

billboard

OCTOBER 8, 2022 • BILLBOARD.COM



RECORDING'S

GREAT ESCAPES

MIRAVAL STUDIOS
CO-FOUNDERS BRAD PITT
AND DAMIEN QUINTARD
REVEAL THE REBIRTH OF
A FRENCH MUSIC MECCA



TOUR DOZENS MORE OF THE WORLD'S
MOST STUNNING DESTINATION STUDIOS



billboard

OCTOBER 8, 2022 • BILLBOARD.COM

GRAMMY PREVIEW 2023

CONTENDER STEVE LACY GETS DEEP
WITH HERO LENNY KRAVITZ
ABOUT BLOWING UP
WITHOUT SELLING OUT



THE NEW AWARDS

THE BIG FOUR
BATTLES

THE RED-HOT
PRODUCER
TO WATCH



FLIP FOR A TRIP
TO THE WORLD'S MOST
BEAUTIFUL STUDIOS



POST MALONE

FOR YOUR CONSIDERATION — TWELVE CARAT TOOTHACHE

"Post Malone found a way to make every kind of music, all at once."

The New York Times

"Immediately proving Twelve Carat Toothache to be the kind of project best consumed as a whole."

billboard



"It [All Too Well (10 Minute Version) (Taylor's Version)] is gloriously unruly and viciously seething."

The New York Times

The new Red is even bigger, glossier, deeper, casually crueler. It's the ultimate version of her most gloriously ambitious mega-pop manifesto.

★★★★★

Rolling Stone

TAYLOR SWIFT

FOR YOUR CONSIDERATION

RED (TAYLOR'S VERSION)

republic
records

KID CUDI

FOR YOUR CONSIDERATION — ENTERGALACTIC



"His greatest achievement." to date."



"The great Kid Cudi is taking the idea of a visual album to the next level with Entergalactic."

Esquire

republic
records

"Dance Fever may be Welch's most ecstatically extra work yet."

RollingStone

"Dance Fever is a sly and polished effort, sustained by Welch's fearlessness both in vocal technique and lyrical vulnerability. No modern artist commands such power in both moments of ethereal humanity and mountainous throttle."

SPIN

FLORENCE + THE MACHINE

FOR YOUR CONSIDERATION — DANCE FEVER

republic
records

EDDIE VEDDER

FOR YOUR CONSIDERATION — EARTHLING

"(Earthling is) far beyond our world, our time, our lives, and our dimension."

SPIN

"(Earthling) It's his most revealing solo release."

RollingStone

SEATTLE SURF CO.™

republic
records

"Love him or hate him, Nav works harder than anyone else."

RollingStone

"The Canadian rapper's latest album finds moments of real depth and humanity."

Pitchfork



NAV

FOR YOUR CONSIDERATION — DEMONS PROTECTED BY ANGELS



DADDY YANKEE

FOR YOUR CONSIDERATION — LEGENDADDY

"As a farewell album, *Legendaddy* honors all the styles of Yankee's trajectory, highlighting the superpower that has enabled him to survive as a senior figure in a young artist's game: flexibility."

RollingStone

"As a reggaeton pioneer, he's basking in the genre's evolution while flexing the swagger that made him a staple in Latin music history. With this epic send-off of an album, Daddy Yankee lives up to the G.O.A.T. status..."

SPIN

EL
CARTEL
RECORDS

republic
records

"Legend sets his smooth, elastic voice to the most seductive and slinkiest grooves of his career."

RollingStone

"...pop-funk sound [that's] timeless [and] genial"

Pitchfork



FOR YOUR CONSIDERATION ——— LEGEND

JOHN LEGEND



NICKI MINAJ

FOR YOUR CONSIDERATION

SUPER FREAKY GIRL

"She's one of the most significant hip-hop artists of the 21st century. The no. 1 debut of "Super Freaky Girl" is a historically notable one, both for Minaj and for rap in general."

billboard

"... it's the first song to debut at No. 1 by any unaccompanied female rapper since Lauryn Hill's "Doo-Wop (That Thing!)" back in 1998."

billboard

Barbie



Young Money



BEST NEW ARTISTS



CONAN GRAY



COI LERAY



CHELSEA CUTLER



NOAH KAHAN



KIM PETRAS



LAUREN SPENCER SMITH



EM BEI HOLD



STEPHEN SANCHEZ



STRAY KIDS



TOMORROW X TOGETHER



TWICE



YUNG GRAVY



contents

OCT. 8, 2022

VOLUME 134

NO. 13

ON THE COVER

Miraval Studios co-founders Damien Quintard (left) and Brad Pitt photographed by Austin Hargrave on Sept. 14 at Miraval Studios in Correns, France.

TO OUR READERS

Billboard will publish its next issue on Nov. 5. For 24/7 music coverage, go to billboard.com.

Features

84

THE MARVEL OF MIRAVAL

Hidden amid the grounds of a sprawling Provence estate, a legendary studio is reborn thanks to co-founders Damien Quintard and Brad Pitt — who wants to make it a “sanctuary for artists to come in and do their thing” once again.

114

DESTINATION: STUDIO HEAVEN

Four dozens of the world's most stunning places to record — amid the mountains of Brazil, in a Pacific Northwest treehouse, at the edge of the Arctic Circle in Iceland and beyond.

FIRST ROUND GRAMMY VOTING OPENS OCT. 13-23, 2022

Recording Academy members, your participation in the voting process is what makes the GRAMMY music's highest honor.

As you cast your votes, please make the time to give each entry — and your peers — the consideration and respect they deserve.

The music community thanks you.

YOUR
VOTE
YOUR
VOICE



contents

OCT. 8, 2022 / VOLUME 134 / NO. 13

BILLBOARD CHARTS

51

Steve Lacy scores his first Billboard Hot 100 No. 1 with "Bad Habit."

THE MARKET

67

A constant deluge of new music — and the difficulty of influencing TikTok's algorithm — has made building an audience harder than ever for artists trying to break through today.

70

Introducing the Billboard Global Music Index, a new feature that tracks the performance of 20 publicly traded global music companies.



Katy Nichole photographed
by Tracy Allison on Sept. 20 at
Westlight Studios in Franklin, Tenn.



HAPPY NATIONAL LATINX HISPANIC HERITAGE MONTH

This National Latinx & Hispanic Heritage Month we honor the individuality in the voices of our extraordinary fans, artists, songwriters, producers, and employees. We are proud to celebrate the heritage of our communities & the power of our collective voice.



UNIVERSAL MUSIC GROUP



contents

OCT. 8, 2022

VOLUME 134

NO. 13

ON THE COVER

Steve Lacy photographed by
Kanya Iwana on Sept. 16
in Los Angeles.

Features

140

GEMINI RISING

The breakout streaming success of “Bad Habit” has made 24-year-old **Steve Lacy** a Grammy contender. But his timeless cool resists classification — as he discusses with hero and kindred spirit **Lenny Kravitz**.

184

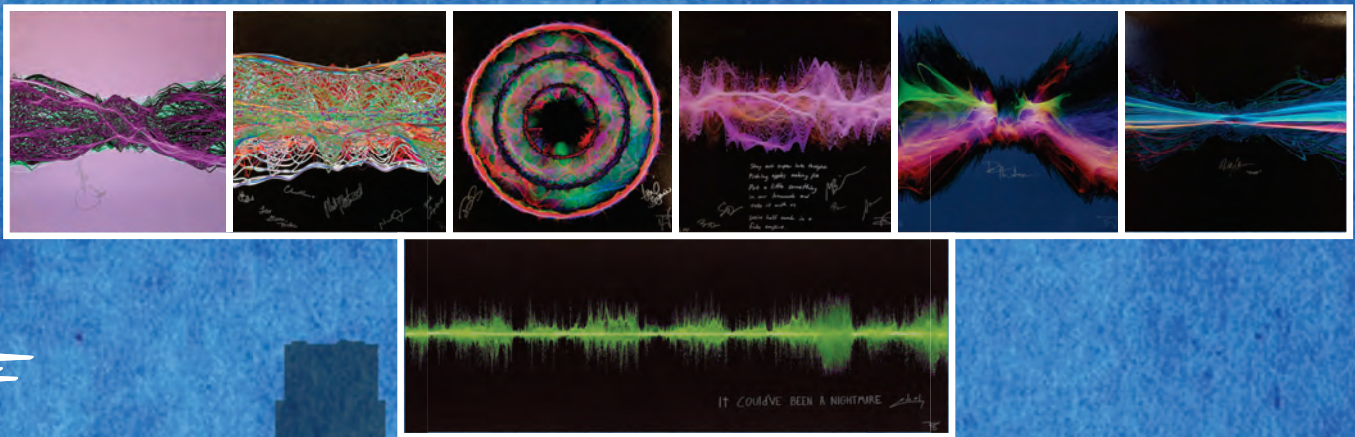
2023 GRAMMY PREVIEW

How producer **Kid Harpoon** became pop’s secret weapon, the actually new acts who could win best new artist, a familiar-looking album of the year contest and new awards to watch.



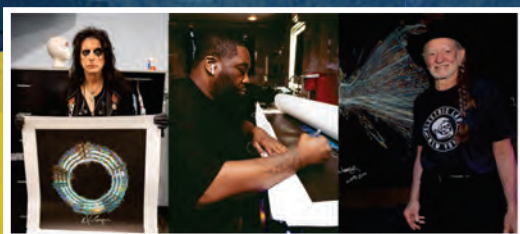
soundwavesart

AUCTION TO SUPPORT CHILDREN IN CONFLICT'S UKRAINIAN EMERGENCY
APPEAL & MUSICIANS' CAUSES

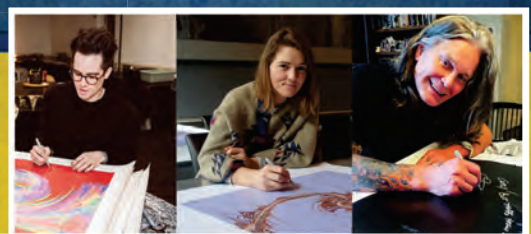


FEATURING ARTWORK SIGNED BY DOZENS OF GRAMMY WINNERS:

THE CURE • DEPECHE MODE • DAVE MATTHEWS • ERIC CLAPTON • THE KILLERS • LIL NAS X
PHIL COLLINS • BILLY JOEL • OUTKAST • RUN THE JEWELS • BRANDI CARLILE • MUSE
KENNY ROGERS • KACEY MUSGRAVES • HAIM • BLUR • AVETT BROTHERS • BLONDIE
FLEETWOOD MAC • BILLIE EILISH • IGGY POP • CARLY SIMON • BARBRA STREISAND • CHER
KISS • CYNDI LAUPER • HALL & OATES • SIOUXSIE & THE BANSHEES • QUEEN
PANIC! AT THE DISCO • ARCTIC MONKEYS • STEVE MILLER • ROBBIE ROBERTSON
BRIAN WILSON • DAVID GILMOUR • ROGER WATERS • NICK MASON • GUNS 'N ROSES
NEW ORDER • WILLIE NELSON • THE WHO • TAME IMPALA • TEARS FOR FEARS
TENACIOUS D • YEAH YEAH YEAHS... AND MANY MORE



W
AUSTIN



SCAN TO BID

BIDDING RUNS FROM OCTOBER 5, 9:00am CT TO OCTOBER 17, 5:00pm CT
ARTWORK WILL BE DISPLAYED ONLINE AND AT THE W HOTEL, AUSTIN
WWW.SOUNDWAVESARTFOUNDATION.COM



SCAN TO BID



contents

OCT. 8, 2022 / VOLUME 134 / NO. 13

Tokischa photographed by Mary Beth Koeth on Sept. 27 at Billboard Latin Music Week at Faena Forum in Miami.

THE SOUND

79

Thanks to the recent success of **Icewear Vezzo**, **Babyface Ray** and **Baby Money**, Detroit rap is having another moment.

82

In-demand audio engineer **Angie Randisi** on scoring a dream job with OVO Sound to working on Lil Baby's anticipated upcoming album.

THE PLAYERS

199

TOP MUSIC

BUSINESS SCHOOLS 2022

Back on campus, in classrooms and at internships, the next generation of artists and executives is learning how to lead the music industry.

CHARTBREAKER

288

How faith amid personal health concerns led to Christian singer-songwriter **Katy Nichole**'s record-setting breakthrough single.

FOR YOUR **GRAMMY**[®] CONSIDERATION

DJ KHALED **GOD DID**

FEATURING

GOD DID FEAT. LIL WAYNE, RICK ROSS, JAY Z, JOHN LEGEND AND FRIDAYY
STAYING ALIVE FEAT. DRAKE AND LIL BABY
BEAUTIFUL FEAT. FUTURE AND SZA

*“Jay-Z’s Verse on DJ Khaled’s ‘God Did’ Is
a Master Class in Mature Lyricism”*

– RollingStone

“All-purpose intensity is the appeal of Khaled’s albums.”

– Pitchfork

*“With over a decade in a half in the game,
Khaled is behind some of hip-hop’s biggest anthems..
featuring some of music’s most sought after names”*

– nightline

*“ One thing Khaled is great at, though...
is convincing people that, after 13 albums,
what he’s doing is still unprecedented.”*

– GQ

**WE
THE
BEST** *Epic* **ROC NATION**



Ben Abraham



Alt-J



Bazzi



Burna Boy



Breland



Cardi B



Charli XCX



Ckay



Kelly Clarkson



Coldplay



Cordae



Joel Corry



Death Cab For Cutie



FKA twigs



Fred again..



Kevin Gates



Gayle



Gucci Mane



David Guetta



Halestorm





Jack Harlow



Jax



Kehlani



Kodak Black



Lil Uzi Vert



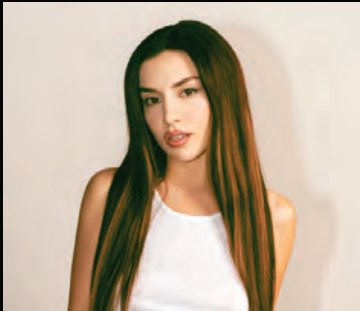
Lizzo



Matt Maeson



Briston Maroney



Ava Max



Michelle



Rico Nasty



No Cap



Paolo Nutini



Portugal. The Man



Charlie Puth

Consider this a friendly reminder...



Roddy Ricch



Ed Sheeran



Skillet



Shinedown



Symba



Tank



The Knocks



The War On Drugs



Rob Thomas



Tiësto



Don Toliver



Vance Joy



Adia Victoria



Wallows



Weezer



Winona Oak



Youngboy Never Broke Again



Zero 9:36

...to consider this.



COLDPLAY

MUSIC of the SPHERES

FEATURING THE CHART-TOPPING SINGLE "MY UNIVERSE" WITH BTS

*"Musically and lyrically,
the band has rarely sounded
so ecstatic"*

— **RollingStone**

*"Bright chords,
lush synthscapes,
insanely catchy hooks."*

— **Entertainment**

*"The British foursome has gone bigger —
cosmically bigger"*

— **AP** Associated Press

*"A grand presentation
of melodic pop that soars"*

— **USA
TODAY**

*"Coldplay and BTS's joint
universe is a winner"*

— **VULTURE**



L I Z Z O I S

S P E C I A L

THE FOLLOW UP TO 3X GRAMMY® AWARD WINNING CUZ I LOVE YOU
FEATURING "ABOUT DAMN TIME"

*"The music on this album is the most
unabashedly joyous, sonically diverse, and
emotionally profound album put out by a
major label since Beyoncé's Lemonade."*

— **RollingStone**

"About Damn Time' is the song of the summer."

— **Los Angeles Times**

*"No One makes hits the way Lizzo does.
'About Damn Time' shows how the star creates
coalitions of young and old fans to patiently
work her songs up the charts."*

— **SLATE**

*"Lizzo takes a rapper's pen to pop
lyrics, with authenticity and immediacy
prized over mindless cliché."*

— **The
Guardian**

*"One of the leading album of the
year candidates."*

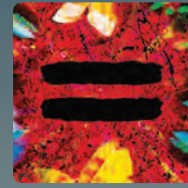
— **VARIETY**





4X-GRAMMY® AWARD WINNER

Ed Sheeran



Featuring the hit single "Shivers"



"=" should be regarded as Sheeran's watershed moment"



"...equally rooted in old-school melody and beat-derived new-century songwriting"

billboard

"...Sheeran has come out with a record that shows growth lyrically and musically, but still holds true to his moving storytelling and distinctive instrumentation that longtime fans have loved from the start."

Nationally Televised Performances of "Shivers" on



GRAMMY® AWARD WINNING

Burna Boy LOVE, DAMINI

The New York Times

Abetted by some of Africa's most inventive producers, Burna Boy connects Afrobeats to its worldwide kin: R&B, Jamaican Dancehall, Reggaeton, Congolese Rumba, Hip-Hop and more. His voice, a velvety baritone, has a suave composure that can hint at easy assurance or a melancholy reticence, and while his melodies don't immediately seem sharp-edged, he places each note to add yet another layer of polyrhythm

• 3X CONSECUTIVE BET AWARD WINNER

• TAPPED AS "BEST SOLO ACT IN THE WORLD" AT THE 2022 NME AWARDS

• 1ST NIGERIAN ARTIST TO HEADLINE & SELL OUT MADISON SQUARE GARDEN AND THE HOLLYWOOD BOWL

• LOVE, DAMINI BECAME HIGHEST CHARTING NIGERIAN ALBUM IN HISTORY

• APPEARANCES INCLUDE



Pitchfork

Burna Boy's unique marriage of Afrobeats, Dancehall, and Hip-Hop feels earthy, alive, and innately spiritual; each cut (about love, lust, and stunting on haters) is somehow fortifying—like an aural amulet.

billboard

Burna boy's most revealing tracks to date, pairing the intricate rhythms with personal anecdotes and ruminations.

Rolling Stone

Burna Boy's unique marriage of Afrobeats, Dancehall, and Hip-Hop feels earthy, alive, and innately spiritual; each cut (about love, lust, and stunting on haters) is somehow fortifying—like an aural amulet.





COME HOME THE KIDS MISS YOU...

The critically acclaimed album from

Jack Harlow

Includes the singles

"FIRST CLASS" & "CHURCHILL DOWNS Featuring DRAKE

"...a confidence that makes this song sound like a victory lap." - **NEW YORK TIMES**

"The key to success can be found in 'First Class'" - **NPR**

"Jack Harlow just can't be stopped...he continues to release hit after hit..." - **HARPER'S BAZAAR**

"He sounds hungry, ready to take his place alongside his genre's elite." - **THE WALL STREET JOURNAL**

"With Come Home The Kids Miss You, Jack Harlow Proves He's Here To Stay" - **ESQUIRE**

"...the 24-year-old looks to cement himself as one of this generation's superstars." - **BILLBOARD**

Highlights Include:



SPRING

THE CRITICALLY ACCLAIMED ALBUM FROM

RAVYN LENAE

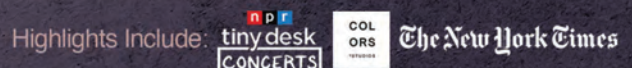
Includes single, "SKIN TIGHT"
featuring & produced by GRAMMY®-nominated Steve Lacy

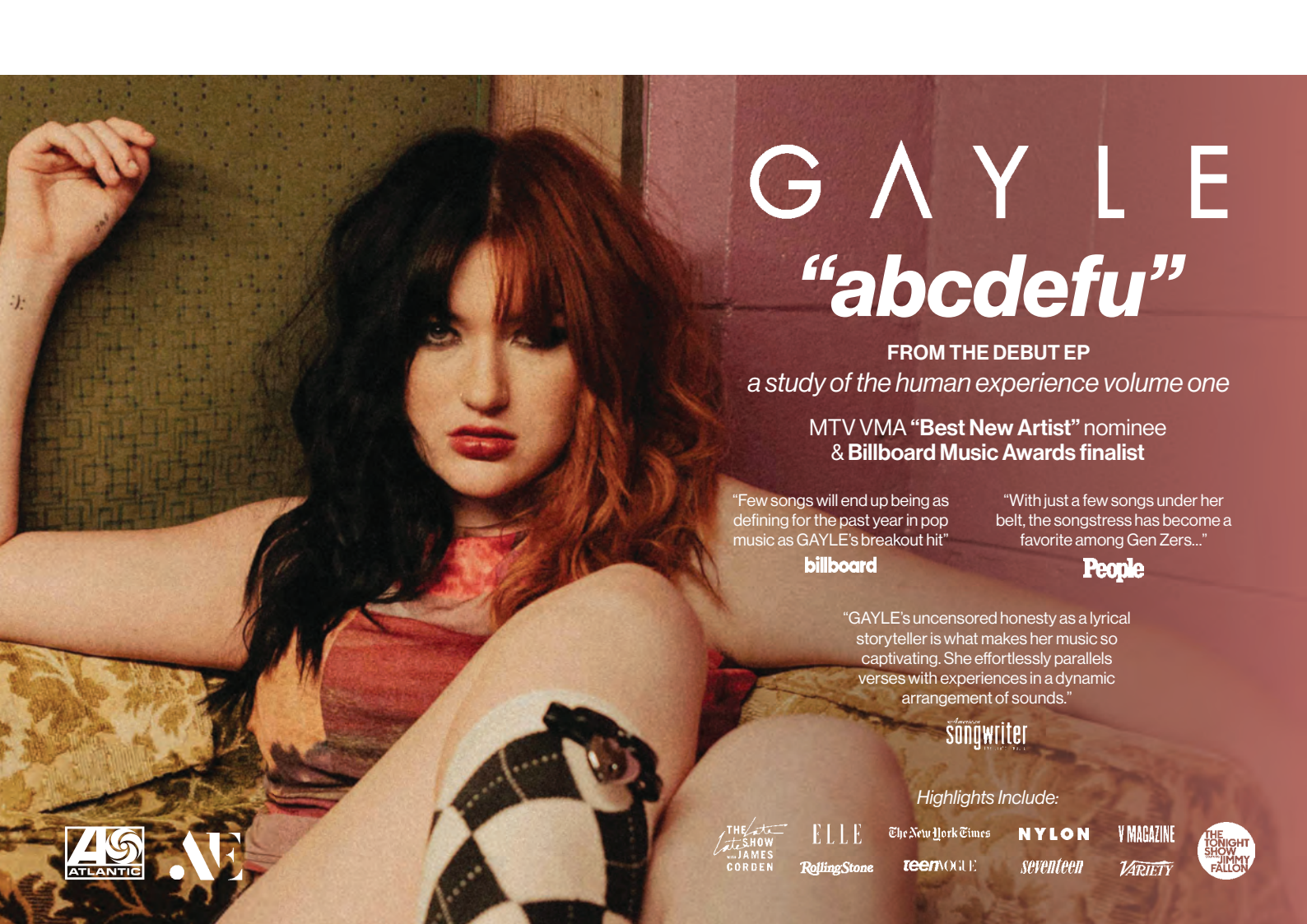
"Her voice is otherworldly. Ravyn's melodic approach and harmonies demand attention... You could only go to Ravyn for what she does."
- Steve Lacy in Billboard

"Lenae surveys the recent history of soul, alternative R&B, and even Afrobeats with precision. Lenae's transcendental poise establishes her as a resonant voice in R&B."
-Pitchfork

"...shaping up to be one of the best albums of 2022."
-NPR

"At 23, the singer-songwriter is deftly creating her own R&B lane."
-Billboard





GAYLE

“abcdefu”

FROM THE DEBUT EP
a study of the human experience volume one

MTV VMA “Best New Artist” nominee
& Billboard Music Awards finalist

“Few songs will end up being as defining for the past year in pop music as GAYLE’s breakout hit”

billboard

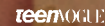
“With just a few songs under her belt, the songstress has become a favorite among Gen Zers...”

People

“GAYLE’s uncensored honesty as a lyrical storyteller is what makes her music so captivating. She effortlessly parallels verses with experiences in a dynamic arrangement of sounds.”

songwriter

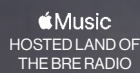
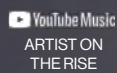
Highlights Include:



BRELAND

DEBUT ALBUM CROSS COUNTRY

Includes features from
KEITH URBAN, THOMAS RHETT, LADY A,
MICKEY GUYTON & INGRID ANDRESS



Has toured with
DIERKS BENTLEY, CHASE RICE, BRETT ELDRIDGE,
JAKE OWEN, RUSSELL DICKERSON & MORE

“BRELAND is helping lead country music’s sonic evolution.”

THE TENNESSEAN

“...elements of Country, Hip-Hop, R&B, Gospel, and Pop – in a way that many have not experienced before. Even his vocal ability keeps listeners questioning which box they could put the music in.”

RollingStone

“BRELAND is changing the trajectory of country music with his genre-bending sound and innovative songwriting.”



“These days, does anyone doubt that BRELAND’s command over country music is even louder?”

People

Highlights Include:



©CBS MORNINGS The New York Times



WARNER MUSIC NASHVILLE



Cordae

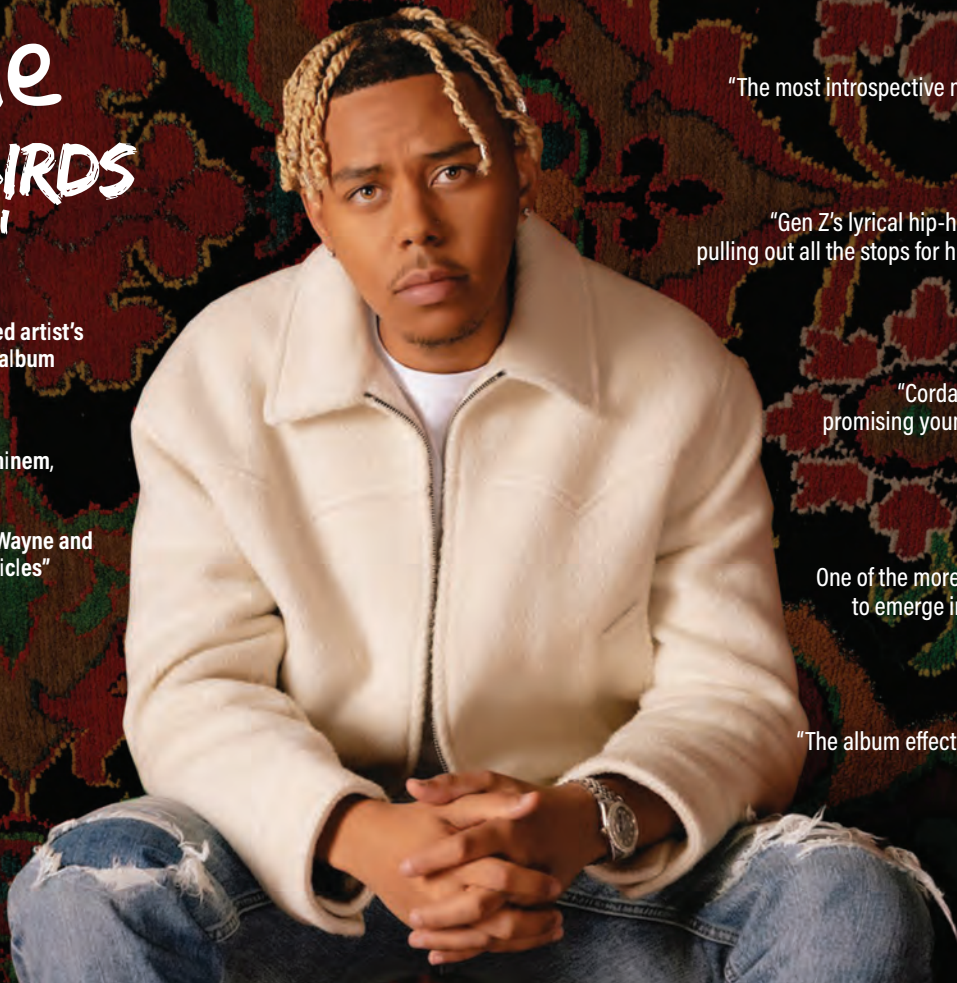
"FROM A BIRDS EYE VIEW"

3X GRAMMY® Award-nominated artist's critically acclaimed sophomore album

Features from Stevie Wonder, Eminem, Roddy Ricch, Gunna & more

Includes "Sinister" featuring Lil Wayne and Produced by Hit-Boy, and "Chronicles" featuring H.E.R. & Lil Durk

Appearances include



billboard

"The most introspective moment of his career."

FADER

"Gen Z's lyrical hip-hop standard bearer is pulling out all the stops for his sophomore album."

VARIETY

"Cordae is one of the most promising young artists out there."

Interview

One of the more thoughtful lyricists to emerge in the last few years.

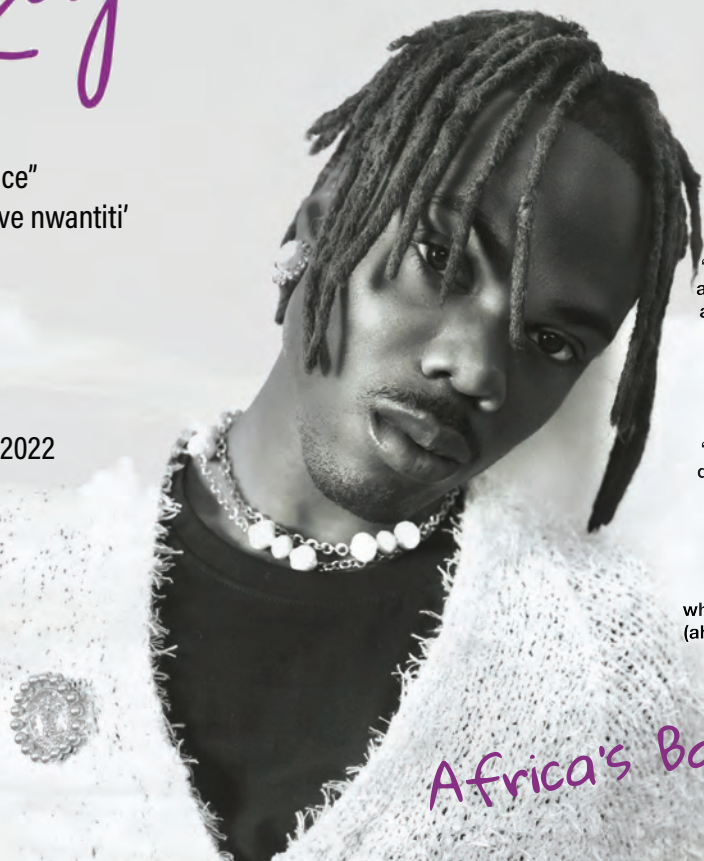
VIBE

"The album effectively raises the bar."



CKay.

- ✕ Debut album "Sad Romance" featuring global single 'love nwantiti'
- TIME's Next Generation Leaders of 2022
- ✕ Pandora Artists To Watch 2022
- National television debut on The Tonight Show Starring Jimmy Fallon
- ✕ Brit Awards Nomination for 'love nwantiti'



RollingStone

"[love nwantiti's] worldwide popularity amounts to a watershed moment for African pop."

TIME

"...the singer-songwriter-producer is already one of the most successful African recording artists ever on a global scale."

Bloomberg

"The meteoric rise of "love nwantiti" is another reason to believe that Afrobeats artists are setting their own table on the global music scene."

UPROXX

"CKay's breakout song exemplifies this, digging in on the idea that less is more."

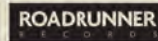
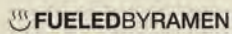
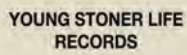
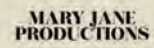
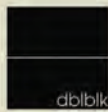
Pitchfork

"CKay, the Nigerian singer-songwriter whose liquid-smooth single "love nwantiti (ah ah ah)" became the most Shazammed song in the world."

Africa's Boyfriend



30



FOR YOUR CONSIDERATION

A DAY TO REMEMBER // ALEC BENJAMIN
ANNA OF THE NORTH // ANDERSON EAST
AVRIL LAVIGNE // BRANDI CARLILE // CAFUNÉ
CHLOE MORIONDO // CHRISTINA PERRI
COHEED AND CAMBRIA // FITZ & THE TANTRUMS
GABRIELS // GUNNA // HIGHLY SUSPECT
HO9909 // HUNXHO // JORDY // JXDN
KALEO // LIGHTS // MAISIE PETER
MARY J. BLIGE // MARIA BECERRA
MASKED WOLF [FEAT. BRING ME THE HORIZON]
MEGAN THEE STALLION // MOTIONLESS IN WHITE
ONE OK ROCK // PANIC! AT THE DISCO // PHONY PPL
PINK PANTHERESS // PRATEEK KUHAD
RAINBOW KITTEN SURPRISE // SLIPKNOT // \$NOT
THE BAND CAMINO // TONES AND I // TURNSTILE
TRIVIUM // TWENTY ONE PILOTS
WATERPARKS // YOUNG THUG

Megan Thee Stallion



Ladies, love yourself...
Megan Thee Stallion, "Plan B"

Mary J Blige

9X GRAMMY® WINNER



14th Studio Album
Good Morning Gorgeous

Mary was a voice for us, but she wasn't like other R&B artists at the time. She became a household name early because she was a hip-hop artist who also sang. The industry needed someone like that. The streets wanted that. Pop culture wanted that.

— TIME100

It's been a banner year for Mary J. Blige, and the legendary Queen of Hip-Hop Soul isn't taking any of it for granted.

— BILLBOARD

AWARDED

**TIME MAGAZINE'S ICON IN
THE 100 MOST INFLUENTIAL
PEOPLE OF 2022**

**2022 BILLBOARD MUSIC AWARD
ICON AWARD**

**2022 EMMY AWARD
FOR PEPSI SUPER BOWL LVI HALFTIME
SHOW PERFORMANCE**

GUNNA

2X GRAMMY® NOMINEE



3RD STUDIO ALBUM
DS4EVER - FEATURING "PUSHIN P"
SINGLE - "BANKING ON ME"

"... HIS BRAND—THE MUSIC, FASHION, AND LIFESTYLE—IS MORE IMPACTFUL THAN EVER."

- COMPLEX

"'PUSHING P' THE MOST ORGANICALLY GROWN RAP SOCIAL-MEDIA MOMENT OF THE EARLY NEW YEAR."

- VULTURE

NATIONAL TELEVISED
PERFORMANCES ON

SNL



YOUNG STONER LIFE
RECORDS



FOR YOUR CONSIDERATION
ALBUM OF THE YEAR

Brandi Carlile
In these silent days

INCLUDES
You And Me On The Rock

"absolutely breathtaking ... Carlile pulls out all the stops"

npr

BEST OF YEAR ...

billboard

SPIN

Entertainment

Men'sHealth

VARIETY

RollingStone

npr

USA TODAY

e

LCS
LOW COUNTRY SOUND

billboard

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FOR KING + COUNTRY

WHAT ARE WE WAITING FOR?

Best Contemporary Christian Music Album

"FOR GOD IS WITH US (FEAT. HILLARY SCOTT)"

Best Contemporary Christian Music Performance/Song



BIG DADDY WEAVER AND KATY NICHOLE

"GOD IS IN THIS STORY"

Best Contemporary Christian Music Performance/Song

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Wyn Starks

BEST POP SOLO PERFORMANCE / SONG OF THE YEAR

“WHO I AM”

BEST AMERICAN ROOTS SONG /
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS /
BEST AMERICAN ROOTS PERFORMANCE

“SPARROW”

(FEAT. FISK JUBILEE SINGERS & BUILT BY TITAN)



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STEVEN MALCOLM

BEST RAP SONG

“SUMMERTIME”

(FEAT. SNOOP DOGG & JAY-WAY)

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

TREE



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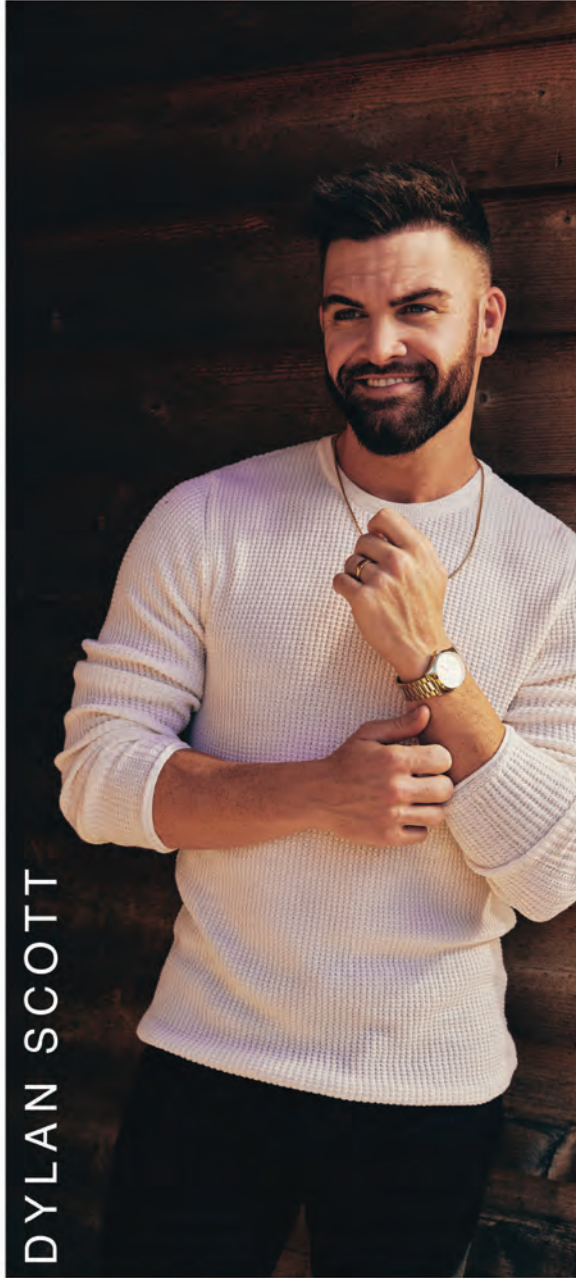


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DYLAN SCOTT

LIVIN' MY BEST LIFE

Best Country Album

"NEW TRUCK"

Best Country Solo Performance

Best Music Video

"CAN'T HAVE MINE"

Best Country Song



LEE BRICE

"SOUL"

Best Country Solo Performance

Best Country Song

Best Music Video

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BEACH HOUSE

ONCE
TWICE
MELODY

SUB
POP



-
- 9/10 THE LINE OF BEST FIT
 - 9/10 UNDER THE RADAR
 - 8.4/10 PASTE
 - 8/10 UNCUT
 - ★★★★ MOJO
 - ★★★★ NME
 - ★★★★ THE I PAPER
 - ★★★★ THE OBSERVER
 - ★★★★ THE TIMES
 - ★★★★ THE TELEGRAPH
 - ★★★★ SYDNEY MORNING HERALD
 - ★★★★ RECORD COLLECTOR
 - ★★★★ DORK
-

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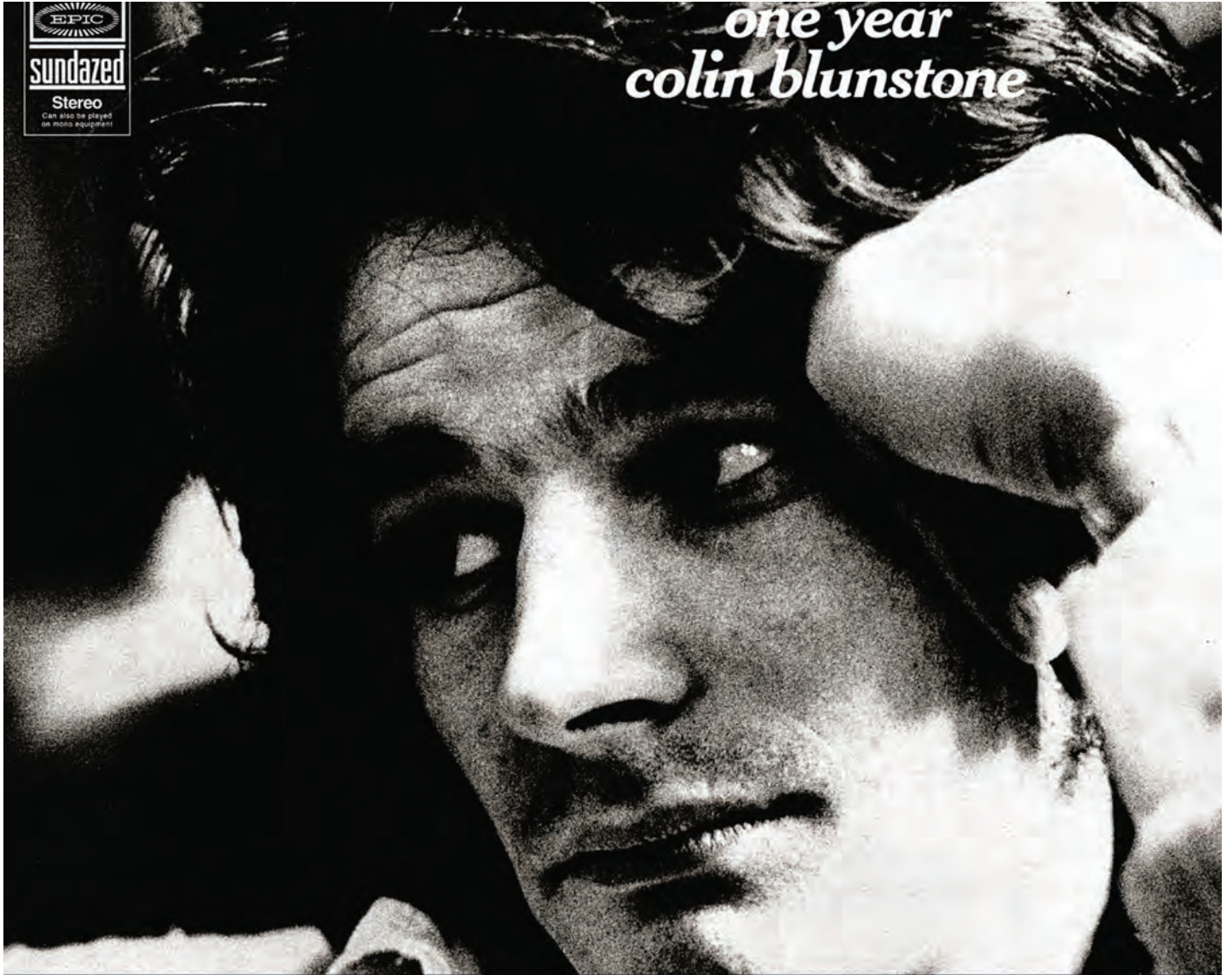
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one year
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BEST HISTORICAL ALBUM
BEST ALBUM NOTES

"One Year is a lost treasure of orchestral pop" - **SPIN**



"One Year is an idiosyncratic classic that deserves to be more widely loved. This is a reissue to treasure." - **MOJO**



"Marked by a thoughtfulness that's always on the brink of despair, One Year is an understated masterpiece." - **A**



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PLANET DRUM

MICKEY HART • ZAKIR HUSSAIN • GIOVANNI HIDALGO • SIKIRU ADEPOJU

"RHYTHM IS AT THE VERY CENTER OF HUMANITY. ONE WHO KNOWS THE RHYTHM KNOWS THE WORLD."

-MICKEY HART

IN THE GROOVE
BEST GLOBAL MUSIC ALBUM

"KING CLAVE"
BEST GLOBAL MUSIC
PERFORMANCE

IN THE GROOVE
BEST IMMERSIVE AUDIO ALBUM

"KING CLAVE"
BEST ARRANGEMENT,
INSTRUMENTS AND VOCALS



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Best Score Soundtrack For Video Games And Other Interactive Media



Gorgeously melodic with expert orchestrations and instrumental performances, Moss 2 can only come with the highest recommendation for all." - Soundtrack Universe ★★★★★ "The music is sweeping, orchestral and also sinister in places." - Mac In VR "The sound design rivals a when needed while all the ambient sounds surround you and put you in that space. Brilliant sound design! ★★★★★ "Jason Graves has made the perfect soundtrack for the game, capturing every emotion in the game perfectly." - VR Realm "Beautiful soundtrack." - IGN Spain "The music is beautiful and perfectly fits each scene." - Hardcore Gamer ★★★★★ "Enchanting soundtrack" - Twinfinite "Gorgeously melodic with expert orchestrations and instrumental performance"

MOSS BOOK II

Music by Jason Graves

POLYARC |

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FOR YOUR GRAMMY®

"PATIENT NUMBER 9" ft. Jeff Beck

"DEGRADATION RULES" ft. Tony Iommi

"IT'S A THIS IS YOUR LIFE COLLECTION OF THE ARTISTS WHO INFLUENCED, PLAYED WITH, AND WERE INSPIRED BY OSBOURNE, AND, EVEN WITH ALL THE STAR POWER, IT NEVER FEELS LIKE ANYTHING OTHER THAN AN OZZY OSBOURNE ALBUM."

-Rolling Stone

"OZZY OSBOURNE IS A BRIGHT LIGHT ON STAR STUDDERD ALBUM 'PATIENT NUMBER 9'..."

-Consequence

"HE'S DOING THE VERY THINGS THAT FIRST MADE HIM SUCH AN APPEALING ROCK VILLAIN"

-The Times

Jeff Beck, Eric Clapton, Taylor Hawkins, Tony Iommi, Mike McCready, Duff McKagan, Chad Smith, Robert Trujillo & Zakk Wylde



Epic

PATIENT NUMBER 9

THE ALBUM

OZZY OSBOURNE

CONSIDERATION

"STAYING ALIVE" ft. Drake & Lil Baby
"GOD DID" ft. Rick Ross, Lil Wayne, Jay-Z, John Legend & Fridayy "BEAUTIFUL" ft. Future & SZA



"ALL-PURPOSE INTENSITY IS THE APPEAL OF KHALED'S ALBUMS..."

-Pitchfork

"IN LEANING ON HIS HIP-HOP ROOTS DJ KHALED RE-ASSERTS HIS ROLE AS RAP'S BEST-CONNECTED FIGURE, AND THAT'S TESTIMONY BOTH TO HIS EFFERVESCENT PERSONALITY AND HIS UNRELENTING CREATIVITY"

-Clash Magazine

JAY-Z, Drake, Lil Wayne, Rick Ross, John Legend, SZA, Ye, Eminem, Future, Travis Scott, Lil Baby, Lil Durk, 21 Savage, Roddy Ricch, Quavo, Takeoff, Nardo Wick, Kodak Black, Don Toliver, Gunna, Latto, City Girls, Buju Banton, Sizzla, Vory, Jadakiss & JuiceWRLD

WE THE BEST *Epic* **ROC NATION**

GOD DID

THE ALBUM

DJ KHALED

A Cultural Event Album Featuring Hits With The Biggest Names In Music

FOR YOUR GRAMMY®

"FOR TONIGHT"

"LIE AGAIN"

"LOST ME"

"THE
GRAMMY®-NOMINATED
NEWCOMER IS
REINVIGORATING R&B"

-Vanity Fair

"GIVEON IS THE
MOST REFRESHING
VOICE IN R&B
RIGHT NOW"

-COMPLEX

"...A GOLDEN VOICE
THAT SOUNDS UNLIKE
ANYTHING ELSE ON
THE RADIO TODAY."

-SPIN

"...IT'S HARD
NOT TO GET LOST IN
THE VOICE AND
LOVER-BOY LYRICS
OF THE 27 YEAR OLD
LONG BEACH,
CALIFORNIA, NATIVE"

-New York Magazine



Epic

GIVE OR TAKE

THE ALBUM

GIVEON

The
Critically
Acclaimed
Debut
Album

CONSIDERATION

"WAIT FOR U" ft. Drake & Tems

"PUFFIN ON ZOOTIEZ"

"LOVE YOU BETTER"



"HE [FUTURE] HAS EMERGED AS ONE OF RAP'S BIGGEST SUPERSTARS"

-Pitchfork

"THE HALL OF FAME TANDEM OF FUTURE AND DRAKE CATCH ANOTHER WIN ON THE SLOW-WINDING SONG 'WAIT FOR U'"

-Billboard

"'I NEVER LIKED YOU' BECAME THE EIGHTH CHART-TOPPING ALBUM BY THE ATLANTA RAPPER WHO HAS BEEN A MAINSTAY ON THE CHARTS FOR A DECADE"

-The New York Times

"THE HIGHS OF THE ALBUM DEMONSTRATE WHY PEOPLE WOULD PROPOSE FUTURE AS THE BEST RAPPER ALIVE"

-COMPLEX



I NEVER LIKED YOU

THE ALBUM

FUTURE

"The Best Rapper Alive"

-GQ

FOR YOUR GRAMMY® CONSIDERATION

PUSHA T

IT'S ALMOST DRY

The Most Acclaimed
Rap Album Of The Year

PRODUCED BY
YE & PHARRELL

FF
Y
C



"High art." *RollingStone* 'The Best Albums Of 2022'

"A flawless album." **COMPLEX** 'Best Of The Year'

"A tour de force of elite hip-hop at its finest" **VXL** 'Best of 2022'

"Theatrical storytelling." **billboard** 'Best Albums of 2022'

"Delightfully villainous..." **VULTURE** 'Best Albums Of 2022'

Def
Jam
recordings



FOR YOUR GRAMMY® CONSIDERATION

MUNI LONG

The R&B Breakthrough Of 2022

PUBLIC DISPLAYS OF AFFECTION

The Heralded Debut Album

“HRS AND HRS”

The Global
R&B Smash

THE
Y
C



“This R&B specialist is a serious contender to represent the genre in Best New Artist.” *HITS*

“A budding star in her own right... Long’s breakthrough this year was a long time coming.”
billboard ‘Best Songs Of 2022’

“Sumptuous...” *RollingStone* ‘Best Songs of 2022’

“A breakout sensation... one of the year’s inescapable anthems...” *People*





FOR YOUR GRAMMY® CONSIDERATION

BLADE RUNNER

B L A C K L O T U S

13 ORIGINAL SONGS BY

070 Shake, A7S, Alessia Cara, Alesso, Danna Paola, Daya, G-Eazy,
Grey, Kiana Ledé, Lord Netty, Michael Hodges, Tori Kelly,
Walk Off The Earth, X Ambassadors and Iann Dior

RECORD OF THE YEAR

Feel You Now - Alessia Cara

SONG OF THE YEAR

What Happens Next - Tori Kelly

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Blade Runner Black Lotus

BEST POP SOLO PERFORMANCE & BEST SONG WRITTEN FOR VISUAL MEDIA

Feel You Now - Alessia Cara

BEST POP SOLO PERFORMANCE & BEST SONG WRITTEN FOR VISUAL MEDIA

By My Side - A7S

BEST ROCK PERFORMANCE & BEST ROCK SONG

Water - X-Ambassadors

BEST POP/DUO GROUP PERFORMANCE

Home - Walk off the Earth

BEST DANCE/ELECTRONIC RECORDING

Rescue Me - Alesso & Danna Paola

BEST ALTERNATIVE MUSIC PERFORMANCE

Perfect Weapon - 070 Shake

BEST INSTRUMENTAL COMPOSITION

Lotus Aris
Michael Hodges & Gerald Trottman

PRODUCER OF THE YEAR, NON-CLASSICAL

Michael Hodges

SONGWRITER OF THE YEAR, NON-CLASSICAL

Kayla Morrison

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM AND TELEVISION)

Blade Runner Black Lotus (Original Score)
Michael Hodges & Gerald Trottman

BEST ENGINEERED ALBUM, NON-CLASSICAL

Ghian Wright

BEST IMMERSIVE AUDIO ALBUM

Blade Runner Black Lotus
Michael Hodges, Ghian Wright & Samy Isaza

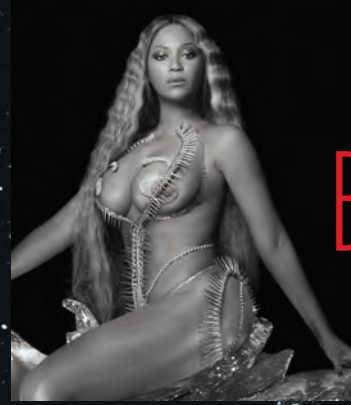




COLUMBIA



ADELE



BEYONCÉ

FIVIO
FOREIGN



HARRY
STYLES



LABRINTH

LIL TJAY

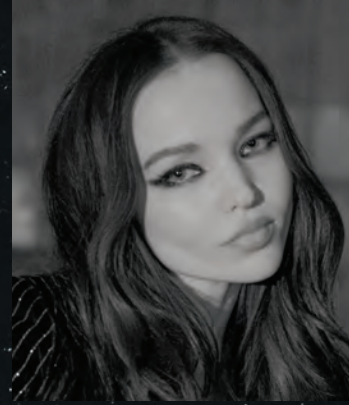


NOAH CYRUS

FOR YOUR GRAMMY[®] CONSIDERATION



CALVIN
HARRIS

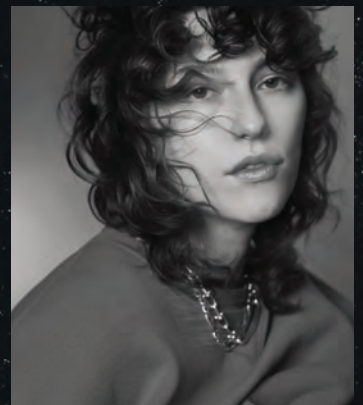


DOVE
CAMERON



JOEY
BADA\$\$

KING
PRINCESS



ORVILLE PECK



ROSALÍA

THE
CHAINSMOKERS



YAHRITZA

Y SU ESENCIA

FOR YOUR GRAMMY® CONSIDERATION



THE HOTTEST ACT IN LATIN MUSIC – *Los Angeles Times*
THE FUTURE OF MÚSICA MEXICANA – *RollingStone*



charts

DATA FOR WEEK OF 10.08.2022

Good For 'Bad Habit': Steve Lacy Reaches No. 1

**BILLBOARD
HOT 100**

1

"Bad Habit"
Steve Lacy

LAST WEEK

2

PEAK POSITION

1

WEEKS ON CHART

13

AFTER FOUR WEEKS at No. 2, Steve Lacy's "Bad Habit" ascends to No. 1 on the Billboard Hot 100 to become his first leader on the chart.

The genre-spanning single earned 40.3 million radio airplay audience impressions (up 8%), 20.4 million streams (up 4%) and 2,000 downloads sold (up 4%) in the Sept. 23-29 tracking week, according to Luminate. The song — which Lacy co-wrote and solely produced — ranks at No. 2 on the Streaming Songs chart after five nonconsecutive weeks atop the list; at No. 7, a new high, on Radio Songs; and at No. 38 on Digital Song Sales.

"Bad Habit" concurrently leads the multimetric Hot Rock & Alternative Songs, Hot Rock Songs and Hot Alternative Songs charts for a sixth week each, as well as Hot

R&B/Hip-Hop Songs and Hot R&B Songs for a fifth each. In September, it became the first song to rule all five rankings.

The track is from Lacy's album *Gemini Rights*, which debuted at its No. 7 high on the July 30-dated Billboard 200, marking his first top 10 entry on the chart. His Hot 100 triumph, in his first visit to the chart, follows the 24-year-old Compton, Calif., native's appearances as a recording artist on other *Billboard* charts, first as a member of The Internet and then thanks to collaborations as a soloist alongside acts including Frank Ocean, Tyler, The Creator and Vampire Weekend.

Lacy's current North American tour runs through Nov. 11, ending with a show at Los Angeles' Greek Theatre, followed by dates in Australia and Europe through December.

—GARY TRUST

Hot 100

WKS. AGO	LAST WEEK	THIS WEEK	Title <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT/PROMOTION LABEL</small>	PEAK POS.	WKS. ON CHART
		1	#1 for 1 WEEK Bad Habit <small>STEVE LACY (S.T.L., MOYA, B. FOUSHEE, D. GORDON, M. CASTELLANOS, J. C. KIRBY)</small>	Steve Lacy <small>L-M/RCA</small>	1	13
1	1	2	As It Was <small>KID HARPOON, T. JOHNSON (H. STYLES, T.E.P. HULL, T. JOHNSON)</small>	Harry Styles <small>ERSKINE/COLUMBIA</small>	1	26
HOT SHOT DEBUT		3	Unholy <small>I.L.Y.A., CIRKUT, B. SLATKIN, D. FEDI, JIMMY NAPES, S. SMITH (S. SMITH, J.J. NAPIER), J. SALAMANZADEH, H.R., WALTER, B. SLATKIN, O. FEDIK, P. PETRAS</small>	Sam Smith & Kim Petras <small>EMI/CAPITOL</small>	3	1
		4	I Like You (A Happier Song) <small>L.BELL, J.L.HARRIS (A.R. POST, A.Z. DLAMINI, L.B.BELL, J.L.HARRIS, B.WALSH)</small>	Post Malone Featuring Doja Cat <small>MERCURY/REPUBLIC</small>	3	17
		5	Sunroof <small>DAZY (N.S.LURE)</small>	Nicky Youre & dazy <small>THIRTY KNOTS/COLUMBIA</small>	4	18
		6	Super Freaky Girl <small>DR. LUKE, A. JOSEPH, V. OLIVER, MALIBU BABIE (Q.T.MARAJ, PETTY, L.S. GOTTFALDA, A. JOSEPH, G.LEWIS, L.MILLER, V.OLIVER, R.JAMES, A.H.MILLER)</small>	Nicki Minaj <small>YOUNG MONEY/REPUBLIC</small>	1	7
		7	I Ain't Worried <small>R.B. TEDDER, B.KUTZLE, S.OSCROFT, T.SPRY, J.NATHANIEL (R.B. TEDDER, B.KUTZLE, T.SPRY, J.ERIKSSON, P.MOREN, B.YTTLING)</small>	OneRepublic <small>MOSLEY/INTERSCOPE</small>	7	16
		8	You Proof <small>J.MOI, CHARLIE HANDSOME (M.WALLEN, A.G.GORLEY, E.K.SMITH, CHARLIE HANDSOME)</small>	Morgan Wallen <small>MERCURY/BIG LOUD/REPUBLIC</small>	6	20
NEW		9	Tomorrow 2 <small>MACARONI TONI (G.WOODS, CARDI B, J.K.LANIER THORPE, A.ANDERSON JR, J.ANDERSON)</small>	GloRilla & Cardi B <small>CMG/INTERSCOPE</small>	9	1
		10	About Damn Time <small>RICKY REED, B.SLATKIN (B.SLATKIN, E.B.FREDERIC, L.PRICE, M.MCLAREN, M.JEFFERSON, R.LARKINS, S.HAGUE, T.M.THOMAS)</small>	Lizzo <small>NICE LIFE/ATLANTIC</small>	1	24
		11	The Kind Of Love We Make <small>CHIP MATTHEWS, J.D.SINGLETON, L.COMBS, J.DAVIS, D.ISBELL, R.ISBELL</small>	Luke Combs <small>RIVER HOUSE/COLUMBIA NASHVILLE</small>	8	15
		12	Wait For U <small>ATL, JACOB.FNZ, T.AKPOUGHENE, ISRAEL, SONIC MAJOR (N.D.WILBURN, A.GRAHAM, T.OPENYI, T.AKPOUGHENE, J.D.CANADY, M.J.MULEJ, J.DEBONI, F.E.BENTLEY III, O.OKE, J.A.FOWOBAJE)</small>	Future Featuring Drake & Tems <small>FREEBANDZ/EPIC</small>	1	22
		13	Late Night Talking <small>KID HARPOON, T. JOHNSON (H. STYLES, T.E.P. HULL)</small>	Harry Styles <small>ERSKINE/COLUMBIA</small>	3	19
		14	Vegas <small>YETI BEATS, R. CHAHAYED (A.Z.DLAMINI, D.SPRECHER, R.CHAHAYED, J.LIEBER, M.STOLLER)</small>	Doja Cat <small>HOUSE OF IRMA/KEMOSABE/RCA</small>	14	17
		15	Me Porto Bonito <small>LENEX, SUBELO NED, MAG (B.A.MARTINEZ OCASIO, J.DEL VALLE VEGA, J.A.MOLINA PRATO, F.MONTALVO ALICIA, J.C.CRUZ, J.HERNANDEZ RODRIGUEZ, M.D.BORRERO, R.ROSARDO)</small>	Bad Bunny & Jhay Cortez <small>RIMAS</small>	6	21
		16	Titi Me Pregunto <small>MAG (B.A.MARTINEZ OCASIO, M.D.BORRERO, R.ROSARDO)</small>	Bad Bunny <small>RIMAS</small>	5	21
		17	Wasted On You <small>J.MOI, J.DURRETT (M.WALLEN, E.K.SMITH, J.THOMPSON, CHARLIE HANDSOME)</small>	Morgan Wallen <small>REPUBLIC/BIG LOUD</small>	9	46
		18	She Had Me At Heads Carolina <small>Z.CROWELL, (A.G.GORLEY, C.SWINDELL, J.FRASURE, M.D.SANDERS, THOMAS RHETT, T.NICHOLS)</small>	Cole Swindell <small>WARNER MUSIC NASHVILLE/WMN</small>	16	18
		19	Heat Waves <small>D.BAYLEY (D.BAYLEY)</small>	Glass Animals <small>WOLF TONE/POLYDOR/REPUBLIC</small>	1	89
		20	Jimmy Cooks <small>VINYL Z.TAY KEITH (A.GRAHAM, S.B.A.JOSEPH, A.HERNANDEZ, B.L.CHAMBERS, T.GOMRINGER, K.GOMRINGER, D.FORD, W.MORRIS, A.GOODMAN, H.RAY, L.YOUNG)</small>	Drake Featuring 21 Savage <small>OVO SOUND/REPUBLIC</small>	1	15

Go to the Chart Beat section of billboard.com for complete charts coverage.

The 25-year-old Hobart, Ind., native's first Hot 100 entry also rises to a new No. 21 high on Streaming Songs.



HOT 100

53

“Evergreen”
Omar Apollo

How was “Evergreen” created?

I rented a house in Idyllwild [Calif.] to make music with my engineer and my childhood best friend [Manuel Barajas] who plays bass in my band. I remember making a bunch of shit. It was so simple.

Being far away from everybody, not having access to do things, things become clear. [For] the part people use on TikTok, I had another song called “How Do You Live in Your Skin” — I was like, “I’ll take [those lyrics] and put [them] on my bridge.” It was perfect because the whole song is really sad and this tied it together.

How did you find out about earning your first Hot 100 entry?

I was with Manny. I’ve known him since I was 11. This is like my brother. He’s the one that wrote the chords on the bridge. He’s the one that told me “Evergreen” should have a bridge, and I don’t really do bridges. It was just so crazy being with him. It’s very surreal. It’s bizarre, the feeling of, “Oh, my God. I did this.” I worked with a lot of great people in my life, but it really mattered for my career when I did it with my best friend. That’s why it was so cool.

In your recent NPR Tiny Desk Concert, you had a mariachi of all women. What has inspired you to lean into your cultural identity in your artistry?

I started off [making] traditional Mexican music. That’s how I started dancing — I was in *ballet folklórico*, which is like Mexican folk ballet. My culture was traditional Mexican, Juan Gabriel type of thing. You grew up on that, you take it for granted. As I got older, I found a new love for the *corridos*. It was healing for me. Especially that all my songs are about longing, that’s what all that music is about. That is something you’re definitely going to hear in the future. It just feels like home.

—NEENA ROUHANI

HOT 100 FIRST-TIMERS

Artists who have recently made their initial appearances on the chart

ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Katelyn Brown	“Thank God” with Kane Brown	22	Sept. 24
Ghost	“Mary on a Cross”	90	Sept. 24
Omar Apollo	“Evergreen”	62	Oct. 1
Kim Petras	“Unholy” with Sam Smith	3	Oct. 8
Grupo Frontera	“No Se Va”	99	Oct. 8

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BILLBOARD 200

1



Bad Bunny *Un Verano Sin Ti*

For the first time, the set dips below 90,000 in weekly equivalent album units earned (87,000 in the week ending Sept. 29; down 6%, according to Luminate). Its total units stand at 2.61 million – the year's top album and the only one over 2 million.

67



Drake *Take Care*

Drake's 2011 studio release is the 16th album to reach at least 500 weeks on the chart, and the 15th since January 2018. Pink Floyd's *The Dark Side of the Moon* has the most total weeks: 962. (It hit week No. 500 in 1984.)

82



Phoebe Bridgers *Stranger in the Alps*

Bridgers' debut studio album, released in 2017, arrives on the Billboard 200 following a fifth-anniversary reissue on colored vinyl (Sept. 23). It reenters at No. 4 on the Vinyl Albums chart with 8,000 copies sold.

2

5 Seconds of Summer *5SOS5*



5 Seconds of Summer scores its sixth top 10 entry on the Billboard 200 with *5SOS5* debuting at No. 2 with 48,000 equivalent album units earned in the United States in the week ending Sept. 29, according to Luminate. Album sales make up 36,000 of that sum, earning *5SOS5* the top-selling album of the week honors; streaming-equivalent album units make up 12,000, equaling 15.8 million on-demand official streams of its songs; and track-equivalent album units are negligible.

5SOS5 was available in six vinyl variants, combining to sell 13,000 — the group's best sales week in the format. Still, CDs led the sales charge with nearly 16,500 thanks to multiple versions in collectible packaging (including alternate cover art for each band member) and deluxe box sets.

All six of the band's top 10 albums have placed in the top two of the Billboard 200, with three reaching No. 1. —KEITH CAULFIELD

Billboard 200

7 WKS. AGO	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 for 12 WEEKS Bad Bunny RIMAS	Un Verano Sin Ti	1	21
		HOT SHOT DEBUT	5 Seconds Of Summer BMG	5SOS5	2	1
4	4	3	Morgan Wallen BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	90
	1	4	BLACKPINK YG/INTERSCOPE/JGA	Born Pink	1	2
7	7	5	Harry Styles ERSKINE/COLUMBIA	Harry's House	1	19
8	6	6	Beyonce PARKWOOD/COLUMBIA	Renaissance	1	9
32	5	7	The Weeknd XO/REPUBLIC	The Highlights	2	85
9	9	8	Rod Wave ALAMO	Beautiful Mind	1	7
		RE-ENTRY	Alice In Chains COLUMBIA/LEGACY	Dirt	6	103
12	11	10	Zach Bryan BELTING BRONCO/WARNER	American Heartbreak	5	19
13	13	11	Future FREEBANDZ/EPIC	I Never Liked You	1	22
		NEW	LUCKI LUCKI/EMPIRE	Flawless Like Me	12	1
14	14	13	Steve Lacy L-M/RCA	Gemini Rights	7	11
6	10	14	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC/AG	Realer 2	6	4
17	16	15	Drake OVO SOUND/REPUBLIC	Certified Lover Boy	1	56
19	17	16	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	135
20	19	17	Olivia Rodrigo GEFFEN/JGA	Sour	1	71
		NEW	Kelsea Ballerini BLACK RIVER	Subject To Change	18	1
21	24	19	Lil Durk ALAMO	7220	1	29
		RE-ENTRY	The Weeknd XO/REPUBLIC	Starboy	1	259

BILLBOARD 200: THE WEEK'S MOST POPULAR ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, INCLUDING TRADITIONAL ALBUM SALES, STREAMING EQUIVALENT ALBUMS AND TRACK-EQUIVALENT ALBUMS. AS COMPARED TO LUMINATE: SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND PARTICIPANTS. © 2022 BILLBOARD MEDIA, LLC AND LUMINATE, INC. ALL RIGHTS RESERVED.

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MUSIC SOARS.”

- *NY POST*

“WE DON’T TALK
ABOUT BRUNO’
ACTS AS THE FILM’S
DELIGHTFUL
ENSEMBLE
SHOWSTOPPER.”

- *USA TODAY*

Disney
ENCANTO

Original Songs by
Lin-Manuel Miranda

Original Score by
Germaine Franco



GLOBAL 200

1

"Unholy"
Sam Smith
& Kim Petras

"UNHOLY" BY SAM SMITH (above left) and Kim Petras (above right) debuts at No. 1 on the Billboard Global 200. The buzzy song, which arrived Sept. 22, is the first leader on the chart for the respective British and German artists. It also opens atop the Billboard Global Excl. U.S. chart, where it's likewise each act's first No. 1.

The collaboration charges in with 76.7 million official streams and 20,000 downloads sold worldwide in the Sept. 23-29 tracking week, according to Luminate. Smith and Petras began teasing the single in August on TikTok, where it has been used in over 450,000 clips (through Oct. 3).

Notably, the last four No. 1 duets on the Global 200 have been by acts from outside the United States. Before Smith and Petras, Bizarrap (Argentina) and Quevedo (Spain) led with "Bzrp Music Sessions, Vol. 52" for four weeks beginning in July; Coldplay (United Kingdom) and BTS (South Korea) ruled with "My Universe" for one week in October 2021; and The Kid LAROI (Australia) and Justin Bieber (Canada) reigned with "Stay" for 11 weeks starting in August 2021. (That run followed fellow Canadian The Weeknd and U.S.-born Ariana Grande's one-week stint at No. 1 with "Save Your Tears" in May 2021.)

Songs by international acts have now topped the Global 200 for 32 consecutive weeks, spanning seven titles and five countries — both record streaks since the chart launched in September 2020. "Unholy" follows leaders "Shut Down" and "Pink Venom" by South Korea's Blackpink, "Vol. 52" and three songs by U.K. artists: Kate Bush's "Running Up That Hill (A Deal With God)," Harry Styles' "As It Was" and Glass Animals' "Heat Waves."

—GARY TRUST

Global 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
		1	#1 for 1 WEEK Unholy	Sam Smith & Kim Petras	1	1
2	3	2	I'm Good (Blue)	David Guetta & Bebe Rexha	2	5
1	4	3	As It Was	Harry Styles	1	26
-	1	4	Shut Down	BLACKPINK	1	2
8	6	5	I Ain't Worried	OneRepublic	5	17
9	9	6	Under The Influence	Chris Brown	6	10
3	5	7	Me Porto Bonito	Bad Bunny & Chencho Corleone	2	21
5	7	8	Bzrp Music Sessions, Vol. 52	Bizarrap & Quevedo	1	12
6	8	9	Titi Me Pregunto	Bad Bunny	4	21
4	2	10	Pink Venom	BLACKPINK	1	6
10	11	11	La Bachata	Manuel Turizo	10	12
7	10	12	Super Freaky Girl	Nicki Minaj	5	7
12	13	13	Calm Down	Rema & Selena Gomez	12	13
13	14	14	Bad Habit	Steve Lacy	10	12
11	12	15	Despecha	Rosalia	6	9
14	15	16	Efecto	Bad Bunny	7	21
20	19	17	Another Love	Tom Odell	17	74
16	17	18	Heat Waves	Glass Animals	1	91
17	20	19	Ojitos Lindos	Bad Bunny & Bomba Estereo	4	21
19	18	20	Snap	Rosa Linn	18	12

MICHAEL O'NEILL, GATES

BILLBOARD GLOBAL 200: THE WEEK'S MOST POPULAR SONGS BASED ON STREAMING AND SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY LUMINATE. TRACKING WEEK ENDS SATURDAY. *SEE CHARTS. LEADER ON BILLBOARD.COM FOR COMPLETE DETAILS AND EXPLANATIONS. © 2022 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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ARTIST 100

71

COOLIO

WEEKS ON CHART

1

Coolio debuts on the Billboard Artist 100 following his death on Sept. 28. Fans' commemorations centered around his 1995 Billboard Hot 100 No. 1, "Gangsta's Paradise" (featuring LV), which drew 6.5 million official U.S. streams (up 76%) in the week ending Sept. 29, according to Luminate. The song returns to the Hot R&B/Hip-Hop Songs chart at No. 16.

-TREVOR ANDERSON



NO. 20

Chevy Drives 'Everywhere'

Fleetwood Mac rises from No. 34 to No. 20 on the Artist 100 thanks in part to gains for the group's glittering 1987 single "Everywhere." The song, which reached No. 14 on the Hot 100 and spent three weeks at No. 1 on Adult Contemporary in 1988, soundtracks a new advertisement for Chevrolet's electric vehicles. Sparked by the synch, the track (written by Christine McVie, who handles lead vocals) tops Rock Digital Song Sales for the first time and jumps 24-9 on the all-genre Digital Song Sales chart with 4,000 sold (up 46%) during the week of Sept. 23-29, according to Luminate.

-XANDER ZELLNER



NO. 82

'Magic Man' Spells Success

Jackson Wang re-enters the Artist 100 at No. 82 on the strength of his latest album, *Magic Man*, earning 7,000 equivalent album units (including 6,000 in album sales) during the Sept. 23-29 tracking week. The project debuted and peaked at No. 2 on Top Alternative Albums, No. 3 on Top Album Sales and No. 15 on the Billboard 200 (Sept. 24) — all personal bests for the Hong Kong-born artist. While he has previously charted on Top Album Sales and the Billboard 200 with *Mirrors* (No. 4 and No. 32 peaks, respectively, in 2019), it's his first entry on Top Alternative Albums.

-X. Z.

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 for 8 WEEKS Bad Bunny	RIMAS	1	235
4	5	2	Harry Styles	ERSKINE/COLUMBIA	1	170
3	4	3	Morgan Wallen	BIG LOUD/REPUBLIC	1	186
RE-ENTRY		4	5 Seconds Of Summer	5 SECONDS OF SUMMER/INTERSCOPE/JGA	1	153
-	1	5	BLACKPINK	YG/INTERSCOPE/JGA	1	28
7	6	6	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	291
8	7	7	The Weeknd	XO/REPUBLIC	1	377
10	9	8	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	1	229
11	10	9	Drake	OVO SOUND/REPUBLIC	1	431
9	8	10	Doja Cat	KEMOSABE/RCA	1	141
RE-ENTRY		11	Alice In Chains	AIC/BMG	11	2
12	11	12	Post Malone	REPUBLIC	1	327
15	14	13	Lizzo	NICE LIFE/ATLANTIC/AG	1	113
20	15	14	Steve Lacy	L-M/RCA	14	12
17	13	15	Ed Sheeran	ATLANTIC/AG	1	424
23	18	16	Taylor Swift	REPUBLIC	1	427
14	17	17	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	1	352
18	20	18	Kanye West	G.O.O.D./DEF JAM	1	185
16	16	19	Beyonce	PARKWOOD/COLUMBIA	1	222
32	34	20	Fleetwood Mac	WARNER/RHINO	3	182

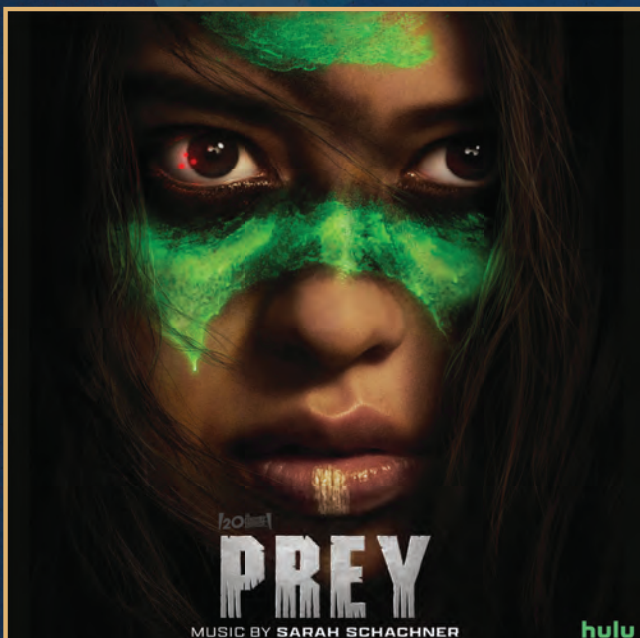
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ROLLING

SIXTY

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“World’s greatest rockers are still a gas, gas, gas”

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—*NME*

“Guitarist Ronnie beamed widely and skipped into the air at times as he drove out the band’s iconic riffs”

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6.09 Liverpool *Anfield Stadium*
6.21 Milan *San Siro Stadium*
6.25 London *American Express Presents BST Hyde Park*
7.03 London *American Express Presents BST Hyde Park*
7.07 Amsterdam *Johan Crujff Arena*
7.11 Brussels *King Baudouin Stadium*
7.15 Vienna *Ernst Happel Stadium*
7.19 Lyon *Groupama Stadium*
7.23 Paris *Hippodrome ParisLongchamp*
7.27 Gelsenkirchen *Veltins-Arena*
7.31 Stockholm *Friends Arena*
8.03 Berlin *Waldbühne*

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Bad Bunny onstage in September.

BAD BUNNY HOPS TO THE TOP

THE SUPERSTAR'S WORLD'S HOTTEST TOUR GROSS HAS PUT HIM ATOP *BILLBOARD'S* MONTHLY BOXSCORE REPORT FOR THE THIRD TIME IN 2022

AFTER MOUNTING THE BIGGEST LATIN TOUR in Billboard Boxscore history earlier this year with \$117 million for his *El Último Tour del Mundo* dates, Bad Bunny is now conquering stadiums with his World's Hottest Tour. It becomes his second chart-topping trek of the year — and third month leading Top Tours, after doing so in February and March — grossing \$91.1 million and selling 404,000 tickets throughout August, according to figures reported to Billboard Boxscore.

Bad Bunny amassed the total despite only playing nine shows, averaging \$10.1 million and 45,000 tickets per date. While other artists near the top also played to massive crowds at U.S. stadiums, their grosses, though still impressive, range from \$5 million to \$7 million each night.

World's Hottest Tour, though, went stratospheric, pushing eight figures per show on the back of *Un Verano Sin Ti*, Bad Bunny's album that has logged 12 weeks (so far) atop the Billboard 200. Released in May, it arrived after the tour had already sold out, though the added momentum of new music may have boosted resale demand.

—ERIC FRANKENBERG

Top Tours

	Artist	Gross	Total Attendance	No. Of Shows
1	Bad Bunny	\$91,083,194	404,364	9
2	Def Leppard & Mötley Crue	\$71,997,879	540,019	14
3	The Weeknd	\$69,515,708	483,466	10
4	Red Hot Chili Peppers	\$56,442,090	380,593	9
5	Lady Gaga	\$46,014,106	323,100	8
6	Kendrick Lamar	\$38,308,108	282,254	22
7	Ed Sheeran	\$36,985,225	470,108	9
8	Kenny Chesney	\$36,216,132	337,697	8
9	Daddy Yankee	\$31,294,250	182,492	16
10	Harry Styles	\$28,537,671	147,353	8

Top Boxscores

	Artist(s) VENUE DATE	Gross TICKET PRICES	Total Attendance NO. OF SHOWS	Promoter(s)
1	Outside Lands Music And Arts Festival GOLDEN GATE PARK, SAN FRANCISCO AUG. 5-7	\$33,902,932 \$395/\$175	222,518 3	Another Planet Entertainment
2	Bad Bunny YANKEE STADIUM, BRONX AUG. 27-28	\$22,074,074 \$1,094/\$53.50	88,219 2	Cárdenas Marketing Network, Live Nation
3	Harry Styles MADISON SQUARE GARDEN, NEW YORK AUG. 20-22, 26-28	\$21,624,210 \$199.50/\$39.50	110,746 6	Live Nation
4	Bad Bunny HARD ROCK STADIUM, MIAMI AUG. 12-13	\$21,367,758 \$1,051.50/\$50.50	101,169 2	Cárdenas Marketing Network, Live Nation
5	Coldplay KING BAUDOIN STADIUM, BRUSSELS AUG. 5-6, 8-9	\$20,007,105 \$127.49/\$20.40	224,719 4	Live Nation
6	Ed Sheeran ORESUNDSPARKEN, COPENHAGEN AUG. 3-6	\$14,164,701 \$96.09/\$85.80	156,818 4	SMASHBANGPOW!
7	Bad Bunny SOLDIER FIELD, CHICAGO AUG. 20	\$13,809,806 \$1,290/\$54.50	51,791 1	Cárdenas Marketing Network, Live Nation
8	Kenny Chesney GILLETTE STADIUM, FOXBOROUGH, MASS. AUG. 26-27	\$12,968,004 \$106.29	122,021 2	Messina Touring Group/AEG Presents
9	Bad Bunny CAMPING WORLD STADIUM, ORLANDO, FLA. AUG. 5	\$10,387,519 \$1,017.50/\$56.50	49,131 1	Cárdenas Marketing Network, Live Nation
10	The Weeknd LEVI'S STADIUM, SANTA CLARA, CALIF. AUG. 27	\$9,599,671 \$283/\$39.50	49,227 1	Live Nation

STEVE GRANITZ/GETTY IMAGES

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Top Venues

15,001 OR MORE CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Madison Square Garden NEW YORK	\$42,066,775	276,739	18
2	Kia Forum INGLEWOOD, CALIF.	\$13,446,893	94,198	8
3	Capital One Arena WASHINGTON, D.C.	\$12,502,922	103,545	9
4	Merriweather Post Pavilion COLUMBIA, MD.	\$10,813,409	137,473	14
5	Scotiabank Arena TORONTO	\$8,088,225	57,977	4
6	O2 Arena LONDON	\$7,732,569	95,053	8
7	Bridgestone Arena NASHVILLE	\$7,626,864	74,451	11
8	Amway Center ORLANDO, FLA.	\$6,747,174	56,302	7
9	FTX Arena MIAMI	\$6,601,534	38,649	3
10	Cellairis Amphitheatre At Lakewood ATLANTA	\$6,159,345	70,733	4



Red Hot Chili Peppers



Harry Styles

10,001-15,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Forest Hills Stadium QUEENS	\$5,372,666	70,383	7
2	Dickies Arena DALLAS	\$4,544,387	82,629	14
3	Moody Center AUSTIN	\$3,290,828	37,985	4
4	Toyota Arena ONTARIO, CALIF.	\$3,012,254	15,416	2
5	Isleta Amphitheater ALBUQUERQUE, N.M.	\$1,766,891	28,998	2
6	Concord Pavilion CONCORD, CALIF.	\$1,739,371	23,812	2
7	SaskTel Centre SASKATOON, SASKATCHEWAN	\$1,568,614	19,400	2
8	Northwell Health At Jones Beach Theater WANTAGH, N.Y.	\$1,542,493	23,120	2
9	INTRUST Bank Arena WICHITA, KAN.	\$1,484,020	10,893	1
10	Gas South Arena DULUTH, GA.	\$1,432,903	14,948	2



The Weeknd

5,001-10,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Red Rocks Amphitheatre MORRISON, COLO.	\$11,516,087	162,571	18
2	Radio City Music Hall NEW YORK	\$7,742,912	79,362	14
3	Marymoor Park Amphitheater NEW YORK	\$4,407,706	72,795	16
4	Auditorio Nacional MEXICO CITY	\$4,254,496	96,903	9
5	Mohegan Sun Arena UNCASVILLE, CONN.	\$4,238,568	44,965	7
6	Lake Tahoe Outdoor Arena At Harveys STATELINE, NEV.	\$3,842,051	34,173	5
7	Auditorio Citibanamex MONTERREY, MEXICO	\$3,023,901	58,991	17
8	The Anthem WASHINGTON, D.C.	\$2,596,616	36,366	8
9	Bank Of New Hampshire Pavilion GILFORD, N.H.	\$2,389,976	24,618	3
10	Hearst Greek Theatre BERKELEY, CALIF.	\$2,370,329	33,117	6

5,000 OR LESS CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Orpheum Theatre MINNEAPOLIS	\$7,653,334	80,852	32
2	Fox Theatre ATLANTA	\$4,429,972	37,188	19
3	Resorts World Theatre LAS VEGAS	\$3,614,579	25,487	7
4	Durham Performing Arts Center DURHAM, N.C.	\$2,956,572	36,779	16
5	The Mountain Winery SARATOGA, CALIF.	\$2,616,075	28,351	17
6	Oxbow RiverStage NAPA, CALIF.	\$2,193,863	24,742	6
7	Encore Theater At Wynn Hotel LAS VEGAS	\$2,062,700	11,198	8
8	Santa Barbara Bowl SANTA BARBARA, CALIF.	\$1,867,655	27,886	7
9	Chicago Theatre CHICAGO	\$1,600,770	20,704	7
10	Fox Theater OAKLAND, CALIF.	\$1,594,083	24,979	10

WEEKEND: PARASORFF/GETTY IMAGES; PEPPER: ETHAN HULLER/GETTY IMAGES; STYLES: LLOYD WANGFIELD

FOR YOUR GRAMMY® CONSIDERATION

BEST DANCE/ELECTRONIC MUSIC ALBUM

BILLBOARD 21 UNDER 21 – 2020, 2021, 2022

“THE FUTURE”

– BROWNIES & LEMONADE

“15 MOST ANTICIPATED ELECTRONIC LPs DROPPING IN 2022”

– BILLBOARD

“PUSHING THE BOUNDARIES OF R&B, HIP HOP AND DANCE WHILE RE-CENTERING THE BLACK QUEER LEGACY”

– THE TAKEAWAY (NPR)

“MOORE KISMET STUNS WITH SONICALLY DIVERSE DEBUT ALBUM”

– FORBES

“...A DANCE TOUR DE FORCE THAT YOU’RE NOT GOING TO WANT TO MISS”

– BILLBOARD ‘21 UNDER 21’ (3X)

“MOORE KISMET’S BIG, BREAKOUT YEAR”

– POLLSTAR

“...AN AMBITIOUS AND PROUD NONBINARY DJ WHO HAS TAKEN THE DANCE MUSIC WORLD BY STORM”

– NEW YORK POST

“...DECISIVELY CHALLENGING THE BASEBALL-CAPPED, CISGENDER MALE STEREOTYPE OF THE CONTEMPORARY DANCE CULTURE”

– BLACKBOOK MAGAZINE

“A VISIONARY NEW ARTIST... GLITCH-MEETS-POP”

– THEM.

“WUNDERKIND”

– ONES TO WATCH

“THE ALBUM IS A TOUR DE FORCE FOR THE 17-YEAR-OLD EDM.COM CLASS OF 2021 STAR”

– EDM.COM

“MOORE KISMET’S INTRODUCTORY STUDIO ALBUM CAPTURES ALL OF THE AUDITORY DIVERSITY THAT HAS MADE KISMET SUCH A MAGNETIZING TALENT TO WATCH.”

– DANCING ASTRONAUT

“THE NON-BINARY, PANSEXUAL PRODUCER DEFIES STEREOTYPES OF THE QUINTESSENTIAL ELECTRONIC ACT, PAVING THEIR OWN WAY THROUGH GROUNDBREAKING SOUND DESIGN AND FEARLESS AMBITION.”

– THIS SONG IS SICK

“THEIR SET AT COACHELLA WAS FILLED WITH EMOTION”

– LOS ANGELES DAILY NEWS

“UNIVERSE CAPTURES WHERE MOORE IS AT IN THEIR EXCEPTIONAL JOURNEY”

– UKF

“...‘UNIVERSE’ FEARLESSLY STANDS AS ONE OF THE MOST SONICALLY DIVERSE ALBUMS THE ELECTRONIC SCENE HAS PUT OUT IN ARGUABLY YEARS.”

– EDM IDENTITY



Moore Kismet UNIVERSE



FOR YOUR GRAMMY® CONSIDERATION



FEATURING THE NEW TRACKS

“FOREVER”

WRITTEN AND RECORDED FOR THE ORIGINAL FEATURE DOCUMENTARY FILM

&

“LIVE WITH ME”

“Forever’ is a pretty ballad that harkens back to delicate moments from Sheryl Crow”

Pitchfork

“... new song ‘Forever’ is a pensive, sun-dappled mesh of country and americana, set to a spine-tingling melody that lilts and shifts in gorgeous ways. Soul-soothing stuff. When Sheryl’s good, she’s really good – and this is really good.”

LOUDER



SHOWTIME ORIGINAL

a film by
Amy Scott

SHERYL



market

MUSIC AND MONEY

PG.70 BILLBOARD INTRODUCES ITS GLOBAL MUSIC INDEX
PG.72 TENNESSEE IS TO VINYL AS CALIFORNIA IS TO WINE
PG.76 THE BIGGEST SONG-CATALOG SALES DECONSTRUCTED



A Drought For Breakthrough Artists

A constant deluge of new music — and the difficulty of influencing TikTok's algorithm — has made building an audience harder than ever. "Everyone's an artist, but almost nobody's breaking," says one manager

BY ELIAS LEIGHT // ILLUSTRATION BY RYAN INZANA

MUNI LONG'S "HRS & HRS" is giddy and impassioned, a contemporary R&B single built on the sturdy framework of classic soul ballads. Muni Long released the track last year on her own label, Supergiant, and it climbed to No. 16 on the Billboard Hot 100 at the end of January, giving the singer her first hit and an opportunity to partner with Def Jam.

There's a sense around the music industry right now — from managers to marketers to A&R executives — that stories like Muni Long's are few and far between in 2022. "It's a bigger and more level playing field, and everything is getting lost," says Chris

Anokute, who co-manages Muni Long. "Everyone's an artist, but almost nobody's breaking."

There are many ways to judge what "breaking" means today — from streaming numbers to ticket sales — but the number of new acts vaulting into the top 10 of the Hot 100 has declined precipitously in the last few years. From 2001 to 2004, over 30 first-timers cracked the top 10 annually. But in 2019, only 15 first-timers reached the top 10, and 2021 had the lowest number of new entrants this millennium: just 13, five of whom were featured acts on tracks from established artists (Daniel Caesar on Justin Bieber's "Peaches," for example).

Warner Music Group announced **Robert Kyncl** as its new CEO, starting in 2023.

Concord acquired the recording catalogs and publishing rights of Phil Collins and his Genesis band members.

The drought has some managers and label executives worried. "All of my industry peers are having this conversation: What's next?" Anokute says. Others use more colorful language to describe the current landscape. It's "abysmal," according to one A&R executive turned manager. "The market's dry as fuck," declares a veteran major-label A&R executive who requested anonymity to speak candidly. "There's less and less shit working. The front-line label business, signing new artists, is in trouble."

Insiders have plenty of theories about why the market for new artists has become more difficult. Chief among them: a deluge of new music. It has become so easy for aspiring artists to release tracks that songs are hitting streaming services by the hard drive-full, making it harder for any single tune to stand out amid the glut. "Due to the sheer number of things coming out, songs that were shoo-ins for being hits five to 10 years ago now have to fight to see daylight," says veteran producer Warren "Oak" Felder (Usher, Demi Lovato). Even the biggest record companies are taking notice — "If there are 80,000 tracks a day being uploaded on major [digital service providers], then [major-label] market share is going to be diluted by default," Sony Music Group chairman Rob Stringer told investors this summer.

"Gangsta's Paradise" rapper **Coolio** died at 59.

Rihanna was announced as the 2023 Super Bowl halftime show performer, now with Apple Music as the official sponsor.

In addition, the reach and influence of once-powerful mediums like radio and late-night TV have also declined. ("A No. 1 radio song doesn't mean fuck anymore," laments one longtime A&R executive.) Managers say that even marquee streaming playlists don't have the commercial oomph they had just a few years ago. ("Now, just because you're in a top 10 slot on a big Spotify playlist, it doesn't mean your audience is growing," one manager says.)

The rise of TikTok has complicated matters, too. The platform has become a hit-maker — helping Em Beihold's "Numb Little Bug" and Nicky Youre's "Sunroof" climb the charts, for example — but it's an unpredictable marketing tool, less susceptible to manipulation and less responsive to star power than other platforms. Engineering a viral moment is akin to walking into a corner store and emerging with a winning lot-

tery ticket. "There doesn't seem to be any rhyme or reason to what breaks there," says Justin Lehmann, who manages Aminé and Khai Dreams, among others. "And without breaking there, it's difficult to say what else can cause a big moment to happen for anybody."

"Say there are no stars and everyone has their own cult followings — what does the major label do?"

— JONATHAN DANIEL, CRUSH MANAGEMENT

Taken together, all these factors mean that seizing — and then holding — the attention of the music-loving masses is that much more challenging. "It used to be that you released an album, got *Rolling Stone* to review it, got on tour, got on late-night TV, and that was how you broke," says one senior executive at a major label. Even if luck was a factor, the path was clear. "It was four or five things. Now you need four or five things a week, or at least a month, or else your streams don't go up."

"These days, the recipe to break is like 45 ingredients long," says Nick Stern, a longtime manager (Metric, Djo). "It's harder than ever to be a new artist."

Some acts are still able to connect on a wide scale. This year, music executives point to Steve Lacy's bright yet mopey "Bad Habit," which tops the Hot 100 this issue, as evidence that the music industry can still create big moments and break artists. (Though Lacy is more of an artist develop-

ment story than a new artist one — his career began seven years ago, with *The Internet*, and his first solo album in 2019 had already earned him a Grammy Award nomination.) Others brought up the Americana sensation Zach Bryan, whose robust streaming numbers helped drive his triple-album major-label debut to No. 1 on *Billboard's* Top Country Albums chart; he has doubled the size of his headlining spots from 6,000- to 15,000-capacity venues since May.

Jonathan Daniel, founder of Crush Management (Sia, Lorde, Panic! at the Disco), believes that characterizing the current music industry as "abysmal" for new artists is "a little crazy." Still, he acknowledges that "it feels more difficult to break without a true mainstream. Everybody's feed is siloed, and in a way, that's awesome — you have unlimited choice. But it makes it harder for something to be mainstream."

Many of the sources who spoke for this story believe the music business needs to reposition itself to adjust to this new reality. "If you take away stars, major labels have to shift their thing," Daniel says. "They've always been a filter for that. If you remove that — say there are no stars and everyone has their own cult followings — what does the major label do?"

It appears that the majors have already been trying to answer this question. Stephen Cooper, Warner Music Group's outgoing CEO, told a conference in September that the major had "reduce[d] our dependency on superstars" and instead prioritized building relationships with "artists at the beginning of their career." Speaking with investors this summer, Stringer emphasized that Sony Music's purchase of the distributor AWAL in 2021, combined with Sony's

indie powerhouse The Orchard, will help the major enjoy "a bigger proportion of the net that's being cast for content." Universal Music Group has spun its distribution and artist services division, Virgin Music Group, into a stand-alone entity.

But major labels are not the only ones that will need to adapt. "The way people measure success across the board is not correct," argues Connor Lawrence, co-founder/COO of indify, a platform that helps independent artists find investors in return for a portion of their streaming income.

Lawrence points to the 24-year-old Hojean, whose catalog of wistful, R&B-flecked pop songs is earning around 140,000 streams a day; the singer was recently able to sell out 500-capacity rooms around the country on tour. "He's not an artist that everyone's going to know," Lawrence says. But even if Hojean never becomes a household name, he may still be able to enjoy a "sturdy, solid career" through his recordings.

In the future, the definition of "breaking an artist" may have to shift. "It has become so fragmented where and how people discover music and become fans of something," says Ben Blackburn, who manages girl in red. "The metric needs to change if you're going to correctly judge success." **B**

Q3 LABEL MARKET SHARE: SONY STAYS HOT, INTERSCOPE'S ON TOP

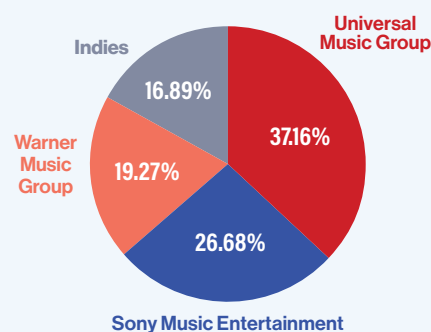
T HREE QUARTERS into 2022, Bad Bunny continues to dominate the U.S. music landscape, with *Un Verano Sin Ti* (The Orchard) comfortably the biggest album of the year so far and the only one to reach the 2 million mark in equivalent album units, according to Luminate. It and the next three top-performing albums released this year — Harry Styles' *Harry's House* (Columbia), Future's *I Never Liked You* (Epic) and Lil Durk's *7220* (Alamo) — helped Sony Music Entertainment grow its third-quarter market share to 26.68%, shaving away some of rival Universal Music Group's double-digit dominance.

UMG's 37.16% third-quarter finish, down from 37.25% last quarter, was aided by the continued success of 2021 albums by Morgan Wallen, The Weeknd, Olivia Rodrigo, Drake and the cast of *Encanto*, all of which are in the top 10 for most consumption units in 2022 so far.

For the first time, Warner Music Group's overall market share includes its owned independent distributor, Alternative Distribution Alliance, which contributed a little over three percentage points to WMG's 19.27% share. Luminate Data and WMG's agreement to include ADA's share aligns it more closely with the other two majors, which have long included Ingrooves and Virgin (UMG), and The Orchard and RED (Sony) in their corporate shares.

Overall rankings for the top 10 labels remained static from the second quarter. The top five were Interscope, 9.73%; Atlantic, 9.13%; Republic, 8.03%; Columbia, 7.02%; and Warner Records, 6.32%. — DAN RYS

Overall Market Share*



Rank	Label	Percentage
1	Interscope Geffen A&M	9.73%
2	Atlantic Records	9.13%
3	Republic Records	8.03%
4	Columbia Records	7.02%
5	Warner Records	6.32%
6	Capitol Music Group	6.13%
7	RCA Records	5.01%
8	Epic Records	2.65%
9	Def Jam Recordings	2.12%
10	Sony Music Nashville	2.07%

* Data from Dec. 31, 2021, through June 30, 2022, as calculated by Luminate.

For Your GRAMMY® Consideration

BTS

Yet to Come

(The Most Beautiful Moment)

Record Of The Year Song Of The Year
Best Pop Duo / Group Performance Best Music Video



“BTS’ new single ‘Yet To Come’ offers poignant reflection and an optimistic invitation into the future.”

- NME -

“‘Proof’ provides context to K-pop’s infiltration into the Western industry and gives reasoning to BTS’ dominance.”

- Clash -

“BTS has redefined what a pop act out of South Korea can be.”

- Rolling Stone -

“While many of you may know BTS as Grammy-nominated international icons, they also play an important role as youth ambassadors, promoting a message of respect and positivity.”

- The White House Press Secretary Karine Jean-Pierre -



Timbaland and **Swizz Beatz** settled their \$28 million *Verzuz* lawsuit against Triller.

Future sold his song publishing catalog to Influence Media Partners.

Introducing The Billboard Global Music Index

A new feature that tracks the performance of 20 publicly traded global music companies

BY GLENN PEOPLES

WITH INVESTORS PLOWING billions of dollars into public music companies, *Billboard* will now track key stocks with its new Global Music Index, which premieres here and will initially be featured in the weekly newsletter *The Ledger* sent to *Billboard* Pro subscribers.

The Global Music Index provides a snapshot of the stock performance of 20 companies traded on exchanges in seven countries: the United States, the Netherlands, South Korea, the United Kingdom, Germany, France and China (Hong Kong). It is a market capitalization-weighted index that reflects the relative size of its constituent companies, each of whose market capitalization has been adjusted to remove long-term shareholders such as corporations, private equity firms, corporate executives and directors. What's left is a more accurate representation of the shares being traded on the markets.

About two-thirds of the index's value comes from companies listed in the United States, while 21% is derived from a single company listed in the Netherlands, Universal Music Group (UMG), the most valuable stock in the index. Two South Korean K-pop powerhouses, HYBE and SM Entertainment, account for close to 5% of the index's value. A lone German company, concert promoter/ticketeer CTS Eventim, commands 4.2%. Two music royalty funds listed on the London Stock Exchange, Hipgnosis Songs Fund and Round Hill Music Royalty Fund, total 2.8% of the index's value. One company in Hong Kong, streaming service Cloud Music, is worth 0.7%. France's two digital music stocks, Believe and Deezer, are worth a combined 0.4%.

Labels and publishers account for 44% of the index's value; streaming, 24.1%; live music and ticketing, 22.5%; and satellite and radio broadcasting, a combined 9.4%.

The index's value was 1,000.00 on Sept. 23, down 45.6% from 1,837.02 at the end of 2021. Most of the decline came in the second quarter when the value fell 27.3% from 1,553.18 to 1,128.98. To calculate the index values for the ends of the fourth, first and second quarters, *Billboard* replaced the stock prices of Anghami, an Abu Dhabi, United Arab Emirates-based streaming service, and Deezer with the

special purpose acquisition companies they merged with, Vistas Media (on Feb. 3) and I2PO (on April 18), respectively.

Most of the index's decline reflects the challenging environment for stocks in 2022. Although most music companies have had record revenue or profits and global trends are favorable, persistent inflation and rising interest rates have battered stock prices and caused some investors to place a premium on profits rather than growth. For example, Spotify, one of the most valuable companies in the index, fell 61.8% from Dec. 31 to Sept. 23 as investors soured on streaming following a pandemic-related boom. At \$89.34 per

share, Spotify trades 75.5% below its all-time high of \$364.59 set on Feb. 19, 2021.

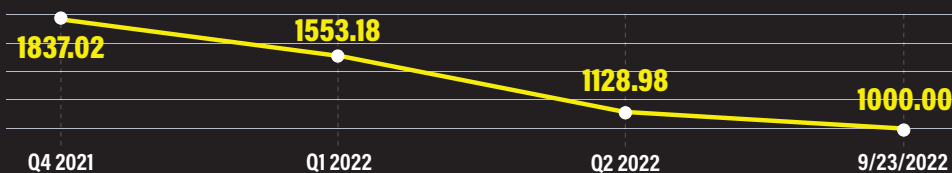
Even concert promoters doing brisk post-pandemic business were affected. Despite a record-setting second quarter and signs pointing to strong demand for live music heading into 2023, shares of U.S. promoter and Ticketmaster-owner Live Nation have dropped 37.1% year to date, while shares of CTS Eventim are off 31.8%. The music concert might be recession-proof, but concert companies' stocks aren't immune from economic upheaval.

Some of this year's decline in index value stems from foreign exchange differ-

ences. The Billboard Global Music Index converts the market capitalization of each company listed on a foreign exchange into U.S. dollars. From Dec. 31 to Sept. 23, the euro lost 15.3% to the U.S. dollar. The pound sterling fell 20.4%, and the Korean won lost 16.7%. For companies traded in those countries, foreign exchange losses compound existing declines in share prices. The Hong Kong dollar declined only 0.7% against the U.S. dollar.

Recent stock market woes aside, the fact that an index with 20 music stocks is possible speaks to the health of the music market. The number of publicly traded companies has jumped sharply in recent years as streaming led the global music industry to rebound from a 15-year decline prompted by dwindling CD sales, the transition to digital platforms and peer-to-peer file-sharing software like Napster. Among the companies that have gone public since the beginning of 2020 are the first- and third-largest major-label groups, UMG and Warner Music Group; HYBE; Believe; independent music publisher/label Reservoir Media; Round Hill Music Royalty Fund, Anghami; Deezer; and Cloud Music. **B**

THE BILLBOARD GLOBAL MUSIC INDEX

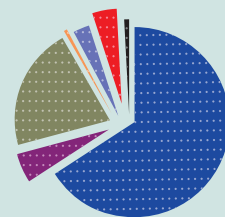


Companies Included In The Index

Spotify (NYSE: SPOT)	SiriusXM (Nasdaq: SIRI)
Universal Music Group (AMS: UMG)	Reservoir Media (Nasdaq: RSVR)
Warner Music Group (Nasdaq: WMG)	Believe (PA: BLV)
HYBE (KRX: 352820)	Round Hill (LSE: RHM)
Live Nation (NYSE: LYV)	Hipgnosis (LSE: SONG)
CTS Eventim (DE: EVD)	iHeartMedia (Nasdaq: IHRT)
Madison Square Garden Entertainment (NYSE: MSGE)	Cumulus Media (Nasdaq: CMLS)
Tencent Music Entertainment (NYSE: TME)	Anghami (Nasdaq: ANGH)
Cloud Music (HKE: 9899)	LiveOne (Nasdaq: LVO)
	Deezer (PA: DEEZR)
	SM Entertainment (KRX: 041510)

Index Value By Country Of Listing

UNITED STATES	66.1%
SOUTH KOREA	4.8%
NETHERLANDS	21%
FRANCE	0.4%
UNITED KINGDOM	2.8%
GERMANY	4.2%
HONG KONG	0.7%



Index Value By Company Type

STREAMING PLATFORM	24.1%
RECORD LABEL/PUBLISHER	44%
SATELLITE/BROADCASTING RADIO	9.4%
LIVE MUSIC/TICKETING	22.5%





MANESKIN

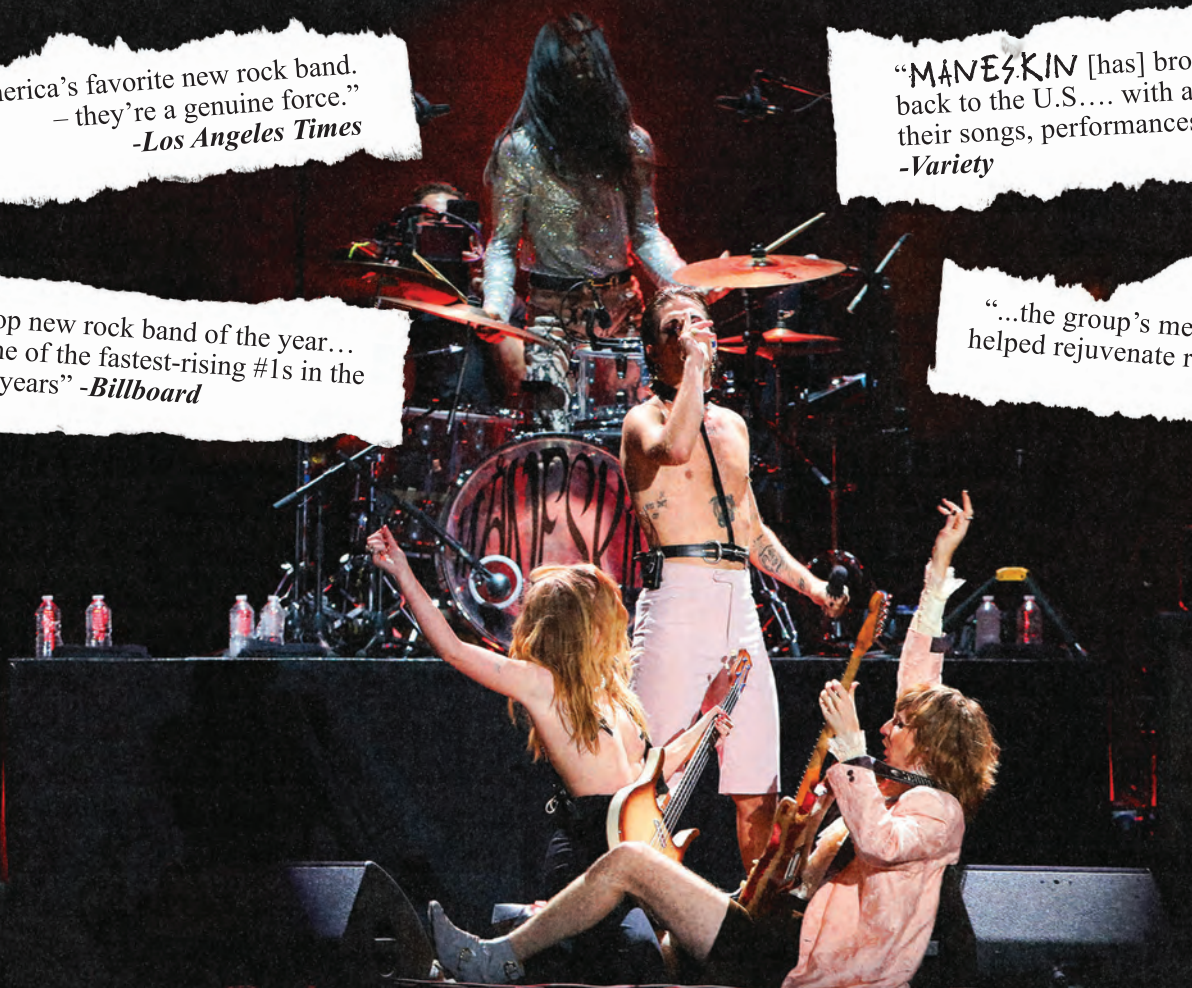
- ++ ONLY BAND TO HAVE TWO CHART-TOPPING SONGS AT ALTERNATIVE RADIO THIS YEAR ++
- ++ BILLBOARD MUSIC AWARD FOR TOP ROCK SONG ++
- ++ MTV VMA FOR BEST ALTERNATIVE ++
- ++ IHEART MUSIC AWARD FOR BEST NEW ALTERNATIVE ARTIST ++
- ++ **BEST NEW ARTIST** ++
- ++ **“SUPERMODEL” SONG OF THE YEAR / RECORD OF THE YEAR / BEST ROCK SONG / BEST ROCK PERFORMANCE** ++
- ++ **BEST MUSIC VIDEO** ++

“America’s favorite new rock band.
– they’re a genuine force.”
-*Los Angeles Times*

“MANESKIN [has] brought rock
back to the U.S.... with authenticity in
their songs, performances & fashion.”
-*Variety*

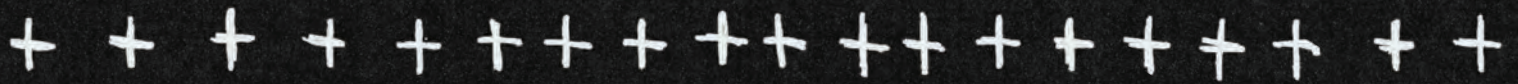
“The top new rock band of the year...
with one of the fastest-rising #1s in the
last 25 years” -*Billboard*

“...the group’s meteoric rise has
helped rejuvenate rock ‘n’ roll...”
-*Loudwire*



- ++ ‘BEGGIN’ ADDED TO SPOTIFY’S ‘BILLIONS STREAM CLUB’ ++
- ++ SOLD OUT ROME’S HISTORIC CIRCO MASSIMO IN FRONT OF 85K PEOPLE ++
- ++ PERFORMED AT LOLLAPALOOZA IN FRONT OF 70K PEOPLE ++
- ++ SOLD OUT US HEADLINING TOUR ++

ARISTA  SONY MUSIC | LATIN



Concord acquired the recording catalog and other assets to Antonio "L.A." Reid and Charles Goldstuck's HitCo Entertainment.

Utopia Music acquired leading U.K. physical distributor Cinram Novum.

Tennessee Is Vinyl Country

With a rapidly growing number of pressing plants, and other crucial advantages, the state is now the vinyl hub of the U.S.

BY LYNDSEY HAVENS

FOR THE RECORD... We're hiring!" reads the lawn sign in front of Nashville's United Record Pressing, the largest vinyl pressing plant in the United States. With an expansion underway that will bring in 48 new presses — upping the manufacturer's count to nearly 100 and more than doubling its total output from approximately 40,000 to over 100,000 units of vinyl per day — the need to staff up is crucial. And URP isn't the only Tennessee plant on the prowl.

As the vinyl boom continues — the format generated \$570 million in revenue through June 2022 (up 22% year over year), according to the Mid-Year 2022 RIAA Music Revenue Report — pressing plants around the world are not only striving to keep up with demand but planning how to get ahead of it. Tennessee is aiming to take the lead, increasing its number of plants from two to five in 2022 and planting a flag as the U.S. vinyl hub. The state offers advantages in distribution, in taxes and, most notably, in culture.

"All music resonates from Tennessee," says Brandon Seavers, CEO of Memphis Record Pressing (MRP), which was founded in 2014 and is undergoing its own \$30 million expansion. "We really take pride in our musical heritage."

"We've got wine country in California," adds Drake Coker, CEO of Nashville Record Pressing, one of three new manufacturers that have come online in the past year in Music City. "Tennessee is going to be vinyl country."

The growth in Tennessee's vinyl production capacity is substantial. MRP — owned by Czech Republic-based GZ Media, the world's largest vinyl record manufacturer — is adding 33,000 square feet to house 36 new presses to be up and running by early 2023; NRP, also owned by GZ Media, opened in June. Physical Music Products, a smaller plant with three presses currently online (and five more expected by early 2023) that was founded by Nashville-based mastering engineer Piper Payne, opened in March, and The Vinyl Lab, a music venue and boutique two-press plant, has been operational since April 2021.

"Nashville is exploding right now," says URP CEO Mark Michaels. He cites everything from "attractive" economics and state tax rates to the presence of tech giants like Amazon and Oracle as drivers for the city's growth.

And, as Coker points out, an estimated 75% of the U.S. population lives within a 24-hour drive of Nashville,



making it what he calls "a distribution heaven." (Nashville and Memphis are centrally located to two of the country's major distributors in Franklin, Ind., and La Vergne, Tenn.)

It's not just proximity to distributors that makes Nashville and Memphis ideal cities to house a pressing plant. The Vinyl Lab founder Scott Lemasters believes it's about proximity to everything. "The components that you need to make a record: the mastering houses and studios, the people who cut the lacquers. There's even a plating facility in town. Everything is within a 10-minute radius," he says. "Half our jobs are just running around town."

But not everything can be done locally, and surely not everything can be sourced locally. So how did so many plants within one state manage to break ground on expansions or entirely new facilities all at once — and during a global supply-chain shortage?

Michaels believes URP, which was founded in 1949, had a bit of luck on its side. After the plant relocated to its current, larger facility in 2017, Michaels never thought it would need to further expand. "And then, as we saw 2020 and the growth of vinyl, it created an incredible acceleration and demand," he says. "All of our customers were just crying for capacity." By the top of 2021, URP decided to grow its operations yet again — fortuitous timing, with Michaels noting that supply-chain challenges got much worse soon after.

It's something Seavers can attest to as well. At the start of 2021, MRP booked three-and-a-half months of work in five weeks. "It was more than a flood," he says. "It strained every system that we had." With the financial support of GZ Media, MRP added another 36 presses to its facility for a total of 52, which will eventually boost its vinyl units per day from 36,000 to 130,000. "Having GZ behind it all really has been key," says Seavers.

The hustle to get GZ-backed sister plant NRP operational is further proof of how essential that kind of backing can be for a plant at any stage and of any size. For decades, GZ has been building a family of plants across North America, including Precision Record Pressing in

Ontario. It was that plant's president, Shawn Johnson, who approached Coker about relocating to Nashville to head up the newest sibling. Coker arrived in fall 2021, secured a space for NRP by December (because of Nashville's current growth, he says commercial real estate was hard to come by) and started construction and operations in March. He compares the process to a plane leaving the runway as it's still being built.

Capital and technological support from GZ have allowed that plane to take off, fueled by already existing customer relationships. "Every record that we can make in the next four years is already presold," Coker says. "Who gets to start a company and not worry about sales?"

The Vinyl Lab — a multifunctional space that includes a pressing plant and a venue that will open in October — has enjoyed a similar safety net from the start. Scott first conceived the idea for The Vinyl Lab in 2015 and, after a series of setbacks, leased its space in January 2020. The following December, the Grand Ole Opry called. The Opry had continued holding shows in an empty hall during the pandemic, recording each one and eventually choosing 12 performances to release as an album — which it wanted on vinyl. "They called us, and we were like, 'Our machine is not even in its final resting spot yet!'" he recalls with a laugh, noting he secured the company's first Phoenix Alpha press in 2019. "We were fully transparent with [the Opry]. That order was due on June 3, and we delivered it on June 2."

Lemasters, who operates The Vinyl Lab alongside Clint Elliott and Heather Gray, says their orders have mostly been word-of-mouth (in addition to ads they posted in bathroom stalls). He praises both the city and the vinyl community as a whole for the eagerness to help one another, recalling the time Jack White and Ben Blackwell of Third Man Records referred Dualtone Records to The Vinyl Lab, which led to a steady flow of work early on.

"That's what's great about the industry right now, is that we are still in a very collaborative phase," says Seavers. "We would never be where we are if we hadn't had that." **b**



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Warner Music Brazil named **Leila Oliveira** as president, becoming the first woman to lead a major label in the country.

Universal Music Group acquired a majority stake in Indian entertainment and talent company TM Ventures.



BTS

THE K-POP BOOM HITS A MILITARY ROADBLOCK

With BTS and other groups facing compulsory service, politicians scramble to find a solution

BY DAVID D. LEE

SEOUL — Will BTS take a forced break for military service?

That question has vexed many in the music world for over two years as some of the seven members of the K-pop group come of military age. Even before BTS announced in June it was taking a break from group activities to focus on solo projects, sentiment inside South Korea's government seemed to be building for the boy band to become the first K-pop group to receive a special exemption to mandatory military service, which is required of all able-bodied Korean men ages 18-28.

In recent months, the band's soft power has surged to the forefront of discussions in Korea, the world's seventh-largest music market. So much so that Defense Minister Lee Jong-sup said during a parliamentary hearing in August that a public poll on whether BTS should be exempted from mandatory military service would figure in the decision. The next day, the defense ministry appeared to change its mind, declaring it "will not arrange a public poll on the matter, nor make decisions on the issue of BTS' military service solely based on the result of a poll."

The members of BTS have already

deferred their compulsory service thanks to the so-called "BTS law" passed in December 2020 that allows K-pop entertainers awarded government medals to join the armed forces by age 30 — up from 28 — with the recommendation of the culture minister. South Korea's National Assembly is currently considering at least three revisions to the conscription law. On Sept. 19, Kim Young-bae, a representative from the main opposition party, proposed a law extending to "pop celebrities" like BTS provisions that already allow athletes and artists such as classical musicians to serve as art and sports personnel, allowing them to continue their careers. The mayor of Busan, Park Hyung-jun, also recommended a BTS military exemption to the president's office, as the members are ambassadors in an effort to bring the 2030 World Expo to Busan, a southern port city that is hosting a free 90-minute BTS concert on Oct. 15.

The issue could come to a head as early as December when Jin, the group's oldest member, turns 30. He said in 2020 that he would "respond whenever the country called." Then in April, during BTS' concert in Las Vegas, Jin said he "de-

cidated to leave most matters in the hands of the label" when it comes to discussions of the military.

While BTS members have expressed their willingness to join the military when called, HYBE, the parent company of BTS label Big Hit, has been more circumspect when it comes to questions about the group's military duties. It's an understandable stance considering BTS' share of HYBE's revenue was about 60% in 2021, according to one analyst estimate, although that is down from 85% in 2020. (HYBE acquired Scooter Braun's Ithaca Holdings in April 2021, which has helped diversify its revenue.)

"The national government and its authorities are interested in giving the group an exemption to military service for political advantage and to thwart any risks to the group's value to the economy," says Lee Taek-gwang, a professor of cultural studies at Kyung Hee University. "But no one is willing to take responsibility and is deferring making a decision on the possible exemption as it's such a sensitive matter," he says. "Sentiments of egalitarianism are still strong in our country."

Other K-pop groups with members who were born in 1994 and 1995 will also

face the military deadline soon, including four of 10 members of SM Entertainment's NCT 127, half the members of YG Entertainment's iKON, two of nine members of FNC Entertainment's SF9 and two of seven members of IST Entertainment's Victon.

Government exemptions have been granted to Olympic medalists, Asian Games gold medalists and winners of domestic and international competitions. In the sports world, exemptions haven't caused "too much of a commotion," says Kwon Joon-won, a professor of entertainment management at Dong-ah Institute of Media and Arts. But in music, there is "the perception that these pop stars already have it all when it comes to money, fame and fortune."

Since 2000, 607 artists have been awarded military exemptions, with 87 receiving them after winning at the Dong-a Korean Traditional Music Competition. (As many as eight competitors per year have been awarded the exception at the annual competition.)

A Gallup Korea poll taken in April found that 59% of respondents want pop stars to receive military exemptions. But a poll in September by marketing firm Jowon C&I showed 54.1% of people thought BTS should carry out its military duties. The pro-military sentiment was even higher among younger respondents: Around 73% in their 20s, and 60% in their 30s, said BTS should serve in the military.

Some have also argued that a BTS breakup could harm the Korean economy, however. The attention around BTS helps generate some \$3.54 billion in visits from foreigners and exports of consumer goods like clothes, makeup and food, according to the Hyundai Research Institute. Representative Sung Il-jong of the ruling People Power Party has estimated that a No. 1 song on the *Billboard* charts — which the band has achieved six times — could create a halo effect that generates an economic boom of \$1.38 billion.

Military service hasn't been kind to other K-pop groups' careers. K-pop contracts, typically seven years for new acts, can end while members are in the military, leading some members not to re-sign. Boy bands like 2PM and Big Bang have significantly limited their public appearances or paused group activities after its members entered the military. In 2PM's case, it took almost four years for the group to return as a six-member team after their military enlistments.

For BTS, that could be too long. "It will likely be the end of the group in terms of its capital value if the members go to the military," says Kyung Hee University's Lee. "There's just no guarantee that they will be as active as a group afterward." **B**



2022

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Larry Jackson exited Apple Music as global creative director.

Hipgnosis chief catalog officer **Amy Thomson** stepped down to launch her own rights management platform.

Brenner photographed Sept. 23 at Grubman Shire Meiselas & Sacks in New York.



From The Desk Of... Joe Brenner

PARTNER, GRUBMAN SHIRE MEISELAS & SACKS

BY FRANK DIGIACOMO

PHOTOGRAPHED BY DESEAN MCCLINTON-HOLLAND

WHEN THREE of the biggest song-catalog sales were announced in early 2022, the media focused on the astronomical prices. Warner Music Group acquired David Bowie's publishing for \$250 million; Sony Music purchased Bruce Springsteen's publishing, as well as his master recordings, for \$500 million (with the involvement of Eldridge, an investor in *Billboard's* parent company, PMRC); and Universal Music Publishing Group paid \$360 mil-

lion for Sting's song catalog.

What didn't make headlines was the complexity of these deals or pressure faced by a team of partners at the entertainment law office of Grubman Shire Meiselas & Sacks — led by self-described "point guard" Joe Brenner — to finalize them before the end of 2021. "Some of these clients have very intricate, sophisticated tax structures," says Brenner, 57, a 30-year veteran of the firm. "The structures of deals like these may be fundamentally tax-driven and for tax reasons had to be

done by the end of the year."

The Brooklyn-born, Long Island-raised Harvard and Columbia Law School graduate adds that he and his partners also foresaw the cooling of song-catalog sales. "We had a sense that the market had hit its peak and said, 'Let's get these deals done.' Complicated deals can drag on and on. Both sides get deal fatigue, and the last thing you want to happen is for the deal to go away."

There was another complicating factor, specific to the iconic nature of these artists. As Brenner — who works directly with Sting, the Bowie estate, Mariah Carey, Spotify, U2 (with partner David Toraya) and the NBA, among other clients — explains, song-catalog sales usually come with no strings attached. But beginning with the January 2021 publishing sales deal for another iconic client, Paul Simon,

the Grubman team negotiated agreements that afforded these artists approval rights for the uses of at least some of their songs.

You work on a wide spectrum of business. How did you end up working on 2021's four biggest catalog deals?

These are big, complicated deals, sometimes structurally driven by international tax considerations, that require a big team effort. What I bring to the party is one, familiarity with a number of those clients, their businesses and their history; and two, an ability to keep the train on the track. I've been Sting's point guy here forever. So to the extent that there's institutional knowledge and understanding of complicated financial structures, for a guy like that, clearly, I'm going to be involved. Similarly, I've been Bowie's point person on the record side. Stuart

Prager, who is my publishing partner here, was involved as well. He has a deep institutional knowledge of copyright and intellectual property law, the vagaries of termination rights and the rest. [Founding partner] Allen Grubman was intimately involved, as was Branch Furtado, one of our corporate partners, and Don Friedman, who is Bruce Springsteen's point person and probably the smartest guy I've ever met in the music business.

You describe yourself as a "point guard" for the deals.

I'm good at making things go and seeing the big picture. The point guard's job is, "Hey, let's make sure we're winning." It doesn't matter to me if somebody's scoring 35 points, as long as we're coming away with the win.

Was there any one issue that arose in all of the deals?



A photo of Brenner and his children, Sadie and Jack, along with NBA 2014 and 2015 All-Star Game basketballs and souvenirs from such clients as Sting — the front laminate from The Police's reunion tour bears Looney Tunes' signature signoff, "That's all, folks!"

There were plenty, but the one that comes to mind immediately is, what are the approval rights that a writer of the stature of Paul Simon, David Bowie, Sting or Bruce Springsteen have once they've sold their catalogs? Normally, you don't have any approval rights. With writers of this stature, we took the position that there is a certain respect that needs to be paid to the songs, irrespective of having been sold. There was a whole lot of negotiating, and we wound up in a place where post-sale, they still had a fairly robust set of approvals, and their concerns with respect to certain uses of those songs — they were different for each writer — were addressed.

Did the agreements apply catalogwide or to specific songs?

Yes and yes. That was really the interesting thing about these deals. David's estate and each of the other songwriters had different concerns about the uses of compositions post-sale. Some were more interested in how [they were] going to be used in commercials — with what kinds of products, for example. Some were more interested in uses with respect to political or similar causes. Some were more interested in uses in films or plays that have to do with their lives. Some had specific concerns about specific songs.

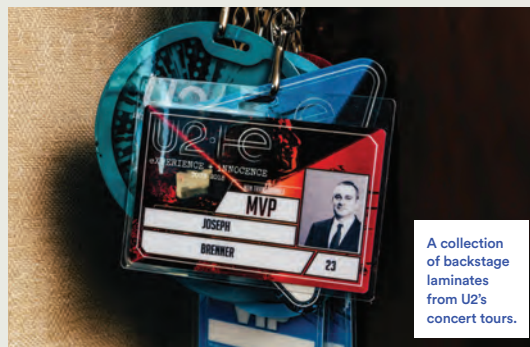
Some writers said, "Under no circumstances can you use X song for a certain period" — maybe it's before they die; maybe it's some period after. Some had a more commercial view, which is, "I understand what I'm being paid for," and they were a little less adamant about approvals.

Are you able to mention any songs that these artists considered hands-off?

No. But the most interesting part of these negotiations was having those conversations with the songwriters. "What are you OK with? What are you not OK with?" In those conversations, you are getting right to the heart of the creative process with some of the greatest songwriters of all time. Clearly, they've gotten over the hump of deciding to sell. They understand that it's a commercial transaction. But fundamentally, there's a connection that's deeper for them than the commercial transaction. So where's the balance between the commercial transaction and the emotional context? That's where the rubber meets the road.

Did termination rights figure into any of these deals? My understanding is the Bowie estate probably could not ask for termination rights but the other artists could.

It's complicated. You're not incorrect. It differs in terms of who owns what rights at what



A collection of backstage laminates from U2's concert tours.



This Air Force dog tag belonged to his late father, Morris "Mac" Brenner. "I was very close to him," he says. "I think he would've gotten a real kick out of me working on these iconic catalog deals."



A Fender Precision bass given to him and autographed by Sting.

time, and it's only a U.S.-based issue. Because of copyright law, termination rights will continue to exist for certain of the sellers or their heirs at some point down the road. But all that gets priced into the deal. What's interesting is that each of these catalogs went to a major music publisher. I think there's a reason for that. They know exactly what they're getting when they buy assets like this. They understand protecting catalogs like this. And they're also very knowledgeable about termination rights, valuation metrics and the rest of it.

How would you characterize the current market for song-catalog sales?

I don't think there are many of these types of catalogs left. I'm thinking Billy Joel or Queen. Pink Floyd is out there. There's a certain premium for the legendary or iconic component. But at the end of the day, you're looking at earnings, you're looking at multiples, and, if you're the purchaser, you assess the valuation. So if you start from the premise that there aren't many catalogs left like the ones we're talking about, and you look at how the environment has changed entirely since the end of last year — interest rates are sig-

nificantly up, currency exchange rates are very different — I don't think the current market is what it was. We got lucky, and smart, that these clients wanted to do these deals when they did. I think it may have been the absolute right time.

What about smaller catalogs and those of successful artists who are not superstars?

The business will continue, but I don't think it will be quite the same. Multiples have contracted some, and I don't think the appetite is the same — meaning the feeding frenzy for buying these assets that existed last year. But look, music publishing is a great business. There's always going to be an opportunity to do these sorts of deals. And there are more and more potential buyers.

Will the catalogs of contemporary stars on the order of, say, Drake have the same staying power as those you've just sold?

We're going to have to wait and see how the market looks at these. It's not fully clear yet how the earnings for these catalogs decay, nor where those earnings plateau — especially for current hits. It will be interesting to

compare those valuations to the ones for the iconic catalogs we recently sold.

Aside from the legal and financial calculations, did any of these deals require the potential buyers to present strategies for preserving and enhancing the legacies of these catalogs?

I'm sure there were conversations between the senior executives and the artists and their management. Our conversations were mostly commercial. Some of these writers said, "Look, I have a relationship with this company. If they can hit this price, we're done." Some said, "I'd like to see what the market will bear," or "While I've had a good relationship with this company, if someone wants to step up and pay more, then I'm perfectly happy to have that conversation."

The Financial Times recently reported that Hipgnosis is having issues closing its deals because of a cash shortage. What's your perspective there?

I don't know anything about the internal arrangements between the company and their backers. I do know those guys were out there spending an awful lot of money very, very quickly. So I'm not surprised that given the activity and how fast it was going on, they've run into a bit of a headwind.

Now that catalog sales appear to be cooling, are you seeing any new trends in deals that artists are asking you to negotiate?

We do work in gaming, podcasting, non-fungible tokens and all the newer technologies, both with the companies that develop that stuff and the artists who want to do deals with those companies. They're all growing businesses, so hopefully, there'll be a lot of money there. But from a recording artist's point of view, it's still the usual income streams: recorded music, music publishing, touring, endorsements, merchandising. And there are other outlets: theater — Bruce had a great Broadway run — and our clients have done plenty of autobiographies. But the big, big money is when you can fill a stadium. **B**

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NOW PLAYING

From left: Baby Money, Babyface Ray and Icewear Vezzo photographed Sept. 19 at Russell Industrial Center in Detroit.

All Eyes On Detroit

Thanks to the recent success of Icewear Vezzo, Babyface Ray and Baby Money, Motor City rap is having another moment

BY NEENA ROUHANI

PHOTOGRAPHED BY VUHLANDES

sound

I N 2013, ICEWEAR VEZZO traveled from his hometown of Detroit to New York to meet with executives at various music companies. The trip, set up by his former indie label, didn't go well.

"We took our music to YouTube and a bunch of other places, and they're just looking like, 'Is [the song] over yet?' " he recalls of people scoffing at his no-frills tracks centering on uncensored tales of Detroit street life. "They almost made me feel like it wasn't good, but as soon as you get back home, people say, 'Man, this that *shit*!' " the 32-year-old says, while sitting in Detroit's Russell Industrial Center, a 2.2 million-square-foot abandoned factory space. "So I'm like, 'Fuck it. We'll just be famous in Detroit, because I'm not changing my style.' I believe in it."

Icwear Vezzo's persistence has paid off — all three of his 2021 *Rich Off Pints* mixtapes appeared on the *Billboard* charts — and soon enough, others believed, too. In recent years, stars like Future, Pusha T, Megan Thee Stallion, Tyler, The Creator and Jack Harlow have tapped the city's sound by working with producers and artists such as Helluva, Sada Baby, 42 Dugg and Tee Grizzley. Babyface Ray, 31, has recently evolved from local icon to national name, scoring a top spot on *Billboard*'s Heatseekers Albums chart with his 2021 EP, *Unfuckwitable*, and reaching No. 31 on the *Billboard* 200 with *FACE*, released in February. Meanwhile, newcomers like 42 Dugg and Baby Money have grown their fan bases, with the latter sharing the stage with Lil Baby and DJ Drama.

"DETROIT HAS GOT SOMETHING GOING ON, AND I WANT TO BE INVOLVED IN IT."

—PIERRE "PEE" THOMAS, QUALITY CONTROL

"We respect what everybody got going on because we all used to be down together," says Babyface Ray. Adds Baby Money with a smile: "Everybody's making money, everybody's happy. The whole city's getting paid."

Babyface Ray and Icwear Vezzo, who attended middle school together on Detroit's East Side, have helped slowly popularize the city's dominant basslines and sinister piano riffs, often paired with an off-beat cadence and cutthroat yet cheeky lyrics. Along with Baby Money, the rappers point to a non-chalance in their music, one that suggests desensitization to the weighty experiences their songs carry. It's this sound that paved the way for artists like Baby Money, who signed a six-figure deal with Quality Control in January.

"New Orleans had a wave, so did Atlanta and Memphis — Detroit has got something going on, and I want to be involved in it," Quality Control CEO Pierre "Pee" Thomas told *Billboard* in August, when the label announced it had signed Icwear Vezzo. "They're a city that will have a big mark on this game. They just need more exposure and infrastructure."

Today, Icwear Vezzo, Babyface Ray and Baby Money greet one another in a setting that says it all: Unfinished walls are riddled with haphazard graffiti; a bullet casing is nestled between dust bunnies across concrete floors. The sun beams relentlessly through floor-to-ceiling windows. It's depressingly beautiful, a quality they all know too well.

Babyface Ray started off rapping in 2015 under Team Eastside, a collective of six Detroit rappers that includes breakout star Peezy. As Peezy began putting out solo projects a couple of years later, a reluctant Babyface Ray followed suit. Around the same time, Tee Grizzley was released from prison and burst onto the scene with his 2017 debut single, "First Day Out," which peaked at No. 13 on the Hot Rap Songs chart. "When that became a smash hit, it shocked me because we had been doing [our sound] for so long and nobody noticed," Babyface Ray says. "We was watching [Detroit artists] Big Sean, Dej Loaf, trying to put melodies in our music and alter our sound to cater to the industry. Tee Grizzley came and stepped on all of them."

Tee Grizzley's mainstream success and subsequent signing to 300 Entertainment/Atlantic Records kick-started a long-awaited shift, with more of the city's natives finally scoring record and distribution contracts. To date, EMPIRE has signed 10 Detroit rappers to deals, including Babyface Ray in 2019. "The way I was able to cultivate Detroit is offering distribution deals and giving [rappers] money, which traditionally we reserved for our label deals," says the company's founder, Ghazi.

Baby Money, who began rapping at 12 — influenced by Detroit pioneers like Blade Icewood and Street Lord Juan — released his second album, *New Money*, with Quality Control on Sept. 23. "I feel like people think we going back in the streets when they give us money," he says. "Nobody wants to be in the streets. If we had silver spoons, we would've taken silver spoons."

Come October, he and Icwear Vezzo will head out on a 12-date tour together, a far cry from the local strip clubs the two remember performing at early on, with Baby Money comparing his then-\$1,500 per-show rate with today's \$15,000. As their profiles rise, both are committed to helping build the infrastructure Thomas spoke of by way of their own labels: Icwear Vezzo's Iced Up Records and Baby Money's Third Eye Entertainment.

"The thing about our sound is that we never changed it," Icwear Vezzo says. "We stuck with it. We took all of the negativity and made something out of it." **D**



Babyface Ray



Icwear Vezzo



Baby Money

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IN DEMAND

ANGIE RANDISI

AUDIO ENGINEER

While studying professional sound and the business of studio production at Metalworks Institute just outside of Toronto, Angie Randisi dreamed of working at OVO Sound, the label co-founded by Drake and producer Noah “40” Shebib. “The more you start to learn about the technical side of [music], you start to realize who the greats are — and 40 was always someone I admired,” Randisi says. During her graduate year in 2018, Shebib happened to call Gil Moore — founder and CEO of Metalworks Group and member of Canadian band Triumph — for intern recommendations. Moore suggested Randisi. By 2019, she was hired as a full-time engineer at OVO’s SOTA (State of the Art) Studios. Two years later, Drake called with an A-list opportunity: Lil Baby



needed an engineer. Drake booked Randisi a flight to Atlanta and put her up in a hotel room so she could start working with Baby before he embarked on tour with Lil Durk that fall. “A couple of days turned into a week, [which] turned into two weeks,”

says Randisi, who ended up going on tour with him to keep working. Over a year later, the anticipated result and Lil Baby’s new album, *It’s Only Me*, will arrive Oct. 14. Says Randisi: “I constantly feel like it’s a ‘pinch me’ moment.”

—HERAN MAMO



BEHIND THE HIT

d4vd’s “Romantic Homicide”

▶ **THREE DAYS BEFORE** rising singer-songwriter d4vd (pronounced “David”) released the dark, grungy ballad “Romantic Homicide,” he went to sit in his bedroom closet. He had hated previous versions of the track, but wasn’t willing to give up on using the song to share how he really felt post-breakup. “I literally just said, ‘I’m scared,’” says d4vd, referencing the song’s opening line. “All the words spiraled out subconsciously. I was like, ‘Yo, I got to write this down.’ Emotions were everywhere.”

The 17-year-old Houston native, born David Burke, stumbled into music last November. An avid gamer who became obsessed with Fortnite when he was 12, he would often make gameplay montages set to popular songs, but after getting flagged for copyright infringement twice, he decided to make original music to soundtrack his clips. “I’ve been writing poems forever, but vocalizing? I didn’t even think I had a good enough voice,” he says.

This July, he independently released the love-soaked track “Here With Me.” But “Romantic Homicide” marked his breakthrough moment — and led to a record deal with Darkroom/Interscope Records in August. The artist’s evocative chronicling of “the death of love” — killing the romanticized memory of a past relationship — immediately struck a chord. “My mom’s going to hate me for saying this, but anybody could have made ‘Romantic Homicide,’” he says. “As stripped-down as the vocal production is, anybody can speak their mind. It resonates with so many people because of the emotions in the lyrics.”

The song’s viral success on TikTok was followed by the September release of the Tommy Killjoy-directed music video, which depicts a blindfolded d4vd in a thunderstorm and has 1.8 million YouTube views. “Romantic Homicide” became d4vd’s first charting single, entering the Billboard Hot 100 at No. 77 and jumping to No. 45 the following week, and it has since cracked the top 10 on the Hot Alternative Songs, Hot Rock Songs and Hot Rock & Alternative Songs charts. But d4vd’s validation has come elsewhere: “Three weeks into release, I’m going through my DM requests, and somebody said this song prevented him from committing suicide,” he says. “That’s when I knew this song is doing something for people, not to people.”

—MEGAN ARMSTRONG

THE CONTRIBUTIONS

“DO WE HAVE A PROBLEM?”
Nicki Minaj
and Lil Baby



Nicki Minaj enlisted Lil Baby to kick off 2022 with a one-two punch of collaborative singles, “Bussin’” and “Do We Have a Problem?” Randisi, who grew up a huge Minaj fan, worked with Minaj’s engineer Aubry “Big Juice” Delaine to capture the rappers’ chemistry. Recorded during a four-day stint at Alicia Keys’ studio in New York, “Do We Have a Problem?” debuted at No. 2 on the Billboard Hot 100. “I had a feeling it was going to be a huge record,” says Randisi.

“2STEP”
Ed Sheeran
and Lil Baby



Randisi’s first pop crossover came earlier this year, when Ed Sheeran asked Lil Baby to appear on the pop-rap remix of his single “2step.” With the pop star recording across the pond, Lil Baby relied on Randisi’s ability to set up her rig and record him from anywhere. “That record, funny enough, was recorded on his kitchen counter,” she says. “The biggest thing to catch that dynamic between the two of them, even though they weren’t in the same room, was having [Lil Baby] ad-lib over Ed Sheeran’s part, so it sounds like they’re bouncing off each other.”

IT’S ONLY ME
Lil Baby



Randisi says that the impressive chart marks for Lil Baby’s second album, 2020’s *My Turn*, including five nonconsecutive weeks at No. 1 on the Billboard 200, “definitely set the bar high” for its follow-up. “He was really big on experimenting with his sound and trying new things with this project,” she says of the new album. One of the singles she helped record, “In a Minute,” earned the rapper his 100th entry on the Hot 100 in April, making him only one of 12 artists to accomplish the feat.

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- **A TASTE OF COUNTRY**



Produced by **MATT ROLLINGS** & **RITA WILSON**

Arranged by **MATT ROLLINGS**

Engineered & Mixed by **NIKO BOLAS**

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RECORDING'S GREAT ESCAPES



Quintard (left) and Pitt photographed Sept. 14 at Miraval Studios in the town of Correns, France. The co-founders are pictured in front of the control room's centerpiece, known as "the Spaceship."



THE
MARVEL
OF
MIRAVAL

HIDDEN AMID THE GROUNDS OF A SPRAWLING PROVENCE ESTATE,
A LEGENDARY STUDIO IS REBORN THANKS TO CO-FOUNDERS
DAMIEN QUINTARD AND BRAD PITT – WHO WANTS TO MAKE IT A “SANCTUARY
FOR ARTISTS TO COME IN AND DO THEIR THING” ONCE AGAIN

BY LYNDSLEY HAVENS

PHOTOGRAPHED BY AUSTIN HARGRAVE



THINK WE NEED a bigger table," says Brad Pitt with a proud grin. It's a rare rainy day in Provence, France, and for the first time, the superstar is about to sit down to a family-style lunch at the newly rebuilt Miraval Studios. An elevated-rustic assortment of tarts, salads, fresh cheese and bread spread out before him. He just needs to find a chair.

Tucked away within Château Miraval's 2,200 acres — grounds so vast and lush that getting lost driving through them would be easy, but not so bad — Miraval Studios is as private and exquisite a place as any music (or music history) buff could imagine. And yet, it has sat dormant for nearly two decades.

Today, Pitt relays how eager he has been to reopen the space since he started spending time at the property in 2008. (He and ex-wife Angelina Jolie later purchased it for a reported \$60 million in 2012.) All it took was being introduced to renowned French producer-engineer Damien Quintard, whom Pitt calls a "wunderkind," to finally make his dream of creating the ultimate artist escape a reality. Come this month, just over a year since the two first met, Miraval Studios will formally reopen.

Built atop Miraval's winery — itself constructed in the 1850s by the estate's original owner, Joseph-Louis Lambot, and today known for its rosé — the building contains three editing booths for video and sound, production offices, a room housing Quintard's collection of 170-plus microphones, a recording studio and a live room known together as Studio One, a reverb room, a kitchen, an artist salon, two guest suites, a 115-foot saltwater pool and a rooftop that offers a 360-degree view of the estate. This summer, Pitt's and Quintard's artist friends began to pass through to visit or work. Director David Fincher edited a film here, while another longtime friend, Red Hot Chili Peppers bassist Flea, came to unwind ahead of the band's current worldwide tour. "That was a nice way to break it in for me," says Pitt. "This artist hangout is what's happening."

That kind of open and revolving door policy is exactly what he and Quintard wanted for the space, where one of the priorities of the rebuilding project, announced last December, was to re-create the communal aspect that made Studio Miraval such a haven in its heyday.

Founded in 1977 by French pianist-composer Jacques Loussier, the estate's then-owner, alongside sound engineer Patrice Quef, Studio Miraval was initially created for Loussier to record his own work, much of which was for films. Soon, artists from Pink Floyd to Sade flocked to the refreshingly remote and picturesque property situated about an eight-hour drive south of Paris. "As a French engineer, it was kind of a holy grail," whispers Quintard in awe. (Today, Loussier's granddaughter, Noémie Loussier, is the studio's communication manager, working closely with Miraval GM Roland Venturini.)

At just 31, Quintard has already worked with the

Left: Quintard in the control room, where the 25 speakers create a surround sound effect. Top: Pitt in the reverb room, with a restored Bösendorfer from the 1980s. Bottom: the 115-foot saltwater pool just behind Miraval Studios.





likes of Brian Eno, Parcels, L'Impératrice and Arca, and has notably carved a lane for himself in classical music. He won an Emmy Award for sound mixing for the 2015 Baku European Games Opening Ceremony, founded companies like Paris production firm The Mono Company and audio tech innovator SoundX and helped usher in the Dolby Atmos format, later making Mono the first studio certified with it in France in 2020. Last year, he added co-founding Miraval Studios to that list.

For Pitt, 58, Miraval Studios is the latest in a string of ventures related to Château Miraval, of which he owns 50%. (The other half belonged to Jolie before she sold her stake this summer to the Stoli-owned Tenute del Mondo. Pitt and Jolie are currently in a legal battle over the sale.) In September, Pitt announced his "genderless" skin care line, Le Domaine — founded with the Perrin family, Miraval's vintners — which uses the estate's antioxidant-rich grapes.

Through the pandemic, Pitt took up sculpting. (During our visit, his friend and famed artist Thomas Houseago works on his own pieces at the studio, though he briefly takes a break to get in on the lunch cooked by the private chef.) Prior to our chat, Pitt strums a few pleasant chords on the guitar — another new hobby — though he self-deprecatingly says that when he plays, "animals flee."

Entrusting Quintard with Miraval Studios was, Pitt says, a matter of instinct. Following an introduction from a mutual friend, art curator Caroline Bourgeois, the two met in Paris in 2021 and hung out for five hours. Now close friends, they are competitive in *pétanque* (a French twist on bocce) and recently caught a Nick Cave show together. "I've always managed my moves on a gut basis, and I just knew this was our direction," says Pitt. "He had the gig before he even knew it. He had the gig before I even knew if he wanted the gig."

"I obviously didn't expect it all," says Quintard. Then, another surprise: Pitt gave him a deadline of one year to rebuild Miraval. ("Deadlines are courageous goals," Pitt says; both admit they were surprised they hit theirs.) Despite navigating supply-chain shortages — and essentially disappearing from family and friends, unable to speak of the secret project that kept pulling him from Paris — Quintard's biggest challenge was more abstract: To shape Miraval's future, he had to understand its past.

"We're not here to just build a new studio: We're here to honor a legacy," he says. "The hardest thing was to understand what we should do." Pitt's guidance was simple: "Let's make a sanctuary for artists to come in and do their thing."

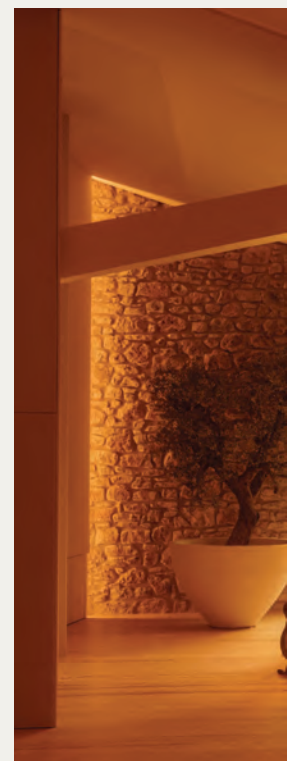
Some already have, including a few who recorded at Miraval years ago, from Rammstein's Till Lindemann to reclusive R&B icon Sade, whom

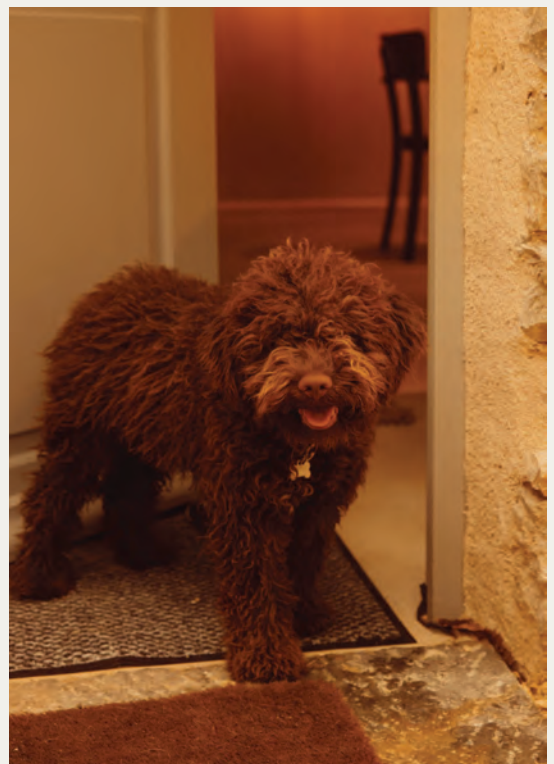
Pitt calls "royalty" as he and Quintard confirm the rumors that she has returned to recording — and that, in fact, she was the first artist to record at the reopened Miraval.

"You could feel the love that she and the band had for this place," says Quintard. "And when we talked to musicians who came here previously, they all have this special connection with Miraval that can't really be explained ... It's a dream come true to see this place activate again."

ENTERING MIRAVAL Studios is a visual feast at every turn. There's the long, winding drive from the secured entrance to the studio lot, on which visitors pass everything from a small stone amphitheater situated on a lake (perfect for intimate in-person or livestream performances) to a bashful donkey, just one of the estate's many pets.

A slight uphill walk leads to a Rapunzel-esque tower, at the top of which sits a gorgeous circular guest suite that Pitt designed — which, like the larger villa a five-minute drive away, is one of several housing options on the sprawling property to satisfy stays from one week to six months





Clockwise from left: The studio's rebuilt tower, housing a salon, two guest suites that Pitt designed and a rooftop with a 360-degree view; the amphitheater as seen from the tower's rooftop lounge; lunch prepared by Miraval's private chef using ingredients farmed on-site; Tosca, a Lagotto Romagnolo truffle-hunting puppy who lives on the grounds; and an interior view of the back wall of Studio One's reverb room.





Clockwise from left: Quintard with his collection of over 170 vintage and modern microphones; Château Miraval's wine cellar, directly below Miraval Studios; the tower's top-floor guest suite that's adjacent to the studio; and the living space in the guest villa, a five-minute drive from the studio.

in length. Booking manager Arnaud Merckling — an old college friend and former bandmate of Quintard's who inspired him to switch from studying mechanical to music engineering — explains that while artists can pop in, most who visit Miraval want the full experience. The cost, on par with other residential studio rates, reflects that, and includes not only studio time but also lodging and food.

Inside, the studio's entryway is bathed in natural light and neutral tones. (Both Pitt and Quintard unintentionally arrived in matching earth-toned outfits.) A staircase leads up to shelves of vinyl that spotlight albums previously recorded at Miraval. To the left is the kitchen, where an unbearably adorable truffle-hunting Lagotto Romagnolo puppy is napping. And, most important of all, front and center is the control room.

The control room, situated between the refurbished live room and the untouched reverb room, with windows from both looking in, perfectly captures the ethos of Miraval: Embrace the past and the future all at once. Quintard built the room around "the Spaceship," a sleek and amorphous custom-made control board he designed with Pitt. The desk offers a top-notch digital setup, but just behind it sits the studio's original Solid State Logic recording console — previously used by Roger Waters, Sting and George Michael — for artists who want to record in analog.

Despite so much preservation, Quintard stresses that Miraval Studios is not a museum — and he doesn't want it to become one. "I associate it a lot with painting. If you could paint with the brush of da Vinci or write on the scores of Mozart, would you do it?" he asks. "Here, we actually give people the opportunity to try."

At Miraval, Quintard wanted to create a choose-your-own-adventure experience, and he had Billie Eilish and FINNEAS in mind when redesigning the space. "When you create a modern studio and see that [they] can output 14 Grammy-winning tracks in their own room, it was really at the heart of my reflection because people are going to be like, 'If they can do that, why on earth would you build something like this?'" he says. "It really redefined my way of understanding how a control room might work." As a result, the room offers a plug-and-play option for artists wanting to record with Logic or Ableton.

Beyond the boards, there's a pristine white couch that mirrors the loose outline of the Spaceship. (Quintard says plenty of artists have already spilled wine on it; still, "I wanted to make that mistake of putting a big white couch in a control room ... It's beautiful to have some chaos.") Over 25 speakers compatible with Dolby Atmos fill the studio, making it one of the world's few "flagship" rooms with the technology. A sonic sampling of symphonic music, Arca's "Riquiqui" and a bit of funk from Parcels demonstrates the full-body vibrations Atmos creates — perfect, Quintard points out, for editing, mixing and mastering film music as well. (A projection screen can descend from the ceiling at the touch of a button.)

For the lighting, another key feature, Quintard had dozens of conversations with friends and artists about what their dream studio would look like, with suggestions leading to a "constant golden hour" effect — amplified in practice at Miraval by the natural light that pours in from all directions, especially at sunset. He credits his team of friends — executive producer Chloé Guine, assistant executive producer Adèle Lagarrigue, assistant engineer Pierre Gouges and studio manager Sébastien Germain — with opening his eyes to the importance of "bathing in light."

It's a far cry from the first time Quintard and Pitt walked into Studio Miraval. "It was pretty dank," says Pitt. "It still smelled like the '70s — or maybe the '80s,

to be fair. It hadn't been touched since then. It needed a cuddle."

Quintard mostly recalls the acoustic fabrics that covered the walls, which he later pulled back to discover the building's original stone still intact. He measured the porosity of each stone, digging into some so that the wall could properly absorb sound. As for the live room's sky-high arches, Pitt explains how the estate's founder had invented a precursor to reinforced concrete. As one of the first buildings to utilize the material, architects installed timber trusses, not knowing they were structurally inessential. As Pitt says: "These surroundings just have this history of creation and innovation."

The live room is a spacious playpen for just that. The toys available include refurbished vintage keyboards, drum kits, guitars and even a decorative olive tree from Miraval's grounds. Quintard explains the room's precise one-second reverb, adding that while the large space's high ceilings make it ideal for recording classical music, it's also functional for rap, pop, rock and more.

"The whole project was just day after day of people telling me this specific thing is not possible: 'You can't dig into the stones,' or 'You can't put this arch here.' We had to push forward all the time," he recalls.

"The most amazing thing is how he worked this room," says Pitt. "How sound bounces around is ... fuck me, a science. I would come in, go off and do my day job, come back months later, and it was just astounding to see what had been completed."

And yet, Quintard hesitates to pat himself on the back. "We have to produce things, and they have to come," he says. "I think we'll know if this is a success in two years, three years, 10 years. In 30 years, if people talk about, 'Oh, they did *The Wall 2*' here, then sure, we would've accomplished something. But now we're just on the ground floor. We're just waiting to start building up the legacy, the new legacy, of Miraval."

Or, as Pitt puts it with a smirk: "We're open for bizness." **B**

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"I AIN'T WORRIED"

ORIGINAL SONG WRITTEN FOR THE MOTION PICTURE
TOP GUN: MAVERICK



MUSIC FROM THE MOTION PICTURE
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THE STAKES HIGH AND THE RAPS HOT ”**

- HIPHOPDX

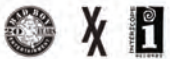
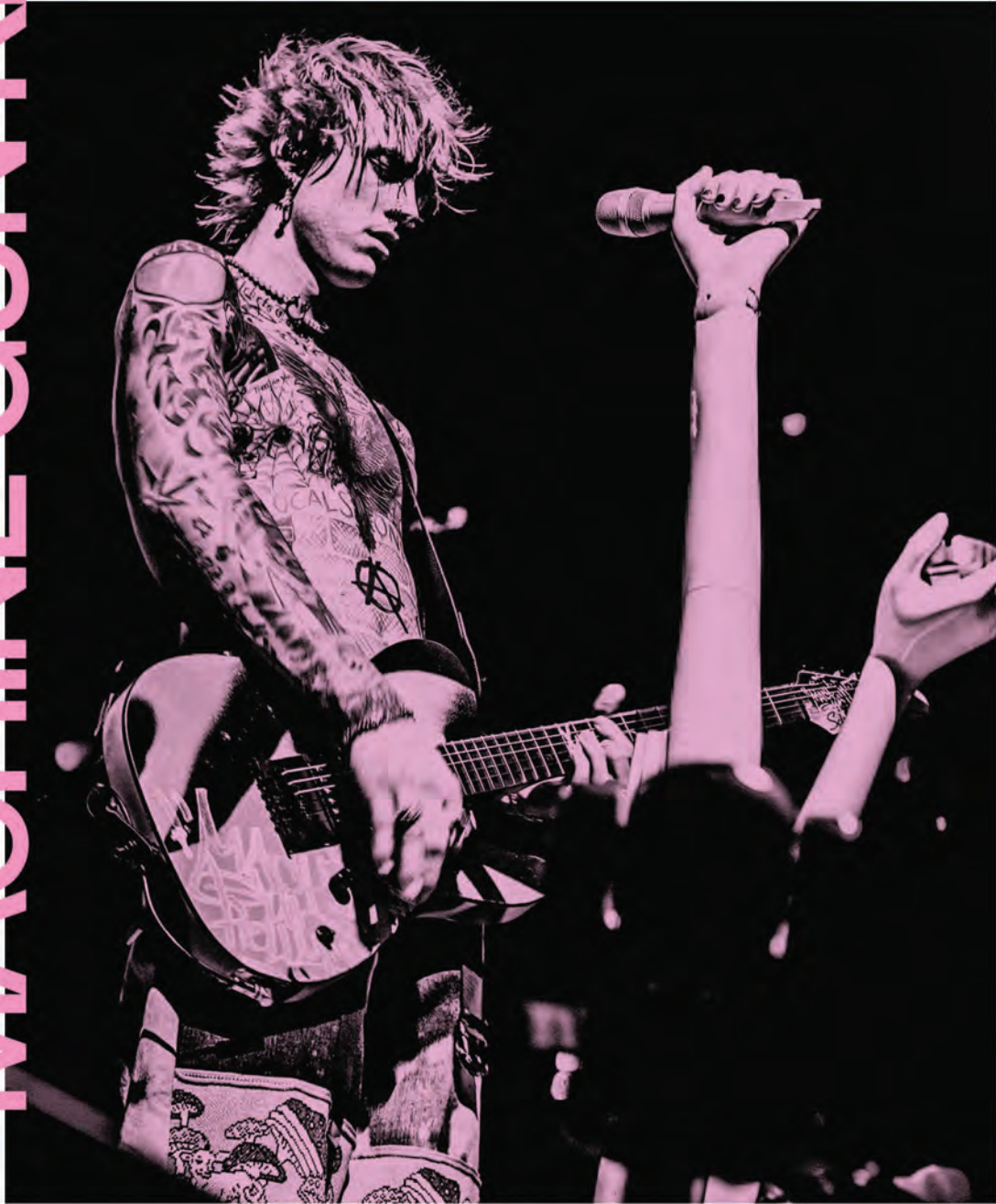
**“ SOUNDS NATURAL AND TIME-HONORED,
AS IF THE ENTIRE LABEL HAD BEEN WORKING
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MACHINE GUN KELLY

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EMI
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“ ‘HOLD ME CLOSER’ IS A BOP, A BANGER,
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MUSIC BY LORNE BALFE, HAROLD FALTERMEYER
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**“ UNDOUBTEDLY A
FORCE-TO-BE-RECKONED-WITH ”**

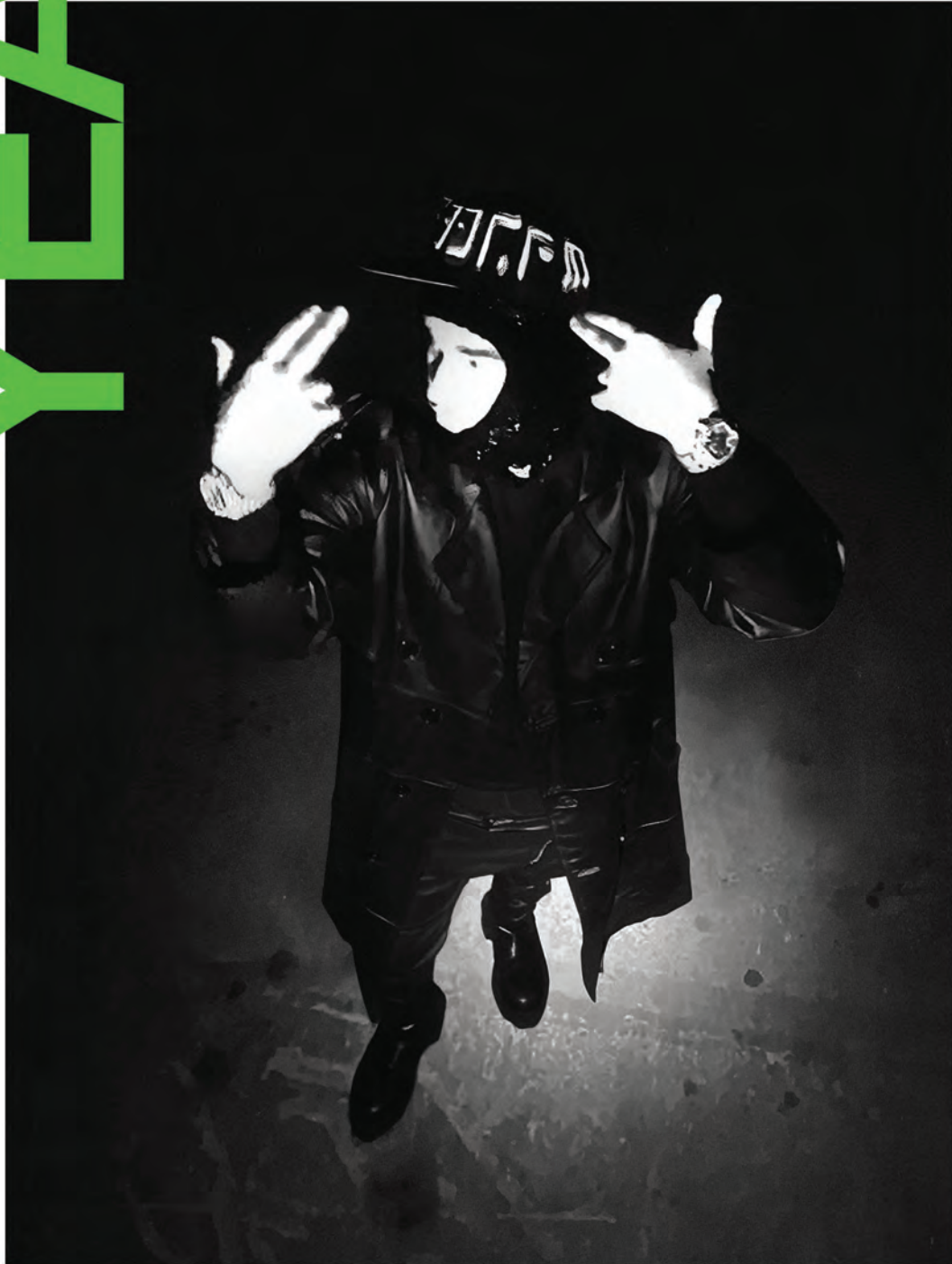
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2 ALIVĚ
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TO
SEE
HERE

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TO LISTEN.

SOMEBODY
SAVED ME

Pete Townshend

SONGS THAT SHOOK THE PLANET

Chuck-D

I AM MINE

Eddie Vedder

all I can

Sharon Van Etten

PUNK IN
TRANSLATION

Ceci Bastida

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AUG 20 MELBOURNE, AUSTRALIA – ROD LAVER ARENA
AUG 23 ADELAIDE, AUSTRALIA – ADELAIDE ENTERTAINMENT CENTRE
AUG 26 PERTH, AUSTRALIA – RAC ARENA
SEP 30 OSLO, NORWAY – SPEKTRUM
OCT 01 STOCKHOLM, SWEDEN – HOVET ARENA
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OCT 06 HAMBURG, GERMANY – BARCLAYS ARENA*
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OCT 08 PARIS, FRANCE – LA CIGALE
OCT 10 ZURICH, SWITZERLAND – THE HALL*
OCT 11 BRUSSELS, BELGIUM – ANCIENNE BELGIQUE
OCT 13 DUBLIN, IRELAND – 3 ARENA
OCT 14 BELFAST, N. IRELAND – SSE ARENA
OCT 16 GLASGOW, SCOTLAND – OVO HYDRO ARENA
OCT 17 MANCHESTER, ENGLAND – AO ARENA
OCT 19 LONDON, ENGLAND – THE O2 ARENA
OCT 20 LONDON, ENGLAND – THE O2 ARENA

*ON THE WAY TO SELL OUT

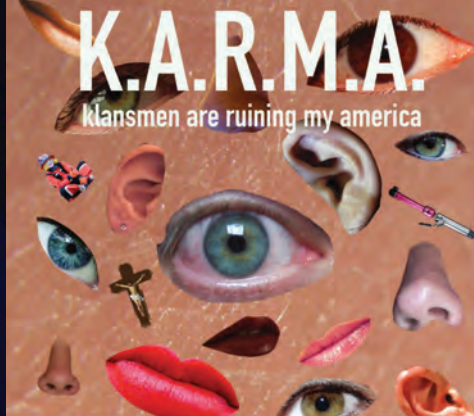
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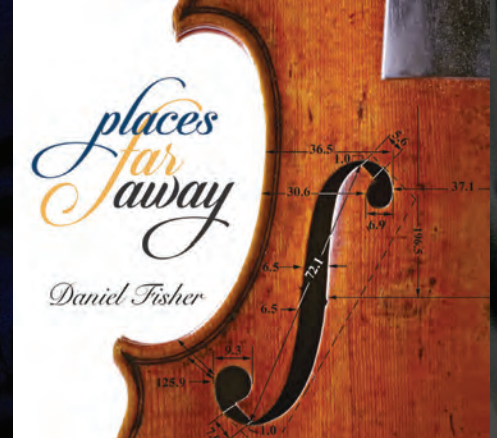
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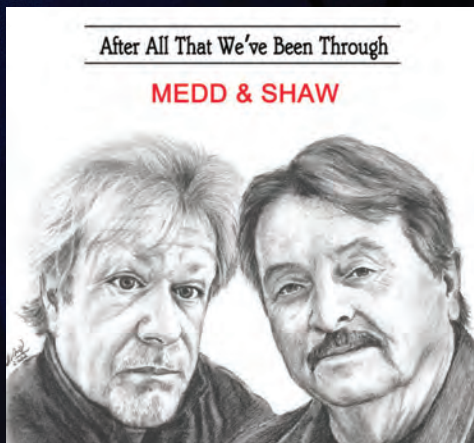
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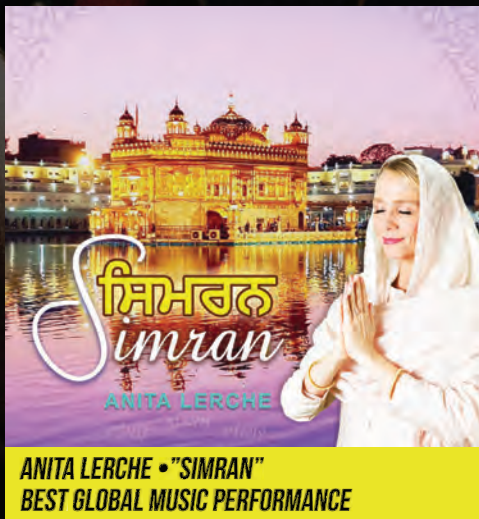
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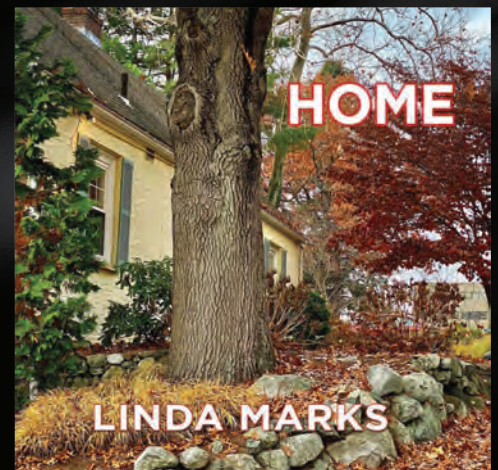
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Be the light

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LINDA MARKS

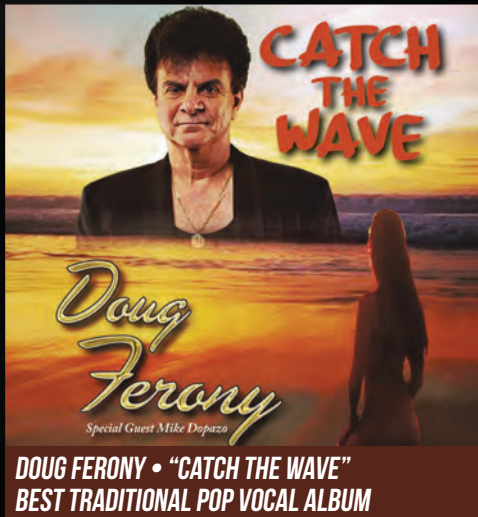
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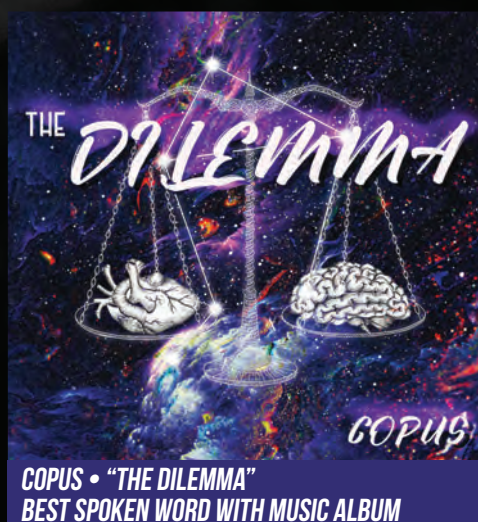


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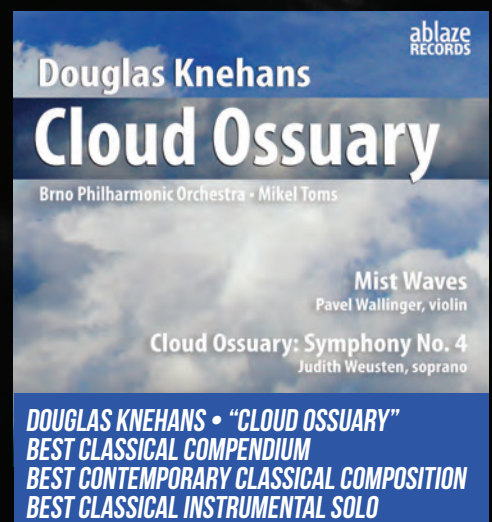
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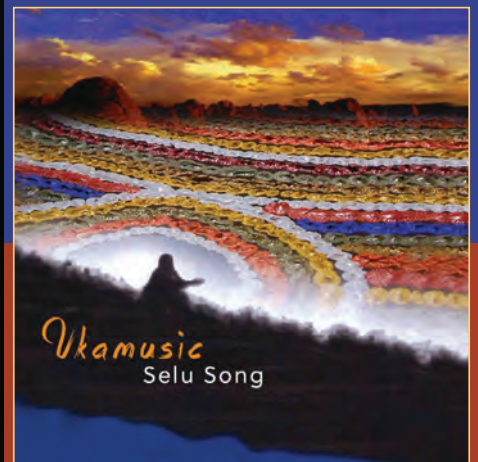
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The Live Room at Sonastério overlooks the mountains of Minas Gerais in Brazil.



Left: The main lodge connected to Floki Studios, under the Northern Lights. Right: Floki's main recording room.



THE ARCTIC SWEET SPOT

TWO YEARS AGO, Jay Sweet, executive producer of the Newport Jazz and Folk festivals, was approached by his friend Chad Pike, founder of adventure lodging company Eleven Experience, about putting together a festival on a property the company owned in Haganesvik, Iceland, four hours north of Reykjavik.

"Within 10 minutes" of surveying the area, Sweet recalls, it became clear a festival would not be feasible in such a rugged, remote location, where daylight hours vary wildly. (In summer, it receives up to 21 hours of full daylight; in the colder months, as little as five.) But the veteran event producer noticed two dilapidated buildings nearby — one, a former grocery store; the other, an old butcher's shop — and had a thought: "Maybe you could create a 'music hang' area here?"

That idea became Floki Studios, offering all the comforts (and then some) of a top-notch modern recording facility at the Arctic Circle's edge. Chris Funk, lead guitarist for The Decemberists, is currently expanding the space with Sweet.

How did you two start working together on Floki?

JAY SWEET About two years after I had seen the property, I got a call from Chad [Pike] at Eleven, saying, "We turned those buildings into a pop-up studio [and want to

expand it into] a fully functioning, top-of-the-line, best equipment recording studio. Could you help build a list of equipment we should buy?" So I called my friend Chris Funk of The Decemberists — it was just serendipitous because right then, Funk was extricating himself from a studio that he had just finished building out of a unique space [Halfling Studios in Portland, Ore.] and was kind of looking for his next adventure.

CHRIS FUNK I flew to the north of Iceland with Pike and Jay and caught the vibe of Iceland for the first time. I was like, "Where do I sign up?" They then took me to the "pop-up studio" — there is more gear in there than the other facility that I was working at in Portland. So I got hired to help develop the Floki 2.0 studio, which we're about to break ground on, as well as booking the current studio and helping with other music initiatives surrounding it.

What, to you, sets Floki apart from other destination studios?

SWEET I get to hear amazing artists record in the most inspiring place. So I'm hearing George Porter lay down a bass riff — he's taking a break? Great, I'm going to go mountain biking for an hour. And when I come back, I can jump in the geothermal hot tub pool, and then I'm going to get up and have this world-class meal by a world-class chef, and then I'm going to go hear the finishing of the session. I've kind of stopped trying to pitch it that hard because it's just that wonderful kind of an experience. It's for those people who want to go see what being on Mars looks like.

Is it difficult coordinating the operations of a studio in Iceland when you don't live there?

SWEET Not really. I'm in Boston, Funk is in Portland. My flight to Iceland is about four-and-a-half hours, which is about the same difference as going to Funk. It's a weird thing where it's seemingly in the middle of nowhere, and it is, but the actual ease of getting there is pretty amazing.

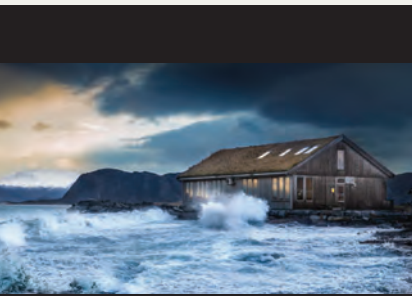
What about Iceland makes recording music there so inspiring?

FUNK We've made it a point to ingratiate ourselves to the Iceland music community, and we've received full support from them, which has been really amazing. But Iceland also has a very deep connection to their history with mysticism — a solid percentage of the population still believes in elves.

SWEET Absolutely — even the word "Floki" itself is a reference to a legendary, mythical Viking, and our logo with the ravens has to do with his story.

FUNK I always look at a record or a song as a period of time that you're capturing. In those five weeks or whatever it takes, why not try something new? I don't want to say it's just inspiration — yes, you can walk out the door and feel inspired, but there's so much more to it than that. There's the community, there's the folklore, there's this comfort level and excitement of just getting out, in particular after COVID-19. You get to go somewhere and just feel like you are taking this period of time seriously by making something great in this mythical place and this great country.

—STEPHEN DAW



Ocean Sound on Norway's Giske Island, with a view of the Norwegian Sea.

The Well-Appointed Bubble 'At The End Of The World'

ON THE TINY ISLAND of Giske off the northwest coast of Norway, in a region best known for its fishing industry, sits a studio that's one of the most in-demand in Europe — despite being (almost) in the middle of nowhere.

Since opening in 2009, Ocean Sound has become a destination for acts including Arcade Fire, Swedish House Mafia, Sampha, Flume, a-ha, Madeon and Kygo, who come in search of the tranquil mindset that working amid crashing waves, fishing boats, snow-capped mountains and the glowing Northern Lights can inspire.

"Even when you don't look out the window because you're working intense days deep in the computer or your instrument, things are happening around you in a slow, nice way that actually triggers something in your brain," says studio manager Terje Erstad. "That's one of the

secrets why Ocean Sound is a really good place for creativity."

The original studio was built in 2005 in a nearby boathouse as a practice space for Norwegian band The Margarets. When big-city friends started asking if they could borrow the facility, a business plan was born on Giske.

While the island is home to 700 people (and several ancient Viking monuments) and takes just 20 minutes to walk around, Ocean Sound is surprisingly close to the perks of city life. After a long day in the studio, artists often head to Ålesund — a town just a 15-minute drive from the studio with its own airport, where flights from Oslo and Amsterdam arrive daily — for a great meal and mountain views that, Erstad says, look "like the typical Norwegian postcard."

Still, plenty of musicians visiting Ocean

Sound never leave Giske, opting to stay in one of the studio's four cozy bedrooms — and to watch the sun set from the outdoor jacuzzi.

"There were literally killer whales outside," Swedish House Mafia's Sebastian Ingrosso recalls of the electronic trio's stay in a cabin on Giske during a pre-pandemic stint at Ocean Sound. "We had chefs coming with fresh fish every day. The ocean was right there when you opened the door. It's one of the best studios I've been to. It was magical."

The best-of-both-worlds appeal of the area extends to Ocean Sound's two studios, which are stocked with equipment, Erstad says, that would "make an old piano player feel at home but have a young techno artist feel at home, too." One is outfitted with Dolby Atmos, and both hold enough gear that artists, particularly those coming from afar, don't have to travel with their instruments.

"One of our goals when you're at the studio," Erstad says, "is that it's easy to get into a bubble and feel like you're at the end of the world."

—KATIE BAIN

THE HISTORIC ISLAND SPOT WHERE ABBA REUNITED

RIKSMIXNINGSVÄRKET — better, and more simply, known as RMV Studio — is “an impossible name, also for Swedes,” admits co-owner Ludvig Andersson. But there’s a good reason for its lengthy, official moniker. Ludvig’s father, ABBA’s Benny Andersson, who co-owns the Swedish studio, had wanted to use the name (a suggestion by ABBA’s former engineer, Michael Tretow) for the group’s Polar Studios, but was legally unable to use the word *verket*, meaning “institution.” “At the time in the ‘70s, you weren’t allowed to call anything that wasn’t an actual institution or department that. But in this day and age, they don’t care anymore,” says Ludvig, who helps his dad with myriad aspects of ABBA’s business. Thus, the National Institutional Department of Mixing was born. “It’s a joke,” Ludvig explains, “and it sounds kind of nice.”

Housed in a 150-year-old former naval warehouse on the island of Skeppsholmen in the center of Stockholm, RMV overlooks the waters surrounding the city and features a restored Neve 8068 console from 1977, formerly owned by Max Martin. Since opening in 2011, RMV has hosted Coldplay, Cat Stevens (aka Yusuf), Daniel Caesar and many local acts — including ABBA, which recorded *Voyage*, its first album of new music in 40 years, there. “It’s in Stockholm, and I’ve done a lot of recordings in there with my band,” says Benny matter-of-factly. “So it was obvious. Why would we go anywhere else? Besides, the money stays in the family!”

LUDVIG ANDERSSON Benny and I, both being musicians, had been saying for a while that one should really have a studio, shouldn’t one? I think we knew that it was going to be difficult to run it as a commercial, profitable operation. But we both love studios, and here was an opportunity to build one and to have our own.

BENNY ANDERSSON To have a studio available when you need it is vital. Before [ABBA] built Polar Studios, we had to go to find time in the studios that existed in Stockholm, and sometimes, there was no availability. Obviously, RMV is open for booking for anyone, as long as they’re not Donald Trump fans.

LUDVIG I think our main selling point is that we’re not in a basement. We have big windows overlooking the inlet of Stockholm. We have daylight in this building that has a lot of character, and it has a very good soul. I remember when we had just opened, it kind of felt like that studio had been there for



200 years. It hadn’t, but it somehow married and matched with the existing building in a way that [gives] it a very welcoming, warm atmosphere.

BENNY It’s full of French doors all the way around. Normally, when you go into a studio, it’s down in a cellar somewhere. There’s no light because of the sound isolation. But we did that anyway, and it works, as long as there’s not a bus standing right outside — but then we just wait for a minute until it disappears.

LUDVIG What was fascinating [when ABBA reunited] was that they walked through the door, and from an outsider’s perspective, it was as if it was yesterday. There was no, “Oh, wow. How cool is it that we’re back together?” It was just like, “OK, hello, let’s have a coffee and do our COVID-19 tests and then get to work,” which was really lovely to see. [They were there for] a month and had quite reasonable working hours for 75-year-olds.

BENNY Yes, that’s absolutely true. Once the ladies came into the studio and we started recording and going through the songs and all that, and they went to their mics, all of us said, “Wow. It’s like no time has passed.” It’s just continuing from when we last met. It was quite amazing, actually, I have to say. And the fact that they can still sing.

LUDVIG Most of the time, not to say all of the time, it works because we’re very similar. [Benny and I] share the same sort of morals and values and views on what music and art is. He and I have a very good relationship, and it’s nice to see your father often.

BENNY It’s wonderful for me, too. Of course it is. And he’s right. He knows what I feel and think about everything. If he needs to, he can answer for me whoever asks him a question about what’s going on. That feels very comforting.

—CHRISTINE WERTHMAN

Interviews conducted separately and condensed.



The English Countryside Eden For Electronic Acts

TUCKED INTO THE ROLLING COASTAL HILLS of Exmoor in southwest England, Devon Analogue caters to electronic artists yearning to get out of the club and into nature. Since opening in 2017, the space has hosted acts like Disclosure, Skream, Yaeji, Bicep and Calvin Harris. The lattermost artist brought collaborators including Pharrell Williams, Busta Rhymes, Normani and Tinashe along with him while recording his most recent album, this year’s *Funk Wav Bounces Vol. 2*, at the studio.

“The workflow in there is perfect and really motivated me and [my live engineer Francine Perry] on how we want to build our new studio,” says U.K.-based producer HAAi, who recently spent time working with Devon Analogue’s vast synthesizer collection and taking in views of the area’s expansive fields — and the cows who live in them — from the mixing board. “It’s a real slice of heaven.”

Tristan Grace, who created and runs the studio with his wife, Elley, shares more on the facility.

We wanted to twist the classic, rural, British residential studio concept, which was peaking between the 1990s and 2000s, particularly with legendary U.K. studios such as Ridge Farm and Rockfield Studio playing major parts in recording everybody from Frankie Goes to Hollywood, Sade, Oasis, EMF and Portishead to The Stone Roses. We wanted to create a similar focused studio and living environment with the same vibe for house, techno and electronic artists.

It was, and definitely is, our continued mission to be an electronic sound-focused facility. When we originally planned the idea — it was conceptualized, as people say, on the back of a beer mat in our local pub — there wasn’t much of a commercial plan, just an idea on the space and its use within the scene. Importantly, a key aspect was to create a space accessible to both unsigned artists beginning their journey, those preparing their first record, and then through to the most established electronic artists internationally.

We look at our space as more of a creative room rather than the stereotypical control room. We wanted a workshop flow and vibe. We have a large collection of amazing synthesizers, drum machines and bizarre instruments, all of which are instantly ready to record with no faffing.

Obviously, the primary function is the studio, but it’s also very much about the space, the place, enjoying the Devon countryside, golden-sand beaches, eating good food and having fun outside of sessions. The studio is very rural, set in the hills. You are surrounded by farmland and forest walks. You arrive and switch off from the daily pulls you may have in your usual recording environment. Artists get everything from total privacy; peace; tranquility; our friendly dogs, Larry and Eve; and very, very fresh air. All of these elements we feel directly feed into an artists’ ambitions for their project here and ooze out in their music!

—K. B.



Disclosure’s Guy (left) and Howard Lawrence at Devon Analogue in 2021. Above: The studio overlooks the verdant English countryside.

Kastellholmen islet sits across a bridge from RMV Studio. Above: RMV occupies a 150-year-old warehouse on the island of Skeppsholmen in Stockholm’s center.





THE SLICE OF MIDDLE-EARTH IN SPAIN

PLENTY OF DESTINATION STUDIOS have cushy accommodations for visiting artists. But it's a fair bet that only Space Mountain Studios, located in the hills of Albuñuelas in southern Spain, has "Hobbit rooms" inspired by the residences of J.R.R. Tolkien's pastoral-dwelling *Lord of the Rings* characters.

The cave-like rooms, with round walls and windows, also have "a fair bit of Roger Dean inspiration, the artist who did all the Yes album covers," says producer and studio owner Youth (real name: Martin Glover), who co-founded British band Killing Joke and has worked with acts including Paul McCartney and The Verve. Dean, he adds, "was also an architect, and some of his architectural designs have played a good influence in the design."

Middle-earth is just one of the many inspirations for Space Mountain's residential spaces, which have housed bands like The Jesus and Mary Chain, Culture Club and Spiritualized. The main property can host 16 guests at its villa, which features Moorish-influenced plasterwork patterns, ornate tiles and arches. (The two-bedroom, two-bathroom guesthouse sleeps an additional four.) A Moroccan courtyard leads into the villa's lounge that looks across a veranda to the Sierra Nevada Mountains and gardens cultivated by award-winning landscape designer Andy Sturgeon. Sturgeon's designs centered the house and studio on a Daoist pentagram, with each point representing a key element (earth, metal, fire, wood and water) connected by paths leading in and out of the house.

In 1998, weary of basement studios after working in them for 20 years, Youth bought a remote piece of land in the Andalusia region that's surrounded by 100 acres of predominantly olive and almond trees — and no neighbors. Builder Terry Ottley helped him incorporate elements from some of his favorite recording rooms, like London's Olympic Studios, at Space Mountain, where artists can use state-of-the-art equipment as they gaze out of floor-to-ceiling windows overlooking the Sierra Nevada valley.

"Because you go so far deep inside [making music], you want an environment that catapults you out to the cosmos when you step outside," says Youth. "That's what Andalusia does. It gives you really big skies and 300 days of sunshine."

Of course, recording in a far-flung, heavily wooded area has its risks. In early September, nearby wildfires threatened Space Mountain for the second time in the 24 years Youth has owned the property. "When [the fires] kick in, there's not much you can do," he says. "You're at the mercy of where the wind's blowing."

But wildfires haven't deterred artists from recording at Space Mountain, which welcomes guests year-round. While at the studio, clients can enjoy true solitude, even receiving deliveries of locally grown vegetables to prepare for themselves from a Spanish organization called La Bolina. "It's run by a group of women who do it as a charity," says Youth. "They also house and employ refugees from Africa and all over. They take over unused communal grounds in villages, get the mayors to allow them to farm it and provide fantastic fresh vegetables for everyone in the valley."



Clockwise: Space Mountain's bedrooms overlook the Sierra Nevada mountains; the complex offers a private pool; visiting artists can stay in the property's "Hobbit rooms."



But it's not always quiet at Space Mountain. Each October, the Space Mountain Festival hosts about 500 guests, including regional flamenco artists and international acts — a big party, and a big promotional opportunity. "It definitely turns people on to the studio," says Youth. "I invite all these people who've never been there before, and seeing it all through their eyes inspires me about how great it is. It's great to share."

—TAYLOR MIMS

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ANNE WILSON



"My Jesus' reaches out to those who are going through difficult times. In that, it may be a hit for the COVID-19 era."

The Washington Post

"Anne Wilson, the powerhouse songstress from Kentucky, hits notes with unmistakable strength and unique country flair."

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FEATURING THE SONGS
"MY JESUS", "MAMAS (WITH
HILLARY SCOTT)", AND "HEY GIRL"



Bear Creek's "big room" (left) and treehouse.

The Washington Barn — And Tree House — With A 'Family Vibe'

NESTLED IN A FOREST just outside of Seattle stands a cathedral-like barn with huge windows that allow sunlight to soak the structure's interior. But Bear Creek Studio stands apart from traditional, stuffier recording spaces in another key way: its atypical business structure.

"Because this has been my family's place, it has a real family vibe to it," says Ryan Hadlock, whose parents Joe and Manny Hadlock built the studio in 1977. "It's a home studio that was built the right way."

After purchasing the former "dilapidated" dairy farm on 10 acres in Woodinville, Wash., Joe and Manny, both producers, "built a house here and they'd travel downtown to rent studios and work" on ads and short-film soundtracks, says Ryan, who followed his parents into the world of music production and now owns Bear Creek.

"Back then, there were only really two or three real studios in the Northwest, and they were very expensive," he says. "So, my parents got together with a bunch of their hippie friends and built the studio in like six months." Initially, Bear Creek wasn't considered a residential studio, but rather a space where touring musicians could record day sessions. "It has been constantly expanding since

then from its original setup of just a console and tape machine," says Hadlock.

Today, Bear Creek is staffed with engineers and producers and has become a go-to recording spot for acts such as Foo Fighters, The Lumineers and Brandi Carlile, who loved Bear Creek so much that she named the album she recorded there in 2012 after it. But it came into its own as a residential studio in the late '80s, right as Seattle's grunge movement exploded.

"We hadn't had a residential project until then, which was when bands started coming out here," Hadlock says. "Soundgarden was really the first band to stay here for like six weeks when they recorded *Badmotorfinger* [in 1991]. Once people figured out you could book it for months, things changed for us. It was all pretty much word-of-mouth, so the growth was organic."

Despite its quaint and rustic aesthetic, Bear Creek is very much a modern recording facility. Its studio loft comes equipped with preamps, digital recording gear, vintage microphones and instruments that range from a 1970s Camco drum kit to a 1968 Gibson SG guitar. "One of the beneficial things is that we've been around since

the '70s, so we've been collecting instruments since then," Hadlock says.

The property's pièce de résistance: a treehouse behind the barn that stands 18 feet off the ground. The two-level, cabin-like cottage (with two twin beds) is another fully functioning studio where artists can record vocals or guitars. The Hadlocks added the treehouse in 2013 — "The only thing in the property that was built by professionals," Hadlock says — because "we wanted to keep growing and the clients kept coming." (There's also a producer's cabin and a farmhouse for lodging on the grounds.)

"Aside from being a beautiful space in a verdant location with excellent gear, Bear Creek holds a special place in my heart," says Robin Pecknold, frontman of indie folk band Fleet Foxes, "as my dad, a musician and luthier, played bass on the first album recorded there back in the '70s, Linda Waterfall's *Bananaland*. I believe he even helped carry the recording console into the [studio] space." Fleet Foxes tracked its second EP, *Sun Giant*, at Bear Creek. "Getting to follow in his footsteps and record there myself for some early Fleet Foxes songs was a thrill. My dream now is to produce his first solo album and record it at Bear Creek to complete the circle."

With nearly 30 artists recording at Bear Creek annually, Hadlock (whose parents are still involved as consultants and producers) hopes that when people walk into his family's studio, "they feel at home and comfortable. I hope they get a sense that this is a different and unique place that was really built for them. A lot of care has gone into having an amazing world-class facility but not having it necessarily feel like you're working, because you're removed from the city and urban environment. That can be quite inspiring."

—GRISELDA FLORES

THE LUXE GRECIAN ISLAND IDYLL

OWNER KOSTAS KALIMERIS was still adding the finishing touches to Black Rock Studios when he welcomed his first guest, blues musician Joe Bonamassa, in 2009. Kalimeris had built the space overlooking the Aegean Sea on the Greek island of Santorini with the hope of putting the country on the map of the international recording industry, but he hadn't had time to take promotional images for it before a friend recommended Bonamassa — a lover of Greece — to come record.

"They asked me for photos and I said, 'I have no photos, just drawings like blueprint plans,'" says Kalimeris. "So, I sent [the drawings] and they booked a month." The next year, Bonamassa's album, *Black Rock*, debuted at No. 1 on *Billboard's* blues chart.

The whitewashed residential studio, cover-

ing more than 72,000 square feet of isolated hilltop, is a particularly idyllic place to record a *Billboard* chart-topper. In addition to the cutting-edge, open-concept recording space, the three-story residence features a large swimming pool and jacuzzi with a pool bar and barbecue overlooking the sea, and natural light floods its five bedrooms.

Even with stunning photos now available for potential guests to peruse, Kalimeris says the property continues to surprise visitors when they arrive. "It's the view. It's 360 degrees. We're surrounded by ocean," he says. In just over a decade, the studio on the tourist-heavy island has welcomed artists such as Justin Bieber, Rita Wilson, Skrillex, OneRepublic, Björk and Michael Sembello, who sang the 1983 *Flashdance* hit "Maniac."

But establishing an island off the coast of Greece as a recording destination took strategy. Plenty of studios have high-end equipment; Kalimeris understood standing out was about location, location, location. After Bonamassa christened Black Rock, Kalimeris started hosting songwriting camps to drum up attention and create buzz, welcoming as many as 35 people for up to four days who

then spread the word to other artists.

Santorini's attractions include an active volcano, vast vineyards and archaeological sites, so artists can easily turn recording sessions into vacations, too. "Sometimes artists don't have time for family vacations, so they combine both," says Kalimeris. "Björk came for her birthday a few years ago in November. It was her birthday present to come work in the studio."

While attracting artists was once a hurdle, getting them to return has never been an issue. Following his 2009 session, Bonamassa left a

note stating, "It has been the best session I have ever done in my life," and returned to record his next album. Clients have continued to leave handwritten notes of appreciation: OneRepublic recorded "Counting Stars," the band's highest-charting single on the *Billboard* Hot 100, at Black Rock, and wrote, "By far the best studio experience of our lives... We are counting down the days until one or all of us return." Sembello's contribution to the wall of notes was even more ecstatic: "If heaven has a recording studio, I hope it will be like Black Rock." —T.M.

Black Rock Studios on the Greek island of Santorini overlooking the Aegean Sea.

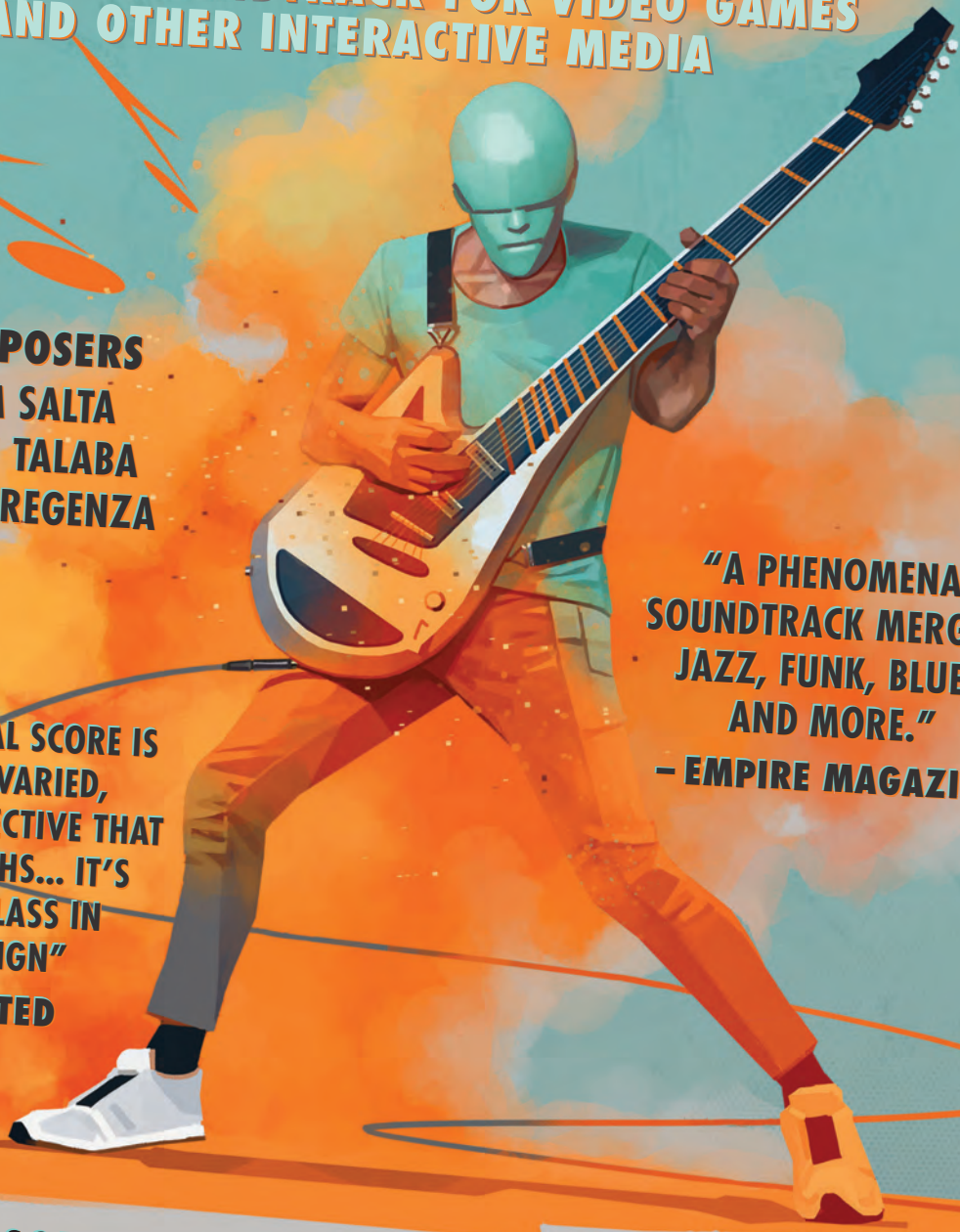


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THE BRAZILIAN MONASTERY OF SOUND

IN JUNE, PORTUGUESE singer-songwriter and 2022 Eurovision finalist MARO headed to the lush green mountains of Nova Lima, Brazil, to record at Sonastério, one of the country's largest studio retreats. She only spent four days there, but she hasn't stopped thinking about returning since. "I could have spent a whole month at Sonastério," she says. "As we drove into the mountains toward the studio, it seemed like we were leaving our worries behind. It felt therapeutic."

Located a half hour from Belo Horizonte, the capital of the southeastern Minas Gerais state, Sonastério is nowhere near the metropolises of Rio de Janeiro and São Paulo, where Brazilian artists tend to congregate. But the studio's founder and majority partner, Bruno Barros, decided to build it when he was quite far from these remote mountains himself. Between 2011 and 2014, while attending the Musicians Institute in Los Angeles, he noticed the city had something Brazil lacked: a plethora of well-furnished retreat-style studios nearby.

"When you go to Santa Monica, Malibu, Venice, you see studios with this kind of vibe," Barros says. "Studios taking artists away from the big city and bringing them to places that are more chill, more isolated."

Using his own finances, Barros brought on musician and architect João Diniz to design the concrete and wood building, while sound engineer Renato Cipriano

(who has helped create studios for Green Day and Alicia Keys) planned the studio; the whole project cost around 2 million reais (\$380,000). Sonastério now has a "family ranch vibe" that is "both rustic and modern," Barros says. It has two wide doors, enabling natural cross-ventilation and plenty of natural light. "I've never been a fan of dark studios," says Barros. "You don't know whether it's day or night. It feels like you are in a Vegas casino."

Since opening in 2017, Sonastério — which in Portuguese means "monastery of sound" and is also the name of a label Barros started in 2021 — has hosted projects with acts from Brazil and abroad, including Brazilian-American singer-songwriter Zeeba, dance music star Alok, pop-samba artist Seu Jorge and multiple Grammy winner Milton Nascimento.

But regardless of their genre or level of fame, Barros says Sonastério attracts artists who have a particular kind of relationship to their work. "We don't do anything in a rush or the final result will sound 'plasticized.' The places that are doing that end up looking like a bakehouse instead of a music production house. I think art demands more respect."

He never hesitated to build Sonastério in his native Minas Gerais, a region that also birthed legendary singer Nascimento and Clube da Esquina, the influential collective he started with Lô Borges in the 1970s, as well as seminal heavy metal band Sepultura in the 1980s. "I want to catapult the music scene in our region again," Barros says.

And in this mountain sanctuary, he has found, little miracles have a way of occurring. While working on a documentary about Nascimento and Clube da Esquina, "we spent nine days recording 18 songs with Milton," he says, "with absolutely no technical problems. That almost never happens. It felt like something magical."

—BEATRIZ MIRANDA



Sonastério overlooks the mountains of Minas Gerais in Brazil.



Le Manoir de Leon in France's Landes forest — one of the more than 175 facilities on Miloco's "roster."

The Bespoke Studio Matchmaker

SONORAMICA IS A RECORDING STUDIO in Argentina's Traslasierra Valley, not far from a national park designed to protect the Andean condor population — though looking at photos, it's hard to imagine even a hardened workaholic getting anything done in such a stunning location. Maybe an artist might prefer to hunker down at Durbuy Music, tucked away in the Belgian Ardennes in a renovated riverside villa. Then again, natural beauty can be a distraction here as well: "If you keep your eyes peeled," the studio's website notes, "you may see beavers, deer, squirrels, kingfishers, herons, woodpeckers and many other wonders."

Sonoramica and Durbuy are just two of the more than 175 recording facilities around the world that Miloco Studios either owns or partners with. The company not only operates and books studios but also helps build them out, deals in audio gear and even manages some producers. The breadth of Miloco's studio "roster" — which includes numerous spots in industry hubs like London and Nashville, but also a plethora of options in some of the world's most dazzling and far-flung locations — allows Miloco to create bespoke recording experiences for artists as they hunt for the right place to cut their next album.

"Most people just say, 'I want a studio,'" says Chris Brown, who handles digital marketing for Miloco. The three-person booking team then "has to work out what that means in reality — how that translates with the project they want to make and the budget they have. That's the beauty of maintaining a roster with variety that covers all bases: You can work out what would be a best fit for these artists."

Miloco started as a single studio in East London, where Henry Crallan and Queen bassist John Deacon founded Milo Music in 1984. They were subsequently brought in to help run The Garden Studios, another London recording institution. In 2000, Milo Music bought Orinoco Studios (Miloco is a portmanteau of the two names) and it has continued to expand, through acquisitions or partnerships, in the years since.

Today, the still-family-owned business has 13 full-time employees, as well as a Labrador retriever named Prince. ("Prince is completely useless, to be honest," Miloco's website jokes. "He has no studio experience and can't operate a telephone.") The tiny booking team, on the other hand, is impressively productive. Miloco receives 200 to 300 studio inquiries a day. If they organize a booking on a studio they partner with, they receive a commission; they collect money directly when studios they own are booked.

"We have all sorts of clients," says Lottie Field, one member of the booking team. "The studios in London start around 275 pounds [\$295] a day and go up to around 1,000 or 1,500. For high-profile major-label artists, budget is maybe not so much of an issue. If you've got a smaller indie artist that's not got that budget, they'll let us know what they're working toward so we can help narrow down the search."

The roster encompasses everything from smaller rooms for writing or programming to big spaces for live-band recording. When assessing a potential partner studio, Miloco thinks about what's both inside and out: "There's the technical aspect — does it have industry-standard stuff or something that nothing else [on the roster] offers?" Brown explains. "Is it in a desirable location, somewhere where people are going to go?"

But there's one factor that Miloco values above all. With a client list of "some pretty hefty names," Brown says, "the most important thing is, if we put somebody with that kind of name in one of these studios, are they going to be happy?"

—ELIAS LEIGHT

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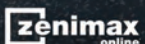
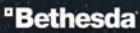
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Dessner's Long Pond Studio, where it's easy for him to take a dip nearby.

AARON DESSNER'S HUDSON VALLEY REFUGE

AFTER 10 YEARS OF cramming The National into his Brooklyn garage-turned-studio, band member Aaron Dessner was ready for a change. In 2014, he and his family moved upstate to an 18th century colonial house in the Hudson Valley, complete with an old horse barn. "It's right by this pond that's quite long and thin and really beautiful, and I remember thinking, 'That's where a studio could be,'" recalls Dessner. So he hired architect Erlend Neumann to design a space that felt far removed, not only from that New York garage, but also from any studio he had been in before.

"The idea was to create some cross between a barn, a garage and a church," says Dessner. "Also with the feeling that you would always be looking at nature and that there would be a lot of oxygen in the room. When I'm staring out at the countryside and seeing a lot of trees and birds and water, you're just in a good mood."

While originally created with The National in mind — complete with two bedrooms plus a loft, a living space and outdoor area — what became Long Pond Studio has since hosted many of his talented close friends, including big names like Taylor Swift. After working with Dessner remotely on *folklore* and *evermore*, Swift visited Long Pond to film the 2020 Disney+ concert documentary *Folklore: The Long Pond Studio Sessions*, and artists including Gracie Abrams and King Princess have since stopped by. Soon, Long Pond will expand to include a Studio B (also built by Neumann). "Everyone who has been coming feels like they're getting away and that it's an ideal place to be able to think and create," says Dessner. "I didn't realize that it would become this creative oasis, but it has."

Did you and your family feel any anxiety over leaving Brooklyn?

No. I feel like New York has changed so much and at some point it just didn't feel like the center of it all, musically, anymore. I feel more vital or something here, creatively. I also grew up in Ohio in a very rural situation down in the woods so this is much more natural to me.



Does that factor into why artists come work and stay at Long Pond?

I hate to say it, but it is a little bit like a vacation for some people. For some people, I think it just feels like camp. People are pretty focused, and they usually don't leave the property. Although it's really pretty up here and the towns are thriving, it's rare we do anything other than work, drink some wine and hang out.

Why else do you think artists are so eager to record at Long Pond?

It's welcoming and it's very fast, the workflow in there, because you can use anything at any point and it's all plugged in and ready. I learned a lot from [Bon Iver's] Justin Vernon and how he works. The vibe or the feeling you have is almost as important as the sound quality. A lot of people spend a lot of money investing in acoustical treatments whereas we have leaned much more into the environment.

What are some distinct functional design elements of Long Pond?

Most studios have an isolated control room that you look through, like a fishbowl into the live room, and I've always found that to be kind of paralyzing when it's like, "OK, go: It's time to do something brilliant." I prefer, and that's what we did at Long Pond, a beautiful room with really high ceilings where there's a lot of room to think. And then there's a big iso booth for when someone needs to sing or play something that's truly isolated. Even the drums fit in there.

Since Long Pond is on your family's property, are you more particular about who comes through?

Most of my friends at this point are people I make music with. Gracie [Abrams] is a great example; she has been here five times for 10 days each. She just comes in, hangs out with the kids, we'll make some songs then make some dinner. Same with Justin or Taylor, whoever. I feel really lucky that that's my job.

After artists visit, do you do the cleaning and laundry yourself?

Yeah, totally. I don't mind really, but I make the beds and buy the food and I have some help [from engineers] Bella Blasko and Jon Lowe, but we don't have a studio intern or assistant or anything like that, and I kind of like it. You just do it. And to be honest, whenever I've hung out with Taylor or anyone, they're making breakfast and I don't feel like anyone is being waited on.

When the *folklore* doc was released, what did that do for your request pile?

After Taylor, it was a bit crazy how many people reached out. And getting to meet and write songs with people you wouldn't have had access to... I'm so grateful for it. I have made a lot of music now with Ed Sheeran that I really love, and I met him through Taylor. Gracie and King Princess and Girl in Red have all been here. But I also love going back into The National. This space keeps getting better and I keep adding new instruments, so I feel like we benefit from all these things. But you can't do everything, and I really don't want to franchise myself to the point where my head is spinning, so I try to just do things where I feel like I really can help or make something that I believe in, and I think that's what I've done.

—LYNDESEY HAVENS



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THE WOODLAND OASIS OUTSIDE NASHVILLE

MORE THAN 40 YEARS AGO, when Robin Crow was a young artist signed to RCA, he visited Caribou Ranch, producer James William Guercio's barn-turned-studio in the Colorado Rockies where Elton John, Chicago and Dan Fogelberg recorded now-classic albums in the 1970s. "Well, this is heaven," Crow recalls thinking at the time.

His career as an instrumental guitarist never took off — and he never got to record at Caribou, which was damaged in a fire in 1985 — but the studio left a lasting impression on Crow. It was exactly what he had in mind when, in 1993, he opened Dark Horse Recording in Franklin, Tenn. — charging \$134,000 on multiple credit cards to foot the bill.

THE INSPIRATION Like Caribou, Dark Horse is in the woods; Crow even planted 240 evergreen trees on the 10-acre property, "so you feel like you're in the mountains." Then he took the idea of rustic luxury several steps further. The 9,000-square-foot timber frame main complex houses The Lodge, the largest studio on the grounds, as well as an attendant gourmet kitchen and upstairs lounge. The Lodge's control room, with its Bud Wyatt-modified Trident console, features a 33-foot cathedral ceiling and 142 windows — and it's quite the view: Hundreds of acres of forests surround the property, along with a river in which clients can fish or kayak. The smaller Barefoot Studio can be used as an extension of The Lodge, but it's also a favorite for artists like Heart's Ann Wilson, Yes' Jon Anderson and Wynonna Judd, who've all recorded vocals and overdubs there.

THE CLIENTELE It's just 20 miles south of Nashville, but Crow says only about 20% of Dark Horse's clients are

Dark Horse Recording's main studio building. Inset: The control room, with its 33-foot cathedral ceiling.



country artists. Keith Urban, Carrie Underwood and Dolly Parton have all recorded there, but so have Neil Diamond, Jeff Beck, Korn and OneRepublic. And given his own history, Crow has always supported new and independent acts — including an aspiring artist named Taylor Swift, who recorded her 2006 self-titled debut at Dark Horse. "No one knew that she was going to be *Taylor Swift* at that point, but we treat everybody exactly the same," Crow says. "And we try to give everybody a great experience."

THE SETUP Dark Horse can sleep 12, with accommodations ranging from luxury apartments to a four-bunk bedroom, so plenty of acts just move in. Matchbox Twenty stayed for "four months and four days," Crow says, to record 2012's *North*. Even though Tim McGraw lives in Nashville, "he likes to sequester himself" when recording. "He has an entourage of about 30 people. They had to bring in tour buses to sleep a lot of them. He rented every studio, every apartment. He brought in chefs that stayed on site."

THE FUTURE With its pastoral setting and beautiful wood interiors and exteriors, Dark Horse has also become a prime film and TV shoot location. Reba McEntire shot most of her 2021 Hallmark movie, *Christmas In Tune*,

here; the forthcoming Apple TV+ global singing competition, *My Kind of Country*, made it base camp for 47 days; and Ford rented it out to film a commercial for the Ford F150 with Rascal Flatts.

And soon, demand for this tranquil hideaway will likely increase further. A planned expansion will include an 8,900-square-foot building with another studio; a gym outfitted with massage tables, saunas, a juice bar and space to sleep an additional 12 people; and a 2,200-square foot air-conditioned "Party Barn" capable of hosting far more than jam sessions.

"My goal is for Dark Horse to be a gathering place," says Crow, who has also started the Dark Horse Institute to train the next generation of studio whizzes and songwriters. "Obviously, it will always be with music at the core, but maybe it would be something where a group of people that are trying to help with climate change would come and do a summit. Or it could even be a yoga retreat for a weekend. That's kind of our niche: Instead of trying to compete with everybody else, I'm just trying to be more of what we already are." —MELINDA NEWMAN



The eco-friendly Guilford Sound in southern Vermont.

The Exquisite And Eco-Friendly Vermont Setup

IN 2015, JAMES SHAW, founder and lead guitarist of the band Metric, was attempting to squeeze recording sessions in during days off on tour. "We booked studios all over," he recalls, but Guilford Sound in southern Vermont left a lasting impression. "The land is bonkers — rolling hills, something like 400 acres," Shaw says. "The only person who didn't enjoy it was the bus driver trying to get the tour bus down that dirt road."

Guilford Sound belongs to Dave Snyder, who left New York in the 2000s in search of a place where — after years spent

drumming in the band Ruth Ruth, then turning a Lower East Side rehearsal space into a recording facility and owning additional Manhattan studios "with varying degrees of complexity" — he could build a studio of his own. By overseeing the construction process, he was also able to ensure the studio's operations were, top to bottom, eco-friendly. "The awareness of global warming and environmental impact was not in the news every day when we first moved up here," says Snyder. "But it was on my mind, and I thought if I have the opportunity to build with a green approach, then we'll do it."

Get The Lay Of The Land

Snyder's first attempt to find a parcel of land was a bust: He bought property in nearby Marlboro, Vt., and spent six months surveying it, only to find there wasn't a suitable site for his dream studio. But a new piece of land went on the market around the same time in Guilford — "80 or 90 acres with a house attached." Snyder says he "fell in love immediately" and purchased the neighboring property, too. Then the real work began: blasting through rock to create a 250-foot-long road, then clearing space for the studio itself. Some of the wood incorporated into the studio and living quarters was harvested on property and kiln-dried down the road.

Don't Be A Drain

Recording studios are "notorious energy hogs. We leave our console on in the control room 24 hours a day, seven days a week, 365 days a year," Snyder says. Guilford Sound offsets this usage in a variety of ways. Construction incorporated "insulation treatments," including triple-paned windows, to

prevent hot or cold air from leaking out. The buildings rely on geothermal heat pumps, which harness the relatively constant temperature of the earth hundreds of feet below the surface for warming and cooling. And when those pumps need a little extra help, Snyder feeds a wood-fired boiler with lumber he chops down himself. "I learned quite a bit about forestry and wood felling," he says. "There's not much chopping; it's mostly chain sawing. I'm environmentally conscious — I'm not a masochist."

Be Mindful Inside And Out

The homemade New York studios Snyder worked in weren't built expressly for the purpose of making pristine recordings. "You can have great speakers in a crappy room and those speakers will sound terrible," he says. "When I moved up here, I wanted to have the control room be as accurate as possible." Francis Manzella of FM Design, Matt Marinelli of Coral Sound and technical consultant John Klett all aided in creating acoustics that now make Snyder feel "spoiled." The extra space he has in Vermont also has its advantages where equipment is concerned: "We have a bass trap that's just gigantic," Snyder says, so bass frequencies "don't bounce off the back wall and come back and distort what you're listening to."

The attention to detail on display in the studio is also mirrored outside its walls. Snyder has carefully cut goat-path-sized trails "so they just fit in with the woods." If one member of a band is working on overdubs, perfecting a vocal part or a guitar riff, the others can walk out the door and wander through the trees. "I almost got lost," Shaw says. "Then part of you is like, who cares? It's so beautiful." —E. L.

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PHISH'S CHILLED-OUT VERMONT CLUBHOUSE

AS A TEENAGER, Phish frontman Trey Anastasio recorded “fake” albums with his friends on a four-track cassette machine. When the jam heroes exploded in popularity in the early 1990s, he “wanted to maintain that joy” — a tall order at rigid, expensive recording studios. So Anastasio, newly married and freshly relocated to the tiny northern Vermont town of Westford, built his own in the woods, minutes from his home. “I can’t even describe how much I love this place,” says Anastasio of The Barn, Phish’s 4,000-square-foot home base since the late ’90s, which has also welcomed Herbie Hancock, Toots & The Maytals and more. “There were no plans, no architects, nothing. The whole thing was all planned out as it went. They let me push the button and blow up the dynamite to put the foundation in.” Like Phish’s music itself, inspired improvisation yielded startlingly realized results.

Acoustic Serendipity

Anastasio purchased The Barn “from a Vermont farmer with rough, rough hands” for just \$1,000. Then, the farmer broke the news: That handshake deal was to buy the building itself, not the land it was on. Anastasio decided to move and painstakingly re-create the structure a few minutes down the road, which ultimately paid off. “Every producer I’ve ever worked with has been like, ‘I’ve never been in a room that sounds so good,’” says Anastasio. “It sounds unbelievable because all the walls are rough barn-board, and they’re jagged. There are no flat surfaces.” The floor, a poured concrete slab topped by boards culled from the trees cleared to make a path to The Barn, is another result of the “magical bunch of decisions that yielded this anomalous acoustic space,” says producer Bryce Goggin, who has worked with Phish since producing 2000’s *Farmhouse*, the first album recorded at the studio. “It has this great combination of very diffuse and very varied surfaces, which is something that acousticians are always just trying to do to recording spaces already.”

Stories Wherever You Look

“There’s nothing new at The Barn at all,” Anastasio says. “Every piece of furniture is from family or hand-me-down.” After walking through hand-carved doors (Anastasio’s mother found them on a trip to India), visitors can relax next to the recording console (the 64-input API that Anastasio is fairly sure was used to record the *Cops* theme) on the Davenport couch Anastasio jumped on at his



The recording room at The Barn in Westford, Vt.

grandmother’s house as a 2-year-old, or unwind in the chair his father watched TV in when Anastasio was growing up in New Jersey. During breaks, “the table that we eat on is my Italian grandmother’s that I ate every meal on when I was 6, 5, 3 years old.” Other pieces are locally salvaged, like the overhead lighting fixtures, taken from the gym of a nearby school before its demolition and still wrapped in the mesh that once blocked wayward volleyballs.

The Clubhouse Is The Key

Road life wore Phish down, and the band took two extended hiatuses in the 2000s that cast doubt on its future. Today, Anastasio credits The Barn with the group’s longevity. “I don’t think there would be a Phish — I know there wouldn’t — without The Barn, because it’s our clubhouse,” he says. “It isn’t a recording studio. When we go there, everybody just starts laughing and cracking up.” Anastasio credits absurdist creations like Kasvot Växt, the fictional Scandinavian band Phish concocted and “covered” an album’s worth of material by at its 2018 Halloween show, to The Barn’s freewheeling atmosphere. The lack of a control room helps, as does the console, which Goggin calls “the backbone of the operation” and has so many inputs that “we can leave everything set up and just flow and flow and never have to pause to tweak anything.”

A Good Hang

The Barn’s laid-back aura — and its 50-mile view of Mount Mansfield and the Green Mountains — has a way of making other artists stay awhile, too. For their 2004 album, *True Love* (a set of collaborations with other musicians), Toots & The Maytals visited the studio, planning to record just one track with Anastasio. “But once they got there, the stars were out, the doors open up, the moon is out. The Maytals are in the corner, consuming pounds of ganja, and everybody’s laughing and having a good time,” Anastasio recalls. Toots had plans to rerecord Willie Nelson’s “Still Is Still Moving to Me” with the country icon, and spontaneously decided to lay down the track’s instrumental then and there at The Barn. “Nobody gives a fuck at The Barn,” Anastasio says with a laugh. “You’re just there with your friends. It’s a hang.”

—ERIC RENNER BROWN

The ‘Safe Haven’ Under A Baja Hotel

FLYING TO CABO SAN LUCAS in Mexico and chartering a car north on Highway 1 along the rugged coastline of Baja California is the easy part. When pulling up to Hotel El Ganzo in the tiny beach town of San Jose del Cabo, the real trick is finding the studio located inside — or rather underneath — this hip hub for vacationing creatives.

Those in the know will spy the trap door in the floor of El Ganzo’s chic lobby, pull it open and descend the stairs, walking past a glowing art installation into a thoughtfully designed, slightly retro-looking recording space outfitted with guitars, a grand piano, hand drums and other necessities.

Artists who’ve traveled this path usually do so thanks to El Ganzo’s Musicians in Residency program, which offers travel, a week’s accommodations and use of the studio in exchange for a rooftop performance and live recording session for the hotel’s YouTube channel. They’ve included everyone from French pop band L’Impératrice to Anderson .Paak, whose 2019 residency was highlighted by the Grammy Award nominations he received during his stay. “Our founder wanted it to be a sacred, hidden place,” says El Ganzo’s music director, Paco Rosas, “where artists came into a safe haven to explore and create.”

—K. B.



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1. Hotel El Ganzo resides in the Mexican beach town of San Jose del Cabo. 2. Visitors access the studio at El Ganzo through a trap door. 3. After descending stairs, visitors head to the studio. 4. The slightly retro El Ganzo recording space.

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Allaire Studios in Shokan, N.Y., overlooks the Ashokan Reservoir.

THE ESTATE UPSTATE

RANDALL WALLACE was mid-air when he first noticed Glen Tonche, an 85-acre mountaintop property overlooking the Ashokan Reservoir in upstate New York. It was 1998, and he was flying to visit a friend, folk musician Jay Ungar, who ran a fiddle camp in the area. The trip was cut short when Wallace contracted Lyme disease, but his impression of the estate (originally built as a summer home for Pennsylvania magnate Raymond Pitcairn's family) and its spellbinding surroundings stayed with him. The property, he discovered, was for sale, and he had a "novel idea" of what he could make out of it: "a recording studio with a view."

Wallace — a fashion photographer and also the grandson of former U.S. Vice President Henry Wallace — had little recording studio experience. But he had recently started seeking opportunities in the music world, and he found the bargain and the potential too good to pass up. "I think it was a \$1.6 million offer price, and I called in an expert and said, 'This seems ridiculously low and people must be idiotic to not want to buy it,'"

Wallace recalls. "The last time I checked, every recording studio has the ugliest view imaginable — if you even get a window. So why don't we do this?" He did, and the result is Allaire Studios.

THE BUILD To construct Allaire, Wallace enlisted the renowned Walters-Storyk Design Group and lead designer John Storyk, the architect behind thousands of recording studios since founding Manhattan's iconic Electric Lady for Jimi Hendrix in 1968. Storyk envisioned turning the property's giant "Great Room," with its panoramic view of the Catskills and its naturally low-end-absorbing acoustics, into the studio's live room. "The setting, the site, the view and the tranquility were key in thinking about what this room should be," he says. "And at the same time, we created a lounge and a kitchen area and all the other amenities that are usually associated with destination studios — the kind of stuff you might not get in an urban studio."

THE STORIES Following its opening in 1999, artists were encouraged to come stay at Allaire for weeks with their bands, families or both while recording. Norah Jones laid down part of her 2002 blockbuster album, *Come*

Away With Me, here. David Bowie was so taken with the area after recording most of 2002's *Heathen* here that he ultimately bought a nearby property for his own use. (Sadly, Wallace notes, the rock legend died before getting to do much with it.) And country superstar Tim McGraw took full advantage of all Allaire had to offer: Wallace recalls him smoking a joint with his father — former MLB All-Star pitcher Tug McGraw, who was undergoing cancer treatment — in one of the studios while working on his Billboard 200-topping 2004 album, *Live Like You Were Dying*, and also renting out the estate's master bedroom (usually occupied by Wallace himself) with his wife, fellow star Faith Hill.

THE TREASURES Wallace's world-class array of studio instruments is available to Allaire's clients. "Usually [studios offer] bass, guitar, drums and then go fuck yourself," Wallace laments. "I have the finest bass clarinet you can buy... flutes, trumpets... tons of saxophones, all top-drawer. And then synthesizers, insane quantities of synthesizers right now." Within that keyboard selection are some of the rarest Yamahas, Chamberlins and Lowreys, including, Wallace notes, those used on classic recordings by rock greats like The Beatles and The Who: "You're just coming in and going, 'Look, this keyboard can't just do 'Won't Get Fooled Again' and 'Baba O'Riley,' it can do a third song. Let's do it!'"

THE FUTURE The mountaintop mystique of Allaire continues to draw artists ranging from indie rockers Grizzly Bear to jam trio Medeski, Martin & Wood to alt-pop singer-songwriter Clair, who came with collaborator Jack Antonoff. (He had sought Storyk's advice on a place "for a week or two that was really out of the way and quiet," the architect recalls.)

"There are very few places on the planet where day to day you just don't hear anything of hustle and bustle," Wallace says. "And it slows you down very quickly. When you don't hear anything, you're now only hearing what's inside you — and what you're trying to get out."

—ANDREW UNTERBERGER

Hans Zimmer's Seductive Santa Monica Lair

HANS ZIMMER CAN'T REMOVE HIMSELF from society completely while recording like some artists — after all, he explains, "I always like to be close to where I can get a hold of the great musicians." But the revered film composer has still managed to build himself an escape at the seven-building Santa Monica, Calif., complex that houses his film scoring company, Remote Control Productions. With walls lined with vintage synthesizers, shelves of old books and even an original by the Austrian expressionist painter Egon Schiele, Zimmer's surreal inner sanctum is, as he puts it, a place where "your ideas can run free and you can be a little bit naughty and a little bit wicked" — and the perfect setting to score some of the century's most iconic movies.

I was recording at Jackson Browne's studio and saw a "For Lease" sign next door. We leased that building and then eventually bought the freehold on it. But everybody told us we were doing it wrong: "If you want to work in Hollywood, you should work in Hollywood." For me, coming from Europe, I just wanted to be close by the sea.

I had an architect, Bret Thoeny [who designed Prince's Paisley Park in Minnesota], come and help so that the thing wasn't actually going to collapse. I had my friend Roger Quested, who has always built my speakers and who I've known my whole professional life, come and help out with the acoustics. The rooms I like are the rooms that you can have a normal conversation in, that are not too dead and not too echoey. You don't feel like you're walking into an alien space, because your audience isn't going to be in an alien space.



The recording studio at Remote Control Productions.

I said to everybody working on things, "I want it to look like a late-19th-century Viennese brothel." Where you feel free, where you can have a good glass of wine, where you want to go and have a good chat, where you feel unshackled by society, where you feel unshackled by anything. There's Pro Tools and there's Cubase, like with everybody else. But I feel, since the heart of the system is the same for everybody else, it's as important to create an environment that is — well, if you think about it, I suppose 90% of my life is spent in that room, so I might as well have some fun with it. There is absolute purpose behind everything I did in there. It's not just ostentatious and over the top for the reason of being ostentatious and over the top.

You can cram a fair amount of people into there. [The soundtrack to 2013 film] *12 Years a Slave* was recorded in that room because that's a small ensemble and I could have the director there. You want to make the director part of the band. We recorded [the soundtrack to 2013 movie] *Rush* in there with Ron Howard absolutely being part of the band. I did something with Gore Verbinski, and Gore was actually playing guitar. It's great when the director can play something and you can put them to use and save money on one musician. I mean, we're all working with limited budgets. (Laughs.)

I wanted a library, really. There's an enormous amount of books in there. Most directors that I work with are literate and are visual. So having them within a library where I can just go to the wall and pick up a book about Caravaggio or any old painter or whatever it is, you can instantly cross those two divides. You can go between sound and picture very easily in this room because it's supposed to inspire both.

It's a constantly changing, constantly evolving laboratory. Once, Ron Howard was leaving and was nearly finished with his movie and he said, "Just remember, don't shut the laboratory doors too early." I thought that was a really great statement. Always leave room for the next question to be asked. Let it evolve all the time.

—E. R. B.

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THE BAHAMIAN BEAUTY THAT GIVES BACK

STEPS AWAY FROM THE COAST of the Atlantic Ocean in New Providence, Bahamas, there's a striking structure that very much resembles the waves surrounding it — a white edifice by starchitect Bjarke Ingels, set on the 600-acre grounds of a luxury resort community. It could well be the tropical hideout of a star like Drake, or Mariah Carey, or Sting.

But while all of those artists have inhabited it at some point, this isn't any of their mansions away from home: It's Sanctuary Studios, where they have all recorded. The 19 narrow windows on the facade let the Caribbean sunlight into a Finnish oak-paneled live room, designed with the help of acousticians from U.K.-based White Mark to achieve sound quality as pristine as the scenery outside.

"You have the overall designers, but they need the experts," says Ann Mincieli, studio director of Sanctuary and an established engineer known best for her work with Alicia Keys. (She also owns New York's Jungle City, a

lux destination studio itself.) "It's quite the team, down to mechanical and HVAC engineers and plumbers — over 80 to 100 people, and we all work together."

But for Mincieli and founder Charles Goldstuck (founder/co-chairman of HitCo Entertainment), building a destination studio in the Bahamas didn't mean shutting it off from surrounding residents. "We felt this would be a great balance between a commercial opportunity but

also giving back to the local community — to have a place where Bahamians could learn how to work within a recording studio environment," Goldstuck says.

So they teamed up with the local Windsor School and the Bahamas Youth Foundation to create a scholarship program aimed at bringing "talented and gifted young people" into the school's well-regarded music program, which includes trips to Sanctuary itself. The studio also houses a training program for local music teachers to further their own education. "If you're building a studio in an area where there aren't facilities, it's down to going into the schools and hearing from the music teachers," Goldstuck says. "What do you need? How can we help?"

Funding those programs is possible because Sanctuary is often booked solid by global stars for seven months of the year. Recently, DJ Khaled made two trips there while working on his chart-topping 13th album, *God Did*. The

megaproducer is one of a few artists who fortuitously touched down at Sanctuary at the same time, spurring spontaneous collaborations. "Justin Bieber and Khaled, Justin Timberlake and Khaled, they definitely made songs together," Mincieli says. "If [an artist] posts on social media in the Bahamas, [other artists] get excited. They know exactly where they're at, and they'll either call them or try to come down and be a part of it."

Still, it's hosting the stars of the future at Sanctuary that Goldstuck and Mincieli ultimately find most rewarding. "You can have the most impact when you reach younger students because they don't have the resources and opportunities — at least in our world," Goldstuck says. "We are as excited about what happens locally as we are about bringing in the top artists from around the world."

—NEENA ROUHANI



Sanctuary Studios' Goldstuck (left) and Mincieli.



The inhabitants of the working farm where Rockfield is located.

The Welsh Farm Where Rock Legends Frolic

HOW DO YOU KEEP A RECORDING STUDIO in a remote location running for six decades? For Rockfield Studios in Monmouthshire, Wales, the secret is animal magnetism. Literally.

"Cows, sheep and horses!" exclaims lead Pixies guitarist Joey Santiago of why the alt-rock forefathers always return to a facility located outside a village that's home to fewer than 200 people. "The laid-back, countryside feel of the studio enables you all to concentrate on the work."

That bucolic quality has attracted icons such as Queen, Rush, Black Sabbath, The Cure, Robert Plant and Coldplay to the recording studio, which brothers Kingsley and Charles Ward opened in the early 1960s — and to this day functions as a working farm. (Yes, cows are milked each morning.) And, over the years, the simple setting has inspired some classic compositions.

"One night [in 1999], the tape machine broke down at 12 o'clock, and [the members of Coldplay] all stepped outside the door," recalls Kingsley, now 82. "There's all yellow lights around the yard here. The stars were shining, the moon was shining, and the producer, Ken Nelson, looked up and said, 'Look at all the stars — they're shining for you.' In other words, your luck is going to change. Chris Martin went, 'God, that's a good line.' And within an hour, he had written 'Yellow.'"

Kingsley also recalls watching Freddie Mercury putting the finishing touches on "Bohemian Rhapsody" in 1975 while seated at a piano near "where we used to keep the saddles for horses." The ivories faced a window with a view of a weather vane, and, he says, "my brother wondered if he wrote [the lyric] 'any way the wind blows' looking at it."

Rockfield's setting — saddles, chicken feed, milk buckets and all — is not a savvy promotional gimmick. When Kingsley bought an acoustic guitar in 1959 ("I wanted to look like Elvis"), Charles (who died at age 85 in July) began writing songs while the two worked the family farm. Given the substantial distance to the nearest recording facility, they crafted a DIY setup in their mother's attic with a tape recorder and a mixer. Over the next decade, the duo refined and expanded the studio using fees from local bands who would pop in to record.

By 1970, Rockfield Studios had produced its first major hit, Dave Edmunds' "I Hear You Knocking," which topped the U.K. Singles Chart and hit No. 4 on the Billboard Hot 100; that same year, Black Sabbath rehearsed its breakthrough hit, "Paranoid," at Rockfield. Since then, the rural Welsh studio has lassoed artists from Robert Plant and The Stone Roses to Oasis and The Cure (which began working on new material there in 2019) to the Pixies, whom Kingsley calls "the nicest band we've met." He fondly remembers watching the band's drummer, David Lovering, wowing members of The Proclaimers with card tricks during downtime. "[The Pixies] appreciate that we've had a bit of a struggle over the years to keep this going, and it's a team effort," he says, noting that Rockfield has upgraded over the years to include resources from Pro Tools to three natural echo chambers.

While Santiago says the "legendary" history of Rockfield put it on the Pixies' radar a decade ago when the band trekked there to record its trio of reunion EPs, it's the pastoral surroundings that brought them back earlier this year. "The working farm provides great sounds and smells," he says. "We take daily walks along the river to the town."

"If we didn't have the cows and the farm, if we were a studio in London or Manchester or Birmingham [England], perhaps they wouldn't be interested in us," says Kingsley. "What throws them in is that we did some of the greatest records in the world, and people can't believe it's still a working farm. Every television crew wants to film the cows first, then the rock stars."

—JOE LYNCH



Sanctuary sits on the southern shore of Nassau in New Providence, Bahamas.

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-PEOPLE

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-MUSICROW



TAME IMPALA'S 'SPIRITUAL HOME' ON THE AUSSIE COAST

AFTER RECORDING HIS band's seminal 2010 debut album, *InnerSpeaker*, at Wave House — an oceanside studio three hours south of Perth, Australia — Tame Impala's Kevin Parker recalls telling a bandmate: "If I ever make any money on my music, I'm going to buy this place."

Just in time for the album's 10th anniversary in 2020, Parker fulfilled his pledge. During lockdown early in the pandemic, the urge to "create my own perfect world in the area I was stuck in" struck him. So he called an acquaintance to inquire about Wave House, where he had also recorded parts of Tame Impala's third album, 2015's *Currents*. "Oh, it's kind of falling apart," the acquaintance told him. "Hearing that triggered me," says Parker. "I knew I needed to buy it."

Soon after, Parker made an offer on the 50-acre property, situated next to Leeuwin-Naturaliste National Park and the Indian Ocean, to its original owner, American expat producer Ken Eichenberg. Since its founding in the 1980s, the far-flung compound has attracted acts such as the Beastie Boys, Fatboy Slim and The Waifs, and it is infamous among locals for the multiday, sex- and drug-fueled raves it hosted in the '90s.

"It's so funny: When we get a painter or plumber out to the house, they usually come in and are like, 'Oh, shit. This place?' You can see it in their eyes they are having flashbacks," says Parker with a laugh. But when he first came to the studio to create *InnerSpeaker* in 2009, he wasn't familiar with its past. "For me, this was just a sanctuary," he says. "I was in love with it."

Before coming to Wave House, Parker usually recorded his music alone, in cramped, noisy share houses. But he had just signed a deal with Universal Music Australia's Modular Recordings, and for the first time, he had the budget to record somewhere other than his bedroom. First, the company urged him to spend two months in Los

Angeles and do sessions with big-time producers, but Parker balked at possibly losing his creative autonomy. He begged them for just a "shack by the beach" where he could work in isolation — nothing fancy.

Ultimately, his team booked him at Wave House — a major upgrade from the shack he had requested, though one that was falling into disrepair. To combat a leaky roof, he "had to put pots and pans out to catch the water droplets from falling on [my] gear," he says, an issue that remained when he bought the place in 2020.

He also had to lug in his own equipment. By the time Parker arrived, Wave House's downstairs studio had been mostly disassembled so the house could be rented out for weddings, events and bachelor parties. Plus, that recording space didn't have the same views of the ocean as the living level above. So Parker splayed out his own guitar pedals, keyboards and tape machines in the family room to record. "Because I was watching the waves crash in the distance as I was making music, I'd record a few seconds of something and think, 'Ah, this sounds heavenly,'" he says. "That's kind of the double-edged sword about recording music in beautiful places: Everything you make sounds beautiful."

He wonders aloud whether the effect of breathtaking scenery on music-making is actually good or bad. "Does it make it worse because you're not trying as hard? Or does it make it better because you're more satisfied with it?" he asks. "I think, ultimately, Wave House made *InnerSpeaker*

better and really influenced its sound. It's quite simple and spaced out because I didn't feel the need to cram it with too much production."

Upon release, *InnerSpeaker* quickly established Parker as a musical innovator, and in the decade or so since, Tame Impala has headlined Coachella and received four Grammy Award nominations. Eichenberg accepted Parker's offer on the compound without pause, despite receiving higher bids from property developers over the years because, Parker believes, "Ken was waiting for someone to come along and take on the legacy of the place."

Parker now calls Wave House his "spiritual home," despite noting that he's not a spiritual person generally — the place is just especially "magical" to him. "I'm even thinking about burying some of my things out there," he says, referring to a pond on the property that's no longer up to code, which local officials have asked him to fill with concrete; he wants to leave some personal artifacts in the sealed pit to commemorate his time there. "Maybe the kick drum I used on *InnerSpeaker*?" he muses.

Whether or not he proceeds with that kick-drum burial, Parker's connection to Wave House was already immortalized through two of his defining albums. He plans to create much more music there in the future and dreams of a day when the studio is revamped and he can "bring artists [he's] working with out there," to give Wave House its rightful renaissance.

—KRISTIN ROBINSON



From left: Tame Impala's Dominic Simper, Jay Watson and Parker at Wave House.

The Coolest Kind Of Camp

"SHAKING UP THE ROUTINE can lead to great creativity," says Peter Coquillard, head of international at the management company Milk & Honey. As part of his enviable roles there and at his own firm, The Invitational Group, Coquillard helps songwriters and artists do just that by setting up trips for them to make music together in far-flung locations.

Industry folks know these types of excursions as songwriting camps, and while some involve camping out in urban centers like Los Angeles, Coquillard often sends his teams to far more unexpected locales — say, on an all-expenses-paid trip to make songs in a converted Transylvanian castle, including a private dinner at the location that inspired Dracula (as Coquillard did this past year).

The idea that creatives can thrive — and be productive — when taken out of their regular work environments is one that's not only spreading but also encouraging more international collaborations. Prescription Songs, for example, hosted a camp in South Korea to acclimate its songwriter roster to the lucrative world of K-pop; Universal Music Publishing China and She Is the Music teamed up to host an all-women writing camp in China; and S10 hosted a stay in Cabo San Lucas, Mexico.

Placing talent in a totally new environment can do good in more ways than one. Jackson Browne hosted his own camp in recent years with a philanthropic twist, taking over Artists Institute, a Caribbean seaside studio and school outside Jacmel, Haiti, and inviting musician friends like Jonathan Wilson and Jenny Lewis to work with local Haitian engineers and Lakou Mizik, a roots band from the country. The unlikely group ended up creating a full album, *Let the Rhythm Lead, Song Summit Vol. 1*, and the project's royalties were donated to benefit both

the institute and another school in Port au Prince. "It's a really powerful, unique album ... interweaving North American indie rock with beats and percussion of Haitian Vodou, Spanish and Malian guitar [and] Tres Flamenco with songs in English, Creole, Khasonké, Manding and Spanish," says the studio's co-founder David Belle.

These overseas camps can get pricey, but Coquillard says that, for him, it's a long-term play — investing in international relationships and building a community of worldwide talent is just as crucial as producing hits. And getting songwriters out of their usual routines is, he says, more than worth the trouble: "Giving them something to alter their normal perspective, and to give them a bit of beauty and wonder, usually translates to great songs."

The International Group/Milk & Honey songwriting camp team doesn't plan to slow down. Coquillard's so-called Bali Songwriting Invitational led to the creation of Noah Cyrus' hit "July" and Demi Lovato's "Sober," and the



The Artists for Peace & Justice Studio in Jacmel, Haiti.

Transylvania camp led Milk & Honey and songwriter Oak Felder to discover the untapped potential of Romania's songwriters; together, they launched a joint-venture publishing and production company with Romanian star Smiley's HaHaHa Productions called Romdrops.

"Truly," Coquillard says, "you never know where great talent will come from." —K.R.

JON PARDI

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1



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4



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6

THE SPRAWLING TEXAN SUPERSTUDIO

EVERYTHING'S BIGGER in Texas — including the recording studios.

The Sonic Ranch, a sprawling compound in tiny Tornillo, about 40 miles southeast of El Paso and a short car ride from the U.S.-Mexico border, claims to be the "world's largest residential recording studio," with five studios and distinct mixing and mastering rooms, 35-odd bedrooms spread throughout several different structures, a pool and a basketball court, all contained within a 3,300-acre working pecan orchard that founder and proprietor Tony Rancich inherited several decades ago. Lush and green under the widest, bluest Texas sky, Sonic Ranch has served as a respite from the frenetic pace of music industry hubs for acts from Jenny Lewis to Portugal. The Man to Midland, which named its 2021 album for the place.

It's not just the wide-open spaces and decadently appointed studios that make Sonic Ranch creatively fruitful, though, according to artists who've worked there: Because there is so much studio space, different artists will often stay on and record there at the same time. "It's very much like band camp," quips singer-songwriter Rett Madison, who was recording in Studio A during *Billboard's* Zoom tour of the premises. "It feels like a really magical, peaceful place to be able

to be really honest and raw and vulnerable and connect with other musicians."

1. Studio A The first studio on the property includes five separate spaces. Artists enter through the airy Top Room, which features a 1927 Steinway piano as well as numerous original lithographs by artists like Joan Miró and Marc Chagall, then proceed into the knotty alder-paneled control and main rooms designed by the late renowned acoustician Vincent van Haaff. "Everyone talks about the wooden smell whenever they first walk in because it's just so amazing," says studio intern Natalia Chernitsky. Its Back Room, which used to be a chinchilla farm, is partially underground — which Rancich says further enhances the acoustics.

2. The Hacienda Built in the 1930s by Rancich's grandfather, the 12-room Spanish Revival manse is adorned with antiques and original art, as well as all the amenities one expects from a well-appointed hotel. On-site chefs prepare food in one of the two kitchens for communal meals, and adjoining mixing and mastering rooms are outfitted for both intense editing and spur-of-the-moment recording sessions.

3. Neve Studio The second studio built on the property, the Neve was also

Sonic Ranch's largest room until recently, with a chapel-like main tracking room that Koe Wetzel, Lil Yachty and Arcade Fire recently put to use. Finished in 2005, the studio is named for its console: an 80-channel vintage Neve, part of which formed the console at Motown's West Coast studio and changed hands through Madonna and X Japan's Yoshiki Hayashi before landing at Sonic Ranch.

It's the crown jewel in Rancich's vast collection of musical instruments and recording equipment, most of which have a similarly remarkable provenance and all of which are available to visiting artists. A bass that The Byrds used to record "Eight Miles High" is sitting out in one studio, and Rancich has 100 guitars and basses all stored on their own labeled shelves. "It makes a huge difference to get instruments that are truly one in a thousand," he says.

4. Big Blue Piece by piece, Rancich has expanded Sonic Ranch over the years, and the most recent addition is one of his most ambitious yet. After driving on a bumpy dirt road through rows of pecan trees (there is also a smoother, quicker route by highway for those in a rush), visitors arrive at another cluster of studios and housing that includes Big Blue, which was completed in April 2021 and is the

property's largest studio yet. "I knew that this would coalesce and bring things to another level," says Rancich. "We hadn't had a room of this size — it's actually similar in size to Abbey Road's smaller studio." Expansion isn't done yet, though; Rancich is building an elaborate workout facility for his guests, adorned with the same imported fabrics that have become the studio's signature.

5. Adobe Bungalow "At the end of the night, this is where the magic is," says Rancich of the one-room studio. "People gravitate over here because of its vibe." The 100-year-old adobe building that was once a blacksmith shop is now a cozy studio with a view of the rolling Trans-Pecos hills. "It's like mixing two realities," adds Chernitsky. "You go inside and have the best and most advanced equipment, but it's totally isolated from the chaos of the world right now."

6. The Garcia House For artists seeking more seclusion, there's a collection of housing options (and that basketball court) around a more isolated set of studios. Almost any kind of accommodation is possible: When Fiona Apple visited to record parts of her 2020 album, *Fetch the Bolt Cutters*, Garcia House added a fence so that her dog could be close by without any danger of getting lost on the vast property.

—NATALIE WEINER

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“That’s How Love Is Made”

2022 Americana Honors & Awards Winners for Duo/Group of the Year

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AP Associated Press

“The War And Treaty have made waves with their style and spirit, almost as if their sound was a synthesis of the complex melting pot of American culture itself.”

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“The bluesy ballad (‘That’s How Love Is Made’) with a traditional country spark, is destined to send a chill down a listener’s spine.”



Brand New Album
Coming 2023



Peter Gabriel's Rural, Revolutionary Retreat

AS A FREELANCE ENGINEER in the 1990s, Tim Oliver mostly lived between London and Manchester, England, where he played in bands and recorded acts like *The Stone Roses* and *Happy Mondays*. But about 15 years ago, he decided to try working farther afield: He rented a room from Peter Gabriel at the iconoclastic artist's *Real World Studios*, in the village of Box near the historic city of Bath. Oliver was familiar with the studio's legend: New Order was among its first clients, and he still kicks himself for missing a party there that "went down in history" during the "heady rave days." Once he started working at the space, the self-professed "country boy" realized he preferred its vibe, which is now much more peaceful. After its studio manager retired, Oliver became senior consulting engineer, part of a team of three overseeing *Real World's* operations. He spoke about the special place that's just an hour from Heathrow but, as he puts it with a laugh, "far enough from London to keep the horrible people out."

I just love the environment, and now there's no way I can leave except in a box! (*Laughs.*) It's a magical part of the world. All the green, the running water, it's all part of Peter's belief that you need that for refreshment and creative ideas. But also the studio design and layout was his vision — and completely opposite of conventional studio design at the time. He hated having the control room separated from the studio by glass; there would be this latent or slightly under-the-radar paranoia from musicians. He wanted to bring everyone together. So he thought of the big room, this vast, cathedral-like space where everyone — the musician, the producer, the engineer — are all in the same room, which makes communication so much easier. When he built it, I believe it was slightly laughed at, but I found it really exciting, and I always wanted to work here because of that. And now it's kind of the norm; if you find a new studio, they'll have a very big control room that can house most of the musicians. It's much more relaxed; there's no red-light fever.

We can put up about eight to 10 people in the house, and there's a separate, self-contained producer cottage with a bit more privacy. We have a chef who cooks for everybody, a big dining room, a lovely housekeeper who's a kind of West Country woman, very down to earth, who just looks after everyone's needs. It feels like home immediately. There's no "Oh, shit. I didn't feed the cat." You don't have to look at the news or read about the queen dying — you can find out two weeks later. And when Peter comes in, he'll pick up on little things that make all the difference. He's very astute. God is in the details.

Harry Styles was here just recently to do his last record. You can hear [the studio's influence] in how laid-back that record is. He'd go out running in the morning, around the fields — freedom he probably doesn't get so much elsewhere. He's very funny, a lovely bloke. He'd go off to the local pub, book a table for Sunday lunch — and within a few days, we had 50 young girls at the gate. But he manages it so well. He doesn't get carried away by it at all. He's just a smiley boy.

We've had Foals, The 1975, Tom Jones. I do a lot of work here for Robert Plant. Most of the vocals for the last record he did with Alison Krauss, he stood right here singing with me. It's a huge range of artists, and they all enjoy the environment and the vibe and find the creative kick. That's why we survive, I think. And that's all down to Peter and his ethos. It's all about fostering the creativity of the musician and the performance — nothing else matters. That's his ethos entirely. —**REBECCA MILZOFF**

Lush greenery and a pond surround *Real World Studios* in the English countryside village of Box, outside of Bath.



The swimming pool at Karma Studios in Bang Saray, Thailand. Inset: Karma's entrance.

THE THAI COMPOUND FIT FOR A (LITERAL) KING

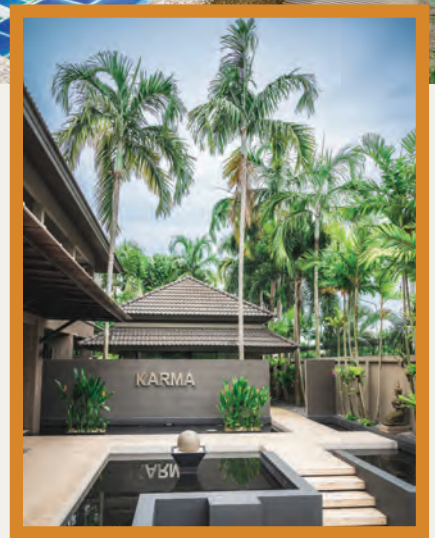
ONLY ONE OF THE recording sessions for British hard-rock band Enter Shikari's eight albums was interrupted by a monsoon. "The rain was falling the size of shotgun shells," singer Rou Reynolds recalls of recording 2012's *A Flash Flood of Colour*. "After that, all the bugs come out. One of us made the mistake of leaving the doors open to the kitchen area, and it was full of dragonflies."

That's just another day at Karma Studios. In the 12 years since former Abbey Road Studios producer and Sony executive Chris Craker opened Karma on a two-acre plot in the Thai fishing village of Bang Saray, acts including Enter Shikari, Jessie J, Bullet for My Valentine and The Libertines have recorded there. It's a place where someone can schedule an ice bath at the break of dawn and meditate for two or three freezing minutes at a time, surrounded by tropical gardens filled with tweeting birds and clicking cicadas. An outdoor pool is 30 feet from the studio; the gardens contain an abandoned building that Enter Shikari used to record drums. The nearest city, beachside, bar-filled tourist favorite Pattaya, is half an hour away.

"I wanted something by the sea, where we would have peace and tranquility and just [be] away from the real world," Craker says. "That was my desire — to give people a chance to be working in a space where they felt like they were on vacation."

The story of why Craker, a 63-year-old Brit, moved to Thailand begins with a fax he received in 1996 while recording the London Symphony Orchestra at Abbey Road. It was from a collaborator of Bhumibol Adulyadej, also known as Rama IX, the king of Thailand since 1946. The monarch was a classical composer and jazz buff who had recorded many albums, and after the collaborator heard Craker's work, he wondered if he was available to make a record.

"Yes," Craker quickly faxed back, then flew to Bangkok the next week. Thus began a string of 11 albums with the king (who died in 2016) and a fondness for Thailand that led Craker to buy his Bang Saray plot in 2008. Roughly two years later, he built Karma, then spent so much time creating what he envisioned as a "cross between a resort and the most amazing studio" that he didn't put much thought into drawing customers. He had to give



the studio's inaugural client, London rock band Placebo, 10 days of recording for free to lure it to Karma. Jay Kay of Jamiroquai, a friend of Craker's, became customer No. 2, and that led to a rush of British bands.

"I've never paid one dollar in Facebook advertising or social media marketing," Craker says. "The whole thing has run, the last 12 or 13 years, completely on word-of-mouth."

In Karma's early years, he continued to work in American studios and was constantly flying between his London home and New York and Thailand. ("I've got enough air miles to keep me going for the rest of my life," he says.) But the stress hit him hard, as did a prostate cancer diagnosis six years ago. He has fully recovered but now spends most of his time in Thailand.

During the coronavirus pandemic, Craker's son, Richard, a U.K. songwriter-producer, relocated to Karma and helped set up an independent label, Karma Sounds, which the elder Craker calls a "health and wellness label." They pivoted to making their own ambient music to soundtrack yoga and meditation sessions, as well as general chilling out; within 15 months, the label's music surged to 15 million monthly streams. "The side hustle has grown into a business," Chris Craker says. "We can just be a little bit more choosy [about bookings] now."

All told, Karma Sounds has spewed 1,800 tracks, working on social media marketing with yoga and meditation influencers. But the studio still brings in artists for sessions, including comedian-singer Oliver Tree late last year. "Everything's mic'd up to be creative from the minute you arrive," Craker says. And Reynolds has never made music anywhere like it. "I was at a loss for words," he says. "It was recording in a microcosm of paradise." —**STEVE KNOPPER**

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GEMINI

The breakout streaming success of "Bad Habit" has made 24-year-old **STEVE LACY** a Grammy contender.

Lacy photographed
Sept. 16 in Los Angeles.

RISING

BY MEAGHAN GARVEY

PHOTOGRAPHED BY
KANYA IWANA

But his timeless cool resists classification – as he discusses with hero and kindred spirit **LENNY KRAVITZ**



THERE'S COOL, AND then there's unmistakable, timeless cool, the type that can't be taught but can be felt. Steve Lacy is the second kind; one could wake up from a decadeslong cryogenic slumber, look at the guy and say with confidence, "That's a cool motherfucker." It might be the Batman-

esque signature shades or the earnest, occasionally diamond-studded smile or the fact that he's handy with a Stratocaster, to put it mildly.

That "Bad Habit" — the half-shy, half-steamy single from the 24-year-old's second album, *Gemini Rights* — became the breakout anthem of late summer 2022 seems almost incidental to Lacy's low-key charm. In its 13th week on the *Billboard* Hot 100 — four of which it spent at No. 2 — it dethrones Harry Styles' juggernaut, "As It Was," to reach the top spot on the

chart dated Oct. 8. And in September, "Bad Habit" reached another striking milestone: It became the first song ever to simultaneously top *Billboard's* Hot R&B/Hip-Hop Songs, Hot R&B Songs, Hot Rock & Alternative Songs, Hot Rock Songs and Hot Alternative Songs charts. Lacy is generally unswayed by things like chart metrics and TikTok trends, but the statistic does neatly embody his unorthodox approach to stardom: analytics for an artist who isn't concerned with analytics.

STYLING: ALEXA HERNANDEZ AT THE WALL GROUP; SET DESIGN BY ALESSIO HERNANDEZ



Since his teenage years, Lacy has been establishing himself as a quiet creative force — the kind of artist that may not be recognized on the street, but who the biggest names in the industry point to as the real deal. Born and raised in Compton, Calif., he honed his skills through *Guitar Hero* and his high school jazz band, where a friend recruited him to sit in on sessions with The Internet, the retro-futuristic R&B group fronted by former Odd Future member Syd. Those sessions resulted in the band's best album yet, 2015's *Ego Death*,

and landed Lacy a permanent spot as guitarist. (The album also earned him his first Grammy nomination, for co-production, at 17; he attended the ceremony with his bandmates, then went to high school the next morning as usual.)

David Airaudi, a former head of strategy at Interscope who went on to manage Odd Future, The Internet and Lacy, remembers the lattermost's early days in the studio. "He was just messing around and having fun like a 16-year-old kid would, but he also had an ear and a sensibility about him that was incredibly advanced," Airaudi says. "He was getting introduced to old soul artists and things that he hadn't necessarily heard before, but he was already playing in that ilk without references." Meanwhile, Lacy was producing studio-quality songs at home with little more than a guitar rigged to his smartphone. He released some under his own name; others ended up on albums like Solange's *When I Get Home*, Mac Miller's *Swimming* and Kendrick Lamar's *DAMN*.

Some artists could retire happily with that résumé. Lacy considers it a warmup. "I was just fucking about — that's what they say in the U.K., y'know, mate?" he says breezily in a faux British accent of his early catalog. As we speak, Lacy is shirtless and horizontal: He's calling from the bed of a New York tattoo shop, where he calmly smiles as an artist etches what Lacy describes as an "abstract angel" onto his neck. He's in a good mood — though he suffered an asthma attack before last night's pop-up show in Brooklyn, the crowd picked up his lungs' slack by singing every word.

Gemini Rights, a wistful collage of rock, funk and R&B, is the first time Lacy has really thought of himself as a solo artist in his own right, and the years spent clarifying exactly what that sounds like through studio experiments and side work have paid off. On first listen, "Bad Habit" is a catchy jam exploring desire from several angles; by the second or third, surprising details emerge from its leisurely groove, like the way the song warps after the beat drops out halfway through, or the poetic meter of the hook, "I wish I knew you want-ed me." This summer, the song went viral on TikTok, but in an unusually organic way; rather than being tied to a meme or a dance, people seemed to simply be enjoying the music as a soundtrack to their lives.

It also became a runaway streaming success. In the weeks following its late June release, the song's official on-demand U.S. streams skyrocketed from week to week, landing at a high of 21.1 million the week of Aug. 12-18 and still holding at roughly 20.4 million, according to Luminate. "I would be lying if I saw it coming," says Airaudi. "I mean, we're charting in like six formats on the radio right now. That was never in the plans." It's likely to be among the nominees for the 2023 Grammys' record and song of the year, and likewise *Gemini Rights* for album of the year; as for the genre-specific awards that Lacy will be submitted for, the question is how to classify his expansive sound. "You have to be smart about where the music is currently working and about the audience that's engaged earliest and first," explains RCA Records COO John Fleckenstein. (Lacy signed with the label just ahead of the album's July release to maximize its reach.) "But it's almost like he's applicable to all categories and no categories at once."

All of which means Lacy's behind-the-scenes days

are emphatically over. Being referred to as the voice of Gen Z is still a trip for the introvert ("I don't want to be a spokesperson for nobody," he politely defers), though his allure is hardly generational. The wide-ranging *Gemini Rights* suggests that Lacy's record collection runs deep, and it's about a breakup, maybe the most universal theme in concept album history. Still, he seems to be connecting most with young listeners, whom Lacy meets eye to eye with his category-defiant sounds and elliptically intimate lyrics about love, lust, heartache and the things a person figures out about themselves in between. "Hope you find peace for yourself/New boyfriend ain't gon' fill the void," his voice echoes on intro track "Static" — a message that could apply to his ex, or to Lacy himself.

Though he prefers not to divulge the details of his personal life, he has been openly bisexual for years, and on *Gemini Rights*, the ex in question is a man — a detail that reflects his experience but is otherwise rather beside the point. For Fleckenstein, the heart of Lacy's appeal is an innate understanding between the artist and his young fans. "I think that's what makes his voice so poignant: He's saying the things that they already know and hold true," says Fleckenstein. "I have kids who are big fans of Steve Lacy, and the way they speak is the way he speaks."

Amid all the hype, Lacy stays pretty Zen. "I just make what I want to make and connect where I can, but I can't speak for a group of people. We're all so different," he says. He's more excited by the idea of getting to "sculpt ears" — that he could be "some kid's introduction to music, somehow" or their gateway to the artists that inspired Lacy himself years ago.

One of those inspirations pops up on our Zoom call as Lacy's tattoo takes shape. With bug-eyed shades, dreads spilling from a messy bun and a polka-dot blouse unbuttoned to the navel, Lenny Kravitz looks exactly like Lenny Kravitz — which is to say, a 58-year-old whose unwavering cool has spanned three decades and counting. Before Lacy was born, the star who won the best male rock performance Grammy four years straight was breaking down boundaries Lacy defies today: categorical limitations on how a Black male rock star should look or sound or identify, none of which have ever fazed the pair of fellow Geminis.

LENNY KRAVITZ So this is how we finally meet. It's funny: You and I have been texting and DM'ing for a long time now.

STEVE LACY Years!

KRAVITZ So congratulations, man. You're doing exactly what's needed.

LACY It's crazy. I grew up watching guys like you and D'Angelo and Prince — you were my role models. And as time progressed in the land of the Auto-Tune and the 808s, I didn't really think there was a place for me. Like, maybe I'm too late, you know? It's beautiful to see it be received like you guys were received, even in this modern time.

KRAVITZ I felt the same back then. I had creative control from the beginning, so nobody was around telling me how to make the records. I'd turn these records in, and they honestly didn't know what to do with it. At that time — well, I really don't know what the times are like now, it's very confusing — but it seemed like

things were more categorized, and everything had to fit into a neat little box. And I, of course, like you, did not, and was always being told, "It's too Black, it's too white, it's too rock, it's too funky, it's too slow, it's too fast," whatever the fuck it was. Thank God there were people that believed in me. But to see what you're doing right now, it reinspires me. I listen to you all the time, bro. Your sound is timeless.

LACY That's so cool. There was one song I had that didn't make the album that I was like, "Man, I should get Lenny Kravitz on this. We should maybe even start a band."

KRAVITZ I would love that.

What would that band sound like?

LACY I think our band would sound like... I mean, sex. It'd probably sound like sex.

Did anyone ever sit you down and say, "Hey, you're great, but you just need to change A, B and C, and you'll be rich?"

KRAVITZ For me, that happened a lot. I moved out when I was 15 and hit the streets in L.A. I started making my music and taking it around. People heard the stuff, knew that I was talented, but were like, "Dude, this is not what a Black artist does. You have to sound like this," and they would point to whatever was on the radio at the time. I was offered a couple of deals, one really big deal at A&M Records. They offered me a lot of money and said I was going to be a big star and blah, blah, blah. I was living at that time in a Ford Pinto. I had no bread. For as young as I was, I'm really surprised that I didn't take the deal and think, "OK, I'll do this now and find myself later" — like a lot of people do. They might start in some cheesier place and evolve later. But my spirit wouldn't let me. I felt ill. My whole body rejected it. I would walk out of these meetings, turning them down, and go back and sleep in my car.

What about you? How did the whole thing start for you?

LACY I've been independent this whole time [until *Gemini Rights*]. I'd had certain offers, but I was always baffled. Doing a deal for music that isn't made yet confused me from the jump. I'm like, "How do I know the value of this? I don't even know what it sounds like!" So I just kind of rocked it independent. But for this album, we felt like we wanted more of a partner than a traditional deal, and RCA has been that. But I've been very patient. I think I've done a good job of looking like I know what I'm doing, even if I didn't know at the time. I'm pretty stern with things I don't want to do, similar to what you said — that angel there, being like, "That don't feel right." With [*Gemini Rights*], I wasn't thinking about hits; I was thinking about relating to people and getting better. But relating to people came second. First, I was just trying to get these feelings out. Now that I know that people can relate, I'm like, "Oh, shit. Let's go!"

KRAVITZ You caught a wave, and you're riding on it.

LACY Lenny, aren't you a Gemini?

KRAVITZ Yep. May 26.

LACY Mine's May 23! Do you feel like a Gemini?

KRAVITZ Absolutely. From the time I was a small child, my mother would look at me in the morning and say, "OK, which one of you am I dealing with today?"

What are your two sides?

KRAVITZ Maybe the introvert and the extrovert. I can be really quiet, a hermit. I spent the whole pandemic in the Bahamas. I saw probably eight people in two years and just recorded music and lived in nature and planted trees. There's a side of me that can really disappear, and then there's the other side that is the complete opposite.

LACY I can relate. I'm pretty introverted, but when I feel safe, I'm extroverted. It's all a matter of safety. There's not that many scenarios where I feel I can be my most extroverted self. There's always people looking.

KRAVITZ I'm going to share a couple spots with you in the future, on the island, where you will have an awakening.

LACY If you ever need a housesitter, man... You have a place in Brazil, don't you? I love Brazil. That was the first place I ever went where I felt like my spirit had been there before.

KRAVITZ And I like how in some of your tunes, you throw in those Brazilian bossa nova chords.

In the case of "Mercury," it's this weird bossa nova song that you've got 12-year-olds rocking out to.

I FEEL LIKE A ROCK STAR IS PAST
A GENRE. A FREE PERSON IS A
ROCK STAR, REALLY. SOMEBODY WHO'S MAKING
THE CHOICES NOBODY ELSE WANTS TO MAKE: A GENUINE,
AUTHENTIC PERSON WHO DON'T GIVE A DAMN.

—LACY

LACY People will be like, "My kid loves you, and I checked you out and I love it too!" I'm like, "Damn, that's what's up!" Still, I know it's doing well, but I haven't really *seen* it. I don't fully believe in online. I can't see it being lived in real life, so it's hard to gauge. Tours will help.

What inspired you to keep making music, from where you started to where you are now?

KRAVITZ Well, that's the thing: I don't feel like I've done anything yet.

LACY That's fire.

KRAVITZ Let me make it not sound that dramatic. I'm still just as hungry as I was in high school. I have no choice but to make music. I've seen the opposite — friends who've been in the business a long time, and they've got to make a song because they're going on the road, but there's no inspiration. I'm still searching, bro.

LACY With this album, I felt like I almost needed to get out of the way of it. I felt a little too close. I needed

to move. You know that thing where the perception of self is too heavy? That gets on my nerves sometimes.

KRAVITZ I really hope that people like you are exposing the next generation to a freedom they can understand. It doesn't have to sound like the formula of the 15 songs they hear all the time.

There's this idea that people now have no attention spans because of technology, and as a result, popular culture can feel disposable.

LACY Oh, my God. I don't believe that shit. I feel like people just aren't putting the time in to make things that last longer. Me, I study things that last. I'm like, "What are those elements of songs that last?" I realized that it's songwriting, drum selection, melodies and lyrics.

KRAVITZ Drum sounds, man! I spend so much time on the drums.

LACY It can kill a whole song. I'm so anal about the drums. You got any drum machines you like?

KRAVITZ Well, on the latest record that I just did... before I was me, I used to go by the name of Romeo Blue, and I never put anything out under that name. But I just made a record that reflects on those times, and I pulled out a lot of things I would've been messing with then: a mixture of real drums and then the

first LinnDrum, the DMX and Rhythm King, the old machine like Sly [Stone] used to use.

LACY Now *he* had some good-ass drums. What gear you rocking with? What's your setup?

KRAVITZ I have a vast selection of vintage guitars from the '50s, '60s and '70s.

LACY You got the '65 Strat?

KRAVITZ I have Strats from the mid-'50s on up through '73, stuff you would love. Luckily, I got into collecting vintage instruments in the early '90s, when it was still affordable. That's also when you used to be able to go to pawn shops, or you'd go to people's houses and find shit, before this crazy high value was set. So I have a whole arsenal of Fender jazz basses, Fender Precisions, Rickenbackers, hollow- and semi-hollow body Gibsons, Les Pauls from '79, Strats, acoustics — and then all the Clavinets, a great 1929 Steinway B, a Hammond B3, Wurliitzer, Rhodes and then a whole room full of vintage synths from the late '60s on up through the '80s.

LACY Oh, my God. That sounds like heaven.





Goddamn it. We geeking out over music. Everybody's probably going to be reading this like, "O...kayyy?"

Releasing a breakup album seems like a wild experience. The way you feel after a breakup is so intense, and by the time the album arrives, you probably don't feel that way anymore, but now you have to talk about it.

LACY Man, I feel like for some reason, [your ex] can energetically feel when you're done with the album, and then they come right back. There was a moment right after I finished, we tried again, and it didn't work. So I was like, "Cool, I'm done. For *real*, I'm done this time." But they be feeling that shit!

KRAVITZ Mine helped me to get through it. Even just the process of making *Mama Said*, when [my daughter] Zoë's mom, [Lisa Bonet], and I broke up, was rough. It was a dark fucking time for me. Making that

LACY I feel like a rock star is past a genre. A free person is a rock star, really. Somebody who's making the choices nobody else wants to make: a genuine, authentic person who don't give a damn. And when you play guitar, that's a plus, too.

Who are your guitar GOATs?

KRAVITZ A lot of the gods are the guys who play the least amount of notes. When you look at, say, *Guitar Player* magazine, it's all about shredding and playing fast. But the guy who plays with James Brown and just goes, "Dun, dun, dun" for three hours and doesn't move — they don't celebrate those guys. It's always the lead guys, and of course, there's the obvious stuff: the Hendrixes, the Jimmy Pages, the Freddie Kings. But it's also knowing what not to play, and when not to play, that gives you the space and the funk.

I don't know if you played with people at first or if you had to transition from player to your own thing. What was that moment when you were like, "OK, I'm an artist"?

KRAVITZ Since I played all the instruments, people would hire me to make demos for them, and I'd play everything and produce it. I was not intending on being a solo artist. I would've been happy playing guitar in a band, or drums, whatever. But when I moved in with Lisa, that was the first time I heard what my music was, and that was the music on *Let Love Rule*. Before that, I didn't know what the fuck I was doing. There was something very freeing about our relationship that showed me more of who I was that I didn't understand, by seeing how she understood herself. And then the songs just started coming.

LACY I have to go back and listen to it now, with the context.

Steve, what was that moment for you?

LACY This album! Before, I thought of myself as a producer, so I just made sketches, and I was kind of in a rush to put stuff out. With this album, I was more intentional, more functional, more precise with what I wanted to say. But that was a personal process, too, getting clearer with myself. If you're not precise in your words, that bleeds into all aspects of your life. Right now, I'm on this path of transparency. I used to speak in codes, but people can't understand you when you talk like that. They feel left out. With this album, I wanted to say shit straight up — stuff that I would even be afraid to say to my friends or to myself. These days, I'm real open: Take it or leave it. If it don't resonate, then it's not for you, but I'm not going to feel less worthy of love because of that. We're taught to do everything for validation in the world; you've got to do so much to feel like a human being worthy of any type of acknowledgment or connection. This album's me in real time, figuring out all that stuff for myself.

You guys are both known as cool motherfuckers. So — what's cool?

KRAVITZ You know what's funny? If you ask my daughter, she'll say I'm the goofiest motherfucker you ever met. I think cool is just being who you are, whatever that is. If you're confident in being authentically you, I can dig that. Any time somebody's thirsty to try and be cool, you can smell it. Anything that's fake is not sexy at all.

LACY Exactly. That's how I feel, too.

KRAVITZ But come live with my ass, and you'll see what it really is. What you'd see there would not match the image you have of me at all.

Lenny, do you have any advice for Steve?

KRAVITZ My only thing, which I didn't do as well as I could have: Enjoy these moments right now. Enjoy your success, and I don't mean the bullshit side of success. I mean doing your thing, the way *you* see it, and you're making people happy ... When it was happening for me, it was always, "What's next?" I wish that I had spent a little more time being satisfied with those moments, so now I'm very aware of any little thing that I find as a success, which could be just waking up today. So enjoy your ride, man. It looks beautiful.

LACY I'm going to call you. I feel like we've got too much to talk about. **B**

I USED TO SPEAK IN CODES, BUT PEOPLE CAN'T UNDERSTAND YOU WHEN YOU TALK LIKE THAT.

THEY FEEL LEFT OUT. WITH THIS ALBUM, I WANTED TO SAY SHIT STRAIGHT UP — STUFF THAT I WOULD EVEN BE AFRAID TO SAY TO MY FRIENDS OR TO MYSELF.

—LACY

music got me through. I mean, I could barely function.

LACY Was that your worst breakup ever?

KRAVITZ Yeah, man. That was my wife, you know? The mother of my child. But the beauty of it all was, after working through it for years, we became best friends, which was what we started as. We'd met each other, she had boyfriends, I had girlfriends, whatever. Inside, I was like, "I love this person so much, but I can't tell her that because that's not where she is — so I'll take the friendship. It's cool." And we were living together as friends. I had my own room. Through living together, depending on each other and loving each other as people, one day, it just happened, and we didn't even see it coming.

LACY That's insane. I spent Thanksgiving with her once.

KRAVITZ With Zoë's mom? You had dinner with her?

LACY I helped her stir up the mashed potatoes. (*Laughs.*) Isn't that wild? I feel like I've been in the family. I just haven't met everybody yet.

Lenny, you made a song almost 30 years ago called "Rock and Roll Is Dead." What's the status now? What does it mean to be a rock star in 2022?

KRAVITZ You tell me, Steve.

LACY Yes! They keep that flow. We be on the same shit, bro. I've been thinking a lot about function: in design, in clothes I buy, in music. If something's there, why is it there, and does it need to be there? Sometimes, people send me songs they want me to get on, and I'm like, "What am I supposed to do with this? There's shit all over the damn place. I have no space in my brain to write! You got a saxophone on this bitch. Where do I fit in?"

Steve, are you saying "no" to a lot of things these days?

LACY I low-key got a kink for it. I *love* turning shit down. It makes me happy. I'd probably be so much richer if I was corny. I could be *balling* if I was corny. But it's all right. I'm doing well for myself for not being corny.

KRAVITZ And you can sleep at night, and you can pull your albums out 30 years from now and be cool with them.

LACY I'm not in a rush for anything. I'm grateful that I got to gradually grow everything. I feel similar to you, Lenny. I was making music with The Internet when I was 16, so pretty soon I'll have been doing this for 10 years. I still feel fresh as ever. It took me a while, though. How was it, coming into your artistry?

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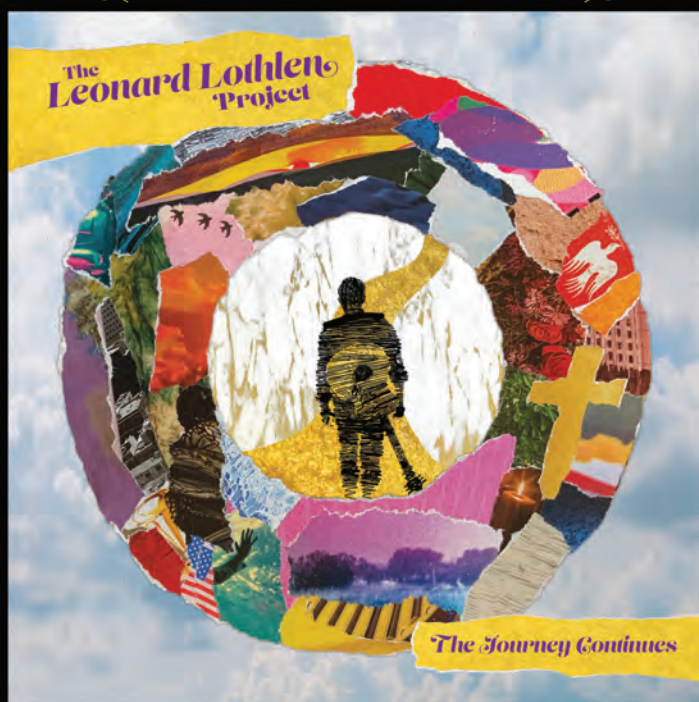
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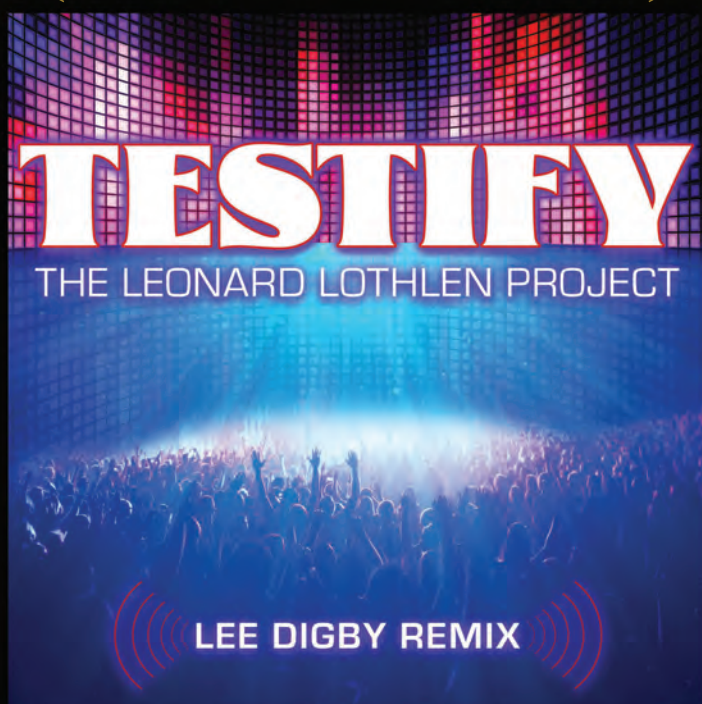
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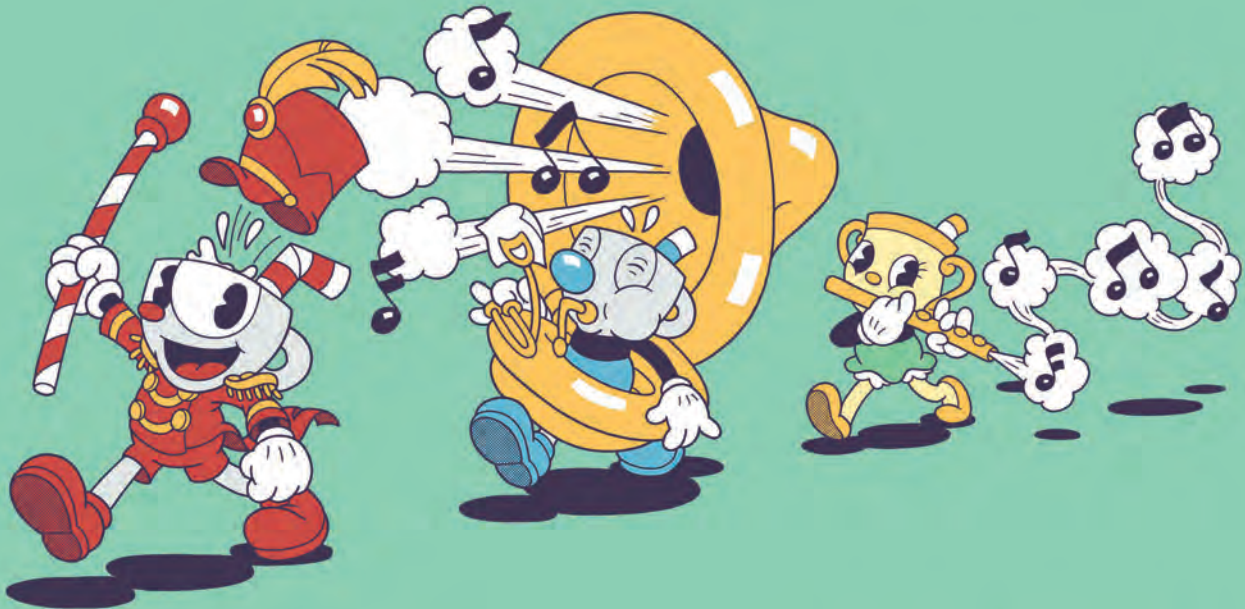
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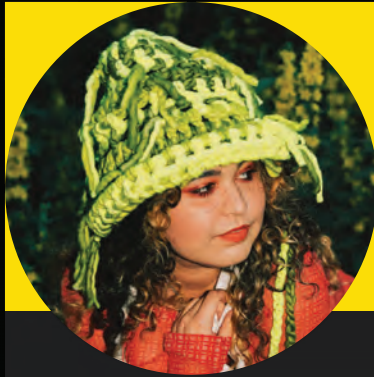
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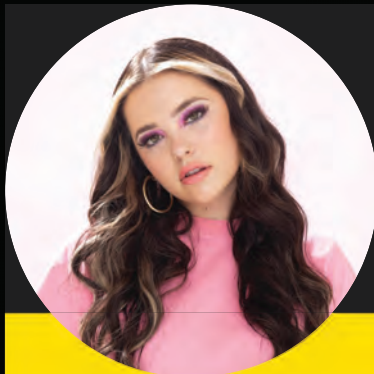
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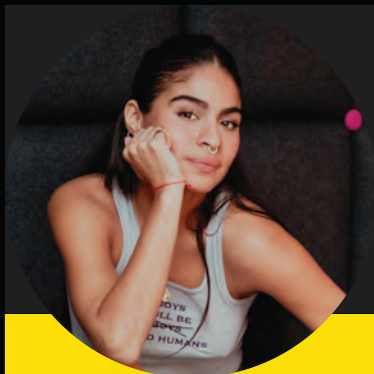
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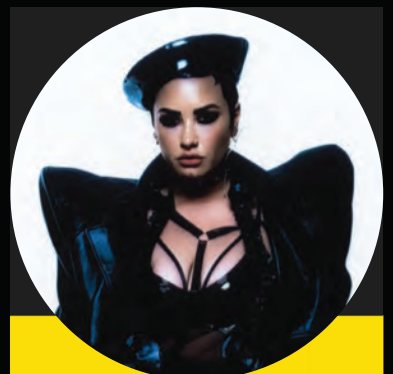
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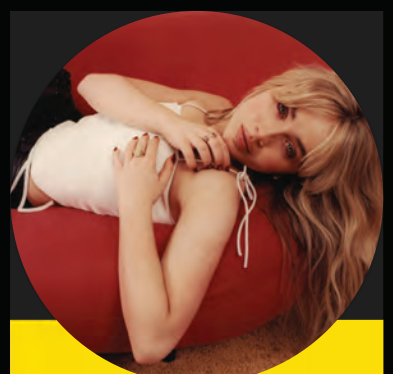
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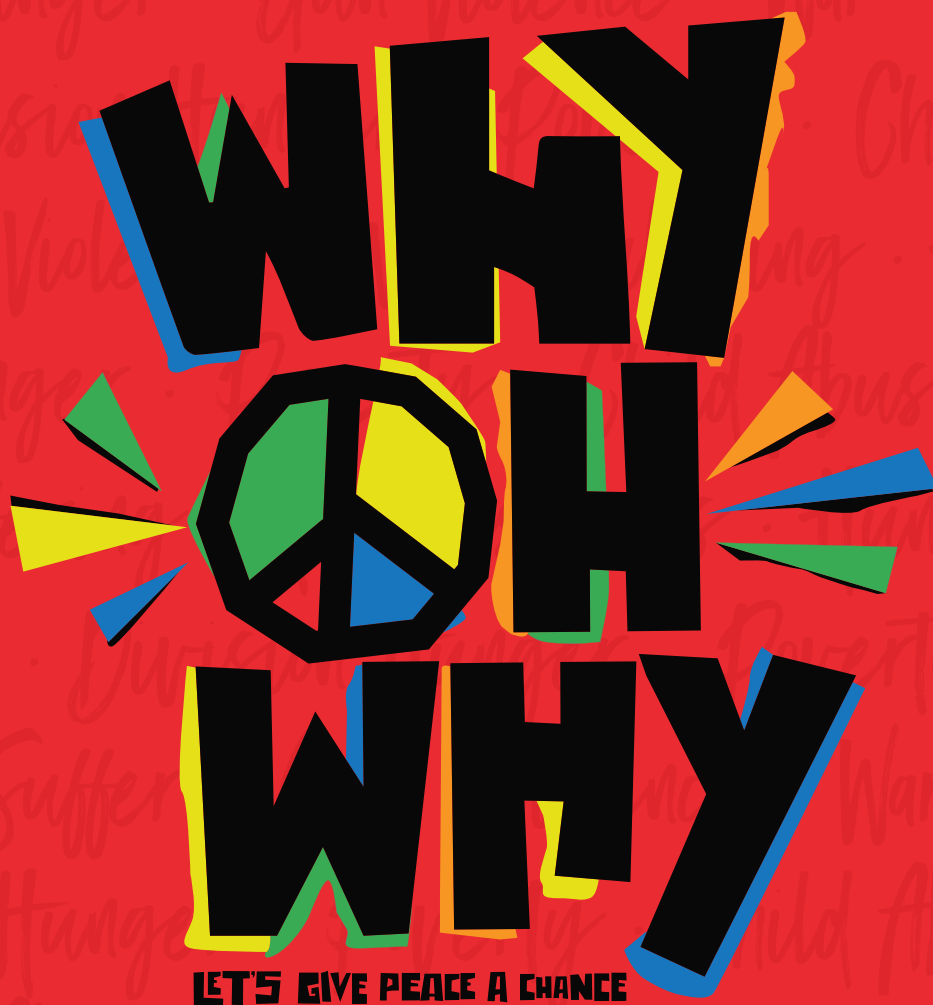
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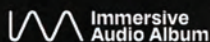
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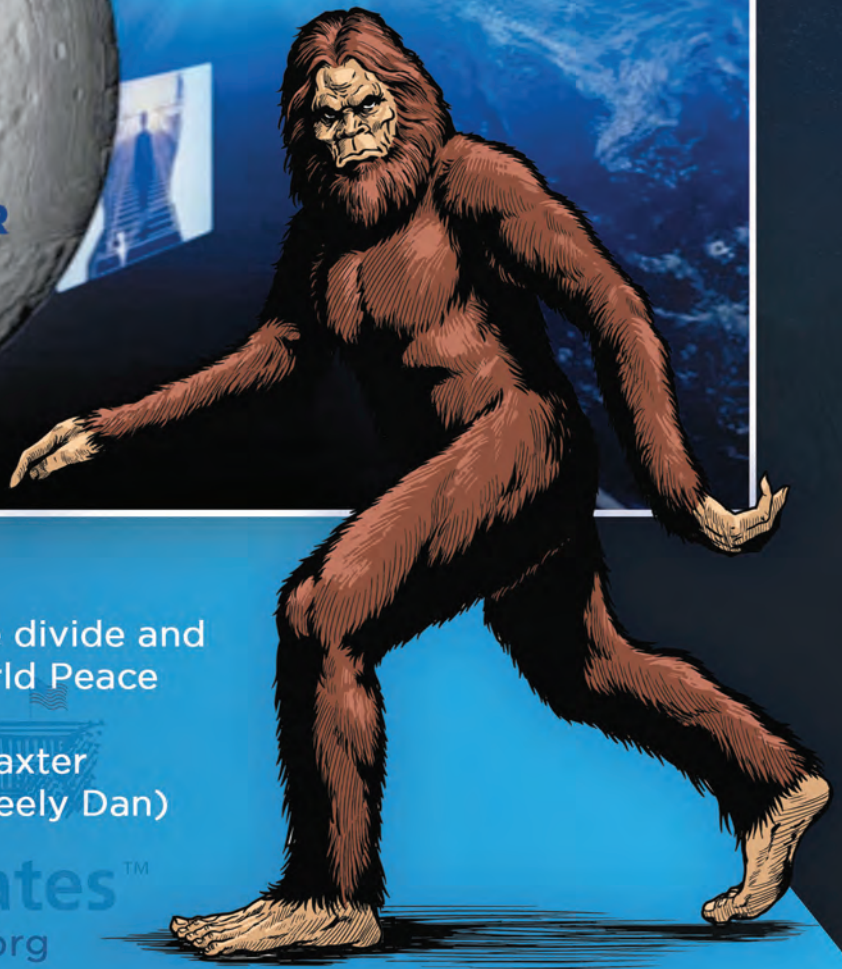
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"Players is more than impressive, pairing Jones with a far-flung, bicoastal, multi-generational cast of, well, players, her fine-grained voice and keen attention to her collaborators keep the ear piqued." **Andrew Gilbert/Jazz Times**

"Jones has developed her own personal style. But, more than being a deft vocalist, Jones has also proven to be a skillful songwriter, debuting 19 of her songs. Players features (an additional) ten originals with inventive versions of five standards, some of which are fairly obscure." **Scott Yanow/Jazziz**

"Booking record dates in Seattle, Chicago, Dallas, and New York demands a brand of grit,... but tenacity and project management was elemental long before she conceived Players" **Stephanie Jones/DownBeat**

"Wholly entertaining original songs...a remarkable life story, an inspiring 'you can make it if you try' journey if there ever was one." **Thomas Staudter/The Gazette (NY)**



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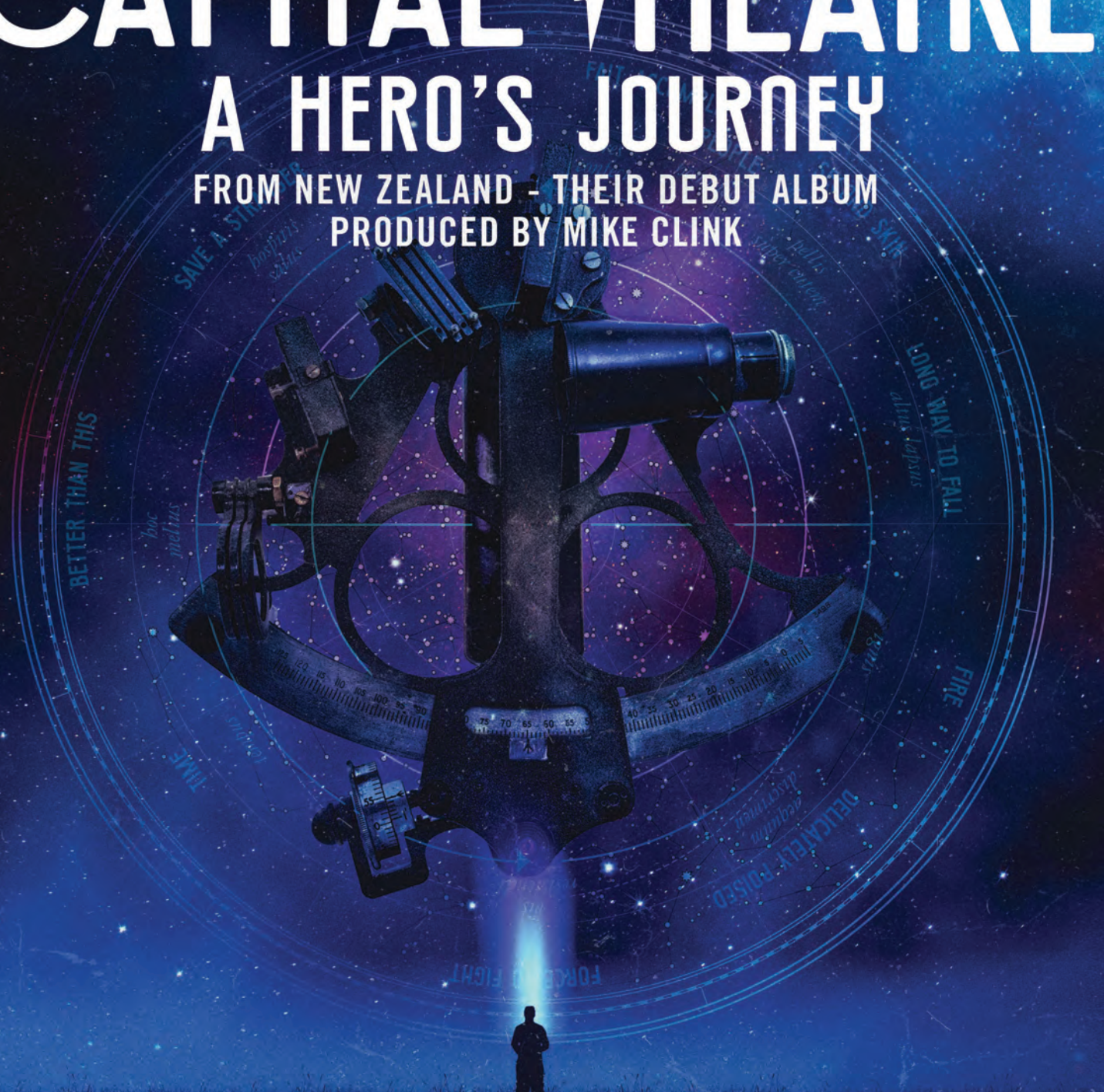


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Charisse L'Pree Corsbie-Massay, Ph.D., Associate Professor of Communications, Syracuse University; author, Diversity and Satire; Laughing at Processes of Marginalization

Do yourself a favor, listen to Donny Jackson turn a phrase, bleeding it out with an delicious economy of words. There is no doubt where he stands on the issues of death, grabbing his sword and fighting it to the last, with references ranging from Megan Thee Stallion to Princess Di to a eulogy and reflections on the last 2 years, to his late father. Thank you for breathing life into your words about death.

Duane Tudahl, author, the Prince Studio Sessions book series

From the opening chords of 'an act of war on my belief in death,' to the very last verse, what seem like dark topics are actually steeped in hope. This beautiful spoken word collection sounds like prayers, where life, death, and the ancestors are entwined with birth, optimism, and joy. Long after these poems end, the messages resonate.

Marcellas Reynolds, author, Supreme Models: Iconic Black Women Who Revolutionized Fashion

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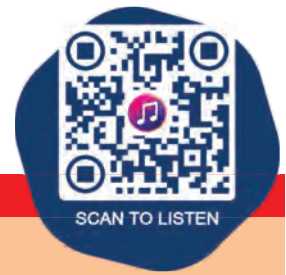


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Hull (aka Kid Harpoon)
photographed Sept. 15 at
Riverside Park in New York.

GRAMMY PREVIEW 2023





KID HARPOON

Is Pop's New SECRET WEAPON

The producer-songwriter lets artists like Harry Styles and Maggie Rogers take the lead — and has become their go-to collaborator, and a very likely Grammy nominee, in the process

BY CHRISTINE WERTHMAN

PHOTOGRAPHED BY DANIEL DORSA

Harry Styles' 2020 tour, in support of his late-2019 second solo album, *Fine Line*, was a month from launch when COVID-19 shutdowns began. But even the world going on pause could not keep Styles grounded for long. "He doesn't sit still well," says his producer, co-writer and close friend Tom Hull, aka Kid Harpoon. "So he was just like, 'Guys, I'm not going on tour. Should we go into the studio?'"

Styles booked time at Rick Rubin's Shangri-La in Malibu, Calif., and invited Hull and writer-producer Tyler Johnson to the sessions. "I was like, 'Is he insane? We can't leave our houses!'" recalls the affable Hull one late afternoon in New York. Still, the trio showed up and immediately got to work. "Day one, we're writing a song, and [Harry] came up with this piano part. And then I was like, 'Oh, that could be faster. And you could do this chord, and we could do this.'" That evolved into "Late Night Talking," the first song written for what would become 2022's *Harry's House*, which debuted at No. 1 on the Billboard 200 in June with 521,500 equivalent album units earned in the United States, according to Luminate — still the biggest debut week for any album this year.

Harry's House and Maggie Rogers' 2022 album, *Surrender* (the much-awaited follow-up to her 2019 debut, *Heard It in a Past Life*), both co-written and co-produced by Hull, have turned the chilled-out, 40-year-old Chatham, England, native into one of the most quietly omnipresent forces on the popular music scene in the past year. One of his guiding principles, and perhaps the key to his success, is to let the artist's opinions steer the process.

"I'm not the guy that is going to tell you all



the answers even though I'm not quite sure of them myself. I'm the 'Well, what do you want to do?' guy." That approach has made Styles' and Rogers' releases, and therefore Hull himself, strong contenders for Grammy nominations in the song, album and, most importantly to Hull, producer, non-classical, categories. "That would be the dream," he says.

Hull started out as a singer-songwriter, an indie troubadour who gravitated more toward aggressive folk and the garage rock of hometown hero Billy Childish than to simpering coffeehouse ballads. He started going by Kid Harpoon in his early 20s, taking the name from a short story he wrote about a young

man who launches a harpoon at a comet and changes its path — a metaphor for controlling his own destiny. Around that time, he moved to London and fell in with the rising indie scene at a pub called Nambucca, where he met fellow artists like Marcus Mumford, Laura Marling and his now longtime friend Florence Welch of Florence + The Machine.

"I ended up being like, 'Oh, my God. I'm obsessed with her,'" he says sheepishly. "I just remember us sitting in a park, and we'd write lyrics together. Now I look back and I'm like, 'This is so embarrassing.' I mean, you're going through it!"

Between 2007 and 2009, Hull released two EPs

and signed to seminal independent label and then-XL Recordings imprint Young Turks (now Turks), home of the xx. He also released his debut album, *Once*, produced by Trevor Horn, former member of The Buggles and Yes. Horn is also co-founder of publishing company Perfect Songs, with whom Hull signed a publishing deal. He toured incessantly, opening for The Kooks and playing showcases with XL labelmates Jack Peñate and Adele — who, he recalls with a laugh, once told him and Peñate, "You do know I'm going to sell more records than both of you put together?" And she did.

Despite his successful live show, Hull could not find

a way to translate his energy onstage into his records and amicably parted ways with Young Turks before satisfying his two-album deal. "I had made a record that hadn't taken my career to the next level, and I was like, 'I need to go back to ground.'" He set up a home studio in Highbury with his publicist-turned-girlfriend (and now wife), Jenny Myles, and started working on fresh music. "People liked what I was doing, and then I signed a deal to do this new project as a publishing deal" with Universal Music Publishing Group (UMPG) A&R executive Frank Tope in 2010.

"Frank was like, 'I like this, we'll sign you,'" Hull recalls, but he was having a change of heart about pursuing a career as an artist and thought he might want to focus on songwriting instead. "I started to realize that I almost enjoy other stuff too much," he says. "As an artist, it was making it a bit difficult."

He reached out to his good friend Welch, who was working on her second album, *Ceremonials*, and agreed to a writing session, which resulted in "Never

best thing is for [the artist] to be heard," he says. "I feel like I had all the answers to my artist career in me, and I spent too much time looking for them elsewhere. My thing is like, 'Who does Harry want to be? What does he want to do?' The best people are the best not because anyone else did it for them. They made all those decisions, and my style as a producer in helping someone do their thing is trying to create an environment where they can make decisions."

Along with Johnson, a Bhasker protégé, Hull started working on Styles' *Fine Line* in January 2017 and ended up producing the majority of the album, which marked his transition from "wanting to be a producer to me actually feeling like Thanos with the different gems. I was like, 'Whoa, I have these powers now! This is crazy!'"

Shawn Mendes approached him soon after, and Hull signed on as a producer-writer for 2020's *Wonder* before turning his attention to *Harry's House* and answering a call from Rogers, who had begun working

being onstage. And these are the songs for it' "

"Tom is easily my favorite collaborator and one of my dearest and longest," Rogers says. "He has the uncanny ability to identify the thing that an artist is best at and help draw it out of them. He helps artists play to their strengths. And more than anything, I can personally tell you how he makes me feel: He makes me feel like the biggest version of myself. All the vulnerability, no holding back. Like I can do anything I want, just with the power of being myself."

By the time of the *Harry's House* sessions, Hull and Johnson were the sole producers, with Sammy Witte joining them on "Cinema." After their early pandemic visit to Shangri-La, they recorded at Real World and set up a studio in the nearby country house where Styles was staying. "With this album in particular, because of COVID-19, there wasn't a lot of other people around. Like, there wasn't a lot of assistance," Hull says. "We had our engineer, Jeremy [Hatcher]. That was it. So it's basically four of us in a room, every time we did everything."

Styles soon took the songs straight to Sony Music Entertainment CEO Rob Stringer. "I was like, 'Why the fuck's he playing it for Rob?'" says Hull. "Because we played *Fine Line* to Rob really early, and he was like, 'Yeah, you need a few more.' And [*Harry's House*] was quite raw, but he went in and Rob literally went, 'You've got the record. Just finish it, and don't fuck it up.'"

The team put the finishing touches on the album, and when it came time to pick a lead single, Styles lobbied hard for "As It Was." "It was Harry that pushed that through," remembers Hull. "He was like, 'This is the one. I'm telling you.' But everyone was like, 'It should be this other one.' And I was like, 'I don't know.'" Styles won in the end, and the song has logged 15 weeks at No. 1 on the Billboard Hot 100 since its April release. Only three songs have ruled the chart for longer.

"It goes back to that thing about listening. He has the answers," Hull says. "People get this thing like, 'I'm a producer, and I have to have all the answers,' and I'm like, 'I feel like a plumber. I have a certain skill set.' You go to someone's house, and you're an electrician, and they want their lights like this, and you go, 'Oh, we can do it. Here's how we're going to do it.' And I feel like that's my job."

"To be a very successful collaborator, you have to recognize who the most important person is in the room," says UMPG chairman/CEO Jody Gerson. "The most important person in the room is the artist. And I think Harpoon has the ability to support talent and to bring the best out of them. He develops relationships with talent. He helps an artist evolve. He plays such an integral role in the creation of a body of work." And, she adds, "He's so understated. My goodness."

Hull may see himself as a utilitarian fixture in the music-making process — but the Grammys could be the place where the self-described "plumber" gets his shine. Gaining recognition isn't his top motivator, but Hull says he would attend the ceremony if nominated, despite his general skepticism of music awards.

"I've always said awards for music is a bit like trophies for dogs," he says. "I love my dogs, but they're never going to win. And it's a bit like that because there's no way any album I've done is quantifiably better than any other." That said, he notes with a shrug, "It's great when you get one." **B**

"I'M NOT THE GUY THAT IS GOING TO TELL YOU ALL THE ANSWERS

EVEN THOUGH I'M NOT QUITE SURE OF THEM MYSELF.

I'M THE 'WELL, WHAT DO YOU WANT TO DO?' GUY."

—HULL

Let Me Go," the 2011 album's third single. Welch also used some lyrics from the session for its lead single, "Shake It Out," which led to another credit for Hull. "And then I was like, 'Oh, I can do this!'" he says.

Another vote of confidence came from *Ceremonials* producer Paul Epworth (who'd go on to win the producer of the year Grammy a few years later), who told Hull, "You're really good at this. You should do this."

Collaborating with Welch opened the floodgates for Hull, leading to writing sessions with Skrillex, Lily Allen, Jessie Ware and even Styles during his One Direction years. Upon their first meeting through mutual friends, Hull says, "I just remember thinking, 'Man, when he does his album, I want to be there because this guy is special!'"

Seven years later, he got his wish. After moving to Los Angeles with his family, Hull reunited with Styles, by then working on his self-titled debut with producer Jeff Bhasker. Hull and Styles spent a week writing the song "Sweet Creature," "but I felt like that week finished and it was like, 'Oh, we're best friends. I love this guy.'" Once the album was nearly completed with Bhasker, Styles and Hull snuck in one more writing collaboration, "Carolina," which stoked Hull's desire to be not just a songwriter but "a full-on, I-can-finish-records producer."

Hull wanted to produce differently from some of the alphas he had met during his time as an artist. "Knowing it can go really wrong, I realized that the

on her second album. Rogers and Hull had tried a writing session before for *Heard It in a Past Life*, a new thing for her at the time, "and she freaked out and was like, 'I don't know if I can write with other people. This is weird to me,' and I was like, 'Cool. No problem,'" Hull says. "So we hung out and really got on." They tabled the session, but Rogers reached back out 18 months later to revisit the ideas. "We got back in, and as our engineer was loading up the session, I just started playing guitar and she was like, 'That's cool,'" Hull recalls. "And then we wrote 'Light On' instead of finishing this other song."

When Rogers tapped Hull to co-write and co-produce *Surrender*, he knew she wanted to get away from the singer-songwriter vibe of her debut. "It's funny, because she has the Joni Mitchell [*Ladies of the Canyon* vibe, or she did on her first album, but she's like a little New York punk," Hull says. "I always feel like I have to word it in the right way because I don't want it to come off wrong, but she can be so strong-minded in a really difficult way that I really respect."

In mid-2020, they recorded some of the songs at Peter Gabriel's Real World Studios outside of Bath, England. But to capture the real New York energy, Rogers insisted on spending time at Electric Lady Studios in Greenwich Village. "Me and Maggie were really in sync on that record," Hull says. "I was like, 'You really want to be the rock star onstage, and you love



Clockwise: Cameron, Zimmerman, Latto, Muni Long and Bryan.

Best (Actually) New Artist

After a spate of already well-known winners, the category's field looks the widest open it has in years — and could actually mint a new superstar

BY JASON LIPSHUTZ

A best new artist nod was “a goal from the beginning” for the label team surrounding Muni Long, says Def Jam executive vp LaTrice Burnette. A veteran songwriter whose swooning R&B ballad “Hrs and Hrs” hit the top 20 of the Billboard Hot 100 in January, the 34-year-old artist has followed a textbook path to a nomination: She finalized her Def Jam deal in March, promptly performed at the pre-Grammys Black Music Collective ceremony the following month to showcase her vocal skills to industry players and delivered her Def Jam debut, *Public Displays of Affection: The Album*, on Sept. 23 — a week before the 2023 Grammys eligibility deadline.

“First and foremost, we wanted to make sure Muni was happy with the body of work,” says Burnette. But also, she adds, “We were always keeping the Grammys cutoff in mind.”

Their strategy makes perfect sense.

The past three best new artist winners — Olivia Rodrigo, Megan Thee Stallion and Billie Eilish — entered their Grammy nights having skyrocketed in popularity, thereby achieving the award guidelines’ requisite “breakthrough into the public consciousness” and making their respective races feel like foregone conclusions. But more than any year in recent memory, the 2023 competition could truly be anyone’s game, brimming with artists like Muni Long who are established within their genres but not yet household names. Those include rising country stars Zach Bryan and Bailey Zimmerman; pop breakouts Dove Cameron, Conan Gray and Tate McRae; “Big Energy” rapper Latto; and trilingual Brazilian singer Anitta, all of whom could make a shortlist that recently expanded from five nominees to 10.

“In past years, it has been pretty clear who’s going to win, and it usually comes to fruition,” says John Stein,

head of U.S. and Canada editorial at Spotify, which hosts an annual best new artist Grammy party. This time around, Stein posits, maybe an indie band like Wet Leg will break through, or an artist from the Latin, K-pop or Afrobeats worlds. “This year is exciting because it could go a number of different ways.”

In part, the field feels wide open due to “the evolution of the digital landscape,” says Alex Tear, SiriusXM’s vp of pop music and programming. The TikTok-to-top 40 pipeline is producing hits more rapidly than ever, with songs like GAYLE’s “abcdefu,” Lauren Spencer-Smith’s “Fingers Crossed” and Em Beihold’s “Numb Little Bug” turning previously unknown artists into viral sensations. And as streaming programmers and radio program directors scoop up TikTok hits with less hesitation than before (“They’re not waiting a few weeks or months for a song that’s hot right now,” says Tear), those tracks climb to the upper reaches of the Hot 100 and their creators enter the best new artist discussion.

One Recording Academy voter also points out that a glut of major projects by established artists — from Beyoncé to Harry Styles to Adele to Bad Bunny — monopolized listeners’ attention this year, as did catalog songs revived as new smashes, all of which left less room for a Rodrigo-esque front-runner

to emerge. (Sorry, *Stranger Things* fans: Kate Bush isn’t eligible for an out-of-nowhere nod since she has been nominated in the past.) The requisite “breakthrough” year will always be somewhat open to interpretation, but the clear-cut rule that a previous Grammy nomination as a performer makes an artist ineligible has knocked some shoo-ins out of the current race, including Steve Lacy, Jack Harlow, Tems and Brent Faiyaz.

“These artists should be eligible if they haven’t crossed a certain threshold of mass appeal,” says Tear, pointing out that Lacy, nominated as a solo artist for best urban contemporary album in 2019, is much more prominent this year thanks to his smash “Bad Habit.” “But then again, there are eligible artists who haven’t been nominated before and deserve their day as well. We have to keep staring down how we evaluate this to be fair.”

With artists like Lacy out of the running, the trophy will likely anoint an actual “new” talent in 2023 instead of coronating a superstar — and that might ultimately produce a more meaningful moment during the telecast. For someone like Muni Long, “just being nominated is a culmination of all the hard work that she has been doing,” says Burnette. “But to actually win in that category? That’s a major statement.” **B**

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Past, Present?

Five years after Adele's album of the year win over Beyoncé, the two again look like top contenders for the prize — but don't count on déjà vu this time around

BY ANDREW UNTERBERGER

At the now-infamous conclusion of the 2017 Grammys, Adele took the podium to accept the award for album of the year for her blockbuster *25*, then devoted a big chunk of her speech to another nominee — Beyoncé, whose *Lemonade* did not match *25*'s historic sales, but whose cultural and artistic impact that year was without peer, particularly to Adele.

"I can't possibly accept this award," the teary singer-songwriter protested. "My artist of my life is Beyoncé, and this album to me, the *Lemonade* album, was just so monumental."

Nearly six years later, a sense of déjà vu looms. Adele and Beyoncé will again likely vie for the top prize, as both artists' long-awaited comebacks arrived during the eligibility period for the 2023 awards: Adele's *30* last November and Beyoncé's *Renaissance* in July. Both received the rare combination of rapturous critical acclaim and robust initial sales numbers that usually signals a potential Grammy juggernaut. As two of the most-recognized artists in Grammy history — Adele boasts 15 wins; Beyoncé, setting the record for any singer, has 28 — it feels inevitable that both albums will be nominated in November, and perhaps again be the joint favorites to win.

"Culturally, they both, among music fans, suck up the most air in the room in terms of just the broadness of [their] appeal," says David Gorman, global catalog programming lead for Amazon and a longtime voting member of the Recording Academy. Plus, Gorman points out, the two artists are famous enough to have name recognition among the academy's considerable number of members from outside the pop realm: "A 78-year-old cellist who has not even listened to either the Adele or the Beyoncé record is going to cast a vote for one of those."

But while Adele and Beyoncé have history and familiarity on their side, they're far from the only major contenders for the marquee award — and the category has swelled from five nominees to 10 in the past five years. Kendrick Lamar, whose *Mr. Morale and the Big Steppers* was released in May, is another universally celebrated artist whom many expected would take home the prize in 2018 for his Pulitzer Prize-winning *DAMN.*, his third album of the year nomination — and it's not unusual for the Grammys to reward an artist after a magnum opus. Bad Bunny's *Un Verano Sin Ti* cemented him as a global superstar, while also becoming the most commercially enduring album of 2022, spending 11 weeks atop the Billboard 200.

And then there's Harry Styles, whose *Harry's House* had similarly massive first-week numbers and solid reviews, establishing him as a grown-up artist and spawning the longest-reigning Billboard Hot 100 No. 1 of the decade so far, "As It Was." Artist development specialist and academy member Chris Anokute believes Styles is on roughly equal footing with Adele and Beyoncé in the upcoming race: "Multiple singles, multiple hits, consistent touring ... he's a threat. He's really competitive, to me."



From left: Bad Bunny, Adele, Beyoncé, Styles and Lamar.

The lasting impact of *Harry's House* and some of these other albums means this isn't a two-artist race. Gorman notes that the pop impact of Adele's and Beyoncé's releases had a shorter shelf life than their prior albums ("The initial response was massive, and then they tapered off pretty quickly"), offering an edge to artists like Styles whose singles (and longer media cycles) have remained unavoidable. "When it comes time to actually get out the ballot and vote, I think it certainly matters that the record is still fresh for you," he says. "A lot of it is going to be swayed by, 'Who is the most culturally relevant in that moment?'"

But as anyone who has followed the Grammys long enough knows, popularity and critical acclaim combined do not always lead to a win.

"The album of the year last year was Jon Batiste, for God's sake!" one veteran label head exclaims, referring to Batiste's *We Are*, which won the award in 2022 despite unextraordinary sales, no hit singles, few reviews of any kind in mainstream media and competition including household names like Taylor Swift and Billie Eilish. "I think it's very strange that people seem to always assume that the album of the year race will boil down to a choice between the biggest-selling albums of the year, period. That has never really been the way the Grammys have worked."

With an expanded pool of nominees, potential vote-splitting among more top 40-approved artists may also offer an advantage to those like the jazz-based Batiste, who likely appealed to an academy constituency unrepresented by his competitors. "You could win the freaking thing with as little as 11% of the vote, mathematically," the label head says incredulously. "If every single jazz person [in the academy] voted for Jon Batiste, that might have been enough to win in a fractured election with 10 candidates."

Still, it's in the academy's best interest that popular favorites remain true contenders. Without them, says Anokute, "you're just going to upset a lot of people,

and you're going to make the award show ... not entertaining. Because [the biggest] artists aren't going to want to perform and support."

Though betting website GoldDerby lists recent Grammy darling Silk Sonic's *An Evening With Silk Sonic* with the second-best odds at album of the year, behind *30* but ahead of *Renaissance*, all seem to agree that Beyoncé and Adele will be nominated. But Adele might have mixed feelings about another win in the category. (Her first came in 2012 for *21*.) She has little left to gain in terms of exposure, or even legacy, with another victory, and a win would likely spark backlash from both Beyoncé's legion of fans (she has yet to win the top prize) and pop fans who want to see more diverse winners in the Big Four categories.

A Beyoncé victory would bolster the award's credibility for some — "In 50 years' time, they're going to be looking back, going, 'How is it possible she didn't win an album of the year Grammy?'" Gorman says, echoing a sentiment that dates back to Beck's 2015 win over Beyoncé in the category. But she's also not the only artist whose album of the year victory could symbolize an evolving academy. Lamar would be the first hip-hop winner since OutKast's *Speakerboxxx/The Love Below* in 2004. Bad Bunny would be the first recipient for an album performed predominantly in Spanish (and the first non-English-language winner of any kind since Stan Getz and João Gilberto's mostly Portuguese *Getz/Gilberto* in 1965) — a distinction alt-pop star Rosalía may also be vying for with *Motomami*, 2022's most acclaimed album, according to review aggregator Metacritic. Even if Adele's résumé and *30*'s commercial and critical standing make it seem like a clear front-runner, some feel that a third Adele win in the category would perpetuate the status quo and diminish the academy's recent efforts to improve its diversity.

Or, as Anokute puts it: "If Adele wins for a third time, it may be an indication that we still have a lot of work to do." **B**

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DIY	DAZED	billboard
THE LINE of BEST FIT	INSIDER	<i>Esquire</i>
The Guardian	<i>RollingStone</i>	UPROXX
COS	NME	 Spotify
EXPERIENCE OF SOUND	STEREOGUM	EST. 1997 100% OF 2021
THE FORTY-FIVE		



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DEEP OCEANS

Key Change

With a new special merit award, the Recording Academy honors songs that have an effect far beyond the charts

As social change has swept the world over the past couple of years — most notably through a widespread reckoning with racial justice following the murder of George Floyd in 2020 — those within the music industry have doubled down on making meaningful change, too. That includes the Recording Academy, which in 2019 began an aggressive push to diversify its membership and, in 2020, created the Black Music Collective and hired its first chief diversity, equity and inclusion officer.

In the spirit of those efforts, the academy has created a special merit award recognizing songs with profound influence: best song for social change.

"There has been a great interest within our creative community to celebrate songs that have truly impacted our world and to do it in a way that would not be tied to a specific musical genre," says Ruby Marchand, the academy's chief awards and industry officer. "The idea has been floating around for quite a while, but it took the acumen of a handful of proposal writers this year who came together to finally put in writing exactly what this idea could ultimately represent."

For years, other major music award shows have included similar honors. In 2011, the MTV Video Music Awards introduced best video with a message (now called video for good), which has recognized songs tackling subjects like racial justice (Childish Gambino's "This Is America"), LGBTQ+ acceptance (Lady Gaga's "Born This Way") and body image (Beyoncé's "Pretty Hurts"). The BET Hip Hop Awards added an impact track award in 2012.

The best song for social change award will be similarly far-reaching in scope. "There is no limit to the breadth of themes that may encompass these criteria," says Marchand. "What's unique about our award [is], first of all, it's a songwriter award, so it's recognizing the unique art and craft of the song," along with how the song has created social change.

A committee of 20 to 25 academy voting members will choose the honoree, using an app that contains all eligible submitted songs plus lyrics, liner notes and social impact statements from those recommending the tracks. Many of those voters themselves "write, record and perform songs that have had strong social impact across a



broad group of themes," says Marchand. The 30 songs receiving the most votes in the first round of voting will be discussed, then whittled down to 10 finalists. As with its other special merit awards (for lifetime achievement, trustees, music educators and the technical Grammys), the academy will announce only the honoree, at the Grammy Nominations Reception on Feb. 4, 2023.

Unlike in the regular Grammy categories, the song for social change award will be open to any song released in the past five eligibility years, which is currently Oct. 1, 2017, through Sept. 30, 2022. "The five-year period allows a song to resonate, to find its critical mass, to actually have an impact that can go beyond any given year," explains Marchand. And the academy isn't excluding music that has already received Grammys or nominations — so previous song of the year winners

"This Is America" and H.E.R.'s "I Can't Breathe," for instance, could potentially gain a new accolade.

"Music has always been reflective of the times in which it was released, so it's fitting that the Grammys honor artists speaking out about what's going on in their communities," says Brianna Agyemang and Jamila Thomas, founders of #TheShowMustBePaused. Some, like Black Music Action Coalition co-founder/co-chair Willie "Prophet" Stiggers, would like it to be included in the general categories, receiving "the same level of attention as the other awards." But, as Stiggers adds, the honor's creation should, in and of itself, have an effect.

"I believe that it will inspire other artists to put out music that will positively impact our community," says Stiggers. "It's a step, and we have to applaud each step that we take on this road to justice." —PAUL GREIN

Personnel Growth

Thanks to an inclusion rider, representation on- and offstage is vastly improving

In April, the 64th annual Grammys became the first major awards ceremony to implement an inclusion rider for on- and offstage personnel — everyone from stage crew to presenters. Designed in partnership with online racial justice organization Color of Change and formally adopted by the Recording Academy in late 2021, the rider mandates that one-third of the applicant pools for those jobs are members of underrepresented backgrounds, including women; Black, Indigenous and people of color (BIPOC); Latinx; and LGBTQ+ individuals.

Today, academy CEO Harvey Mason Jr. tells *Billboard*, the organization and its production partner, Fulwell 73, have met that mandate. "This is game-changing," he says. "Fulwell was an amazing partner. To see them embrace it and this process where we're reaching out into different communities and finding applicants, that was the whole purpose and the beauty of why we're doing this."

For the April 3 telecast, 39% of the production staff and crew hired were women and 24% were BIPOC, according to Mason and Ryan Butler, the academy's vp of diversity, equity and inclusion. "We strongly encouraged for the pool of appli-

cants and the slate of candidates to be diverse," Mason says, noting that while the academy does not have concrete figures from previous years recorded, "I can just anecdotally tell you it's nowhere close to these numbers."

He recalls walking around backstage, seeing "people that you might not have seen five or 10 years ago. You've heard in times past that maybe there wasn't a pool available for certain people or for a certain skill set that was hireable. [but] those people are there and we're employing them."

The rider was also in effect for Grammy Week events such as the MusiCares Person of the Year gala honoring Joni Mitchell, where over 30% of the production staff identified as BIPOC and women represented at least 50% of the staff and crew. At the Recording Academy Honors Presented by the Black Music Collective, over 80% of the production staff identified as BIPOC and women represented more than 67% of the production crew and staff, according to the academy.

Color of Change aided in the recruitment effort, coordinating with resources like the Array Crew, a database founded by director Ava DuVernay that focuses on production staff of color and other underrepresented groups.

"I am also really proud of the work we were able to do for accessibility," Butler says. "For the first time,



MASON



ROZELL



BUTLER

we had a ramp onstage that was not an afterthought but rendered into the actual design. We had [American Sign Language] interpreters inside the theater, which was a first for the Grammys."

"For the first time in the history of the award show, there was an accountability mechanism that guided production partners in ensuring people who have been historically and systematically excluded from the industry had a chance to be a part of it," says Kelle Rozell, chief marketing and storytelling officer at Color of Change. "We look forward to continuing the momentum of moving the music industry beyond conversation and intention and toward actionable racial justice."

Butler says the academy is willing to share the rider, along with its experiences implementing it, with other award shows, though so far only the Hollywood Foreign Press Association, which puts on the Golden Globes, has reached out. In the meantime, the academy is analyzing this past year's data to see how it can further progress.

Above all, Mason says, implementing the rider proved that increasing diversity on- and offstage "is accomplishable." And the academy's effort to further that work is just beginning. "I don't want to get comfortable and to say, 'Oh, we did it.' We're moving forward. We're going to keep looking at this." —HELINDA NEWMAN

It's Game Time



In 2023, the Grammys will recognize excellence in video game scores — and a wide range of composers are poised to vie for the inaugural prize

BY BRIAN HAUNTLY

At the upcoming Grammys, the Recording Academy will debut the best score soundtrack for video games and other interactive media category, expanding its awards opportunities to the music composers in the \$200 billion video game industry — a valuation roughly seven times the current music industry's.

"By creating this pathway to recognition specifically for the global gaming/interactive media industry," academy president Panos A. Panay explains, "it's our hope that we can connect with and recognize a vast community of composers whose music is equally as important as the art being created for records, film, television and other mediums. More importantly, we hope that a Grammy recognition, bestowed upon by peers, will only accelerate innovation and creative expression in the space."

Here's a closer look at the scores that are likely to vie for the new prize, from the unpredictable soundtrack for a cat's adventures through a city's underbelly to the sounds of one of the fastest-selling video games ever.

HORIZON FORBIDDEN WEST

Composers Joris de Man, The Flight, Niels van der Leest, Julie Elven, Oleksa Lozowchuk, Melissa R. Kaplan
The Game This action role-playing game (RPG), the sequel to 2017's *Horizon Zero Dawn*, follows the character Aloy as she explores a post-apocalyptic version of the Western United States following an extinction event caused by animalistic machines.
The Credits *Horizon Forbidden West*'s composers scored the *Killzone*, *Dead Rising* and *FIFA* games series, as well as *Horizon Zero Dawn*.
The Music For *Horizon Forbidden West*'s monumental soundtrack, which



spans multiple volumes and seven hours of music, de Man and company took their musical accomplishments from *Horizon Zero Dawn* and upped their grandiosity across the board. Delicate strings ornament lush walls of instrumentation that swell evocatively and make the adventure sequel's gameplay even more enjoyable. Some tracks, like "In the Flood," feature angelic vocal accompaniments, further solidifying this soundtrack as one of gaming's strongest this year.

STRAY

Composer Yann van der Cruyssen
The Game This long-anticipated indie adventure game follows a cat that must navigate to the surface of an underground walled city filled with strange robots, machines and mutant bacteria.
The Credits Van der Cruyssen has composed music for other indie games like *Cave Story*, *Knytt Stories* and *Saira*.
The Music Equal parts eerie and exhilarating, van der Cruyssen's unpredictable soundscapes match *Stray*'s maze-like, multilayered city. Airy synths and eclectic percussion linger just long enough for listeners to relax into gameplay — but, like for the game's feline protagonist, surprises often lurk around the corner.

ELDEN RING

Composers Tsukasa Saitoh, Shoji Miyazawa, Yuka Kitamura, Yoshimi Kudo, Tai Tomisawa
The Game In this open-world action RPG, players must traverse the vast Lands Between to repair the broken Elden Ring and become the Elden Lord.
The Credits *Elden Ring*'s composers

have written for the *Dark Souls* series, *Bloodborne* and more.

The Music With over 16 million units sold since its February release, according to Japanese gaming company Bandai Namco, *Elden Ring* is the legendary publisher's fastest-selling title ever — and much like its epic open world and many of its most challenging bosses, *Elden Ring*'s unforgettable, immersive soundtrack is enormous. Much of the tense, slow-burning and unsettling score could double as the soundtrack to a well-crafted horror blockbuster. But along with its ominous builds and occasional dread comes pure and often triumphant beauty, highlighted with elegant strings and choral vocals.

TUNIC

Composers Lifeformed, Janice Kwan
The Game This *Zelda*-inspired, isometric action-adventure game's fox protagonist must solve puzzles and uncover secrets while fighting off monsters.
The Credits Lifeformed (real name Terence Lee) and Kwan create ambient lo-

fi music both together and separately.
The Music Created over seven years, *Tunic*'s soundtrack reflects its composers' time together in Taiwan with its energy, complexity and engaging textures. Across 60-plus tracks and a three-hour run time, the score accentuates the hit game's charming artistic style, vibrant worlds and mysterious undertones. Lifeformed and Kwan's work mostly combines soothing ambient swells with cute, effervescent flourishes and hypnotic vibrations, but some tracks, like "The Captain," build to intense crescendos that keep listeners guessing. Don't be fooled by this little indie — it has one of the biggest soundtracks of the year.

KIRBY AND THE FORGOTTEN LAND

Composers Hirokazu Ando, Jun Ishikawa, Yuki Shimooka, Yuuta Ogasawara
The Game This action-adventure platform is the newest entry in the long-running series starring the titular pink Nintendo character.
The Credits The composers have created music for several *Kirby* games dating back to 1992.
The Music Drawing on 30 years of experience scoring the titular character's adorable adventures, *Kirby and the Forgotten Land*'s composers integrate callbacks to cues and themes from previous games in the series for a soundtrack that satisfies longtime fans while also introducing newcomers to *Kirby*'s happy-go-lucky music, flush with beachy tones, dreamy sequences and plenty of intense and upbeat material for boss battles. **B**



KIRBY: NINTENDO; STRAY: ANNAKURVA; INTERACTIVE; ELDEN RING: COURTESY OF BANDAI NAMCO ENTERTAINMENT; AND SONIC: MASCAL/STEWARTSONS

From left: Denise Rosenthal, Lili Zetina, Elena Rose, Emilia Mernes, Mariah Angeliq and Tokischa.



BILLBOARD LATIN MUSIC WEEK 2022

ATTENDANCE AND REVENUE RECORDS WERE BROKEN AT THIS SOLD-OUT EDITION IN MIAMI, FEATURING FOUR DAYS OF EXECUTIVE AND SUPERSTAR PANELS, AS WELL AS PERFORMANCES AND CONCERTS FOR OVER 20,000 ATTENDEES

PHOTOGRAPHED BY MARY BETH KOETH

Chayanne



Romeo Santos





Christina Aguilera



Camilo



Maluma



From left: Jenicka Lopez, Michael Rivera, Johnny Lopez, Chiquis Rivera and Jacqie Rivera.



Yendry



Mauro Castillo



Kate del Castillo



Paulina B



From left: Ulises González, Brian Tovar, Pedro Tovar and Damian Pacheco of Eslabon Armado.



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JAGJAGUAR



ANGEL OLSEN
BIG TIME

"She's Roy Orbison, she's Patsy Cline, she's Willie Nelson. She's Angel Olsen, fully and completely, making the past decade of her career feel like a warmup."

RollingStone

PHOEBE BRIDGERS
SIDELINES

"The atmospheric, string-laden song feels perfectly attuned to the moody worlds Sally Rooney crafts in stories like 'Conversations with Friends'."

COS
CONSEQUENCE OF SOUND

SHARON VAN ETTEN
WE'VE BEEN GOING ABOUT THIS ALL WRONG

"One of the most fearless, soul-shredding songwriters on the planet"

RollingStone

TORO Y MOI
MAHAL

"A divine demonstration of genre-blending, psychedelic electronic music"

NME

KEVIN MORBY
THIS IS A PHOTOGRAPH

"A confident 45-minute sashay through vulnerable devotionals and existential reflections"

The New York Times

WHITNEY
SPARK

"'SPARK' is Whitney's most dynamic album yet"

STEREOGUM

JAPANESE BREAKFAST
JUBILEE

"Everything on Jubilee sounds bigger. The punchy moments hit harder, the quiet moments feel more textured"

STEREOGUM

BON IVER
'BON IVER' (10TH ANNIVERSARY EDITION)

A celebration of the GRAMMY®-winning album 'Bon Iver, Bon Iver'

VIEUX FARKA TOURÉ
ET KHRUANGBIN
ALI

"a modern classic... it's absolutely brilliant"

BBC

2022 TOP MUSIC BUSINESS SCHOOLS

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Drexel's Music Industry degree focuses on business, management, technology, and innovation in the music industry through collaborative learning, studio-based curriculum, industry-leading faculty, and Drexel's renowned cooperative education model (Co-Op) – which incorporates a minimum of six months of professional industry-experience into the curriculum. **Learn more at [Drexel.edu](https://drexel.edu)**



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players

CELEBRATING MUSIC'S MOVERS



Berklee College of Music president Erica Muhl (left) congratulated Mitchell on her honorary degree that was presented Aug. 23 at a private gathering in Santa Monica, Calif., hosted by Linda and Russell Brown of MaddocksBrown Foundation.

TOP MUSIC BUSINESS SCHOOLS 2022

Back on campus, in classrooms and at internships, the next generation of artists and executives is learning how to lead the music industry

WHEN **BILLBOARD'S** most recent report on top music business schools was published in late April 2020, we optimistically wrote that colleges and universities were "preparing to reopen" that fall.

Remote learning, of course, continued throughout the past year due to the persistence of COVID-19 and its variants. So like many students, this report took a "gap year" in 2021, awaiting the return of in-person classes, internships and encounters that fuel the finest educational experiences.

Billboard's top music business schools are chosen based on industry recommendations, alumni information provided by honorees from our multiple power lists, information requested from each school and nearly a decade of reporting on these programs.

At a time of cost-consciousness, we have prioritized the inclusion of more affordable public colleges and universities. This is our most geographically diverse list to date. Also, two of the nation's oldest historically black universities, Fisk University in Nashville and Howard University in Washington, D.C., have been added to this year's list, along with BIMM Institute, the largest provider of con-

temporary music education in Europe.

The schools here are listed alphabetically. Scores of data points — from admission rates to tuition and fees to graduation rates — are available to prospective students through impartial sources such as College Navigator, a resource of The Institute of Education Sciences, a division of the U.S. Department of Education. (Notably, even Princeton University president Christopher L. Eisgruber, despite his school earning No. 1 status in U.S. News & World Report, recently wrote: "I am convinced ... that the rankings game is a bit of *mishegoss* — a slightly wacky obsession that does harm when taken too seriously.")

The music industry, however, has good reason to take the graduates of these programs very seriously.

These are young men and women running all aspects of on-campus record labels, crafting career-launching business plans, engaging in data analysis and benefiting from on-campus speakers who represent the highest levels of the music business, both artists and executives alike. Graduates of these institutions will display their diplomas proudly.

But even the most accomplished musicians can still relish receiving a degree from a top music business school. In August, at a private event in Santa Monica, Calif., attended by fellow artists including Terri Lyne Carrington, Dianne Reeves, Esperanza Spalding, Herbie Hancock and Wayne Shorter, the Berklee College of Music presented an honorary degree to Joni Mitchell.

"I wish my parents were alive," Mitchell said. "My mother in particular would be really proud of this because she wanted me to go to college. I went to art school, and I quit after a year. She thinks of me as a quitter. So to see this achievement would be really impressive to her. I wish I could share it with her."

—THOM DUFFY

Abbey Road Institute

LONDON

■ Abbey Road Institute moved to new headquarters at London's refurbished Angel Studios in January, having outgrown its original home at the famous Abbey Road Studios. Launched in collaboration with Abbey Road owner Universal Music Group in 2015, the institute offers advanced one-year diplomas in music production and sound engineering, as well as a five-month diploma in audio postproduction for film and TV, providing hands-on training in all aspects of recording, mixing and mastering. Alumni have gone on to work with Madonna, Calvin Harris, Little Mix and P!nk, as well as projects for Netflix and Universal Music. Abbey Road Institute Miami opened last year, joining sister international sites in Paris, Amsterdam, Sydney, Johannesburg and Frankfurt, Germany.

EVENT In July, the institute held its first global graduation since 2019 to celebrate the achievements of students at its multiple locations outside the United States. The ceremony was held in Abbey Road's Studio Two, where such luminaries as The Beatles, Pink Floyd, Oasis and Adele have recorded.

Baldwin Wallace University

BEREA, OHIO

■ Located about 15 minutes from downtown Cleveland, Baldwin Wallace University offers classes led by guest faculty who work in the music business and recently added courses about industry trends, taught by the founder of

Alternative Press magazine, and music festival production, taught by the founder of Lambda Productions, producer of Bonnaroo, Governors Ball and Outside Lands. Students also acquire skills at nearby businesses through partnerships with the Rock & Roll Hall of Fame, Tragic Hero Records and independent music venues like Beachland Ballroom & Tavern and Music Box Supper Club. In 2021, the university, which houses a renowned conservatory, was invited to become an educational affiliate of the Grammy Museum.

EVENT Rock & Roll Hall of Fame president/CEO Greg Harris presented the keynote at the school's 2022 Arts Innovation Summit.

Belmont University Curb College of Entertainment & Music Business

NASHVILLE

■ Bonnaroo returned this year, and students in the Belmont at Bonnaroo program were back behind the scenes for three weeks of hands-on research, backstage conversations with industry leaders and a week of living with peers on a tour bus. Another popular course at Belmont — which is home to four studios reserved solely for student use and historic studio spaces on Music Row that double as unique classrooms — is the eight-week Inside the Agency program, in association with Creative Artists Agency. In 2022, Belmont Service Corps students have attended the Grammy Awards and worked at events including the MusiCares Person of the Year and Black Music Collective galas.

EVENT Belmont recently hosted an exclu-

sive performance and Q&A session with alumna Trisha Yearwood and husband Garth Brooks, which 1,000 students attended. The artists discussed the business of music and the craft of songwriting.

Berklee College Of Music

BOSTON

■ The Berklee College of Music offers two degrees for students pursuing careers in the industry: a bachelor of music in music business/management and a new bachelor of arts in music industry leadership and innovation, which debuted in the fall. The Berklee Popular Music Institute, which is part of the college, offers the three-semester BPMI Live course comprising on-site experience at festivals including Lollapalooza, Osheaga, Music Midtown and Essence. Berklee artists get a chance to perform at the festivals, while students enrolled in the class learn from executives who work across A&R, artist development, concert production, booking, promotion, publicity, social media and sponsorships. In October 2020, Berklee named as its new president Erica Muhl, the founding executive director of the Jimmy Iovine and Andre Young Academy at the University of Southern California.

Berklee College Of Music

VALENCIA, SPAIN

■ Boston-based Berklee College of Music's sister campus in Valencia offers a one-year master's degree in global entertainment and music business, attended by students from around the globe and offering concentrations in live entertainment, entrepreneurship and the record industry. Students can work at the on-campus record label Disrupción Records and learn from guest speakers that have recently included Ithaca Holdings/SB Projects founder Scooter Braun and Sophia Chang, who helped guide the careers of Paul Simon and Wu-Tang Clan. The Berklee Global Career Summit, held annually in January, is a four-day boot camp that focuses on professional development and career paths through a series of keynotes, panels, workshops and individual mentoring sessions.

COURSE Students in the Data Analytics in the Music Industry course examine real-world examples of how analytics significantly improve management decisions, strategies and artist success.

BIMM Institute

BRIGHTON, ENGLAND

■ The BIMM Institute is the largest provider of contemporary music education in Europe, hosting over 7,000

students each academic year, with colleges in Ireland, Germany and throughout England. It provides industry-focused training at degree, master's and diploma levels, including music performance, songwriting, production, business, marketing and event management. Alumni include artists George Ezra, James Bay, Ella Mai and Fontaines D.C. The institute recently partnered with Spotify to offer scholarships and mentoring opportunities with Spotify executives for students from underrepresented backgrounds.

CERTIFICATION In July, the U.K. Department for Education granted the BIMM Institute full university status.

The BRIT School

CROYDON, ENGLAND

■ Since The BRIT School opened its doors in 1991, over 10,000 students have attended the tuition-free creative arts institution, including Adele, Amy Winehouse, Leona Lewis, Cush Jumbo and Tom Holland. Co-founded by the British government and the British Record Industry Trust (the charitable division of U.K. labels trade group BPI, which presents the BRIT Awards), the school offers training in music and music technology, dance, theater and digital design for 1,400 pupils between the ages of 14 and 19. In March, the school — located 12 miles outside central London — launched a 10 million pound (\$11.6 million) fundraising campaign to build on its legacy.

IN MEMORIAM After the Sept. 8 death of Queen Elizabeth II, the school posted photos of the monarch's July visit to the campus as part of her Golden Jubilee celebration.

California Institute Of The Arts

The Herb Alpert School of Music

SANTA CLARITA, CALIF.

■ CalArts' Herb Alpert School produces students who have not only learned about the music business but also experienced it as creators. Even those who intend to pursue nonperforming roles engage in performing, composing, producing or otherwise developing music. On the industry side, the school offers courses including creative producing for music, a digital recording studio and a hands-on exploration of the do-it-yourself/release-it-yourself culture that spans producing, performing and marketing. That course draws on examples from marketing in the punk rock era to the digital distribution of experimental sound works.

SPEAKERS Jace Clayton, who penned the book *Uproot: Travels in 21st Century Music and Digital Culture*, and percussionist-composer and international cultural policy



Belmont University alumna Yearwood and husband Brooks offered a performance and Q&A session to students at her alma mater. (Brooks is an alumnus of Oklahoma State University; see page 206.)

JACK WHITE

For Your GRAMMY® Consideration

FEAR OF THE DAWN



★★★★★
– American Songwriter

★★★★★
– DIY

★★★★★
– The Guardian

★★★★★
– Mojo

“A Beefheartian thunderbolt of an album.” – *Spin*

ENTERING HEAVEN ALIVE



★★★★★
– The Times

★★★★★
– The Telegraph

★★★★★
– Mojo

“Jack White rocks you gently with ‘Entering Heaven Alive,’ his second terrific album of 2022.” – *Variety*

 **THIRD MAN RECORDS**

consultant Sidney Hopson have recently shared inspiration with students.

California State University, Northridge

LOS ANGELES

■ While copyright, publishing, licensing and recording contracts are among the industry topics explored in the classroom, the Music Industry Studies program at CSUN prides itself on experiential learning and entrepreneurship. Students receive experience through Vove, a student-run record label for which they select, record, promote and manage an “artist of the year,” including arranging live performances and assisting with copyright and performing rights registration. Under the school’s internship requirement, all attendees must earn four credits working in a sector of the music business, from publishing to labels to live events.

ALUMNUS Singer-songwriter-producer Andy Grammer’s 2014 single “Honey I’m Good” peaked at No. 1 on *Billboard*’s Adult Pop Songs (and No. 9 on the Hot 100) and has been certified triple-platinum by the RIAA.

Delta State University

Entertainment Industry Studies

CLEVELAND, MISS.

■ Students in Delta State’s Entertainment Industry Studies program can explore a range of skill-building courses from audio engineering technology to entertainment industry entrepreneurship. An education partner with Grammy Museum Mississippi and an Avid Learning partner, the school is situated in the heart of the Mississippi Delta and offers a suite of selections for those seeking real-world knowledge of concepts, skills and practices in the entertainment sector, including an entrepreneurship class that caters to students seeking a nonperforming role in the music business.

SPEAKER Shelter Music Group artist manager Tom Storms, who has managed the careers of India.Arie, Collective Soul, Better Than Ezra, Uncle Kracker and Sugar Ray, recently visited the campus.

Drexel University

Westphal College of Media Arts and Design

PHILADELPHIA

■ In a class taught in tandem with data analytics company Chartmetric, students at Drexel’s Westphal College of Media Arts and Design have the opportunity to create models to predict artist success based on performance metrics. The school offers other data-based learning, such as

courses in how to select the methods, fundamentals, environments and occasions to apply data analysis, as well as how to write queries and formulas in multiple programming languages. Additional classes in copyright, publishing, music production and listening techniques enable students to both understand industry concepts and build a vocabulary to better communicate about music.

ALUMNA Peloton Interactive manager of global music strategy Sarah Detwiler oversees the company’s online All for One Music Festival, which showcased 33 artists during 160 of its classes in August.

Fisk University

NASHVILLE

■ In June 2021, Fisk University became the nation’s first historically Black college or university to join the academic partnership program of the Music Business Association (aka Music Biz). “The integration of the HBCU community into Music Biz’s membership is an imperative step for us to achieve our goal of further diversifying the music business,” the association’s president, Portia Sabin, said upon the partnership’s announcement. At Fisk, Dr. Paul T. Kwami, music discipline coordinator and director of the renowned Fisk Jubilee Singers, added: “I am confident that Fisk students will take advantage of this partnership and realize the opportunities that exist at Fisk and within the music business.” The program provides participating schools with sources of scholarships, access to Music Biz’s biannual #nextgen_u student summits and more.

Full Sail University

WINTER PARK, FLA.

■ Students enrolled in Full Sail’s music business bachelor of science program gain experience talent-scouting and pitching, creating assets, developing social media marketing and producing events for musicians participating in the program’s artist development initiative. Industry-themed workshops each Friday focus on tech skills and career topics at the school, which has five undergraduate music and recording degree program offerings in audio production, music business, music production, recording arts and show production. Full Sail is also home to a robust guest speaker circuit that has included executives — and potential employers — from Microsoft Game Studios, Fever, Samsung, Disney and Carnival Cruise Line.

ALUMNUS Gary Rizzo won the Academy Award for best achievement in sound mixing in 2011 and 2018 for his work on *Inception* and *Dunkirk*, respectively.

Hofstra University

HEMPSTEAD, N.Y.

■ In 2021, Hofstra’s music business program added a bachelor of arts music business major for nonperformers — just one of the developments under program director Terry Tompkins, the veteran artist manager, label executive and festival organizer who joined the faculty in 2017. Since Tompkins’ arrival, enrollment in the program has risen 204%, according to the school. Hofstra’s close proximity to Manhattan allows for ample internship opportunities at music-related companies of all stripes and a busy schedule of guest speakers that recently included AEG Presents senior vp of marketing and artist development Rich Holtzman. The campus also now houses new music production facilities, including a state-of-the-art MIDI computer lab completed in January, and by the end of 2022 will unveil recording studio facilities renovated by Criterion Acoustics.

MASTER CLASS A recent partnership with Mom + Pop Music offered a master class A&R series and one-on-one mentoring sessions with Mom + Pop employees such as label founder Michael “Goldie” Goldstone.

Howard University

Warner Music/Blavatnik Center for Music and Entertainment Business Fellowship Program

WASHINGTON, D.C.

■ In March 2021, the Howard University School of Business announced a \$4.9 million gift from Warner Music Group and the Blavatnik Family Foundation Social Justice Fund. Howard, one of the nation’s most prestigious historically Black colleges and universities, used the gift to create a new music and entertainment program fellowship within its business school. “This gift honors the historic legacy Black people have made in the industry while making a crucial investment in today’s students who will become the leaders of tomorrow,” said Howard University president Wayne A. I. Frederick.

ALUMNUS WMG executive vp/head of business and legal affairs Julian Petty, who is also a member of the advisory board of the Blavatnik Family Foundation Social Justice Fund.

Indiana University

Jacobs School of Music

BLOOMINGTON, IND.

■ Introduction to Music Entrepreneurship, a course included as part of a certificate in music entrepreneurship, is offered to all undergraduate students in the Jacobs



Mom + Pop Music founder Goldstone participated in a Zoom master class offered to Hofstra University students.

School of Music. It is linked to a campus-wide certificate through the university’s Kelley School of Business and is just one example of the school’s collaborative environment, which combines a world-class conservatory with a curriculum aimed at producing leaders in music research, education, business and administration. In July, the school named Abra K. Bush the David Henry Jacobs Bicentennial Dean. Bush, former senior associate dean of institute studies at The Johns Hopkins Peabody Institute, is Jacobs’ first female dean and one of the few women leading a prominent U.S. music school.

EVENT The school’s Community Engagement Summit in November 2021 included Sphinx Org president Afa Dworkin, Play On Philly director Stanford Thompson and American Composers Orchestra president/CEO Melissa Ngan as keynoters.

Kennesaw State University

Joel A. Katz Music and Entertainment Business Program

KENNESAW, GA.

■ The Joel A. Katz Music and Entertainment Business program (MEBUS) was founded in 2010 under the Coles College of Business with the support of Katz, a leading music industry attorney. Home to Katz’s extensive memorabilia collection, which includes pieces from James Brown, Michael Jackson and Whitney Houston, MEBUS offers three capstone courses in music and the entertainment business, audio production and technology, and video production and technology, and students can study in London. In 2019, MEBUS and the College of Computing and Software Engineering launched the KSU Disney Interactive Entertainment Study program, a four-week session held at the Walt Disney World Caribbean Resort in Orlando, Fla., focusing on music, film, TV, video games, 3D modeling and animation.

EVENT MEBUS Mixers, held each semester at MadLife Stage & Studios in Woodstock, Ga., include 25 student performers, student stage managers, promoters and video and audio producers.

FOR YOUR GRAMMY[®] CONSIDERATION

BEST RAP ALBUM - BEST RAP PERFORMANCE - BEST RAP SONG - BEST MELODIC RAP PERFORMANCE - BEST MUSIC FILM

SABA

FEW GOOD THINGS



"He writes his bars with such keen detail that when he reflects on his grandma's home-cooked meals, clear images of beaming grins and plastic covering on couches immediately come to mind."

NPR MUSIC

"The beats are still buttery, jazzy and meticulously arranged. But this time around, there is more wisdom... it reprises Saba's slithering and poetic flows, which breathe out a profound sense of narrative."

NYTIMES

"...a buoyant and bright listen, even with the weight of generational burdens at its core."

ROLLING STONE

5/5 Stars

NME



Liverpool Institute For Performing Arts

LIVERPOOL, ENGLAND

■ Co-founded by Paul McCartney in 1996, the Liverpool Institute for Performing Arts, known as LIPA, provides a large program of university-level creative and performing arts training, including a recently launched master's degree qualification in music industry professional management. Other core music courses at the institute — located on the site of McCartney and George Harrison's former school, and the Liverpool Art College, which John Lennon once attended — cover songwriting, performance, sound technology and production, with recent internships offered at Warner Music, Live Nation and Sentic Music Publishing. Sean McNamara succeeded co-founder Mark Featherstone-Witty as principal and CEO last year.

MACCA'S BACK McCartney, who continued his annual songwriting mentorship sessions online during the pandemic and participated in an online Q&A with students, attended LIPA's graduation in July for the first time since 2019.

Los Angeles College Of Music

PASADENA, CALIF.

■ LACM's music business program is growing. The school will launch its master's degree program in fall 2023, and a master of arts in music industry will be among the first offerings available. Meanwhile, LACM's bachelor's program addresses aspects of the music business such as A&R, the history of the digital revolution and music marketing, while its associate courses focus on areas including production tools and the basics of songwriting and performing. LACM continues to attract a strong roster of guest speakers, including Stefan and Jordan Johnson of songwriting/production team The Monsters & Strangerz, and the school recently held a master class with songwriter-producer-performer Tim Pagnotta, whose credits include Walk the Moon, Weezer and Blink-182.

ALUMNA Amber Dundee, a producer and tour manager at 3T Entertainment, has worked with Iyla, G-Eazy, Too \$hort and The-Dream.

Los Angeles Film School The Los Angeles Recording School

LOS ANGELES

■ Post Malone, Kehlani and Snoop Dogg are among the superstars who have shared insights with students at the L.A. Recording School, which is housed in the heart of Hollywood on Sunset Boulevard

and offers a range of degrees including an associate of science in audio production or music production, and a bachelor's degree in audio production, media communications or music production. The school is home to professional recording studios where students can train as if they were in a real-world work environment and a program concentration in music business that covers marketing strategies, brand development, A&R and tour management.

ALUMNUS During his decadelong career, producer and engineer Daniel Zaidenstadt has contributed to over 30 gold and platinum albums, working with Bruce Springsteen, Lady Gaga and Zayn Malik.

Loyola University College of Music and Media

NEW ORLEANS

■ New Orleans' uniquely vibrant culture sets the pace at Loyola, where the College of Music and Media houses the newly combined and renamed School of Music and Theatre Professions. Loyola's bachelor of arts in music industry studies allows students to focus on core coursework in legal issues, management, marketing, contracts and compensation, entrepreneurship and music technology. In a city known for live performance, students help run stage management and production and have opportunities to perform at French Quarter Fest, the New Orleans Jazz and Heritage Festival and many of New Orleans' live venues, including Tipitina's and House of Blues. They can also serve as recording engineers in the school's state-of-the-art studios that have hosted Lil Wayne, Tank and others.

ALUMNUS Carter Lang co-wrote and produced Post Malone's "Sunflower," which earned two Grammy nomina-

tions in 2019 and spent 33 weeks on the Billboard Hot 100.

Middle Tennessee State University College of Media and Entertainment

MURFREESBORO, TENN.

■ MTSU is located just an hour from Nashville, and opportunities abound for students in the school's Department of Recording Industry to participate in industry events from Bonnaroo to the CMA Music Festival to the CMT Awards. An on-campus venue, the Chris Young Cafe, hosts courses such as venue management and live sound optimization, while student-run label Match Records provides the framework to study music business and advanced songwriting. Other courses include concert touring and promotion, marketing of recordings, digital strategies for the music business and advanced publishing administration. Six recording studios and seven production labs are open 24/7. Guest speakers including Barry Gibb and Alison Krauss have taken the stage at the department, which was established in 1973 and is one of the country's oldest music business programs.

ALUMNUS Mike Molinar, GM of Big Machine Music, was key to the company opening an L.A. office in January 2002.

Monmouth University Music and Theater Arts Department

WEST LONG BRANCH, N.J.

■ Home of the Bruce Springsteen Archives and Center for American Music, Monmouth offers a hybrid model that combines classic business coursework from the university's business school with

its music and music business curriculum. The record label strategies class is directly connected with Blue Hawk Records, a student-run label, through which students assume all roles of a contemporary music company. Each semester students participate as A&R representatives, managers, producers, creative and distribution agents, artists and/or session musicians as they conceive, produce and release a new compilation album, accompanied with the production of a live showcase. This spring, the students in the class released their 20th compilation album on Blue Hawk Records. Monmouth Artists for Diversity & Inclusion, created last year by a group of faculty and music industry students, also released an album on Blue Hawk. The organization's founding members were awarded a joint senatorial and gubernatorial proclamation from the State of New Jersey for contributions to society.

New York University Steinhardt School of Culture, Education and Human Development

NEW YORK

■ The music business program at Steinhardt combines an international focus with access to New York's resources. Students can study on campuses in three cities including Nashville, in a program Steinhardt designed in partnership with Universal Music Group or in any one of 12 global sites including London, Prague, Paris and Shanghai. Classes are as varied as the locales. A course in music innovation and social change is taught by the director of the NYU Music and Social Change Lab; the emerging models and markets class is delivered in Rio de Janeiro. Through Village Records, a required course in the undergraduate music business program of study, students work with independent music artists on career development in such areas as live performance, sound recording, product management, publicity, management and fan engagement.

ALUMNA Lynn Gonzalez, recently promoted to executive vp of business affairs and business development at Def Jam Recordings, is on the policy committee for UMG's Task Force for Meaningful Change.

New York University Tisch School of the Arts, Clive Davis Institute of Recorded Music

NEW YORK

■ Jack Antonoff, 100 geecs and Columbia Records A&R executive Katie Vinten are among recent artists- and executives-in-residence at the Clive Davis Institute — now fully ensconced at the school's new state-of-the-art campus in Brooklyn that features a reconstruction of the



Youssou N'Dour participated in a keynote discussion during NYU's Pop Conference in April.



✦ **JOYCE WRICE**
"Joyce Wrice took nineties R&B nostalgia and made it her own."
 - Rolling Stone

"The Scottish singers ascent to stardom might be gradual but it seems undeniable."
 - The Star

✦ **NINA NESBITT**



"...it really is a body of work that feels so much more than just an album, 'Inside Out' is Tourist's way of reflecting and processing trauma in musical form."
 - CLASH

✦ **TOURIST**

"Marley is one of the greatest and most celebrated artists performing and producing in the Afrobeat scene today."
 - NPR

✦ **NAIRA MARLEY**



FOR YOUR

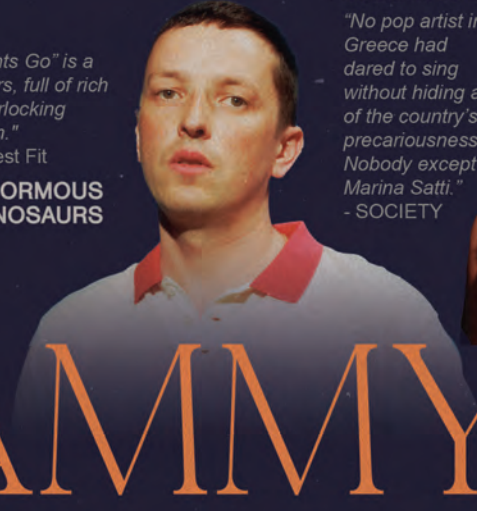
✦ **LOJAY**

"Monalisa" #40 on The FADER's 100 Best Songs of 2021



"When the Lights Go" is a feast for the ears, full of rich details and interlocking layers of rhythm."
 - The Line of Best Fit

✦ **TOTALLY ENORMOUS EXTINCT DINOSAURS**



✦ **MARINA SATTI**

"No pop artist in Greece had dared to sing without hiding any of the country's precariousness. Nobody except Marina Satti."
 - SOCIETY



GRAMMY® CONSIDERATION

✦ **WALK OFF THE EARTH, ROMEO EATS**

Romeo is the youngest Juno nominee in the 51-year-history of the Canadian music awards. (source: The Star)



players

Beastie Boys' iconic recording studio, Oscilloscope Laboratories. This summer, Vinten hosted an eight-week accelerator program, one of many new courses at the institute. The professional development initiative rolled out earlier this year and bridges the school's academic and professional practice, offering customized training, mentorship, resources and networking events. Juniors study abroad for a semester through one of NYU's many global programs and, as of fall 2021, all students receive focused business mentorship throughout the entirety of their enrollment. In 2021, the institute appointed a new advisory board, with members including Binta Niambi Brown, Dream Hampton, Drew Dixon, Meshell Ndegeocello, Sylvia Rhone and Wendy Ong, to complement the work of its faculty and staff.

CONFERENCE NPR's Ann Powers moderated "The Way Back Home: How Musicians Navigate Race and Borders," a multi-artist keynote featuring musician Youssou N'Dour and others, at the school's Pop Conference in April.

Occidental College

LOS ANGELES

■ At Occidental College, the study of music business is embedded within the liberal arts curriculum, where many nonperforming music students double-major in disciplines ranging from economics to computer science to film studies. Located in L.A., one of the centers of the global music industry, the school offers abundant access to internships and has developed courses such as introduction to music business, where students collaborate to create artist profiles and business plans that they then execute through digital service providers such as Bandcamp and Spotify, as well as offline. Occidental recently added a state-of-the-art music studio and computer lab, the Choi Family Music Production Center, designed by Peter Grueneisen of nonzero\architecture, who's known for his work for Sony Music, DreamWorks and Hans Zimmer.

EVENT In March, Occidental College president Harry J. Elam Jr. presided over a panel discussion featuring Stephen Cooper, alumnus and Warner Music Group CEO; Charlie Cohen, alumnus and WMG president of TV, film and live theater; and Craig Kallman, a parent of an Occidental sophomore and chairman/CEO of Atlantic Records.

Oklahoma State University Greenwood School of Music

STILLWATER, OKLA.

■ OSU's bachelor of science in music industry, established in 2017, is now the

second-largest and fastest-growing music program at the school, fueled by the Greenwood School of Music's new facilities, which opened in 2021, and its access to industry talent. Case in point: OSU's most famous alumnus, Garth Brooks, will present in-person sessions on the music industry this fall. The music industry program houses student-run music company Poke U, which comprises a record label, music publisher, concert promotion and musical products divisions. Music industry majors also have the opportunity to start an MBA program during their senior year, earning a master's degree in business administration through OSU's Spears School of Business accelerated MBA program in only one additional year.

RESIDENCY The school's McKnight Center for the Performing Arts and the New York Philharmonic in March announced a three-year residency that will bring the orchestra regularly to Stillwater to benefit students at OSU and local public schools.

Pepperdine University

Institute for Entertainment,
Media and Sports
MALIBU, CALIF.

■ For more than six years, Pepperdine's Institute for Entertainment, Media and Sports has tapped the expertise of the university's Graziadio Business School for both undergraduate- and graduate-level studies immersed in the creative economy. This summer, Pepperdine announced Graziadio will now house IEMS to support the institute, which continues to bolster pathways to employment and leadership opportunities in entertainment, media and sports both locally and abroad. For 2022, in cooperation with the business school, IEMS partnered with two organizations that are helping to lead the industry's digital transformation: Hollywood IT Society (HITS) and OTT.X.

EVENT IEMS partnered with HITS on the Entertainment Evolution Symposium, which was held in September and focused on the impact of technology and analytics in entertainment, media and sports.

Rhodes College

Mike Curb Institute for Music
MEMPHIS, TENN.

■ The historically rich and artistically vibrant city of Memphis is woven into the experience of all students at Rhodes College's Mike Curb Institute for Music. Founded in 2006, the institute fosters awareness and understanding of the distinct musical traditions of the South and music's effects on its culture, history and economy. The institute also immerses students in the industry at large. In 2019, a group of Curb fellows traveled to New



Occidental College in March hosted "Warner Music Group and Oxy: Building a Career in Media, Music & Entertainment" for young alumni and students. From left: WMG's Cohen, Atlantic Records' Kallman, WMG's Steve Cooper, college president Elam and Jamila Chambers, executive director of the college's career center.

York to meet with executives ranging from attorneys who negotiate label deals to brand relationship marketers to PR talent to journalists covering the industry. Deeply rooted in Rhodes' broader liberal arts focus, the institute aims to produce graduates who not only know how to work in the industry but also how to think broadly about the world.

EVENTS In 2006, institute namesake and music business veteran Mike Curb bought the house at 1034 Audubon Drive in Memphis — the first home Elvis Presley bought with royalties he earned from "Heartbreak Hotel" in 1956. Today, it hosts the Audubon Sessions, a student-produced concert series.

State University Of New York, College At Oneonta

ONEONTA, N.Y.

■ SUNY Oneonta's music industry program offers opportunities both in and out of the classroom that prepare students for successful music business careers. With courses ranging from music marketing and merchandising to audio arts production, the school trains students in all aspects of the industry who then put course learning to practice by producing live events on campus, including the annual O-Fest concert, and through an extensive internship program that places them in nonperforming music, media and entertainment industry settings across the country. The college also offers student grants to help fund off-campus learning and networking experiences, including a faculty-led trip to the annual NAMM trade show in L.A. and Bonnaroo music festival "externships."

EVENT Alumnus Rit Venerus, one of *Billboard's* top business managers, recently arranged for a virtual class meeting with Grammy-winning artist John Mayer.

Syracuse University Bandier Program for Recording and Entertainment Industries

SYRACUSE, N.Y.

■ Aside from a pandemic pause, the Bandier program's weekly Rezak guest

lecture series has taken place in person for over 10 years, offering students the opportunity to meet one-on-one with speakers from across the industry, join them for a small dinner and then lead a large group discussion. This year, speakers included Tat Tong, head of A&R for Sony Music in Greater China; alumna Jacqueline Saturn, president of Virgin Music Label & Artist Services; and songwriter Jennifer Decilveo (Andra Day's "Rise Up") among a diverse group of more than 25 music luminaries. It's just one of the ways the program, a creative community housed within the larger, high-spirited student body of Syracuse, fortifies its industry-facing curriculum.

COURSE Social media and data for the music business helps upcoming graduates gain an aptitude for developing solutions to real-world industry scenarios.

University Of California Los Angeles

Herb Alpert School of Music
LOS ANGELES

■ Already well-entrenched in the music business scene in L.A. and beyond, UCLA's Herb Alpert School of Music continues to expand its offerings. Its new bachelor of arts in music history and industry launched in 2020 and builds on the school's bachelor's degree in musicology and its music industry minor, with components including a yearlong capstone course and an internship program. The school's faculty is also striking chords. This summer, inaugural dean Eileen Stempel was named to the board of directors of the International Council of Fine Arts Deans, a multinational alliance of executive academic visual and performing arts, design and media administrators representing institutions of higher education.

ENDOWMENT A major gift from former Warner Bros. Records chairman Mo Ostin, who died in July, funded construction of the Evelyn and Mo Ostin Music Center, which provides students with access to the latest advances in music technology. Ostin also was a member of the dean's board of advisers at UCLA.



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THINGS TAKE TIME, TAKE TIME.

FOR YOUR CONSIDERATION — "Best Rock Album"

"Her brilliant third album, Things Take Time, Take Time, most reserved and thoughtful yet, full of everyday observation and wry wisdom" **RollingStone**

"A testament to the value of taking things slowly and another high-water mark in a career seemingly destined for many more." **VARIETY**



FOR YOUR CONSIDERATION — *Best Music Film*



Rotten Tomatoes  84%



anonym
ous

courtney

barnett

club

A documentary film by Danny Cohen

OSCILLSCOPE
LABORATORIES



players

University Of Colorado Denver

DENVER

■ CU Denver's College of Arts & Media, home to the music and entertainment industry studies program, employs an activist-in-residence, and students work closely with Youth On Record and other nonprofits advancing the music industry. The program bolsters its robust music business curriculum with contemporary studies of constituencies, advocacy, policy implications and change agency within the music and entertainment industries, and courses offered include women in the music industry, music cities, current issues in the music industry and revolutionary media. Recently, students and alumni assisted in the development, marketing and research of the acclaimed Amplify

Music program and have presented at the Music Cities Convention, NAMM and other forums.

ALUMNUS J.J. Italiano, former head of music programming at YouTube North America, was named head of global hits at Spotify in May.

University Of Miami

Frost School of Music

MIAMI

■ Those enrolled in Frost's music industry program benefit from its small size (approximately 100 students) within the larger music school and university. They have access to extracurricular offerings including several student-run enterprises (including Cane Records, Cat 5 Music and Frost Sounds), a campus radio station, a campus concert production organization, numerous concert halls and a music

industry student association — not to mention the diverse music industry community in Miami itself. In the past year, Republic Records CEO Monte Lipman and president/COO Avery Lipman and global superstar Pitbull have spoken to students.

ALUMNUS Rell Lafargue is president/COO at Reservoir Media.

University Of North Texas

College of Music

DENTON, TEXAS

■ Located on the northern edge of the Dallas-Fort Worth metroplex, UNT continues to expand the offerings of the country's largest public university music program. The school's MBA in music business graduated its second class in spring 2022, and the program continues to add new faculty and courses to prepare students for jobs ranging from A&R to arts venue management to union leadership and publishing. In 2021, the Yamaha Institution of Excellence program included the UNT College of Music in its inaugural list of 10 distinguished colleges and universities recognizing extraordinary commitment to innovation in the study of music. Earlier this year, Tom Sumner, president of Yamaha Corporation of America, visited campus to speak with students. **FACULTY** The College of Music recently appointed Jessica Muñoz-Collado assistant professor of music business, Federico Llach assistant professor of commercial music in the division of jazz studies and Jeffrey Hepker assistant professor of commercial music in the division of composition studies.

University Of Southern California

Jimmy Iovine and Andre Young Academy

LOS ANGELES

■ Iovine and Young Hall, which officially opened in late 2019, is buzzing with students engaged in the school's unique educational experience, which provides interdisciplinary knowledge and skills essential to developing breakthrough technologies, products, systems and businesses. From reimagining virtual concert events to building a new artificial intelligence-driven music platform, students at the academy — endowed by industry entrepreneurs Jimmy Iovine and Andre "Dr. Dre" Young — immerse in cutting-edge experimentation and graduate at the forefront of driving innovation in the music industry and beyond. The academy now offers a bachelor of science in the arts, technology and the business of innovation and a master of science in integrated design, business and technology.

COURSE A new minor combining the expertise of the Iovine Young Academy with USC's Annenberg School for Journalism and Communication offers the course advancing journalism with human-centered design.

University Of Southern California

Thornton School of Music

LOS ANGELES

■ USC Thornton has provided an expansive undergraduate music industry program for more than 20 years and continues to enrich its offerings. In the fall of 2018, the school launched a master's degree in the music industry, an 18-month graduate program comprised of courses in copyright, concerts, artist management, marketing data and analysis, and a one-semester internship. After they immerse in courses about topics such as touring, marketing, branding, business and law, all students have the opportunity to work in a variety of industry sectors from record labels and publishing to management to promotion and touring. **EVENT** Thornton's Music Industry Symposium, led by Warped Tour founder and associate professor of practice Kevin Lyman, produced a career networking event that brought together 131 students and professionals through their avatars in an immersive virtual event.

William Paterson University

WAYNE, N.J.

■ The final class taken by students in William Paterson University's music and entertainment industries program focuses on personal management in the music and entertainment industry, putting the concepts they've learned — from the role of data and analytics to creativity to contracts and budgeting — to the test in real-world situations and puts a bow on the university's deep belief in graduating future decision-makers with experience. Students complete three to six internships while enrolled at the school, located just 30 miles east of New York, which draws professors who hold day jobs as artist managers, business managers and other industry roles. Members of the most recent graduating class are already working on tour with Tyler, The Creator, with Mint Talent Group and at the PNC Bank Arts Center in Holmdel, N.J. **EVENT** Lorde's manager Alex Sarti, from Crush Management, and Jamie Kinelski, vp of creative for Kobalt, have spoken to students in recent months.

CONTRIBUTORS

Cathy Applefeld Olson, Thom Duffy, Richard Smirke



Young (left) and Iovine have teamed with the L.A. Unified School District to open the Iovine and Young Center, a high school in the Leimert Park neighborhood, with curriculum that draws from the multidisciplinary approach of their academy at USC.



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Lucius
Madeon
Maya Hawke
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Tom Morello



B R E N T



F A I Y A Z

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FEATURING

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THE NEPTUNES

RAPHAEL SAADIQ

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“One of R&B’s
most progressive talents”

- The Fader

“...One of the most
prominent voices in R&B today”

- Rolling Stone

GRAMMYS®

Brent Faiyaz

Lost
VWZ

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BEST NEW ARTIST

“Reshaping a new era of West Coast hip-hop and R&B”

HYPEBEAST

ABOUT YOU

Best R&B Song
Best R&B Performance

BEFORE YOU GO

Best Progressive
R&B Album



SOMETIMES

Best Melodic
Rap Performance

STILL OMW

Best Rap Song
Best Rap Performance





Clockwise from top left: Taylor Swift, Sam Smith, Jon Batiste, and Bruno Mars and Anderson .Paak of Silk Sonic.

Breaking Down The Chart Success Of Grammy Winners

Though it may not come as much of a surprise, winners at the Grammy Awards very often experience success on the *Billboard* charts, too — particularly for trophy recipients reaching the top 10 of both the *Billboard* 200 albums chart and the *Billboard* Hot 100 songs chart.

Below, *Billboard* looks at the intersection of critical and commercial achievements over the past decade, and beyond, for chart-based insights into what to potentially expect on music's biggest night in February 2023.

—GARY TRUST

THE LAST 10 ALBUM OF THE YEAR WINNERS ON THE BILLBOARD 200

YEAR	Title	Artist	PEAK
2013	Babel	Mumford & Sons	No. 1, 5 weeks
2014	Random Access Memories	Daft Punk	No. 1, 2 weeks
2015	Morning Phase	Beck	No. 3
2016	1989	Taylor Swift	No. 1, 11 weeks
2017	25	Adele	No. 1, 10 weeks
2018	24K Magic	Bruno Mars	No. 2
2019	Golden Hour	Kacey Musgraves	No. 4, 5 weeks
2020	When We All Fall Asleep, Where Do We Go?	Billie Eilish	No. 1, 3 weeks
2021	folklore	Taylor Swift	No. 1, 8 weeks
2022	We Are	Jon Batiste	No. 25

THE LAST 10 RECORD OF THE YEAR WINNERS ON THE BILLBOARD HOT 100

YEAR	Title	Artist	PEAK
2013	"Somebody That I Used To Know"	Gotye feat. Kimbra	No. 1, 8 weeks
2014	"Get Lucky"	Daft Punk feat. Pharrell Williams	No. 2
2015	"Stay With Me"	Sam Smith	No. 2
2016	"Uptown Funk!"	Mark Ronson feat. Bruno Mars	No. 1, 14 weeks
2017	"Hello"	Adele	No. 1, 10 weeks
2018	"24K Magic"	Bruno Mars	No. 4
2019	"This Is America"	Childish Gambino	No. 1, 2 weeks
2020	"Bad Guy"	Billie Eilish	No. 1, 2 weeks
2021	"Everything I Wanted"	Billie Eilish	No. 8
2022	"Leave the Door Open"	Silk Sonic (Bruno Mars & Anderson .Paak)	No. 1, 2 weeks

95%

Of the **64** album of the year winners, **61** — or **95%** — have hit the **Billboard 200's top 10** (two of which did so for the first time following their Grammy victories). **Twenty-six in a row** did so from **1996 to 2021**, the **longest streak of all time**.

Of the **64** record of the year winners, **53** — or **83%** — have reached the **Hot 100's top 10**. **Thirteen in a row** have since **2010**, the **second-longest streak**, after a **23-year run** from **1965 to 1987**.

83%

67%

Six of the last **10** album of the year winners led the **Billboard 200**. Historically, **67%** of all recipients (**43 of 64**) have reached No. 1.

Likewise, **six** of the last **10** record of the year winners topped the **Hot 100**. Historically, **53%** of all recipients (**34 of 64**) have led the list.

53%



10

Harry Styles
Harry's House

HARRY STYLES' HARRY'S HOUSE

continues to rule as both the year's top-selling album in the United States across all formats (607,000 copies sold through Sept. 29, according to Luminate) and best-selling vinyl release (359,000). In the latest

tracking week, the set sold 7,000 copies in total (No. 10 on Top Album Sales, up 18%) with vinyl making up 4,500 of that sum (No. 5 on Vinyl Albums, up 23%).

In total, nine albums have sold at least 100,000 vinyl copies in 2022. At this point a year ago (week ending Sept. 30, 2021), 14 albums had accomplished the feat, with Taylor Swift's *evermore* standing then as the top seller (177,000). Ultimately, 2021 ended with 35 releases surpassing 100,000 in vinyl sales, led by Adele's *30*, with 318,000.

Notably, year-to-date vinyl album sales stand at 28.55 million, up just 0.9% from 2021 (28.3 million in the week ending Sept. 30, 2021), which closed with 41.72 million vinyl albums sold, marking a gain of 51.4% from 27.55 million in 2020. Last year also marked the 16th in a row that vinyl album sales grew and was the largest year for vinyl album sales since Luminate began tracking sales in 1991.

With 12 weeks left in the 2022 tracking year, remaining hot-selling vinyl albums due out include the wide release of Beyoncé's *Renaissance* (Oct. 7), Red Hot Chili Peppers' *Return of the Dream Canteen* (Oct. 14), a deluxe edition of Vince Guaraldi Trio's *A Charlie Brown Christmas* soundtrack (Oct. 14), Taylor Swift's *Midnights* (Oct. 21), The Beatles' *Revolver* reissue (Oct. 28) and Bruce Springsteen's *Only the Strong Survive* (Nov. 11).

—KEITH CAULFIELD

Top Album Sales

	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
		#1 for 1 WEEK			
		1	5 Seconds Of Summer BMG	5SOS5	1
	1	2	BLACKPINK YG/INTERSCOPE/JIGA	Born Pink	2
	RE-ENTRY	3	Alice In Chains COLUMBIA/LEGACY	Dirt	103
	2	4	NCT 127 SM	2 Baddies	2
	RE-ENTRY	5	Marina And The Diamonds ATLANTIC UK/ELEKTRA/3EE	Electra Heart	3
	NEW	6	Kelsea Ballerini BLACK RIVER	Subject To Change	1
	RE-ENTRY	7	Phoebe Bridgers DEAD OCEANS	Stranger In The Alps	12
	9	8	TWICE JYP/IMPERIAL/REPUBLIC	Between 1&2: 11th Mini Album (EP)	5
	5	9	Ozzy Osbourne EPIC	Patient Number 9	3
	15	10	Harry Styles ERSKINE/COLUMBIA	Harry's House	19
	90	11	Jackson Wang 88RISING/WARNER	Magic Man	3
	NEW	12	Alex G DOMINO	God Save The Animals	1
	3	13	Pink Floyd PINK FLOYD/LEGACY	Animals	4
	3	14	ENHYPEN BEL-LIFT LAB/GEFFEN/JIGA	Manifesto : Day 1 (EP)	9
	NEW	15	Vieux Farka Toure Et Khrungbin NIGHT TIME STORIES/DEAD OCEANS	Ali	1
	NEW	16	The Wonder Years LONELIEST PLACE ON EARTH/HOPELESS	The Hum Goes On Forever	1
	NEW	17	Swedish House Mafia SSA/REPUBLIC	Paradise Again	1
	24	18	Fleetwood Mac WARNER/RHINO	Rumours	316
	20	19	Silk Sonic (Bruno Mars & Anderson.Paak) AFTERMATH/ATLANTIC/AG	An Evening With Silk Sonic	31
	RE-ENTRY	20	Death Grips THIRD WORLDS/HARVEST	Powers That B	2

LODY WAKEFIELD

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ROCK SOUND

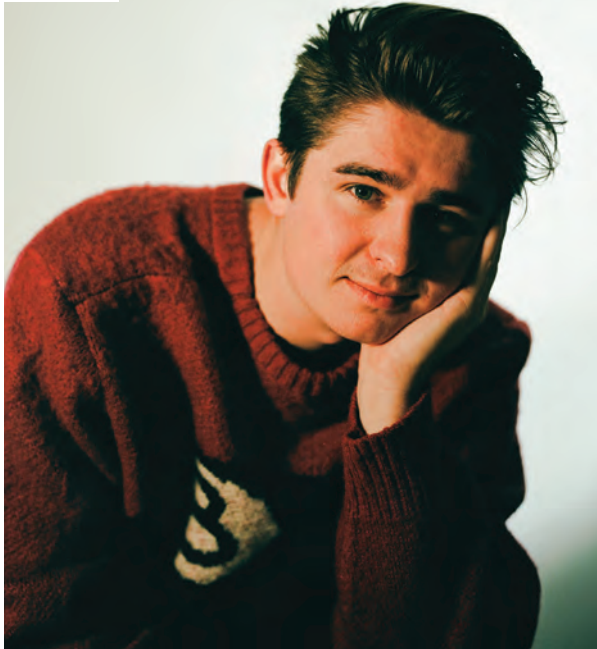
“If boy bands were heavy they’d sound like Beartooth’s new song, “Riptide.”

LOUDWIRE



HOT 100 SONGWRITERS

NO.
1



Youre Shines Bright With 'Sunroof'

Nicky Youre tallies a fourth week at No. 1 on the Hot 100 Songwriters chart thanks to the continued success of his breakthrough single, "Sunroof," with dazy. The song dips one slot on the Hot 100 in its 18th week on the chart, down from its previous No. 4 peak.

Only three other artists have had longer stints atop Hot 100 Songwriters this year: Lin-Manuel Miranda (15 weeks), Kate Bush (eight) and Bad Bunny (five). Notably, Youre is the only credited songwriter on "Sunroof," helping boost his chart points on Hot 100 Songwriters.

—XANDER ZELLNER

Hot 100 Songwriters

	1	#1 for 4 WEEKS Nicky Youre
TIE	2	Harry Styles
TIE	2	Kid Harpoon
	4	Zach Bryan
	5	Dave Bayley
	6	Steve Lacy
	7	Bad Bunny
	8	Lil Baby
	9	Ernest
	10	Kate Bush

HOT 100 PRODUCERS

NO.
8



'Tomorrow 2' Yields Chart Debut For Macaroni Toni

Macaroni Toni (real name: Antonio Anderson) debuts at No. 8 on the Hot 100 Producers chart following his production work on GloRilla and Cardi B's new single, "Tomorrow 2." He's the sole credited producer on the track.

The hit arrives at No. 9 on the Billboard Hot 100 — earning GloRilla her first top 10 entry and Cardi B her 11th — at No. 2 on Hot Rap Songs and at No. 3 on Hot R&B/Hip-Hop Songs. Macaroni Toni scores his first production credit on the Hot 100 with the song. He concurrently debuts at No. 1 on Rap Producers and at No. 2 on R&B/Hip-Hop Producers. —X. Z.

Hot 100 Producers

	1	#1 for 2 WEEKS Steve Lacy
	2	Mag
TIE	3	Kid Harpoon
TIE	3	Tyler Johnson
	5	Austin Shawn
	6	Dazy
	7	Joey Moi
	8	Macaroni Toni
	9	Dann Huff
	10	Cirkut

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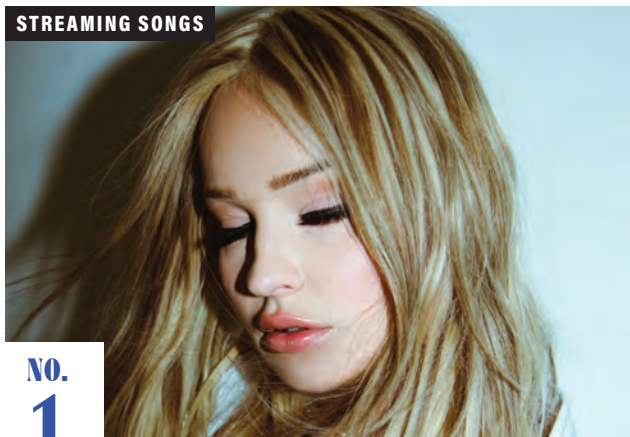
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The music community thanks you.

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STREAMING SONGS



NO. 1

'Unholy' Blessing: Smith And Petras Land First Streaming No. 1

Sam Smith and Kim Petras (above) each lead the Streaming Songs chart for the first time with "Unholy," which debuts with 23.2 million official U.S. streams in the week ending Sept. 29, according to Luminate.

"Unholy" concurrently starts at No. 3 on the Billboard Hot 100 and follows four Streaming Songs top 10s for Smith in the mid-2010s, led by "Stay With Me," which peaked at No. 4 in 2014. It's Petras' first trip to each chart.

In between Smith's last top 10, "Too Good at Goodbyes" (No. 5, 2017), and "Unholy," the artist had reached Streaming Songs four times, rising as high as No. 21 with "How Do You Sleep?" in 2019.

"Unholy" achieves a splashy debut thanks in large part to prominent marketing of the then-unreleased song on TikTok, first teased on the platform over a month before its eventual arrival.

-KEVIN RUTHERFORD

		Streaming Songs			
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL			
	1	#1 for 1 WEEK Unholy EMI/CAPITOL	Sam Smith & Kim Petras	1	
1	2	Bad Habit L-M/RCA	Steve Lacy	12	
	3	Tomorrow 2 CMG/INTERSCOPE	GloRilla & Cardi B	1	
2	4	Me Porto Bonito RIMAS	Bad Bunny & Chencho Corleone	21	
3	5	Super Freaky Girl YOUNG MONEY/REPUBLIC/UNIVERSAL	Nicki Minaj	7	
4	6	Titi Me Pregunto RIMAS	Bad Bunny	21	
6	7	Something In The Orange BELTING BRONCO/WARNER	Zach Bryan	23	
9	8	As It Was ERSKINE/COLUMBIA	Harry Styles	26	
5	9	You Proof MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen	20	
13	10	Under The Influence CBE/RCA	Chris Brown	6	

RADIO SONGS



NO. 10

Sia's 'Unstoppable' Reaches Top 10

Sia returns to the top 10 of the all-format Radio Songs chart as the aptly titled, 6-year-old "Unstoppable" lifts 16-10, up 12% to 34.5 million in audience, according to Luminate. The singer-songwriter last appeared in the ranking's top 10 in 2016 with "Cheap Thrills" (featuring Sean Paul), which held at No. 1 for an eight-week stint beginning that August.

Notably, the two tracks are from the same album — Sia's 2016 release, *This Is Acting*, which debuted at its No. 4 best on the Billboard 200 that February and spent 83 weeks on the chart through 2018. "Unstoppable" subsequently drew buzz on TikTok, and radio promotion for it began earlier this year.

Sia has also hit the Radio Songs top 10 as a featured act on two tracks, both in 2012: Flo Rida's "Wild Ones" (No. 3 peak in May) and David Guetta's "Titanium" (No. 7, August).

-GARY TRUST

		Radio Songs			
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL			
1	1	#1 for 8 WEEKS As It Was ERSKINE/COLUMBIA	Harry Styles	26	
2	2	Sunroof THIRTY KNOTS/COLUMBIA	Nicky Youre & dazy	16	
3	3	I Like You (A Happier Song) MERCURY/REPUBLIC	Post Malone Featuring Doja Cat	16	
4	4	About Damn Time NICE LIFE/ATLANTIC	Lizzo	22	
5	5	Late Night Talking ERSKINE/COLUMBIA	Harry Styles	17	
6	6	Vegas HOUSE OF IDNA/KEMOSABE/RCA	Doja Cat	9	
8	7	Bad Habit L-M/RCA	Steve Lacy	8	
7	8	I Ain't Worried MOSLEY/INTERSCOPE	OneRepublic	10	
11	9	She Had Me At Heads Carolina WARNER MUSIC NASHVILLE/WMN	Cole Swindell	10	
16	10	Unstoppable MONKEY PUZZLE/RCA/LEGACY/CRUSH MUSIC	Sia	13	



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"The Hardest Cut"



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"Exquisite"
PITCHFORK

"Spectacular"
NEW YORK TIMES



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THE OTHER SIDE OF MAKE-BELIEVE FOR YOUR CONSIDERATION



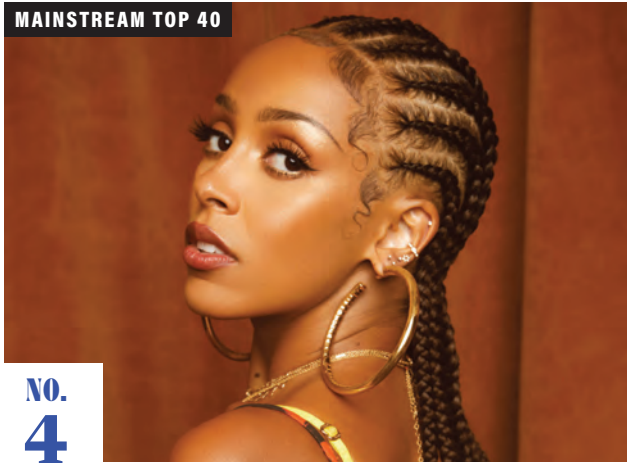
BEST ROCK ALBUM
BEST ROCK SONG - "Toni"
BEST ROCK PERFORMANCE - "Toni"

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MAINSTREAM TOP 40



NO. 4

Doja Cat's 'Vegas' Shines At Pop Radio

"Vegas" by Doja Cat makes the greatest gain in plays among the top 10 of the Mainstream Top 40 chart — 1,261 more plays week over week, according to Luminate — as it pushes from No. 5 to No. 4. (She concurrently spends a second week at No. 1 as a featured artist on Post Malone's "I Like You [A Happier Song].")

Notably, "Vegas," from the *Elvis* movie soundtrack, samples Big Mama Thornton's 1952 classic "Hound Dog," which Elvis Presley famously covered and subsequently sent to No. 1 on multiple *Billboard* charts in 1956. One location especially welcoming of "Vegas" is Presley's home state of Mississippi. Says Matt Mony, program director of WYOY Jackson, Miss., which played the song 84 times during the week of Sept. 26-Oct. 2: "The 'Hound Dog' sample really gives us something that stands out. With so many people here visiting Tupelo [where Presley was born], we truly got a hit that felt like it belonged to Mississippi." —GARY TRUST

ADULT CONTEMPORARY



NO. 17

Legacy Acts Continue To Build At AC

Harry Styles tops the Adult Contemporary airplay chart for a fifth week with "As It Was" — his second leader on the list after "Adore You" reigned for 10 weeks in 2020. Plus, Nicky Youre and dazy ascend to No. 8 with "Sunroof," each act's first entry on the ranking.

Meanwhile, two veterans of the format scale the chart with notable latest hits: Richard Marx (above) rises to No. 17 on AC with "Same Heartbreak Different Day." He has now appeared on the chart in five consecutive decades, dating to his 1987 debut. The song is from his album *Songwriter*, released Sept. 30.

Plus, Diane Warren — with 17 AC No. 1s as a writer already — climbs to No. 23 with "Sweet," thanks to her co-write on the track sung by Jon Batiste and Pentatonix. The song is from her curated collaborative 2021 album, *The Cave Sessions, Vol. 1*. "It's me being DJ Diane," she told *Billboard* upon its release. —G. T.

Mainstream Top 40

LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 for 2 WEEKS I Like You (A Happier Song)	Post Malone Featuring Doja Cat	17
		MERCURY/REPUBLIC		
2	2	Sunroof	Nicky Youre & dazy	21
		THIRTY KNOTS/COLUMBIA		
3	3	As It Was	Harry Styles	27
		ERSKINE/COLUMBIA		
5	4	Vegas	Doja Cat	12
		HOUSE OF IDNA/KEMOSABE/RCA		
12	5	About Damn Time	Lizzo	25
		NICE LIFE/ATLANTIC		
6	6	Late Night Talking	Harry Styles	19
		ERSKINE/COLUMBIA		
7	7	I Ain't Worried	OneRepublic	12
		MOSLEY/INTERSCOPE		
8	8	Bad Habit	Steve Lacy	10
		L-M/RCA		
9	9	Glimpse Of Us	Joji	14
		88RISING/WARNER		
13	10	Hold Me Closer	Elton John & Britney Spears	6
		EMI/MERCURY/INTERSCOPE		

Adult Contemporary

LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 for 5 WEEKS As It Was	Harry Styles	26
		ERSKINE/COLUMBIA		
2	2	Cold Heart (PNAU Remix)	Elton John & Dua Lipa	59
		ROCKET/MERCURY/EMI/INTERSCOPE		
3	3	Shivers	Ed Sheeran	53
		ATLANTIC		
6	4	GG Unstoppable	Sia	17
		MONKEY PUZZLE/RCA/LEGACY/CRUSH MUSIC		
5	5	Ghost	Justin Bieber	46
		RAYMOND BRAUN/DEF JAM		
7	6	Easy On Me	Adele	51
		COLUMBIA		
8	7	Heat Waves	Glass Animals	43
		WOLF TONE/POLYDOR/REPUBLIC		
9	8	Sunroof	Nicky Youre & dazy	13
		THIRTY KNOTS/COLUMBIA		
12	9	Hold Me Closer	Elton John & Britney Spears	6
		EMI/MERCURY/INTERSCOPE		
10	10	Numb Little Bug	Em Beihold	19
		MOON PROJECTS/REPUBLIC		

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COUNTRY AIRPLAY

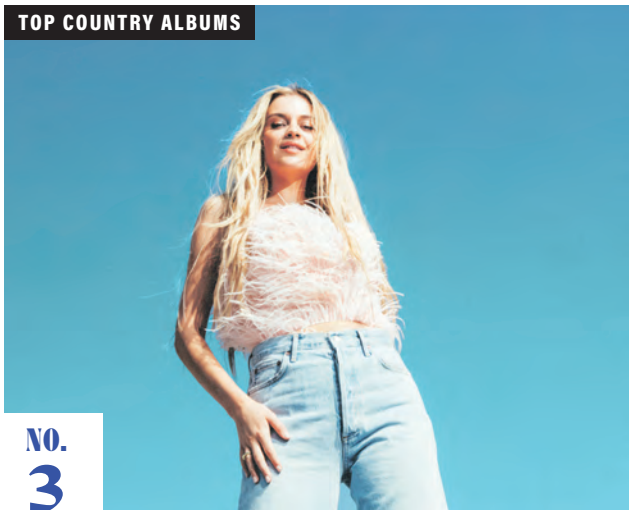
NO. 1

Swindell Reigns, Messina Approves

Cole Swindell (above) earns his first four-week stint at No. 1, among eight leaders, on *Billboard's* Country Airplay chart with "She Had Me at Heads Carolina." In the week ending Oct. 2, the song drew 31 million impressions, according to Luminate — the top weekly total this year.

Swindell co-wrote the single — which tips its cap to Jo Dee Messina's No. 2-peaking 1996 debut hit, "Heads Carolina, Tails California" — with Jesse Frasure, Ashley Gorley and Thomas Rhett. Tim Nichols and Mark D. Sanders, who co-penned Messina's song, receive additional credits.

"Out of any song they could have chosen from that time ... this was an honor," says Messina. "At [my] shows today, even before the release of [Swindell's single], 'Heads Carolina' has had a huge response that hasn't died down over the years. When I look at the success that it has, it brings me joy because I always believed that the song was timeless." —JIM ASKER



TOP COUNTRY ALBUMS

NO. 3

'Change' Leads To Familiar Success

Kelsea Ballerini (above) earns her fifth top 10 on Top Country Albums as *Subject To Change* debuts at No. 3. Released Sept. 23, it earned 19,000 equivalent album units (with 10,000 in album sales) in the week ending Sept. 29, according to Luminate.

Ballerini co-produced the studio set — which features Kelly Clarkson and Carly Pearce on the track "You're Drunk, Go Home" — and is credited as a writer on all 15 of its songs. It follows *Ballerini*, which arrived at its No. 9 best in September 2020, and *Kelsea*, which debuted at its No. 2 peak that April. Before that, the singer-songwriter released *Unapologetically* (No. 3, 2017) and *The First Time* (No. 4, 2015).

The new album's lead single, "Heartfirst," ranks at No. 24 on Country Airplay with 5.4 million impressions. On the multimetric Hot Country Songs chart, it pushes 38-33, bolstered by 3 million official U.S. streams (up 12%). —J.A.

Country Airplay				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 for 4 WEEKS She Had Me at Heads Carolina	Cole Swindell	17
		WARNER MUSIC NASHVILLE/WMN		
3	2	You Proof	Morgan Wallen	16
		MERCURY/REPUBLIC/BIG LOUD		
2	3	The Kind Of Love We Make	Luke Combs	16
		RIVER HOUSE/COLUMBIA NASHVILLE		
4	4	5 Foot 9	Tyler Hubbard	20
		HUBBARD HOUSE/EMI NASHVILLE		
5	5	Wishful Drinking	Ingrid Andress With Sam Hunt	40
		ATLANTIC/WARNER MUSIC NASHVILLE/WEA		
8	6	Ghost Story	Carrie Underwood	29
		CAPTOL NASHVILLE		
9	7	Half Of Me	Thomas Rhett Featuring Riley Green	18
		VALORY/BMLG		
7	8	Take My Name	Parmalee	51
		STONEY CREEK		
6	9	Truth About You	Mitchell Tenpenny	39
		RISER HOUSE/COLUMBIA NASHVILLE		
10	10	Don't Come Lookin'	Jackson Dean	31
		BIG MACHINE		

Top Country Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 for 76 WEEKS Morgan Wallen	Dangerous: The Double Album	90
		BIG LOUD/REPUBLIC		
2	2	Zach Bryan	American Heartbreak	19
		BELTING BRONCO/WARNER		
HOT SHOT DEBUT	3	Kelsea Ballerini	Subject To Change	1
		BLACK RIVER		
5	4	Luke Combs	Growin' Up	14
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN		
4	5	Kane Brown	Different Man	3
		ZONE 4/RCA NASHVILLE/SMN		
6	6	Luke Combs	This One's For You	278
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN		
8	7	Morgan Wallen	If I Know Me	226
		BIG LOUD		
9	8	GG Taylor Swift	Red (Taylor's Version)	46
		REPUBLIC		
7	9	Luke Combs	What You See Is What You Get	151
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN		
11	10	Elvis Presley	The Essential Elvis Presley	114
		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		

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TOP ROCK & ALTERNATIVE ALBUMS



NO. 1

'Dirt' Sparkles Again In Its Reissue

A remastered reissue of the 1992 album *Dirt* by Alice in Chains (above), which was rereleased to commemorate its 30th anniversary, reaches No. 1 on the Top Rock & Alternative Albums, Top Rock Albums, Top Alternative Albums and Top Hard Rock Albums charts. It also reenters the Billboard 200 at No. 9, marking its first visit to the top 10 since it debuted and peaked three decades ago at No. 6.

In the week ending Sept. 29, *Dirt* earned 26,000 equivalent album units in the United States (up 641%), according to Luminate. Of that sum, album sales make up 23,000 — including 22,500 in vinyl sales.

The Grammy Award-nominated title is the band's longest-charting entry on the Billboard 200, with 103 weeks on the list. It also scored five Mainstream Rock Airplay hits, led by the No. 7-peaking "Rooster" in April 1993.

—KEVIN RUTHERFORD

Top Rock & Alternative Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
	#1 for 1 WEEK	Alice In Chains	Dirt	1
		COLUMBIA/LEGACY		
1	2	Zach Bryan	American Heartbreak	19
		BELTING BRONCO/WARNER		
3	3	Steve Lacy	Gemini Rights	11
		L-M/RCA		
7	4	Taylor Swift	Folklore	16
		REPUBLIC		
6	5	Queen	Greatest Hits	250
		HOLLYWOOD		
9	6	Fleetwood Mac	Rumours	291
		WARNER/RHINO		
8	7	Elton John	Diamonds	255
		ROCKET/ISLAND/UMe		
12	8	Creedence Clearwater Revival	Chronicle The 20 Greatest Hits	297
		FANTASY/CONCORD		
11	9	Elvis Presley	The Essential Elvis Presley	97
		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		
14	10	Imagine Dragons	Mercury - Act 1	42
		KIDINAKORNER/INTERSCOPE/IGA		

ROCK & ALTERNATIVE AIRPLAY



NO. 1

'Tippa My Tongue' Fuels Red-Hot Year

The Red Hot Chili Peppers (above) earn their fourth No. 1 on Rock & Alternative Airplay with "Tippa My Tongue." It's the band's second leader this year following a 14-week stint atop the list with "Black Summer," the lead single from its April album, *Unlimited Love*. The group is the only act with two No. 1s on the chart in 2022. Concurrently, "Black Summer" places at No. 5 in its 35th week on the list.

"Tongue" reaches the top slot with 4.3 million audience impressions earned in the United States in the week ending Oct. 2, according to Luminate. It's the first single from the group's second album of 2022, *Return of the Dream Canteen*, due Oct. 14.

"Tongue" also holds at No. 4 on Alternative Airplay and at No. 8 on Mainstream Rock Airplay and ranks at No. 40 on Adult Alternative Airplay. On Alternative Airplay, "Tongue" is the band's 27th top 10-charting hit, just one shy of tying Foo Fighters' all-time record.

—K. R.

Rock & Alternative Airplay				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
	#1 for 1 WEEK	Tippa My Tongue	Red Hot Chili Peppers	7
		WARNER		
1	2	Boy	The Killers	9
		ISLAND/REPUBLIC		
4	3	Here To Forever	Death Cab For Cutie	12
		BARSUK/ATLANTIC		
6	4	No Apologies	Papa Roach	14
		NEW NOIZE/ADA		
3	5	Black Summer	Red Hot Chili Peppers	35
		WARNER		
8	6	Ramon Ayala	Giovannie & The Hired Guns	31
		TEJANO PUNK BOYZ/CRUSH SOUTH/WARNER MUSIC NASHVILLE/CRUSH MUSIC/WARNER		
5	7	Running Up That Hill (A Deal With God)	Kate Bush	17
		FISH PEOPLE/NOBLE AND BRITTE/RHINO/WARNER		
7	8	Supermodel	Maneskin	20
		SONY MUSIC LATIN/ARISTA		
11	9	Natural Born Killer	Highly Suspect	13
		FRKST/ROADRUNNER/3EE		
14	10	Tek It	Cafune	16
		AURELIANS CLUB/ELEKTRA/3EE		

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– Mark Swed,

Los Angeles Times

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LA Jazz Scene



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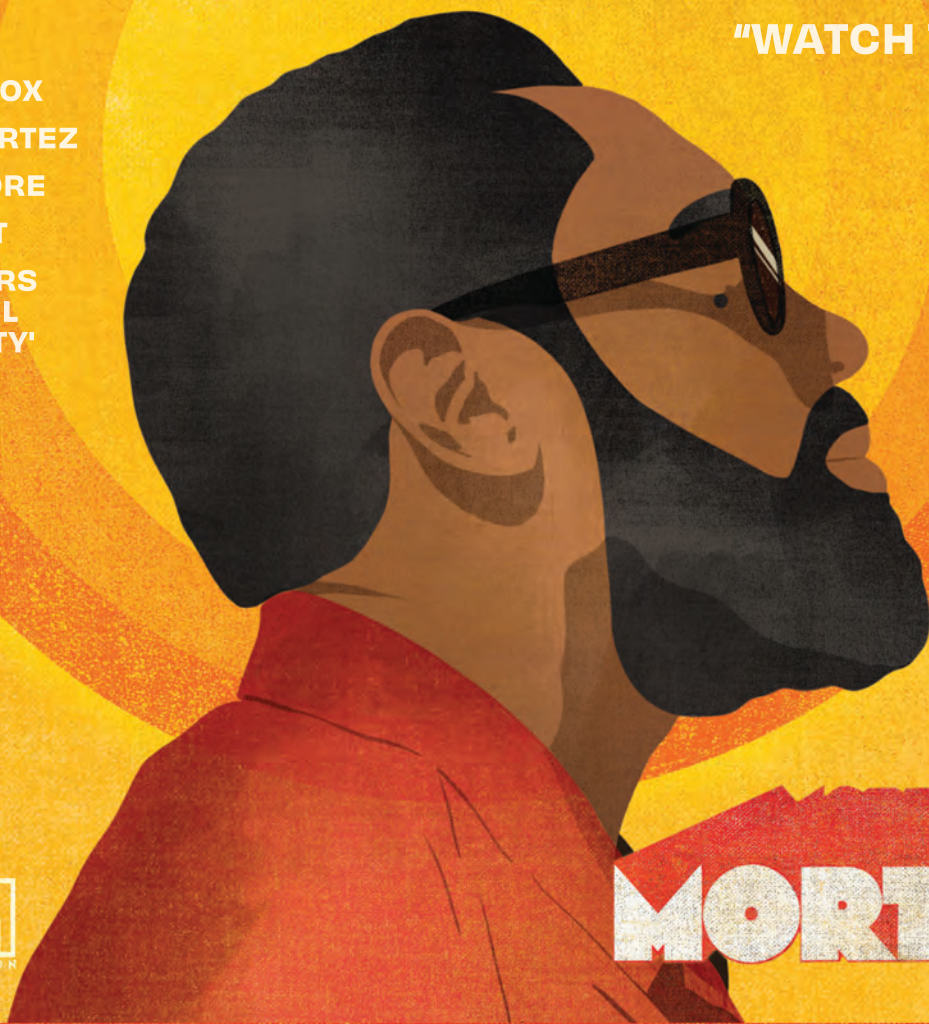
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 Scottie Clinton and Lovell

Best Rock Song
 BAD4YOU
 Lemoyne Alexander

Best Music Video
 CLOSE TO ME
 Paul Natural ft. Miette Hope
 Dir: Luke Moellman





'Tomorrow 2' Debuts At No. 3

"Tomorrow 2" by GloRilla (above right) and Cardi B (above left) storms onto the Hot R&B/Hip-Hop Songs chart at No. 3.

The debut gives GloRilla her first top 10 entry on Hot R&B/Hip-Hop Songs after reaching a No. 11 high with breakout track "F.N.F. (Let's Go)," with Hitkidd, in September.

Cardi B, meanwhile, clocks her 18th top 10 and second of 2022 after "Hot Shit" with Ye and Lil Durk hit No. 7 in July.

-TREVOR ANDERSON



Future Breaks Kodak's Radio Record

Just 20 weeks after Kodak Black's "Super Gremlin" posted a then-record 13th week at No. 1 on the Mainstream R&B/Hip-Hop Airplay chart, "Wait 4 U" by Future (above), featuring Drake and Tems, claims the title with an unprecedented 14th week at the summit.

The quick switch between recordholders comes after over a decade's wait for a new overall champ.

Beyond its record status on Mainstream R&B/Hip-Hop Airplay, "Wait" became Future's first Billboard Hot 100 No. 1 as a lead artist in April.

-T.A.

Hot R&B/Hip-Hop Songs

Table with columns: Last Week, This Week, Title, Imprint/Promotion Label, Artist, Wks. on Chart. Lists songs like 'Bad Habit', 'Super Freaky Girl', 'Tomorrow 2', etc.

Mainstream R&B/Hip-Hop Airplay

Table with columns: Last Week, This Week, Title, Imprint/Promotion Label, Artist, Wks. on Chart. Lists songs like 'Wait For U', 'Last Last', 'Free Mind', etc.

GLO RILLA COURTESY OF CHD RECORDS AND IN REVERSE RECORDS; FUTURE, DRAKE, TEMS, AND SLEAZY WORLD GO BY LUMINATE

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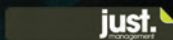
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HOT LATIN SONGS



NO. 1

Bad Bunny And Chenchó Corleone's 20-Week Command

Bad Bunny (above) and Chenchó Corleone's "Me Porto Bonito" logs a 20th week at No. 1 on Hot Latin Songs, becoming the 12th track to accomplish such a feat.

Bad Bunny is the third artist — joining Enrique Iglesias and J Balvin — to have two songs spend at least that much time atop Hot Latin Songs, after he previously held No. 1 for 27 weeks with "Dákiti" with Jhay Cortez.

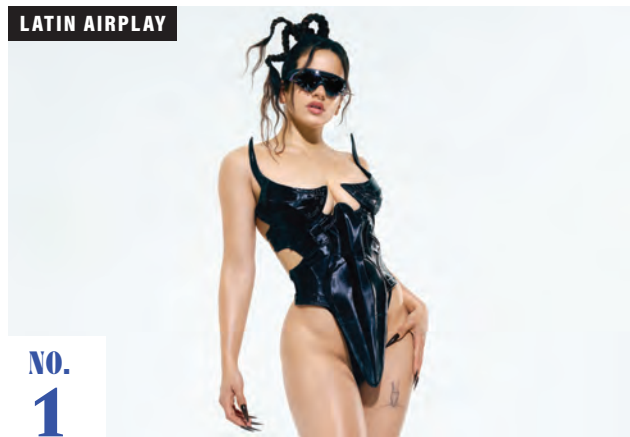
Luis Fonsi and Daddy Yankee's "Despacito" (featuring Justin Bieber) holds the record for the most weeks leading the chart, with 56 in 2017-18.

"Me Porto Bonito" benefits from 8 million U.S. audience impressions earned in the week ending Sept. 29 (up 18%), according to Luminate. Meanwhile, it dips 4% in streams to 12 million.

—PAMELA BUSTIOS

Hot Latin Songs				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 for 20 WEEKS Me Porto Bonito RIMAS	Bad Bunny & Chenchó Corleone	21
	2	Titi Me Pregunto RIMAS	Bad Bunny	21
	3	Moscow Mule RIMAS	Bad Bunny	21
	4	Efecto RIMAS	Bad Bunny	21
	5	Provenza UNIVERSAL MUSIC LATINQ/UMLE	Karol G	23
	6	Gatubela UNIVERSAL MUSIC LATINQ/UMLE	Karol G x Maldy	5
7	7	AIR Despecha COLUMBIA	Rosalía	9
	8	Ojitos Lindos RIMAS	Bad Bunny & Bomba Estereo	21
	9	Party RIMAS	Bad Bunny & Rauw Alejandro	21
	10	Neverita RIMAS	Bad Bunny	21

LATIN AIRPLAY



NO. 1

Rosalía Scores Solo Latin Airplay No. 1

Rosalía's "Despechá" reaches No. 1 on the Latin Airplay chart thanks to a 19% increase in audience impressions, to 9.3 million, earned in the United States in the week ending Oct. 2, according to Luminate. It concurrently spends a second week atop Tropical Airplay.

The recent single needed just eight weeks to crown Latin Airplay, marking the fastest trek for the Spaniard to the chart's pinnacle among her five No. 1s.

In addition to "Despechá" serving as her fourth consecutive leader on the chart, it checks off a new milestone for Rosalía: It becomes her first No. 1 — and stands as her first entry — on the ranking unaccompanied by other acts. Of her previous four chart-toppers, three were collaborations with her in a lead role (Ozuna on "Yo X Ti, Tu X Mi," Bad Bunny on "La Noche de Anoche" and The Weeknd on "La Fama") while she was featured, alongside Farruko, on Sech, Daddy Yankee and J Balvin's "Relación."

—P. B.

Latin Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK Despecha COLUMBIA	Rosalía	8
	2	Provenza UNIVERSAL MUSIC LATINQ/UMLE	Karol G	23
	3	Sin Fin SONY MUSIC LATIN	Romeo Santos & Justin Timberlake	4
	4	Me Porto Bonito RIMAS	Bad Bunny & Chenchó Corleone	12
6	5	La Bachata LA INDUSTRIA/SONY MUSIC LATIN	Manuel Turizo	17
	6	Titi Me Pregunto RIMAS	Bad Bunny	7
19	7	GG Modo Crudo BAD SIN/SONY MUSIC LATIN	Gerardo Ortiz	11
16	8	Gatubela UNIVERSAL MUSIC LATINQ/UMLE	Karol G x Maldy	5
	9	MAMIII KEMOSABE/RCA/SONY MUSIC LATIN	Becky G x Karol G	33
15	10	Calidad MUSIC VIP	Grupo Firme & Luis Mexía	4

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CHRISTIAN AIRPLAY



NO. 1

'How Far' Goes The Distance

Tasha Layton (above) lands her second Christian Airplay No. 1 with "How Far." In the week ending Oct. 2, the single drew 7.2 million audience impressions, according to Luminate. Layton, originally from Pauline, S.C., and now based in Nashville, co-wrote the song with AJ Pruis, Matthew West and her husband, Keith Everette Smith (who also serves as the track's producer).

"I've been so inspired by the messages I've received about 'Far,'" Layton says. "Listeners have told me their stories and how the song inspires them to reach out in compassion to those they love. I'm so grateful for the way that this song is motivating people."

The track, from Layton's album of the same name that arrived in May, follows "Look What You've Done," which topped Christian Airplay for a week last December. Her other top 10 entry on the chart, "Into the Sea (It's Gonna Be OK)," reached No. 9 in October 2020.

—JIM ASKER

Christian Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	#1 for 1 WEEK			
2	1	How Far BEC	Tasha Layton	22
1	2	The Goodness FOREFRONT/CAPITOL CMG	tobyMac Featuring Blessing Offor	18
4	3	God Is In This Story CURB-WORD/CENTRICITY	Katy Nichole + Big Daddy Weave	15
3	4	Getting Started STOLEN PRIDE/SPARROW/CAPITOL CMG	Jeremy Camp	27
8	5	Who I Am ESSENTIAL/PLG	Ben Fuller	26
9	6	Build A Boat HEAR IT LOUD/ATLANTIC/FAIR TRADE	Colton Dixon	19
5	7	Always RIVERMUSIC/SPARROW/CAPITOL CMG	Chris Tomlin	24
12	8	New Creation MAC POWELL/SPARROW/CAPITOL CMG	Mac Powell	23
10	9	Fill My Cup HOLLY STREET/BOXER POET	Andrew Ripp	32
11	10	Same God ELEVATION WORSHIP/PLG	Elevation Worship Featuring Jonsal Barrientes	20

GOSPEL AIRPLAY



NO. 1

Sapp Scores Sixth No. 1

Marvin Sapp scores his sixth No. 1 on the Gospel Airplay chart with "All in Your Hands." The song, co-written by Sapp and Stan Jones and produced by Aaron Lindsey, is the lead single from *Substance*, which arrived on Top Gospel Albums at its No. 9 peak in June. The album gave Sapp, the senior pastor at Lighthouse Full Life Center Church in Grand Rapids, Mich., his 14th top 10 on the chart.

Sapp last led Gospel Airplay with "Thank You for It All" for a week in October 2020 and first reached No. 1 with "Never Would Have Made It" — for a record 46 weeks — in 2007-08. He ties Jekalyn Carr, Todd Dulaney and Charles Jenkins & Fellowship Chicago for the fourth-most No. 1s in chart history. Tamela Mann leads with nine, followed by James Fortune & FIYA and Kirk Franklin, each with eight.

—J. A.

Gospel Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	#1 for 1 WEEK			
2	1	All In Your Hands ELEVB/THIRTY TIGERS/ABOVE STANDARD	Marvin Sapp	26
3	2	You've Been Good To Me BLACKSMOKE	Zacardi Cortez	18
4	3	Kingdom MAVERICK CITY MUSIC/TRIBL/FD YO SOUL/RCA INSPIRATION/PLG	Maverick City Music X Kirk Franklin Featuring Naomi Raine & Chandler Moore	14
1	4	When I Pray LIFE ROOM/RCA INSPIRATION/PLG	DOE	23
6	5	Let Him In JOKIA	Jokia	31
7	6	The Ride BRYAN'S SONGS/CE	Bryan Andrew Wilson	30
5	7	Satisfied MNRK	Todd Dulaney Featuring Smokie Norful	32
8	8	Thankful TRIBL	JJ Hairston	26
11	9	Call ENCOURAGEMENT	Jor'dan Armstrong x Erica Campbell	22
12	10	Here Comes The Joy DHVISIONS	Deitrick Haddon	14



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PITCHFORK

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TOP DANCE/ELECTRONIC ALBUMS



NO. 2

Marina And The Diamonds Shine

Marina and the Diamonds soar from No. 25 to No. 2 on the Top Dance/Electronic Albums chart with *Electra Heart*, matching the album's peak position first set up on its debut in July 2012. It earned 12,000 equivalent album units (up 551%), with 10,000 in vinyl sales, in the Sept. 23-29 tracking week, according to Luminate, sparked by the Sept. 23 arrival of its Platinum Blonde Edition, a 10th-anniversary expanded reissue on magenta-colored vinyl. The release also returns to Vinyl Albums (No. 3) and the Billboard 200 (No. 68).

Additionally on Top Dance/Electronic Albums, Swedish House Mafia surges 17-4 with *Paradise Again* (6,000 units; 4,000 from album sales). The set, which became the act's second No. 1 when it debuted in April, was issued on CD on Sept. 23 and made available with alternate cover art through the group's webstore. The trio of Steve Angello, Axwell and Sebastian Ingrosso first led the chart with *Until Now* in 2012.

—GORDON MURRAY

Top Dance/Electronic Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
	1	#1 for 14 WEEKS Drake	Honestly, Nevermind	15
		OVO SOUND/REPUBLIC		
25	2	Marina And The Diamonds	Electra Heart	160
		ATLANTIC UK/ELEKTRA/3EE		
2	3	Lady Gaga	The Fame	446
		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/JGA		
17	4	Swedish House Mafia	Paradise Again	24
		SSA/REPUBLIC		
3	5	Gorillaz	Demon Days	399
		PARLOPHONE/WARNER		
5	6	The Chainsmokers	Collage (EP)	308
		DISRUPTOR/COLUMBIA		
6	7	Daft Punk	Random Access Memories	360
		DAFT LIFE/COLUMBIA/LEGACY		
9	8	Marshmello	Marshmello: Fortnite Extended Set	190
		JOYTIME COLLECTIVE		
10	9	Lady Gaga	Born This Way	311
		STREAMLINE/KONLIVE/INTERSCOPE/JGA		
7	10	Lady Gaga	Chromatica	122
		STREAMLINE/INTERSCOPE/JGA		

DANCE/MIX SHOW AIRPLAY



NO. 1

Elton And Britney 'Hold' Top Spot

Elton John and Britney Spears (above) soar to No. 1 on the Dance/Mix Show Airplay chart with "Hold Me Closer." John adds his second leader, after his Dua Lipa collaboration, "Cold Heart (PNAU Remix)," ruled for 14 weeks beginning in October 2021, and Spears scores her fifth and first since "I Wanna Go" in 2011.

The new collaboration also hits the top 10 on Adult Contemporary (12-9) and Mainstream Top 40 (13-10). John claims his record-extending 42nd AC top 10, padding his lead over Neil Diamond (38). John's run began more than 51 years and eight months ago with "Your Song," now surpassing Johnny Mathis' prior record stretch (51 years, two months and three weeks; 1962-2013). Spears earns her first AC top 10.

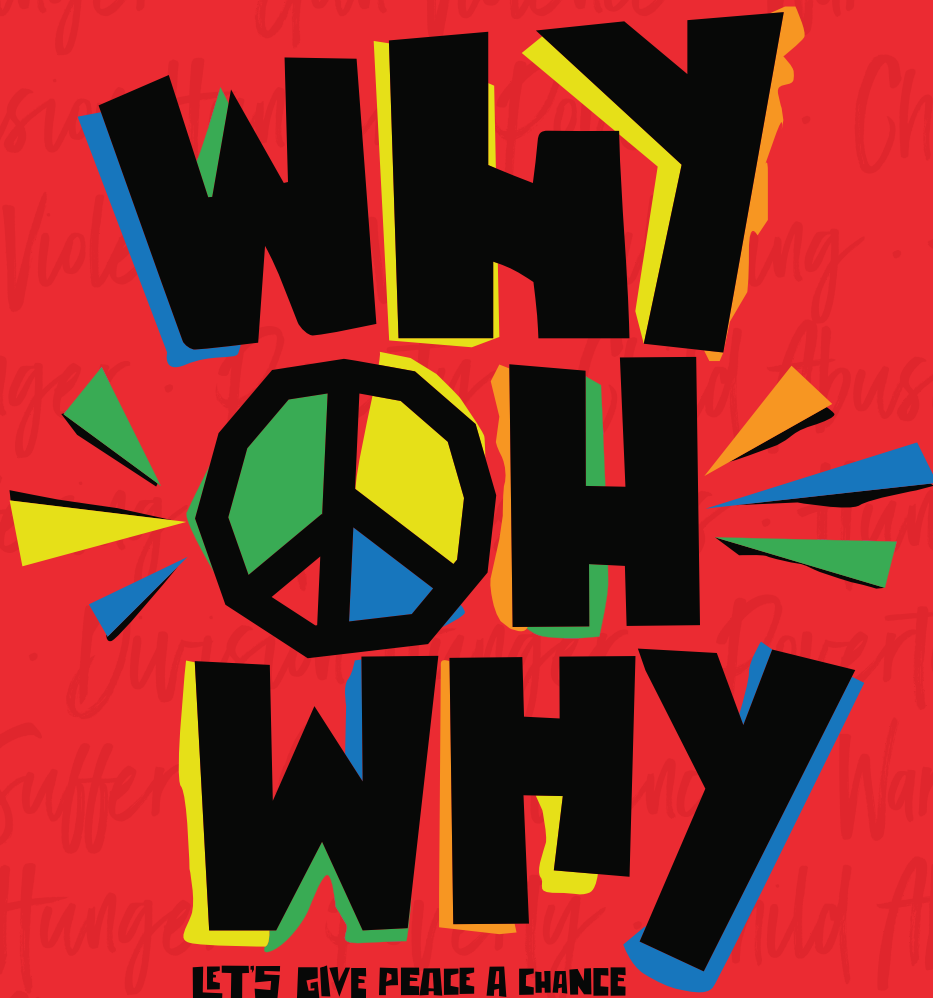
On Mainstream Top 40, John posts his second top 10 this year, following "Cold Heart," while Spears earns her 16th and first since 2013.

—G.M. AND GARY TRUST

Dance/Mix Show Airplay				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
	1	#1 for 1 WEEK Hold Me Closer	Elton John & Britney Spears	5
		EMI/MERCURY/INTERSCOPE		
2	2	One More Time	Armin van Buuren Featuring Maia Wright	8
		ARMIN AUDIO/ARMADA		
4	3	These Nights	Loud Luxury Featuring KIDDO	11
		ARMADA		
1	4	Deep Down	Alok, Ella Eyre & Kenny Dope Featuring Never Dull	13
		ALOK(BI)/HIGH FASHION/LAST NITE/ARISTA		
16	5	I'm Good (Blue)	David Guetta & Bebe Rexha	3
		WHAT A DJ/WARNER		
8	6	History	Joel Corry & Becky Hill	7
		ASYLUM/BIG BEAT/ATLANTIC		
3	7	Hot In It	Tiesto & Charli XCX	12
		MUSICAL FREEDOM/ATLANTIC		
10	8	All That Really Matters	ILLENIUUM & Teddy Swims	6
		WARNER		
7	9	Bad Memories	MEDUZA x James Carter Featuring Elley Duhe & FAST BOY	9
		SECONDO PIANO/CROSS/ISLAND/REPUBLIC		
9	10	Stay The Night	Sigala. & Talia Mar	9
		MINISTRY OF SOUND/BI/ARISTA		

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RollingStone

FOR YOUR GRAMMY® CONSIDERATION
BEST ARRANGEMENT
INSTRUMENTAL Or A CAPPELLA



IRELAND

An Orchestral Portrait

COMPOSER:
Robin Spielberg

ARRANGERS:
Louis Anthony deLise
&
Robin Spielberg

“Opulent orchestration and a haunting melody...unforgettable...”

- RJ Lannan, Artisan Music Reviews

“An amazing project...wonderful.”

- Kathy Parsons for mainlypiano.com

Available to listen here: robinspielberg.com/fyc

KITT WAKELEY
FEATURING
THE LONDON SYMPHONY

AN
ADOPTION
STORY

One journey.
Three glorious miracles.

FOR YOUR
CONSIDERATION
Best Classical Compendium

FEATURING
Starr Parodi (piano) and the London Symphony

COMPOSER / ARRANGEMENTS
Kitt Wakeley

PRODUCERS
Jeff Fair, Starr Parodi and Kitt Wakeley

FOR YOUR CONSIDERATION
BEST ALTERNATIVE
MUSIC ALBUM

TORO GATO



“The songs on Toro Gato touch on everything from industrial rock to trip-hop to electronica to sweeping, cinematic strings. Vocally, Graham is smooth, cool and beguiling...”



YellowHeart

billboard

FOR YOUR CONSIDERATION

SUE FOLEY

PINKY'S BLUES



2022 BLUES MUSIC AWARD WINNER "TRADITIONAL BLUES ALBUM"

"... A FULL THROTTLED ROAR THAT DOESN'T LET UP UNTIL THE VERY END. BLUES ALBUM OF THE YEAR."

—NO DEPRESSION

"... RAW ENERGY, PASSION, AND STELLAR MUSICIANSHIP."

—ALLMUSIC

"IT'S A LEAN MACHINE... EVERY NOTE MEANINGFUL."

—GOLDMINE MAGAZINE

"ORGANIC BLUES THAT FEELS NATURAL, ROOTSY, AND UNPRETENTIOUS."

—AMERICAN SONGWRITER

2022 TRADITIONAL BLUES ALBUM OF THE YEAR

—BLUES BLAST MAGAZINE



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"UN VERANO SIN TI IS THE ONLY ALBUM IN BILLBOARD HISTORY TO NEVER FALL BELOW NO. 2 IN ITS FIRST 18 WEEKS ON THE CHART." - **COMPLEX**
"A ROUND OF APPLAUSE FOR THE NUMBER ONE ARTIST ON THE PLANET" - **ROLLING STONE**
"NO ONE EVEN COMES CLOSE TO BAD BUNNY'S STARDOM RIGHT NOW" - **BLOOMBERG**

Bad Bunny



FOR YOUR CONSIDERATION

- * **RECORD OF THE YEAR** - DESPUÉS DE LA PLAYA
- * **SONG OF THE YEAR** - ME PORTO BONITO
- * **SONG OF THE YEAR** - TITI ME PREGUNTÓ
- * **BEST POP SOLO PERFORMANCE** - MOSCOW MULE
- * **BEST POP SOLO PERFORMANCE** - TITI ME PREGUNTÓ
- * **ALBUM OF THE YEAR** - UN VERANO SIN TI
- * **BEST MUSIC VIDEO** - TITI ME PREGUNTÓ
- * **BEST MÚSICA URBANA ALBUM** - UN VERANO SIN TI
- * **PRODUCER OF THE YEAR, NON-CLASSICAL** - MAG
- * **BEST BOXED OR SPECIAL LIMITED-EDITION PACKAGE** - ANNIVERSARY BOXSET

RIMAS

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Best Contemporary Classical Composition

CHILDREN OF CONFLICT

#MusicForSocialJustice



<https://peterxifaras.com/fyc>

PETER XIFARAS

Performed by the Czech National Symphony Orchestra

*In the world tonight, millions of children are begging for help.
Each year 10.6 million will die before reaching their 5th birthday.*

*Current events in Ukraine & Afghanistan were the impetus for
the writing & recording of this work.*



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"BETTER DAYS"



• **BEST GLOBAL MUSIC PERFORMANCE** •

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SHAGGY

FOR YOUR CONSIDERATION

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THE SINATRA SONGBOOK...INNA REGGAE STYLEE



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ROCK ICON, STING**

**"TWO CELEBRATED MUSICIANS ARE
BRINGING THEIR TALENTS TOGETHER...
CELEBRATING A LEGENDARY AMERICAN
SINGER, WITH A NEW TWIST."**

- ABC/NIGHTLINE

**"SHAGGY'S UNIQUE RENDITIONS NOT ONLY
PAY HONOR TO SINATRA, BUT ALSO
SHOWCASE HIS SINGING VOICE AND THE
VERSATILITY OF REGGAE BEATS."**

- DANCEHALL MAG

**"THE CHEMISTRY BETWEEN
THE MUSICIANS WAS ELECTRIC"**

- DAILY MAIL (UK)



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SCORPIONS

Rock Believer

The new album from the legendary band
Submitted for Best Rock Performance & Best Rock Album

"The band's finest moment of this century."

-*Classic Rock*

"Greatest Scorpions album since 'Blackout'."

-*Goldmine*

"For fans of any and all eras, 'Rock Believer' is a testament
that this music transcends any boundary or barrier and can unite fans
under one common ideology — rock 'n' roll is here forever."

-*Loudwire*





2022

TOP BUSINESS MANAGERS

On October 29th, Billboard will showcase the most in demand business managers whose financial expertise ensure their music industry clients invest (and spend) their money wisely.

Making money in the music industry is hard enough for artists and executives which is why they turn to an elite few to help with financial profit and investment.

As a result of the rise of branding deals and streaming services, the task of managing artist income has become more complicated than ever making the role of music business managers invaluable.

Advertise in this issue and reach an elite group of influencers who guide their clients' financial fortunes and know a thing or two about how to invest their own money.

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Marcia Olival
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"AN ALT-PROG EMPIRE
STRIKES BACK"



METAL HAMMER

"A PERFECT RECORD FOR
THE PANDEMIC AGE"



REVOLVER



"BEST ALBUM
IN A DECADE"



DISTORTED SOUND

"CATCHY HOOKS AND
EMOTIVE LYRICS"

WASHINGTON POST

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ARE WHAT IT
DELIVERED.**

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and Combined
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in the Music Industry

"Studying Music Industry at the Frost School of Music not only gave me the knowledge and experience I needed to start a career in the music industry, but also the foundation to build the career I wanted."

Heather Ellis
Product Marketing Manager at Spotify
Class of 2013

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AOIFE O'DONOVAN AGE OF APATHY

"Songs are rooted in folk tradition but full of musical surprises: daring melodic leaps, unexpected chord progressions, subtle rhythmic shifts."

The New York Times

"On *Age of Apathy*, (Aoife) taps into the propulsion of prime Joni Mitchell: a restless mind bouncing against the blur of one's surroundings."

Pitchfork

TOMMY McLAIN I RAN DOWN EVERY DREAM

Featuring Elvis Costello, Nick Lowe, Van Dyke Parks, Augie Meyers, C.C. Adcock and more



"a voice that still sounds strong as ever"

MOJO

"He's one of the great unsung heroes of American vocalizing" — Elvis Costello



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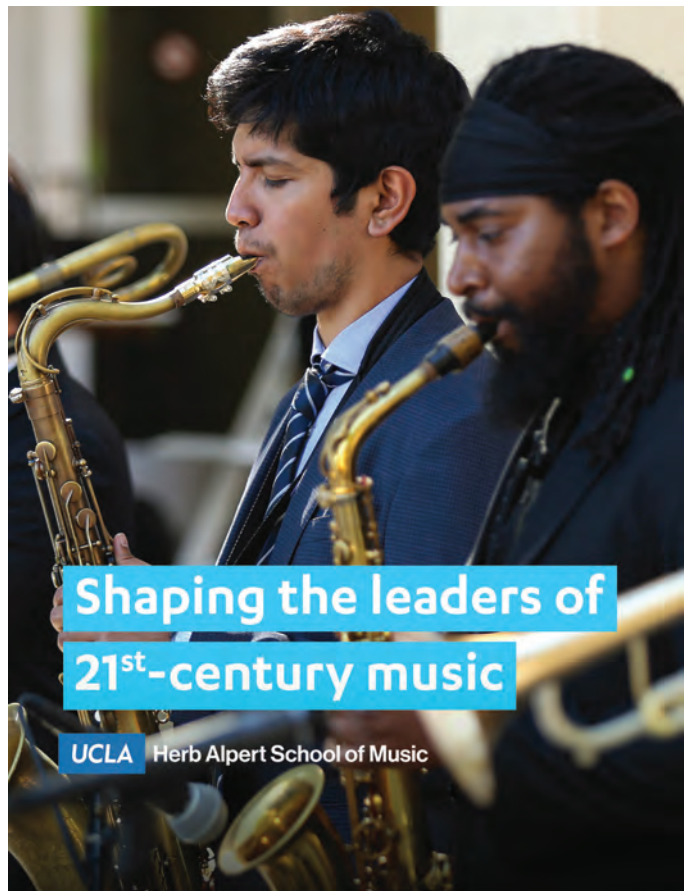
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CONGRATULATIONS!

Oklahoma State University named one of Billboard's 2022 Top Music Business Schools



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Shaping the leaders of
21st-century music

UCLA Herb Alpert School of Music

Bartees Strange

FARM TO TABLE

FOR YOUR CONSIDERATION

Best New Artist

Best Alternative Music Album

- *Farm To Table*

Best Alternative Music Performance

- "Heavy Heart"



"Bartees Strange is one of the hottest names in alternative rock"

npr

"Farm to Table confirms that Mr. Strange is a major talent."

THE WALL STREET JOURNAL

"Strange is a star"

billboard

"Only a fool would doubt him."

Pitchfork

FOR YOUR GRAMMY® CONSIDERATION

PETER BOYER

LONDON SYMPHONY ORCHESTRA

BALANCE OF POWER

Best Contemporary Classical Composition

Best Orchestral Performance

Best Engineered Album, Classical

"Peter Boyer's broad-brush cinematic works have the orchestral buoyancy of John Williams and the absorbing emotionalism of the late James Horner. The London Symphony Orchestra sparkle in items like the rousing *Fanfare for Tomorrow*, written for President Biden's inauguration last year."

★★★★★

— BBC MUSIC MAGAZINE



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SOFI TUKKER

WET TENNIS

THE ALBUM

WHEN EVERYONE TRIES TO EVOLVE
NOTHING NEGATIVE IS SAFE

"A BONA FIDE FORCE IN WORLDLY
ELECTRONIC MUSIC."

San Francisco Chronicle

ULTRARECORDS 



FOR YOUR GRAMMY® CONSIDERATION



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SEASON OF THE ALLSHADOW

ORCHESTRAL HAUNTS FOR DARK FANTASIES— FOR YOUR CONSIDERATION

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TRAX

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Best Contemporary Instrumental Album

Ragas & Waltzes

Charu Suri

Produced by: **Lonnie Park**

JAZZ

Pianist/composer Charu Suri is all about breaking new ground. The new full-length offers a tender and stylish marriage between the music of the East and the music of the West, a significant evolution in Suri's creative expression.

all about
JAZZ

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Al Jewer - Flutes Denise Fink - Harp Justin Lee - Bass Philip Vaiman - Violin

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BEST AMERICAN ROOTS SONG

MEGHAN LINSEY

"IF YOU NEED ME, DON'T"

With glimmering confidence, the realized track lands somewhere between an Americana-steeped singer-songwriter and full-bodied soul singer. "If You Need Me Don't" marks a milestone for an ever-evolving artist, connecting the dots of her musical lineage.

American
songwriter
THE CRAFT • MUSIC

Driven by a choir, saxophone and organ, this track is proof that Linsey's powerhouse, full-bodied vocal is as impactful as ever.

billboard

Written by: Meghan Linsey,
Tyler Cain and Julie Moriva
Produced by: Tyler Cain
Mixed and Mastered by: Rob Murray
Drums: Daru Jones
Bass: Jay White
B3: Ty Bailie
Sax: Jon Jackson



BIRDS
OF A
FEATHER
Ben
Raznick

For Your GRAMMY® Consideration



Classical piano album featuring sixteen compositions by renowned composers such as Isaac Albéniz, Scott Joplin & George Gershwin, and three original compositions and a cadenza by Ben Raznick. Each composer is represented by a unique watercolor painted feather.

BenRaznick.com

Best Classical Instrumental Solo
Best Arrangement, Instrumental Or A Capella
Best Engineered Album, Classical
Producer Of The Year, Classical



THE

ESSENCE
poetic moment

"The Essence of Hope" is a Spoken Word Poetry Album performed by PoeticMoment and composed by Jason D. Harris and Brandon Forté. It is a contender at this year's GRAMMYs® and features poems from the award winning visuals "flooded daisies" and "Field of Dreams." The album provides listeners hope for a better tomorrow, while they try to find a reason to live again.

HOPE



thepoeticmoment.com

recordingacademy.com/awards/voting-and-solicitation-guidelines

FOR YOUR
CONSIDERATION

BEST METAL PERFORMANCE
BEST ROCK SONG
BEST MUSIC VIDEO

BAD PENNY

featuring
ROB HALFORD
and **MILITIA VOX**



PUSH COMES TO SHOVE

"Powerhouse duet" - *Blabbermouth*

"Stellar" - *Metal Hammer*

"An exotic, metal masterpiece combining world elements and classic metal thunder" - *Rockfiend*

"Halford's distinctive, potent voice imbues the lyrics with haunting textures, followed by the entry of Militia Vox's crème de la crème symphonic metal vocals, dreamy yet ineffably bewitching." - *Tattoo Magazine*

"Powerhouse vocals...potent guitar pyrotechnics...epic!" - *Hollywood Digest*



Best Music Video:
Calcutta International
Cult Film Festival
International Short Film Festival

THE GRAMMY AWARDS®
FOR YOUR CONSIDERATION

TITO DA FIRE

OSG (ON THE SHOULDERS OF GIANTS)
BEST GLOBAL MUSIC ALBUM

ELEVATION
BEST GLOBAL MUSIC PERFORMANCE

I COME WITH FIRE
BEST ALTERNATIVE MUSIC PERFORMANCE

OSG (ON THE SHOULDERS OF GIANTS)
BEST POP VOCAL ALBUM

"It is easy to see the A&R brilliance on "On The Shoulders of Giants", as the record shines with a stellar track listing and arrangement, collaboration types, as well as maintaining profound thematic directions. It is a record made for moments, "On The Shoulders of Giants" is easily an evergreen record, with an A1 in every facet of its composition".

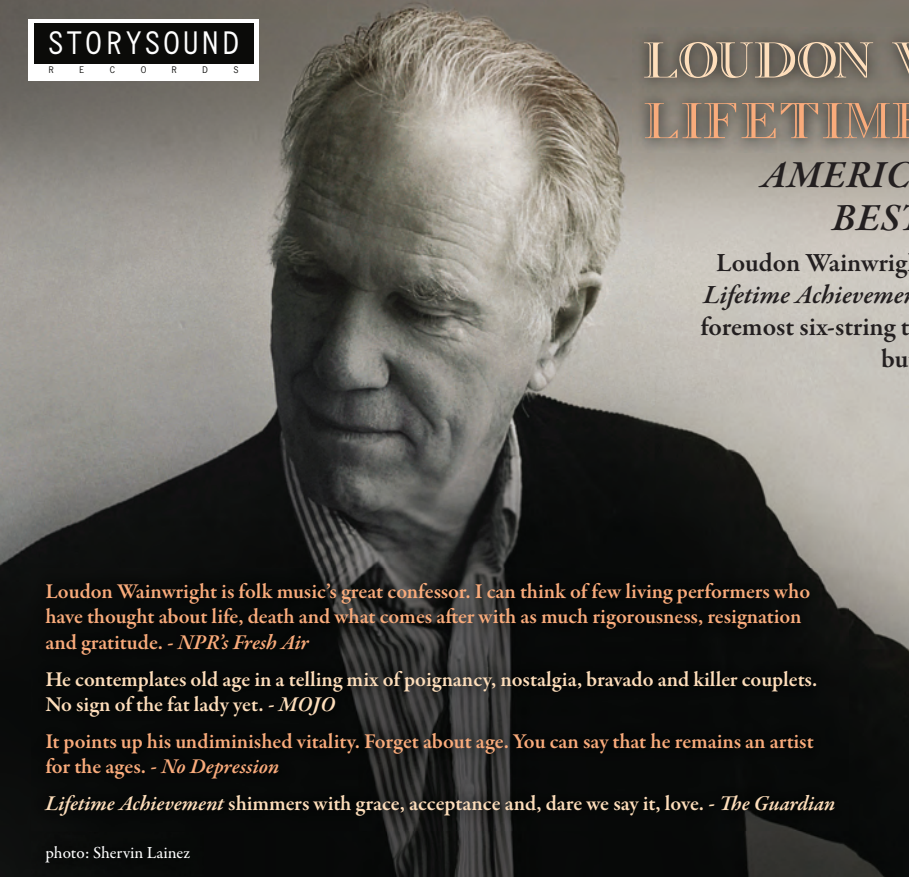
TheGuardian



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LOUDON WAINWRIGHT III LIFETIME ACHIEVEMENT

AMERICAN ROOTS MUSIC - BEST FOLK ALBUM

Loudon Wainwright III's latest album of original songs, *Lifetime Achievement*, establishes his singular talent as our foremost six-string tragicomedian, not only undiminished, but hitting new heights.

Loudon Wainwright is folk music's great confessor. I can think of few living performers who have thought about life, death and what comes after with as much rigorously, resignation and gratitude. - *NPR's Fresh Air*

He contemplates old age in a telling mix of poignancy, nostalgia, bravado and killer couplets. No sign of the fat lady yet. - *MOJO*

It points up his undiminished vitality. Forget about age. You can say that he remains an artist for the ages. - *No Depression*

Lifetime Achievement shimmers with grace, acceptance and, dare we say it, love. - *The Guardian*

photo: Shervin Lainez



"'Hope of Angels' is a breakthrough in inspirational music writing – it is Karen Jamali at her absolute best."
— *Opera News*

"Fans of classical music would do well to learn the name Karen Salicath Jamali now. Her work on *Hope of Angels* is nothing short of breathtaking, from performance to composition"
— *The Ark Of Music*

For Your Consideration

The Album "Hope of Angels" for Best New Age, Ambient Or Chant Album &

The track "Angel Gabriel" for Best Contemporary Classical Composition

Hope of Angels



By
Karen Salicath Jamali
New Age Piano

"Karen Salicath Jamali truly stands apart as being one of the very few inventive minds in the industry, and this album makes her worthy of all the praise."
— *The Times*

"'Hope of Angels' makes perfectly clear. Karen's music is stunning, nuanced, and expertly performed modern classical music that puts her at the top of her genre."
— *Daily Music Roll*

FOR YOUR GRAMMY® CONSIDERATION
★ Best Gospel Album | Best Engineered Album, Non-Classical ★

REBECA RODS & BLACK LIGHT GOSPEL CHOIR

Produced by CARLOS RODGARMAN

Gospel Symphony

Vol 1



Laurie Larson *** STORE ROAD



A collection of road trip rock songs for your listening pleasure
featuring:

JOHNNY ECHELS * LOVE
RALPH GILMORE * GRASS ROOTS

laurielarson.net



For Your GRAMMY® Consideration

Best Jazz Instrumental Album
The Midnight People

Best Improvised Jazz Solo
A Blaze Of Well Being

JUSTIN CHART
**THE
MIDNIGHT
PEOPLE**



UMG sessions
222 322

"A virtuosic alto-saxophonist with a passionate sound and creative spirit of his own, altoist Justin Chart is a true original."

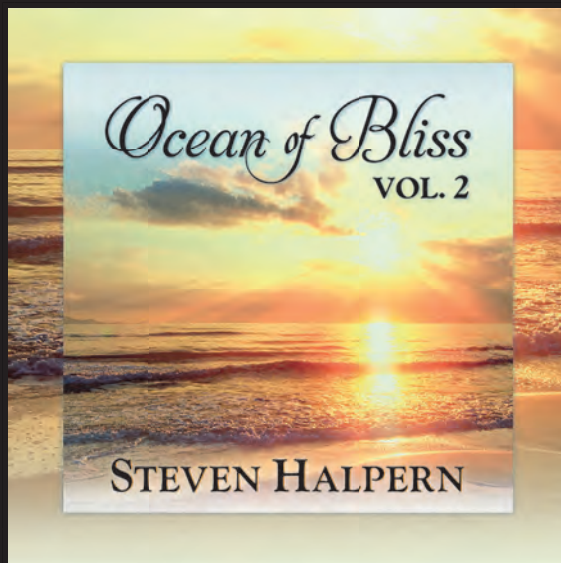
— LA JAZZ SCENE

"Saxophonist Justin Chart takes improvisation a step further and the result is quite impressive... Chart's alto sax playing is as cool as it gets."

— ALL ABOUT JAZZ

FOR YOUR CONSIDERATION IN BEST NEW AGE, AMBIENT OR CHANT ALBUM

OCEAN OF BLISS VOL. 2 • STEVEN HALPERN



Relaxing, healing soundscapes of Rhodes piano, grand piano & atmospheric synths

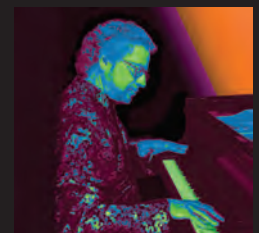


- Ft. Kristin Hoffmann vocals, Paul McCandless, oboe
- GRAMMY® Nominee, Best New Age album

'A founding father of New Age music' — *Los Angeles Times*

"The first – and definitive – New Age keyboardist..."
— *KEYBOARD magazine*

StevenHalpernMusic.com/fyc



"Like a tuning fork for your "human instrument", maestro Halpern orchestrates a healing symphony that opens the heart and soothes the soul." — *MusicWebExpress*

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QUEEN SHEBA THE FUKC-IT PILL

Best Spoken Word Poetry Album
"Reconstruction" Best Melodic Rap Performance



NAACP Image Award Nominee
Works within the nominated anthology
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"AFTER A 25 YEAR HIATUS
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"ALL I WANT"
**BEST SONG WRITTEN
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WRITTEN BY MARCUS DEVINE & ERIC PRUITT
PRODUCED BY MARCUS DEVINE

"ALL I WANT"
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 - Jack Douglas

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 DETROIT YOUTH CHOIR

2nd place winners on America's Got Talent.
 Young vocalists ages 8 to 17.
 Soon to star in Disney+ series "Choir!"

A joyful fusion of rock and R&B! With music produced by the legendary Jack Douglas, the choir knocks out fresh and exhilarating harmonies that bring a modern edge to classics from Motown to Woodstock.

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- Best Recording Package: **Rockspell**
- Best Traditional R&B Performance: **Dancing in the Street**
- Best Pop Duo/Group Performance: **All You Need is Love**
- Best R&B Performance: **As**
- Best Arrangement, Instruments And Vocals:
Your Love Keeps Lifting Me (Higher and Higher)
- Best Engineered Album, Non-Classical: **Rockspell**

Produced by
JACK DOUGLAS
 (Aerosmith, John Lennon)



October
 project

RETURN TO ME (WORLDWIDE CHOIR)

"Gorgeous arrangement of one of October Project's most touching songs, lovingly sung."

—Brad Wells, GRAMMY® Winner, Roomful of Teeth

IN A CATEGORY OF THEIR OWN

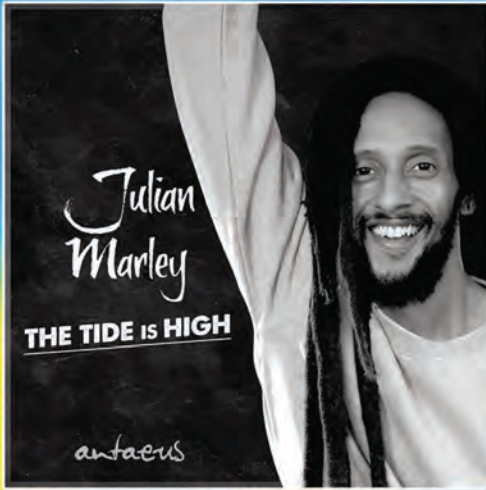
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- BEST POP DUO/GROUP PERFORMANCE
- BEST MUSIC VIDEO
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octoberprojectmusic.com | bit.ly/returntomeworldwidechoir

FOR YOUR GRAMMY® CONSIDERATION



Executive Producer: MAGNUS JOHANSSON

BEST DANCE/ELECTRONIC RECORDING

"He puts a fresh, modern spin on it without losing the timeless charm of the original." *Brooklyn Vegan*

"I'm feeling the original (mix) for that classic tropical sound." *Rich Lamotte, WBLS 107.5FM New York*

BEST REMIXED RECORDING

DEEP HOUSE REMIX
by Alexx Antaeus

"Great island spin on a deep house track!" *DJ GO, Y100 Miami*

A reggae classic with an EDM twist by twice GRAMMY-nominated Julian Marley, son of Bob Marley!

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FLOW FREELY

BY JACOB COLLIER & JUSTIN KAUFILIN
FROM THE DOCUMENTARY FILM

REFLECTION

A WALK WITH WATER

BEST SONG WRITTEN FOR VISUAL MEDIA



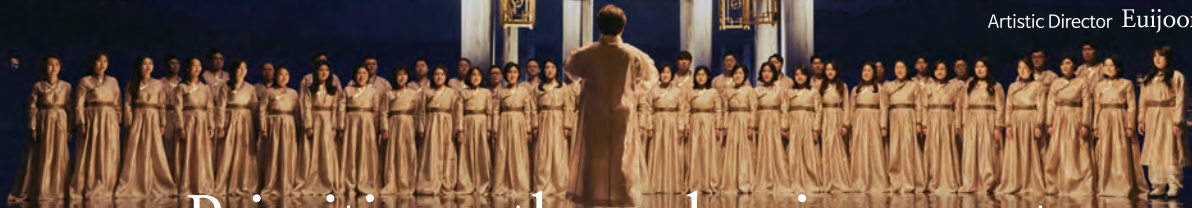
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[www.voice\\$ofsolace.com](http://www.voice$ofsolace.com)

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Artistic Director Euijoong Yoon

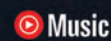
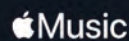


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Kezia Alford
Syræta Thompson
Kerry Adams
Suzanne Grzanna
Damian Wylde



Album Songwriters: Justine Blazer, Armand Hutton, Shay Watson, Corey Lee Barker, Lou Molitch, Tom Bender



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Best Improvised Jazz Solo-Clifford Carter
Best Arrangement, Instruments and Vocals-Clifford Carter
Best Engineered Album, Non-Classical-Roy Hendrickson (Mixing) & Adam Ayan (Mastering)

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ADAM BLACKSTONE

LEGACY.

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okayplayer.

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VARIETY



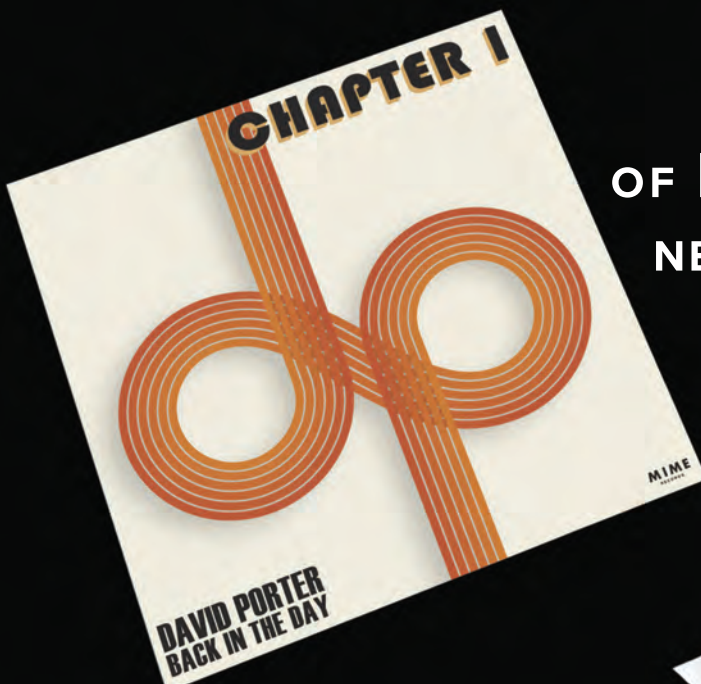
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We've entered this recording & two songs in the following GRAMMY® categories:
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 The Hands of Time (featuring Joe Bonamassa & Deen Castronovo) for "Best Americana Performance"
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For more information on Fritz's Polka Band, check us out at:

 www.fritzpolkaband.com    [fritzpolkaband](https://www.facebook.com/fritzpolkaband)

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TYLER CAIN
 THIS IS ALL THERE IS VOL. 2



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NIIA

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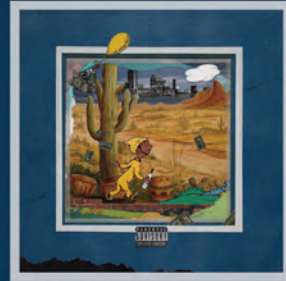
- BEST NEW AGE, AMBIENT OR CHANT ALBUM

"An ambient album with minimalist instrumentation
that approximates an underwater journey"
- Bob Boilen

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Best Rap Performance
"Adios" (single) by Isiah Palmer



Produced by Blaq Tuxedo and Isiah Palmer
Recorded by Blaq Tuxedo
Mixed by Ronald Ferebee, Jr. aka "Yonni"
Mastered by Devin McKinnon
Executive Produced by Tosha Ferron for SR Production, Inc.
Songwriter: Isiah Palmer/BMI
Published by IPF Music LLC/BMI
Record Promotion by Ken Wilson
Art Direction and Design by Shane Ramos
Liner Notes by William Kelly Millionis
Promotion and Marketing by Naaji Henderson for
Supreme Signal Records
Artist Management by Tosha Ferron for SR Production, Inc.
Music and Entertainment Consulting by Tracey Millionis and
William Kelly Millionis for Mighty Achilles LLC
Legal Representation by Howard Hertz for Hertz Schram PC

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- FRANKI LOVE -



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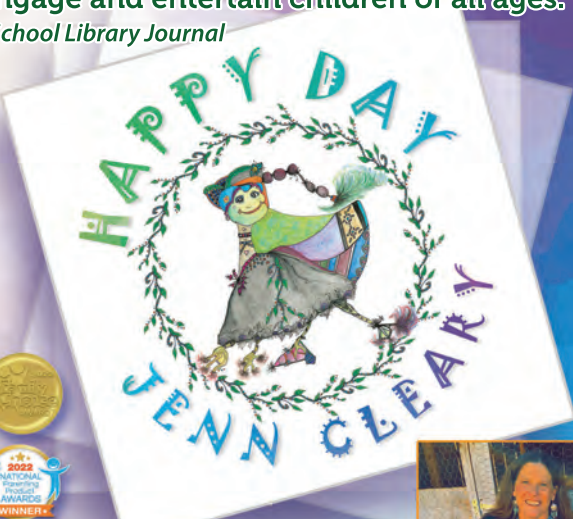
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"Hard To Kill"
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"Fireman"
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"Weeds Like Us"
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"Right Here"
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Peter Janson getting to here



Peter Janson - solo jazz guitar
Eric Conn - producer
Brandon Bell - engineer



<https://peterjanson.com/info-grammys.html>

"Peter Janson's music has the substance of great jazz presented in an original and accessible style. Truly great!"
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by SNATAM KAUR

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- Oprah Winfrey






NIRANKAAR
BY SNATAM KAUR

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Q. PARKER & SWIFTY MCVAY

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- GIORGIO MORODER, *Composer and Producer*

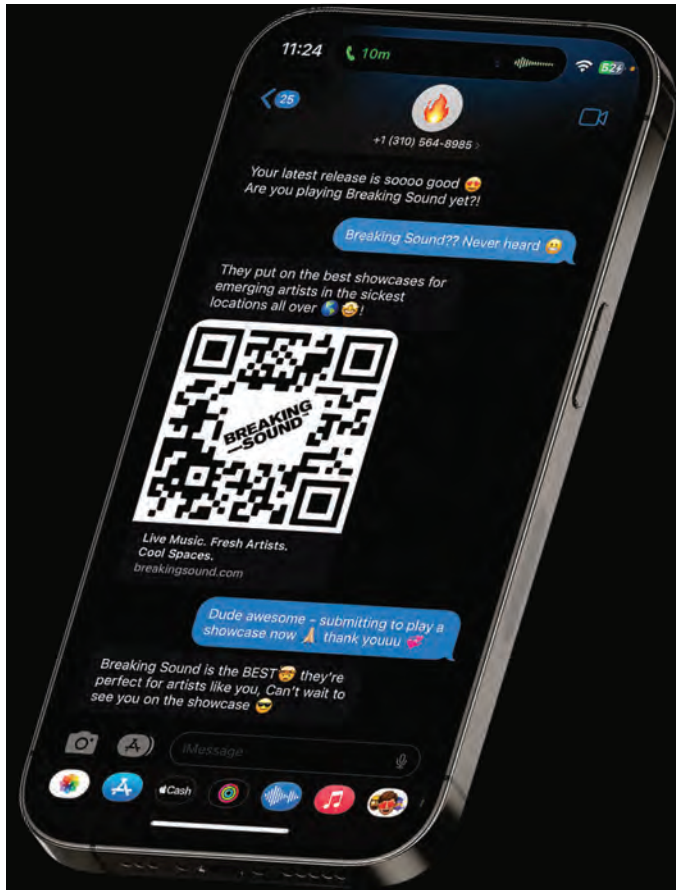


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GRAMMY® Award Winning Producer
VAL GARAY

Richie Furay
IN THE COUNTRY

Best Americana Album
IN THE COUNTRY | RICHIE FURAY

Best Engineered Album, Non-Classical
IN THE COUNTRY | VAL GARAY

Best Music Video
SOMEBODY LIKE YOU | LOGEN CHRISTOPHER, HOPE KARWOSKI, MICHAEL BECKHAM

"The contributions that Richie Furay has made in his career, that Val Garay has made in all their careers, are something you can't help but learn from, admire, and then pay homage to."

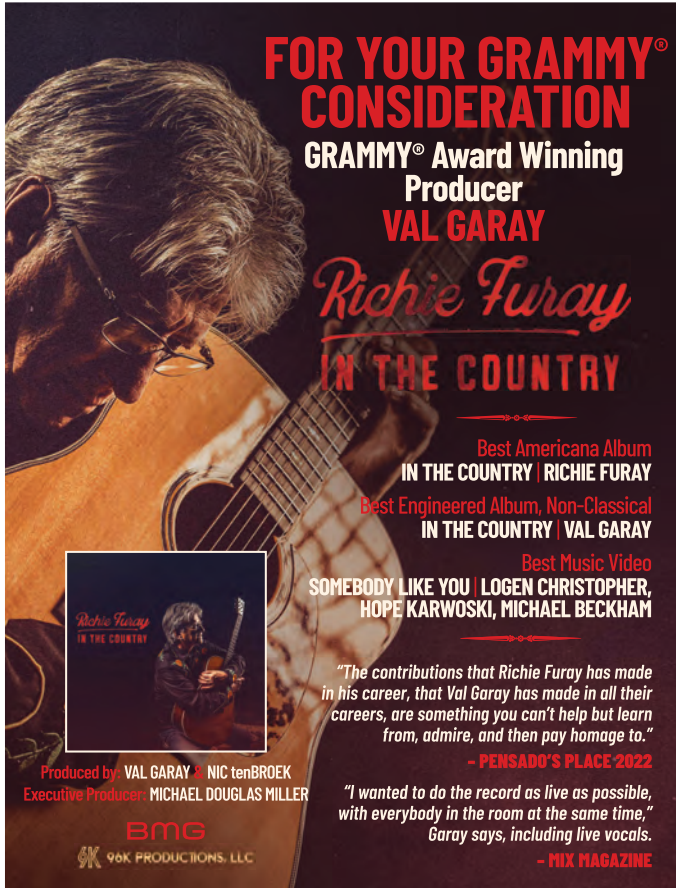

- PENSADO'S PLACE 2022

"I wanted to do the record as live as possible, with everybody in the room at the same time," Garay says, including live vocals.

- MIX MAGAZINE



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Executive Producer: MICHAEL DOUGLAS MILLER

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CHAKUNA MACHI ASA





This caressed my soul.
- Eric Alexandrakis, GRAMMY® Nominated Artist

It is a warm piece, and the sounds of water are just right. It is easy to envision these graceful animals gliding through the deep ocean thanks to Chakuna Machi Asa's brilliant composition.
- BT Fasmer, New Age Music Guide

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CMG ARTIST

BIG BOOGIE

"POP OUT"
NEW HIT SINGLE!




Nichole photographed by Tracy Allison on Sept. 20 at Westlight Studios in Franklin, Tenn.

KATY NICHOLE

How faith amid personal health concerns led to a record-setting breakthrough single

In August 2021, Christian singer-songwriter Katy Nichole posted a snippet on TikTok singing lyrics from a recent writing session. The clip went viral — earning 1.9 million views to date — but presented a challenge. “I realized if I want to release this, I need to fully create a new song,” Nichole recalls. “It was [only] the bridge that people were reacting to.” Three months later, after fleshing out that bridge into a chorus, Nichole recorded the final version of what became “In Jesus Name (God of Possible).” By late January, her uplifting ballad arrived through Christian label Centricity Music and has since set records on *Billboard*’s Hot Christian Songs and Christian Airplay charts.

Growing up in Mesa, Ariz., Nichole sang in school and church choirs, but at 15, she needed to pause her musical aspirations to focus on her health. Due to a birth condition called congenital scoliosis, a curvature of the spine, she had an operation to install metal rods and screws — a period she says was “the darkest time in my life,” citing severe physical and mental tolls. After visiting numerous doctors, she had another procedure to remove them three years later. “It was like the dark smoke cloud over my life was parting,” she says. “I feel like that was the day I found a purpose.” Soon enough, Nichole was writing and performing Christian songs and leading worship at a local church in Phoenix. She even started posting covers on Instagram.

One in particular, shared in early 2020, caught the attention of Centricity Music senior vp of A&R John Mays, prompting him to invite her to an independent artist retreat. The pandemic derailed the event, but Nichole continued sending music to the label, eventually attending a week of writing sessions in Nashville. By June 2021, she signed a recording contract with Centricity. When her TikTok clip of “In Jesus Name” went viral a few months later, the label helped “finalize the song, release it promptly and work with social accounts to point new fans to Katy,” says Andrew Lambeth, Centricity’s vp of sales and promotions.

Upon its release this year, “In Jesus Name” soared up the iTunes chart, which led to contemporary Christian radio network K-LOVE rushing it into rotation. “It hit radio four days after it was released,” Nichole says. “Usually, it takes a few months.” Other stations followed suit and by late April, the breakout hit topped the Christian Airplay chart. It has since logged the most weeks at No. 1 for a debut single by a female artist on both Hot Christian Songs (20 weeks) and Christian Airplay (nine). Already, follow-up single “God Is in This Story” — a collaboration with faith group Big Daddy Weave — has also entered the top 10 of Hot Christian Songs. As her career takes off, Nichole has added mentor Katie Mohre of Proper Management to her team, released a self-titled EP and is working on a full-length album. “I felt like my story is pretty messy and broken,” says Nichole, “but I knew God’s handprints are all over my life.”

—JESSICA NICHOLSON

No. 1

PEAK ON *BILLBOARD*’S

HOT CHRISTIAN

SONGS CHART

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PARKER McCOLLUM



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Best Country Song

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**Best Country Solo
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“Rest Of My Life”

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– *American Songwriter*



The Black Keys



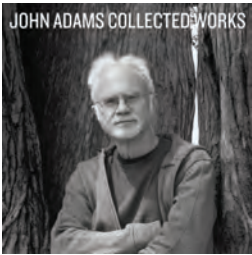
Molly Tuttle & Golden Highway



Steve Reich, Los Angeles Philharmonic, Susanna Mälkki



Joshua Redman, Brad Mehldau, Christian McBride, Brian Blade



John Adams



Hurray for the Riff Raff



Cécile McLorin Salvant



Taj Mahal, Ry Cooder



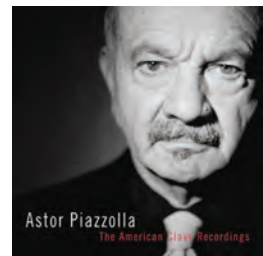
Wilco



Makaya McCraven



Caroline Shaw, Attacca Quartet



Astor Piazzolla



Mary Halvorson



The Black Keys



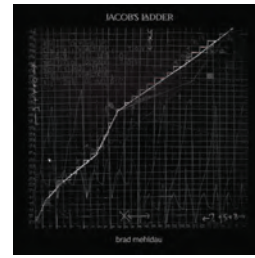
Punch Brothers



Steve Reich, Ensemble intercontemporain, George Jackson



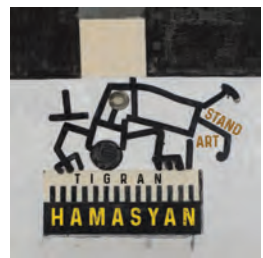
David Byrne



Brad Mehldau



Rhiannon Giddens with Bill Frisell, Francesco Turrisi



Tigran Hamasyan



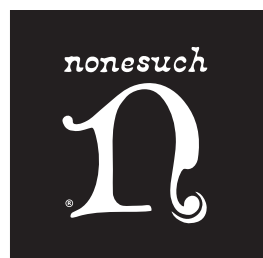
Gabriel Kahane



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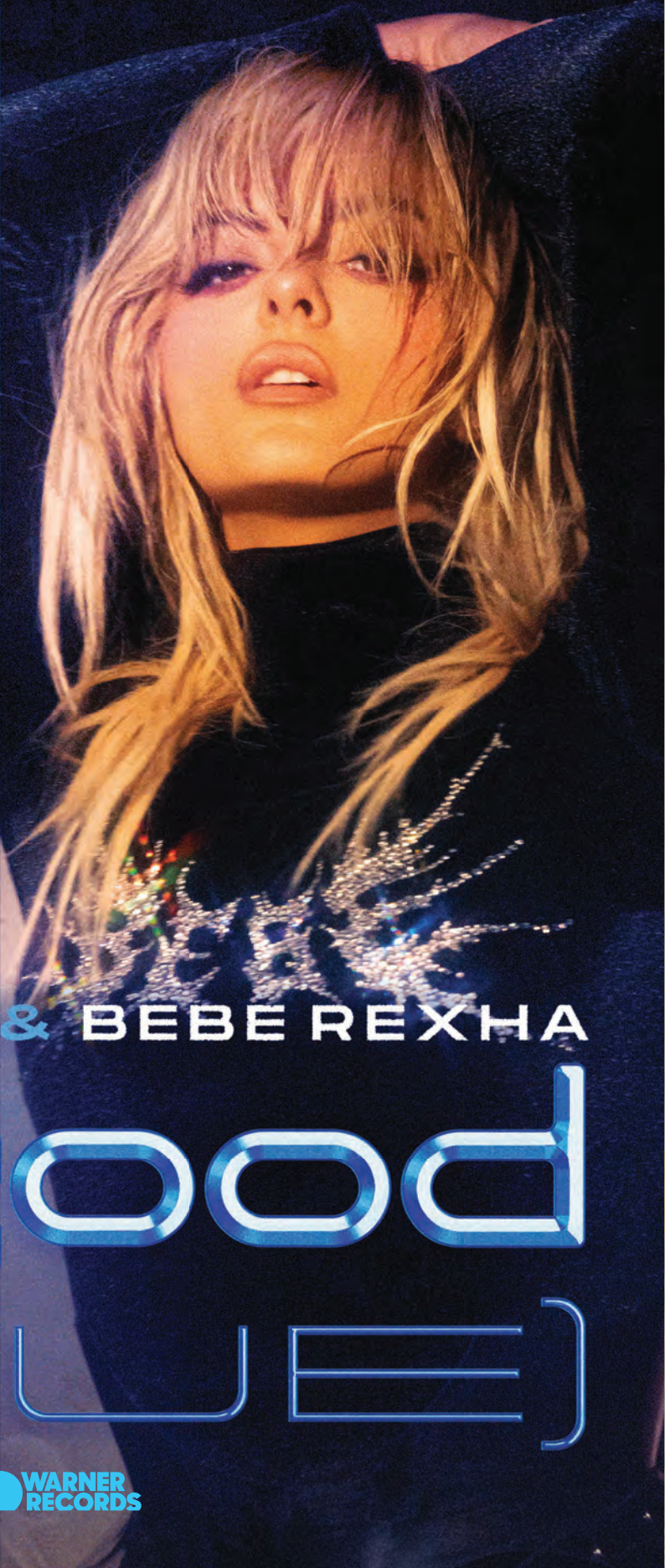
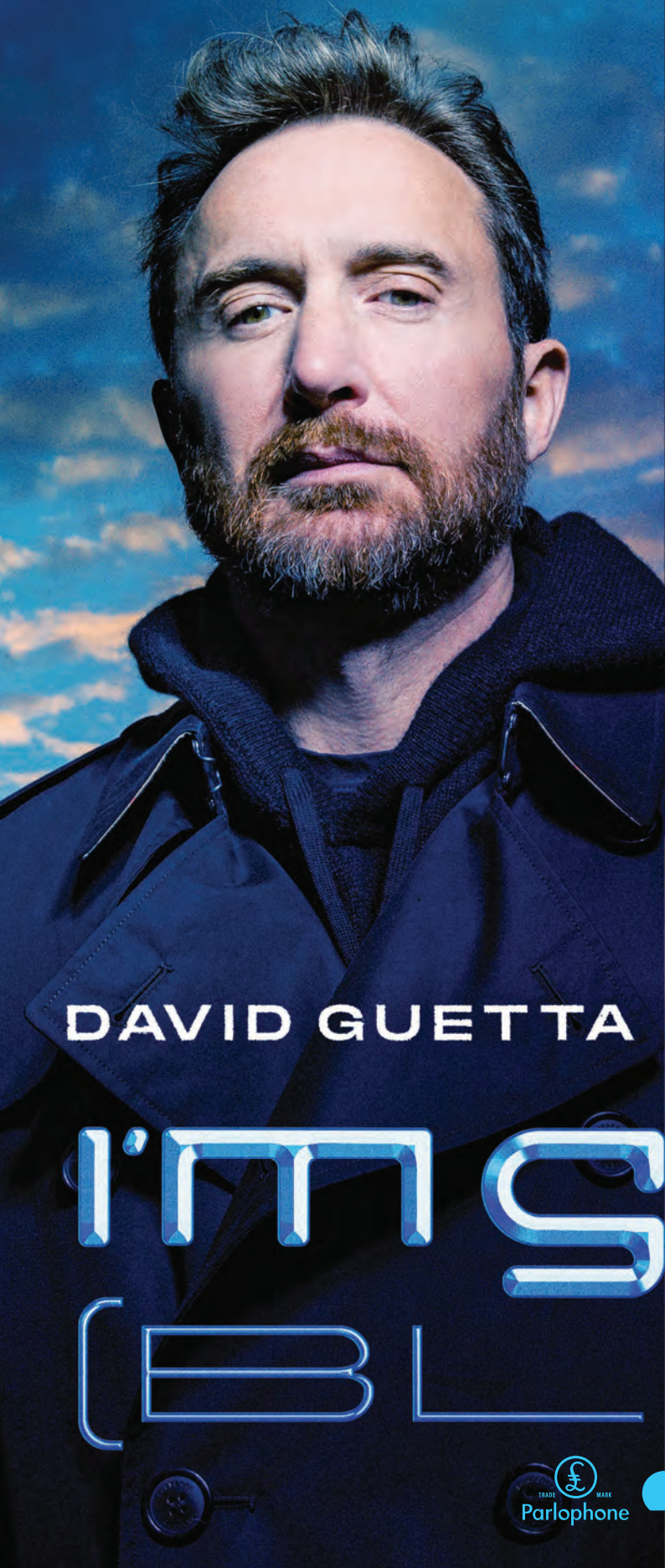
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michael bublé

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(BLUE)



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TO THE TOP
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ANITTA



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GQ



Rolling Stone

"OMAR APOLLO'S FULL LENGTH DEBUT 'IVORY' FURTHER PROVES WHAT WE ALREADY KNEW - THAT THIS GUY IS A FREAKING STAR."

Rolling Stone

"OMAR APOLLO ARRIVES WITH 'EVERGREEN'"

billboard

Omar Apollo

I V O R Y

WARNER RECORDS

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***"THE ASCENDANT
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THE LOS ANGELES TIMES

*"The Navy veteran - who blends
folk, rock and country...
a breakthrough year with his
major-label debut,
American Heartbreak"*

THE NEW YORK TIMES

*"A mix of classic folk melody
and outlaw country with a raw edge
that cuts to the bone..."* *NPR*

*"American Heartbreak
captures an untamed restlessness
and blurry-eyed angst that
endears Bryan to a largely young,
impassioned audience."*

THE TENNESSEAN

ZACH BRYAN

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