non-Billboard Hot 100 hit from an alternative rock star (Beck’s “Colors”), a 2-year-old ballad that barely scraped the charts as a single (Gaga’s “Joanne [Where Do You Think You’re Goin?]”) and a live version of a smash that would have otherwise been ineligible (Cabello’s “Havana” — the studio version was released in September 2017).

Even Post Malone’s “Better Now,” a pop radio fixture in 2018, is from an artist thought of as a rapper. Of the five songs, only Grande’s “God Is a Woman” is a nominee one would normally expect to see in the category.

This type of identity crisis for pop might be the latest fallout from hip-hop’s ascent. As the genre continues to consume a larger slice of the pie — hip-hop songs accounted for Spotify’s top seven most-streamed tracks of 2018, and reigned on the Hot 100 for a record 34 consecutive weeks, from February to September in 2018 — other genres have innovated, often together. You can see it in the major categories with crossover collaborations like “Shallow” and “The Middle,” the latter of which, despite being probably the most conventional top 40 pop tune present in either the record or song of the year category, is the work of a country star (Maren Morris) and two EDM acts (Zedd and Grey). Rock’s gradual disappearance from the Grammys has been endlessly discussed during the past half decade, and in 2018 the genre is mostly visible in the major categories courtesy of its remaining overlap in sound and audience with country, folk and hip-hop. (See: Post Malone’s “rockstar,” a rap song about being, well, a rock star, which is nominated in two categories.) Perhaps it’s just pop’s turn to get squeezed.

Or maybe listeners should start recalibrating their definition of it. As a genre, pop has never been a static concept; it has shifted from era to era depending on what music presides at the mainstream’s center. The dominance of divas and triple-threat stars on top 40 radio for most of the 21st century means we still think of those performers when we hear the term “pop.” But that wasn’t the case when rock or country was the most commercial genre — and likely won’t be forever, given the trends toward rap on streaming and the charts; and now even at the Grammys. Post Malone’s “Better Now” pop nod is telling. In a lot of ways, hip-hop is pop now, with traces of its takeover evident in Drake’s melodic sing-rapping, Cardi B’s titanic choruses and Lamar’s involvement with a blockbuster film brand — as well as the eye-popping sales numbers posted by all three. After all, by definition, “pop” still just means “popular.”
FOR YOUR CONSIDERATION

GRAMMY® AWARD NOMINEE
BEST MUSIC FILM

Official Winner
Hollywood Music in Media Awards
Best Music Documentary

Winner
AAFFCA
BEST DOCUMENTARY

Winner
Critics’ Choice Documentary Awards
3rd Annual

A NETFLIX ORIGINAL DOCUMENTARY
QUINCY

DIRECTED BY ALAN HICKS AND RASHIDA JONES
WHERE HAVE ALL THE COWBOYS GONE?

Well, they’re still mostly in Nashville. But after a year in which country music became a pop-infused melting pot, a new generation of male artists is ditching the Stetsons and rewriting the Western look.

BY BROOKE MAZUREK

From the beginning, the country music uniform has telegraphed the genre’s evolution. Gene Autry's 1930s cowboy get-up spoke to country’s down-to-earth roots. Dandier silhouettes worn by Hank Williams in the ’50s developed in tandem with The Nashville Sound, followed by the glitzed-out ’60s and ’70s outfits that channeled Dolly Parton camp. Garth Brooks’ Wranglers-and-Ropers approach signified a return to down-home traditionalism in the ’90s. So with country-pop crossovers becoming a defining trend of 2018, what has become of Music City’s newest cowboys? They’ve gone mainstream.

The red carpet at the Country Music Association Awards in November echoed the adventurous textures and contemporary shapes that have flooded broader industry awards shows. Florida Georgia Line’s Tyler Hubbard was decked out in Versace with punk-leaning chain metal details. Ryan Hurd rocked gold Dolce & Gabbana, accessorized with a rarely visible Oliva Schwartz necklace. Walker Hayes was in prep-veering plaid, and Thomas Rhett in Dsquared.

With a few exceptions, like old-school country stalwarts Brooks and Jason Aldean, gone were the accoutrements that have put the country in country. Western dashes mostly appeared in cowboy boots peeking out of tuxedo-pant hemlines (YSL’s ready-to-wear interpretation has become a favorite). “Artists are feeling less like they have to do the full-blown country thing,” says stylist Molly Free, who referenced Heath Ledger’s Joker when cultivating an album-cover look for client Ruston Kelly in September. “The beauty of country music is this kind of ‘come as you are’ [attitude],” says Joseph Cassell, who styles Hurd, Maren Morris and Taylor Swift. “But people in mainstream pop music have been taking risks, and I like that we’re getting to see that in country men now.”

Pioneering celebrity stylist David Thomas flew to Nashville for the first time in his 30-year career to work with breakout artist Kane Brown. “[The country music world] has never been an area where I’ve been in demand or particularly interested in,” says Thomas, who also styles John Legend and Lionel Richie. “But you can see there has been a shift.” The mixtape aesthetic he and Brown developed spans double-breasted tuxedos and bomber jackets designed “to not pigeonhole him.”

Which is, in other words, building off the same thing that Cassell and Swift, country-pop pioneer Glen Campbell and a dapper pre-outlaw Willie Nelson were able to masterfully understand: Crossover music is best accessorized with crossover fashion. Expect a whole lot more of it on the Grammys red carpet.

From top: Brown, Hayes, Rhett and Hurd at the CMA Awards in Nashville on Nov. 14.

Country—Western Wear’s OGs

LEFTY FRIZZELL: At the peak of the honky-tonk star’s career in the early ’50s, fringe-heavy looks personified the music’s playful attitude.

HANK WILLIAMS: As country adopted smoother tempos in the ’50s, Williams’ iconic suits reflected the shift toward sophistication.

PORTER WAGNER: The hugely successful TV personality, whose show aired from 1960 to 1981, opted for statement-making Nudie suits.

If I Dressed Cardi B...

Designer Edwin Mohney sketches a look for the Bronx-born boss of Grammy night, who could walk away with five awards on Feb. 10.

“This look is ’60s Pucci meets Lisa Frank. I wanted to combine something classically high fashion with the nostalgia of the ’90s in a fresh way. It uses Cardi’s intensity through color while keeping it very soft with the shape.”

Bona fides The LVMH Grand Prix Scholarship recipient and Central Saint Martins alum is best known for costume pieces, like the custom bridal jacket Beyoncé wore for her On the Run II Tour video. Favorite Cardi track “Drip! Cardi is infectiously relatable. That’s her biggest asset, next to her talent.”

—B.M.
Leave no sight unseen with a guaranteed 4pm late checkout at over 1,000 Fine Hotels & Resorts worldwide with your Platinum Card®. Another amazing way American Express has your back.
Where To Get Your High-Brow Fix

The Grammys have you covered when it comes to pop culture. Branch out with some primo high art while you’re in L.A.

BY BROOKE MAZUREK

1 NOTORIOUS RBG: THE LIFE AND TIMES OF RUTH BADER GINSBURG

2201 N. Sepulveda Blvd
The Skirball Cultural Center’s retrospective shows how the Supreme Court justice became an icon of feminism and fashion. (The lady can rock a crocheted collar!)

2 ROOFTOP CINEMA CLUB

6121 Sunset Blvd
Ditch the laptop or hotel TV for something better: a rooftop deck at NeueHouse, where throwback movies are projected under the Hollywood night sky.

3 CHINESE NEW YEAR PROGRAM

2301 N. Highland Ave
On Feb. 6 and 7, the L.A. Philharmonic will spotlight Pulitzer Prize-winning composer–performer Du Yu at the Hollywood Bowl.

4 LINDA VISTA

135 N. Grand Ave
Catch Pulitzer-winning writer Tracy Letts’ midlife cross-play at the Mark Taper Forum.

5 ASTAIRE DANCES II: FRED & GINGER

300 W. Broadway
The American Contemporary Ballet reimagines the famous footwork of Astaire and Rogers alongside a live score.

6 SARAH CAIN: THE SUN WILL NOT WAIT

2622 S. La Cienega Blvd
Swing by Honor Fraser Gallery to check out local star Cain’s super-saturated paintings.

7 DAVID HOCKNEY: SELECTED WORKS

45 N. Venice Blvd
After celebrating his 80th birthday at the Metropolitan Museum of Art, Hockney returns to the L.A. Louver Gallery.

8 SALLY MANN: A THOUSAND CROSSINGS

100 Getty Center Drive
Prepare for a whole lot of neezees from Mann; nearly half of the photographs at this Getty Center exhibit have never been shown.

FUELING UP FOR THE BIG NIGHT

For the best slices in the country, Los Angeles’ pizza scene now rivals New York’s and Chicago’s

BROOKLYN-STYLE

ROBERTA’S

8550 Washington Blvd
After a series of pop-ups, the Brooklyn cult favorite moves inside Culver City’s urban space, Platform. After trying the famous blistered pies, save room for West Coast—only dishes like yellow polenta with Santa Barbara sea urchin.

CALIFORNIA-STYLE

ELEPHANTE

1332 Second St.
It’s in the heart of beautiful Santa Monica, yes. And the single-serving pizza is top-notch, sure. But what makes a meal at Nicholas Matthers’ Elephante is getting to enjoy it from the restaurant’s covetable rooftop, which boasts three different bar areas.

ROMAN-STYLE

TRIPLE BEAM

5918 N. Figueroa St.
It’s simple: 1. Show the folks at Nancy Silverton’s Highland Park fast-casual outpost what size slice you’re hungry for with your hands (or a yardstick). 2. Watch them cut said slice with “scizzas” (spatula-tipped scissor hybrids). 3. Pay by the ounce.

NEapolitan-Style

RONAN

7315 Melrose Ave
Shareable dishes make up a big portion of the menu, but the wood-fired pizza is what this West Hollywood spot, helmed by chef Daniel Cutler, is all about. Wash down a seasonally topped slice with a flower- or disco ball-garnished cocktail.

LATE-NIGHT DELIVERY

PIZZAOKI

via Postmates or UberEats
Papa John’s can step aside for the new pizza guy in town: EDM producer Steve Aoki, who introduced his delivery-only operation in July. All pizzas (aside from the white pie) are slathered with a sauce that is purportedly Aoki’s mother’s personal recipe. – BM
FOR YOUR CONSIDERATION

BEST COMEDY ALBUM

NETFLIX

Dave Chappelle
Equanimity & the bird revelation

Chris Rock
Tamborine

Patton Oswalt
Annihilation

Fred Armisen
Standup for Drummers
TRAVIS SCOTT
ASTROWORLD
WARNING
FOR YOUR GRAMMY CONSIDERATION
BEST RAP ALBUM
ASTROWORLD
BEST RAP PERFORMANCE
BEST RAP SONG
SICKO MODE

“RAP ALBUM OF THE YEAR”
- RollingStone

“RAP'S ULTIMATE ROCK STAR”
- billboard

SIMULTANEOUS
#1 ALBUM & #1 HOT 100 SINGLE

ASTROWORLD
• RIAA CERTIFIED PLATINUM
• DEBUTED #1 ON BILLBOARD 200
  (3 WEEKS AT #1 TOTAL)
• 3.5+ BILLION STREAMS

SICKO MODE
• #1 BILLBOARD HOT 100 SINGLE
• RIAA 2X CERTIFIED PLATINUM
• 750+ MILLION STREAMS

ASTROWORLD - WISH YOU WERE HERE TOUR
• 30 SOLD OUT SHOWS ON FIRST LEG
• 455,000+ TICKETS SOLD
FOR YOUR GRAMMY® CONSIDERATION

SIMULTANEOUS #1 ALBUM & #1 HOT 100 SINGLE DURING ALBUM DEBUT WEEK

2018 AWARDS
- MTV VMAS ARTIST OF THE YEAR & VIDEO OF THE YEAR
- AMERICAN MUSIC AWARDS:
  - NEW ARTIST OF THE YEAR
  - VIDEO OF THE YEAR – “HAVANA”
  - FAVORITE SONG: POP/ROCK – “HAVANA”
  - COLLABORATION OF THE YEAR – “HAVANA” WITH YOUNG THUG
- BILLBOARD MUSIC AWARDS
  - CHART ACHIEVEMENT

HAVANA
- 7X CERTIFIED PLATINUM
- #1 BILLBOARD HOT 100
- 1ST TRACK ON SPOTIFY BY A FEMALE ARTIST TO REACH 1 BILLION STREAMS
- 2+ BILLION STREAMS

FIRST WOMAN TO REACH
- #1 MAINSTREAM TOP 40, RHYTHMIC, ADULT TOP 40 RADIO CHARTS
  - SINCE 1996 WITH “HAVANA”
- #1 MAINSTREAM TOP 40 + ADULT TOP 40 CHART WITH 1ST TWO SINGLES FROM DEBUT ALBUM

DEBUT ALBUM CAMILA
- #1 BILLBOARD 200
- CERTIFIED PLATINUM
- 4.2+ BILLION STREAMS

NEVER BE THE SAME
- 2X RIAA CERTIFIED PLATINUM
- #1 ITUNES TOP SONG CHART
- 750+ BILLION STREAMS
On the eve of the 2019 Grammy nominations, four industry leaders gathered for a conversation about what The Recording Academy can do better, respecting the history of hip-hop and whether Cardi will win it all.

‘WE’RE CLOSE, BUT N

BY GAIL MITCHELL
PHOTOGRAPHED BY GARI ASKEW II
OT THERE YET’
WHAT DID RAP'S FIRST GRAMMY AWARD REPRESENT, COMMERCIALLY AND CULTURALLY?

DRAKE It put rap culture on the mainstream map. But it was the lighthearted version of rap. You also had N.W.A [which was not nominated] talking about taboo subjects like oppression and police brutality. This highlighted Grammy’s true relationship with rap and hip-hop culture: to not air [more] categories and really support rap. Will Smith was the zeitgeist, but he was just one part.

GRAYSON Exactly. People felt that “real” hip-hop, so to speak, wasn’t being recognized — which is actually a knock to Jazzy Jeff and The Fresh Prince. They were more commercial, and commercial hip-hop at that time wasn’t necessarily respected in the same way.

BIG BOY Being probably the oldest one sitting here, I remember that Jazzy Jeff and The Fresh Prince were the shit in 1989. It wasn’t like, “Oh, they’re corny” or “Fuck that shit.” It wasn’t [like] when N.W.A later came to the forefront. [Jazzy Jeff and The Fresh Prince] were hip-hop; we [radio Djs] were playing that. And hip-hop was being recognized. If you pull up the category’s [nominees] then, it was different parts of hip-hop, like J.J. Fad and Kool Moe Dee. But it wasn’t [like], “Man, we’re not being represented.” Jazzy Jeff and Fresh Prince took the stance that, “They’re not giving out the award [on TV], so we’re not going.” We weren’t saying, “Why them?” They were saying, “Why not us?” That was the difference.

CHERY It was important because it cracked the door open. And I specifically use the word “crack” because it wasn’t like, “It’s on.” From that point on, the evolution of rap started to be included. But there have always been challenges, like the category not being televised or the right artist [not] being acknowledged. If you look at history, albums revered as the best in the genre have never been nominated, like Dr. Dre’s The Chronic, Snoop Dogg’s Doggystyle and Nas’ Illmatic. Nas and Snoop Dogg, people that we cherish in the culture, have never won a Grammy. Forget the general categories — not even in the rap categories.

DRAKE You make a great point. The Chronic was talking about the hood and what was happening to people in the everyday life of institutionalized racism in this country. And the Grammys was like, “We don’t want to highlight that. We’re going to allow you the fun side. The rest is not OK.”

HOW WOULD YOU DESCRIBE THE CURRENT RELATIONSHIP BETWEEN THE RAP INDUSTRY AND THE GRAMMYS/RECORDING ACADEMY?

GRAYSON The Recording Academy’s relationship with hip-hop and the culture has really been a problem from the beginning. To be fair, Jeriel Johnson [the academy’s former senior project manager]
for R&B, rap and reggae] has played a big part in why it has gotten better. He was great at identifying people in the culture that needed to be in the room for Grammy conversations. But how come, 30 years later, we’re still sitting here trying to figure out who gets what and what fits in what category? I’m a member of The Recording Academy. Around Grammy time, I get 52 jillion emails about how to get tickets. There’s still a disconnect about education and outreach between what the academy does and how to get nominated for a Grammy. I wish the academy would do as amazing a job of getting information out to the people that need it as they do with branding themselves. If we’re still deciding that this is the premier accolade — which I might argue differently — but if we’re saying that’s the case, then how do we get there? If you want to opt in to the culture by having us attend the show, perform or be there for other reasons that people watch, then you need to make sure that same group walks away winning. Or at least walks away with an option to win because you have given them all the proper information to actually compete.

**CHERY** Last year was a hell of a pump fake. All of us got excited: “Grammys so black.” Then we lost in all the major categories. There’s this conversation now about hip-hop being pop culture, [but] we need to get to a point where the Grammys accurately reflect what’s happening in pop culture. Kanye West is the most critically acclaimed artist of the 21st century, period. [Across] all genres. Kendrick [Lamar] is probably the most critically acclaimed person in the 2010s. They’ve both been nominated in the general categories and have never won. There are only two rap acts that have won in general categories: Lauryn Hill and OutKast. We’re close, but not there yet.

**BIG BOY** The lane will become even more cluttered going forward because we’re seeing an introduction to more artists than I’ve ever seen in any genre. In the years to come, people are going to be even more upset, because they’ll feel like this person or that person should have won. It’s the same with radio. We know if there’s one slot and Drake brings a record out, Drake’s got the spot. So, you start to see those kind of things with these awards shows. The problem we brought up about revered albums not being recognized? We’re going to see that a lot more.

**What is your take on the academy’s recent moves, like inviting 900 new voting members and expanding general-category nominees from five to eight?**

**CHERY** We need to look at who gets to vote.

**GRAYSON** That’s where the commercial thing comes in. Because if you’re voting in a category you don’t really know, you go, “Oh, I know Drake. I’ve never heard of Migos.”

**DRAKE** That’s crazy, because with the evolution of rap, there are so many subcategories of it now. How do you even throw a Lil Yachty in with a Jay-Z? It just doesn’t work.

**BIG BOY** That’s probably a reason for the eight slots as well. [But] it’s going to start to look crazy.

**There are only two rap acts that have won in general categories: Lauryn Hill and OutKast.**

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**CHERY** It would be interesting to see the rap field split the way R&B is, with categories like urban contemporary and [traditional] R&B. God knows there are enough releases.

**DRAKE** They need to start acknowledging the subcategories of rap if they want to continue to be of the culture — and have the culture buy in. Rap isn’t the same...
as when Will Smith and Jazzy Jeff were nominated. Also, a lot of people don’t know that they can vote for a Grammy. I was having a conversation with a big artist, [and] he was asking why a person didn’t get nominated. I said, “You know, you have to vote.” He didn’t even know. That’s a problem, because there are so many people that don’t know how to take advantage of the opportunity.

We saw that with [winner for best new artist] Alessia Cara this year. You also had [fellow nominees] SZA and Khalid. God bless Cara, she’s so talented and amazing. But at the end of the day, [it’s] capitalizing off of black culture. You’ve got Jay-Z front and center, and then you’re doing the same things, which is why Jay-Z was boycotting. [Jay-Z boycotted the Grammys ceremony from 1999 to 2003.]

**Does a Grammy Award still matter to the hip-hop community?**

**BIG BOY** People don’t show up for Soul Train or the BET Awards like [the Grammys]. I wish we had something else that was as prestigious and meant the same thing to us and others. But until then — and maybe never — it’s just the way it is. You win an American Music Award, that’s cool. But people want that Grammy. Even if they say they don’t.

**CHERY** It still matters. For the rest of your life, you’re either referred to as “Grammy-nominated” or “Grammy-winning.” [Almost] anyone who wants to publicly say, “Oh, I don’t mess with the Grammys no more,” would be ecstatic if they were nominated and won.

**Given its commercial dominance, is rap now recognized by the industry as a full-fledged genre, or do they still see it as a trend?**

**GRAYSON** Hip-hop has been influential for far longer than 30 years. The difference now is that we have metrics by which we can actually see how much it influences. We see it in the new spring fashion lines [and] in the undertones of film and television storytelling. But it’s a double-edged sword: On one hand, it’s finally being acknowledged. But then you’re like, “Why the fuck is it just now being acknowledged?” No disrespect to this conversation, [but] why are we still doing articles about why is hip-hop important? When something is mainstream, we [usually] all accept that it is. We don’t talk about it. [Whereas the hip-hop industry is] constantly having to justify our place in culture.

**DRAKE** It’s still looked at as a trend and not given value, even though numbers don’t lie: It’s consumed over 30 percent more than any other genre. But it’s still treated with kid gloves and looked at as a cultural taboo. “Bad and boujee” is now a term in the dictionary. Rap is being taught at Harvard and other institutions. So it can’t continue to be seen as a trend — especially by the music business, which generates so much income off rap culture. It can’t continue to ignore [hip-hop’s] dominance and how it’s woven into the fabric of our country.

**CHERY** There’s an executive that I used to work with when streaming started exploding. In every meeting we sat in, he was like, “Oh, hip-hop is No. 1...for now.” But I don’t see this ending.

**BIG BOY** Hip-hop just celebrated 45 years. So how long does a “fad” last? This isn’t like the disco explosion, [which] took off, got corny, [then] everybody stopped messing with Studio 54. This is getting bigger and bigger — so big that it’s also getting out of hand. We’re losing culture. Back in the day, everybody had lyrics. Now it’s like, getting in is so easy. Will.i.am recently said it’s low-hanging fruit and anybody feels like they can do it. [So] it’s not something that’s going to disappear, because now you don’t need to get signed by the Def Jams of the world. Hip-hop is everywhere.

**“We’ve got a lot of fucking Chia Pets right now taking over [from] the shit that’s really grown from the soil.”**

—**BIG BOY**

**What does hip-hop need to do to sustain growth and protect its culture?**

**DRAKE** [Young artists] have to invest in an attorney. [And] there’s a plethora of information online and in bookstores. I’d love to see young aspiring artists, songwriters and producers really understand the business side of the creative — [it’s] important, especially from a
Donald Glover’s 'This Is America' holds ugly truths to be self-evident—a shocking and brilliantly produced video for the song that’s left fans and music critics scratching their heads for days..." 

npr

"Childish Gambino returns with the jarring and incredible 'This Is America,' a whiplash of a song that jolts from celebratory to terrifying, repeatedly—a lot like the news, I guess."

FADER
We why we j... there.

GRAYSON That’s tough, because [hip-hop is] global. It’s ours, but it’s everyone’s now — we should’ve known this when MTV did a story about white kids in Arkansas listening to Snoop Dogg and Dr. Dre. And that was prior to the internet. So we need to continue to educate and acknowledge our history the same way we do in all parts of our culture. But I don’t know that I want it contained — that feels anti-hip-hop to me. When OutKast started popping, they got booed at the Source Awards. Imagine then if we were like, “That’s not hip-hop.” We wouldn’t have had years of incredible music.

CHERY It’s on all of us to make sure that in our respective roles we reflect hip-hop in an authentic way. There’s a generational disconnect that has been happening for a while: The values we have from the era we come from aren’t necessarily being passed on to millennials. We may have negative feelings about certain artists inserting themselves into the culture, but all the kids that are relevant are making songs with them. My mind also goes to how other black genres are no longer black. We’ve seen it before with jazz, blues and rock, and that’s why we need to try and enforce it as much as possible. If we don’t, and [we leave] the door open... I feel like this is the last thing we have. That’s why we’re so passionate and protective of it.

What was your first indelible rap memory?

BIG BOY “Rapper’s Delight” [by Sugarhill Gang]. It was my introduction to hip-hop. I remember walking to the Boys’ Club with my homeboy Trevor, and we’d rap it all the way there. That’s why where [the genre] is now kind of hurts me: We don’t take care of it. Spotify has said there are, like, 8,000 [rappers named] “Lil” on there. No disrespect, but we’ve got a lot of), “Oh, I’m a rapper now; just add water.” We’ve got a lot of fucking Chia Pets right now taking over [from] the shit that’s really grown from the soil. All these heads growing these fake green leaves. A lot of microwaving, but nothing in the oven.

This isn’t coming from a bitter old man; I just know what it is and what it was. I consume it every day, and I feed it to others. Some of these younger cats in the game need to study [hip-hop history] as well. There’s no reason why hip-hop should be worth all this fucking money and DJ Kool Herc doesn’t get $1 million a year from it for creating hip-hop. This man has to damn near beg for money because he has cancer. It’s crazy how much we made, and we don’t give back to the community.

CHERY The first song that ever got stuck in my head was Doug E. Fresh and Slick Rick’s “The Show.” I remember being in the back of the car with an older [relative] driving. When I got my own access in the ’90s, it was about A Tribe Called Quest. It was also about becoming a student of the game and listening to older stuff.

GRAYSON Tribe’s “Bonita Applebum” is my one moment. I thought I was her and prayed that Q-Tip was talking to me. There were moments when you could really tell when hip-hop was changing, like when you heard

The Chronic, OutKast’s “Player’s Ball” and Notorious B.I.G.’s Ready to Die. You could just breathe different because something fantastic was happening. Before Chronic, rap was dirty samples and jazz. Then all of a sudden it was clean, musical and had this energy.

DRAKE I’m from Oakland, Calif., and we used to spend our summers in a very white area of Philadelphia. We experienced a lot of racism when we would go. I remember hearing Tupac Shakur’s “Keep Ya Head Up” and feeling so empowered and beautiful. Like, “Wow, he’s speaking to me and sharing with the whole world how I should be proud and keep my head up.” It really resonated with me.

BIG BOY I have to ask my younger cats: Do you still get that same feeling? Do you really remember when you first heard sixpence or Lil Pump? You’ve got to have those moments.

Nominations are about to come out. Which hip-hop artists are poised to do well at the Grammys?

CHERY Travis Scott should be heavily nominated in the general and rap categories [and] have the kind of year that we’ve seen Kendrick and Kanye have in the past. And Drake basically spent the whole year at No. 1. [Scott is nominated for three Grammys, all in rap categories. Drake is nominated for seven, across categories.]

DRAKE And Cardi for album of the year. She had the third top album this year. [Cardi B is nominated for album of the year.]

CHERY And it would be a good snapshot of 2018 if a song such as Cardi’s “I Like It” with Bad Bunny and J Balvin was nominated, not just in rap, but in the general categories. It’s a massive record, a reflection of what’s happening right now with the black and brown worlds converging, with collaborations on both sides. [“I Like It” is nominated for record of the year.]

BIG BOY I wouldn’t be mad watching Cardi do an acceptance speech. 😊
**for your consideration**

**H.E.R.**

**ALBUM OF THE YEAR**
**BEST NEW ARTIST**
**BEST R&B ALBUM**

**FOCUS**
**BEST R&B SONG**

**BEST PART**
**FEATURING DANIEL CAESAR**
**BEST R&B PERFORMANCE**

"H.E.R. is more than a rising star—she's a damn galaxy."

**ELLE**

"Her palpably grounded soul nods to the elegance of quiet-storm, 1980s R&B and the eyes-shut earnestness of the folky soul of the mid-1990s. And she chooses arrangements that provide stark shadows, but little interference, because her words are pointed. In her deft hands, meditations become anthems."

**The New York Times**

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for your consideration

CHILDIsh Gambino
Record of the Year “This Is America”
Song of the Year “This Is America”
Best Rap/Sung Performance “This Is America”
Best Music Video “This Is America”
Best R&B Song “Feels Like Summer”

H.E.R.
Album of the Year
Best New Artist
Best R&B Album
Best R&B Song “Focus”
Best R&B Performance
“Best Part” featuring Daniel Caesar

SZA
Record of the Year
Song of the Year
Best Rap/Sung Performance
Best Song Written for Visual Media

Mark Ronson
Song of the Year
Best Dance Recording
Best Song Written for Visual Media

Christina Aguilera
Best Pop Duo/Group Performance
“Fall In Line” featuring Demi Lovato
Best Rap/Sung Performance
“Like I Do” featuring GoldLink

Miguel
Best Urban Contemporary Album
“War + Leisure”
Best R&B Song
“Come Through and Chill” featuring J.Cole + Salaam Remi

Backstreet Boys
Best Pop Duo/Performance
“Don’t Go Breaking My Heart”
BUDDY GUY
BEST TRADITIONAL BLUES ALBUM
"THE BLUES IS ALIVE AND WELL"

CHARLIE WILSON
BEST TRADITIONAL R&B PERFORMANCE
"MADE FOR LOVE"
FEATURING LALAH HATHAWAY

GOLDLINK
BEST RAP/SUNG PERFORMANCE
"LIKE I DO" WITH CHRISTINA AGUILERA

JACK ANTONOFF
BEST ROCK SONG

JUSTIN TIMBERLAKE
BEST POP DUO/GROUP PERFORMANCE
"SAY SOMETHING"
FEATURING CHRIS STAPLETON

KIRK FRANKLIN
BEST GOSPEL PERFORMANCE/SONG

P!NK
BEST POP VOCAL ALBUM
"BEAUTIFUL TRAUMA"

ALSO RECOGNIZED
G-EAZY'S "NO LIMIT" FEATURING A$AP ROCKY & CARDI B
(BOI-1DA, PRODUCER OF THE YEAR, NON CLASSICAL)

JUSTIN TIMBERLAKE'S "MAN OF THE WOODS"
(PHARRELL WILLIAMS, PRODUCER OF THE YEAR, NON CLASSICAL)

KYGO'S "STARGAZING" FEATURING JUSTIN JESSO (KASKADE REMIX)
(KASKADE, BEST REMIXED RECORDING)

CONGRATULATIONS TO RCA'S GRAMMY® NOMINEES

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No boundaries.

- **Punch Brothers**: Best Folk Album
- **David Byrne**: Best Alternative Music Album
- **Joshua Redman, Ron Miles, Scott Colley, Brian Blade**: Best Jazz Instrumental Album
- **Laurie Anderson & Kronos Quartet**: Best Chamber Music/Small Ensemble Performance
- **John Adams**: Best Opera Recording
- **Judith Sherman**: Producer of the Year, Classical: For her work including Steve Reich’s Pulse/Quartet
- **Brad Mehldau Trio**: Best Jazz Instrumental Album + Best Improvised Jazz Solo
BEST NEW ARTIST

BEST COUNTRY DUO/GROUP PERFORMANCE

“MEANT TO BE”

(WITH FLORIDA GEORGIA LINE)
MAC MILLER

BEST RAP ALBUM

‘SWIMMING’
BEST NEW ARTIST

BEST DANCE RECORDING

“ELECTRICITY”
SILK CITY & DUA LIPA
FEATURING DIPLO & MARK RONSON

DUA LIPA
FOR YOUR GRAMMY® CONSIDERATION

LUKE COMBS

NOMINEE
BEST NEW ARTIST

“...ONE OF THE BIGGEST BREAKTHROUGH STARS OF THE LAST YEAR.”
- ROLLING STONE

“...METEORIC RISE TO THE UPPER ECHELON OF COUNTRY MUSIC...”
- TENNESSEAN

SONY MUSIC ENTERTAINMENT
With one of the most diverse ballots in history and more major nominees (literally) than ever before, get to know this year’s big contenders before they go head-to-head on Feb. 10.

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

ILLUSTRATION BY JENUE
DECEMBER 22, 2018 | WWW.BILLBOARD.COM 49
SONGWRITERS
Kendrick Duckworth, Solána Rowe, Al Shuckburgh, Mark Spears, Anthony Tiffith
LABEL
Top Dawg/Aftermath/Interscope

Another successful team-up from a pair of Top Dawg Entertainment superstars, "All the Stars" became one of two singles from the Kendrick Lamar-curated Black Panther soundtrack to reach the top 10 of the Billboard Hot 100, as well as SZA's first top 10 song as a lead artist. Lamar and SZA wrote the track with TDE president Anthony "Top Dawg" Tiffith and longtime collaborator Mark "Sounwave" Spears. (Al "Al Shux" Shuckburgh, a British producer-songwriter, also makes his debut working with Lamar and SZA here.) A thoughtful hip-hop anthem that plays over the movie's end credits, "All the Stars" follows SZA's appearances on Lamar's 2015 album, To Pimp a Butterfly, and Lamar's guest verse on SZA's 2017 track "Doves in the Wind." "All the Stars" is Lamar's second nod for song of the year — "Alright" was his first, in 2016 — while in January, SZA was up for five awards, including best new artist.

SONGWRITERS
Larrance Dopson, Joelle James, Ella Mai, Dijon McFarlane
LABEL
10 Summers/Interscope

"Put out what you love; it'll pick up when the timing is right," Ella Mai told Billboard in October of her approach to music. Turns out she was right. First released in early 2017, "Boo'd Up" took over a year to ignite on radio, but once it did, the song turned the 24-year-old London singer-songwriter into a mainstream R&B star. Mai was discovered on Instagram by Dijon McFarlane, the rap producer better known as DJ Mustard, who mentored the singer and signed her to his 10 Summers imprint with Interscope Records. "Boo'd Up" slowly climbed the charts thanks in part to the singalong onomatopoeia that's heard in the hook, eventually reaching No. 5 on the Hot 100. Since the song became a hit, Mai has opened for Bruno Mars on his arena tour, performed on Saturday Night Live and released her self-titled debut album in October.

SONGWRITERS
Aubrey Graham, Daveon Jackson, Brock Korsan, Ron Latour, Matthew Samuels, Noah Shebib
LABEL
Young Money/Cash Money/Republic

One of pop music's most dominant forces, Drake checked off a few more career firsts thanks to "God's Plan." The uplifting pop-rap track became the Canadian rap superstar's first single to debut at No. 1 on the Hot 100, and with 11 straight weeks atop the chart, it now represents the longest-running No. 1 of his career. "God's Plan," which is also nominated for record of the year and best rap song, represents Drake's first nod for song of the year. (He previously had been nominated in the three other Big Four categories.) His co-writers on "God's Plan" included Noah Shebib and Matthew "Boi-1da" Samuels, both longtime collaborators whose production work has been instrumental in Drake's career. Their collaboration has yielded 42 total Grammy nominations — seven of them tied to his latest full-length set, the double album Scorpion — and (so far) three wins.

SONGWRITERS
Teddy Geiger, Scott Harris, Shawn Mendes, Geoffrey Warburton
LABEL
Island/Republic

With his third full-length, former Vine star Mendes has earned his first two Grammy nominations. The 2018 self-titled album scored a nod in the best pop vocal album category, while its lead single will compete here. For "In My Blood," the 20-year-old singer-songwriter (who, like his fellow song of the year competitor Drake, hails from Toronto) opened up about his battles with anxiety in the lyrics and embraced a driving rock sound that was inspired by Kings of Leon. The combination propelled the track to No. 11 on the Hot 100, the sixth top 20 hit of Mendes' career. His co-writers on the track included Teddy Geiger, a former pop heartthrob who has become one of the most visible transgender artists in music. A win for this song would give both Mendes and Geiger, also known as teddy<3, their first Grammys.
Margo Price

Proving, song by song, that there is a place for country music in the national conversation and a place for the national conversation in country music.

“No other country act, and precious few from any genre, went as deep as Price did this year... Reverent and Revolutionary.”
—Rolling Stone

“Price tackles Steinbeck-sized issues with no-bullshit humility”
—Pitchfork

“With stark stoicism and hardy truth-telling reminiscent of Bob Dylan and Neil Young, Price dares to turn the lens back on the listener and asks if we like what we see”
—NPR

“Brings the feisty spirit and independence of Loretta Lynn fully forward into the 21st Century”
—Los Angeles Times

Photo by Danielle Oliver
SONG OF THE YEAR

“The Joke”
BRANDI CARLILE
SONGWRITERS
Brandi Carlile, Dave Cobb, Phil Hanseroth, Tim Hanseroth
LABEL
Low Country Sound/Elektra/Atlantic

In a category in which 75 percent of the nominees have vaulted into the top 10 of the Hot 100, Carlile’s “The Joke” represents a commercial outlier, having never made the chart at all. Yet the single from the alt-country mainstay’s sixth studio album, By the Way, I Forgive You, should not be underestimated, having also scored a record of the year nod with its pointed political commentary. For “The Joke,” Carlile called upon Nashville veteran and Low Country Sound label chief Dave Cobb, who has a history of guiding artists like Chris Stapleton and Jason Isbell toward Grammy success, to collaborate with her and identical twin brothers Phil and Tim Hanseroth, who respectively play bass and guitar in Carlile’s band and have been working with the singer-songwriter for over 15 years.

“The Middle”
ZEDD, MAREN MORRIS AND GREY
SONGWRITERS
Sarah Aarons, Jordan K. Johnson, Stefan Johnson, Marcus Lomax, Kyle Trewartha, Michael Trewartha, Anton Zaslavski
LABEL
Interscope

Several pop powerhouses, from Demi Lovato to Carly Rae Jepsen to Charli XCX, were once considered to take the vocal lead on Zedd’s “The Middle” after it was co-written with demo singer Sarah Aarons. But it was rising country star Maren Morris, a Grammy winner in 2017 for her hit “My Church,” who took the mic, and scored an unexpected crossover pop smash in the process. Written by electronic duo Grey and production team The Monsters and The Strangerz, “The Middle” represents a major Grammy breakthrough for Zedd, the EDM hitmaker who has scored dance nominations for his collaborations with Foxes and Alessia Cara but makes his Big Four debut this year. The song peaked at No. 5 on the Hot 100 in April, higher than any position the three acts have reached on the chart on their own.

“Shallow”
LADY GAGA AND BRADLEY COOPER
SONGWRITERS
Lady Gaga, Mark Ronson, Anthony Rossomando, Andrew Wyatt
LABEL
Interscope

In 2010, Lady Gaga was a striking pop newcomer who secured a song of the year Grammy nomination for one of her first radio hits, “Poker Face.” Nine years and several shape-shifting eras later, Gaga returns to the category for the first time as a newly minted movie star competing with a country-pop duet that she performs with the actor Bradley Cooper. “Shallow,” the runaway hit from the Cooper-directed remake of A Star Is Born, earns Gaga and Cooper a shared record of the year nod, although Gaga alone is nominated for song of the year alongside co-writers Andrew Wyatt, Anthony Rossomando and Mark Ronson. Ronson scores his first nomination in the category, although his breakthrough hit as a producer for Amy Winehouse’s “Rehab” earned the late British singer-songwriter a song of the year Grammy in 2008.

“This Is America”
CHILDISH GAMBINO
SONGWRITERS
Donald Glover, Ludwig Goransson, Jeffrey Lamar Williams
LABEL
mcd/J/Wolf + Rothstein/RCA

After competing for record of the year with “Redbone” at the Grammys ceremony in January, Childish Gambino enters the song of the year race for the first time with his biggest single to date, “This Is America.” Unlike the hypnotic R&B track “Redbone,” which debuted at No. 75 on the Hot 100 and slowly climbed into the top 20, the jolting, political and controversial “America” bowed in the top spot, largely thanks to a captivating music video that turns the song’s themes of discrimination and gun violence into a chaotic stage play. On both songs, Gambino’s alter ego, Donald Glover of Atlanta fame, collaborated with Ludwig Goransson, a Swedish film composer who has worked with artists HAIM and Moses Sumney. His recent score work includes Creed II, Venom and Black Panther.
“Kacey Musgraves is magnetic — there are no two ways about it. It’s not just that she can sing like a bird and write like a bard. It’s the calm charisma that a person who knows exactly who she is and wishes the same for others can’t help but exude.” — NPR

“...a piercing, soulful album where Musgraves’ gliding vocals treat each song like a mini masterpiece. The lyrics are strong and sharp throughout the 13-track album, and each song is touching and beautiful. “Golden Hour” will put a smile on your face, and live inside of your heart.” — Associated Press

KACEY MUSGRAVES
GOLDEN HOUR

FEATURED AS ONE OF THE BEST ALBUMS OF 2018 SO FAR...

FOR YOUR GRAMMY® CONSIDERATION

ALBUM OF THE YEAR
GOLDEN HOUR

BEST COUNTRY ALBUM
GOLDEN HOUR

BEST COUNTRY SOLO PERFORMANCE
“BUTTERFLIES”

BEST COUNTRY SONG
“SPACE COWBOY”
Cardi B has already made history. As the first woman MC to earn three No. 1 singles on the Billboard Hot 100, the Bronx-born social media personality and reality TV star turned rapper has dispelled her haters and the lurking suggestion that she might be a flash in the pan. On top of that, Cardi, who is nominated for five awards, delivered a well-crafted body of work; her debut, Invasion of Privacy, is a tight 13-song set in a year defined by album excess. After the dizzying success of lead single “Bodak Yellow” in 2017, the pressure on that debut mounted, but she stuck the landing, showcasing her versatility and technical abilities. The guest list is packed — with SZA, J Balvin, Kehlani, Bad Bunny, Migos and Chance the Rapper, to name a few — but there’s no mistaking the brash, hilarious and open-hearted woman running the show.

By the Way, I Forgive You
BRANDI CARLILE
PRODUCERS
Dave Cobb, Shooter Jennings
ENGINEERS/MIXERS
Dave Cobb, Eddie Spear
SONGWRITERS
Brandi Carlile, Phil Hanseroth, Tim Hanseroth
MASTERING ENGINEER
Pete Lyman
LABEL
Low Country Sound/Elektra

If you didn’t see this one coming, the joke’s on you. Over a decade into her career, 37-year-old folk singer-songwriter Brandi Carlile dropped a focused 10-track masterwork about “radical forgiveness,” in collaboration with co-producers Shooter Jennings and Dave Cobb. The Recording Academy’s voting members acknowledged the achievement with six nominations, making Carlile one of the most recognized artists this award season and putting a spotlight on her aching brand of Americana. The album’s lead single, “The Joke,” builds two concise character sketches of individuals on the margins — that’s who Carlile makes music for. It’s fitting, then, that among massive pop stars like Drake and Cardi B, Carlile is the underdog at this year’s Grammys. She knows the role.

Scorpion
DRAKE
ENGINEERS/MIXERS
Noel Cadastre, Noel “Gadget” Campbell, Noah Shebib
SONGWRITERS
Aubrey Graham, Noah Shebib
MASTERING ENGINEER
Chris Athens
LABEL
Young Money/Cash Money/Republic

This year tested Drake. Beef with Pusha T and complicated revelations about his personal life clashed with the image he had carefully built since his scrappy, post-Degrassi days — but still he rises. Drake landed three No. 1 songs on the Hot 100 in six months, including the New Orleans bounce-inflected “Nice for What,” which debuted atop the chart. All three songs appear on Scorpion, an ambitious, commercially successful double album that shows off his versatility, from the #bars school of hip-hop to late-night R&B to crowd-pleasing pop. He even confirmed the paternity rumors Pusha tried to use against him, turning the loss into a win. With seven nominations to his name, Drizzy’s next trial may be whether he can keep his streak alive when the awards are handed out in February.

H.E.R.
H.E.R.
PRODUCERS
Darhyl “Hey DJ” Camper Jr., H.E.R., Walter Jones, Jeff Robinson
ENGINEER/MIXER
Miki Tsutsuki
SONGWRITERS
Darhyl Camper Jr., H.E.R.
MASTERING ENGINEER
Dave Kutch
LABEL
RCA

Collecting two previously released EPs, plus six new songs, H.E.R.’s debut full-length is a sinewy, throwback R&B experience — a vibe, if you will. The 21-year-old singer born Gabi Wilson has stepped out of the shadows after letting the music speak for itself. “Everybody can be famous on the internet, so when is it about the music?” she said to Billboard in September after coming forward to confirm the online rumors that she was H.E.R. She dropped her anonymity just in time, considering that now she’ll be walking the Grammy Awards red carpet in hopes that her five nominations, including one for best new artist, will yield at least one gilded gramophone. At the very least, she has gotten what she sought in the lyrics of her standout track, “Focus”: our attention.
For Your GRAMMY® Consideration

FROM A ROOM: VOLUME 2
BEST COUNTRY ALBUM

MILLIONAIRE
BEST COUNTRY SOLO PERFORMANCE

SAY SOMETHING
JUSTIN TIMBERLAKE FEAT. CHRIS STAPLETON
BEST POP DUO/GROUP PERFORMANCE

A UNIVERSAL MUSIC COMPANY
ALBUM OF THE YEAR

beerbongs & bentleys
POST MALONE

PRODUCERS
Louis Bell, Post Malone
ENGINEERS/MIXERS
Louis Bell, Manny Marroqui
SONGWRITERS
Louis Bell, Austin Post
MASTERING ENGINEER
Mike Bozzi
LABEL
Republic

On his breakout 2015 song, “White Iverson,” Post Malone promised that we would think about him when he was gone. Three years later, it’s difficult to imagine Austin Richard Post going anywhere but up the Billboard charts. His beerbongs & bentleys, a blend of pop, rock and hip-hop delivered in the tattooed 23-year-old’s trademark wail, blasts from cars everywhere. During the past year, he has placed nine tracks in the top 20 of the Hot 100 — including the No. 1 “Psycho,” featuring Ty Dolla $ign. He’s selling out arenas, and now he has three Grammy Award nominations, including his first for album of the year. That collection doesn’t stray far from the subjects of spending and partying, but it’s not quite a celebration. There’s a reason why one of the standout tracks here is titled “Rich and Sad.”

Dirty Computer
JANELLE MONÁE

PRODUCERS
Chuck Lightning, Janelle Monáe Robinson, Nate “Rocket” Wonder
ENGINEERS/MIXERS
Mick Guzauskas, Janelle Monáe Robinson, Nate “Rocket” Wonder
SONGWRITERS
Nathaniel Irvin III, Charles Joseph II, Taylor Parks, Janelle Monáe Robinson
MASTERING ENGINEER
Dave Kutch
LABEL
Wondaland/Bad Boy/Atlantic

Artists who attempt to write songs that reflect contemporary anxieties and triumphs often miss the mark. Not Janelle Monáe. With Dirty Computer, her third solo album, she embraces a bright palette of vintage funk and modern hip-hop to create honest songs about her life as a pansexual black woman during an especially ugly chapter of American history. “Made a fandroid outta yo’ girlfriend/Let’s get caught downtown in the whirlwind/And paint the city pink,” she raps on “Django Jane,” a song that bristles with power and pride in the face of adversity and bigotry. Rather than mourning the state of things, Monáe imagines a better future, one where she and people like her are at the center instead of on the fringe.

Golden Hour
KACEY MUSGRAVES

PRODUCERS
Ian Fitchuk, Kacey Musgraves, Daniel Tatchian
ENGINEERS/MIXERS
Craig Alvin, Shawn Everett
SONGWRITERS
Ian Fitchuk, Kacey Musgraves, Daniel Tashian
MASTERING ENGINEERS
Greg Calbi, Steve Fallone
LABEL
MCA Nashville

In 2014, Kacey Musgraves performed her song “Follow Your Arrow” at the 56th annual Grammy Awards, where she was nominated for four awards and took home two, for best country album and song. Four years later, she’s nominated in three categories, including her first shot at album of the year for Golden Hour, a contemplative and innovative work that shows Musgraves won’t allow herself to be confined to the genre through which she broke. It also shows that she’s still following her arrow. For Golden Hour, she dropped LSD and wrote tunes about her mom and her new romance — and in doing so, made one of the most well-received albums of 2018.

Black Panther: The Album, Music From and Inspired By VARIOUS ARTISTS

PRODUCERS
Kendrick Duckworth, Sounwave
ENGINEER/MIXER
Matt Schaeffer
SONGWRITERS
Kendrick Duckworth, Mark Spears
MASTERING ENGINEER
Mike Bozzi
LABEL
Top Dawg/Aftermath/Interscope

It’s unusual for a movie soundtrack to get nominated for album of the year, but it’s also unusual for a movie soundtrack to be executive-produced by Kendrick Lamar. In Hollywood-speak, EP credits are often the equivalent of vanity plates, but Lamar clearly labored over this soundtrack. His fingerprints are all over the global sound of this aural companion to the Ryan Coogler-directed comic-book blockbuster, and his voice is on nearly every track, Black Panther: The Album boasts features from South African artists Sjava and Babes Wodumo, as well as performances by homegrown stars SZA, Khalid and Travis Scott. The album has earned the Pulitzer Prize-winning Lamar eight Grammy nominations, including his fourth shot at an album of the year trophy.
For Your Grammy® Consideration

Shawn Mendes

Nominee

In My Blood
Song of the Year
Teddy Geiger, Scott Harris, Shawn Mendes & Geoffrey Warburton, Songwriters (Shawn Mendes)

“‘In My Blood’ is arguably Mendes’ most vulnerable and profound track yet”
– Billboard

Shawn Mendes
(the album)
Best Pop Vocal Album

TIME Best Albums of 2018
“I Like It”
CARDI B, BAD BUNNY AND J BALVIN

PRODUCERS
Invincible, JWhiteDidIt, Craig Kallman, Tainy

ENGINEERS/MIXERS
Leslie Brathwaite, Evan LaRay

MASTERING ENGINEER
Colin Leonard

LABEL
The KSR Group/Atlantic

Five months after being invited by Puerto Rican trap star Ozuna to appear on his “La Modelo” single in late 2017, Cardi B returned the favor to the Latin community (and paid homage to her own Dominican roots) by inviting hitmakers J Balvin and Bad Bunny to appear on “I Like It,” a highlight of her April debut LP, Invasion of Privacy. Cardi enlisted an all-star squad of behind-the-scenes talent — even Atlantic chairman/CEO Craig Kallman gets a producer credit — to take Pete Rodriguez’s 1967 boogaloo classic, “I Like It Like That,” for a modern spin, full of spitting drum trills, booming bass and “cha-ching!” ad-libs. The record proved the global crossover appeal of the “regular shmegular degular girl from the Bronx,” as Cardi once described herself, and in July became her second of three Hot 100 No. 1 singles — a first for a female rapper.

“The Joke”
BRANDI CARLILE

PRODUCERS
Dave Cobb, Shooter Jennings

ENGINEERS/MIXERS
Tom Elmhirst, Eddie Spear

MASTERING ENGINEER
Pete Lyman

LABEL
Low Country Sound/Elektra/Atlantic

The lead single from the veteran folk-rock singer-songwriter’s acclaimed sixth album, By the Way, I Forgive You, is just the third song to be nominated for record of the year this decade despite having never hit the Hot 100. But triumphing as the underdog is what “The Joke” is all about. It’s an outsider’s anthem paying tribute to the out-of-place boys and overlooked girls struggling through their early days, with Carlile promising that a better tomorrow awaits: “I have been to the movies,” she sings, “I’ve seen how it ends.” She convinces not only with her vivid storytelling and impassioned (to the point of strained) delivery, but also with epic, string-laden production underlining the cinematic promise of the chorus, ensuring there’s a decent chance the joke could be on Carlile’s more popular competition in February.

“This Is America”
CHILDISH GAMBINO

PRODUCERS
Donald Glover, Ludwig Goransson

ENGINEERS/MIXERS
Derek “MixedByAli” Ali, Riley Mackin

MASTERING ENGINEER
Mike Bozzi

LABEL
Braidi/J/Wolf + Rothstein/RCA

The standalone single released by singer-rapper Childish Gambino (better known as film/TV actor Donald Glover) drew so much attention for its incendiary lyrics and inflammatory, symbolism-laden music video that the caliber — and ambition — of the actual song occasionally got lost in the discussion. “This Is America” is a record of the year nominee because it’s a boundary-pushing, genre-blurring behemoth of a production, flipping from spoken-word trap banger to neo-Afrobeatsingalong and back at the clap of a drum. The track also boasts cameos by a phalanx of contemporary hip-hop stars that includes Young Thug, 21 Savage and BlocBoy JB. This was a Hot 100 No.1 song in America for two weeks, believe it or not, and it remains an exemplar of pop-music possibility in 2018.

“God’s Plan”
DRAKE

PRODUCERS
Boi-1da, Cardo, Yung Exclusive

ENGINEERS/MIXERS
Noel Cadastre, Noel “Gadget” Campbell, Noah Shebib

MASTERING ENGINEER
Chris Athens

LABEL
Young Money/Cash Money/Republic

A midtempo head-nodder without a conventional chorus or obvious hook, “God’s Plan” nevertheless became the first of Drake’s three Hot 100 No.1s in 2018, debuting atop the chart in February. Sublimely wavy production from Cardo, Yung Exclusive and Boi-1da help make “Plan” the year’s stealthiest club-slayer, keyed around two fluorescent synth chords, earth-shaking bass and Drake’s unnatural aptitude at minting instant catch-phrases. “God’s Plan” turned out to be the apex of Young Aubrey’s total pop-culture dominance in 2018. He co-starred in the year’s biggest feud, posted the year’s biggest first-week numbers with his album Scorpion and sparked the year’s biggest dance craze. But as Billboard’s year-end Hot 100 confirmed, “God’s Plan” claimed the greatest prize: the year’s biggest hit.
For Your Grammy® Consideration

Shawn Mendes

Nominee

In My Blood
Song of the Year
Teddy Geiger, Scott Harris, Shawn Mendes & Geoffrey Warburton, Songwriters (Shawn Mendes)

“‘In My Blood’ is arguably Mendes’ most vulnerable and profound track yet”
– Billboard

Shawn Mendes
(the album)
Best Pop Vocal Album

TIME Best Albums of 2018
“Shallow”
LADY GAGA AND BRADLEY COOPER
PRODUCERS
Lady Gaga, Benjamin Rice
ENGINEERS/MIXERS
Tom Elmhirst, Brandon Boost
MASTERING ENGINEER
Randy Merrill
LABEL
Interscope

“Shallow” guaranteed that A Star Is Born stars Bradley Cooper and Lady Gaga would be contenders for both the “G” and the “O” parts of the coveted EGOT superfecta in early 2019. “Shallow” was a viral smash before it was even released — with Gaga’s wordless wail on the song’s bridge becoming an internet sensation thanks solely to the Born trailer. The full song proved far richer than a mere meme, unfolding from an unerringly raw duet between two singer-songwriters into a cinematic power ballad of Bon Jovi proportions, with the intimacy that only a true live recording can offer. In the movie, it’s Gaga’s character whose stardom is born from “Shallow,” but in real life, Cooper’s the revelation, a convincing-enough fake rock star who earned a real-life Hot 100 top five hit in October.

“All the Stars”
KENDRICK LAMAR AND SZA
PRODUCERS
Al Shux, Soundwave
ENGINEERS/MIXERS
Sam Ricci, Matt Schaeffer
MASTERING ENGINEER
Mike Bozzi
LABEL
Interscope

Marvel’s Black Panther movie didn’t quite score all of the stars for its hit soundtrack, but it did nab two of 2018’s brightest for the lead single. Rap god Kendrick Lamar and breakout R&B singer-songwriter SZA combined for this radio stomper, the former’s fiery-but-meditative verses giving way to the latter’s impossibly soaring chorus. Panoramic production from Soundwave and Al Shux further propels the track into the heavens — making it one of the only songs of recent years that’s massive-sounding enough to serve as the proper musical anchor for a blockbuster film franchise. Its Grammy bona fides still rise and fall on the performances of its star leads, nonetheless. As Lamar insists on the track: “I want the credit, if I’m losing or I’m winning.”

“rockstar”
POST MALONE FEATURING 21 SAVAGE
PRODUCERS
Louis Bell, Tank God
ENGINEERS/MIXERS
Louis Bell, Manny Marroquin
MASTERING ENGINEER
Mike Bozzi
LABEL
Republic

There might not be any traditional rock songs nominated for record of the year in 2018, but Post Malone and 21 Savage are doing their damndest to keep the legacy alive with this Hot 100-topping smash. Drawing on the iconography of late AC/DC frontman Bon Scott, Jim Morrison and other classic examples of the titular performer, “rockstar” recontextualizes old-fashioned decadence and DGAF-ness for the streaming era, with sung-rapped verses and a hypnotic trap beat, courtesy of Tank God and Louis Bell. It might not have much in the way of guitar solos or extended psychedelic breakdowns, but it has the most important ingredient in true rock stardom: generation-defining success, as the song hit No. 1 in late 2017 and has racked up over 1 billion plays on Spotify.

“The Middle”
ZEDD, MAREN MORRIS AND GREY
PRODUCERS
Grey, Monsters and Strangerz, Zedd
ENGINEERS/MIXERS
Grey, Tom Morris, Ryan Shanahan, Zedd
MASTERING ENGINEER
Mike Marsh
LABEL
Interscope

In a year where dance producers and country stars were both branching out into more cross-genre collaborations than ever before, few nailed the recipe for success as brilliantly as “The Middle.” Acclaimed country singer-songwriter Maren Morris provides the addictive verse melody, which clears out in time for one of the year’s absolute knockout choruses, while EDM duo Grey and Russian-German superproducer Zedd supply her the ticking clocks, dramatic pianos and thrumming sound effects needed to give her vocal maximum urgency. A shining example of genre-blending compromise, “The Middle” hit No. 5 on the Hot 100, getting each of its three performers closer to the top of that chart than they had ever reached on their own.
"This is brave, baffling, bonkers and most importantly, absolutely brilliant. Strap yourselves in, it’s a hell of a ride."

Rock Sound

"Expanding their rock horizons without losing their pop-punk essence."

Newsday
CHLOE X HALLE

Nearly five years before they released their 2018 debut album, The Kids Are Alright, Chloe Bailey and her younger sister Halle shared a fateful video on YouTube. The teen R&B duo’s cover of Beyoncé’s “Pretty Hurts” was posted in December 2013 and eventually garnered 15 million views after Queen Bey herself caught wind of the rendition and shared the clip on her Facebook page. Since then, Chloe x Halle have signed to Beyoncé’s Parkwood Entertainment label and released a series of EPs leading up to The Kids Are Alright. With sumptuous rhythms and features from Joey Badass, Goldlink and Kari Faux, the album demonstrates how the sisters have grown into nuanced yet powerful R&B vocalists since being discovered.

GRETA VAN FLEET

In a category that boasts multiple acts in R&B, pop and country, the members of Greta Van Fleet are representing new rock artists with one of the most brazenly retro aesthetics in the genre. A Michigan hard-rock group heavily influenced by Led Zeppelin and The Who, the quartet flaunts a ’70s rock sound and fashion and has been playing to increasingly bigger audiences since the band’s debut EP, Black Smoke Rising, arrived in 2017. Frontman Josh Kiszka and his brothers, bassist Sam and guitarist Jake, began writing tunes after school together and eventually brought in drummer Danny Wagner for jam sessions in their garage. Now they’re up for four Grammys, including best rock song for the “Black Smoke Rising” title track.

LUKE COMBS

With a deep voice that rumbles forward and an ear for hooks that connect at country radio, Luke Combs has quickly established himself as one of the genre’s most bankable newcomers. The singer-songwriter from Asheville, N.C., moved to Nashville after his debut single, “Hurricane,” was issued in 2015, becoming a force on the country charts after Combs inked a deal with Columbia Nashville to rerelease the song the following year. More No. 1 hits on Billboard’s Country Airplay chart followed, including the spunky “When It Rains It Pours” and the pensive “One Number Away,” and Combs cracked the top 10 of the Billboard 200 with his debut LP, This One’s for You, in 2017.

H.E.R.

The only best new artist nominee who also appears in the album of the year category, H.E.R. has become one of R&B’s most visible new stars after beginning her career in the shadows. The vocalist kept her identity a secret when she launched H.E.R. in 2016, before eventually revealing herself as Gabi Wilson, a 21-year-old former child prodigy who signed her first recording deal as a young teenager. H.E.R.’s RCA Records labelmates Alicia Keys and Bryson Tiller championed the singer-songwriter as she released a series of EPs during the past two years. Her self-titled debut album comprises songs from two of those earlier projects, and features “Best Part,” a duet with contemporary R&B star Daniel Caesar that also appears on his acclaimed first album, Freudian.
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R&B ALBUM • R&B SONG • R&B PERF.

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ONE LEGENDARY VOICE.

BEST R&B ALBUM
BEST R&B PERFORMANCE
BEST R&B SONG
GRAMMY® NOMINEE
BEST RAP ALBUM

PUSHA-T
DAYTONA

RAP ALBUM
OF THE YEAR

NY TIMES
NPR
PITCHFORK
COMPLEX
GRAMMY® NOMINEE PRODUCER OF THE YEAR

KANYE WEST

5 ALBUMS
5 WEEKS
1 VISIONARY

PUSHA-T – DAYTONA
KANYE WEST – YE
KIDS SEE GHOSTS
NAS – NASIR
TEYANA TAYLOR – K.T.S.E.
BEST NEW ARTIST

DUA LIPA
British pop singer Dua Lipa scored a series of hit singles in the United Kingdom, including “Be the One,” “Hotter Than Hell” and “Blow Your Mind (Mwah),” dating back to 2015. American stardom took a bit longer to secure, but with the 2017 release of the single “New Rules” and its accompanying choreography-heavy music video, Lipa arrived stateside as a compelling pop heroine. With a list of steps to follow to avoid further involvement with an ex-boyfriend, the song caught fire on U.S. radio and peaked at No. 6 on the Billboard Hot 100 in March. Lipa followed up the hit with a string of savvy collaborations, including the Calvin Harris team-up “One Kiss” that became an international smash, as well as “Kiss and Make Up” with the K-pop girl group Blackpink. After opening for Coldplay and Bruno Mars on legs of their respective tours in 2017, Lipa spent much of 2018 on the road, playing festivals and headlining theaters around the world.

BEBE REXHA
Bebe Rexha has worn several different hats during the course of her career — she has been the vocalist on EDM group Cash Cash’s breakthrough single, “Take Me Home”; co-written songs for Eminem and Selena Gomez; delivered a sterling hook alongside rapper G-Eazy on the top 10 Hot 100 hit “Me Myself & I”; and navigated a solo pop career with songs like “I Can’t Stop Drinking About You” and “I Got You.” Yet donning a cowboy hat for the first time gave the Brooklyn native the biggest hit of her career as her collaboration with Florida Georgia Line, “Meant to Be,” spent a record-setting 50 weeks atop the Hot Country Songs chart and reached No. 2 on the Hot 100. While Rexha has remained a go-to collaborator, recently working with artists like Rita Ora and David Guetta, “Meant to Be” was also followed by “I’m a Mess,” one of Rexha’s biggest solo hits to date.

MARGO PRICE
Like Jack White, the head of her label Third Man Records, Margo Price grew up in the Midwest before relocating to Nashville; unlike White, the Illinois native has favored traditional country over garage rock, and has recently become one of the genre’s most critically acclaimed new voices. Price arrived to a successful solo career relatively late, waiting tables and performing in various bands with her husband, Jeremy Ivey, before self-financing an album under her own name upon entering her 30s. Her 2016 debut, Midwest Farmer’s Daughter, earned her a Saturday Night Live performance slot in 2016; its 2017 follow-up, All American Made, delved more deeply into roots music, featured a duet with Willie Nelson and was dedicated to Tom Petty.

JORJA SMITH
“Jorja is a constant reminder that true artistry, writing and creativity will forever be alive and well,” Kendrick Lamar told Billboard last spring of British newcomer Jorja Smith. Along with Lamar including the singer-songwriter’s song “I Am” on the Black Panther soundtrack, Drake featured Smith on two tracks of his More Life project in 2017. Yet Smith’s jazz- and hip-hop-influenced R&B has stood on its own. Her debut album, Lost & Found, bowed in the top 10 of the U.K. albums chart upon its June release and was nominated for Britain’s Mercury Prize. After joining Drake onstage as a surprise guest at a handful of shows in 2017, Smith spent the year developing her performance chops as a headliner.

From left: Lipa, Price, Rexha and Smith.
FOR YOUR GRAMMY® CONSIDERATION

MAREN MORRIS

“THE MIDDLE” WITH ZEDD & GREY
RECORD OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE

NO. 1
ON U.S. TOP 40 RADIO
FOR 7 WEEKS

OVER
1 BILLION STREAMS
ACROSS ALL PLATFORMS TO DATE

“MONA LISAS AND MAD HATTERS”
BEST COUNTRY SOLO PERFORMANCE

“DEAR HATE” FEAT. VINCÉ GILL
BEST COUNTRY DUO/GROUP PERFORMANCE
BEST COUNTRY SONG

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BEST POP SOLO PERFORMANCE

“Colors”
BECK
Following his surprise 2015 album of the year win with the meditative Morning Phase, Beck performed a sonic about-face for his radio-friendly 13th album, Colors, linking up with his band’s musical director, and go-to hitmaker, Greg Kurstin (Sia, P!nk, Kelly Clarkson). The LP’s title track recalls the electro-pop bent of Beck’s Guero hit “Girl” and peaked at No. 9 on Billboard’s Alternative airplay chart. “Colors” also received a high-art, choreography-heavy video, helmed by director Edgar Wright (Baby Driver) and starring Alison Brie (Mad Men, GLOW).

“Havana (Live)”
CAMILA CABELLO
The Cuban-born, Miami-bred solo artist surprise-dropped a live version of her breezy pop hit after the Young Thug–featured original topped 1 billion streams on Spotify in under a year. While Cabello and her former girl group, Fifth Harmony, were never honored with a Grammy nomination prior to this year, the rising star did elicit a meme-worthy moment involving Jay-Z, Beyoncé and their daughter Blue Ivy at the 2018 ceremony in January, when the famous tot seemingly instructed her superstar parents to quiet down during Cabello’s powerful speech referencing her own immigration to America: “This country was built by dreamers, for dreamers, chasing the American dream.”

“God Is a Woman”
ARIANA GRANDE
Co-written by Grande alongside Ilya, Max Martin, Rickard Göransson and Savan Kotecha, the sultry Sweetener bop became the superstar’s fourth No. 1 on the Mainstream Top 40 airplay chart on Nov. 10. The 25-year-old took the feminist anthem home when she brought out three generations of Grande women — including mother Joan and grandmother Marjorie — at the end of her “Last Supper”-inspired performance at the 2018 MTV Video Music Awards. While Grande has yet to take home a Grammy, she has been nominated four times prior, including in this category for her third LP’s title track, “Dangerous Woman,” in 2017.

“Joanne (Where Do You Think You’re Goin’?)”
LADY GAGA
During the week of the 60th annual Grammys in January, pop chameleon Lady Gaga released a piano version of “Joanne,” the title track to her latest studio album. The grief-stricken cut — arguably Gaga’s most personal to date — was inspired by her late aunt Joanne Germanotta, who died at the age of 19 due to complications from lupus. At the ceremony, the singer dazzled with a mighty-yet-delicate rendition of the song behind a white piano adorned with angel wings. “This is for my father’s late sister, Joanne,” she explained. “This is for love and compassion, even when you can’t understand.”

“Better Now”
POST MALONE
2018 was the year of Post Malone, as the rapper’s sophomore LP, beerbongs & bentleys, issued in April on Republic Records, annihilated streaming records upon its release. The set’s fifth single, “Better Now,” a reggae-tinged post-breakup anthem, finds the pop underdog in familiar territory: crooning about “benzos” and “Henny” as he tries to front being cool with the loss of a former flame. Produced by Frank Dukes (Rihanna, Drake) and Louis Bell (Justin Bieber, Halsey), the smash peaked at No. 3 on the Billboard Hot 100 in October, becoming the album’s third top 10 overall.

BEST POP VOCAL ALBUM

Camila
CAMILA CABELLO
The former Fifth Harmony singer was the first of the group to aim for solo stardom and arrived fully formed with the release of her Latin-infused pop debut, which was led by the salsa-inspired hit single “Havana” (featuring Young Thug), a nod to her Cuban roots. The full-length, executive-produced by Frank Dukes, crowned the Billboard 200 with 119,000 equivalent album units in its first week, making Cabello the first woman in three years to hit No. 1 with her debut full-length, following former Grammy best new artist winner Meghan Trainor’s Title in 2015. With the
“A clarion call to all citizens promoting the richness, beauty, and critical importance of multiculturalism and its role in strengthening and embolding our country’s ever-shifting societal fabric.”

- Variety

GRAMMY® NOMINATIONS FOR

★ BEST LARGE JAZZ ENSEMBLE ALBUM ★
AMERICAN DREAMERS: VOICES OF HOPE, MUSIC OF FREEDOM

★ BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA ★
“STARS AND STRIPES FOREVER”  JOHN DAVERSA, ARRANGER

★ BEST IMPROVISED JAZZ SOLO ★
“DON'T FENCE ME IN”  JOHN DAVERSA, SOLOIST

FEATURING 53 “DREAMERS” FROM 17 STATES & 17 BIRTH COUNTRIES

PRODUCED BY KABIR SEHGAL & DOUG DAVIS

LISTEN HERE: www.dreamersjazz.us
With her triumph, Cabello also joined an enviable class of former group members to achieve a No. 1 with their solo debut, including Beyoncé (Destiny’s Child) and Lauryn Hill (Fugees).

**Meaning of Life**

**KELLY CLARKSON**

The original American Idol’s eighth studio LP doubled as her first on new label Atlantic Records, with Clarkson serving as co-executive producer alongside label chairman/CEO Craig Kallman. Led by the single “Love So Soft,” which crowned the Dance Club Songs chart (her sixth No. 1 to date) and became her 16th top 10 on Adult Top 40, the rich, R&B-soaked set featured members of Earth, Wind & Fire on multiple tracks and marked a significant sonic departure from Clarkson’s previous pop-rock hits like “My Life Would Suck Without You” and “Heartbeat Song.” The sonic risk paid off: The record debuted at No. 2 on the Billboard 200 following its October 2017 release.

**Sweetener**

**ARIANA GRANDE**

Before “Thank U, Next” swept the nation, pop powerhouse Grande’s fourth studio set, *Sweetener*, arrived to close out the summer, giving the singer her third No. 1 on the Billboard 200 by moving 231,000 equivalent album units in its first week. On the album’s glossy-glam cover, Grande is pictured upside down, a metaphoric nod to her 2018 state of mind one year after a terrorist attack outside of her tour stop in Manchester, England, and in the midst of a whirlwind romance with then-fiancé Pete Davidson. (The album includes odes to both.) The rhythmic set, led by the defiant Max Martin-produced hit “No Tears Left to Cry” — a nod to her grief following the U.K. tragedy — included guest features from Nicki Minaj (“The Light Is Coming”), Missy Elliott (“Borderline”) and Pharrell Williams (“Blazed”); the lattermost also produced much of the record. Grande has received two prior nominations in the category, for sophomore LP *My Everything* in 2015 and third set *Dangerous Woman* in 2017.

**Shawn Mendes**

**SHAWN MENDES**

The former Vine star and current pop-rock heartthrob’s eponymous third LP debuted at No. 1 on the Billboard 200, as well as in his native Canada, earning the 20-year-old a three-for-three track record for crowning both charts with his first three full-length studio albums. Led by singles “In My Blood” and “Lost in Japan,” the slickly produced set represented Mendes’ transition to a more mature brand of pop, showcased in all-grown-up tracks like “Where Were You in the Morning?” and “Fallin’ All in You.” Reuniting with “Stitches” and “Mercy” co-writer/producer Teddy Geiger on the bulk of the LP, Mendes also welcomed some of pop’s biggest names into the fold, including a guest feature from R&B breakout Khalid (“Youth”), OneRepublic’s Ryan Tedder (“Particular Taste,” “Because I Had You”) and Mendes mentor John Mayer (“Like to Be You,” a duet with Julia Michaels).

**Beautiful Trauma**

**P!NK**

The seventh studio LP from pop acrobat P!nk moved 408,000 equivalent album units when it came out in October 2017. The commercial triumph — which featured production from Jack Antonoff, Max Martin and Shellback as well as a guest spot from Eminem (“Revenge”) — was that year’s biggest sales week upon its release. Since her sophomore LP, 2001’s *Missundaztood*, each of the superstar’s albums has charted in the top 10 of the Billboard 200, making the veteran a serious pop force who has proven adept at navigating an ever-changing industry landscape without sacrificing artistic merit. Her Beautiful Trauma World Tour could become her best-selling trek to date when it wraps in 2019, surpassing $180 million in sales this summer with over 50 sold-out performances to 1.3 million fans, according to Billboard Boxscore.

**reputation**

**TAYLOR SWIFT**

“Here Lies: Taylor Swift’s Reputation” reads the gravestone at the start of her “Look What You Made Me Do” music video. The set marked the former country darling’s full transformation into her snake-emoji-wielding, takes-no-prisoners pop star persona, hissing back at the haters with all her might. The powerhouse star co-executive-produced her sixth studio release, by far her most sonically experimental to date, alongside close pal Jack Antonoff and with prior collaborators like Max Martin and Shellback in tow. The set debuted at No. 1 with 1.2 million equivalent album units in the week ending Nov. 16, 2017, the biggest debut of the year. Her subsequent tour, which wrapped a year later, grossed $345.7 million.

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**The Grammy Award Victors of 2018**

“It was our first Grammy win, and that’s a hell of a thing. The fact that we were even nominated for pop was amazing and huge for our genre,” PORTUGAL. THE MAN’s Zach Carothers tells *Billboard* about scoring best pop duo/group performance for its out-of-nowhere crossover smash, “Feel It Still.” “Both us and Imagine Dragons were in that category, and that’s a good sign for the future of rock’n’roll in the mainstream. I didn’t plan to wing [the speech], but these things happen, I guess. After that, we got to watch the rest of the show with our moms and celebrate at our favorite dive bars.”

Portugal. The Man at the Grammys in January.
Congratulations to our 61st GRAMMY® Nominees

PJ MORTON
Best R&B Performance - First Began
Best Traditional R&B Performance - How Deep Is Your Love
Best R&B Album - Gumbo Unplugged (Live)

MAJOR.
Best Traditional R&B Performance - Honest

COASTCITY
Best Latin Rock, Urban or Alternative Album - COASTCITY
CONGRATULATIONS TO

SILK CITY
Best Dance Recording

PHARRELL WILLIAMS
Producer Of The Year, Non-Classical

BRING ME THE HORIZON
Best Rock Song

THE CARTERS
Best Urban Contemporary Album
Best Music Video
Best R&B Performance

DEADPOOL 2
(ORIGINAL MOTION PICTURE SOUNDTRACK)
Best Compilation Soundtrack for Visual Media
OUR GRAMMY NOMINEES

LEON BRIDGES
Best R&B Album
Best Traditional R&B Performance

CHLOE X HALLE
Best New Artist
Best Urban Contemporary Album

JOHN LEGEND
Best Musical Theater Album

BARBRA STREISAND
Best Traditional Pop Vocal Album
**BEST DANCE/ELECTRONIC ALBUM**

**Singularity**
**JON HOPKINS**
All great musical works begin with one note, and Jon Hopkins’ Singularity is an experiment in just how far one note can take an idea. The nine-track album begins and ends on a warm woodwind sound, exploring all manner of electronic highs and lows in between. The producer told Billboard he had conceived of the concept years ago but only recently felt he had mastered the skills necessary to pull it off. Lush ambient soundscapes are juxtaposed with club-ready rhythms as the tracks melt in and out of each other. Hopkins was partially inspired by his regular practice of Transcendental Meditation; listening may or may not induce astral projection.

**Woman Worldwide**
**JUSTICE**
Ten years after the release of Ê, Justice’s zeitgeist-capturing debut album, the Parisian duo set forth on its third world tour, Woman Worldwide. Though the group was technically touring in support of third album Woman, the live set was more accurately a reconstruction of Justice’s entire catalog; a decade of music remixed, mashed up and recontextualized into a sound that can’t be found on any one of the act’s individual LPs. Planning stages began as soon as Woman was finished in 2016, as Justice mapped each song by key and mood, then matched the music to a blinding, state-of-the-art light show. The set continued to evolve throughout the two-year tour. This official live album release was created in the studio from several live-show recordings remastered to perfection.

**DANCE**

**Treehouse**
**SOFI TUKKER**
Based in New York with cultural roots that extend around the world, Sofi Tukker chooses not to focus on genre and instead dedicates each tune to making bodies move. The duo’s debut album is a storybook breakout, with songs that catch energetic light and refract it into an array of positive feelings. Club-ready rhythms fit with pop-rock guitar riffs and singer Sofi Hawley-Weld’s bilingual lyrics to create a fresh, catchy electronic perspective across dancefloor jams “Energia” and “Batshit,” or chillier moments on “Benadryl” and “Johnny.” The group’s biggest hit, “Best Friend” (featuring NERVO and The Knocks), hit No. 5 on Hot Dance/Electronic Songs.

**Oil of Every Pearl’s Un-Insides**
**SOPHIE**
There were innumerable takes on pop in 2018, but SOPHIE’s industrialized experiments remain the most decadent deconstructions on the scene. The Scottish producer invites us all to invent a “Whole New World,” and with this nine-track album, she leads by example. The delicate music-box melodies of album opener “It’s Okay to Cry” shine against the immediate, apocalyptic thumps of single “Ponyboy,” while the album’s energy spikes into explosive pastels on “Immaterial.” Rave, vogue and noise collide into chaotic hooks on one of the most daringly individualistic debut albums in recent memory.

**Lune Rouge**
**TOKIMONSTA**
It’s difficult enough to write 11 compelling songs that tell a cohesive story. It’s harder still to survive a rare brain disease that leaves one unable to recognize the sound of music entirely. Los Angeles-bred TOKIMONSTA did all this and more on her third studio album. Lune Rouge plays at the intersection of R&B, hip-hop, pop and dance with a warmth that feels extraordinarily organic for
JOHN PRINE
The Tree Of Forgiveness

Nominated For
THREE GRAMMY AWARDS®
including
BEST AMERICANA ALBUM
and
BEST AMERICAN ROOTS SONG
“SUMMER’S END”

Produced by Dave Cobb

thetreeofforgiveness.com
Richard Bedford brings a strong, soulful performance, while the pounding beat pays homage to the city’s industrial bones and techno titans. It’s cinematic and empowering, the kind of song from which you can draw courage. “Northern Soul” peaked at No. 42 on Billboard’s Hot Dance/Electronic Songs chart and provides a definite high point in Above & Beyond’s already illustrious career.

**“Ultimatum”**
**DISCLOSURE FEATURING FATOMATA DIAWARA**
In 2016, Disclosure announced a hiatus as a means to regroup and refresh the duo’s creative approach. As it turns out, a short break seems to have been exactly what Disclosure needed. Two years of silence were suddenly broken by a surprise string of releases, totaling one new song for each day of an explosive week in May. “Ultimatum” was the U.K. act’s funky first step, signaling a new twist on its signature garage sound. Malian singer Fatoumata Diawara is the star around which the whole Afro-inspired beat is built; playful rhythms get hips moving to a percussive melody that sets a warm tone throughout.

**“Losing It”**
**FISHER**
Dance fans had trouble avoiding this Fisher hit in 2018. Its booming horn drop and singular vocal hook were staples at dance festivals across the country, serving up a go-to baseline guaranteed to get a massive reaction from any crowd. “Losing It” has been streamed more than 25 million times on Spotify since it debuted in July, and it’s only the Australian producer’s fourth release as a solo artist. Elon Musk even tweeted it in celebration of his Boring Company’s successful tunnel drill. The track’s cred is indisputable, and the Grammy nod is a big look for an artist on the rise.

**“Electricity”**
**SILK CITY FEATURING DUA LIPA**
Diplo and Mark Ronson’s Silk City was a project fast-tracked for success. The two producers shared 21 Grammy nominations between them before getting in the studio, and the hype of their collaboration with U.K. pop phenom Dua Lipa was warranted. Ronson has called the song “a belter,” thanks to Lipa’s sensual, soulful delivery; the “New Rules” singer becomes an undeniable force over a clap-happy beat that channels ’90s disco house (“Electricity” also features songwriting credits from The xx’s Romy Madley Croft). The single peaked at No. 5 on Hot Dance/Electronic Songs and smashed Silk City’s previous stream ceiling, with over 150 million Spotify plays since September.

**“Ghost Voices”**
**VIRTUAL SELF**
Porter Robinson had the world at his feet after his 2014 album, *Worlds*, introduced a cinematic, fantasy-laced sound that inspired a new class of bass producers. The project was imitated by many, but when it came time to write his follow-up, Robinson changed his own game. Under new alias Virtual Self, he casts a hard shadow in comparison to his earlier dreamy soundscapes, and the EP *Virtual Self* is an audio-visual experiment the producer calls his “love letter” to the early 2000s. “Ghost Voices” is its crowning achievement, a haunting, repetitive groove that Calvin Harris credits as having reinspired his love for house music. Robinson told *Billboard* he didn’t expect many of his fans to follow his new direction, but a Grammy nomination proves that his latest sound just adds to his status as a tastemaker.
GRAMMY® NOMINATED
SONG OF THE YEAR, BEST SONG WRITTEN FOR VISUAL MEDIA, RECORD OF THE YEAR, AND BEST POP DUO/GROUP PERFORMANCE

WE’RE FAR FROM THE SHALLOW NOW

Congratulations to co-writers Anthony Rossomando and Andrew Wyatt, alongside Mark Ronson and Lady Gaga, on penning this year’s most powerful song.

DOWNTOWN
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ROCK

BEST ROCK ALBUM

**M A N I A**
**FALL OUT BOY**
Fall Out Boy is up for a Grammy for the first time since its best new artist nom in 2005. The seventh LP from the Chicago rock mainstays became the group’s fourth Billboard 200 No. 1 and led to its first stadium-headlining gig, a hometown show at Wrigley Field. Though none of *M A N I A*’s singles cracked the Billboard Hot 100, heart-pounding arena rockers “Young and Menace,” “The Last of the Real Ones,” “Hold Me Tight or Don’t” and “Champion” (a Sia co-write) all streaked into the top 10 of the Hot Rock Songs tally.

**Prequelle**
**GHOST**
The theatrical Swedish metal troupe continues to bedazzle Grammy voters: After an unexpected win for best metal performance in 2015, Ghost’s fourth studio album is included in the general rock category, backed by some impressive radio numbers. Its sweeping lead single, “Rats,” topped Mainstream Rock for seven consecutive weeks, the longest uninterrupted stint at the chart’s apex in 2018. Matching substance with style, Tobias Forge is embodying his fourth costumed persona as Ghost’s frontman — after three LPs as various Satanic popes, he has adopted the moniker Cardinal Copia, an unholy spin on the Catholic clergy adorned with upside-down crosses and black eye makeup.

**Pacific Daydream**
**WEEZER**
It’s a good time to be Weezer. A few months after the alt-rock veterans’ viral cover of Toto’s “Africa” reached the Hot 100 — the first time the band has hit the list in eight years — its 11th studio full-length became its second straight set nominated for best rock album. The LP, executive-produced by Butch Walker, sent a pair of bubbly singles, “Feels Like Summer” and “Happy Hour,” to the top 10 of the Alternative chart.

As singer-guitarist Rivers Cuomo and his band prep their fifth color-themed, self-titled album (the so-called “Black Album” is due in early 2019), they’re out to nab their second Grammy trophy, a decade after a win for the quartet’s “Pork and Beans” music video in 2008.

**From the Fires**
**GRETA VAN FLEET**
This classic-rock-loving quartet recently celebrated the release of debut LP *Anthem of the Peaceful Army*, which bowed atop Top Rock Albums and Hard Rock Albums in November. At the 2019 Grammys, however, Greta Van Fleet shifts its focus back to its eight-song EP, *From the Fires*, which catapulted the act onto the stages of Coachella and Lollapalooza upon its November 2017 release. Three of its bluesy, Led Zeppelin-influenced tracks — “Safari Song,” “Highway Tune” and “When the Curtain Falls” — topped Mainstream Rock. The latter is up for best rock performance, and EP closer “Black Smoke Rising” is in the running for best rock song. The Michigan natives are also nominated for best new artist, the only rock act in the category.

**Rainier Fog**
**ALICE IN CHAINS**
With their ninth nomination since 1991, the grunge greats are seeking their first Grammy victory with their sixth studio album and first release since 2013. Named for the active volcano overlooking Seattle, *Rainier Fog* serves as a love letter to the quartet’s hometown; in fact, it was its first album recorded in the Emerald City in 22 years. Guitarists Jerry Cantrell and William DuVall (who replaced original singer Layne Staley after his 2002 death) combine for masterful vocal harmonies on hard-charging singles “The One You Know” and “Never Fade,” both top 10 titles on the Mainstream Rock chart.
BOI-1DA
PRODUCER OF THE YEAR, NON-CLASSICAL
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“WHEN IT COMES TO SHINING A LIGHT ON THE 21ST CENTURY’S GREATEST HIP-HOP PRODUCERS, NO CONVERSATION IS COMPLETE WITHOUT MENTIONING BOI-1DA.”

“BOI-1DA MIGHT BE ONE OF HIP-HOP’S MOST IN-DEMAND PRODUCERS AT THE MOMENT.”

“THE BEHIND-THE-SCENES HEAVYWEIGHT CURRENTLY BOASTS AN IMPRESSIVE THREE RECORDS IN THE TOP 10 OF THE HOT 100 CHART THIS WEEK (DATED FEB. 3) WITH DRAKE’S “GOD’S PLAN” DEBUTING AT NO. 1.”

“Forbes

“BOI-1DA MANAGED TO ONE-UP HIMSELF IN JANUARY, WHEN ANOTHER SONG HE CO-PRODUCED, “GOD’S PLAN,” DEBUTED AT NUMBER ONE ON THE HOT 100. IT’S DRAKE’S SECOND NUMBER ONE HIT, BUT THE FIRST TO DEBUT AT THE TOP OF THE CHART, WHERE IT HAS SAT COMFORTABLY FOR FOUR CONSECUTIVE WEEKS, SHATTERING SEVERAL STREAMING RECORDS.”
American Utopia

DAVID BYRNE

Amazingly, Byrne has now logged more nominations for his solo work (five) than as the frontman for Talking Heads (two). His first true solo album in 14 years, following collaborative full-lengths with Brian Eno and fellow nominee St. Vincent, pulls from the sonic tradition of the legendary art-rock band, alongside 2018-specific themes of positivity amid political strife. *American Utopia* bowed at No. 3 on the Billboard 200 with 63,000 equivalent album units earned in its first week, assisted by the jaunty art-rock jam “Everybody’s Coming to My House,” a top five hit on the Triple A chart.

Masseduction

ST. VINCENT

The experimental pop mastermind returns to the category in which *Masseduction*’s self-titled predecessor won the Grammy in 2014. The most commercially-friendly project yet by St. Vincent (aka Annie Clark) features numerous co-writes with Bleachers frontman Jack Antonoff, including the glamorous, California-inspired single “Los Ageless,” her biggest radio hit to date. The track peaked at No. 6 on Triple A and spent 15 weeks on Alternative, exposing St. Vincent’s guitar heroics and expressive lyrics to vast new audiences. *Masseduction*’s seductive title track is also up for best rock song.

Colors

BECK

Beck’s melancholy, largely acoustic 2014 album, *Morning Phase*, shocked the world by winning album of the year at the Grammys the following year. In late 2017, he returned with a proper follow-up, *Colors*, that proved to be his most pop-leaning project in years. The eclectic LP jumps from mass appeal synth-pop to weirdo rap, but still managed to log four top 10 Alternative hits. Beck also scored a best pop solo performance nom for the jubilant title track, making the five-time Grammy winner the only alternative or rock artist nominated in the pop field. He took home his first two Grammys in 1997, when his landmark full-length, *Odelay*, was also up for album of the year but lost out to Céline Dion’s * Falling Into You.*

Tranquility Base Hotel + Casino

ARCTIC MONKEYS

Arctic Monkeys threw listeners a change-up on their first album since 2011. The English rockers ditched the amped-up, R&B-inflected riffs of 2013’s radio-friendly AM for a spaced-out, downtempo collection of glistening piano, psychedelic twinkles and lounge-lizard vocals from frontman Alex Turner. But the gamble paid off, as the album became a critical darling and lead single “Four Out of Five” spent 11 weeks on the Alternative chart. The track also logged a nod for best rock performance, giving the Sheffield natives two chances to take home their first Grammy.

Masquerade

WINNER

THE WAR ON DRUGS

On the night of their surprising best rock album win for *A Deeper Understanding,* THE WAR ON DRUGS posted a satisfied photo from New Zealand thanking The Recording Academy. “From our family to yours, thanks for all the love today,” wrote the band. “Even though we weren’t able to accept it in person, playing for our friends in New Zealand was the perfect celebration.” The triumphant moment marked the Philadelphia indie band’s first Grammy victory, an impressive feat in a category that also included rock veterans Mastodon, Metallica and Queens of the Stone Age.

The Grammy Award Victors of 2018

From left: Robbie Bennett, Charlie Hall, David Hartley and Adam Granduciel of The War on Drugs.
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DAN + SHAY

"TEQUILA"

BEST COUNTRY DUO/GROUP PERFORMANCE
BEST COUNTRY SONG

THE #1 MOST STREAMED COUNTRY SONG RELEASED IN 2018
OVER 2.5 MILLION TRACK EQUIVALENTS
NEARLY 3 BILLION AUDIENCE IMPRESSIONS IN 2018
“...MASSIVE, SWEEPING COUNTRY-RADIO SMASH...”

Rolling Stone
R&B

BEST URBAN CONTEMPORARY ALBUM

Everything Is Love
THE CARTERS
An album about enduring love and weathering the hardships of marriage, Beyoncé and Jay-Z joined forces as The Carters for a project that was released as a surprise in June. The set feels like the final part of a trilogy that began with Beyoncé’s tales of marital strife on 2016 LP Lemonade, which won this category in 2017, and continued with Jay-Z’s reckoning on 4:44, with which he secured eight Grammy nominations (but no wins) in 2018. Everything Is Love finds Beyoncé showing off how easily she can alternate between singing and rapping alongside her superstar husband, and secured three nominations for the couple this year.

The Kids Are Alright
CHLOE X HALLE
In the Netflix documentary Quincy, legendary producer Quincy Jones asks sister duo Chloe x Halle if they arrange all of their music, before then singing their praises. Signed to Beyoncé’s Parkwood Entertainment, Chloe x Halle’s debut album, The Kids Are Alright, finds the 20- and 18-year-olds, respectively, singing about manifesting wealth, the power of youth and finding teenage love on the high school bleachers over intricate productions and layered vocal harmonies. This year’s best new artist nominees pulled inspirations from pop, R&B, rock and trap to executive-produce the album. They’ll compete against mentor Beyoncé in this category.

Chris Dave and The Drumhedz
CHRIS DAVE AND THE DRUMHEDZ
As a drummer, Dave has worked with a number of artists, including Robert Glasper, Adele and Meshell Ndegeocello, who is also nominated in this category. He steps to the forefront here on the self-titled Chris Dave and The Drumhedz, incorporating elements of funk, soul and more on the ambitious album, which features Anderson .Paak, Tweet, Bilal and Goapele, among others. Dave has won two Grammys for his work on D’Angelo’s Black Messiah and Robert Glasper Experiment’s Black Radio; a win in this category would mark his first Grammy with his own band.

War & Leisure
MIGUEL
War & Leisure found the R&B singer mastering the urban and soul elements that have helped him secure one Grammy and 12 nominations to date. Like the best R&B song nominee “Come Through and Chill,” the album as a whole showcases Miguel seeking love and solace in a time of political and cultural unrest. He doesn’t shy away from the sultry lyrics and production work for which he has been known, either. A win this year would be Miguel’s first since he captured the best R&B song trophy with “Adorn” in 2012.

Ventriloquism
MESHELL NDEGEOCELLO
On Ventriloquism, singer-bassist Ndegeocello takes on the ‘80s and ‘90s R&B hits that have inspired her career. Her trip down memory lane was sparked by the trials she was facing in her life at the time: Her father died, and her mother struggled with dementia, once...
PROVIDENT MUSIC GROUP CONGRATULATES OUR GRAMMY® AWARD NOMINEES

ZACH WILLAMS
BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM
Survivor: Live From Harding Prison

KORYN HAWTHORNE
BEST GOSPEL PERFORMANCE/SONG
"Won't He Do It"

TAUREN WELLS
BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG
"Known"
sleeper hit didn’t enter the top 10 of the Billboard Hot 100 until this June, spurred by a long and steady radio push. Discovered by producer Mustard while uploading cover videos to Instagram, the 24-year-old singer landed a deal with 10 Summers/Interscope based on the potential of the single, which eventually reached No. 5 on the Hot 100 in July. Mai’s debut hit benefits from an innocent portrayal of love and the production nods to the ’90s R&B that inspires the singer.

“Come Through and Chill”
MIGUEL FEATURING J. COLE AND SALAAM REMI
Songwriters Jermaine Cole, Miguel Pimentel, Salaam Remi
Longtime collaborators Miguel and J. Cole teamed up once again for “Come Through and Chill,” a sensual single about staying indoors with a love interest instead of going out. The song’s hook (“Just say you will, will, will/Come through and chill, chill, chill”) embodies the vibe of the track before Cole comes through and asks his lover to help him forget the political woes of “the ones that got the pigment.” The song, which was originally released in 2016 without a verse from the Dreamville rapper, is featured on Miguel’s album War & Leisure, and marks the second Grammy nomination for the duo, following “Power Trip” in 2013.

“Feels Like Summer”
CHILDISH GAMBINO
Songwriters Donald Glover, Ludwig Göransson
The majority of Gambino’s five nominations this year come as a result of his No. 1 smash “This Is America,” but his ode to summer secured him a best R&B song nomination, too. A stark contrast to the aggressively political “This Is America” and its jarringly violent video, the bright production and star-studded animated visual of “Feels Like Summer” can be read with slight relief, until the world-weary lyrics register: “I’m hoping that this world will change/But it just seems the same,” he laments.

BEST R&B SONG

“Boo’d Up”
ELLA MAI
Songwriters Larrance Dopson, Joelle James, Ella Mai, Dijon McFarlane
“Boo’d Up,” which also nabbed a song of the year nomination for R&B newcomer Mai, was first released in early 2017, but the going missing for two weeks. The covers album doesn’t find her completely revamping popular hits; rather, she plays on and amplifies elements that were already present. “Atomic Dog 2017” still features dogs panting, but it’s heavy on the funk guitar licks George Clinton would smile upon. For her cover of Force MDs’ “Tender Love,” she reimagines the popular keyboard melody with a harmonica.

“Focus”
H.E.R.
Songwriters Darhyl Camper Jr., H.E.R., Justin Love
Sparked both by pure talent and a mysterious identity, 21-year-old H.E.R. (now revealed to be Gabi Wilson) quickly proved herself to be a singer to watch when she released her debut EP, H.E.R., Volume 1, in 2016. Her self-titled album, which features songs from her previously released EPs, garnered five nominations this year, while “Focus” quickly caught the attention of such celebrities as Rihanna, who posted a viral video of herself listening to the song on Instagram, perfectly encapsulating the track’s breezy production.

“Long As I Live”
TONI BRAXTON
Songwriters Paul Boutin, Toni Braxton, Antonio Dixon
Seven-time Grammy winner Braxton secured three nominations this year, including two for her single “Long As I Live,” which finds the singer struggling to move on from a past romance while her ex is enjoying a new relationship. “Long as I live, I’ll never get over/It’s killing me, I’ll never get over,” she sings on the song’s hook, echoing the keyboard melody. The 1994 best new artist winner also snagged a best R&B album nomination this year for Sex & Cigarettes, on which this song is featured.

THE GRAMMY AWARD VICTORS OF 2018

During his best R&B performance acceptance speech, BRUNO MARS shouted out the entire team behind 24K Magic’s silky highlight “That’s What I Like” (which also took home the awards for song of the year and best R&B song). “All the music business horror stories you see in the movies, we’ve been through all of it, and this is the first time on this album that we all came collectively as a group and put this song together and put the album together,” he said. “So, fellas, it’s an honor to share this with you tonight.”

Mars at the 60th annual Grammys in New York on Jan. 28.
IT’S HAPPILY EVER AFTER IN A LAND FAR, FAR AWAY.

Find family time, no matter the time zone, in over 1,000 lounges in 500 airports worldwide with your Platinum Card®.
**BEST RAP ALBUM**

**Invasion of Privacy**

**CARDI B**

Cardi B’s splashy arrival with 2017’s “Bodak Yellow (Money Moves)” was merely a warm-up to what would be a grand entrance this year. Her debut album, *Invasion of Privacy*, was filled with hits ranging from the Latin-tinged single “I Like It” to the cautionary tale “Be Careful.” Though crafting radio bops was a high priority, the Bronx bombshell made sure to also flex her lyrical muscles when opportunities arose. The intro, “Get Up 10,” served as a defiant rebuttal to her adversaries, while the Chance the Rapper-assisted “Best Life” highlighted her speedy flight to the top. It’s time for her to get comfortable there.

**Swimming**

**MAC MILLER**

Before Miller’s sudden death in September, the 26-year-old crafted his most ambitious album to date with *Swimming*, a project that was part rap, part funk-soul, all searching for solace. Despite his affirmations of “Self Care,” Miller struggled to overcome his demons — like on the standout track “2009,” where he ruminates over somber keys about his lifelong battle with his vices. “Sometimes I wish I took a simpler route/Instead of having demons that’s as big as my house,” he raps. *Swimming* was packed with aplomb, showcasing the confidence of an artist who was still growing musically despite issues in his personal life that became more high-profile as the years went on and marking the untimely culmination of a career that was getting better with each additional release.

**Victory Lap**

**NIPISEY HUSSLE**

For Hussle, the marathon has only begun. After teasing his long-awaited debut album, *Victory Lap*, for almost a decade, he finally released the LP to considerable critical acclaim. Whether engaged in spirited lyrical sparring with Kendrick Lamar on “Dedication” or boasting about his business acumen on “Hustle and Motivate” — “Ain’t really trip on the credit, I just paid all of my dues/I just respected the game, now my name all in the news” — Hussle has blossomed into a savvy entrepreneur and a streetwise narrator. His work ethic and patience served as key ingredients that helped him score his first top five set on the Billboard 200.

**DAYTONA**

**PUSHA T**

If anyone mastered the art of duality this year, it was G.O.O.D. Music president Pusha T. Not only did the Clipse veteran watch his label’s young signee Valee, Sheck Wes and 070 Shake begin to bloom, but he himself rocked the landscape of rap with his seven-track opus, *DAYTONA*. Laced with cocaine-coated metaphors and stout production from Kanye West, *DAYTONA* hit with sickening precision, while tracks such as “The Games We Play” and “Santeria” found Pusha basking in his role as rap crusader with the poisonous pen. And he saved his best for last, taking aim at Drake on the scathing final track, “Infrared,” kicking off a rap battle that would define the summer.

**Astroworld**

**TRAVIS SCOTT**

After watching sophomore album *Birds in the Trap Sing McKnight* miss out on Grammy consideration in 2017, Scott vowed to come back stronger his next go-around. In August, the 26-year-old rebounded with fury, releasing his robust third LP, *Astroworld*. Backed by a starry supporting cast including Drake, Frank Ocean and The Weeknd,
FOR YOUR GRAMMY® CONSIDERATION

BRITISH INDEPENDENT RECORDING ARTIST

JORJA SMITH

WINNER
BRIT AWARDS 2018
CRITICS' CHOICE AWARD

SHORTLIST
MERCURY PRIZE 2018
ALBUM OF THE YEAR

61st GRAMMY® AWARD NOMINEE FOR
BEST NEW ARTIST
Scott’s attempt at recapturing the joy behind Houston’s defunct Six Flags theme park was an attention-grabbing success. Not only does the MC give his listeners a spacey ride on “Stargazing,” but he later tampers with the rules of conventionalism with the layered, multifaceted “Sicko Mode.” Astroworld coasted its way to the No. 1 spot on the Billboard 200 in its opening week with 537,000 equivalent album units, the year’s second-largest debut.

BEST RAP SONG

“God’s Plan”

DRAKE

Songwriters Aubrey Graham, Daveon Jackson, Brock Korsan, Ron LaTour, Matthew Samuels, Noah Shebib

What was originally an appetizer track from a one-off EP snowballed into an avalanche of a record for perennial chart-topper Drake. Combing through his humble beginnings, the Toronto MC penned a feel-good record about trusting the process, which — as has become standard with Drake singles — quickly turned into a meme while soaring to the top of the Billboard Hot 100 in its first week. A month later, the altruistic music video was released, which he dubbed “the most important thing I’ve ever done in my career”: taking its million-dollar budget and giving it back to the people of Miami.

“King’s Dead”

KENDRICK LAMAR, JAY ROCK, FUTURE AND JAMES BLAKE

Songwriters Kendrick Duckworth, Samuel Gloade, James Litherland, Johnny McKinzie, Mark Spears, Travis Walton, Nayvadius Wilburn, Michael Williams II

Originally crafted as a single for the Lamar-helmed Black Panther: The Album, Music From and Inspired By, Rock was given a handful of tools to help make “King’s Dead” a noteworthy gem. Anchored by Lamar’s bouncy hook, the Los Angeles MC hopschotched his way through the Teddy Walton and Mike WiLL Made-It-crafted beat with surgical precision. Future left his footprints on the track with his trippy delivery, while Lamar penciled a frenetic verse after Blake neatly set the table for the TDE superstar. “King’s Dead” would later double as the lead single for Rock’s third album, Redemption, and solidify his place as a trailblazer among his peers.

“Lucky You”

EMINEM FEAT. JOYNER LUCAS

Songwriters R. Fraser, G. Lucas, M. Mathers, M. Samuels, J. Sweet

After a mixed critical reception for his album Revival in 2017, the rap titan returned with a hard-hitting LP in Kamikaze just 10 months later. For his surprise release, Eminem dished out a slew of venomous bars, most notably on “Lucky You,” featuring rising MC Lucas, who pounced on the Boi-1da beat with a razor-sharp delivery. But it was Eminem’s lyricism and artillery-like flow that fueled the heavy rap assault. “I done won a couple Grammys, but I sold my soul to get them/Wasn’t in it for the trophies, just the fucking recognition,” spit Em. Though he professed he wasn’t aiming for a Grammy with Kamikaze, luck was on Em’s side this year.

“Sicko Mode”

TRAVIS SCOTT, DRAKE, BIG HAWK AND SWEA LEE

Songwriters Khalif Brown, Rogêt Chahayed, BryTavious Chambers, Mike Dean, Mirsad Deric, Kevin Gomringer, Tim Gomringer, Aubrey Graham, John Edward Hawkins, Chauncey Hollis, Jacques Webster, Ozan Yildirim, Cydel Young

If Houston’s now-closed Six Flags theme park AstroWorld served as the inspiration for Scott’s third album, “Sicko Mode” captured the exhilaration of his experiences. A three-layer song packed with unexpected twists and turns, the track tantalized fans from beginning to end with a trio of beat changes and a stop-start opening that cut off what sounded like the beginning to a classic Drake cut. Laced with sticky one-liners and head-nodding back-and-forth flows, “Sicko Mode” illustrated Drake and Scott’s passion for the unexpected. “I knew it was going to be a different-sounding song for people, and I was hoping that they would catch up to it,” Scott told Billboard in November.

“WIN”

JAY ROCK


Though Rock can make a strong argument for his third album, Redemption, getting snubbed for best rap album, the committee gave him his due in this category. Bolstered by Kendrick Lamar’s ad-libs, “WIN” is a bombastic anthem for any occasion or setting: In October, he even remixed the tune for Democrat Stacey Abrams in hopes of bolstering her bid to become the next governor of Georgia. Though she lost in a nail-biter, Rock marched on, with his anthem helping to define the year in West Coast rap.
FOR YOUR GRAMMY® CONSIDERATION

for KING & COUNTRY

joy. BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE / SONG

35 Million On Demand Streams
Multi-week, multi-chart, international #1 hit
Top 30 and climbing - Adult Top 40
#1 Christian Digital Song Sales debut
#2 Billboard Hot Christian Songs debut
from the album, Burn the Ships, #7 Debut Billboard 200

CURB | word ENTERTAINMENT
BEST COUNTRY ALBUM

Unapologetically
KELSEA BALLERINI
Two years after Ballerini received a best new artist nomination, the starlet is gearing up to headline arenas in 2019, a feat due in part to the success of her autobiographical sophomore album. The set spawned the singer’s fourth No. 1 on Billboard’s Country Airplay chart, the fanciful lead single “Legends,” and notched Ballerini’s highest debut on Top Country Albums as well as her first top 10 on the Billboard 200. Unapologetically takes fans through the past few years of Ballerini’s life, documenting the heartbreak that preceded her happy marriage to fellow country star Morgan Evans. The album is a series of songs both heartfelt and upbeat that allow fans to apply their own story, whether they’re kissing a conceited ex goodbye or embracing a wonderful new romance.

Port Saint Joe
BROTHERS OSBORNE
The sibling duo followed up their full-blooded first album, Pawn Shop, with a perceptive sophomore LP that presents a more polished version of their rustic Southern rock sound while maintaining the same impudent spirit they have brought from the start. The brothers have earned plenty of acclaim since breaking through in 2014, garnering three Grammy nominations prior to this year’s two and the vocal duo of the year honor at the Country Music Association (CMA) Awards three years running. Port Saint Joe’s strong debut at No. 2 on the Top Country Albums chart and No. 15 on the Billboard 200 demonstrated that fans are catching up to the critics.

Girl Going Nowhere
ASHLEY McBRYDE
One of country’s leading female breakouts of 2018, McBryde has been the buzz of Music City thanks to the relentless spirit, rich tone and tactful songwriting that she showcased on this debut LP. The album bowed at No. 7 on Top Country Albums, with its lead single, “A Little Dive Bar in Dahlonega,” reaching the top 30 on both Hot Country Songs and Country Airplay. McBryde’s fellow country stars have championed her scrupulous artistry, with Garth Brooks even covering the Girl Going Nowhere title track at his shows and on his forthcoming live album. In 2019, McBryde will join Little Big Town on the Breaks Canada Tour and George Strait during his Las Vegas residency.

Golden Hour
KACEY MUSGRAVES
Musgraves’ defiant songwriting and flawless vocals have been striking a chord with fans since the start of her career: Golden Hour notched the singer her third No. 1 on Top Country Albums as well as her third top five on the Billboard 200. The 13-song LP is the Texas native’s sunniest to date, as its experimental, pop-leaning production is the musical answer to Musgraves meeting her Prince Charming, fellow country singer-songwriter Ruston Kelly (as detailed in the sparkling single “Butterflies”). Yet the album’s lyrics still feature her clever wit, with “Space Cowboy” and the echoing ballad “Slow Burn” incorporating the genius wordplay fans have loved since her breakout track, “Merry Go Round.” With or without radio hits, it seems that love may be Musgraves’ ticket to success, as Golden Hour earned the album of the year honor at the 2018 CMA Awards and her first album of the year nomination at the Grammys.

From A Room: Volume 2
CHRISS STAPLETON
Stapleton — this category’s reigning champion (From A Room: Volume 1 won in January) and a Recording Academy favorite with five wins and eight nominations, including three for the 2019 Grammys — served up a collection just as soulful and earnest as his previous two albums on Volume 2. The set followed its predecessor to No. 2 on the Billboard 200 and No. 1 on Top Country Albums. Stapleton is also having success on the Country Airplay chart with the bluesy lead single, “Millionaire,” reaching the top 15, which has been steadily climbing since its April debut.

BEST COUNTRY SONG

“Break Up in the End”
COLE SWINDELL
Songwriters Jessie Jo Dillon, Chase McGill, Jon Nite
CONGRATULATIONS FROM

entertainment One

FOR YOUR GRAMMY® CONSIDERATION

High on Fire
ELECTRIC MESSIAH

NOMINEE

BEST METAL PERFORMANCE
“Dear Hate”  
MAREN MORRIS FEATURING VINCE GILL  
Songwriters Tom Douglas, David Hodges, Maren Morris

The day after the Route 91 Harvest festival shooting in Las Vegas in October 2017, Morris — who had
performed at the event the night before the tragedy — responded by releasing this poignant ballad
as a song of hope. Though she had written “Dear Hate” with Douglas and Hodges after the 2013 church
shooting in Charleston, S.C., the country star finally shared it after Route 91 because “I’m sick of not
doing enough,” as she declared on social media. In addition to the song’s moving message, Morris
made sure “Dear Hate” served a double purpose: 100 percent of the proceeds from the acoustic track
go to the Music City Cares Fund to help Route 91 survivors.

“I Lived It”  
BLAKE SHELTON  
Songwriters Rhett Akins, Ross Copperman, Ashley Gorley, Ben Hayslip

Four of Nashville’s most renowned songwriters have proved to be juggernauts on country radio —
Rhett Akins, Ross Copperman, Ashley Gorley and Ben Hayslip have combined for over 85 No. 1s
on the Country Airplay chart — but
only Gorley has been previously
ominated in this category. Even
more astounding, “I Lived It”
earned a nod without even
topping Country Airplay, peaking at No. 3 in June. What likely helped the
nostalgic track from Shelton’s 11th
studio album, Texoma Shore, is the
90s country feel of its stripped-back melody and evocative lyrics
reminiscent of significant
childhood memories, which
bring listeners back to their own
upbringing — even if they grew up
nowhere close to the countryside.

“Space Cowboy”  
KACEY MUSGRAVES
Songwriters Luke Laird, Shane McAnally, Kacey Musgraves

Musgraves has always had a knack for quirky lyricism — especially
when teaming up with frequent collaborators Shane McAnally
and Luke Laird — and her second
Golden Hour single is one of the
most eloquent in her catalog. The
song’s titular play on words (“You
can have your space, cowboy”) is
accompanied by a series of
esternal-inspired nods to an
inevitable breakup (“When a horse
wants to run, there ain’t no sense
in closing the gate”), making for
moments as poignant as they are
heartbreaking. The song proved
to be a favorite from Musgraves’
acclaimed third album, as its top 30
spot on the Country Songs chart
marked the singer’s highest
Golden Hour track on the tally.

“Tequila”  
DAN + SHAY  
Songwriters Nicolle Galyon, Jordan Reynolds, Dan Smyers

Dan + Shay already had topped the
Country Airplay chart three times
prior to 2018, but the dynamic lead
single from the duo’s self-titled
third album showed that it is more
than just a country hitmaker.
“Tequila” became Dan + Shay’s
first two-week Country Airplay
No. 1 and crossed over into the
pop sphere, reaching the top 25
on the Mainstream Top 40 chart
and becoming the pair’s highest-
ranking hit on the Billboard
Hot 100, at No. 21. While a piano
ballad is typically a riskier move
for a country single release,
Dan + Shay’s belief in the breakup
tune served them well in and
outside of radio: The track earned
CMA Award nominations for song
and single of the year and landed
the pair video of the year at the
CMT Music Awards.

“When Someone Stops Loving You”  
LITTLE BIG TOWN  
Songwriters Hillary Lindsey, Chase McGill, Lori McKenna

As Chase McGill goes head-to-head
with himself in this category, Hillary
Lindsey and Lori McKenna look to
score another victory with Little Big
Town: The Nashville songwriting
queens took the best country
song Grammy in 2015 with “Girl
Crush.” This harmony-heavy track
about moving on from a past lover
is equally affecting, letting Jimi
Westbrook’s heartfelt vocals lead
the painstaking narrative. Following
LBT’s Taylor Swift-penned (and
also Grammy-nominated) breakup
tune, “Better Man,” in 2017,
this single showed that a failed
relationship isn’t always bitter.
FOR YOUR GRAMMY® CONSIDERATION:
BEST COUNTRY SOLO PERFORMANCE

KEITH URBAN
PARALLEL LINE

FROM THE #1 COUNTRY ALBUM,
GRAFFITI U
**BEST LATIN POP ALBUM**

Prometo

**PABLO ALBORÁN**

At a time when Latin pop has largely put melody and romance on the back burner, Spain’s Alborán wrote an album of ballads that are grandiose yet not pompous, and called it Prometo (I Promise) “as a promise to fans to make music until I die,” he told Billboard. Taking a page from his friend Alejandro Sanz, Alborán plays with piano, guitar and lots of atmospheric lines to create beautiful love songs that benefit from one of the finest voices in pop. There are nods to stronger rhythms here — reggaeton in “La llave,” a bit of tropical in “Vivir” — but this is overwhelmingly an album of love well lived, to be remembered and savored.

Sincera

**CLAUDIA BRANT**

Brant started her career as a singer-songwriter but is best known for her work in the latter realm, penning hits for Luis Fonsi and Camila Cabello. However, she has nearly 10 solo albums to her name. With Sincera, instead of tackling the commercial songs she writes so well, she goes into more experimental, musing territory, under the production of Cheche Alera and Moogie Canazio, for an album with jazzy leanings. “Ni Blanco Ni Negro,” for example, features flamenco singer Antonio Carmona, while “Con Los Pies Descalzos” is a slow samba that showcases Brant’s clear, emotive voice.

**Musas (Un Homenaje al Folclor Latinoamericano en Manos de Los Macorinos), Vol. 2**

**NATÁLIA LAFOURCADE**

Once an alt darling, Mexico’s Lafourcade has long mined the heritage of Latin American music with albums that straddle folk and her pop roots. In 2017, she teamed up with veteran guitar duo Los Macorinos, known for their work with Chavela Vargas, to revisit repertoire from the Latin American songbook. The ensuing two albums have been surprise successes, with Vol. 1 garnering a nomination in this category last year. Vol. 2, which won best folk album at the Latin Grammy Awards in November, kicks off with the classic “Danza de Gardenias” and retains that earthy guitar sound (similar to the traditional trio) and exposed vocals, with Lafourcade playing with the phrasing in intimate and unexpected ways.

**2:00 AM**

**RAQUEL SOFÍA**

Puerto Rican singer-songwriter Raquel Sofia writes intensely personal and relatable songs set to guitar-based pop/rock arrangements that are basic yet effective. Fans have embraced lines like, “You’re wearing the clothes I once took off/And we tread carefully with our words,” in the bluesy “Tenemos Historia,” which beautifully highlights Sofia’s throaty vocals. They’re also put to good use in the snarky “Happy Birthday” (“Even rats get their day”) and the plaintive “Reina Sin Corona,” a sympathetic look at the “other woman.” It is a female point of view that strikes many chords.
FOR YOUR GRAMMY® CONSIDERATION

CARLOS VIVES

“BEST LATIN POP ALBUM”

ALBUM VIVES OVER 2 BILLION STREAMS / MORE THAN 5 SINGLES, MULTIPLE #1 HITS ON BILLBOARD, RADIO AND DIGITAL INCLUDING THE HITS “LA BICICLETA WITH SHAKIRA” AND “ROBARTE UN BESO WITH SEBASTIÁN YATRA”

12 LATIN GRAMMYS INCLUDING SONG OF THE YEAR, RECORD OF THE YEAR, BEST CONTEMPORARY TROPICAL ALBUM
2 GRAMMYS: 2014 BEST TROPICAL LATIN ALBUM; 2001 BEST TRADITIONAL TROPICAL LATIN ALBUM

“WHILE HIS WORK AS A SINGER, COMPOSER, ACTOR, AND ENTREPRENEUR HAS TOUCHED MILLIONS, HIS COMMITMENT TO MUSIC EDUCATION CONTINUES TO INSPIRE FUTURE GENERATIONS OF MUSIC CREATORS.”
- SCOTT GOLDMAN, GRAMMY MUSEUM®
**BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM**

**ClaroScura**

**ATERCIEPELADOS**

Colombian alt-music pioneers Andrea Echeverri and Héctor Buitrago snag their sixth Grammy nomination with the set that won best alternative album at the Latin Grammys. Co-produced by Buitrago with Cachorro López, **ClaroScura** retains Aterciopelados’ trippy, feel-good vibes, but also makes biting social commentary with feminist anthems like “Cuerpo” and “Despierta Mujer,” an unabashedly populist call for female empowerment. Aterciopelados is known for mixing Colombian rhythms with electronic beats, and ClaroScura is no exception. Songs like “Ay Ombe (Vamo’ a Relajar el Pony),” featuring vallenato superstar Jorge Celedón, are masterful reminders of how different genres can fuse together seamlessly.

**Coastcity**

**COASTCITY**

Jean Rodriguez has long been known as both a soulful singer and Luis Fonsi’s little brother. Now he can add “Grammy nominee” to his résumé. Coastcity, his eclectic electronic/R&B/Caribbean/bilingual project with Danny Flores, gets its maiden nomination from this genre-bending debut EP that truly blends two languages, R&B vocals and Latin beats.

**Encanto Tropical**

**MONSIEUR PERINÉ**

The Colombian group’s LP demonstrates how one can be both light and meaningful at the same time. This set of lilting tracks kicks off with a Colombian cumbia, asserting its “tropical” identity, anchored by singer Catalina García’s beautiful voice and enriched by Eduardo Cabrera’s inventive production. Touches like the tango accordion in “Guayabas y Flores” are effective and noteworthy. Monsieur Periné catapulted to fame with a best new artist win at the 2015 Latin Grammys. A win here would further its presence beyond the alt circuit.

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**THE GRAMMY AWARD VICTORS OF 2018**

After winning best Latin rock, urban or alternative album for his globe-trotting self-titled solo debut, Calle 13 member RESIDENTE wrote on Instagram: “I want to thank all the musicians from 4 different continents and more than 10 countries that worked in this album. From Hanura Fatí in Tamale, Ghana to Duan Ya Wen in Beijing. It was 2 years of creation. ... I never thought of hits, radio or awards. I just wanted to make an honest album with great musicians unknown by the industry.”

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**Gourmet**

**ORISHAS**

Orishas, made up of frontman Yotuel Romero, Hiram Riveri “Russo” Medina and Roldán González, revolutionized Latin music with its distinctive Cuban hip-hop with international appeal. Gourmet, the trio’s comeback album after a separation in 2010, again displays Cuban authenticity with global reach. From the opening “Rumba Caviar,” an ode to rap music in all its forms and origins, Gourmet is the kind of gritty yet musical urban album of which there should be more, often sublimely mixing Cuban clave and cultural references with simply great melodies and lush arrangements, particularly on “Bembé,” featuring Yomil & El Dany. It is an album to savor.

**Aztlán**

**ZOÉ**

The Mexican rockers celebrated their 20th anniversary with an album of intimate, thoughtful lyrics and psychedelic arrangements. Although Aztlán is full of love songs, like the beautiful “Lucí,” its title track laments Mexico’s problems and exodus under the metaphor of the fall of Aztlán, the ancestral home of the Aztecs. Such reflection is at the core of Zoé’s status as an immensely popular rock group that has something important to say.
FOR YOUR GRAMMY® CONSIDERATION

CALIBRE 50 - NOMINEES

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

ANDALUZ MUSIC congratulates CALIBRE 50 for a successful year

* Latin GRAMMY® Winners for Best Norteño Album with “Guerra De Poder”
* Special recognition for exceeding 2 billion video views overall
* “Desde El Rancho” album certified Platinum and Gold in México
* “Guerra de Poder” album certified Gold in México
* 2018 Latin Billboard Award winners for Hot Latin Songs Artist of the Year, Duo or Group
* First music group to receive the Pandora “Billionaire” Award for surpassing 2 billion streams
* Included in the Top Latin Artists 2018 USA playlist on Spotify
* “Mitad y Mitad” debuted at #1 in the Billboard Regional Mexican Albums Chart
* 2018 iHeartRadio Music Awards - Regional Mexican Artist of the Year
* Set attendance record at Rodeo Houston, the largest rodeo in the world
* Edén Muñoz awarded “Composer of the Year” by SESAC
Where The Stars Come Out at Night

Shawn & Elaina
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The Original Country Countdown

Hosted by CMA & ACM Entertainer of the Year Kix Brooks

Sat - Sun, 6am to Midnight

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AND THE NOMINEES ARE...

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

**RECORD OF THE YEAR**

“I Like It”
CARDI B, BAD BUNNY AND J BALVIN
Invincible, JWhiteDi’dit, Craig Kallman and Tainy, producers; Leslie Brathwaite and Evan LaRay, engineers/mixers; Colin Leonard, mastering engineer

“The Joke”
BRANDI CARLILE
Dave Cobb and Shooter Jennings, producers; Tom Elmhurst and Eddie Spear, engineers/mixers; Pete Lyman, mastering engineer

“This Is America”
CHILDIRGAMINO
Donald Glover and Ludwig Göransson, producers; Derek “MixedByAli” Ali and Riley Mackin, engineers/mixers; Mike Bozzi, mastering engineer

“God’s Plan”
DRAKE
Boi-1da, Cardo and Yung Exclusive, producers; Noel Cadastre, Noel “Gadget” Campbell and Noah Shebib, engineers/mixers; Chris Athens, mastering engineer

“Shallow”
LADY GAGA AND BRADLEY COOPER
Lady Gaga and Benjamin Rice, producers; Tom Elmhurst, engineer/mixer; Randy Merrill, mastering engineer

**ALBUM OF THE YEAR**

“Invasion of Privacy”
CAROL B
Leslie Brathwaite and Evan LaRay, engineers/mixers; Belcalis Almanzar and Jordan Terpoe, songwriters; Colin Leonard, mastering engineer

“By the Way, I Forgive You”
BRANDI CARLILE
Dave Cobb and Shooter Jennings, producers; Dave Cobb and Eddie Spear, engineers/mixers; Brandi Carlile, Phil Hanseroth and Tim Hanseroth, songwriters; Pete Lyman, mastering engineer

**SONG OF THE YEAR**

“All the Stars”
KENDRICK LAMAR AND SZA
Al Shux and Sounwave, producers; Sam Rocci and Matt Schaeffer, engineers/mixers; Mike Bozzi, mastering engineer

“Rockstar”
POST MALONE FEATURING 21 SAVAGE
Louis Bell and Tang God, producers; Louis Bell and Manny Marroquin, engineers/mixers; Mike Bozzi, mastering engineer

“Love”
SECOND Lump OF GREY
Dopson, producers; Leslie Brathwaite and Evan LaRay, engineers/mixers; Colin Leonard, mastering engineer

“God’s Plan”
DRAKE
Boi-1da, Cardo and Yung Exclusive, producers; Noel Cadastre, Noel “Gadget” Campbell and Noah Shebib, engineers/mixers; Chris Athens, mastering engineer

“Shallow”
LADY GAGA AND BRADLEY COOPER
Lady Gaga and Benjamin Rice, producers; Tom Elmhurst, engineer/mixer; Randy Merrill, mastering engineer

**BEST POP VOCAL ALBUM**

Clockwise from left:
Camila Cabello, Camila; Kelly Clarkson, Meaning of Life; Ariana Grande, Sweetener; Shawn Mendes, Shawn Mendes; Pink, Beautiful Trauma; Taylor Swift, Reputation

**BEST R&B ALBUM**

“My Beautiful Soul”
Tayla Parx, producers; Kevin Kelleher, engineer/mixer; Patrizio Buanne, mastering engineer

**BEST HIP-HOP ALBUM**

“Scorpion”
DRAKE
Noel Cadastre, Noel “Gadget” Campbell and Noah Shebib, engineers/mixers; Aubrey Graham and Noah Shebib, songwriters; Chris Athens, mastering engineer

**H.E.R.**
H.E.R.
Darby “Hey DJ” Camper Jr. and Jeff Robinson, producers; Miki Tsutsuomi, engineer/mixer; Darby Camper Jr. and H.E.R., songwriters; Dave Kutch, mastering engineer

**Beerbongs & Bentleys**
POST MALONE
Louis Bell and Post Malone, producers; Louis Bell and Manny Marroquin, engineers/mixers; Louis Bell and Austin Post, songwriters; Mike Bozzi, mastering engineer

**DIANE MONÈÉ**
Chuck Lightning, Janelle Monae Robinson and Nate “Rocket” Wonder, producers; Mick Guzauksi, Janelle Monae Robinson and Nate “Rocket” Wonder, songwriters/mixers; Nathaniel Irvin III, Charles Joseph II, Taylor Parks and Janelle Monae Robinson, songwriters; Dave Kutch, mastering engineer

**“In My Blood”**
Teddy Geiger, Scott Harris, Shawn Mendes and Geoffrey Warburton, songwriters (Shawn Mendes)
Track from: Scorpion

**“The Joke”**
BRANDI CARLILE, Dave Cobb, Phil Hanseroth and Tim Hanseroth, songwriters (Brandi Carlile)
Track from: By the Way, I Forgive You

**“The Middle”**
Sarah Aarons, Jordan K. Johnson, Stefan Johnson, Marcus Lomax, Kyle Trewartha, Michael Trewartha and Anton Zaslavski, songwriters (Zedd, Maren Morris and Grey)

**“Shallow”**
LADY GAGA, Mark Ronson, Anthony Rossomando and Andrew Wyatt, songwriters (Lady Gaga and Bradley Cooper)
Track from: A Star Is Born

**“This Is America”**
Donald Glover and Ludwig Göransson, songwriters (Childish Gambino)
Congratulations to JORJA SMITH on her GRAMMY® Nomination for BEST NEW ARTIST
BEST NEW ARTIST

CHLOE X HALLE
LUKE COMBS
GRETA VAN FLEET
H.E.R.
DUA LIPA
MARGO PRICE
BEBE REXHA
JORJA SMITH

BEST POP SOLO PERFORMANCE

“Colors”
BECK

“Havana” (Live)
CAMILA CABELLO

“God is a Woman”
ARIANA GRANDE

“Joanne (Where Do You Think You’re Goin’?)”
LADY GAGA

“Better Now”
POST MALONE

BEST POP DUO/GROUP PERFORMANCE

“Fall in Line”
CHRISTINA AGUILERA FEATURING DEMI LOVATO

“Don’t Go Breaking My Heart”
BACKSTREET BOYS

“‘S Wonderful”
TONY BENNETT AND DIANA KRALL

“Shallow”
LADY GAGA AND BRADLEY COOPER

“Girls Like You”
MAROON 5 FEATURING CARDI B

“Say Something”
JUSTIN TIMBERLAKE FEATURING CHRIS STAPLETON

“The Middle”
ZEDD, MAREN MORRIS AND GREY

BEST TRADITIONAL POP VOCAL ALBUM

Love Is Here to Stay
TONY BENNETT AND DIANA KRALL

My Way
WILLIE NELSON

BEST DANCE/ELECTRONIC ALBUM

Nat “King” Cole & Me
GREGORY PORTER

Standards (Deluxe)
SEAL

The Music...The Mem’ries...The Magic!
BARBRA STREISAND

BEST POP VOCAL ALBUM

Camila
CAMILA CABELLO

Meaning of Life
KELLY CLARKSON

Sweetener
ARIANA GRANDE

Shawn Mendes
SHAWN MENDES

Beautiful Trauma
PINK

reputation
TAYLOR SWIFT

BEST DANCE RECORDING

“Northern Soul”
ABOVE & BEYOND FEATURING RICHARD BEDFORD

“Ultimatum”
DISCLOSURE FEATURING FATOUMATA DIAWARA

“Losing It”
FISHER

“Electricity”
SILK CITY AND DUA LIPA FEATURING DIPLO AND MARK RONSON

“Ghost Voices”
VIRTUAL SELF

BEST DANCE/ELECTRONIC ALBUM

Singularity
JON HOPKINS

Woman Worldwide
JUSTICE

Treehouse
SOFI TUKKER

Oil of Every Pearl’s Un-Insides
SOPHIE

Lune Rouge
TOKIMONSTA

BEST CONTEMPORARY INSTRUMENTAL ALBUM

The Emancipation Procrastination
CHRISTIAN SCOTT ATUNDE ADUJA

Steve Gadd Band
STEVE GADD BAND

Modern Lore
JULIAN LAGE

Laid Black
MARCUS MILLER

Protocol 4
SIMON PHILLIPS

BEST ROCK PERFORMANCE

“Four Out of Five”
ARCTIC MONKEYS

“When Bad Does Good”
CHRIS CORNELL

“Made an America”
THE FEVER 333

“Highway Tune”
GRETA VAN FLEET

“Uncomfortable”
HALESTORM

BEST METAL PERFORMANCE

“Condemned to the Gallows”
BETWEEN THE BURIED AND ME

“Honeycomb”
DEAFHEAVEN

“Electric Messiah”
HIGH ON FIRE

“Betrayer”
TRIVIUM

“On My Teeth”
UNDEROATH

BEST ROCK SONG

“Black Smoke Rising”
Jacob Thomas Kiszka, Joshua Michael Kiszka, Samuel Francis Kiszka and Daniel Robert Wagner, songwriters (Greta Van Fleet)

“Jumpsuit”
Tytler Joseph, songwriter (twenty one pilots)

“MANTRA”
Jordan Fish, Matthew Kean, Lee Malia, Matthew Nichols and Oliver Sykes, songwriters (Bring Me the Horizon)

“Masseduction”
Jack Antonoff and Annie Clark, songwriters (St. Vincent)

“Rats”
Tom Dalgety and A Ghoul Winter, songwriters (Ghost)
A classic hip-hop channel presented and curated by LL COOL J, exclusively on SiriusXM® channel 43.

Tune in to “The Influence of Hip-Hop,” a show hosted by LL COOL J featuring DJ Z-Trip. You'll hear the biggest names in hip-hop dig deep into songs that meant the most to them, and talk about the process that brought forth their favorite tracks. Also hear Roxanne Shante featuring DJ Sylk on “Have A Nice Day” Monday through Friday from 4:00 PM – 7:00 PM ET.
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ALBUM AVAILABLE – JANUARY 25

GRAMMY NOMINEES 2019

A portion of the album proceeds benefit the MusiCares Foundation® and the GRAMMY Museum Foundation®.

2019GRAMMY.COM
The Orchard congratulates our outstanding GRAMMY® nominees. You make us who we are.

AARON JAY KERNIS  BJÖRK  BOMBINO
CALL ME BY YOUR NAME (ORIGINAL MOTION PICTURE SOUNDTRACK)

CÉCILE MCLORIN SALVANT  CEDRIC BURNSIDE  CHARLIE APONTE
CHRIS ROCK  CHRISTOPH FRANKE  CLAUDIA BRANT
DAN PUGACH  DAVE CHAPPELLE
DOM FLEMONS  FANTASTIC NEGRITO  FRED ARMISEN  THE FRED HERSCH TRIO
GORDONMOTE  JAMES EHNES  JASON CRABB  JEANNETTE SORRELL
JEKALYN CARR  JIM GAFFIGAN
JOHN DAVERSA BIG BAND  JOHN POWELL  JOHN PRINE
JORJA SMITH  JULIAN LAGE
KARIM SULAYMAN  KELSEA BALLERINI
LEIF OVE ANDSNES  LES TALENS LYRIQUES  LOS TEXMANIACS
LUDOVIC MORLOT  MARC-ANDRÉ HAMELIN  MARY GAUTHIER
MICHAEL TILSON THOMAS  NIGEL SHORT  ORQUESTA AKOKÁN
ORRIN EVANS AND THE CAPTAIN BLACK BIG BAND
PATTON OSWALT  PROTOJE  RANDY WALDMAN & JUSTIN WILSON
RAUL MIDÓN WITH THE METROPOLE ORKEST CONDUCTED BY VINCE MENDOZA
SAN FRANCISCO SYMPHONY  SEATTLE SYMPHONY  SIMON RATTLE  SNATAM KAUR
STEVE GADD BAND  SUFJAN STEVENS
THE KING’S SINGERS  THE TRAVELIN’ MCCOURYS  THE WOOD BROTHERS
TIA FULLER  TOKIMONSTA
VICTOR WAINWRIGHT AND THE TRAIN  WOOD & WIRE  YOUNG SPIRIT
**BEST ROCK ALBUM**

Rainier Fog
**ALICE IN CHAINS**

M A N I A
**FALL OUT BOY**

Prequelle
**GHOST**

From the Fires
**GRETA VAN FLEET**

Pacific Daydream
**WEEZER**

**BEST ALTERNATIVE MUSIC ALBUM**

Transquility Base Hotel + Casino
**ARCTIC MONKEYS**

Colors
**BECK**

Utopia
**BJORK**

American Utopia
**DAVID BYRNE**

Masseduction
**ST. VINCENT**

**BEST ROCK PERFORMANCE**

“Boo’d Up”
Larrance Dopson, Joelle James, Ella Mai and Dijon McFarlane, songwriters (Ella Mai)

“Come Through and Chill”
Jermaine Cole, Miguel Pimentel and Salaam Remi, songwriters (Miguel featuring J. Cole and Salaam Remi)

“Feels Like Summer”
Donald Glover and Ludwig Göransson, songwriters (Childish Gambino)

“Focus”
Darhyl Camper Jr., H.E.R. and Justin Love, songwriters (H.E.R.)

“Long As I Live”
Paul Boutin, Toni Braxton and Antonio Dixon, songwriters (Toni Braxton)

**BEST R&B ALBUM**

Everything Is Love
**THE CARTERS**

The Kids Are Alright
**CHLOE X HALLE**

Chris Dave and The Drumhedz
**CHRIS DAVE AND THE DRUMHEDZ**

War & Leisure
**MIGUEL**

Ventiloquism
**MESSHELL NDEGEOCELLO**

**BEST R&B PERFORMANCE**

“y o y”
**LALAH HATHAWAY**

“Best Part”
**H.E.R. FEATURING DANIEL CAESAR**

“First Began”
**P J MORTON**

**BEST TRADITIONAL R&B PERFORMANCE**

“Bet Ain’t Worth the Hand”
**LEON BRIDGES**

“Don’t Fall Apart on Me Tonight”
**BETTYE LAVETTE**

“Honest”
**MAJOR.**

“How Deep Is Your Love”
**P J MORTON FEATURING YEBBA**

“Made for Love”
**CHARLIE WILSON FEATURING LALAH HATHAWAY**

**BEST R&B SONG**

“Bubblin”
Anderson Paak

“Sicko Mode”
**TRAVIS SCOTT, DRAKE, BIG HAWK AND SWAE LEE**

**BEST RAP/SUNG PERFORMANCE**

“Like I Do”
**CHRISTINA AGUILERA FEATURING GOLDFLINK**

“Pretty Little Fears”
**BLACK FEATURING J. COLE**

“This Is America”
**CHILDISH GAMBINO**

“All the Stars”
**KENDRICK LAMAR AND SZA**

“rockstar”
**POST MALONE FEATURING 21 SAVAGE**

**BEST RAP SONG**

“God’s Plan”
Aubrey Graham, Dwayne Jackson, Brock Korstan, Ron LaTour, Matthew Samuels and Noah Shebib, songwriters (Drake)

“King’s Dead”
Kendrick Duckworth, Samuel Gloade, James Litherland, Johnny McKinzie, Mark Spears, Travis Walton, Nayyadius Willburn and Michael Williams II, songwriters (Kendrick Lamar, Jay Rock, Future and James Blake)

“Lucky You”
R. Fraser, G. Lucas, M. Mathers, M. Samuels and J. Sweet, songwriters (Eminem featuring Joynor Lucas)

“Sicko Mode”
Khaliq Brown, Rogel Chahayed, BryTavious Chambers, Mike Dean, MiraSad Dervic, Kevin Gomringer, Tim Gomringer, Aubrey Graham, John Edward Hawkins, Chauncey Hollis, Jacques Webster, Ozan Yildirim and Cydel Young, songwriters (Drake, Big Hawk and Swae Lee)

“Win”

**BEST RAP ALBUM**

Invasion of Privacy
**CARDI B**

Swimming
**MAC MILLER**

Victory Lap
**NIPSEY HUSSLE**

DAYTONA
**PUSHA T**

Astroworld
**TRAVIS SCOTT**
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BEST MUSICAL THEATER ALBUM

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from DAVID YAZBEK

WINNER!
10 TONY AWARDS®
INCLUDING
BEST MUSICAL & BEST SCORE

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- THE NEW YORK TIMES

“THE LYRICS ARE POETRY!”
- NPR

“THE BAND’S VISIT DOESN’T SOUND LIKE ANYTHING ELSE YOU’VE HEARD. IT IS PERFECT.”
- NEW YORK MAGAZINE

GHOSTLIGHTRECORDS.COM
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<thead>
<tr>
<th>Best Country Solo Performance</th>
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<tbody>
<tr>
<td>“Wouldn’t It Be Great?”</td>
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<tr>
<td>Loreta Lynn</td>
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<tr>
<td>“Mona Lisa and Mad Hatters”</td>
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<tr>
<td>Maren Morris</td>
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<tr>
<td>“Butterflies”</td>
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<tr>
<td>Kacey Musgraves</td>
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<tr>
<td>“Millionaire”</td>
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<tr>
<td>Chris Stapleton</td>
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<tr>
<td>“Parallel Line”</td>
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<td>Keith Urban</td>
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<tr>
<th>Best Country Duo/Group Performance</th>
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<tbody>
<tr>
<td>“Shoot Me Straight”</td>
</tr>
<tr>
<td>Brothers Osborne</td>
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<tr>
<td>“Tequila”</td>
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<tr>
<td>Dan + Shay</td>
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<tr>
<td>“When Someone Stops Loving You”</td>
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<tr>
<td>Little Big Town</td>
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<tr>
<td>“Dear Hate”</td>
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<tr>
<td>Maren Morris featuring Vince Gill</td>
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<tr>
<td>“Meant to Be”</td>
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<tr>
<td>Bebe Rexha and Florida Georgia Line</td>
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<tr>
<th>Best Country Song</th>
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<tbody>
<tr>
<td>“Break Up in the End”</td>
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<tr>
<td>Jessie Jo Dillon, Chase McGill and Jon Nite, songwriters (Cole Swindell)</td>
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<tr>
<td>“Dear Hate”</td>
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<tr>
<td>Tom Douglas, David Hodges and Maren Morris, songwriters (Maren Morris featuring Vince Gill)</td>
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<tr>
<td>“I Lived It”</td>
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<tr>
<td>Rhett Akins, Ross Capperman, Ashley Gorley and Ben Hayslip, songwriters (Blake Shelton)</td>
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<tr>
<td>“Space Cowboy”</td>
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<tr>
<td>Luke Laird, Shane McAnally and Kacey Musgraves, songwriters (Kacey Musgraves)</td>
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<tr>
<td>“Tequila”</td>
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<tr>
<td>Nicolle Galyon, Jordan Reynolds and Dan Smyers, songwriters (Dan + Shay)</td>
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<tr>
<td>“When Someone Stops Loving You”</td>
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<tr>
<td>Hillary Lindsey, Chase McGill and Lori McKenna, songwriters (Little Big Town)</td>
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<table>
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<tr>
<th>Best Country Album</th>
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<tbody>
<tr>
<td>Unapologetically</td>
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<tr>
<td>Kelsea Ballerini</td>
</tr>
<tr>
<td>Port Saint Joe</td>
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<tr>
<td>Brothers Osborne</td>
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<tr>
<td>Girl Going Nowhere</td>
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<tr>
<td>Ashley McBryde</td>
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<tr>
<td>Golden Hour</td>
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<tr>
<td>Kacey Musgraves</td>
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<tr>
<td>From A Room: Volume 2</td>
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<tr>
<td>Chris Stapleton</td>
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<th>Best New Age Album</th>
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<tr>
<td>Hiraeth</td>
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<tr>
<td>Lisa Gerrard &amp; David Kuckhermann</td>
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<tr>
<td>Beloved</td>
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<td>Snaith Kaur</td>
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<td>Opium Moon</td>
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<td>Opium Moon</td>
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<tr>
<td>Molecules of Motion</td>
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<tr>
<td>Steve Roach</td>
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<td>Moku Maluia—Peaceful Island</td>
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<td>Jim Kimo West</td>
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<tr>
<th>Best Improvised Jazz Solo</th>
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<tbody>
<tr>
<td>“Some of That Sunshine”</td>
</tr>
<tr>
<td>Regina Carter, soloist</td>
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<tr>
<td>Track from: Some of That Sunshine (Karrin Allyson)</td>
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<tr>
<td>“Don’t Fence Me In”</td>
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<tr>
<td>John DaVersa, soloist</td>
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<tr>
<td>Track from: American Dreamers: Voices of Hope, Music of Freedom (John DaVersa Big Band featuring DACA Artists)</td>
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<tr>
<td>“We See”</td>
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<tr>
<td>Fred Hersch, soloist</td>
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<tr>
<td>Track from: Live in Europe (Fred Hersch Trio)</td>
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<tr>
<td>“De-Dah”</td>
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<tr>
<td>Brad Mehldau, soloist</td>
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<tr>
<td>Track from: Seymour Reads the Constitution! (Brad Mehldau Trio)</td>
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<tr>
<td>“Cadenas”</td>
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<tr>
<td>Miguel Zenón, soloist</td>
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<tr>
<td>Track from: Yo Soy la Tradición (Miguel Zenón featuring Spektral Quartet)</td>
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<tr>
<th>Best Jazz Vocal Album</th>
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<tr>
<td>My Mood Is You</td>
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<tr>
<td>Freddy Cole</td>
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<tr>
<td>The Questions</td>
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<tr>
<td>Kurt Elling</td>
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<th>Best Jazz Instrumental Album</th>
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<tr>
<td>Diamond Cut</td>
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<tr>
<td>Live in Europe</td>
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<tr>
<td>Seymour Reads the Constitution!</td>
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<tr>
<td>Still Dreaming</td>
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<tr>
<td>Emanon</td>
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<td>The Wayne Shorter Quartet</td>
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<th>Best Large Jazz Ensemble Album</th>
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<tr>
<td>All About That Basie</td>
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<tr>
<td>The Count Basie Orchestra Directed by Scotty Barnhart</td>
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<tr>
<td>American Dreamers: Voices of Hope, Music of Freedom</td>
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<tr>
<td>John DaVersa Big Band featuring DACA Artists</td>
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<tr>
<td>Presence</td>
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<tr>
<td>Orrin Evans &amp; The Captain Black Big Band</td>
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<tr>
<td>All Can Work</td>
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<tr>
<td>John Hollenbeck Large Ensemble</td>
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<tr>
<td>Barefoot Dances and Other Visions</td>
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<td>Jim McNeely &amp; The Frankfurt Radio Big Band</td>
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<th>Best Latin Jazz Album</th>
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<tbody>
<tr>
<td>Heart of Brazil</td>
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<tr>
<td>Eddie Daniels</td>
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<tr>
<td>Back to the Sunset</td>
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<tr>
<td>Dafnis Prieto Big Band</td>
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<tr>
<td>West Side Story Reimagined</td>
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<tr>
<td>Bobby Sanabria Multiverse Big Band</td>
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<tr>
<th>Best Country Album</th>
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<tbody>
<tr>
<td>The Subject Tonight Is Love</td>
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<tr>
<td>Kate McGarrity with Keith Ganz and Gary Versace</td>
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<td>If You Really Want</td>
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<tr>
<td>Raul Midón with the Metropole Orkest Conducted by Vince Mendoza</td>
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<tr>
<td>The Window</td>
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<tr>
<td>Cécile McLorin Salvant</td>
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</tbody>
</table>

From top: Kelsea Ballerini, Unapologetically, Brothers Osborne, Port Saint Joe; Ashley McBryde, Girl Going Nowhere; Kacey Musgraves, Golden Hour; Chris Stapleton. From A Room: Volume 2
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LAUREN DAIGLE
FOR THE TWO GRAMMY® NOMINATIONS

Billboard Music Award
American Music Award
2 Sold Out Tours
Performances on The Tonight Show, Ellen, Dancing With the Stars, Good Morning America
Look Up Child No. 3 debut on Billboard 200 chart
Look Up Child #1 iTunes digital sales debut
Look Up Child six songs on Spotify Global Viral Top 50 Chart
“You Say” No. 1 across 5 Billboard charts simultaneously
“You Say” certified Gold single

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61ST ANNUAL GRAMMY AWARDS®
BEST GOSPEL PERFORMANCE/SONG

“You Will Win”
JEKALYN CARR
Allen Carr and Jekalyn Carr, songwriters

“Wont He Do It”
KORYN HAWTHORNE
Koryn Hawthorne, songwriter

“Never Alone”
TORI KELLY FEATURING KIRK FRANKLIN
Kirk Franklin and Victoria Kelly, songwriters

“Cycles”
JONATHAN McREYNOLDS FEATURING DOE
Jonathan McReynolds, songwriter

“A Great Work”
BRIAN COURTNEY WILSON
Aaron W. Lindsay, Alvin Richardson and Brian Courtney Wilson, songwriters

BEST GOSPEL ALBUM

One Nation Under God
JEKALYN CARR

Hiding Place
TORI KELLY

Make Room
JONATHAN McREYNOLDS

The Other Side
THE WALLS GROUP

A Great Work
BRIAN COURTNEY WILSON

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Look Up Child
LAUREN DAIGLE

Hallelujah Here Below
ELEVATION WORSHIP

Living With a Fire
JESUS CULTURE

Surrounded
MICHAEL W. SMITH

Survivor: Live From Harding Prison
ZACH WILLIAMS

BEST ROOTS GOSPEL ALBUM

Unexpected
JASON CRABB

Clear Skies
ERNIE HAASE & SIGNATURE SOUND

Favorites: Revisited by Request
THE ISAACS

Still Standing
THE MARTINS

Love Love Love
GORDON MOTE

BEST LATIN POP ALBUM

Prometo
PAULO ALBORÁN

Sincera
CLAUDIA BRANT

Musas (Un Homenaje al Folclore Latinoamericano en Manos de los Macorinos), Vol. 2
NATALIA LAFOURCADE

2:00 AM
RAQUEL SOTÍA

Vives
CARLOS VIVES

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ATERCIPOELADOS

Coastcity
COASTCITY

Encanto Tropical
MONSIEUR PERINÉ

Gurmet
ORISHAS

Aztlián
ZOE

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Primero Soy Mexicana
ANGÉLA AGUILAR

Mitad y Mitad
CALIBRE 50

Totalmente Juan Gabriel Vol. II
AIDA CUÉVAS

Cruzando Bordes
LOS TEXMANIACS

Leyendas de Mi Pueblo
MARIA CHI SOL DE MÉXICO DE JOSÉ HERNÁNDEZ

BEST AMERICAN ROOTS PERFORMANCE

“Kick Rocks”
SEAN ARDIN

“Saint James Infirmary Blues”
JON BATISTE

“The Joke”
BRANDI CARLILE

“All On My Mind”
ANDERSON EAST

“Last Man Standing”
WILLIE NELSON

BEST AMERICAN ROOTS SONG

“All the Trouble”
Waylon Payne, Lee Ann Womack and Adam Wright, songwriters (Lee Ann Womack)

“Build a Bridge”
Jef Tweedy, songwriter (Mavis Staples)

“The Joke”
Brandi Carlile, Dave Cobb, Phil Hanseroth and Tim Hanseroth, songwriters (Brandi Carlile)

“Knockin’ on Your Screen Door”
Pat McLaughlin and John Prine, songwriters (John Prine)
The future of music starts here.

2019 SiriusXM Future 5

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“Summer’s End” Pat McLaughlin and John Prine, songwriters (John Prine)

**BEST AMERICANA ALBUM**

By the Way, I Forgive You BRANDI CARLILE

Things Have Changed BETTYE LAVETTE

**BEST BLUEGRASS ALBUM**

The Tree of Forgiveness JOHN PRINE

The Lonely, the Lonesome and the Gone LEE ANN WOMACK

One Drop of Truth THE WOOD BROTHERS

**BEST TRADITIONAL BLUES ALBUM**

The Travelin’ McCourys THE TRAVELIN’ MCCOURYS

North of Despair WOOD & WIRE

**BEST LATIN POP ALBUM**

From left: Pablo Alborán, Prometo; Claudia Brant, Sincera; Natalia Lafourcade, Musas (Un Homenaje al Folclore Latinoamericano en Manos de Los Macorinos), Vol. 2; Raquel Sofía, 2:00 AM; Carlos Vives, Vives

**ST. VINCENT MASED U CTION**

GRAMMY® NOMINEE

Best Alternative Music Album MASED U CTION

Best Rock Song “Masseduction”

Best Recording Package MASED U CTION

Willo Perron, Art Director

#1 Album of the Year The New York Times

#2 Album of the Year Los Angeles Times

“A Masterpiece.” Rolling Stone

“cements her status as David Bowie’s next-generation successor.” USA TODAY
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**BEST WORLD MUSIC ALBUM**
BOMBINO - DERAN
PARTISAN RECORDS

**BEST WORLD MUSIC ALBUM**
SEUN KUTI & EGYPT 80 - BLACK TIMES
STRUT/K7 RECORDS

**BEST FOLK ALBUM**
MARY GAUTHIER - RIFLES & ROSARY BEADS
IN THE BLACK AND THIRTY TIGERS

**BEST JAZZ VOCAL ALBUM**
CÉCILE MCLORIN SALVANT - THE WINDOW
MACK AVENUE RECORDS

**BEST CONTEMPORARY INSTRUMENTAL ALBUM**
JULIAN LAGE - MODERN LORE
MACK AVENUE RECORDS

**BEST JAZZ INSTRUMENTAL ALBUM**
TIA FULLER - DIAMOND CUT
MACK AVENUE RECORDS

**BEST JAZZ VOCAL ALBUM**
RAUL MIDÓN WITH THE METROPOLE ORKEST - IF YOU REALLY WANT
CONDUCTED BY VINCE MENDOZA
ARTISTRY MUSIC

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As the world rips itself apart, Opium Moon embraces us all. Hailing from Iran, Israel, Canada and the U.S., this band of immigrants is bringing peace through harmony. The world needs this music right now.
COMING IN 2019!

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NARRATED BY PHILIP HERNÁNDEZ
A BROADWAY ICON NARRATES A TALE OF ROCK AND ROLL, AND ESPIONAGE!

“THE PLOT LINE IS FANTASTIC AND THE AUTHOR HAS CRAFTED EACH ASPECT WITH SUCH AUTHORITY THAT IT IS IMPOSSIBLE NOT TO BE COMPLETELY TAKEN IN... WELL DONE.”
~ JACOB CLEVELAND, LITERARY CRITIC

CRUMBLIN’ DOWN
NARRATED BY BROADWAY’S PHILIP HERNÁNDEZ
THE ONLY ACTOR IN BROADWAY’S HISTORY TO PLAY BOTH JEAN VALJEAN AND JAVERT IN LES MISÉRABLES!

WHAT IF THE COLD WAR WENT HOT AND YOUR FATE RESTED IN THE HANDS OF A ’70s COVER BAND?
Benton County Relic
CEDRIC BURNSIDE

The Blues Is Alive and Well
BUDDY GUY

No Mercy in This Land
BEN HARPER AND CHARLIE MUSSELWHITE

Don’t You Feel My Leg (The Naughty Bawdy Blues of Blue Lu Barker)
MARIA MULDAUR

**BEST CONTEMPORARY BLUES ALBUM**

Please Don’t Be Dead
FANTASTIC NEGRITO

Here in Babylon
TERESA JAMES & THE RHYTHM TRAMPS

Cry No More
DANIELLE NICOLE

Out of the Blues
BOZ SCAGGS

Victor Wainwright & The Train
VICTOR WAINWRIGHT & THE TRAIN

**BEST FOLK ALBUM**

Whistle Down the Wind
JOAN BAEZ

Black Cowboys
DOM FLEMONS

Rifles & Rosary Beads
MARY GAUTHIER

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IRON & WINE

All Ashore
PUNCH BROTHERS

**BEST REGIONAL ROOTS MUSIC ALBUM**

Kreole Rock and Soul
SEAN ARDOIN

Spyboy
CHA WA

Aloha From Na Hoa
NA HOA

No ‘Ane’i
KALANI PE‘A

Mewasinsational—Cree Round Dance Songs
YOUNG SPIRIT

**BEST REGGAE ALBUM**

As the World Turns
BLACK UHURU

Reggae Forever
ETANA

Rebellion Rises
ZIGGY MARLEY

A Matter of Time
PROTOJE

**BEST WORLD MUSIC ALBUM**

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BOMBINO

Fenfo
FATOUMATA DIAWARA

Black Times
SEUN KUTI & EGYPT 80

Freedom
SOWETO GOSPEL CHOIR

The Lost Songs of World War II
YIDDISH GLORY

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All the Sounds
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BEST COMEDY ALBUM
From left: Patton Oswalt, Annihilation; Dave Chappelle, Equanimity & The Bird Revelation; Jim Gaffigan, Noble Ape; Fred Armisen, Standup for Drummers; Chris Rock, Tamborine

Building Blocks
TIM KUBART

Falu’s Bazaar
FALU

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Accessory to War (Neil deGrasse Tyson & Ávis Lang)
COURTNEY B. VANCÉ

Calypso
DAVID SÉDARIÉS

Creative Quest
QUESTLOVE

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JIMMY CARTER

The Last Black Unicorn
Tiffany Haddish

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Annihilation
PATTON OSWALT

Equanimity & The Bird Revelation
DAVE CHAPPELLE

Noble Ape
JIM GAFFIGAN

Standup for Drummers
FRED ARMISEN

Tamborine
CHRIS ROCK

Tomiko Dixon

Known as “Thee Grand Daughter of the Blues,” Tomiko Dixon is the grand daughter of late blues legend Willie Dixon. She’s a Philanthropist, Singer/Songwriter, and Powerful Performer in her own right—and she’s taking the music industry by storm.

Her mission is to keep the blues music genre alive, and she has partnered with Tim Price, Dave Madiener, Mayor Christopher Getty of Lyons, Illinois & many others.

Tomiko will be formally inducted into the Chicago Blues Hall of Fame as Blues Ambassador in a ceremony at Buddy Guy’s Legends, New Year’s Eve 2018—thanks to Dan Marolt, Garland Floyd & Mark Maddox.

“A New Day Arising” Song Drops Mid-Spring 2019
www.TOMIKODIXON.com
CONGRATULATIONS
PORTER ROBINSON

“...Virtual Self is his declaration of independence, his manifesto for anarchy, his proclamation for something new.”
DJ MAG

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BILLBOARD

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BEST MUSICAL THEATER ALBUM

The Band’s Visit
Etai Benson, Adam Kantor, Katrina Lenk and Ariel Stachel, principal soloists; Dean Sharenow and David Yazbek, producers; David Yazbek, composer and lyricist (Original Broadway Cast)

Carousel
Renee Fleming, Alexander Gemignani, Joshua Henry, Lindsay Mendez and Jessie Mueller, principal soloists; Steven Epstein, producer (Richard Rodgers, composer; Oscar Hammerstein II, lyricist) (2018 Broadway Cast)

Jesus Christ Superstar Live in Concert
Sara Bareilles, Alice Cooper, Ben Daniels, Brandon Victor Dixon, Erik Grönwall, Jin Ha, John Legend, Norm Lewis and Jason Tam, principal soloists; Harvey Mason Jr., producer (Andrew Lloyd-Webber, composer; Tim Rice, lyricist) (Original Television Cast)

My Fair Lady
Lauren Ambrose, Norbert Leo Butz and Harry Hadden-Paton, principal soloists; Andre Bishop, Van Dean, Hattie K. Jutagir, David Lai, Adam Siegel and Ted Sperling, producers (Frederick Loewe, composer; Alan Jay Lerner, lyricist) (New Broadway Cast)

The Greatest Showman
VARIOUS ARTISTS

Lady Bird
VARIOUS ARTISTS

Once on This Island
Phillip Boykin, Merle Dandridge, Quentin Earl Darrington, Hailey Kilgore, Kenita R. Miller, Alex Newell, Isaac Powell and Lea Salonga, principal soloists; Lynn Ahrens, Hunter Arnold, Ken Davenport, Stephen Flaherty and Elliot Scheiner, producers (Stephen Flaherty, composer; Lynn Ahrens, lyricist) (New Broadway Cast)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Call Me by Your Name
VARIOUS ARTISTS

Deadpool 2
VARIOUS ARTISTS

Best Song Written for Visual Media

“All the Stars”
Kendrick Duckworth, Solána Rowe, Alexander William Shuckburgh, Mark Anthony Spears and Anthony Tiffith, songwriters (Kendrick Lamar and SZA)
Track from: Black Panther

“Mystery of Love”
Sufjan Stevens, songwriter (Sufjan Stevens)
Track from: Call Me by Your Name

“Remember Me”
Kristen Anderson-Lopez and Robert Lopez, songwriters (Miguel featuring Natalia Lafourcade)
Track from: Coco

“Shallow”
Lady Gaga, Mark Ronson, Anthony Rossomando and Andrew Wyatt, songwriters (Lady Gaga and Bradley Cooper)
Track from: A Star Is Born
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ETANA’S
REGGAE FOREVER
FOR YOUR CONSIDERATION
“This Is Me”
Benj Pasek and Justin Paul, songwriters (Keala Settle and The Greatest Showman Ensemble)
Track from: The Greatest Showman

BEST TRADITIONAL R&B PERFORMANCE NOMINEE

HONEST

“AMAZING... POWERFUL... IF YOU DON’T KNOW HIM, YOU NEED TO!”
- HALLE BERRY

“A BEAUTIFUL ARTIST!”
- STING

MAJOR.

“Blut Und Boden (Blood and Soil)”
Terence Blanchard, composer
(Terence Blanchard)

“Chrysalis”
Jeremy Kittel, composer (Kittel & Co.)

“Infinity War”
Alan Silvestri, composer (Alan Silvestri)

“The Shape of Water”
Alexandre Desplat, composer (Alexandre Desplat)

BEST INSTRUMENTAL COMPOSITION

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

“Batman Theme (TV)”
Randy Waldman and Justin Wilson, arrangers (Randy Waldman featuring Wynton Marsalis)

“Change the World”
Mark Kibble, arranger (Take 6)

“Madrid Finale”
John Powell, arranger (John Powell)

“The Shape of Water”
Alexandre Desplat, arranger (Alexandre Desplat)

“Stars and Stripes Forever”
John Daversa, arranger (John Daversa Big Band featuring DACA Artists)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

“It Was a Very Good Year”
Matt Rollings and Kristin Wilkinson, arrangers (Willie Nelson)

“Jolene”
Dan Pugach and Nicole Zuraitis, arrangers (Dan Pugach)

“Mona Lisa”
Vince Mendoza, arranger (Gregory Porter)

“Niña”
Gonzalo Grau, arranger (Magos Herrera and Brooklyn Rider)

“Spiderman Theme”
Randy Waldman, arranger (Randy Waldman featuring Take 6 and Chris Potter)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

From top: Call Me by Your Name; Deadpool 2; The Greatest Showman; Lady Bird; Stranger Things
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Here's to another great year in music discovery.

Meet the SiriusXM® Class of 2018.
It was a breakout year for these artists, and we're proud to say we played them first.

- **Morgan Evans**
  - Named Future Five for 2018
  - First played: 7.29.2017

- **Two Feet**
  - Named Future Five for 2018
  - First played: 12.7.2017

- **Rich The Kid**
  - Named Future Five for 2018
  - First played: 9.26.2017

- **Sofi Tukker**
  - Named Future Five for 2018

- **Juice Wrld**
  - First played: 5.15.2018

- **Flipp Dinero**
  - First played: 4.4.2018

- **Rex Orange County**
  - First played: 12.5.2017

- **Bad Wolves**
  - First played: 1.19.2018

- **Morgan Wallen**

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BEST RECORDING PACKAGE

Be the Cowboy
Mary Banas, art director (Mitski)

Love Yourself: Tear
HuskyFox, art director (BTS)

Masseduction
Willo Perron, art director (St. Vincent)

The Offering
Qing-Yang Xiao, art director (The Chairman)

Well Kept Thing
Adam Moore, art director (Foxhole)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

Appetite for Destruction (Locked N' Loaded Box)
Arian Buhler, Charles Dooher, Jeff Fura, Scott Sandler and Matt Taylor, art directors (Guns N’ Roses)

I’ll Be Your Girl
Carson Ellis, Jeri Heiden and Glen Nakasako, art directors (The Decemberists)

Too Many Bad Habits
Sarah Dodds and Shauna Dodds, art directors (Johnny Nicholas)

Pacific Northwest ’73-’74: The Complete Recordings
Lisa Glines, Doran Tyson and Roy Henry Vickers, art directors (Grateful Dead)

Squeeze Box: The Complete Works of “Weird Al” Yankovic
Meghan Foley, Aniete Stoll and Al Yankovic, art directors (“Weird Al” Yankovic)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

From left: Guns N' Roses, Appetite for Destruction (Locked N' Loaded Box); The Decemberists, I’Ll Be Your Girl; Grateful Dead, Pacific Northwest ’73-’74: The Complete Recordings; “Weird Al” Yankovic, Squeeze Box: The Complete Works of “Weird Al” Yankovic; Johnny Nicholas, Too Many Bad Habits

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(The New York Times) (Entertainment) (TIME)

Lincoln Center Theater

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**BEST ALBUM NOTES**

**Alpine Dreaming: The Helvetia Records Story, 1920-1924**
James P. Leary, album notes writer (various artists)

**4 Banjo Songs, 1891-1897: Foundational Recordings of America’s Iconic Instrument**
Richard Martin and Ted Olson, album notes writers (Charles A. Asbury)

**The 1960 Time Sessions**
Ben Ratliff, album notes writer (Sonny Clark Trio)

**The Product of Our Souls: The Sound and Sway of James Reese Europe’s Society Orchestra**
David Gilbert, album notes writer (various artists)

Amanda Petrusich, album notes writer (Bob Dylan)

---

**Voices of Mississippi: Artists and Musicians Documented by William Ferris**
David Evans, album notes writer (various artists)

**BEST HISTORICAL ALBUM**

**Any Other Way**
Rob Bowman, Douglas Mcgowan, Rob Sevier and Ken Shipley, compilation producers; Jeff Lipton, mastering engineer (Jackie Shane)

**At the Louisiana Hayride Tonight...**
Martin Hawkins, compilation producer; Christian Zwart, mastering engineer (various artists)

**Battleground Korea: Songs and Sounds of America’s Forgotten War**
Hugo Keesling, compilation producer; Christian Zwart, mastering engineer (various artists)

**A Rhapsody in Blue—The Extraordinary Life of Oscar Levant**
Robert Russ, compilation producer; Andreas K. Meyer and Rebekah Wineman, mastering engineers (Oscar Levant)

**Voices of Mississippi: Artists and Musicians Documented by William Ferris**
William Ferris, April Ledbetter and Steven Lance Ledbetter, compilation producers; Michael Graves, mastering engineer (various artists)

**BEST ENGINEERED ALBUM, NON-CLASSICAL**

**All the Things That I Did and All the Things That I Didn’t Do**
Ryan Freeland and Kenneth Pattengale, engineers; Kim Rosen, mastering engineer (The Milk Carton Kids)

**Colors**
Julian Burg, Serban Ghenea, David “Elevator” Greenbaum, John Hanes, Beck Hansen, Greg Kurstin, Florian Lagatta, Cole M.G.N., Alex Pasco, Jesse Shatkin, Darrell Thorp and Cassidy Turbin, engineers; Chris Bellman, Tom Coyne, Emily Lazar and Randy Merrill, mastering engineers (Beck)

---

**Earthtones**
Robbie Lackritz, engineer; Philip Shaw Bova, mastering engineer (Bahamas)

**Head Over Heels**
Nathaniel Alford, Jason Evigan, Chris Galland, Tom Gardner, Patrick “P-Thugg” Gemayel, Serban Ghenea, John Hanes, Tony Hoffer, Derek Keota, Ian Kirkpatrick, David Macklovitch, Amber Mark, Manny Marroquin, Vaughn Oliver, Chris “Tek” O’Ryan, Morgan Taylor Reid and Gian Stone, engineers; Chris Gehring and Michelle Mancini, mastering engineers (Chromo)

**Voicenotes**
Manny Marroquin and Charlie Puth, engineers; Dave Kutcher, mastering engineer (Charlie Puth)

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

801-10A

“Be Careful” (Cardi B) (T)
“Diplomatic Immunity” (Drake) (S)

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tiafuller.com

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— The New Yorker
julianlage.com

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“Friends” (The Carters) (T)
“God’s Plan” (Drake) (S)
“Heard About Us” (The Carters) (T)
“Lucky You” (Eminem featuring Jojo) (T)
“Mob Ties” (Drake) (T)
“No Limit” (G-Eazy featuring A$AP Rocky and Cardi B) (S)
LARRY KLEIN
“All These Things” (Thomas Dybdahl) (S)
Anthem (Madeleine Peyroux) (A)
The Book of Longing (Luciana Souza) (A)

“Can I Have It All” (Thomas Dybdahl) (S)
Junk (Hailey Tuck) (A)
“Look at What We’ve Done” (Thomas Dybdahl) (S)
Meaning to Tell Ya (Molly Johnson) (A)
LINDA PERRY
“Harper Better Faster Stronger” (Willa Amal) (S)
Served Like a Girl (Music From and Inspired by the Documentary Film) (various artists) (A)
28 Days in the Valley (Dorothy) (A)

KANYE WEST
DAYTONA (Pusha T) (A)
Kids See Ghosts (Kids See Ghosts) (A)
K.T.S.E. (Teyana Taylor) (A)
Nasir (Nas) (A)
Ye (Kanye West) (A)

PHARRELL WILLIAMS
“Apeshit” (The Carters) (T)
Man of the Woods (Justin Timberlake) (A)
No One Ever Really Dies (N.E.R.D) (A)
“Stir Fry” (Migos) (T)
Sweetener (Ariana Grande) (A)

BEST REMIXED RECORDING

“Audio (CID Remix)”
CID, remixer (LSD)

“How Long (EDX’s Dubai Skyline Remix)”
Maurizio Colella, remixer (Charlie Puth)

“Only Road (Cosmic Gate Remix)”
Stefan Bossems and Claus Terhoeven, remixers (Gabriel & Dresden featuring Sub Teal)

For their GRAMMY® nominations, Third Side Music congratulates:

SOFI TUKKER
“Treehouse”
Best Dance / Electronic Album

BOMBINO
“Deran”
Best World Music Album

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ARCTIC MONKEYS
TRANQUILITY BASE
HOTEL + CASINO

TWO GRAMMY® NOMINATIONS
Best Alternative Music Album
Best Rock Performance:
“Four Out of Five”

5X GRAMMY® NOMINEES
Best albums of 2018 acclaim by
Entertainment Weekly, Pitchfork,
Mojo, Uncut, Uproxx, Vulture,
Paste, Noisey, The Independent

JON HOPKINS
SINGULARITY

GRAMMY® NOMINATION
Best Dance/Electronic Album

“Singularity is a beautifully wrought vision of what electronic music
can be, from an incredibly innovative mind” Billboard

Best Albums of 2018 acclaim by Pitchfork, Billboard, MOJO,
Stereogum, NME, The A.V. Club, Spin, Uproxx, Popmatters
**BEST IMMERSIVE AUDIO ALBUM**

Eye in the Sky—35th Anniversary Edition
Alan Parsons, surround mix engineer; Dave Donnelly, PJ Olosson and Alan Parsons, surround mastering engineers; Alan Parsons, surround producer (The Alan Parsons Project)

Folketoner
Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Anne Karin Sundal-Ask and Det Norske Jentekor)

Seven Words From the Cross
Daniel Shores, surround mix engineer; Daniel Shores, surround mastering engineer; Dan Mercerus, surround producer (Matthew Guard and Skylark)

Sommerro: Ujamja & The Iceberg
Morten Lindberg, surround mix engineer; Morten Lindberg, surround mastering engineer; Morten Lindberg, surround producer (Ingvar Heier Bergby, Trondheim Symphony Orchestra and Choir)

Symbol
Prashant Mistry and Ronald Prent, surround mix engineers; Darcy Proper, surround mastering engineer; Prashant Mistry and Ronald Prent, surround producers (Engine-Earz Experiment)

**BEST ENGINEERED ALBUM, CLASSICAL**

Bates: The (Re)evolution of Steve Jobs
Mark Donahue and Dirk Sobotka, engineers; Mark Donahue, mastering engineer (Michael Christie, Garrett Sorenson, Wei Wu, Sasha Cooke, Edward Parks, Jessica E. Jones and Santa Fe Opera Orchestra)

Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1
Mark Donahue, engineer; Mark Donahue, mastering engineer (Manfred Honeck and Pittsburgh Symphony Orchestra)

John Williams at the Movies
Keith O. Johnson and Sean Royce Martin, engineers; Keith O. Johnson, mastering engineer (Jerry Junkin and Dallas Winds)

Liquid Melancholy—Clarinet Music of James M. Stephenson
Bill Maylone and Mary Mazurek, engineers; Bill Maylone, mastering engineer (John Bruce Yeh)

Shostakovich: Symphonies Nos. 4 and 11
Shawn Murphy and Nick Squire, engineers; Tim Martyn, mastering engineer (Andris Nelsons and Boston Symphony Orchestra)

Visions and Variations
Tom Caufield, engineer; Jesse Lewis, mastering engineer (A Far Cry)

**PRODUCER OF THE YEAR, CLASSICAL**

BlaNtan AlSpAugh: Armesen: Infinity—Choral Works (Joel Rinsma and Kantoorei)
Aspects of America (Carlos Kalmar and Oregon Symphony)
Chesnokov: Teach Me Thy Statutes (Vladimir Gorobk and PaRAM Institute Male Choir)
Gordon, R.: The House Without a Christmas Tree (Bradley Moore, Elisabeth Leone, Maximilian Macias, Megan Mikailovna Samarin, Patricia Schuman, Lauren Snouffer, Heidi Stober, Daniel Belcher, Houston Grand Opera Juvenile Chorus and Houston Grand Opera Orchestra)
Haydn: The Creation (Andrés Orozco-Estrada, Betsy Cook Weber, Houston Symphony and Houston Symphony Chorus) Heggie: Great Scott (Patrick Summers, Manuel Palazzo, Mark Hancock, Michael Mayers, Rodell Rosel, Kevin Burdette, Anthony Roth Costanzo, Nathan Gunn, Frederica von Stade, Adyn Pérez, Joyce DiDonato, Dallas Opera Chorus and Orchestra)
Music of Faunt, Buide and Zemlinsky (Trio Sekhmet)
Patterson: Three Way—A Trio of One-Act Operas (Dean Williamson, Daniele Pastin, Courtney Ruckman, Eliza Bonet, Melissa Bonetti, Jordan Rutter, Samuel Levine, Wes Mason, Matthew Treveño and Nashville Opera Orchestra)
Vaughan Williams: Piano Concerto; Oboe Concerto; Serenade to Music; Flos Campi (Peter Oundjian and Toronto Symphony Orchestra)

**BEST CLASSICAL S OLO V OCAL ALBUM**

From top: Les Violons du Roy, ARC; Philippe Jaroussky, The Handel Album; Sabine Devieilhe, Mirages; Randall Scarlatta, Schubert: Winterreise; Karim Sulayman, Songs of Orpheus—Monteverdi, Caccini, d’India and Landi

Meltzer: Variations on a Summer Day and Piano Quartet (Abigail Fischer, Joyce Ogren and Sequeira)
Mendelssohn: Complete Works for Cello and Piano (Marcy Rosen and Lydia Artemyev)
New Music for Violin and Piano (Julie Rosenfeld and Peter Miyamoto)
Reich: Pulse/Quartet (Colin Currie Group and International Contemporary Ensemble)

**DIRK SOBOTKA**

Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1 (Manfred Honeck and Pittsburgh Symphony Orchestra)
Lippincott: Frontier Symphony (Jeff Lippincott and Ligier Festival Orchestra)
Mahler: Symphony No. 8 (Thierry Fischer, Mormon Tabernacle Choir and Utah Symphony)
Music of the Americas (Andrés Orozco-Estrada and Houston Symphony)

**BEST ORCHESTRAL PERFORMANCE**

Beethoven: Symphony No. 3; Strauss: Horn Concerto No. 1
Manfred Honeck, conductor (Pittsburgh Symphony Orchestra)

Nielsen: Symphony No. 3 and Symphony No. 4
Thomas Dausgaard, conductor (Seattle Symphony)

Ruggles, Stucky and Harbison: Orchestral Works
David Alan Miller, conductor (National Orchestral Institute Philharmonic)

Schumann: Symphonies Nos. 1–4
Michael Tilson Thomas, conductor (San Francisco Symphony)

Shostakovich: Symphonies Nos. 4 and 11
Andris Nelsons, conductor (Boston Symphony Orchestra)

**BEST OPERA RECORDING**

Adams: Doctor Atomic
John Adams, conductor; Aubrey Allicock, Julia Bullock, Gerald Finley and Brindley Sherratt; Friedemann Engelbrecht, producer (BBC Symphony Orchestra; BBC Singers)

Bates: The (Re)evolution of Steve Jobs
Michael Christie, conductor; Sasha Cooke, Jessica E. Jones, Edward Parks, Garrett Sorenson and Wei Wu; Elizabeth Ostrow, producer (Santa Fe Opera Orchestra)

Lully: Alceste
Christophe Rousset, conductor; Edwën Crossley-Mercer, Emiliano Gonzalez Toro and Judith Van Wanroij; Maximilien Cuip, producer (Les Talens Lyriques; Choeur de Chambre de Namur)

Strauss, R.: Der Rosenkavalier
Sebastian Weigle, conductor; René Fleming, Elina Garanča, Günther Groissböck and Erin Morley; David Frost, producer (Metropolitan Opera Orchestra; Metropolitan Opera Chorus)
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Vladimir Gorib, conductor (Mikhail Davydov and Vladimir Krasov; PaTRAM Institute Male Choir)

Kastalsky: Memory Eternal
Steven Fox, conductor (The Clarion Choir)

McLoskey: Zealot Canticles
Donald Nally, conductor (Donis Halé-Gulati, Rebecca Harris, Arlen Husko, Lorenzo Raval and Mandy Wolman; The Crossing)

Rachmaninov: The Bells
Marija Jansons, conductor; Peter Dijkstra, chorus master (Oleg Dolgov, Alexey Markov and Tatiana Pavlovskaia; Symphonioorchester Des Bayernischer Rundfunks; Chor Des Bayernischen Rundfunks)

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Joshua Bell (The Academy of St. Martin in the Fields)

Glass: Three Pieces in the Shape of a Square
Craig Morris

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THE CARTERS
Ricky Saiz, video director; Mélodie Buchris, Nathan Schottenfels and Erine Williams, video producers

“This Is America”
CHILDISH GAMBINO
Hiro Murai, video director; Ibra Ake, Jason Cole and Fare Rothstein, video producers

“I’m Not Racist”
JOYNER LUCAS
Joyner Lucas and Ben Poult, video directors; Joyner Lucas, video producer

“PYNK”
JANELLE MONÁE
Emma Westenberg, video director; Justin Benoliel and Whitney Jackson, video producers

“MUMBO JUMBO”
TIERRA WHACK
Marco Prestini, video director; Sara Nasser, video producer

BEST MUSIC FILM

Life in 12 Bars
ERIC CLAPTON
Lili Fini Zanuck, video director; John Batteau, Scooter Weinstabl, Larry Yelen and Lili Fini Zanuck, video producers

Whitney
WHITNEY HOUSTON
Kevin Macdonald, video director; Jonathan Chinn, Simon Chinn and Lisa Ersapne, video producers

Quincy
QUICY JONES
Alan Hicks and Rashida Jones, video directors; Paula DuPre Pesmen, video producer

Itzhak
ITZHAK PERLMAN
Alison Chernick, video director; Alison Chernick, video producer

The King
ELVIS PRESLEY
Eugene Jareck, video director; Christopher Frierson, Georgina Hill, David Kuhn and Christopher St. John, video producers

Contributors:

Kat Bein, Tatiana Cirisano, Leila Cobo, Bianca Grace, Lyndsay Havens, Carl Lamarre, Jassen Lipshutz, Chris Payne, Dan Rys, Ross Scarrano, Andrew Unterberger, Taylor Weatherly, Jewel Wicker, Nick Williams
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10 Years Ago
ADELE SAID ‘HELLO’ TO HER FIRST GRAMMY NOMS

The diva would collect the first two of her 15 career wins, including best new artist, at the 51st annual awards ceremony

IN LATE 2008, THEN-RISING STAR Adele was drawing solid sales and critical acclaim for her debut album, 19, which had been released in the United States that spring and had generated a modest radio hit with “Chasing Pavements.” The LP had already topped the Official U.K. Albums chart and had helped land Adele the inaugural Critics Choice Award at the U.K. equivalent of the Grammys, the BRIT Awards. The London-born 20-year-old got a big dose of American TV exposure when she performed on Saturday Night Live on Oct. 18, 2008, the same night that vice presidential candidate Sarah Palin made an appearance. The buzz from that episode helped propel 19 into the top 40 of the Billboard 200.

The Recording Academy took notice, and that December, Adele received Grammy nominations for best pop female vocal performance and song and record of the year — all for “Chasing Pavements” — as well as one for best new artist.

The following February, Adele took home two trophies — for best pop female vocal performance and best new artist — at the 51st annual ceremony. The wins, along with her performance of “Chasing Pavements” on the broadcast, vaulted 19 from No. 27 to No. 10 on the Billboard 200 dated Feb. 28, 2009.

Adele’s 2009 Grammy breakthrough was the start of a love affair between the diva and The Recording Academy. The artist has won 15 of the 18 total nominations that she has received and, remarkably, has swept every category in which she has been nominated since 2012 — 13 in all, including album of the year for both 21 and 25, and record of the year for hit singles “Rolling in the Deep” and “Hello.”

—KEITH CAULFIELD