

DECEMBER 17, 2022 • BILLBOARD.COM

billboard

2023 GRAMMY VOTER GUIDE

WITH YOUR HOST
**TREVOR
NOAH**

+

**BIG STARS,
LOCAL HEROES**
The Recording
Academy's
Chapter
Officers



SONG OF THE YEAR

ALL TOO WELL (10 MINUTE VERSION) (THE SHORT FILM)

BEST MUSIC VIDEO

ALL TOO WELL: THE SHORT FILM

BEST COUNTRY SONG

I BET YOU THINK ABOUT ME
(TAYLOR'S VERSION) (FROM THE VAULT)

**BEST SONG WRITTEN
FOR VISUAL MEDIA**

CAROLINA (FROM WHERE THE CRAWDADS SING)

FOR YOUR CONSIDERATION

GRAMMY® NOMINEE

TAYLOR SWIFT

"Taylor Swift has arrived at her breakthrough moment" ... 'All Too Well,' an evocative memory of the good times that stands out as Swift's heartbreak opus."

The New York Times

I have seen 'All Too Well: The Short Film,' and the grade I would give it is an A+

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records

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Trevor Noah photographed by Peter Ash Lee on Nov. 9 at Hudson Yards Loft in New York.

BEST NEW ARTIST NOMINEES

Clockwise from top left: Anitta, Tobe Nwigwe, Molly Tuttle, Måneskin’s Damiano David, Samara Joy, Wet Leg, Latto, Muni Long, Omar Apollo and DOMi & JD Beck.

TO OUR READERS

Billboard will publish its next issue on Feb. 4, 2023. For 24/7 music coverage, go to billboard.com.

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Christine McVie

Rest In Peace, Songbird

From Your Warner Music Family



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YOU ARE OUR SONGBIRD
THANK YOU FOR THE MUSIC**



**CHRISTINE MCVIE
1943-2022**

For you, the sun will always be shining



HIPGNOSIS

A STEP IN THE WRITE DIRECTION

The 65th annual Grammy Awards will include the first-time category of songwriter of the year, with five nominees who are behind some of 2022's biggest hits across genres. Below, each one in the running discusses the importance of spotlighting songwriters and their contributions, why this addition is long overdue and the bigger-picture impact the award will hopefully have on the industry moving forward

BY LYNDESEY HAVENS

AMY ALLEN

Nominated writing credits: Lizzo, Harry Styles, King Princess, Alexander 23, Charli XCX, Sabrina Carpenter

How did you feel when you heard about the new songwriter of the year category?

Songwriting is my dream job, and I'm so grateful to do it every single day, but I think you could ask any songwriter and I feel like we've all been waiting for this to happen, and we are just so excited that it's finally a reality.

How does it feel to not only be nominated, but be nominated in a historic category?

I just feel so grateful to be representing songwriters for the first time, and I feel so grateful for every songwriter that has made this a possibility. I'm excited for songwriters in the future that this now exists. There's definitely

more of a weight to it than having a song chart [or play on] the radio or something. It's more monumental.

How do you think this first year of the category will positively impact the industry?

When I was in high school, I didn't even know this profession existed, really. So now, every time something gets added, like Spotify adding songwriter credits, it's busting the door wide open for songwriters to come to the forefront and take this seriously and have faith that, "People are doing this, I can do this," which I think is the greatest thing possible.



NIJA CHARLES

Nominated writing credits: Beyoncé, Summer Walker, City Girls, Lil Durk, Anitta & Missy Elliott, Meek Mill, Megan Thee Stallion & Dua Lipa, Kehlani

What did you feel when you heard about the new songwriter of the year category?

Relief. I felt like it was a huge win for every single one of us because every year we only have a slim chance to win a trophy. So when I heard about the songwriter of the year category, it actually made me want to work harder because I'm like, "OK, now we have a real shot of being recognized for our work."

How do you hope this affects the songwriting community going forward?

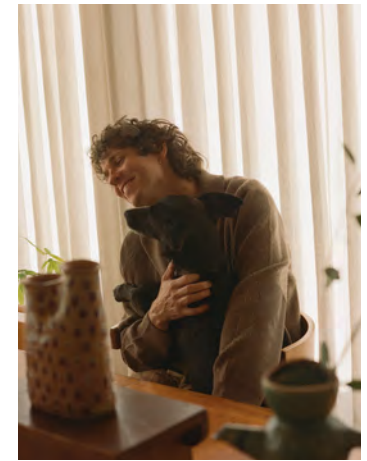
Everyone watches the Grammys, so when you see someone win a certain category,



even if it's someone you know, you look them up. So for songwriters, it gives us recognition and also lets the world know that songwriters are a thing ... and to know that we're all equal in the collaboration process.

What are your plans for the Grammys?

I plan to bring both of my grandmas — grannys and the Grammys. With this being such a big category, I realize I got to handle it like all the producers do for producer of the year, so I really want to go all out and celebrate. I want both my grandmothers to see what I've worked so hard for. I can't wait.



TOBIAS JESSO JR.

Nominated writing credits: Harry Styles, Adele, FKA twigs, Orville Peck, King Princess, Diplo & TSHA, Omar Apollo

How did you learn you were nominated for songwriter of the year?

I just started getting a flood of texts. Julia Michaels was the first person to text me and tell me that I'd been nominated, and I just could not believe it. It was so outside of what I was expecting. It was amazing to be like, "Woah, this is a really tight group of people who have done a lot of songwriting therapy together, and everyone is rooting for each other." I know I would be if it wasn't my name on the list.

How do you think adding this category will positively affect the industry?

It's a huge moment for songwriters. I think it's going to continue to get bigger as people realize how much work songwriters put in and for the reasons that they do — songwriters don't really get paid to go to work, they only get paid based on their work. And that's based on what artists choose, so it's a really risky business to be in and you have to really love it. It's almost like we were judging the plants based off the beauty, but it's really the seeds that were being overlooked.

What does this first class of nominees represent?

Most of the time, I'm in a session and it's a woman's story [that] is driving the thing. I think what's going to become pretty obvious to people over time, especially with this category in the mix now, is that women are running the songwriting world.

THE-DREAM

Nominated writing credits: Beyoncé, Brent Faiyaz, Pusha T

Why was it so important to add the new songwriter of the year category?

I've been lobbying for it for a while, just based on the idea that there's a producer of the year every year. And even though I produce as well, it's one of those things I've been fighting for on the songwriter front because of how much work goes into it. Because it's not just melody and lyrics, it's ideas about what to say and giving people an identity.

How might this nomination help people discover your own work?

I only did an album as



an artist [starting with 2007's *Love/Hate*] to highlight songwriting, that was the main

purpose of it. For me, I had this plan, but everybody can't do that. So it's really about this

category highlighting the ones that you don't see, but still understanding and respecting them when they show up. No matter who wins, take a deep dive into that person.

What do you think of this first class of nominees?

We're just a sampling that represents something happening for the first year, but it doesn't represent how many great years came before ours, before this one. That's the bittersweet part. It's a representation of years past, this year and the years going forward. There's really a lot riding on it.

LAURA VELTZ

Nominated writing credits: Maren Morris, Demi Lovato, Ingrid Andress

Where were you when you learned about your songwriter of the year nomination?

I had just walked into a co-writing session, and I started getting so many text messages that just said, "Congratulations!" It took me a full three minutes to get the tea of what I actually got. Then I just fell to the ground. I was so shocked.

How do you think this category will positively affect the industry?

When it comes to things on Capitol Hill and such, this might begin a new era where the recognition of the beginning of music — the writing of a song — might be a little bit more seen, [which] might lead to it being a little bit more valued.

Why is the timing of this new category so crucial?

I truly feel that the value of what a songwriter is could very well go extinct if we don't put some actual value on what it is to write a song. Kids that are writing songs that are getting streamed millions of times, but they can't keep their lights on at home, that's not OK. I'm just grateful that this category is in play, and I'm really hoping it traces itself to how songwriters are paid. **B**

Additional reporting by Jessica Nicholson.



KEY DATES

01/04

Final-round voting ends

02/01

Producers & Engineers Wing Grammy Week Celebration

02/02

2023 Recording Academy Honors presented by the Black Music Collective

02/03

MusiCares Person of the Year gala honoring Berry Gordy and Smokey Robinson; United Masters: A Celebration of Independence featuring Russ, Brent Faiyaz and Tobe Nwigwe

02/04

Pre-Grammy Gala & Grammy Salute to Industry Icons

02/05

65th annual Grammy Awards telecast

FINAL ROUND GRAMMY® VOTING OPENS DEC 14 – JAN 4

Recording Academy Voters play a crucial role in ensuring that the GRAMMY Awards®, the only peer-voted award in music, is a true reflection of the music community at-large.

We trust that you will uphold the GRAMMY standard of excellence by voting with integrity and discipline.

The Academy thanks you for your participation.

YOUR
VOTE
YOUR
VOICE



L I Z Z O

ALBUM OF THE YEAR SPECIAL

RECORD OF THE YEAR ABOUT DAMN TIME

SONG OF THE YEAR ABOUT DAMN TIME

BEST POP VOCAL ALBUM SPECIAL

BEST POP SOLO PERFORMANCE ABOUT DAMN TIME

**BEST REMIXED RECORDING ABOUT DAMN TIME
(PURPLE DISCO MACHINE REMIX)**



Jack Harlow

BEST RAP ALBUM COME HOME THE KIDS MISS YOU

BEST MELODIC RAP PERFORMANCE FIRST CLASS

BEST RAP SONG CHURCHILL DOWNS (FEAT. DRAKE)



generationNOW

Burna Boy

BEST GLOBAL MUSIC ALBUM LOVE, DAMINI
BEST GLOBAL MUSIC PERFORMANCE LAST LAST



COLDPLAY

ALBUM OF THE YEAR MUSIC OF THE SPHERES

BEST POP VOCAL ALBUM MUSIC OF THE SPHERES

BEST POP DUO/GROUP PERFORMANCE MY UNIVERSE (COLDPLAY X BTS)



GAYLE

SONG OF THE YEAR
ABCDEFU



KELLY CLARKSON

BEST TRADITIONAL POP VOCAL ALBUM
WHEN CHRISTMAS COMES AROUND...



INGRID ANDRESS

**BEST COUNTRY DUO/
GROUP PERFORMANCE**
WISHFUL DRINKING
(INGRID ANDRESS & SAM HUNT)



THE WAR ON DRUGS

BEST ROCK SONG
HARMONIA'S DREAM



FOR YOUR GRAMMY® CONSIDERATION
MARY J BLIGE

GOOD MORNING GORGEOUS

ALBUM OF THE YEAR

BEST R&B ALBUM

"GOOD MORNING GORGEOUS"

RECORD OF THE YEAR

BEST R&B SONG

BEST TRADITIONAL R&B PERFORMANCE

"HERE WITH ME" FEAT. ANDERSON .PAAK

BEST R&B PERFORMANCE

MARY JANE
PRODUCTIONS



For Your GRAMMY® Consideration

Brandi Carlile

7x nominations

In these silent days

Album Of The Year
Best Americana Album

You And Me On The Rock

(feat. Lucius)

Record Of The Year
Best Americana Performance
Best American Roots Song

Broken Horses

Best Rock Performance
Best Rock Song

“...absolutely breathtaking, across the whole album
Brandi Carlile pulls out all the stops. It’s just extraordinary.”

npr music



FOR YOUR GRAMMY® CONSIDERATION

GUNNA

"PUSHIN P" FEAT. YOUNG THUG & FUTURE

BEST RAP SONG

BEST RAP PERFORMANCE



“WITH HIS THIRD STUDIO ALBUM, THE RAPPER HAD THE ENTIRE WORLD ‘PUSHIN P’. WITH THIS ALBUM, THE RAPPER SOLIDIFIES HIS POSITION IN THE RAP GAME AS ONE OF THE MOST NOTABLE RAPPERS IN HIP-HOP TODAY.”

-UPROXX

“‘PUSHIN P’ IS THE MOST ORGANICALLY GROWN RAP SOCIAL-MEDIA MOMENT OF THE EARLY NEW YEAR.”

-VULTURE

TURNSTILE



FOR YOUR CONSIDERATION
GRAMMY Awards®

“HOLIDAY”

BEST ROCK PERFORMANCE

“BLACKOUT”

BEST ROCK SONG
BEST METAL PERFORMANCE

ROADRUNNER
RECORDS

GRAMMY® NOMINEE
BEST MUSIC FILM

the BEVERLY HILLS

“



”

Sun

“A SLEEK FILM SHOWCASING
PERFORMANCES OF INFECTIOUS HITS”

CHICAGO SUN-TIMES

JUSTIN BIEBER

OUR WORLD

A FILM BY MICHAEL D. RATNER

prime video | FYC

PARENTAL GUIDANCE
SUGGESTED
PG

KENDRICK LAMAR

MR. MORALE & THE BIG STEPPERS
ALBUM OF THE YEAR
BEST RAP ALBUM

"THE HEART PART 5"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST RAP PERFORMANCE
BEST RAP SONG
BEST MUSIC VIDEO

"DIE HARD"
BEST MELODIC RAP PERFORMANCE

pgLang



THE BIGGEST FILM OF 2022

T O M C R U I S E
TOP GUN
MAVERICK

“ Lady Gaga soars with **Hold My Hand**
from **Top Gun: Maverick** soundtrack. ”

- BILLBOARD

MUSIC BY
LORNE BALFE
HAROLD FALTERMEYER
LADY GAGA
HANS ZIMMER

LADY GAGA
GRAMMY® NOMINEE

HOLD MY HAND
BEST SONG WRITTEN FOR VISUAL MEDIA

TOP GUN: MAVERICK
BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA



MACHINE GUN KELLY

GRAMMY® NOMINEE BEST ROCK ALBUM

"MAINSTREAM SELLOUT IS DRIVEN
BY A RELATABLE SENSE OF ANGST
AND ITS OUTSIDER ANTHEMS
WILL CONTINUE TO SPEAK
TO MILLIONS"

- NME

"ROCK NEEDED A
'DEFIBRILLATOR'.
MACHINE GUN KELLY
CAME TO THE RESCUE"

- billboard

MA~~A~~INSTREAM SELLOUT

BEST SELLING 2022 ROCK ALBUM



BILLIE EILISH:

LIVE AT THE O2

GRAMMY® NOMINEE





FOR YOUR GRAMMY® CONSIDERATION
HITKIDD & GLORILLA
BEST RAP PERFORMANCE

F.N.F
(LET'S GO)



"THE **UNDENIABLE** SONG OF THE SUMMER WAS "F.N.F (LET'S GO)" - **TIME**

"GLORILLA AND HITKIDD HAVE A **REAL SERIOUS CONTENDER** WITH
"FNF (LET'S GO)" - **FADER**

"THIS SONG IS AN **ANTHEM**" - **STEREOGUM**

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ADAM PENDLETON X DR. DRE
THE CHRONIC

AMOAKO BOAFO X 6LACK
FREE 6LACK

ANNA PARK X BILLIE EILISH
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?

ANNA WEYANT X GWEN STEFANI
THE SWEET ESCAPE

BURNT TOAST X N.E.R.D
SEEING SOUNDS

BURNT TOAST X TIMBALAND
SHOCK VALUE

CECILY BROWN X BILLIE EILISH
DONT SMILE AT ME

CHLOE WISE X YEAH YEAH YEAHS
IT'S BLITZ!

DAMIEN HIRST X EMINEM
THE MARSHALL MATHERS LP

DERRICK ADAMS X MARY J. BLIGE
THE BREAKTHROUGH

ED RUSCHA X 2PAC
ALL EYEZ ON ME

EMILY MAE SMITH X NINE INCH NAILS
BROKEN-EP

FERRARI SHEPARD X BLACKSTREET
ANOTHER LEVEL ("NO DIGGITY")

GENESIS TRAMAINE X SUMMER WALKER
OVER IT

HENNI ALFTAN X OLIVIA RODRIGO
SOUR

HENRY TAYLOR X KENDRICK LAMAR
DAMN. ("DNA.")

HILARY PECIS X SELENA GOMEZ
RARE

ISSY WOOD X GWEN STEFANI
LOVE.ANGEL.MUSIC.BABY. ("COOL")

JENNA GRIBBON X LANA DEL REY
BORN TO DIE

JENNIFER GUIDI X BLACKPINK
THE ALBUM

JOHN CURRIN X U2
ALL THAT YOU CAN'T LEAVE BEHIND ("BEAUTIFUL DAY")

JORDY KERWICK X MACHINE GUN KELLY
TICKETS TO MY DOWNFALL ("BLOODY VALENTINE")

JULIE CURTISS X NO DOUBT
TRAGIC KINGDOM ("JUST A GIRL")

KAWS X SNOOP DOGG
DOGGYSTYLE

KEHINDE WILEY X DR. DRE
2001

LAUREN HALSEY X KENDRICK LAMAR
TO PIMP A BUTTERFLY

LISA YUSKAVAGE X BILLIE EILISH
HAPPIER THAN EVER

LOIE HOLLOWELL X LADY GAGA
THE FAME MONSTER

LUCY BULL X NO DOUBT
TRAGIC KINGDOM ("SPIDERWEBS")

MARC QUINN X MACHINE GUN KELLY
TICKETS TO MY DOWNFALL

MATTHEW WONG X LANA DEL REY
PARADISE

MR. WASH X THE GAME
THE DOCUMENTARY

NICOLAS PARTY X LADY GAGA
JOANNE

NINA CHANEL ABNEY X 2PAC
THE DON KILLUMINATI: THE 7 DAY THEORY

OSGEMEOS X BLACK EYED PEAS
THE E.N.D.

RASHID JOHNSON X KENDRICK LAMAR
GOOD KID MAAD CITY

RAYMOND PETTIBON X LANA DEL REY
NORMAN FUCKING ROCKWELL

REGGIE BURROWS X KENDRICK LAMAR
GOOD KID, M.A.A.D CITY ("SWIMMING POOLS (DRANK)")

RICHARD PRINCE X NINE INCH NAILS
THE DOWNWARD SPIRAL

SAYRE GOMEZ X 50 CENT
GET RICH OR DIE TRYIN'

SHEPARD FAIREY X YEAH YEAH YEAHS
FEVER TO TELL

STANLEY WHITNEY X KENDRICK LAMAR
TO PIMP A BUTTERFLY ("KING KUNTA")

TAKASHI MURAKAMI X JUICE WRLD
GOODBYE & GOOD RIDDANCE

TITUS KAPHAR X EVE
SCORPION

TOYIN OJIH ODUTOLA X KENDRICK LAMAR
DAMN.

UMAR RASHID X 2PAC
ME AGAINST THE WORLD

WILL BOONE X HELMET
MEANTIME

6 GRAMMY® NOMINATIONS INCLUDING BEST RAP ALBUM

I NEVER LIKED YOU

BEST RAP ALBUM

WAIT FOR U FT. DRAKE & TEMS

BEST RAP SONG
BEST MELODIC RAP PERFORMANCE

PUSHIN P

GUNNA & FUTURE FT. YOUNG THUG

BEST RAP SONG
BEST RAP PERFORMANCE

BEAUTIFUL

DJ KHALED FT. FUTURE & SZA
BEST MELODIC RAP PERFORMANCE

FUTURE

FOR YOUR GRAMMY® CONSIDERATION



**“THE BEST
RAPPER ALIVE”**

- GQ

**“ONE OF THE
MOST SUCCESSFUL,
AND PROLIFIC, RAPPERS
IN HISTORY.”**

- 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

**“HE [FUTURE]
HAS EMERGED AS ONE
OF RAP’S BIGGEST
SUPERSTARS”**

- Pitchfork

**“THE HIGHS OF THE
ALBUM DEMONSTRATE
WHY PEOPLE WOULD
PROPOSE FUTURE AS THE
BEST RAPPER ALIVE”**

- COMPLEX

Epic





FOR YOUR GRAMMY® CONSIDERATION

A black and white photograph of Ozzy Osbourne. He has long, dark hair and is wearing heavy black eye makeup. He is looking directly at the camera with a serious expression. His right hand is raised to his face, with his index finger pointing upwards near his eye. He is wearing a dark jacket with a gold zipper and a gold chain. A ring is visible on his right hand.

**4 GRAMMY® NOMINATIONS
INCLUDING BEST ROCK ALBUM**

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

- **Consequence**

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

- **The Times**

OZZY OSBOURNE

PATIENT NUMBER 9

FEATURING

JEFF BECK, ERIC CLAPTON,
TAYLOR HAWKINS, TONY IOMMI,
MIKE MCCREARY, DUFF MCKAGAN,
CHAD SMITH, ROBERT TRUJILLO,
ANDREW WATT & ZAKK WYLDE

BEST ROCK ALBUM

PATIENT NUMBER 9

FT. JEFF BECK

BEST ROCK SONG
BEST ROCK PERFORMANCE

DEGRADATION RULES

FT. TONY IOMMI

BEST METAL PERFORMANCE

Epic

FOR YOUR GRAMMY® CONSIDERATION
DJ KHALED



GOD DID

FEATURING

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

BEST RAP ALBUM

GOD DID

FT. RICK ROSS, LIL WAYNE, JAY-Z, JOHN LEGEND & FRIDAYY

SONG OF THE YEAR

BEST RAP SONG

BEST RAP PERFORMANCE

BEAUTIFUL

FT. FUTURE & SZA

BEST MELODIC RAP PERFORMANCE

FOR YOUR GRAMMY® CONSIDERATION

DJ KHALED *God Did*

BEST
RAP SONG

GOD DID

FEAT. JAY Z, LIL WAYNE, RICK ROSS,
JOHN LEGEND & FRIDAYY

BEST
RAP ALBUM

GOD DID

BEST
RAP PERFORMANCE

GOD DID

FEAT. JAY Z, LIL WAYNE, RICK ROSS,
JOHN LEGEND & FRIDAYY

BEST MELODIC
RAP PERFORMANCE

BEAUTIFUL

FEAT. FUTURE & SZA

SONG OF THE YEAR

GOD DID

FEAT. JAY Z, LIL WAYNE, RICK ROSS,
JOHN LEGEND & FRIDAYY

WE
THE
BEST

Epic

ROCNATION

VERVE LABEL GROUP

CONGRATULATIONS

TO ALL OF OUR NOMINEES



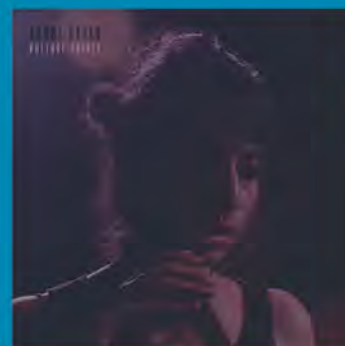
SAMARA JOY
BEST NEW ARTIST
BEST JAZZ VOCAL ALBUM



MADISON CUNNINGHAM
BEST FOLK ALBUM
BEST AMERICAN ROOTS PERFORMANCE



DIANA ROSS
BEST TRADITIONAL POP VOCAL ALBUM



AROJ AFTAB FT. ANOUSHKA SHANKAR
BEST GLOBAL MUSIC PERFORMANCE



TANK AND THE BANGAS
BEST PROGRESSIVE R&B ALBUM



HANS ZIMMER, COMPOSER
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM AND TELEVISION)



CHRISTOPHER TIN, COMPOSER
BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA



BERNHARD GÜTTLER, SHAWN MURPHY, NICK SQUIRE, CHRISTOPH STICKEL
BEST ENGINEERED ALBUM, CLASSICAL





**GUSTAVO DUDAMEL,
CONDUCTOR**

BEST ORCHESTRAL
PERFORMANCE



**JOHN WILLIAMS,
CONDUCTOR**

BEST ORCHESTRAL
PERFORMANCE



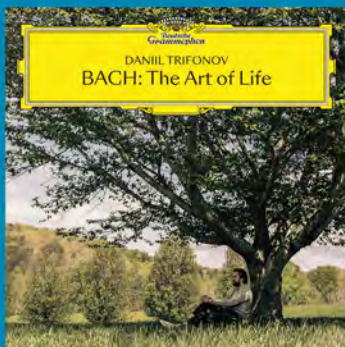
**JOHN ELIOT GARDINER,
CONDUCTOR**

BEST CHORAL
PERFORMANCE



HILARY HAHN

BEST CLASSICAL
INSTRUMENTAL SOLO



DANIIL TRIFONOV

BEST CLASSICAL
INSTRUMENTAL SOLO



MITSUKO UCHIDA

BEST CLASSICAL
INSTRUMENTAL SOLO



**TIME FOR THREE; XIAN
ZHANG, CONDUCTOR**

BEST CLASSICAL
INSTRUMENTAL SOLO

KEVIN PUTS, COMPOSER
BEST CONTEMPORARY
CLASSICAL COMPOSITION



**RENÉE FLEMING,
SOLOIST; YANNICK
NÉZET-SÉGUIN, PIANIST**

BEST CLASSICAL SOLO
VOCAL ALBUM



**YANNICK NÉZET-SÉGUIN,
CONDUCTOR; DAVID FROST,
PRODUCER**

BEST CLASSICAL
COMPENDIUM



**VOCES8; BARNABY
SMITH & CHRISTOPHER
TIN, CONDUCTORS;
SEAN PATRICK FLAHAVER
& CHRISTOPHER TIN,
PRODUCERS**

BEST CLASSICAL
COMPENDIUM



**CARLOS SIMON,
COMPOSER**

BEST CONTEMPORARY
CLASSICAL COMPOSITION



**SOFIA GUBAIDULINA,
COMPOSER**

BEST CONTEMPORARY
CLASSICAL COMPOSITION



SAMARA JOY



**FOR YOUR
GRAMMY®
CONSIDERATION**

**BEST
NEW
ARTIST
AND
BEST
JAZZ
VOCAL
ALBUM
FOR
LINGER
AWHILE**

**“Silky-voiced rising
jazz star.”**

- NEW YORK TIMES

**“A young vocalist creating
the standards of today...
embodying vocalists like
Sarah Vaughan and
Carmen McRae, while
creating a distinct style
of her own.”**

- NPR



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“She is such a subtly kickass guitarist,
and this record contains one of the
most beautiful, tear-jerking ballads I’ve
heard in a really, really long time called
‘Life According To Raechel’”

n p r



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Consideration
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Pop Vocal Album
for Thank
You
Diana Ross

Diana Ross' musical star shines strong after six decades of inspiration, offering signs of renaissance even as she teases tender farewells. —**Pitchfork**



A photograph of Christopher Tin, a man with long dark hair, wearing a blue suit jacket over a white shirt. He is sitting on a black piano bench, leaning back with his right hand resting on the piano keys. The background is dark, with the piano's lid open above him.

DECCA RECORDS US
CONGRATULATES
CHRISTOPHER TIN
ON
2 GRAMMY® NOMINATIONS

BEST
CLASSICAL
COMPENDIUM

THE LOST BIRDS

BEST SCORE SOUNDTRACK
FOR VIDEO GAMES AND
OTHER INTERACTIVE MEDIA

OLD WORLD

DECCA
RECORDS US



N O.

1

For **Trevor Noah**, life after *The Daily Show* means a world tour — and his third consecutive time hosting the Grammys, a “cheat code” for a die-hard music lover like himself

BY NEENA ROUHANI

PHOTOGRAPHED BY
PETER ASH LEE

F A N

WHEN ASKED TO DESCRIBE HOW he felt hosting the 63rd annual Grammy Awards in March 2021, Trevor Noah has trouble choosing just one word — but he lands on “intrigued.”

It was his first time hosting, and a year of other big firsts, too: Ben Winston's first year executive-producing the broadcast and the first time in the Grammys' six-decade history that a pandemic had upended the show. At the Los Angeles Convention Center, guests of honor were masked and seated at socially distanced tables of two. Shrubbery and patio lights added warmth to the usually sterile space, as the limited in-person audience — almost exclusively nominees — offered much-quieter-than-usual applause for the global superstars who took home awards, like Megan Thee Stallion, Beyoncé, Taylor Swift and Billie Eilish.

Yet the night's limitations also yielded other exciting firsts, like watching Harry Styles cheer and whistle for Eilish during her performance of “Everything I Wanted” and seeing Bad Bunny gyrate along to Dua Lipa's “Levitating.” “Nobody knew what was happening, and yet everybody was trying to create a semblance of normalcy,” Noah recalls. “It felt cavernous. There's no crowd. You would think it would be awkward — but it became less awkward. It became intimate.”

This year will be Noah's third consecutive time hosting, and he says that experience, too, has made the monumental awards show feel closer to normal — so much so that he has updated his one-word descriptor of the gig from “intrigued” to “celebratory.”

For Noah, 38, scoring one of the most coveted hosting gigs on TV was more than a career move. The voracious music consumer realized that hosting unlocked the ultimate hack: gaining access to music he loves that no VIP pass could rival. Noah jumps at the opportunity to gush over his favorite performances: “The greatest concert that I've been to in my life is easily Beyoncé!” he exclaims, recalling “Beychella” before rattling off other favorites, like Daniel Caesar at Coachella, Black Coffee in Brooklyn and Kendrick Lamar during his *The Big Steppers Tour* (“truly out-of-this-world special”). In the end, he changes his mind about his “greatest” concert ever, handing the crown to jazz savant Robert Glasper.

Noah photographed Nov. 9 at Hudson Yards Loft in New York.

Styling by Jason Bolden
Loro Piana sweater, pants, coat and shoes.

But the longtime *Daily Show* host and comic boasts plenty of other qualifications beyond his inspired fandom that make him the ideal host for music's biggest night. "He makes you feel like his friend who's not talking to an arena, but just talking to you on your couch," Winston says. "That's what makes him so brilliant."

Winston's assumption of the Grammys' production reins coincided with an unprecedented dip in viewership — 18.7 million viewers in 2020 plummeted to 8.8 million in 2021, according to Nielsen. But despite the show's struggles with ratings, his leadership and Noah's hosting have modernized the telecast and led to an unusually positive reception from fans. "We've put so much effort and energy into making sure that this is real representation of all sides of music," Winston says.

When *Billboard* connects with Noah in late November, he hasn't yet started preparing for the broadcast on Feb. 5, 2023. Instead, he's thinking about his final episodes of *The Daily Show*, which he'll leave on Dec. 8 after announcing his planned departure in September. "I'm focused on the now, on the episode I'm doing today, and I know there'll be a little break on the other side," he says. "From there, there are tons of things I've always wanted to do."

In January, Noah will embark on his Off the Record world tour with shows planned in 28 U.S. cities, as well as stops in Europe and his native South Africa. He has left extra time between stops to explore the cultures of local communities and especially hopes to spend time "celebrating life" alongside family in South Africa, where his awards show-hosting journey began 13 years ago at the South Africa Film and Television Awards. He has added quite a few notches to his hosting belt since then, but relishes his ongoing role at the Grammys all the same.

"In a world where everything is becoming increasingly niche," he says, "there are few collective experiences that we can share where everyone gets something they want." And Noah knows firsthand that even if an artist doesn't take home an award, a night at the Grammys is a win in its own right.

In the last 30 years, the only other person to host the Grammys at least three consecutive times was LL Cool J. How does it feel to be in that company?

I don't think it's normal to host it *once*, so I don't have a great frame of reference for this. It is thrilling. For me, it's a cheat code because I'm a fan of almost all the people who are there. It has also been interesting because of the journey. The first one was [during] COVID-19, and it was a completely different way to make the show. And then the next one was in Las Vegas because of the restrictions [in Los Angeles], and that was a different type of show. Now it's exciting [because] it'll be the first one for me back in L.A. — that's hopefully not just normal, but different for the right reasons.

Were you hesitant to say yes the first time because of pandemic restrictions?

Yes and no. Yes, because you're wondering what and

how it will be, but no, because I love working with Ben Winston. The entire team makes it easy to have as few inhibitions as possible about hosting. I don't ever want to do something reflexively and then have it be half-hearted. I always think, "That sounds like something I'd want to do, but let me think about it. What would I bring to it? What can I add?" It's an obvious yes, but I always take a moment regardless. I was doing [*The Daily Show*] during COVID-19. I was like, "Well, you can make a show from your apartment. Surely we can figure out how to make it in a parking lot and this giant warehouse."

What do you think it takes to host the Grammys?

I've been lucky enough to work in television — when I count South Africa as well — for 18 years. I've been lucky enough to host crazy productions where everyone's running around and you have to hit your marks and do different things. And most importantly — funny enough

— is that I don't take myself too seriously. I allow myself [to be] comfortable with the idea that everything could go wrong in a moment.

What happens that we don't know about behind the scenes on Grammy night?

Sometimes [producers] don't know where the artist is, or someone went to the bathroom at the wrong time. It's just the craziest, unluckiest thing that will happen to you, and 99 times out of 100, it doesn't happen. But when it does, everybody needs to breathe and keep everything aimed in the right direction. We always plan for the worst and hope for the best.

What do you think about this year's nominees — any standout snubs or surprises?

It's funny, I remember one day a friend of mine asked me — as if I chose [the nominees] — "Why didn't these people get



nominated?" I was like, "Hey, I get it." There's always somebody that we're going to feel is missing. I'm lucky because I'm not responsible for voting. I'm not in charge of anything. I just get to be the person who keeps the show moving.

Do you have any creative input in terms of the show itself?

I do, which is really fun. I'm really lucky that Ben Winston creates an environment where you don't work for him, you work with him. That's what makes it so much fun. We're always thinking of new ideas, coming up with different moments — him proposing the genesis of the idea and then me figuring out how to take it somewhere else or [vice versa]. I am lucky that there are some moments where I go, "This was a seed that germinated in my head, and we grew it into something that ended up being on the show."

What's an idea that you had for the show that sticks out?

The conversation with Silk Sonic. [At the 2021 Grammys, Noah sat between Bruno Mars and Anderson .Paak, chatting with .Paak and ignoring Mars in a riff on *Encanto*'s chart-topping "We Don't Talk About Bruno."] Planning that out, those beats and that comedy, that was really cool. I was hoping it would work, and it did. It's nice because artists are often viewed only through the lens of the music they create, which can sometimes be one-dimensional. It's fun to get something from them that you don't usually [get]. People love BTS, but it was cool to play with them as human beings, to have fun with who they are, show off their charisma and their flair. The same goes for Silk Sonic [and] all of these artists whom so many people enjoy, but don't realize are also human beings who have really fun and interesting opinions and vibes.

Do you watch the acts rehearse?

I've seen every single one of them that has performed. What many people don't realize is how much work goes into the performances. Getting every single key right, every lighting cue perfect, choreographing all the moves between the cameras and the artists. Seeing the artists and how much they love what they're doing — they'll put so much time into that three- or four-minute performance. You don't truly appreciate it until you get behind the scenes, and I think that's what makes me enjoy the show even more. That's why I put the effort that I do into it. I go, "Wow, they're going to put in this much work, I have no excuse to not give 110%."

You're a great fit for the role — you have such fanboy energy.

I am 1,000% a fan, and what I love about the Grammys is that I become a fan of a new artist every single time. I come in and then I meet this new artist, and all of a sudden, here I am going, "Who are the Black Pumas?" It introduces you to music that you maybe wouldn't have been [exposed to].

Who are some of the other artists whom the Grammys have made you a fan of?

I already came in as a fan of Cardi B and Megan Thee Stallion, but I became a bigger fan because I saw the work that they put into the performance. Brandi Carlile was my favorite live performance at last year's Grammys. She was stellar. She had a command of not just the stage, but every single note that she was performing in a way that few artists can achieve consistently.

You talk a lot about how artists prepare for the show. How do you prepare to host?

First of all, I listen to absolutely everything that's going to be on the show, just to get a sense of the vibe. I want to get into the feeling of what's going to be happening on the night. I spend a lot of time writing and preparing for what will or won't happen. I try to think about what's happening in music and pop culture. Then obviously I'm paying attention to what's happening on the night. I try to craft my performance so that it is most complementary for what is happening from one performance to the next. We rehearse a lot, and we need to because it's live and, as I said, anything can happen.

Do you use a script or a teleprompter, or do you like to go off the cuff?

Anyone who works with me knows I'm always going to go off the cuff. But we have the script so that we know where we're going. I think that's what makes live [TV] great. If something happens that wasn't in the script and you want to comment or make a joke about it, we do, and it's fun. The show is experiencing itself live; we don't know what anyone will say when they accept an award. We don't know what anybody might do before or after their performance, so what's great is to be able to respond to that. I don't ever want the show to feel like every single element of it is completely scripted, because it isn't. But at the same time, it's all planned.

Is there anything that's off limits? Anything that makes you say, "Yeah, I'm not going to touch that"?

I'll go wherever the jokes take me. But I'm always aware that I am there in service of the show. This is not my show, nor do I try to pretend that it is. A good host is somebody who keeps the show moving in the right direction, makes sure that they bring the audience into what's happening, engages and entertains everybody who's in the room and really turns it into a party. Everyone is there to have a good time. It's an awards show, but it's also one of the greatest concerts you'll ever get the opportunity to go to. There's nothing that I'm like, "I can't say that." It's more, "Is this appropriate for the show that I'm trying to put on?" I'll cover politics when I'm on *The Daily Show* and music when I'm [hosting] the Grammys. For me, the most important thing is that it's a celebration.

Last year, you opened with a reference to Will Smith slapping Chris Rock at the Academy Awards, saying, "We're going to be keeping people's names out of our mouths."

(Laughs.) Well, I mean, the Oscars had just happened, so what I wanted people to understand was that they didn't need to have tension. All of a sudden, everyone had this idea that every awards show was going to be this [space] where anything could happen — in a bad way. I was like, "Hey, we'll see what happens. We're going to have a good time. We're not planning for anything crazy to happen. So let's go with it."

You're a comic and a journalist, among the many hats you wear. Is it ever difficult to strike a balance in a space like the Grammys?

I don't think I've struggled to strike a balance because I exist in many different spaces as a person. Contrary to some people's popular belief, I don't spend 24 hours in my day talking about politics or the news. I spend a lot of time laughing, reading, listening to music, talking about music and discussing what's happening in pop culture. So, if anything, it's one of the more natural experiences for me. I love entertaining. I love watching live performances. And the Grammys bring it all together.

You were nominated for a Grammy in 2020. Does that hold as much value in comedy as in music?

I think it holds even more value because most comedians will never produce any music worth winning a Grammy. So the fact that we can win a Grammy is pretty amazing, if you ask me.

If you could use your influence to make a change at the Grammys, what would it be?

A lot of what I would suggest is what I've heard [Recording Academy CEO] Harvey [Mason Jr.] talk about: trying to create a Grammys where the music reflects the awards show and the awards show reflects the music. Oftentimes [with] awards shows, there may be a disconnect between the general public who are consuming music and the people who are voting on the music. It's important for every awards show [that] wishes to maintain its relevance to understand that difference. The audience isn't wrong in having different tastes or a preference on whom they wish to see. I think in music as a whole, you have to acknowledge that, and the Grammys has, albeit slowly.

Think of hip-hop finally being included way back in the day. It's important for the awards to always consider what is making an impact in the world because there is no music that is better than another if people are enjoying it. There may be music that producers will enjoy more than the average person on the street, there may be music that travels the globe and does really well regardless of the language that it's performed in.

An example of that this year is Bad Bunny having the first-ever all-Spanish album up for album of the year.

That's what I would have suggested, and there it is already. It's good to create that whilst also remembering and understanding how important it is to maintain awards for categories that won't be considered popular or widespread but deserve the acclaim. Like an Esperanza Spalding, for instance. The general public may be like, "Wait, who is this?" But the music industry goes, "You have to acknowledge and reward this person and award them for what they've done." Everything I would suggest, I see them doing. Many of us will be impatient and want things to happen a lot faster, but anything meaningful will be done with [enough] time and measure to make sure it's done correctly.

One common complaint about the Grammys is related to the way the academy categorizes music.

That's always going to be difficult. All the time I'll hear artists going, "Wait, what do you mean I am soft rock or pop or rap? What's the difference between this rap thing and that rap thing?" I would assume one of the best ways to deal with it is to talk to the musicians in these categories and get them to be the ones who define the categories themselves. Who understands the music better than the people who are actually making it?

Why do you continue coming back to host the Grammys?

I'm enjoying the fact that we're juggling flaming swords. Just putting it all together, combining different genres, getting the musicians in sync with each other and the audience, keeping the audience in tune with what's happening. One of my favorite things about the Grammys as a whole is it is one of the few places where you get to experience artists in their rawest element, which is performing their music live. Brandi Carlile performing a song live and you're hearing her voice and listening to her play her instruments — there's nothing like it. You develop a deep appreciation for what these people are doing beyond just the music that they make. **B**

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ALBUM OF THE YEAR | VOYAGE

BEST POP VOCAL ALBUM | VOYAGE

RECORD OF THE YEAR | "DON'T SHUT ME DOWN"

BEST POP DUO/GROUP PERFORMANCE | "DON'T SHUT ME DOWN"


ABBA





**ELVIS
COSTELLO**

BEST ROCK ALBUM |
THE BOY NAMED IF



BABYFACE

**BEST TRADITIONAL
R&B PERFORMANCE |**
"KEEPS ON FALLIN'"
FEAT. ELLA MAI



BECK

BEST ROCK PERFORMANCE |
"OLD MAN"



**NORAH
JONES**



**BEST TRADITIONAL POP VOCAL
ALBUM | I DREAM OF CHRISTMAS
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SAM SMITH & KIM PETRAS

BEST POP DUO/GROUP
PERFORMANCE | "UNHOLY"




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30

ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

“EASY ON ME”

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RECORD OF THE YEAR
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RECORD OF THE YEAR
BEST DANCE/ELECTRONIC RECORDING

“VIRGO’S GROOVE”
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“PLASTIC OFF THE SOFA”
BEST TRADITIONAL R&B PERFORMANCE

“CUFF IT”
BEST R&B SONG

“BE ALIVE” (ORIGINAL SONG FROM THE MOTION PICTURE KING RICHARD)
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A C T L O C A L

For a diverse group of artists and creatives nationwide, the Recording Academy is no mysterious, abstract entity, or one they only think about once Grammy nomination day arrives. It's a central part of their lives, because they're elected members of the academy's 12 local chapter boards. Each spring, local academy members vote to elect their chapter's governors, and the chapter boards, in turn, elect their respective officers and trustees. (Term limits vary.) Those board elections empower members at all levels of the industry to take on leadership roles in initiatives with both local and national impact. Ten of them — from a Grammy-winning veteran hip-hop producer, to an acclaimed country songwriter, to a one-time teen sensation turned chapter president — spoke to *Billboard* about why getting involved was one of the best decisions they've made (and, quite often, good for business, too).

Brandy Clark

SINGER-SONGWRITER, 47

Nashville Chapter Governor, 2019-2023

Why did you decide to get involved on this level?

The Grammys have done so much for me in my career both as a singer and songwriter, and I saw it as a way to give back.

Have you seen this academy administration's focus on diversity affect your work locally?

I have seen the makeup of the Nashville chapter board become more and more diverse. As a result of that diversity, I feel like our chapter has been able to more effectively get involved with things like Pride Month and represent some music coming from Nashville that isn't just country, although I love country music. Or show that country music is being made by all colors of



the rainbow. That only happens well when the decision-makers are as diverse as the artists. Being on the board puts you in that decision-maker role.

Have you collaborated with anyone that you met through your work with your chapter?

I met Ruby Amanfu through my service on the Nashville chapter board. She and I, along with several others,

collaborated on "Beautiful Noise." It was recorded by Brandi Carlile and Alicia Keys and nominated for song of the year at the 2022 Grammy Awards.

What's the biggest challenge your chapter — or the academy at large — is facing?

Fighting for creators to be fairly compensated. This is something that the academy has to continue to fight for in Washington, D.C., and it's going to take us all fighting.

What's the vibe at your chapter meetings like?

Our chapter meetings always start with our president, Ruby Amanfu, spotlighting a couple of board members. I have learned so many interesting facts about people whom I know well and people whom I'd love to know better.

What's your favorite Grammy performance of all time?

Selfishly, the year that I got to perform with one of my heroes, Dwight Yoakam [in 2015]. We performed [my song] "Hold My Hand." It was maybe the best two minutes and 40 seconds of my life ... so far.

—MELINDA NEWMAN

Dion “No I.D.” Wilson

SONGWRITER-PRODUCER, 51

Los Angeles Chapter Governor, 2021-2023

This is your first time serving in an elected leader capacity. How did you get involved and why?

I have many friends who are involved. I was also a member of the Chicago chapter many years ago, so I was already familiar with the academy. I'm of the mind state that you have to be involved to help evolve things or make changes that you want to see happen. You can't just talk about it and then ignore the responsibility of doing something.

What's the most important issue facing the academy?

Getting more people and creators involved to broaden representation as well as improving overall connectivity between creators and the organization that presents them awards. Again, participation is key. There has always been this little narrative that “they” do this. And I've gotten around a lot of my co-creators and said, “We are ‘they,’ by the way.” We can make these decisions. We just have to take some time, educate ourselves and be part of the process. If you don't like what's happening, then get involved. If you don't care to get involved, it's still good to know what's going on.

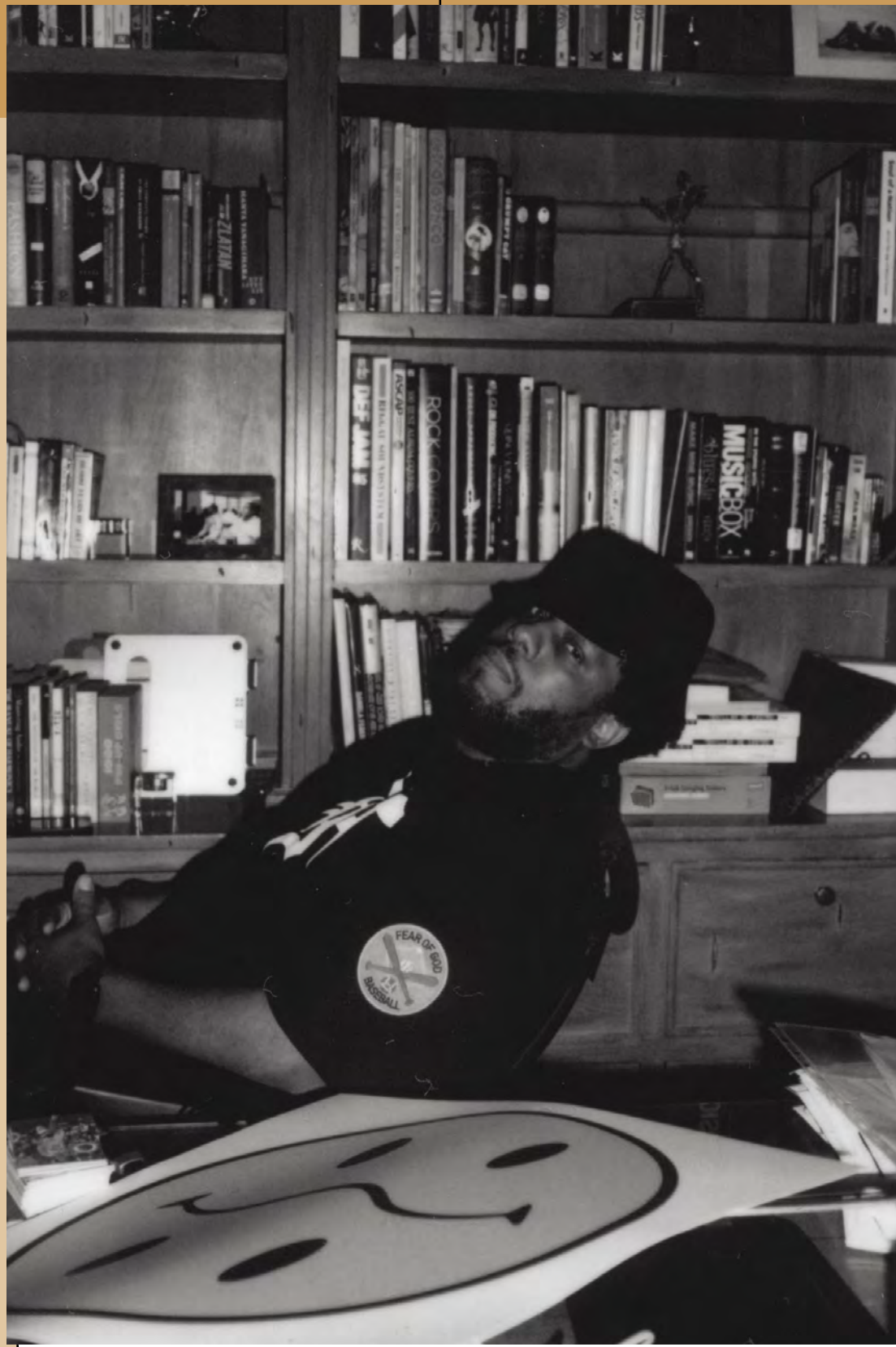
How has the academy changed since you became involved?

There's more awareness; it's not just business as usual. A lot of great individuals are being vocal about addressing many issues that weren't focused on before like inclusion for minorities and women.

What are you most proud of having accomplished since joining your chapter?

Educating myself. Education is the cornerstone of all things attempted by any of us. And music is the one area where most people think the only education needed is learning how to play an instrument or a song versus learning about the relationship between life and music, its influence and the power that those who do it can utilize to help people beyond making them dance, smile or be sad. I've been meeting people and having/hearing great conversations. Educating myself more helps me talk to the new generation of creators and say, “Hey, you should catch on to this early — not late.”

As a winner yourself in 2010 [for best rap



song, for Jay-Z's “Run This Town”, why do the Grammys matter?

I started doing music in an era where Grammys weren't for us. There were the [Quincy Joneses] and others in the past. But in the late '80s/early '90s, it just wasn't a focus or even a goal because there was no representation in specific types of [rap/hip-hop]. So it was more about, “They don't represent us; they don't think about us.” I've grown into that space where I don't make music to win an award. I really

make it from my heart. But I'm absolutely not against being given any type of flowers. In becoming a winner, you say “thank you” and then go into another space that's totally creative and positive, building versus complaining. It's a great checkpoint to have as a creative — even when you lose. So many great people haven't won. So to be mentioned by my peers is also a badge of honor. Winning is great, losing isn't. But you have the motivation to keep growing in your craft and as a human being. —GAIL MITCHELL



Leyla McCalla

CELLIST-BANJOIST-GUITARIST, MEMBER OF
OUR NATIVE DAUGHTERS, 37

Memphis Chapter Governor, 2022-2024

Why did you get involved in your chapter?

I got to know Reid Wick, a fellow musician who lives in New Orleans and has been really involved in the academy for years. He was telling me about their advocacy programs, how they're figuring out ways to support musicians, and was wondering if I'd be interested in being involved. I think everyone knows that in the post-George Floyd era, a lot of organizations are looking at their membership and their leadership and wanting to diversify, and I certainly feel I'm part of that shift. For me, being a part of the academy is a huge way to be connected to other artists, producers, presenters, all facets of the music industry, and learn about how to make things more fair and equitable.

You're new to your role. What has it been like so far?

It has been pretty wild. I just released an album, I've been on the road — I'm in Belgium now — so it has been hard to be a part of meetings, but there's so much support around that. No one is saying, "Oh, you couldn't make it to the meeting? You're terrible!" They're saying, "We need you out there, doing your art — that is also part of our work."

What's the most important issue facing the academy right now?

How can we make this a sustainable career for people at all levels? What does it mean when record labels aren't making as much money — should we all go independent, or does the infrastructure have to change? I think there's a lot of having to figure out how to make [streaming] not even more equitable but just *fair*, in terms of payment models and the business of it. It's exciting when I get a million streams on a song, but, you know, I'm a thousand-aire.

What would you say to someone who wants to get involved but feels intimidated?

I never thought, "Oh, I can be part of the Recording Academy." That felt very pie in the sky — definitely some glass-ceiling vibes. Our industry has sometimes felt oversaturated and super competitive, and it's hard times for a lot of artists right now, especially post-COVID-19. There's a lot of, "How do we get our voices heard?" Well, there's strength in numbers. It doesn't have to be "me against the world" — it can be "me connecting with the right people." To have a little bit more of a net in the Recording Academy community, it feels like it's becoming less about gatekeeping and more about community-building.

What's the best part of being in the Memphis chapter?

I think we really have the best music in our chapter. The Memphis chapter covers the southeastern U.S., and that's really the cradle of American expression — jazz, blues, hip-hop, rock, all of it. I've done a lot of work exploring the Black roots of American

music, and my family is from Haiti, so I just get super excited about the people in our chapter. It's a lot of people who are outside the commercial industry — very few top 40 artists, if any. And I kind of love that.

Have you been especially excited to meet anyone in particular?

Oh, man. I've been really excited about Mia X, a New Orleans hip-hop artist who just released a cookbook of all her grandmother's recipes. I just think it's so cool she makes music and also cooks, and I cook too. And PJ Morton — I was excited to learn about his music, which honestly, I wasn't familiar with before joining, but I saw his name everywhere, and he's a fellow New Orleanian. The more in-person meetings and hangs we have, maybe we will see some collaborations come along.

What are the Memphis chapter meetings like?

Our chapter president is Sean Ardoin, who's a Creole zydeco accordionist. I've only been able to join on Zoom, but the vibe in the meetings is joyful and playful and funny. Everyone is just kind of being themselves.

Do you have a favorite Grammy moment of all time?

When I played in The Carolina Chocolate Drops, we were nominated for the album *Leaving Eden*, and it was exciting to go to L.A. and attend the ceremony. But to tell you the truth, I really don't watch the Grammys. I don't even have a television! You're talking to a banjo- and cello-playing folk musician here. I usually hear about them after — especially if Beyoncé is performing.

—REBECCA MILZOFF

Bun B

RAPPER/ENTREPRENEUR, 49

Texas Chapter Trustee, 2021-2023
(Vice President, 2020-2021; Governor, 2018-2020)

How did you get involved in your chapter and why?

Paul Wall. In maybe 2010, Paul reached out to me about being a member. He had been a member for a few years, and he thought that I'd be a great addition to the Texas chapter. I became a member, and a couple of years after that, I was courted about an elective position. I ran for governor and got elected. After a few years, I ran for vice president, and I won that position. And then recently, a few years ago, I ran for trustee, and I won that position. So now I'm a national trustee for the Recording Academy.

Have you made any friends or collaborators through working in your chapter?

I made some great friends with people that I never thought I would have met or gravitated [toward] like Taylor Hanson, who's now our chapter president [see page 53], and he elevated quickly in the chapter because of his passion. [From] the day he became a board member, he spoke at every meeting. He gave ideas. He was always engaged in the conversation. I don't think we could have a better president for our chapter. He has a very deep care and concern for musicians, content creators and venues. He showed that when he fought to keep many music venues open in his home state of Oklahoma. I'm excited to not only get to know him somewhat professionally, but more so personally.

And we have some amazing members in our chapter I've been able to get quite close to, like Yolanda Adams, a member for many years now who's also a national trustee. She has given me such insight about what's expected of me and not to put too much pressure on myself. It's good to have someone as respectable and knowledgeable as Yolanda Adams on speed dial.

What would you tell someone who's reluctant to get involved in the academy?

I think a lot of people don't really know what the academy is. That's the first thing. But beyond that, particularly in my culture of hip-hop — it took a while for us to be acknowledged and accepted. There's this idea that people who make good hip-hop music won't be acknowledged by the academy, and I disagree. I've always said, "If you make good music, it'll be recognized and acknowledged," and I believe us people making music right now are reflective of the people who end up with the nominations from the academy.

—CARL LAMARRE



Laura Jane Grace

SINGER-SONGWRITER/ACTIVIST, 42

Chicago Chapter Governor, 2022-2024

What sets the Chicago chapter apart from others?

It's harder to be a musician in cities like New York or Chicago, just because the majority of people are living in an apartment. And you're a musician. What do you do? You make loud noises. That fosters a different approach to music. Then you have the extreme-weather aspect of it, and you also have it being more of a centralized point [geographically] than New York or L.A. So you have this real confluence of sounds and perspectives. There's just a really diverse music scene in Chicago that is unique to Chicago. I've already met lots of people [in the chapter] who I'm like, "Oh, I didn't know anything about you! I didn't know what you were working on, and you're very accomplished. You have rad things happening."

How does improved diversity bolster the academy's relevancy and credibility?

Not to tokenize myself, but I'm a transgender person, so I am transgender representation with the academy. My point of view — where I'm coming from, what I've seen working in the industry, the kind of music that I listen to, where I listen to music and how I listen to music — is, I feel, unique. At this point in my life, not even just working in the music industry, but having listened to music for all of my life, I feel like I have a good amount of knowledge when it comes to music, that I'm not just drawing straws out of a hat or something.

What important initiatives has the Chicago chapter undertaken recently?

There has been a lot of focus on the HITS Act and trying to get that passed. That has been a real struggle. That boils down to asking Congress for a little more allowance of tax deductions with recording, specifically relating to indie recording artists — not indie as a brand of music, but bedroom recording artists. Reading about that was even mind-blowing to me because several times I was like, "Wait, I thought you could write off these things. I can't write off these things?"

Why do the Grammys still matter?

I've always seen the Grammys or awards for art in general as being important for highlighting works of importance that didn't necessarily have any correlation to their financial earnings or their chart positioning. There's always records or songs that happen within a year that will define a year that weren't necessarily the biggest chart-topping hit but that are definitely works of importance, whether that's the achievement in audio fidelity or the craft of songwriting or even just like vocal performances. I am of the belief that a certain amount of competition in art is important.

Do you have any favorite Grammy moments?

I definitely was that kid who would stay up and watch the Grammys. I would watch the Oscars. I'd watch the fucking Emmys — I liked awards shows. I want to say there was a moment when Guns N' Roses presented an award when they were in their height of cool and looked really just fucking cool. I almost enjoyed those presenting moments more so than the performances.

—ERIC RENNER BROWN

Terrace Martin

MULTI-INSTRUMENTALIST/
PRODUCER, 43

Los Angeles Chapter Governor,
2022-2024

How did you decide to get involved the Los Angeles chapter?

I grew up in the '90s. I went to school at Locke High School — that's on 111th and San Pedro [in South Central L.A.] — when all the scary rappers [were afraid to come to that area]. All these artists that were using our stories to be successful weren't coming down. [But] the Grammys would send a whole team of people to talk to [kids]: "Hey, you know, we could get tutors for y'all. Oh, you don't know how to read music? Pair him up with this person." They wasn't teaching us about a trophy. They was teaching us about what it took to be a working artist in this field. A lot of us, like myself, Kamasi Washington, Zane Musa, Thundercat, all these different artists that we all grew up together with, we all had some run-in with the Grammys. Since I've had a positive experience most of my career with the Grammys, I wanted

to be a vessel, a bridge between the community and the Grammys.

What connections have you made in the chapter?

Well, I'm already well connected. I'm not going to play with you on that. *(Laughs.)* I'm usually the connector! I'm not really so much *connecting* with my peers because I already know them; I'm in the field at all levels, from the guy that's playing \$35 gigs, playing his ass off at a blues club on Crenshaw and Adams, all the way up to [Sean Combs] house, all the way up to Quincy [Jones] house, to Herbie [Hancock's] house. My whole thing is I'm gathering information. I'm like a squirrel. I'm just gathering all my nuts, getting ready, and I'm taking it back down. I learn so much from my peers that are involved; I'm able to take that information, gather it up and take it back to the musicians that don't have an understanding of how the [academy] works.

Do you have any favorite Grammy moments?

I've been involved with the Grammys on all levels — even from outside with a camera hoping to catch my favorite stars, at 16. I snuck in one time, just to see what it felt like to see everybody there, and I got to see Erykah Badu walk to the stage; the Grammys had great security, and they said, "Hey you!" I was 17, I had to run. I worked at restaurants at 16, 17 years old where



the Grammys party was — I only got the job just to see who was there. So I've been to the Grammys not invited, invited, winning, losing and everything.

And any standout performances?

Herbie Hancock, the "Rockit" performance [in 1984]. Herbie was well into his 40s, and he was onstage with

robots and all kinds of stuff going on. The world had never seen that. Herbie was unapologetic, doing something new that had never been done before. He wanted something that could inspire children, inspire humans and inspire the whole world. The Grammys allowed that — that's a lot of courage.

—E. R. B.



Lecrae

MC/PRODUCER/ENTREPRENEUR, 43

Atlanta Chapter Governor,
2021-2023

You're currently serving as a first-time governor. What prompted you to get involved?

A lot of it was about understanding. I'd been involved in the Recording Academy's outreach, like Grammys in the Schools. However, I didn't realize the other types of offerings they have for music artists, from education to helping people going through mental health or COVID-19 issues. I was really blown away by that, which is what really drew me into wanting to serve my peers. I wasn't able to make the trip this year, but I was excited about taking part in Grammys on the Hill in Washington, D.C. Advocacy involving the rights of music-makers is a strong aspect of who I am.

What's the biggest change you've seen or been a part of since joining the board?

One of the most awesome changes is the diversity, equity and inclusion meetings that we've had; understanding that it's not just about ethnicity or gender but also about people who

have disabilities and fighting to protect their rights, too. It has also been pivotal for me in terms of meeting, networking with and learning from a vast array of people from other spheres of influence including engineers, executives and attorneys.

Beyond diversity and advocacy, what other chapter committees are piquing your interest?

I love supporting the next generation. So I've been looking at some of the academy's and Grammy Museum's educational initiatives. Even before I began my service with the academy, I partnered with Grammy U a few times to bring students to my show and do Q&As with them about career development.

Why is it important for creatives, executives and others to work in their local chapters?

For one thing, they're going to have

a continual sense of community. For another, their career will become more enriched because they'll be able to understand the music industry on a different level, meeting people whose insights can help them. Most people just think of the awards, right? They're not realizing all the other aspects of the academy that are so beneficial. As long as I have the time and the capacity, I'm definitely going to stay involved.

You won two 2020 Grammys [for best gospel performance/song and best contemporary Christian music performance/song]. What was it like when you heard your name announced?

Because I was in such disbelief that I was [even] going to win, I was standing outside in the lobby taking it all in. My mom had to text me and say I'd won. Then I ran into the building. *(Laughs.)*

—G. M.



Taylor Hanson

SINGER-SONGWRITER, HANSON, 39

Texas Chapter President, 2022-2024 (Vice President, 2021-22; Governor, 2016-21)

How did you get involved in the Texas chapter?

I've been a [Recording Academy] member since I was 14. But the entree to really get involved came from the leadership with the Texas chapter a few years after [Hanson had] been independent consistently. It was [an effort] to get young blood involved. Advocating and supporting and making things better beyond my own four walls was something that I found really interesting because you see people taken advantage of a lot, artists not knowing their power. The academy really is a union of sorts, or an artists alliance that is connecting creators.

What's the most important issue facing the Texas chapter?

The greatest thing that's facing us is gaining more active members in our region of Texas and Oklahoma, which is part of the Texas chapter. The music industry has a history of being perceived as very much New York and L.A., which it is, but as it has evolved, people are much more spread out. There's an active community of creatives in different places. Showing the Recording Academy's relevance to creators that are not in industry-dominant markets is a real challenge.

What are your local chapter meetings like since you've become president?

The idea is simply, "Let's be the most musical chapter possible." So that meant moving our meetings to recording studios instead of a hotel so we can promote a local studio. We start every meeting with a performance from a local artist and then use every possible opportunity to turn things that the academy's already invested in into ways to talk to future members in [our] area. The challenge of the Recording Academy is always balancing this big, glitzy show with the award everyone wants and the real work of the

academy, which is to create a network of active, real professional musicians who are engaged in producing music and producing their art for themselves but are also a part of a community that is hoping to advocate for one another and be a trusted brand.

The academy is prioritizing diversity; how have you manifested that in the Texas chapter?

We need to be active in our communities, not just looking like we're being "diverse" because you look around the room and you see different-colored people or different styles, but *really* diverse, as in diverse perspectives, people from rural places. We are actively pushing our leadership to recommend new members and to amplify things that we know are priorities: to encourage more membership from the Black community, membership from women behind the scenes like engineers and producers. We want to proactively go, "Hey, is your voice being heard? Are you sitting at the table alongside other members?" Every chapter has subcommittees; let's really be proactive about engaging different voices for those subcommittees because those focused areas are the ones that end up elevating people into leadership.

How do you communicate with your fellow chapter presidents?

We have a text chain among all the presidents of the 12 chapters. One of the things that I'm particularly excited about is working on initiatives that get collaboration going between chapters because you have this incredible network. The Recording Academy has a chance to be the most comprehensive, engaged advocate for itself, for music and creators, not just for the creators who have broken through. There's a lot of growth that could be done there, and that comes back to the chapters.

What do you appreciate the most about your fellow officers?

The relationships that you get to forge. [Former president/current adviser and rapper] Paul Wall is one of the longest-serving members. He's incredibly astute. One of our new members, [gospel singer] Gene Moore, and I just clicked right out of the gate. [National trustee and gospel singer] Yolanda Adams' leadership style is always very positive, but she also will challenge the status quo. She's great at setting the tone for the room. She's very good at communicating, but do not be deceived — when something is not going in the right direction, she will absolutely say, "You know, this is going to go against the grain, but we need to address this."

Do you have a favorite Grammy performance of all time?

It's a little bit self-serving, but I'm going to go back to [Hanson's] own performance in 1998. It's not the greatest, but it's the most significant in my Grammy history. It was at Radio City Music Hall [in New York]. This is my nudge toward the Grammys — there was a feeling of specialness being at Radio City versus being in an arena. We love the fans, of course, but it felt more like a community of peers acknowledging one another. I hope that that feeling, which was a little more intimate, we can recapture in future years. —M.N.



Chris "Tricky" Stewart

SONGWRITER-PRODUCER, 48

Atlanta Chapter Governor, 2022-2024 (prev. 2004-2006)

Your first term as an Atlanta governor was 2004-2006. Why the decision to re-up now?

I felt like my voice should be heard again on the local side. I'm also a mentor for Grammy U and a member of the Producers & Engineers wing. For me, the Recording Academy is the right place to tap into as a resource.

What's the most important issue facing the academy now?

It's always going to be about staying current with the times while moving forward in terms of legislative issues and creating a transparent and all-inclusive academy. There seems to be a clearer voice in the room; more of a direct line to the powers that be about making important improvements, like this year's first-ever songwriter of the year award.

What are some important initiatives your chapter has undertaken?

I'm particularly excited about a writing camp/song workshop that we're putting together for young people with special needs. Whether they are blind or in wheelchairs [for example], we need to understand how talented these kids are. And it's important that the kids understand there are people who want to collaborate with them.

Why should songwriter-producers and other creatives become involved in their local chapter?

Local chapters are great places to plug into if you want to be in music, especially if you're coming from areas that don't have record labels or publishing companies to speak of. Also, if you're not part of the solution, then you're more of a problem. I will challenge anybody to see the good work being done and get involved. The academy isn't based on one day a year [the Grammy Awards]. Fighting for the next generation of dreamers is a daily grind. If you don't appreciate that, then I don't know what to tell you.

Do you have a favorite Grammy moment?

The "Single Ladies" win for song of the year [in 2010]. Right before the lights went down, Jay-Z came to me and said, "Beyoncé's not going to be ready, and if she wins, she wants you to accept." When the category was announced — the very first award — I had a flash flood in my body; I sweated out my whole suit in a matter of one second. So for the rest of the show, I had to sit in a wet suit. (*Laughs.*) But I'll never forget that moment. —G.M.

Claudia Brant

SINGER-SONGWRITER-PRODUCER, 56

Los Angeles Chapter Governor, 2022-2024
(previously 2010-12, 2014-15, 2017-18)

How did you get involved in your chapter and why?

I arrived in the U.S. 24 years ago from Argentina. I knew there was an academy, and I approached the L.A. chapter. I have been serving now for 18 years. It has helped me understand the importance of the institution. Most of the younger producers I work with think the academy just gives away awards, but there's so much more that we do. We volunteer our time to be part of this institution that does a lot of community work, educational work. I've also understood how important it is to be inclusive and how much balance you need on the board.

You mention the importance of inclusivity and representation. Has that been achieved at your chapter?

We always look at the names that are thrown in to join, and there are many things we take into consideration. "Are you younger than 40? Are you LGBTQ? Are you African American? Are you a woman? Latino?" It's so important because that makes the core of the L.A. chapter board and every other board. When you find the balance, when you see the numbers, we know that we're moving forward in a good way.

Have you seen more Latinos wanting to be involved in some capacity with the academy?

I've seen more Latinos wanting to get involved in the past four years.

We still don't have a huge representation. We need artists to join, but they are touring and it's hard for them. Some artists we suggested agreed to represent, but they were not able to comply with the schedule — there's a lot of those in L.A., including regional Mexican [musicians]. There's a bunch who are great, but it's hard to get them. We're trying. Every time I see someone, I'm like, "Hey, remember, the academy is here whenever you're ready."

What challenge is your chapter still facing?

Although we're growing and we're having more diversity, membership is still an issue. We need to learn how to promote what we do. If people knew all the things that we do, I think they would try to become a member right away. But we have a great team, we have initiative, and we brainstorm.

What are you personally doing to actively recruit new members?

I'm in the studio all day. I work with artists and producers daily. My first question to them is always: "Are you a member? Why aren't you a member? Do you know what we do? You start as a member, you become a governor, then officer, then trustee and then you own the world. You can be in the room where serious decisions are being taken that will affect the academy directly." I think it's important that they know that they can have a voice. —GRISelda FLORES



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—*Variety* / Owen Gleiberman

2023

GRAMMY

NOMINEES

The last year delivered musical triumphs from the industry's biggest stars, setting the stage for a competitive and historic night at the 65th annual Grammy Awards on Feb. 5, 2023

CUSTOM TYPOGRAPHY BY BERKAY TAŞ

SONG OF THE YEAR



"abcdefu"

GAYLE

SONGWRITERS

Sara Davis, GAYLE and Dave Pittenger

Although Taylor Gayle Rutherford, the 18-year-old Texas native who records as GAYLE, only scored one Grammy nomination this year, she made it count, as her breakthrough smash, "abcdefu," made it into the song of the year race. The clever kiss-off, in which GAYLE uses the alphabet to spell out just how much she loathes an ex, went viral on TikTok before crossing over to streaming services and top 40 radio, eventually climbing to No. 3 on the Billboard Hot 100 and the top of the Pop Airplay chart. The song led GAYLE's debut EP, *A Study of the Human Experience Volume One*, which arrived in March on Atlantic Records/Arthouse Records and featured a collaboration with UPSAHL and Blu DeTiger. In 2023, the singer-songwriter will open for Taylor Swift on select dates of her Eras stadium tour; before those shows, the artists will compete for song of the year.



"About Damn Time"

LIZZO

SONGWRITERS

Melissa "Lizzo" Jefferson, Eric Frederic, Blake Slatkin and Theron Makiel Thomas

On the day that she released "About Damn Time," Lizzo posted to Instagram, "Have you been feeling stressed? Have you also been feeling sexy? Well I got the remedy for you." Her preview turned out to be accurate. "About Damn Time" represented both a release and a celebration, as Lizzo sings about feeling "so down and under pressure" seconds before launching into a chorus that could start any party. Co-written by Lizzo, co-producers Blake Slatkin and Eric Frederic (better known as Ricky Reed) and Theron Makiel Thomas of the musical duo R. City, "About Damn Time" returned the pop star to the top of the Hot 100 following an extended break and the 2021 Cardi B collaboration "Rumors." Lizzo was nominated in all of the Big Four categories in 2020, and thanks to "About Damn Time" and the album it's on, *Special*, she returns to song, record and album of the year three years later.

"All Too Well"
(10-Minute Version)
(The Short Film)

TAYLOR SWIFT

SONGWRITERS

Liz Rose and Taylor Swift

Nine years after Swift's fourth studio album, *Red*, was nominated for album of the year, one of its standout tracks, "All Too Well," has been rerecorded, expanded and nominated for song of the year — a Grammy category the superstar has appeared in five previous times but has yet to win. As part of Swift's project of rerecording her first six albums because she doesn't own the master recordings of her original full-lengths, *Red (Taylor's Version)* became a No. 1 smash in 2021 by revisiting her fiercely beloved 2012 album, as well as offering "From the Vault" goodies like an epic, 10-minute version of a previously five-minute-long album track. The expanded edition of "All Too Well" debuted atop the Hot 100 upon its release; meanwhile, a Swift-directed short film for the song is now nominated in the best music video category. Another "From the Vault" track from *Red (Taylor's Version)*, "I Bet You Think About Me," is also up for best country song in 2023.



"As It Was"

HARRY STYLES

SONGWRITERS

Tyler Johnson, Kid Harpoon and Harry Styles

Styles, Tyler Johnson and Kid Harpoon wrote the lead single to Styles' third solo album, *Harry's House*, as a meditation on loss and transition, built around the phrase "you know it's not the same as it was." Its themes may not convey "summer smash" like Styles' other Hot 100 chart-topper, 2019's "Watermelon Sugar," yet "As It Was" had pop fans crooning along to those pangs of loneliness for months on end, spending 15 weeks at No. 1 and topping *Billboard's* 2022 Song of the Summer chart. Styles performed "As It Was" for the first time while headlining the Coachella festival in April, then brought his new smash on the road during 15-night residencies at venues like New York's Madison Square Garden and Kia Forum in Inglewood, Calif. The single also guided *Harry's House*, now nominated for album of the year, to one of the year's biggest No. 1 debuts on the Billboard 200.



"Bad Habit"

STEVE LACY

SONGWRITERS

Matthew Castellanos, Brittany Fousheé, Diana Gordon, John Carroll Kirby and Steve Lacy

"Bad Habit" represented a major breakthrough for Lacy as a solo artist after years spent in the experimental collective The Internet, and although the single was self-produced, Lacy received help in writing the ode to a missed connection. The artist penned the track with studio veteran John Carroll Kirby, film director/producer Matthew Castellanos, singer-songwriter Diana Gordon (previously known under the recording name Wynter Gordon) and rising R&B star Fousheé. The lattermost guested on Lacy's track "Sunshine," another single alongside "Bad Habit" on his recent second solo album, *Gemini Rights*. All five co-writers on "Bad Habit" earn their first song of the year nod, while Lacy — who has previously been nominated twice — is up for four total awards and could earn his first career Grammy win.

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BEST SONG WRITTEN FOR VISUAL MEDIA

"NOBODY LIKE U"

WRITTEN BY BILLIE EILISH AND FINNEAS O'CONNELL





“Break My Soul”

BEYONCÉ

SONGWRITERS

Beyoncé, S. Carter, Terius “The-Dream” Gesteelde-Diamant and Christopher A. Stewart

Beyoncé had already set the record for the most Grammy wins prior to this year, but the 2023 nominations also made her the most-nominated artist in the history of the awards — alongside her husband, Jay-Z, who also has 88 career noms. That tied number includes individual song of the year nominations for the same track: Jay is credited as a co-writer on Bey’s No. 1 hit “Break My Soul” as S. Carter, along with his wife and longtime Beyoncé collaborators Tricky Stewart and The-Dream. Song of the year is the only Big Four category that Beyoncé has previously won, as “Single Ladies (Put a Ring on It)” — which had been her most recent solo No. 1 on the Hot 100 prior to “Break My Soul” — took home the prize in 2010. With nine total nominations this year, Beyoncé will try to extend her record for most Grammy wins, which stands at 28.



“Easy on Me”

ADELE

SONGWRITERS

Adele Adkins and Greg Kurstin

Only one person earned two song of the year Grammy trophies in the 2010s: Adele, who won alongside Paul Epworth for “Rolling in the Deep” in 2012 and with Greg Kurstin for “Hello” five years later. Adele and Kurstin reteamed for five songs on her 2021 album, *30*, including its lead single, “Easy on Me,” which finds the superstar addressing her young son as she tries to explain the circumstances of her divorce and asks for understanding. Both Adele and Kurstin now have three career song of the year nominations — Adele with the lead singles to her last three studio albums and Kurstin with “Hello,” “Easy on Me” and the Kelly Clarkson chart-topper “Stronger (What Doesn’t Kill You),” which was nominated in 2013. Both would also receive trophies if “Easy on Me” wins record of the year, or if *30* becomes Adele’s third straight set to win album of the year.



“GOD DID”

**DJ KHALED FEATURING
RICK ROSS, LIL WAYNE, JAY-Z,
JOHN LEGEND & FRIDAYY**

SONGWRITERS

Tarik Azzouz, E. Blackmon, Khaled Khaled, F. LeBlanc, Shawn Carter, John Stephens, Dwayne Carter, William Roberts and Nicholas Warwar

As one of pop music’s most in-demand collaborators of the past 15 years, DJ Khaled fittingly earns his first song of the year Grammy nomination with eight co-writers, the most in this year’s category. The hit-maker is nominated for “GOD DID,” the title track to his latest studio album, alongside the song’s five featured artists — Ross, Lil Wayne, Jay-Z, Legend and Fridayy — as well as its co-producers: StreetRunner, H. Amarr and Azzouz. Legend helped Khaled win his sole Grammy thus far by guesting on “Higher,” also featuring the late Nipsey Hussle; the single won the award for best rap/sung performance in 2020. In addition to earning five nominations for his *GOD DID* material, Khaled is nominated for album of the year for his work on Mary J. Blige’s *Good Morning Gorgeous*, which he co-produced and featured him on the track “Amazing.”



“The Heart Part 5”

KENDRICK LAMAR

SONGWRITERS

Jake Kosich, Johnny Kosich, Kendrick Lamar and Matt Schaeffer

As a five-and-a-half minute promotional single ahead of his *Mr. Morale & The Big Steppers* album that addressed generational pain, institutionalized racism and mental health issues, “The Heart Part 5” reminded the world of Lamar’s technical skill as well as his understanding of complex social dynamics. He wrote “The Heart Part 5” with Jake Kosich, Johnny Kosich and Matt Schaeffer, who make up the production trio Beach Noise and are also nominated, alongside the hip-hop superstar, for record of the year. The visual for “The Heart Part 5,” which uses deepfake technology to shape-shift Lamar’s face to that of prominent Black figures ranging from Kobe Bryant to Will Smith, is nominated for best music video — a category Lamar last won in 2018 for his “Humble” clip. Lamar was last nominated in the song of the year category for a solo track with “Humble” that year and scored a nod in 2019 for his SZA collaboration “All the Stars.”



“Just Like That”

BONNIE RAITT

SONGWRITER

Bonnie Raitt

One year after receiving the Grammys’ lifetime achievement award, the legendary Raitt is up for song of the year with “Just Like That,” the sparse, affecting centerpiece of *Just Like That...*, her first album in six years. Raitt self-produced the follow-up to 2016’s *Dig In Deep* and wrote three of its 10 songs on her own; “Just Like That,” which tells a story of an impossible reality and finding solace in silver linings, is the sole song of the year nominee with only one credited songwriter. Although the Grammys have honored the 73-year-old Raitt with an album of the year win (in 1990 for *Nick of Time*) and multiple record of the year nominations, “Just Like That” represents her first song of the year nod. A victory would make Raitt the first song of the year recipient to win as a solo writer since Amy Winehouse took home the trophy in 2008 with “Rehab.”

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SIDE
STORY**

A FILM BY STEVEN SPIELBERG
MUSIC BY LEONARD BERNSTEIN LYRICS BY STEPHEN SONDHEIM
MUSIC CONDUCTED BY GUSTAVO DUDAMEL

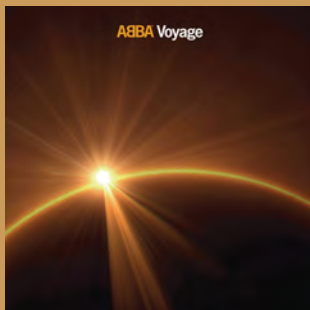


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HOLLYWOOD
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VOYAGE

ABBA

PRODUCER

Benny Andersson

ENGINEERS/MIXERS

Benny Andersson and Bernard Löhr

SONGWRITERS

Benny Andersson and Björn Ulvaeus

MASTERING ENGINEER

Björn Engelmann

ABBA's indefinite hiatus may have begun in late 1982 following its promotion of 1981's *The Visitors*, but in the decades following the act's unofficial breakup, the Swedish group's pristine pop songs endured — and naturally set the stage for a long-awaited reunion. Although *Voyage*, the first album of new ABBA material in 40 years, was written by the group's Benny Andersson and Björn Ulvaeus and produced by Andersson, the vocals of Anni-Frid Lyngstad and Agnetha Fältskog bring these disco-pop songs to life and present ABBA as a united front once more. *Voyage* debuted at No. 2 on the Billboard 200 upon its November 2021 release, the legendary quartet's highest-charting album to date. While "I Still Have Faith in You" was nominated for record of the year at last year's Grammys ceremony, "Don't Shut Me Down" represents ABBA in the same category this year; the group's *Voyage* material is nominated for four total awards this year, and the iconic band could finally win its first Grammy.

HARRY'S HOUSE

HARRY STYLES

PRODUCERS

Tyler Johnson, Kid Harpoon and Sammy Witte

ENGINEERS/MIXERS

Jeremy Hatcher, Oli Jacobs, Nick Lobel, Spike Stent and Sammy Witte

SONGWRITERS

Amy Allen, Tobias Jesso Jr., Tyler Johnson, Kid Harpoon, Mitch Rowland, Harry Styles and Sammy Witte

MASTERING ENGINEER

Randy Merrill

UN VERANO SIN TI

BAD BUNNY

FEATURED ARTISTS

Rauw Alejandro, Buscabulla, Chencho Corleone, Jhay Cortez, Tony Dize, Bomba Estéreo and The Marías

PRODUCERS

Demy & Clipz, Elikai, HAZE, La Paciencia, Cheo Legendary, MAG, MagicEnElBeat, Mora, Jota Rosa, Subelo Neo and Tainy

ENGINEERS/MIXERS

Josh Gudwin and Roberto Rosado



SONGWRITERS

Raúl Alejandro Ocasio Ruiz, Benito Antonio Martínez Ocasio, Raquel Berrios, Joshua Conway, Mick Coogan, Orlando Javier Valle Vega, Jesus Nieves Cortes, Luis Del Valle, Marcos Masis, Gabriel Mora, Elena Rose, Liliana Margarita Saumet and Maria Zardoya

MASTERING ENGINEER

Colin Leonard

Un Verano Sin Ti should be toasted as the first Spanish-language album to earn a Grammy nomination for the album of the year, but that's no surprise: From streaming playlists to stadium shows, Bad Bunny was inescapable over the past year, and his latest studio album was the expansive, immaculately crafted vehicle behind his dominance. The Puerto Rican superstar's 23-song, 81-minute epic combined reggaetón, hip-hop, *dembow*, *bachata* and dance with an effortlessness built around Bad Bunny's persona and his high-profile guests (including Rauw Alejandro, Jhay Cortez and Bomba Estéreo). *Un Verano Sin Ti* debuted atop the Billboard 200 upon its May release, then spent 13 nonconsecutive weeks at No. 1 — the most of any album in 2022. Bad Bunny also ended the year as the top artist on *Billboard's* year-end charts, as well as the year's top touring act, thanks to his stadium shows in support of his latest album.

30

ADELE

PRODUCERS

Shawn Everett, Ludwig Göransson, Inflo, Tobias Jesso Jr., Greg Kurstin, Max Martin, Joey Pecoraro and Shellback

ENGINEERS/MIXERS

Julian Burg, Steve Churchyard, Tom Elmhirst, Shawn Everett, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Inflo, Greg Kurstin, Riley Mackin and Lasse Mårtén

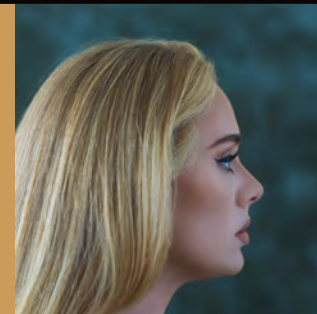
SONGWRITERS

Adele Adkins, Ludwig Göransson, Dean Josiah Cover, Tobias Jesso Jr., Greg Kurstin, Max Martin and Shellback

MASTERING ENGINEER

Randy Merrill

When *folklore* won the album of the year Grammy in 2021, Taylor Swift set the record for most wins by a female artist in the category; two years later, another Grammy mainstay, Adele, could tie that record. Unlike Swift, Adele could pull off the feat with three consecutive albums, after *21* took home the top prize in 2012 and *25* did the same in 2017. *30* — a meditation on divorce, heartbreak, new love and reinvention — includes forays into jazz and gospel as well as a devastating spoken-word interlude on the song "My Little Love." Those detours hardly made *30* inaccessible, though: The album scored the biggest debut



week of 2021 upon its release, and lead single "Easy on Me," which is up for record and song of the year, spent 10 weeks at No. 1 on the Hot 100. In addition to album of the year, *30* is nominated for best pop vocal album — an award Adele won for her past two sets.

Harry Styles' arrival as a Grammy darling has been a long time coming: One Direction, the world-conquering boy band that made him a star, never scored a nomination over the course of five albums, and Styles' self-titled 2017 solo debut was also shut out from any shortlists. Yet his next album, 2019's *Fine Line*, earned Styles three Grammy nominations and one win (for "Watermelon Sugar," which won best pop solo performance in 2021), while now *Harry's House* earns even greater recognition, giving Styles six nods and the first three nominations



follow-up singles "Late Night Talking" and "Music for a Sushi Restaurant."

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RENAISSANCE

BEYONCÉ

FEATURED ARTISTS

Beam, Grace Jones and Tems

PRODUCERS

Jameil Aossey, Bah, Beam, Beyoncé, Bloodpop, Boi-1da, Cadenza, Al Cres, Mike Dean, Honey Dijon, Kelman Duran, Harry Edwards, Terius “The-Dream” Gesteelde-Diamant, Ivor Guest, Guiltybeatz, Hit-Boy, Jens Christian Isaksen, Leven Kali, Lil Ju, MeLo-X, No I.D., NovaWav, Chris Penny, P2J, Rissi, S1a0, Raphael Saadiq, Neenyo, Skrillex, Luke Solomon, Christopher “Tricky” Stewart, Jahaan Sweet, Syd, Sevn Thomas, Sol Was and Stuart White

ENGINEERS/MIXERS

Chi Coney, Russell Graham, Guiltybeatz, Brandon Harding, Hotae Alexander Jang, Chris McLaughlin, Delroy “Phatta” Pottinger, Andrea Roberts, Steve Rusch, Jabbar Stevens and Stuart White

SONGWriters

Denisia “Blu June” Andrews, Danielle Balbuena, Tyshane Thompson, Kevin Marquis Bellmon, Sydney Bennett, Beyoncé, Jerel Black, Michael Tucker, Atia Boggs p/k/a Ink, Dustin Bowie, David Debrandon Brown, S. Carter, Nija Charles, Sabrina Claudio, Solomon Fagenson Cole, Brittany “Chi” Coney, Alexander Guy Cook, Lavar Coppin, Almando Cresso, Mike Dean, Saliou Diagne, Darius Dixon, Jocelyn Donald, Jordan Douglas, Aubrey Drake Graham, Kelman Duran, Terius “The-Dream” Gesteelde-Diamant, Dave Giles II, Derrick Carrington Gray, Nick Green, Larry Griffin Jr., Ronald Banful, Dave Hamelin, Aviel Calev Hirschfeld, Chauncey Hollis Jr., Ariowa Irosogie,

Leven Kali, Ricky Lawson, Tizita Makuria, Julian Martrel Mason, Daniel Memmi, Cherdericka Nichols, Ernest “No I.D.” Wilson, Temilade Openiyi, Patrick Paige II, Jimi Stephen Payton, Christopher Lawrence Penny, Michael Pollack, Richard Isong, Honey Redmond, Derek Renfroe, Andrew Richardson, Morten Ristorp, Nile Rodgers, Oliver Rodigan, Raphael Saadiq, Matthew Samuels, Sean Seaton, Skrillex, Corece Smith, Luke Francis Matthew Solomon, Jabbar Stevens, Christopher A. Stewart, Jahaan Sweet, Rupert Thomas Jr. and Jesse Wilson

MASTERING ENGINEER

Colin Leonard

Even as her sounds, styles and strategies have evolved during her career, Beyoncé has consistently made her album releases must-hear events — and now, her third straight solo release is nominated for album of the year. *Renaissance*, Beyoncé’s long-awaited follow-up to 2016’s *Lemonade*, served as a sophisticated dance party, offering luxurious house music and lyrical escapism while also acknowledging the Black and queer roots of disco and modern pop. The album included a limited number of featured artists but an all-star team of co-writers and co-producers, from The-Dream and Tricky Stewart to Boi-1da to Syd to Raphael Saadiq. Four different songs from *Renaissance* — “Break My Soul,” “Virgo’s Groove,” “Plastic Off the Sofa” and “Cuff It” — are nominated for Grammys this year, and although Beyoncé owns the record for most career Grammy wins with 28, the superstar could finally win her first album of the year award in 2023.

GOOD MORNING GORGEOUS (DELUXE)

MARY J. BLIGE

FEATURED ARTISTS

DJ Khaled, Dave East, Fabolous, Fivio Foreign, Griselda, H.E.R., Jadakiss, Moneybagg Yo, Ne-Yo, Anderson .Paak, Remy Ma and Usher

PRODUCERS

Alissia, Tarik Azzouz, Bengineer, Blacka Din Me, Rogét Chahayed, Cool & Dre, Ben Billions, DJ Cassidy, DJ Khaled, D’Mile, Wonda, Bongo Bytheway, H.E.R., Hostile Beats, Eric Hudson, London on Da Track, Leon Michels, Nova Wav, Anderson .Paak, S!Mwaw, Streetrunner, Swizz Beatz and J White Did It

ENGINEERS/MIXERS

Derek Ali, Ben Chang, Luis Bordeaux, Bryce Bordone, Lauren D’Elia, Chris Galland, Serban Ghenea, Akeel Henry, Jaycen Joshua, Pat Kelly, Jhair Lazo, Shamele Mackie, Manny Marroquin, Dave Medrano, Ari Morris, Parks, Juan Peña, Ben Sedano, Kev Spencer, Julio Ulloa and Jodie Grayson Williams

SONGWriters

Alissia Beneviste, Denisia “Blu June” Andrews, Archer, Bianca Atterberry, Tarik Azzouz, Mary J. Blige, David Brewster, David Brown, Shawn Butler, Rogét Chahayed, Ant Clemons, Brittany “Chi” Coney, Kasseem Dean, Benjamin Diehl, DJ Cassidy, Jocelyn Donald, Jerry Duplessis, Uforo Ebong, Dernst “D’Mile” Emile II, John Jackson, Gabriella Wilson, Shawn Hibbler, Charles A. Hinshaw, Jamie Hurton, Eric



Hudson, Jason Phillips, Khaled Khaled, London Holmes, Andre “Dre” Christopher Lyon, Reminisce Mackie, Leon Michels, Jerome Monroe Jr., Kim Owens, Brandon Anderson, Jeremie “Benny the Butcher” Pennick, Demond “Conway the Machine” Price, Peter Skellern, Shaffer Smith, Nicholas Warwar, DeForrest Taylor, Tiara Thomas, Marcello “Cool” Valenzano, Alvin “Westside Gunn” Worthy, Anthony Jermaine White and Leon Youngblood

Mary J. Blige kicked off her 2022 by performing alongside Dr. Dre, Snoop Dogg, Eminem and Kendrick Lamar at the Super Bowl LVI halftime show, and closed it out with the first album of the year nomination for one of her solo projects. In between, the R&B icon promoted and toured behind *Good Morning Gorgeous*, her 14th studio album and first in five years, which focused on familiar themes of inner strength and finding hope through tumult, with guests like DJ Khaled, Fivio Foreign, Usher and Anderson .Paak. The deluxe edition of the album is nominated for the top prize and boasts a version of the title track featuring former album of the year nominee H.E.R., who co-wrote and co-produced the song with Dernst “D’Mile” Emile II. Blige, a nine-time Grammy winner, was previously nominated in the album of the year category for her work on the *Waiting To Exhale* soundtrack in 1997 and Lamar’s *good kid, m.A.A.d city* in 2014.

IN THESE SILENT DAYS

BRANDI CARLILE

FEATURED ARTIST

Lucius

PRODUCERS

Dave Cobb and Shooter Jennings

ENGINEERS/MIXERS

Brandon Bell, Dave Cobb, Tom Elmhirst, Michael Harris and Shooter Jennings

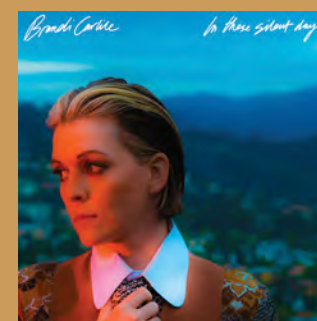
SONGWriters

Brandi Carlile, Dave Cobb, Phil Hanseroth and Tim Hanseroth

MASTERING ENGINEER

Pete Lyman

In 2018, Brandi Carlile scored a critical and commercial breakthrough with her album *By the Way, I Forgive You*, which earned a career-high No. 5 peak on the Billboard 200 and notched six nominations (and three wins) for the singer-songwriter at the 2019 Grammys. Instead of resting on her laurels, Carlile co-produced Tanya Tucker’s lauded 2019 album, *While I’m Livin’*; released an album as a member of the



country supergroup The Highwomen; landed Grammy nods for her collaborations with Maren Morris and Alicia Keys; and issued a follow-up with *In These Silent Days* that was just as emotionally potent as its predecessor. Like *By the Way, I Forgive You*, *In These Silent Days* was a collaboration between Carlile and veteran producers Dave Cobb and Shooter Jennings. After lead single “Right On Time” was nominated for best pop solo performance last year — and Carlile protested the genre classification — “You and Me on the Rock” is up for two Americana awards this year, as well as record of the year.

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**SONG OF THE YEAR
RECORD OF THE YEAR
BEST POP SOLO PERFORMANCE
BEST PROGRESSIVE R&B ALBUM**



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ALBUM OF THE YEAR



MUSIC OF THE SPHERES

COLDPLAY

FEATURED ARTISTS

BTS, Jacob Collier, Selena Gomez and We Are KING

PRODUCERS

Jacob Collier, Daniel Green, Oscar Holter, Jon Hopkins, Max Martin, Metro Boomin, Kang Hyo-Won, Bill Rahko, Bart Schouder, Rik Simpson, Paris Strother and We Are KING

ENGINEERS/MIXERS

Guy Berryman, Jonny Buckland, Will Champion, Jacob Collier, The Dream Team, Duncan Fuller, Serban Ghenea, Daniel Green, John Hanes, Jon Hopkins, Michael Ilbert, Max Martin, Bill Rahko, Bart Schouder, Rik Simpson and Paris Strother

SONGWRITERS

Guy Berryman, Jonny Buckland, Denise Carite, Will Champion, Jacob Collier, Derek Dixie, Sam Falson, Stephen Fry, Daniel Green, Oscar Holter, Jon Hopkins, Jung Ho-Seok, Chris Martin, Max Martin, John Metcalfe, Leland Tyler Wayne, Bill Rahko, Kim Nam-Joon, Jesse Rogg, Davide Rossi, Rik Simpson, Amber Strother, Paris Strother, Min Yoon-Gi, Federico Vindver and Olivia Waithe

MASTERING ENGINEER

Randy Merrill

Coldplay returns to the album of the year race two years after last appearing with *Everyday Life*, although *Music of the Spheres* represents a sharp pivot for the stadium-playing pop-rock group. Unlike its predecessor, which addressed social issues and global strife with an experimental lens, *Music of the Spheres* explores humanity with a celebratory tone and an eye toward the heavens, with BTS, Jacob Collier, Selena Gomez and We Are KING guesting on the album. “My Universe,” the synth-pop single featuring BTS, became Coldplay’s first No. 1 single on the Billboard Hot 100 since 2008’s “Viva La Vida,” and is nominated for best pop duo/group performance. The British quartet has won seven Grammys during its two-decade-plus run, but has not taken home a trophy since 2009 — and has yet to win an album of the year award.

SPECIAL

LIZZO

PRODUCERS

Benny Blanco, Quelle Chris, Daoud, Omer Fedi, ILYA, Kid Harpoon, Ian Kirkpatrick, Max Martin, Nate Mercereau, The Monsters & Strangerz, Phoelix, Ricky Reed, Mark Ronson, Blake Slatkin and Pop Wansel

ENGINEERS/MIXERS

Benny Blanco, Bryce Bordone, Jeff Chestek, Jacob Ferguson, Serban Ghenea, Jeremy Hatcher, Andrew Hey, Sam Holland, ILYA, Stefan Johnson, Jens Jungkurth, Patrick Kehrier, Ian Kirkpatrick, Damien Lewis, Bill Malina, Manny Marroquin and Ricky Reed

SONGWRITERS

Amy Allen, Daoud Anthony, Jonathan Bellion, Benjamin Levin, Thomas Brenneck, Christian Devivo, Omer Fedi, Eric Frederic, Ilya Salmanzadeh, Melissa Jefferson, Jordan K. Johnson, Stefan Johnson, Kid Harpoon, Ian Kirkpatrick, Savan Kotecha, Max Martin, Nate Mercereau, Leon Michels, Nick Movshon, Michael Neil, Michael Pollack, Mark Ronson, Blake Slatkin, Peter Svensson, Gavin Chris Tennille, Theron Makiel Thomas, Andrew Wansel and Emily Warren

MASTERING ENGINEER

Michelle Mancini

Before returning with her new album, *Special*, in 2022, Lizzo released “Rumors,” a boisterous collaboration with Cardi B that debuted at No. 4 on the Hot 100. “Rumors” didn’t make it onto the *Special* track list, however — Lizzo’s



latest full-length includes no featured artists, just plenty of empowering self-reflection atop disco-inspired synth-pop. *Special* marks Lizzo’s second straight album of the year nod after the deluxe edition of *Cuz I Love You*, her 2019 breakthrough featuring hits like “Truth Hurts” and “Juice,” was nominated in 2020. “About Damn Time,” the sashaying lead single from *Special*, climbed even higher than “Rumors,” reaching No. 1 on the Hot 100 in July and becoming one of the defining songs of the summer. The single is up for three Grammys this year, while *Special* is nominated for best pop vocal album.

MR. MORALE & THE
BIG STEPPERS

KENDRICK LAMAR

FEATURED ARTISTS

Baby Keem, Blxst, Sam Dew, Ghostface Killah, Beth Gibbons, Kodak Black, Tanna Leone, Taylour Paige, Amanda Reifer, Sampha and Summer Walker

PRODUCERS

The Alchemist, Baby Keem, Craig Balmoris, Beach Noise, Bekon, Boi-1da, Cardo, Dahi, DJ Khalil, FNZ, Frano, Sergiu Gherman, Emile Haynie, J.LBS, Mario Luciano, Timothy Maxie, Tyler Mehlenbacher, OKLAMA, Rascal, Sounwave, Jahaan Sweet, Tae Beast, Duval Timothy and Pharrell Williams

ENGINEERS/MIXERS

Derek Ali, Matt Anthony, Beach Noise, Rob Bisel, David Bishop, Troy Bourgeois, Andrew Boyd, Ray Charles Brown Jr., Derek Garcia, Chad Gordon, James Hunt, Johnny Kosich, Manny Marroquin, Erwing Olivares, Raymond J. Scavo III, Matt Schaeffer, Cyrus Taghipour, Johnathan Turner and Joe Visciano

SONGWRITERS

Khalil Abdul-Rahman, Hykeem Carter, Craig Balmoris, Beach Noise, Daniel Tannenbaum, Stephen Lee



Bruner, Matthew Burdette, Isaac John De Boni, Sam Dew, Anthony Dixon, Victor Ekpo, Sergiu Gherman, Dennis Coles, Beth Gibbons, Frano Huett, Stuart Johnson, John Julian, Bill K. Kapri, Jake Kosich, Johnny Kosich, Daniel Krieger, Kendrick Lamar, Ronald LaTour, Mario Luciano, Daniel Alan Maman, Timothy Maxey, Danny McKinnon, Tyler Mehlenbacher, Michael John Mulé, D. Natche, OKLAMA, Jason Pounds, Rascal, Amanda Reifer, Ely Rise, Matthew Samuels, Avante Santana, Matt Schaeffer, Sampha Sisay, Mark Spears, Homer Steinweiss, Jahaan Akil Sweet, Donte Lamar Perkins, Duval Timothy, Summer Walker and Pharrell Williams

MASTERING ENGINEER

Michelle Mancini

As the latest opus in one of the most decorated careers in hip-hop history, *Mr. Morale & The Big Steppers* — Kendrick Lamar’s fourth full-length to be nominated for album of the year — finds the rapper on his most personal journey so far, and it addresses his flaws, beliefs and aspirations

in the form of an extended therapy session. One week before Lamar returned with his first album since 2017’s *DAMN.*, he released “The Heart Part 5,” a reminder of his prodding lyricism that ended up earning Grammy nominations for record and song of the year. When the full album was unveiled, Lamar was joined on the project by one of the most diverse lists of artists of any 2022 album — from Ghostface Killah to Portishead’s Beth Gibbons to Summer Walker to his cousin Baby Keem. Lamar won a Grammy for best rap performance last year by guesting on Keem’s song “Family Ties,” and in 2023, the rap superstar is up for eight as a lead artist.

FOR

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CONSIDERATION

GRAMMY® NOMINEE

DOJJA GAT

**RECORD OF THE YEAR
BEST POP SOLO PERFORMANCE
BEST POP DUO/GROUP PERFORMANCE
BEST MUSIC VIDEO
BEST RAP PERFORMANCE**
"VEGAS" FROM THE ELVIS MOTION PICTURE SOUNDTRACK





ROCK

45 GRAMMY® NOMINATIONS



DOJA CAT

RECORD OF THE YEAR
BEST POP SOLO PERFORMANCE
BEST POP DUO/GROUP PERFORMANCE
BEST RAP PERFORMANCE
BEST MUSIC VIDEO

STEVE LACY

SONG OF THE YEAR
RECORD OF THE YEAR
BEST POP SOLO PERFORMANCE
BEST PROGRESSIVE R&B ALBUM

LUCKY DAYE

ALBUM OF THE YEAR
BEST R&B SONG
BEST R&B PERFORMANCE
BEST R&B ALBUM

H.E.R.

ALBUM OF THE YEAR
RECORD OF THE YEAR
BEST DANCE/ELECTRONIC RECORDING
BEST R&B SONG

KIRK FRANKLIN

BEST GOSPEL PERFORMANCE/SONG
BEST CONTEMPORARY CHRISTIAN MUSIC
PERFORMANCE/SONG
BEST GOSPEL ALBUM

JAZMINE SULLIVAN

BEST R&B PERFORMANCE
BEST TRADITIONAL R&B PERFORMANCE
BEST R&B SONG

TEMS

ALBUM OF THE YEAR
BEST MELODIC RAP PERFORMANCE
BEST RAP SONG

ELVIS

(ORIGINAL MOTION PICTURE SOUNDTRACK)

BEST COMPILATION SOUNDTRACK
FOR VISUAL MEDIA ALBUM

LATTO

BEST NEW ARTIST
BEST MELODIC RAP PERFORMANCE

BUDDY GUY

BEST TRADITIONAL BLUES ALBUM

CHRIS BROWN

BEST R&B ALBUM

FOUSHÉE

SONG OF THE YEAR

CHRISTINA AGUILERA

BEST LATIN POP ALBUM

KAYTRANADA

BEST DANCE/ELECTRONIC RECORDING

KOFFEE

BEST REGGAE ALBUM

LONDON ON DA TRACK

ALBUM OF THE YEAR

MALUMA

BEST MÚSICA URBANA ALBUM

MARK RONSON

ALBUM OF THE YEAR

MIGUEL

BEST DANCE/ELECTRONIC RECORDING

PENTATONIX

BEST TRADITIONAL POP VOCAL ALBUM

PROTOJE

BEST REGGAE ALBUM

PURPLE DISCO MACHINE

BEST REMIXED RECORDING

SZA

BEST MELODIC RAP PERFORMANCE

USHER

ALBUM OF THE YEAR

RIMAS

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**Bad Bunny
Un Verano Sin Ti**

ALBUM OF THE YEAR

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– *Stephen Daw, Billboard*

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PETER TRAVERS, ABC NEWS

“THE MOUNTING DREAD IS ENHANCED BY THE
INCREASINGLY AGITATED STRINGS OF JONNY GREENWOOD’S
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MUSICIAN’S POWERFUL WORK ON ‘THERE WILL BE BLOOD.’”

THE HOLLYWOOD REPORTER, DAVID ROONEY

“TRIUMPHANT. THE LEVEL OF SUGGESTIVE INTENSITY
JONNY GREENWOOD’S SCORE INFUSES IN THE FILM CAN’T BE OVERSTATED.”

THE PLAYLIST, TOMIS LAFFLY

NETFLIX

Cutting Edge Group

LAKESHORE
RECORDS



"Don't Shut Me Down"

ABBA

PRODUCER Benny Andersson
ENGINEERS/MIXERS
Benny Andersson, Bernard Löhr
MASTERING ENGINEER
Björn Engelmann

Last year, legendary Swedish pop group ABBA earned the first Grammy nomination of its half-century-long career when "I Still Have Faith in You," the lead single from its long-awaited new album, *Voyage*, earned a record of the year nod. This year, "Don't Shut Me Down," the other half of the dual single to "I Still Have Faith in You," gives the quartet its second straight record of the year nomination, while *Voyage* scores an album of the year nod. Slinky dancefloor filler "Don't Shut Me Down" features the group's Agnetha Fältskog on lead vocals — Anni-Frid Lyngstad led on "I Still Have Faith in You" — and scored better on the charts than its predecessor, becoming ABBA's first No. 1 single in its native Sweden since 1978 and reaching No. 54 on the Billboard Global 200. "Don't Shut Me Down" is also up for best pop duo/group performance, so with four total nominations this year, ABBA is seeking its first-ever Grammy win.



"Easy on Me"

ADELE

PRODUCER Greg Kurstin
ENGINEERS/MIXERS
Julian Burg, Tom Elmhirst, Greg Kurstin
MASTERING ENGINEER
Randy Merrill

Since 2012, Adele is a perfect 13-for-13 at the Grammys, having swept album, record and song of the year on two separate occasions. The U.K. superstar will attempt another hat trick in 2023 with her fourth full-length, *30*, nominated for album of the year, and its sweeping lead single, "Easy on Me," which is up for four awards, including record and song of the year. Greg Kurstin (Foo Fighters, Sia) produced Adele's last record of the year winner, "Hello," which, like "Easy on Me," turned the combination of somber piano keys and powerhouse vocals into a commercial blockbuster, spending 10 total weeks at No. 1 on the Billboard Hot 100. All four of Adele's studio albums have spawned singles that have scored record of the year nominations, although "Easy on Me" is her first return trip to the category with the same producer.



"Break My Soul"

BEYONCÉ

PRODUCERS Beyoncé, Terius "The-Dream" Gesteelde-Diamant, Jens Christian Isaksen, Christopher "Tricky" Stewart
ENGINEERS/MIXERS Brandon Harding, Chris McLaughlin, Stuart White
MASTERING ENGINEER
Colin Leonard

No artist has more career record of the year nominations than Beyoncé in Grammy history — her eight nods that span more than two decades include six as a lead artist, one as a member of Destiny's Child (with "Say My Name" in 2001) and one as a featured artist (on Megan Thee Stallion's "Savage" in 2021). So the superstar, who has yet to win in the category, will try to finally emerge victorious with "Break My Soul," which is also nominated for song of the year, as well as best dance/electronic recording. Beyoncé and Jens Christian Isaksen co-produced the house music anthem along with longtime Bey collaborators Christopher "Tricky" Stewart and Terius "The-Dream" Nash; the latter two co-produced 2008's "Single Ladies (Put a Ring on It)," which was Beyoncé's last solo Hot 100 chart-topper prior to "Break My Soul" reaching No. 1 upon the release of her *Renaissance* album in July.



"Good Morning Gorgeous"

MARY J. BLIGE

PRODUCERS D'Mile, H.E.R.
ENGINEERS/MIXERS
Bryce Bordone, Serban Ghenea, Pat Kelly

Sixteen years after scoring her first record of the year nod with her crossover hit "Be Without You," Blige now has her second with the empowering title track to her 2022 album, *Good Morning Gorgeous* — and is looking for her first win in the category. The R&B legend brought along some good company for her latest bid: D'Mile, who won the record of the year trophy last year for co-producing Silk Sonic's "Leave the Door Open" with Bruno Mars. D'Mile helmed "Good Morning Gorgeous" along with H.E.R., who won song of the year two years ago for her own single, "I Can't Breathe." "Good Morning Gorgeous" is also up for best traditional R&B performance and best R&B song, while its parent album is nominated for album of the year. Blige, a nine-time Grammy winner, enters the 2023 ceremony with six total nominations.



"You and Me on the Rock"

BRANDI CARLILE FEATURING LUCIUS

PRODUCERS
Dave Cobb, Shooter Jennings
ENGINEERS/MIXERS
Brandon Bell, Tom Elmhirst, Michael Harris
MASTERING ENGINEER
Pete Lyman

Will 2023 be the year that Carlile, who has become a Big Four mainstay over the past five years, scores a win in a general category? The veteran singer-songwriter collects her third record of the year nod since 2019 thanks to "You and Me on the Rock," the sweet, simple ode to family comforts, from her 2021 album of the year nominee, *In These Silent Days*. Joining Carlile on the track is indie-pop group Lucius, which makes its Big Four debut with the nomination. In 2019, the band collaborated with Harry Styles on the song "Treat People With Kindness"; now it will compete with him for record of the year. "Right on Time," the lead single from *In These Silent Days*, was nominated for record of the year last year, making Carlile one of three artists in this category with two straight record of the year nominations with songs from the same album, alongside ABBA and Doja Cat.

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Stephanie Economou is a composer and violinist with extended experience in film and television scoring. She also serves as a resident **board member for the Alliance for Women Film Composers.**

Before scoring Dawn of Ragnarök expansion, she worked on the extension **"The Siege of Paris"** for Assassin's Creed Valhalla.

"In the case of Ragnarök, I felt I was able to discover a different side of myself as a composer, which opened the doors to a new and deeply enriching artistic process." Stephanie Economou

Legendary franchise **Assassin's Creed** takes a leap into the world of **Norse Mythology** as players continue their epic Viking saga in **the most ambitious expansion in franchise history.**



RECORD OF THE YEAR



"Woman"

DOJA CAT

PRODUCERS Yeti Beats, Crate Classics, Linden Jay, Aynzli Jones

ENGINEERS/MIXERS Jesse Ray Ernster, Rian Lewis, Tyler Sheppard, Kalani Thompson

MASTERING ENGINEER
Mike Bozzi

Doja Cat's 2021 album, *Planet Her*, continued its hit parade well into 2022 as its songs logged a total of five top 20 entries on the Hot 100. They included "Woman," a sensual fusion of pop, reggae and Afrobeats that climbed to No. 7 on the chart and also topped the Pop Airplay tally. "Woman" is now the second *Planet Her* single to be nominated for record of the year, after last year's SZA collaboration "Kiss Me More," and gives Doja Cat her third straight appearance in the category, after her breakthrough single, "Say So," earned a nod in 2021. "Kiss Me More" won best pop duo/group performance at last year's ceremony, and Doja Cat broke down in tears while accepting her first career Grammy. Thanks to three nominations for "Woman," plus nods for her Post Malone team-up, "I Like You (A Happier Song)," and her *Elvis* soundtrack hit, "Vegas," she could add five more trophies to her collection.



"Bad Habit"

STEVE LACY

PRODUCER Steve Lacy

ENGINEERS/MIXERS Neal Pogue, Karl Wingate

MASTERING ENGINEER
Mike Bozzi

"I'm not in a rush for anything," Lacy declared in his recent *Billboard* cover interview. "I'm grateful that I got to gradually grow everything." Indeed, seven years after receiving his first Grammy nod as a teenage member of alt-R&B/hip-hop collective The Internet, Lacy has evolved into a genre-eschewing solo star, thanks in large part to his chart-topping smash "Bad Habit." The ultra-catchy rhythmic pop track hit No. 1 on the Hot 100 in October after becoming Lacy's first entry on the chart earlier in 2022, although he had appeared on other charts as a collaborator alongside artists like Frank Ocean and Tyler, The Creator. "Bad Habit" led Lacy's second album, *Gemini Rights*, which became his first top 10 entry on the Billboard 200 upon its July release. The song is the only fully self-produced record of the year nominee.



"The Heart Part 5"

KENDRICK LAMAR

PRODUCER Beach Noise

ENGINEERS/MIXERS Beach Noise, Rob Bisel, Ray Charles Brown Jr., James Hunt, Johnny Kosich, Matt Schaeffer, Johnathan Turner

MASTERING ENGINEER
Michelle Mancini

Lamar's first solo release in four years, "The Heart Part 5" preceded his long-awaited new album, *Mr. Morale & The Big Steppers*, and highlighted a major comeback year for the rap superstar, who scored eight nominations for the 2023 Grammys. Five of them are for the fifth entry in his "The Heart" song series, which dates back to the Compton, Calif., artist's earliest mixtape days and have been used to preview some of his biggest album releases. A virtuosic display of technical skill, "The Heart Part 5" is the first entry in the series to score a Grammy nomination and is also up for song of the year, best rap performance, best rap song and best music video. Lamar has been nominated twice before for record of the year, for "Humble" in 2018 and with his SZA collaboration, "All the Stars," the following year. The 14-time Grammy winner has yet to score a victory in the Big Four categories.



"About Damn Time"

LIZZO

PRODUCERS

Ricky Reed, Blake Slatkin

ENGINEERS/MIXERS

Patrick Kehrier, Bill Malina,

Manny Marroquin

MASTERING ENGINEER
Michelle Mancini

Both of Lizzo's Hot 100 chart-toppers — "Truth Hurts," which became her 2019 breakthrough, and "About Damn Time," which served as a mainstream comeback three years later — have scored record of the year Grammy nominations, and with three nods in the Big Four, the three-time Grammy winner could capture her first career general category win. For the boisterous, disco-friendly floor-filler "About Damn Time," Lizzo reteamed with "Truth Hurts" co-producer Ricky Reed and also worked with Blake Slatkin, who recently produced and co-wrote smashes for Sam Smith, Justin Bieber and Lil Nas X, among others. "About Damn Time" is also nominated for song of the year and best pop solo performance; Lizzo won the latter category three years ago, with "Truth Hurts."



"As It Was"

HARRY STYLES

PRODUCERS

Tyler Johnson, Kid Harpoon

ENGINEERS/MIXERS

Jeremy Hatcher, Spike Stent

MASTERING ENGINEER
Randy Merrill

Capping off a year in which his third solo album, *Harry's House*, catapulted him to a new level of superstardom, Styles at long last broke through in the Big Four Grammy categories, scoring an album of the year nod and both record and song of the year nominations for his smash "As It Was." The pensive, irresistible synth-pop single reunited Styles with Tyler Johnson and Kid Harpoon, who had both worked on the crossover hits "Adore You" and "Watermelon Sugar" from Styles' 2019 album, *Fine Line*. "As It Was" proved to be much bigger than their previous collaborations, ruling the Hot 100 for 15 total weeks — a chart record by a single from a solo artist and the longest-running No. 1 single of 2022. "Watermelon Sugar" earned Styles his first career Grammy by winning for best pop solo performance in 2021, and he could add six more trophies to his collection in 2023.

+ + + + GRAMMY NOMINEE + + + +

MÅNESKIN

BEST NEW ARTIST

- ++ Only new artist to have two chart-topping songs at Alternative Radio this year ++
- ++ Billboard Music Award **WINNER** for Top Rock Song ++
- ++ MTV VMA **WINNER** for Best Alternative ++
- ++ iHeart Music Award **WINNER** for Best New Alternative Artist ++
- ++ American Music Award **WINNER** for Favorite Rock Song ++



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-*Los Angeles Times*

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-*Philadelphia Weekly*

"At a time when rock 'n' roll needs some
fresh new blood, Måneskin has come in
for the kill." -*Chicago Sun Times*

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

"One of today's most famous and
successful global musical acts...
[they're] Unstoppable." -*CNN*

+ + + + + + + + + + + + + + + +

BEST

New

ARTIST

2023



ANITTA

Anitta has already earned seven Latin Grammy Award nominations during her career, but the Brazilian pop star scores her first mainstream Grammy nod thanks to a breakthrough year in the United States. Her irresistible single “Envolver” went viral on TikTok and entered the Billboard Hot 100 at No. 70, becoming her first solo song to reach the chart; the track also climbed to No. 2 on the Global 200 and topped the Global Excl. U.S. chart. “Envolver” was featured on Anitta’s 2022 album, *Versions of Me*, which includes collaborations with Khalid, Saweetie and Ty Dolla \$ign, and which Anitta presented during a performance at Coachella the week of its release. With her lone nomination, Anitta could become the first Brazilian pop artist to win the best new artist trophy.



OMAR APOLLO

Although Omar Apollo’s breakthrough single, “Evergreen (You Didn’t Deserve Me at All),” has been embraced as a modern vision of R&B refracted through old-school soul production, the singer-songwriter has spent years branching into funk, pop, alternative rock and electronic music to showcase the depths of his talent. After starting his career with SoundCloud uploads, Apollo spent the past five years releasing EPs and mixtapes, then finally released his debut album, *Ivory*, in April on Warner Records. The full-length features artists like Kali Uchis and Daniel Caesar and landed Apollo his first national TV performances, but it wasn’t until “Evergreen” became a TikTok hit a few months after the album release that the singer-songwriter’s profile started to explode. Apollo’s first Grammy nomination follows a pair of Latin Grammy nods in 2021, both for his C. Tangana collaboration, “Te Olvidaste.”

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MJ THE MUSICAL



BEST COUNTRY ALBUM
A BEAUTIFUL TIME
BEST COUNTRY SONG
I'LL LOVE YOU TILL THE DAY I DIE
BEST COUNTRY SOLO PERFORMANCE
LIVE FOREVER



BEST ROOTS GOSPEL ALBUM
THE WILLIE NELSON FAMILY



BEST COMPILATION SOUNDTRACK
FOR VISUAL MEDIA
STRANGER THINGS: SOUNDTRACK
FROM THE NETFLIX SERIES, SEASON 4





DOMI & JD BECK

If your debut album features Snoop Dogg, Busta Rhymes and Anderson .Paak — all on one song — chances are the hip-hop business is paying attention. Such is the case for DOMi & JD Beck, the instrumental drum-and-keyboard duo, who released their star-studded debut, *Not Tight*, in July. Domitille Degalle (above, right) started playing music as a child in France before moving to Boston to attend Berklee College of Music; she met Beck, a drummer from Dallas, in 2018 at a National Association of Music Merchants trade show. The duo attracted the attention of .Paak — a onetime best new artist nominee himself, who recently earned multiple Grammys as part of Silk Sonic with Bruno Mars — and was signed to his ApeShit label, in association with Blue Note Records. *Not Tight*, which also includes appearances by Herbie Hancock and Thundercat, also earned a nomination for best contemporary instrumental album.



MUNI LONG

Before remaking herself as Muni Long over the past three years, the R&B star established herself as an in-demand songwriter under the name Priscilla Renea, co-penning hits for artists like Kesha, Rihanna, Ariana Grande and Fifth Harmony in the 2010s. Yet the singer-songwriter closed out the decade by committing to a new artistic persona, trickling out solo music before one song, the sensual smash “Hrs & Hrs,” took off on TikTok at the end of 2021 and eventually climbed into the top 20 of the Hot 100. Muni Long signed a label deal with Def Jam and in September released *Public Displays of Affection: The Album*, a confident showcase that also featured the Saweetie team-up “Baby Boo.” She enters the best new artist race just as “Hrs & Hrs” competes for best R&B song and best R&B performance.



SAMARA JOY

After finding a following on social media with new covers of timeless jazz songs, Samara Joy is hoping to translate her appreciation of the classics into solo stardom in the genre. The 23-year-old Bronx native sang in church and in her jazz band before eventually making her way to Carnegie Hall and both the Newport and Monterey jazz festivals; in addition to her live performances, Joy’s soulful renditions of jazz standards for Gen Z have earned her millions of TikTok likes. After releasing her self-titled debut album in 2021, Joy signed with Verve Records for her second, the heartfelt and sophisticated *Linger Awhile*, before quickly following up with the holiday single “Warm in December.” Joy, who will also compete for best jazz vocal album with *Linger Awhile*, will embark on a limited tour of Europe in early 2023.



LATTO

Atlanta-born rapper Latto signed with RCA Records in 2019, then spent years staying as prolific as possible, while sharpening her boisterous microphone persona. Her long-awaited breakthrough came in early 2022 with “Big Energy,” the undeniable pop-rap smash that interpolated Mariah Carey’s “Fantasy” and slowly scaled the Hot 100 following its September 2021 release, eventually peaking at No. 3. If “Big Energy” represented Latto’s mainstream arrival, her album *777* was a well-earned victory lap, with 21 Savage, Lil Wayne, Kodak Black and Nardo Wick all stopping by to collaborate with the ascendant star. Latto’s Grammy nod for best new artist comes after the rapper took home the same award at the 2022 BET Awards; meanwhile, her live version of “Big Energy” is nominated for best melodic rap performance.



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Blondie

AGAINST THE ODDS 1974-1982

GRAMMY® Nominated for
Best Historical Album



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MEGADETH

GRAMMY® Nominated for
Best Metal Performance
for 'We'll Be Back'





MÅNESKIN

Måneskin never expected the band's cover of "Beggin'" to become an international sensation, but its revved-up version of The Four Seasons' 1967 classic became one of the biggest rock crossover singles of the past few years, and now the Italian group is in the mix for best new artist. The quartet of Damiano David, Victoria De Angelis, Thomas Raggi and Ethan Torchio first performed "Beggin'" while competing on the Italian version of *The X Factor* in 2017, then a recording of the cover came later that year. Måneskin's profile grew after the band won the Eurovision Song Contest for Italy in 2021 with the song "Zitti e Buoni," but it was "Beggin'" that found a new life on social media, crossing over from TikTok to top 40 radio and eventually peaking at No. 13 on the Hot 100. Following the band's improbable North American breakthrough, Måneskin has been working with pop legend Max Martin on its new album, *Rush!*, to be released in January 2023.



TOBE NWIGWE

Nwigwe's singular approach to modern hip-hop combines religious themes, social issues, subtle personality and major hooks, as well as an outsider's perspective alongside some of the biggest names in rap music. Nwigwe's best new artist nomination follows years of the Texas native slowly building an underground following through school visits, nonprofit work and artist development that attracted fans in Dave Chappelle, Erykah Badu and Michelle Obama. Released in August following a series of smaller releases, his album *moMINTs* bursts with ideas and boasts collaborators like Pharrell Williams, 2 Chainz, Chamillionaire and EarthGang. Before closing out the year, Nwigwe, who previously guested on projects by Bun B and former best new artist nominee D Smoke, contributed the song "They Want It, But No" to the soundtrack for *Black Panther: Wakanda Forever*.



MOLLY TUTTLE

The best new artist category seldom includes bluegrass artists, but Molly Tuttle has established herself as one of the genre's most significant new voices in years and scores a nod, while her recent release, *Crooked Tree*, competes for best bluegrass album. Raised in Palo Alto, Calif., Tuttle issued her first solo project in 2017 after spending time in the all-female bluegrass group The Goodbye Girls; a series of releases on Compass Records was followed by her debut on Nonesuch Records with *Crooked Tree*. Featuring Tuttle's virtuoso guitar-playing, as well as appearances by Gillian Welch, Old Crow Medicine Show and Billy Strings, *Crooked Tree* finds Tuttle and her band, Golden Highway, refining their sound, while opening their modern bluegrass up to casual listeners. Although Tuttle has already earned five International Bluegrass Music Awards, these nominations are her first two Grammy nods.



WET LEG

Wet Leg's cheeky, meme-friendly 2021 single, "Chaise Longue," was both an undeniable breakthrough hit for the British indie duo and the type of Britpop confection that's hard to replicate. Yet Rhian Teasdale and Hester Chambers earned rave reviews for their 2022 self-titled debut album, a whip-smart collection of sleek melodies and genre mash-ups that reached No. 14 on the Billboard 200. After Harry Styles (who's nominated in the other three Big Four categories at the 2023 Grammys) covered Wet Leg's single "Wet Dream" in concert this year, the pop superstar announced that the duo will join him on tour in spring 2023. Wet Leg enters Grammy night with four total nominations, the most of any best new artist nominee, as the duo's self-titled debut is up for best alternative music album and best engineered album, non-classical and "Chaise Longue" scored a best alternative music performance nod.

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Album Of The Year
LIZZO "Special"
Producer & Songwriter

Record Of The Year
LIZZO "About Damn Time"
Producer

Song Of The Year
LIZZO "About Damn Time"
Songwriter



THE MARIAS

Album Of The Year
Bad Bunny "Un Verano Sin Ti"
Featured Artist & Songwriters



LIZZO

Album Of The Year
"Special" Best Pop Vocal Album
"Special"

Record Of The Year
"About Damn Time" Best Pop Solo Performance
"About Damn Time"

Song Of The Year
"About Damn Time" Best Remixed Recording
"About Damn Time"
Purple Disco Machine Remix



NATE MERCEREAU

Album Of The Year
LIZZO "Special"
Producer & Songwriter



PHGELIX

Album Of The Year
LIZZO "Special"
Producer & Songwriter



FOR YOUR GRAMMY® CONSIDERATION

MUNI LONG

Best New Artist

“HRS & HRS”

Best R&B Performance

Best R&B Song

FEARLESS



1. “HRS & HRS” *billboard* #1

2. “FEARLESS” *Rolling Stone* #1

3. “HRS & HRS” *People* #1

4. “FEARLESS” *MTV* #1

5. “HRS & HRS” *ELLE* #1

6. “FEARLESS” *Los Angeles Times* #1

7. “HRS & HRS” *BET* #1



FOR YOUR GRAMMY® CONSIDERATION

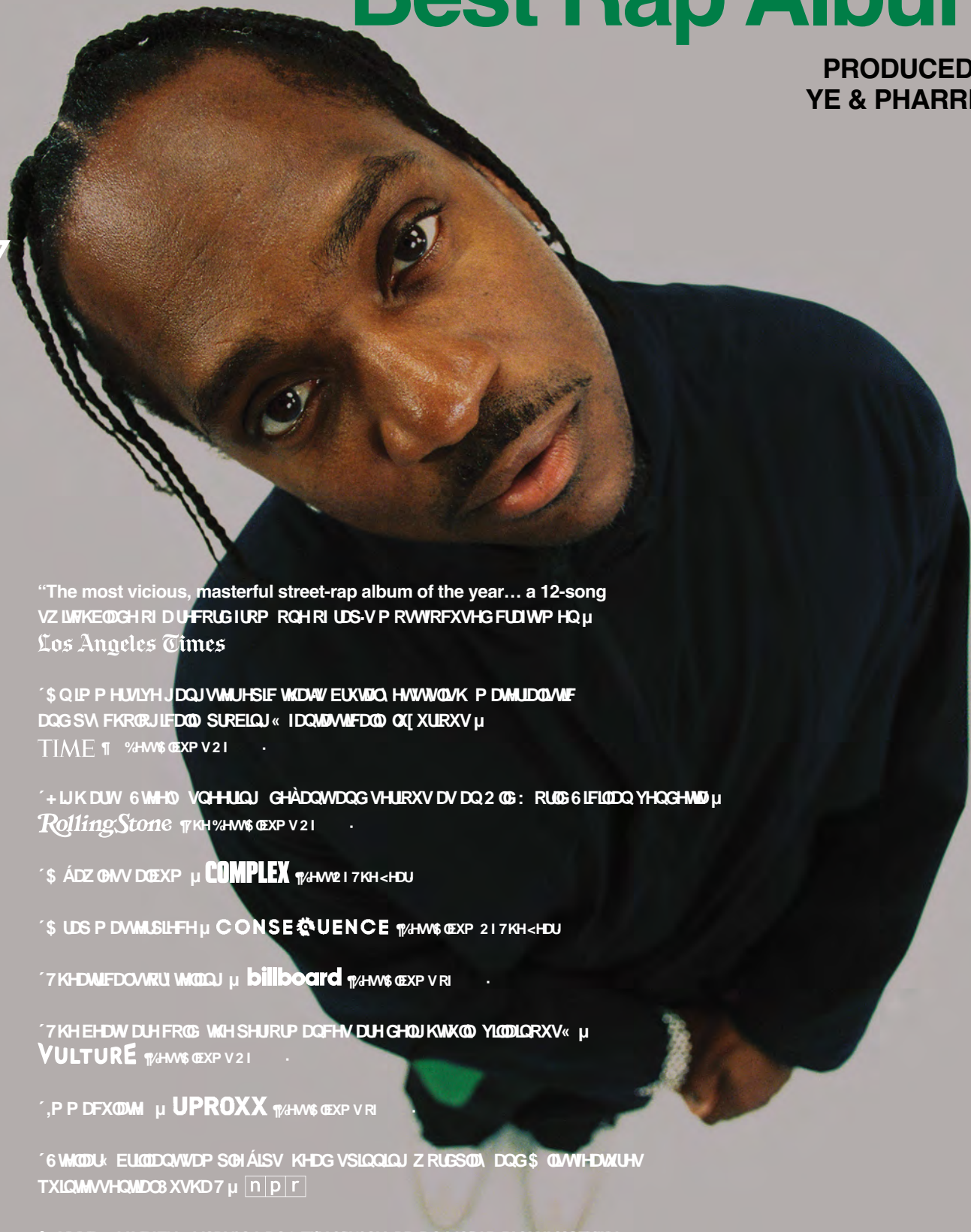
PUSHA T

IT'S ALMOST DRY

Best Rap Album

PRODUCED BY
YE & PHARRELL

EFF
YE
C



"The most vicious, masterful street-rap album of the year... a 12-song
VZ LWKEWGHRI DUHFRUGIURP RQHRI LDS-V P RWRFXVHG FLDIWP HQ μ
Los Angeles Times

"\$ Q IP P HJVLHJ DDQ VMUHSIF WDAW EUXWQ HWWQW/K P DMUDWME
DQG SA FKRQJIFEDD SURELQJ « IDQMMFEDD Q[XURXV μ
TIME 1 %HW\$ EXP V21

" + LJK DUW 6 MHQ VGHUHQJ GHADQWDQG VHURXV DV DQ2 @: RUG 6 IFIQDQ YHQGHM μ
RollingStone 7KH%HW\$ EXP V21

" \$ ADZ QMV DEXP μ **COMPLEX** 7HW217KH<HDU

" \$ LDS P DVMLSIFH μ **CONSEQUENCE** 7HW\$ EXP 217KH<HDU

" 7KHDMFDOVRU WQDJ μ **billboard** 7HW\$ EXP VRI

" 7KH EHDW DUHFR@ WHSHURP DQFHV DUH GHQ KWKQD YLQDQRXV « μ
VULTURE 7HW\$ EXP V21

" , P P DFXQMM μ **UPROXX** 7HW\$ EXP VRI

" 6 WQDU: EUQDQWDP SOI ÁISV KH DG VSIQQIQJ Z RUGSQA DQG\$ QMWHDXUH
TXIQMMVHQMDQ3 XVKD7 μ **npr**

" 3 XVKD7-V YRIF@ VQDUQJ DQG FU WQDQH DP RQJ WHP RWGLVMDQFMYH
IQ KLV JHQHDMRQ « μ *Pitchfork*

" 3 XVK-V QUFV SRS Z LK SRMF GHMADQG URVRXV FQYHQHV μ *The New York Times*

" 7KH YHUGFVV FQDU 3 XVKD7 KDV RXWRQH KIP VHQRQHP RUH μ  **HIGHSNOBIETY**



FOR YOUR GRAMMY® CONSIDERATION

IDLES

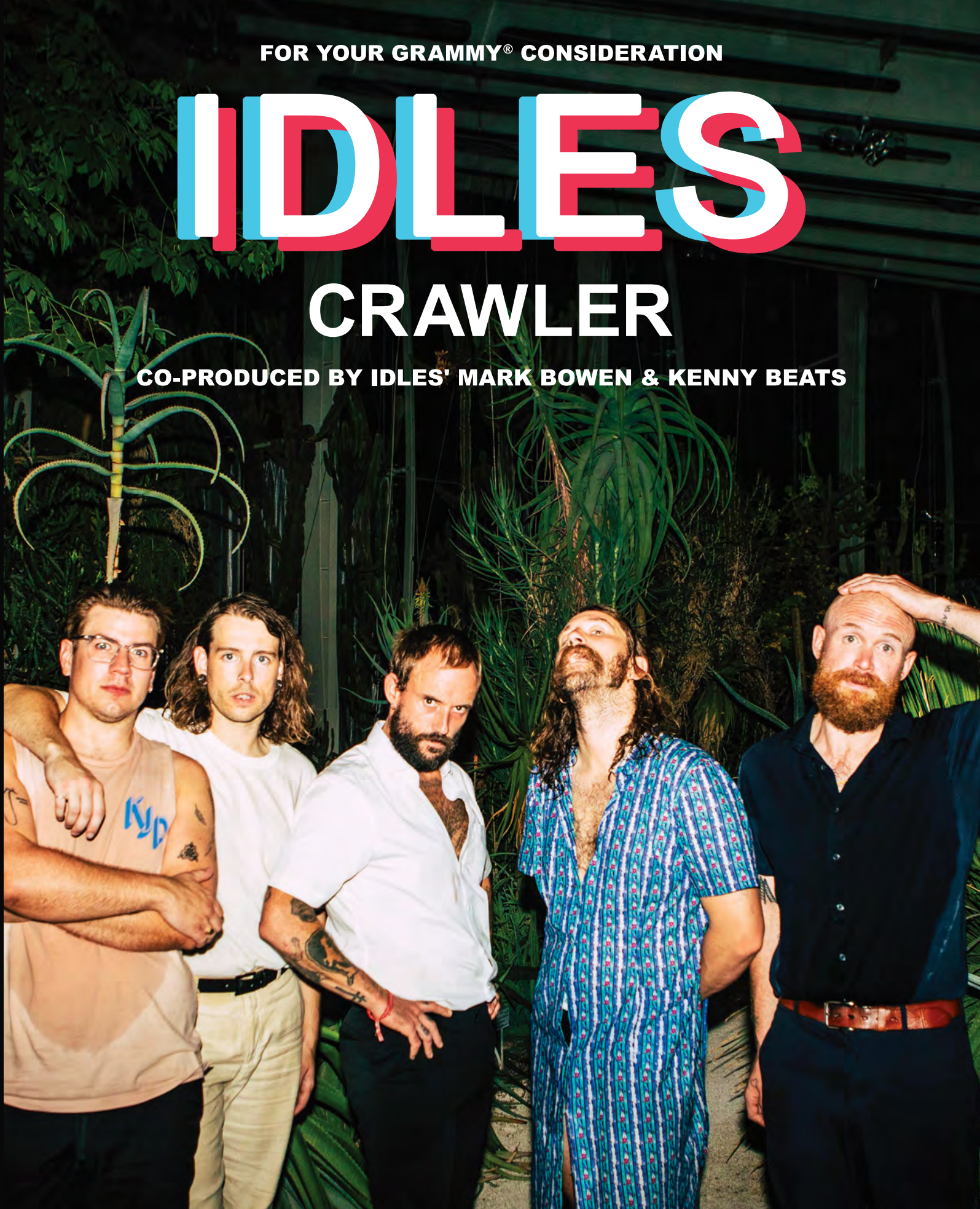
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“ONE OF THE MOST MEMORABLE
BANDS I’VE EVER SEEN”
NPR

“THEIR BIGGEST LEAP TO DATE FROM
WHAT ANY LISTENER MAY CONSIDER A
SIGNATURE SOUND FOR THE BAND”
ROLLING STONE

“BONAFIDE ROCK
SUPERSTARS”
FADER

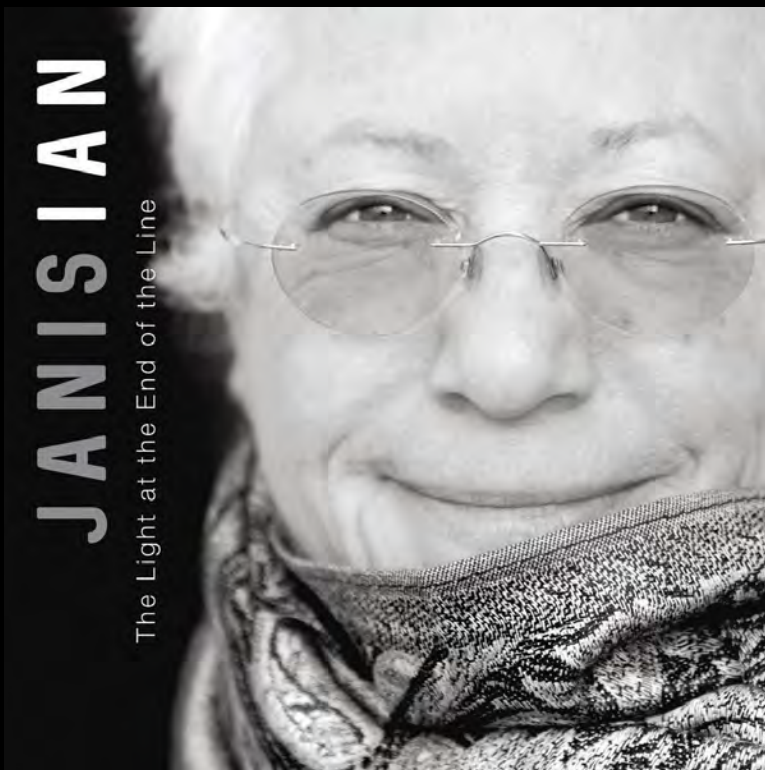
“A MONUMENTALLY POWERFUL
BRITISH HARD ROCK BAND WHOSE
MUSIC IS LOADED WITH PUNK AND
HARDCORE INFLUENCES”
VARIETY

“AS VISCERAL AS ANY IDLES ALBUM,
BUT IT FINDS THEM WIELDING THEIR
FORMIDABLE POWER IN EVER MORE
INTERESTING WAYS”
STEREOGUM



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THE LIGHT AT THE END OF THE LINE for BEST FOLK ALBUM

Coming full circle from her first GRAMMY nomination at the age of fifteen for Best Folk Performance, followed by five decades of nominations:

- ★ ALBUM OF THE YEAR
- ★ SONG OF THE YEAR
- ★ RECORD OF THE YEAR
- ★ BEST FOLK PERFORMANCE
- ★ BEST CONTEMPORARY FOLK ALBUM
- ★ BEST SPOKEN WORD ALBUM
- ★ BEST POP VOCAL PERFORMANCE, FEMALE
- ★ BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP



Congratulations to the

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on the nomination of

LIVE ON OPENING NIGHT (Original Broadway Cast Recording)

for **BEST MUSICAL THEATER ALBUM**

Written by Toby Marlow and Lucy Moss

Recorded live from the smash-hit production's Broadway home, the Lena Horne Theatre (formerly Brooks Atkinson), on its opening night, capturing the energy and enthusiasm audiences across the world have been losing their heads over!

Having recently celebrated its first year on Broadway, the New York production received four Drama Desk Awards, three Outer Critics Circle Awards and two coveted Tony Awards, for Best Score (Marlow & Moss) and Best Costume Design of a Musical (Gabiella Slade).



Congratulations to All of the Nominees!

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"If I were on an island, some teachers that I would want would be Dr. Martin Luther King Jr., Nelson Mandela, but I would like to have J. Ivy as the Poet to record it and give us some deep, profound, emotional insights through his extraordinary expression. J. Ivy is a healer."

- Deepak Chopra

"J. Ivy is a brilliant man with an incredible voice and a way with words. I've known him for over a decade and owe my stage name to him believing in me back then before I even had a record deal. I'm excited for him to share his truth with the world."

- John Legend

"J. Ivy is a poet who has been able to bring truth, inspiration and quality to his writings. I can always feel a spark when I come across his work."

- Common



**FOR YOUR GRAMMY® CONSIDERATION
BEST SPOKEN WORD POETRY ALBUM**



J. IVY

THE POET WHO SAT BY THE DOOR

featuring

JOHN LEGEND TARREY TORAE SLICK RICK THE RULER SIR THE BAPTIST
ABIODUN OYEWOLE URSULA RUCKER OMARI HARDWICK PJ MORTON
MUSIQ SOULCHILD MAURICE BROWN ZVERSE LEDISI BJ THE CHICAGO KID
SUNNI PATERSON UMPHREY'S MCGEE YAW DEON COLE
THE TENNESSEE STATE UNIVERSITY MARCHING BAND



BEST POP SOLO
PERFORMANCE

“Easy on Me”

ADELE

Fans who had been expecting Adele to introduce 2021's *30* with the same bombastic “Hello” that has opened past albums might have been surprised by unassuming lead single “Easy on Me.” The track is a quiet plea for compassion that she wrote to help explain to her son “why I voluntarily chose to dismantle his entire life in the pursuit of my own happiness,” as she told *Vogue* in the aftermath of her divorce. But her followers likely weren't surprised by the eight-week Billboard Hot 100 No. 1's nimble vocal runs: Adele might want her child to take it easy on her, but there's nothing easy about singing this lilting chorus.

“Moscow Mule”

BAD BUNNY

The Puerto Rican rapper makes history yet again, bringing a Spanish-language song to this category for the first time with “Moscow Mule,” a reggaeton cocktail of lust, romantic uncertainty and dropping all inhibitions. When he released his 13-week Billboard 200-topping *Un Verano Sin Ti* in May — securing his spot as the world's biggest pop star — this suggestive second single floated to the top of the project, proving that his music belongs in the mainstream conversation, not just the Latin world.

“Woman”

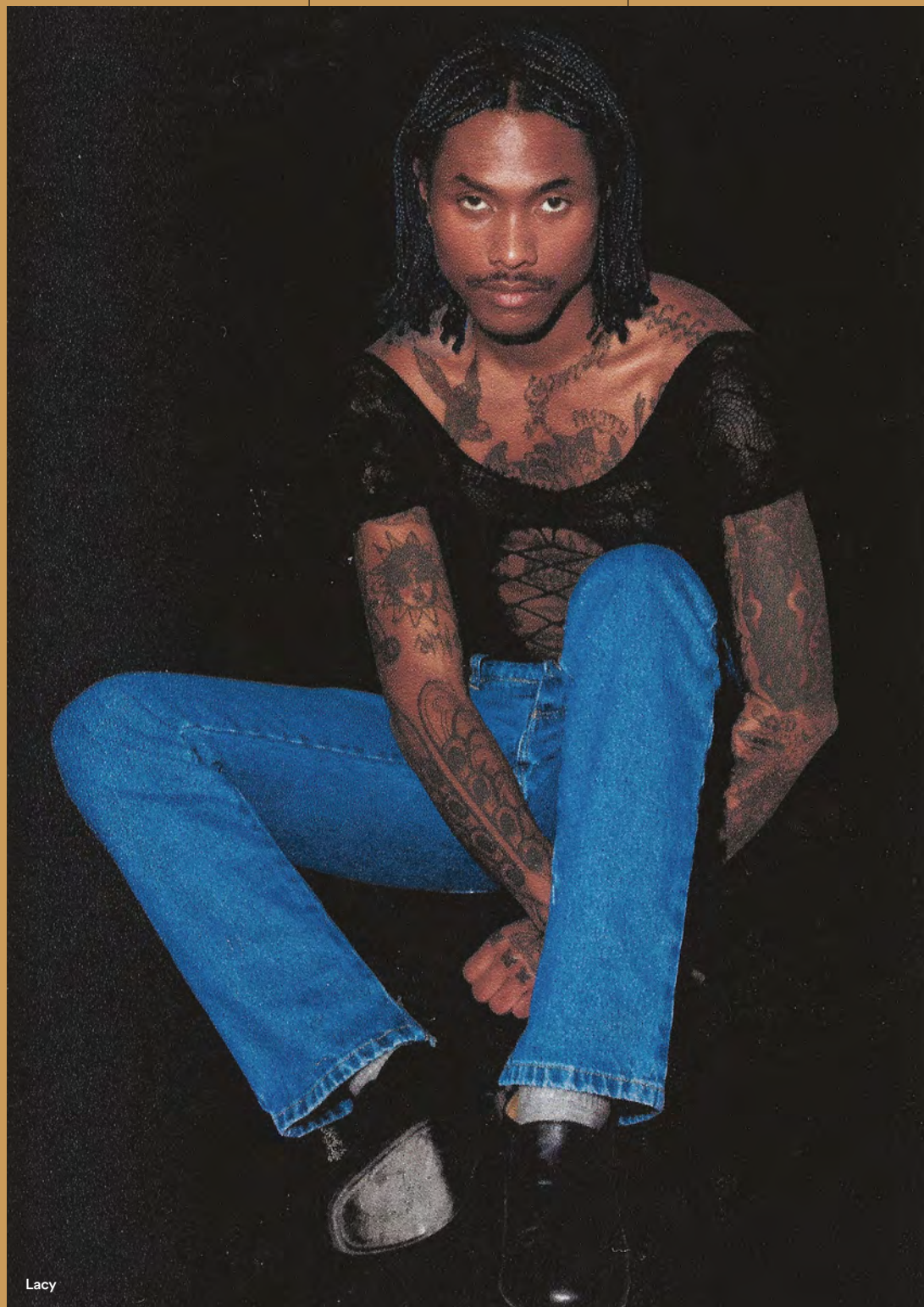
DOJA CAT

Doja Cat shows just how strong the gravitational pull of *Planet Her* is as she gets Grammy love for the fourth single from her unstoppable 2021 album. It's hard to deny the divine feminine power of the entrancing “Woman,” especially given the way Doja Cat bends words to her will like she's practicing lyrical yoga. The chorus is virtually one word, but the crafty way the singer-rapper deploys it (“Wuh-mah, let me be your wuh-mah”) is hypnotic.

“Bad Habit”

STEVE LACY

How Lacy turned the achingly universal feeling of an unrequited crush into the coolest hit song of the year is a testament to what a compelling artist he is and will hopefully continue to be. He hardly came out of nowhere — he



Lacy

was part of alt-R&B Odd Future offshoot The Internet and has been releasing solo music since 2017 — but this dreamy breakthrough smash from 2022's *Gemini Rights* connected on a whole new level, starting with TikTok, migrating to pop radio and finally topping the Hot 100 for three weeks.

“About Damn Time”

LIZZO

After this nu-disco Hot 100 No. 1, Lizzo's not the pop-rap star she used to be — bitch, she might be better. All the elements that make

her so fun are at play here on the lead single of 2022's *Special*, from the empowering lyrics to the casual designer references to the delightfully bawdy interjections. Wrapped in a beat tailor-made for Studio 54 — with some cross-generational TikTok choreography tossed in — the song is a recipe for dominating wedding dancefloors for years to come.

“As It Was”

HARRY STYLES

Pop radio hasn't been the same as it was since Styles laid the

foundation for 2022's *Harry's House* with this hospitable lead single, which ruled the Hot 100 for 15 weeks — a record for a British act. After years of pandemonium around his live shows, the superstar solidified his top 40 legacy with the introspective yet dancey hit, name-checking himself (“Harry, you're no good alone”) while recalling the '80s synth-pop of a-ha. The track also scored his first Big Four Grammys nods (song and record of the year, as well as album of the year for *Harry's House*).



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GRATEFUL DEAD IN AND OUT OF THE GARDEN

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BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

BEST POP VOCAL ALBUM

Voyage

ABBA

Four decades after the Swedish supergroup released its last studio album, 1981's *The Visitors*, it returned with *Voyage* in November 2021, led by dual singles "I Still Have Faith in You" and "Don't Shut Me Down." Both have since been nominated for record of the year — the former at the 64th annual Grammy Awards and the latter at the upcoming ceremony — and the album debuted at No. 2 on the Billboard 200, marking the foursome's first top 10 entry on the chart. And while *Voyage*'s sound has evolved with modern production, at its core, it evokes a keen sense of nostalgia, as ABBA's Benny Andersson reflected on while speaking to *Billboard* earlier this year: "Once the ladies came into the studio and we started recording ... all of us said, 'Wow. It's like no time has passed.'"

30

ADELE

Adele once again chronicled a specific chapter in her life with her first album in six years, homing

in on the emotions associated with her divorce and becoming a mother. The album's soul-baring lyricism and Greg Kurstin-helmed production is grounded by her characteristically staggering vocals, especially on lead single "Easy on Me." As ever, her fans responded in droves, propelling 30 to the runner-up slot on the 2022

year-end Billboard 200 recap — and, if the academy's voters agree, her fourth studio album could make the British singer one of the most decorated artists of the evening on Grammy night. Her seven nominations are tied with Brandi Carlile for third-most, trailing only Kendrick Lamar and Beyoncé with eight and nine, respectively.



Adele

Music of the Spheres

COLDPLAY

The 65th annual Grammys marks the third consecutive ceremony with at least one nomination for Coldplay, following previous nods for album of the year (*Everyday Life*) and best pop duo/group performance ("Higher Power"). *Music of the Spheres* toggles between jubilant, festival-ready smashes and ethereal ambiance — with notable guests BTS ("My Universe") and Selena Gomez ("Let Somebody Go") contributing — over the course of 12 tracks with a 41-minute runtime. "My Universe" resulted in Coldplay's first No. 1 hit on the Hot 100 in more than 13 years, and second in the group's illustrious history, after "Viva La Vida" topped the chart in 2008.

Special

LIZZO

The much-anticipated follow-up to 2019's *Cuz I Love You* arrived in July, though at the time of its release, it already had a bona fide hit in the viral TikTok sensation "About Damn Time" (which still accounts for a significant portion of the album's streams). *Special* boasts plenty of captivating moments elsewhere, too, be it Lizzo's uplifting nature on its title track; her vocal ability to bob and weave on the dancefloor hit "2 Be Loved (Am I Ready)"; or her playful "Hi, motherfucker. Did you miss me?" that kicks off album opener "The Sign." Joyous pop songs aside, Lizzo closes out on a vulnerable note named after fellow category nominee Coldplay that samples the British band's 2000 single "Yellow."

Harry's House

HARRY STYLES

Styles' third solo album since One Direction began its indefinite hiatus in 2016 further cemented the English singer-songwriter-actor's global superstar status. Led by "As It Was" — which held the No. 1 slot on the Hot 100 for 15 nonconsecutive weeks in 2022, the longest mark for a solo act in the chart's history — *Harry's House*, as the title suggests, presents listeners with his most inward-looking work to date, all wrapped in production by Kid Harpoon and Tyler Johnson. Styles was also nominated in this category at the 2021 ceremony for this album's predecessor, *Fine Line*, though the Grammy ultimately went to Dua Lipa's *Future Nostalgia*.

WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?

LOLO ZOUAÏ

It would be cool to have a special bilingual album category — not language-specific — to highlight all the multilingual artists out right now mixing English with other languages. Either that or a category awarding independently released albums that doesn't focus on genre necessarily.





JAMIE FOXX

**ACT LIKE YOU GOT
SOME SENSE**

**AND OTHER THINGS
I TAUGHT MY DAUGHTERS
MY DAUGHTERS
TAUGHT ME**

**FOREWORD
READ BY
CORINNE FOXX**

UNABRIDGED

**READ BY
THE AUTHOR**

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BEST DANCE/ELECTRONIC
RECORDING

“Break My Soul”

BEYONCÉ

Beyoncé, Terius “The-Dream” Gesteelde-Diamant, Jens Christian Isaksen and Christopher “Tricky” Stewart, producers; Stuart White, mixer

Beyoncé previously dabbled in dance music on the 2019 Afrobeats album *The Lion King: The Gift* and her Major Lazer-sampling 2011 smash “Girls,” but “Break My Soul” is her most overt work as a dance artist. Evoking ’90s house music — and sampling Robin S.’ enduring 1990 genre classic “Show Me Love” — the track is a master class in clubland confidence, with previous Bey collaborator and fellow dancefloor diva Big Freedia demanding listeners to “release ya wiggle!” while Beyoncé vocally simmers about her “new vibration.” The product: one of dance music’s most powerful crossover moments in years.

“Rosewood”

BONOBO

Simon Green, producer;
Simon Green, mixer

Bonobo is a master of electronic music that grooves, bumps and gets listeners on their feet — without cliché demands to “put your fucking hands up.” The artist born Simon Reynolds has built his career on smart subtlety, which “Rosewood” demonstrates with an increasingly complex amalgamation of elements — a soulful vocal sample, layers of percussion, keyboards — that embody but also expand on the classic Bonobo sound.

“Don’t Forget My Love”

DIPLO & MIGUEL

Diplo and Maximilian Jaeger, producers;
Luca Pretolesi, mixer

Dance music isn’t especially known for its love songs, but Diplo and Miguel’s brightly shimmering house anthem — where the production is as sexy as the sweet nothings in its lyrics — delivered exactly that. “You’re going to hear the Miguel song and go, ‘Oh, this is comfortable for my ears, and I understand this.’” Diplo recently told *Billboard* about using “Don’t Forget My Love” to help bring house music to a more mainstream audience, and indeed, the song works just as well on a wedding dancefloor as it does at a festival.

“I’m Good (Blue)”

**DAVID GUETTA
& BEBE REXHA**

David Guetta and Timofey Reznikov, producers; David Guetta and Timofey Reznikov, mixers

Since his first Grammy nomination in 2006, the French dance titan has expertly followed the genre’s shifting trends while incorporating his own singular gift for melody and earworm production — and accordingly, he has earned consistent recognition from the Recording Academy, to the tune of 10 nominations and two wins. “I’m Good (Blue),” Guetta’s No. 1 Hot Dance/Electronic Songs chart hit with vocalist Bebe Rexha, samples Eiffel 65’s 1998 Eurodance smash “Blue (Da Ba Dee)” and epitomizes

the dance scene’s prevalent sampling this year of hits from the late ’90s and early 2000s.

“Intimidated”

**KAYTRANADA
FEATURING H.E.R.**

H.E.R. and Kaytranada, producers;
Kaytranada, mixer

Kaytranada, who won best dance/electronic album in 2021 with *Bubba*, is one of his generation’s most essential electronic music producers and returned this year with “Intimidated,” his swaggering, seductive collaboration with H.E.R. With hand claps, finger snaps and a kick drum that sounds like it’s underwater, the track’s percussion does much of the heavy lifting and forges a bouncy foundation

for groovy piano chords and H.E.R.’s silky voice.

“On My Knees”

RÜFÜS DU SOL

Jason Evigan and Rüfüs Du Sol, producers;
Cassian Stewart-Kasimba, mixer

Rüfüs Du Sol is this category’s reigning champion, having won last year with the track “Alive.” The long-standing live/electronic trio again gets a nod with “On My Knees,” which, like “Alive,” comes from its 2021 album, *Surrender*, and occupies the darker end of the group’s typically bright sound. Composed of a pounding kick drum, walls of synth, the sound of an elephant trumpeting and a long bridge made from a low buzzing sound, the track is some of Rüfüs’ more experimental work.



Beyoncé



Congratulations to all of our artists, songwriters, and producers nominated for this year's GRAMMY Awards®.

Your Kobalt Music family inspired by your contributions to the art of making music and honored to celebrate your achievements.

RECORD OF THE YEAR

Woman
Doja Cat
Nominees: Doja Cat (Prescription), Crave Classics

You And Me On The Rock
Brandi Carlile Featuring Lucius
Nominee: Lucius

ALBUM OF THE YEAR

30
Adele
Nominees: Max Martin, Shellback (MXM)

Un Verano Sin Ti
Bad Bunny
Nominees: mAsis, Byrd Beatz

Renaissance
Beyoncé
Nominees: BlaqNmiID, DAB, Jahaan Sweet, Big Freedia (Brill Building), Sla0, Skrillex, Syd Bennett

Good Morning Gorgeous (Deluxe)
Mary J. Blige
Nominees: STREETRUNNER, Rogét Chahayed, London on da Track, Tarik Azzouz

Mr. Morale & the Big Steppers
Kendrick Lamar
Nominees: Bekon, Jahaan Sweet, Stuart Johnson, Daniel Krieger, Tae Beast

Special
Lizzo
Nominees: Pop Wansel, Max Martin, Savan Kotecha, Peter Svensson, Emily Warren (Prescription), Nick Movshon

In These Silent Days
Brandi Carlile
Nominee: Lucius

Music Of The Spheres
Coldplay
Nominees: Max Martin, Bill Rahko

SONG OF THE YEAR

Bad Habit
Steve Lacy
Nominee: John Carroll Kirby

GOD DID
DJ Khaled
Nominee: STREETRUNNER, Tarik Azzouz

BEST COUNTRY SONG

Til You Can't
Cody Johnson
Nominee: Ben Stennis

BEST JAZZ INSTRUMENTAL ALBUM

Live At The Detroit Jazz Festival
esperanza spalding, Terri Lyne Carrington, and Wayne Shorter
Nominee: esperanza spalding

BEST TROPICAL LATIN ALBUM

Cumbiana II
Carlos Vives
Nominee: Carlos Vives

BEST NEW ARTIST

Nominee: Tobe Nwigwe

BEST POP SOLO PERFORMANCE

Woman
Doja Cat
Nominee: Doja Cat (Prescription)

BEST POP DUO/GROUP PERFORMANCE

Unholy
Sam Smith & Kim Petras
Nominee: Kim Petras (Prescription)

I Like You (A Happier Song)
Doja Cat & Post Malone
Nominee: Doja Cat (Prescription)

BEST TRADITIONAL POP VOCAL ALBUM

When Christmas Comes Around
Kelly Clarkson
Nominee: Kelly Clarkson

I Dream Of Christmas
Norah Jones
Nominee: Norah Jones

BEST DANCE/ELECTRONIC RECORDING

Rosewood
Bonobo
Nominee: Bonobo

On My Knees
RÜFÜS DU SOL
Nominee: RÜFÜS DU SOL

I'm Good (Blue)
David Guetta, Bebe Rexha
Nominee: David Guetta

BEST DANCE/ELECTRONIC MUSIC ALBUM

Fragments
Bonobo
Nominee: Bonobo

Surrender
RÜFÜS DU SOL
Nominee: RÜFÜS DU SOL

BEST GOSPEL PERFORMANCE/SONG

Get Up
Tye Tribbett
Nominee: Tye Tribbett

Kingdom
Maverick City Music & Kirk Franklin
Nominee: Kirk Franklin

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

Fear Is Not My Future
Maverick City Music & Kirk Franklin
Nominee: Kirk Franklin

BEST LATIN POP ALBUM

Pasieros
Rubén Blades & Boca Livre
Nominee: Rubén Blades

BEST ROCK PERFORMANCE

Crawl
Idles
Nominee: Idles

Old Man
Beck
Nominee: Beck

BEST ROCK SONG

Patient Number 9
Ozzy Osbourne ft. Jeff Beck
Nominee: Andrew Wotman

BEST ROCK ALBUM

Crawler
Idles
Nominee: Idles

Lucifer On The Sofa
Spoon
Nominee: Spoon

Mainstream Sellout
Machine Gun Kelly
Nominee: Machine Gun Kelly

BEST ALTERNATIVE MUSIC ALBUM

Fossora
Björk
Nominee: Björk

BEST ALTERNATIVE MUSIC PERFORMANCE

Splitting Off the Edge of the World
Yeah Yeah Yeahs ft. Perfume Genius
Nominee: Perfume Genius

BEST R&B PERFORMANCE

Hurt Me So Good
Jazmine Sullivan
Nominee: Jazmine Sullivan

BEST TRADITIONAL R&B PERFORMANCE

'Round Midnight
Adam Blackstone ft. Jazmine Sullivan
Nominee: Jazmine Sullivan

BEST RAP SONG

GOD DID
DJ Khaled
Nominees: STREETRUNNER, Tarik Azzouz

pushin P
Gunna & Future ft. Young Thug
Nominees: Gunna, Young Thug

Churchill Downs
Jack Harlow feat. Drake
Nominee: Ace G

BEST RAP PERFORMANCE

Vegas
Doja Cat
Nominees: Doja Cat (Prescription)

BEST GOSPEL ALBUM

Breakthrough
Ricky Dillard
Nominee: Ricky Dillard (Veracity)

All Things New
Tye Tribbett
Nominee: Tye Tribbett

BEST AMERICAN ROOTS PERFORMANCE

Life According To Raechel
Madison Cunningham
Nominee: Madison Cunningham

BEST AMERICANA PERFORMANCE

You Me and the Rock
Brandi Carlile Featuring Lucius
Nominee: Lucius

BEST FOLK ALBUM

Revealer
Madison Cunningham
Nominee: Madison Cunningham

Hell on Church Street
Punch Brothers
Nominee: Punch Brothers

BEST REGGAE ALBUM

Gifted
Koffee
Nominee: Koffee

BEST MUSICAL THEATER ALBUM

A Strange Loop
Michael R. Jackson
Nominee: Michael R. Jackson

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Elvis
Various Artists
With Contribution from Doja Cat for 'Vegas' (Prescription)

BEST SONG WRITTEN FOR VISUAL MEDIA

Nobody Like U [From Turning Red]
Billie Eilish & Finneas O'Connell
Nominee: Finneas O'Connell

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

Never Gonna Be Alone
Jacob Collier, arranger
Artist: Lizzy McAlpine

BEST RECORDING PACKAGE

Voyeurist
Tnsn Dvsn, art director
Artist: Underoath

BEST ENGINEERED ALBUM, NON-CLASSICAL

Chloë and the Next 20th Century
Dave Cerminara & Jonathan Wilson, engineers; Adam Ayan, mastering engineer
Artist: Father John Misty

BEST REMIXED RECORDING

Too Late Now (Soulwax Remix)
Wet Leg & Soulwax
Nominee: Soulwax

BEST DANCE/ELECTRONIC ALBUM*Renaissance***BEYONCÉ**

Queen Bey scores her first nomination in the dance/electronic album category with her homage to house music, *Renaissance*, which includes production from dance world royalty such as Honey Dijon, Green Velvet, Nile Rodgers and Skrillex. The dance community is mixed about the album's inclusion in this category: Some have argued Beyoncé's nomination might have come at the expense of another, lesser-known artist in a genre that gets little Grammy recognition; others have said her presence isn't just rightfully earned, but will increase the Recording Academy's broader recognition of dance music. Regardless, most consider Beyoncé the front-runner.

*Fragments***BONOBO**

The U.K.-born, Los Angeles-based producer has carved out a singular niche during his 20-year-plus career, earning seven Grammy nominations. His seventh studio album, *Fragments*, is another

shining example of the complex yet accessible, intelligent but danceable electronic music that has made Bonobo a favorite of both the Recording Academy and electronic music fans — and it might finally net him his elusive first Grammy victory. Album highlight “Rosewood” is nominated for best dance/electronic recording.

*Diplo***DIPLO**

The first fully electronic solo album

in 18 years from the multihyphenate producer and three-time Grammy winner, *Diplo* functions as a primer for the underground dance sound that has surged in popularity internationally. Composed of mostly house, deep house and tech house, the album features noteworthy underground guests such as TSHA, Seth Troxler, Damian Lazarus and WhoMadeWho, and sounds like a sunrise set in Tulum. The album includes the come-hither Miguel collaboration “Don't Forget My

Love,” which spent 22 weeks on the Hot Dance/Electronic Songs chart and is nominated for best dance/electronic recording.

*The Last Goodbye***ODESZA**

The hotly anticipated follow-up to the Washington state duo's last studio album, 2017's *A Moment Apart*, which hit No. 3 on the Billboard 200, *The Last Goodbye* delivered on the hype. Its complex, immersive and emotional songs — and samples ranging from old home movies to soul singer Bettye LaVette to Stephen Ambrose's 1972 folk anthem “Mary” — propelled the album to No. 11 on the Billboard 200, a rare feat for an electronic set, especially one that occasionally falls into harder dancefloor territory. Featured artists include Icelandic composer Ólafur Arnalds, English vocalist Läpsley and Canadian singer Charlie Houston.

*Surrender***RÜFÜS DU SOL**

Last year, the Australian-born, Southern California-based live electronic trio won best dance/electronic recording for “Alive,” a single from 2021's *Surrender*, the group's fourth studio album. *Surrender*'s nomination marks Rüfüs' second nod in the dance/electronic album category — and, more broadly, the act's brand of moody, ethereal and ultimately uplifting electronic music has become a preferred sound of the Recording Academy in recent years. Recorded between Los Angeles and Joshua Tree, Calif., during the pandemic, *Surrender* drove a successful global tour when live shows resumed.



DANCE

WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?**GRYFFIN**

I would like to see the Recording Academy add best electronic/dance producer. Due to the nature of dance/electronic music, most artists [nominated] are producers, and it would be incredible for the Recording Academy to recognize the producers in the space who are innovating and pushing the genre forward. I believe that there are so many incredible producers who are pushing the boundaries of electronic dance music whose songs may not qualify under the best dance/electronic song or album categories.



FOR YOUR GRAMMY® CONSIDERATION

DIPLO

DIPLO — 'DIPLO'
BEST DANCE/ELECTRONIC MUSIC ALBUM

DIPLO & MIGUEL — 'DON'T FORGET MY LOVE'
BEST DANCE/ELECTRONIC RECORDING

HIGHER
GROUND

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MAD
DECENT

BEST ROCK SONG

"Black Summer"

RED HOT CHILI PEPPERS

Songwriters: Flea, John Frusciante, Anthony Kiedis, Chad Smith

Red Hot Chili Peppers' fourth No. 1 on *Billboard's* Rock & Alternative Airplay chart, "Black Summer" spent 14 weeks at the pole position this year — so it has the benefit of familiarity when it comes to voters who relish rock radio. And it certainly doesn't hurt that the song's bruised, introspective lyrics and slow build toward a cathartic climax bring to mind the band's classic "Scar Tissue," which won this category in 2000. In fact, of the Chili Peppers' six Grammy wins, two are in this category, making them a solid bet to grab gold in 2023.

"Blackout"

TURNSTILE

Songwriters: Brady Ebert, Daniel Fang, Franz Lyons, Pat McCrory, Brendan Yates
Turnstile, which landed three nods this year, is certainly the odd artist in this category: Despite boasting critical acclaim and co-signs from Blink-182 and Paramore's Hayley Williams, the Baltimore hardcore punks lack the name recognition or commercial impact of their fellow nominees. Pummeling instead of ponderous, "Blackout" clocks in under three minutes — less than half the length of two other songs in the category — and is something of an antidote to its competitors. This one's for voters who want rock that kicks ass and chews bubble gum — but ran out of bubble gum long ago.

"Broken Horses"

BRANDI CARLILE

Songwriters: Brandi Carlile, Phil Hanseroth, Tim Hanseroth

The best rock song category awards songwriters, and "Broken Horses" shows why Carlile is a Seabiscuit among scribes. Lyrically vivid and visceral, the country- and blues-inflected rocker — which shares a title with her 2021 memoir — is a testament to Carlile's precise, poignant pen. But this Grammy darling's previous genre nods are in the country, Americana and pop categories, so it may throw voters who value her work but scratch their heads at labeling her "rock" (and truly, there's as much Bobbie Gentry as there is Bonnie Raitt to this song).

"Harmonia's Dream"
THE WAR ON DRUGS

Songwriters: Robbie Bennett, Adam Granduciel

The War on Drugs nabbed best rock album at the 2018 ceremony, making the band's Grammy record 1-for-1. And the chugging "Harmonia's Dream," which splits the difference between Bruce Springsteen and Tangerine Dream, offers a warm '80s embrace that engenders instant familiarity. Sure, a Foo Fighters song took this category at the 2022 ceremony, but previous winning tunes (from Brittany Howard, Gary Clark Jr.

and St. Vincent) were by indie realm favorites. At minimum, this one should take the lead among Grammy voters who doff their hats to a krautrock reference.

"Patient Number 9"

OZZY OSBOURNE FEATURING JEFF BECK

Songwriters: John Osbourne, Chad Smith, Ali Tamposi, Robert Trujillo, Andrew Wattman

Wildly influential rock elder statesman Ozzy Osbourne has just three Grammys, and two of them are with Black Sabbath, so his four nominations this go-around could

indicate that the Recording Academy intends to correct this oversight. An Ozzy co-write with Red Hot Chili Peppers' Chad Smith, Metallica's Robert Trujillo and contemporary hit-makers Ali Tamposi and Andrew Wattman (who records as Andrew Watt and won producer of the year, non-classical at the 2021 ceremony), "Patient Number 9" topped the Mainstream Rock Airplay chart in the summer. As this is a songwriting award, featured guitarist Jeff Beck isn't nominated, but that eight-time Grammy champ's presence on the track will only help the Ozzman cometh on Feb. 5.

Carlile with collaborators Phil (seated) and Tim Hanseroth.



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PACKED WITH **MADDENING MELODIES**
AND **CLEVER RHYMES.**"

ENTERTAINMENT WEEKLY

"JACKSON'S VULNERABILITY AS A CREATOR GIVES
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AND **BRACING BITE.**"

VARIETY

"MICHAEL R. JACKSON'S DAZZLING MUSICAL DELIVERS **AN ECLECTIC SCORE**
AND **A STORY THAT'S SEARING AND SOFHEARTED, UPROARIOUS AND DISQUIETING.**
NO MEASURE OF PRAISE COULD BE TOO MUCH."

THE NEW YORK TIMES

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**BEST ALTERNATIVE
MUSIC ALBUM****WE
ARCADE FIRE**

Arcade Fire previewed its sixth studio album, released in May, with two singles: the more melodic, downtempo “The Lightning I” and its livelier companion, “The Lightning II.” The sonic duo demonstrated how *WE* would operate, with two parts of each song (plus a prelude and closing title track) — almost as if the entire album was composed of A and B sides. While *WE* debuted in the top 10 of the Billboard 200 (at No. 6), it summited the Top Album Sales chart. In the days leading up to the start of the band’s arena trek in late August, sexual misconduct allegations against frontman Win Butler emerged, with openers Feist and Beck subsequently dropping off the tour.

**Dragon New Warm
Mountain I Believe in You
BIG THIEF**

The quartet’s first album since 2019’s successful twosome — *U.F.O.F.*, which scored Big Thief its first Grammy nod, also for

best alternative music album, and *Two Hands* — follows solo releases from vocalist-guitarist Adrienne Lenker, drummer James Krivchenia and guitarist Buck Meek, and consists of each member’s best parts. Featuring warm, winding and comparatively rootsier instrumentals paired with Lenker’s sharp-eyed, reflective writing, *Dragon New Warm Mountain I Believe in You* — recorded across five months in five different U.S. locations — earned the act its highest-charting debut on the Billboard 200, at No. 31. Album track “Certainty” is up for best alternative music performance.

**Fossora
BJÖRK**

Made mostly in pandemic isolation and influenced by her mother’s 2018 death, Björk’s 10th album is grandiose, gorgeous and a touch gritty, finding a comfortable middle ground between ethereal and industrial. *Fossora* heavily features Kasimyn, of Indonesian electronic duo Gabber Modus Operandi, and also enlists experimental soul artist serpentwithfeet, among others. While Björk has always



From left: Yeah Yeah Yeahs’ Brian Chase, Karen O and Nick Zinner.

been a singular voice, *Fossora* cements that status, as does the Icelandic singer-musician’s seventh consecutive nomination in this category. But victory has been elusive: A win would be Björk’s first Grammy following 16 nominations.

**Wet Leg
WET LEG**

Wet Leg rocked the indie scene with “Chaise Longue,” its quirky, guitar-driven debut single that arrived in 2021. The song quickly piqued the curiosity of listeners around the world, prompting the duo from England’s Isle of Wight to hustle on its self-titled debut album, released in April. Wet Leg is also up for best new artist, and “Chaise Longue” earned a nod for best alternative music performance. But the single that started it all was never supposed to come out: Lead vocalist Rhian Teasdale told *Billboard* in March that she and lead guitarist Hester Chambers thought “Chaise Longue” would forever stay in a folder called High Jams that’s filled with “silly songs.”

**Cool It Down
YEAH YEAH YEAHS**

On the iconic indie-rock group’s first album since 2013’s *Mosquito* and Secretly Canadian debut, its members sound as if time hasn’t passed, though the set’s airier production paints a more mature portrait — after holding on for almost a decade, surely fans would have the patience for dramatic builds. Preceded by the atmospheric rock epic “Spitting Off the Edge of the World,” featuring Perfume Genius, *Cool It Down* debuted at No. 3 on the Top Alternative Albums chart. Yeah Yeah Yeahs have been nominated in this category three times before.

**WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING
ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?****WET LEG**

Best lo-fi recording: Our track “Angelica” was recorded on the Isle of Wight in our living room on a laptop with just a few mics. It would be great to have a category that highlights other artists who are making music in this way despite not having access to many resources.

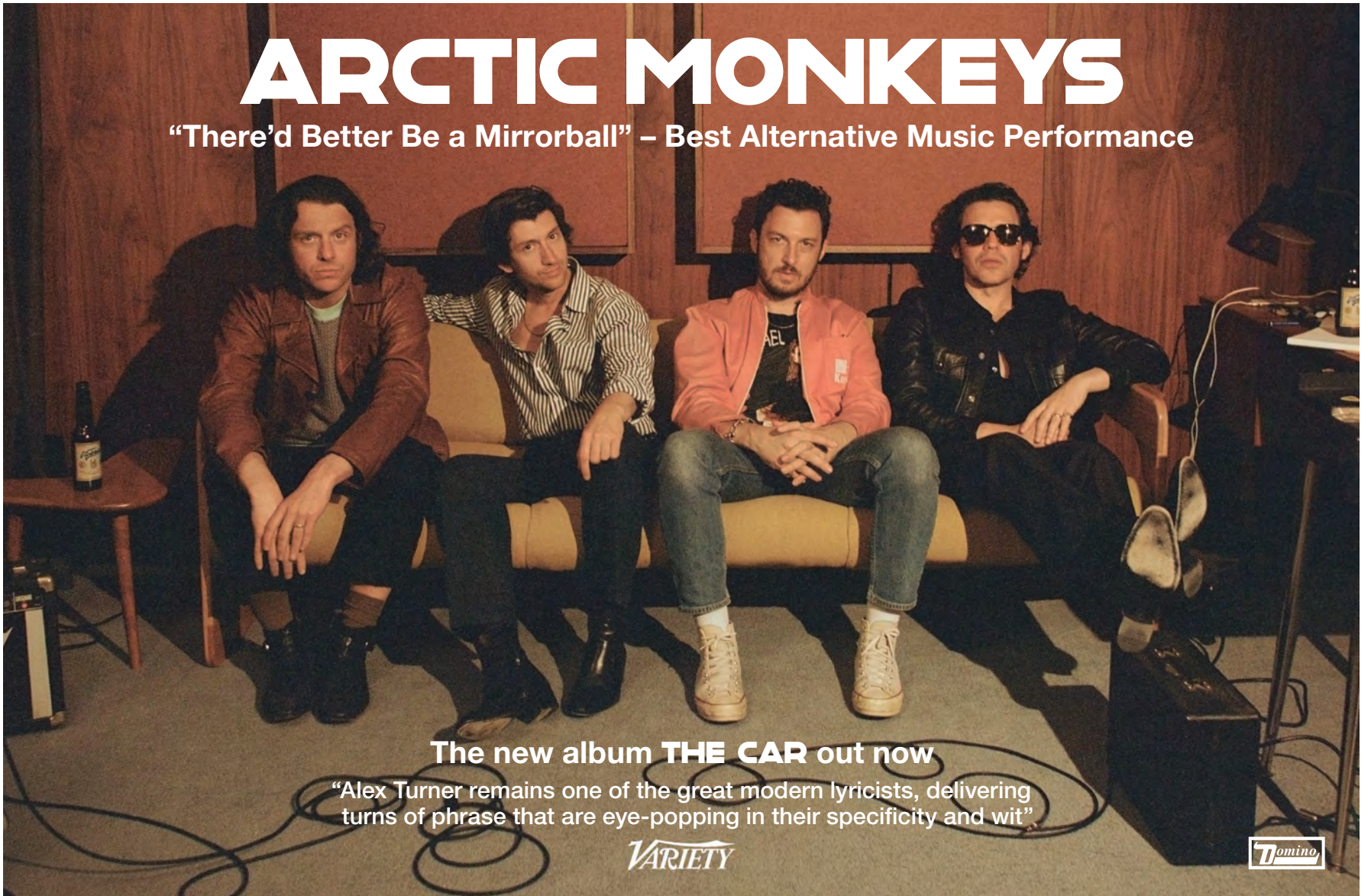




WET LEG

best new artist • best alternative music performance
best alternative music album • best remixed recording
best engineered album, non-classical

"The first buzzy British band in eons to conquer the U.S." *Rolling Stone*



ARCTIC MONKEYS

"There'd Better Be a Mirrorball" – Best Alternative Music Performance

The new album **THE CAR** out now

"Alex Turner remains one of the great modern lyricists, delivering turns of phrase that are eye-popping in their specificity and wit"



BEST R&B SONG

“Cuff It”

BEYONCÉ

Denisia “Blu June” Andrews, Beyoncé, Mary Christine Brockert, Brittany “Chi” Coney, Terius “The-Dream” Gesteelde-Diamant, Morten Ristorp, Nile Rodgers, Raphael Saadiq, songwriters

Thanks to a retro disco-funk beat and titillating lyrics, “Cuff It” perfectly captures the exhilarating feeling of falling in love and enjoying life with abandon. “I wanna go missing/I need a prescription/I wanna go higher, can I sit on top of you?” Beyoncé tantalizingly sings on the infectious late-’70s/

early-’80s groove that calls to mind “Good Times” by Chic, whose legendary leader Nile Rodgers has a writing credit on the track. Along with Rodgers, Raphael Saadiq (Tony! Toni! Toné!), The-Dream (“Single Ladies [Put a Ring on It]”) and Nova Wav duo Andrews and Coney (Rihanna) helped Bey to craft this seamless fusion of then and now.

“Good Morning Gorgeous”

MARY J. BLIGE

Mary J. Blige, David Brown, Dernst Emile II, Gabriella Wilson, Tiara Thomas, songwriters
For the title track to her 14th

studio album, Blige collaborated with a formidable quartet of R&B hit-makers: David Brown (aka singer Lucky Daye), Gabriella Wilson (aka H.E.R.), Dernst Emile II (aka D’Mile) and Tiara Thomas — the latter two of whom co-wrote H.E.R.’s 2021 Grammy song of the year winner, “I Can’t Breathe.” Always the empowerment queen, Blige delivers one of her most compelling performances on this naked-truth ballad: “It seems like I’m always against me/Seems like this is never ending/And I refuse to let it end me ... I wake up every morning and tell myself/‘Good morning gorgeous.’”

“Hrs & Hrs”

MUNI LONG

Hamadi Aaabi, Dylan Graham, Priscilla Renea, Thaddis “Kuk” Harrell, Brandon John-Baptiste, Isaac Wriston, Justin Nathaniel Zim, songwriters
Prior to “Hrs & Hrs,” Muni Long was best known for working as a songwriter under her real name, Priscilla Renea, with the likes of Rihanna and Mariah Carey. But Muni Long broke through in 2022 when “Hrs & Hrs” became her first song to enter the Billboard Hot 100. Peaking at No. 16, while also claiming the Hot R&B Songs throne, the sultry ballad lists enticing things — hours and hours worth of them — that the artist wants to do with her lover. “I wanna give you your flowers/And some champagne showers/Order shrimp and lobster towers/But it’s me that gets devoured,” muses Muni, who is also nominated for best new artist.

“Hurt Me So Good”

JAZMINE SULLIVAN

Akeel Henry, Michael Holmes, Luca Mauti, Jazmine Sullivan, Elliott Trent, songwriters
After 12 nominations, Sullivan won her first Grammy earlier this year for best R&B album (*Heaux Tales*) and best R&B performance (“Pick Up Your Feelings,” in an unusual tie with Silk Sonic’s “Leave the Door Open”). Elaborating further on *Heaux Tales*’ exploration of love, sexuality, infidelity and insecurity, Sullivan addresses a familiar dilemma on “Hurt Me So Good”: the inability to exit a bad relationship, singing, “I just keep hanging on to toxicity.” Against a percolating midtempo beat, Sullivan laments, “You know how to hurt me so good.”

“Please Don’t Walk Away”

PJ MORTON

PJ Morton, songwriter

Even though “it’s never gone this far” or “been this bad,” PJ Morton longingly calls for his lover to stay on the lead single from his latest album, *Watch the Sun*, which includes appearances from Stevie Wonder, Nas and Jill Scott. The simple yet sumptuous ballad aches with pain — and hope — as the despondent Maroon 5 keyboardist croons on the song, the longtime indie favorite’s fourth nomination in the category he won in 2020 with “Say So,” his duet with JoJo.

Muni Long



Shogun

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Los Angeles Times

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THE WALL STREET JOURNAL.

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**AMERICAN MUSIC AWARD - WINNER
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**JIMMY KIMMEL LIVE PERFORMANCE
(CALL ME LITTLE SUNSHINE)**



BEST R&B ALBUM

*Good Morning Gorgeous (Deluxe)***MARY J. BLIGE**

The Queen of Hip-Hop Soul kicked off her Emmy Award-winning Super Bowl LVI halftime show with a number from her first album in five years, *Good Morning Gorgeous*. The 19-track set (six more than its original version) isn't mired in heart-break and suffering. Instead, the album champions Blige as a woman who can rise above anything — including her high-profile divorce from Kendu Isaacs — through its self-empowering songs peppered with positive affirmations. *Good Morning Gorgeous* also received a nomination for album of the year, and its title track is up for record of the year and best R&B song.

*Breezy (Deluxe)***CHRIS BROWN**

The 21-time Grammy nominee and R&B's certified smooth operator hopes to repeat his 2012 win in this album category with his 10th studio set, which defies the naysayers who have argued that the singer has strayed from his R&B roots. With *Breezy*, Brown effortlessly glides on sensual, midtempo tracks with come-hither melodies as well as bedroom slow jams that show off his tenderness. The 24-track set (the deluxe version hits 33 total) peaked at No. 2 on *Billboard's* Top R&B Albums charts and included three singles: "Iffy," "WE (Warm Embrace)" and "Call Me Every Day" featuring Wizkid.

*Black Radio III***ROBERT GLASPER**

After *Black Radio* and *Black Radio II*, released by his quartet the Robert Glasper Experiment, earned best R&B album nods in 2013 and 2015, respectively — with the former taking home the prize — Glasper keeps the rhythm with *Black Radio III*. The renowned pianist weaves in hip-hop beats, soulful R&B melodies and themes of love, human nature and Blackness as a superpower into his jazz nucleus, while enlisting multigenerational collaborators including H.E.R., India.Arie, Ty Dolla \$ign and Common. The Loma Vista Recordings release also received a nomination for best engineered album, non-classical thanks to the work of a formidable team that included Q-Tip and Musiq Soulchild.



Blige

Candydrip
LUCKY DAYE

After winning his first Grammy for best progressive R&B album last year with his *Table for Two*

EP, Daye returns to the best R&B album category — where his debut, *Painted*, was nominated in 2020 — with his second album. *Candydrip* oozes charm through

Daye's signature old-school soulful falsetto, while introducing lush, futuristic instrumentation and adding rap flavor with the Smino-assisted "God Body" and "NWA" featuring Lil Durk. Daye also received two best R&B song nominations for *Candydrip's* lead single, "Over," and Mary J. Blige's "Good Morning Gorgeous," which he co-wrote. Daye's frequent collaborator and *Candydrip's* executive producer Dernst "D'Mile" Emile II — who also scored a nod for his work on "Good Morning Gorgeous" — is up for producer of the year, non-classical.

Watch the Sun
PJ MORTON

The Maroon 5 keyboardist orchestrates a Black spiritual experience with *Watch the Sun*. Recorded at the legendary Studio in the Country in rural Louisiana after his laptop crashed and forced him to start anew at the beginning of the pandemic, Morton's eighth studio album draws from his own soul-searching process and is an ode to his New Orleans roots. Standout tracks include "Please Don't Walk Away," which received a nod for best R&B song, and "The Better Benediction," which is up for best gospel performance/song.

WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?**OMAR APOLLO**

I'd love for the Recording Academy to add an engineer of the year award. Engineers are so important to the musical process and should get as much shine as producers and writers. Thank you to my engineer, Nathan Phillips — he was a big part of the process for my [debut] album, *Ivory*.





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BEST RAP SONG

“Churchill Downs”

JACK HARLOW
FEATURING DRAKE

Ace G, BEDRM, Matthew Samuels, Tahrence Brown, Rogét Chahayed, Aubrey Graham, Jack Harlow, Jose Velazquez, songwriters
After securing his first Billboard Hot 100 No. 1 as a lead artist with the pop-leaning “First Class,” Harlow made a sharp turn on “Churchill Downs.” The Louisville, Ky., slugger swings for the fences as he pours in 24 bars about his rapid ascent to stardom, his hard-nosed raps showcasing his love of his craft. To round out the track, Harlow enlisted Drake, whose verse steals the scene: “Man, you n—s drop trash, you littering/I’m overdelivering to the point, it’s belittling,” he spews at his detractors before praising Harlow as the song concludes.

“GOD DID”

DJ KHALED FEATURING RICK ROSS, LIL WAYNE, JAY-Z,

JOHN LEGEND & FRIDAYY

Tarik Azzouz, E. Blackmon, Khaled Khaled, F. LeBlanc, Shawn Carter, John Stephens, Dwayne Carter, William Roberts, Nicholas Warwar, songwriters

Thirteen studio albums and scores of eye-popping collaborations into his career, DJ Khaled continues to aim high. Case in point: The eight-and-a-half-minute title track from his latest full-length, worthy of the almighty himself. Khaled’s godly affirmations and holy chants punctuate “GOD DID” as Jay-Z, Rick Ross, Lil Wayne, John Legend and rising singer-songwriter Fridayy all deliver high-caliber spots. Though Wayne and Ross script steely verses doused with grit and inspiration, Jay-Z’s herculean performance — an 80-bar clinic about Black excellence and empowerment — reigns supreme.

“The Heart Part 5”

KENDRICK LAMAR

Jake Kosich, Johnny Kosich, Kendrick Lamar, Matt Schaeffer, songwriters
In May, Lamar put his peers on notice when he revived his revered series “The Heart” with

its fifth installment. Released as a surprise promotional single for his first album in five years, *Mr. Morale & The Big Steppers*, a sample from Marvin Gaye’s 1976 classic “I Want You” anchors the lyrically masterful “The Heart Part 5” as the unapologetically candid Lamar deploys rapid-fire rhymes to discuss the country’s failure to protect its Black heroes, including passages from late rapper Nipsey Hussle’s point of view.

“Pushin P”

GUNNA & FUTURE
FEATURING YOUNG THUG

Lucas Depante, Nayvadius Wilburn, Sergio Kitchens, Wesley Tyler Glass, Jeffery Lamar Williams, songwriters
Gunna captivated audiences when he unleashed “Pushin P” alongside Future and Young Thug at the top of 2022. The Atlanta triumvirate schooled the hip-hop game on the importance of being “P” — defined as “smooth” or “player” — and the alphabet’s 16th letter became a go-to catchphrase on social media during the first quarter of the year, as Kim Kardashian, Nike

and others fueled the punchy trap song’s success by using it in their posts. Significantly, “Pushin P” also elevated Gunna from YSL sidekick to bona fide rap superstar after it peaked at No. 7 on the Hot 100.

“Wait for U”

FUTURE FEATURING
DRAKE & TEMS

Tejiri Akpoghene, Floyd E. Bentley III, Jacob Canady, Isaac De Boni, Aubrey Graham, Israel Ayomide Fowobaje, Nayvadius Wilburn, Michael Mule, Oluwatoroti Oke, Temilade Openiyi, songwriters
On the sweet-sounding “Wait for U,” producer ATL Jacob nimbly flipped Tems’ 2020 gem “Higher” to provide Future and Drake with the canvas for a love-drunk anthem where they acknowledge their imperfections and broken promises to their lovers. Though the *What a Time To Be Alive* duo contributed poignant verses, it’s Tems’ dulcet vocals that smoothed the two-some’s edges — and propelled the smoldering track to the top of the Hot 100, marking Future’s first time to summit the chart as lead artist.



Lamar

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2022 BROADWAY CAST RECORDING



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PATINA MILLER
GAVIN CREEL

BRIAN D'ARCY JAMES
PHILLIPA SOO
JOSHUA HENRY

INTO THE WOODS

MUSIC & LYRICS BY
STEPHEN SONDHEIM

BOOK BY
JAMES LAPINE

DIRECTED BY
LEAR DEBESSONET

PRINCIPAL VOCALISTS
**SARA BAREILLES, BRIAN D'ARCY JAMES,
PATINA MILLER, PHILLIPA SOO**

MUSIC & LYRICS BY
STEPHEN SONDHEIM

BOOK BY
JAMES LAPINE

DIRECTED BY
LEAR DEBESSONET

ALBUM PRODUCED BY
SEAN PATRICK FLAHAVERN

CO-PRODUCED BY
ROB BERMAN

EXECUTIVE PRODUCED BY
JORDAN ROTH

ASSOCIATE PRODUCED BY
LEAR DEBESSONET

RECORDED BY
LAWRENCE MANCHESTER, ISAIAH ABOLIN & IAN KAGEY

EDITED & MIXED BY
IAN KAGEY

MASTERED BY
OSCAR ZAMBRANO



PRINCIPAL VOCALISTS
**SHOSHANA BEAN, BILLY CRYSTAL,
RANDY GRAFF, DAVID PAYMER**

MUSIC BY
JASON ROBERT BROWN

LYRICS BY
AMANDA GREEN

BOOK BY
BILLY CRYSTAL, LOWELL GANZ & BABALOO MANDEL

ALBUM PRODUCED BY
JEFFREY LESSER & JASON ROBERT BROWN

CO-PRODUCED BY
SEAN PATRICK FLAHAVERN

ASSOCIATE PRODUCED BY
AMANDA GREEN

RECORDED, EDITED & MIXED BY
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MUSIC BY **JASON ROBERT BROWN** LYRICS BY **AMANDA GREEN**
BOOK BY **BILLY CRYSTAL, LOWELL GANZ & BABALOO MANDEL**



BEST RAP ALBUM

*GOD DID***DJ KHALED**

For his 13th studio album, DJ Khaled once again formed his own rap fantasy team — this time around, he taps icons like Drake, Jay-Z, Eminem, Ye, Future and Lil Wayne — to deliver the year's most star-studded release. When someone unites a small army of Billboard 200 chart-topping artists on one album, they're bound to reach No. 1, and to no one's surprise, the superproducer did — for the fourth time. Garnering five Grammy nominations, *GOD DID* couples the uplifting air of spiritual music with rap's distinct braggadocio.

*I Never Liked You***FUTURE**

Future has never been one to mince words, and *I Never Liked You* is no exception. The Atlanta mainstay's ninth studio album is his rendition of a breakup set, and fans received it with open arms. With production or co-production work on seven of the album's 16 tracks — including the Hot 100 No. 1 "Wait for U" with Drake and Tems — longtime Future collaborator ATL Jacob helped lead the effort, which notched the biggest opening week of the rapper's storied career.

*Come Home the Kids Miss You***JACK HARLOW**

Coming off the Hot 100-topping "First Class," rap heartthrob Harlow's highly anticipated second album arrived at No. 3 on the Billboard 200. The set was reminiscent of early Drake (naturally, the rapper appears on "Churchill Downs"), with smooth pianos and laid-back bars conveying a suave energy that appeals to the masses. With features from Pharrell Williams, Justin Timberlake and Lil Wayne, the ambitious follow-up to Harlow's commercially successful solo debut, 2020's *That's What They All Say*, demonstrated his newfound maturity.

*Mr. Morale & The Big Steppers***KENDRICK LAMAR**

Lamar's Pulitzer Prize-winning 2017 set, *DAMN.*, left him with big shoes to fill, and unsurprisingly, the millennial Mount Rushmore rapper artfully delivers on its long-awaited follow-up — which

netted him eight nominations at this year's Grammys, the most of any rapper and second only to Beyoncé. Lyrically, *Mr. Morale* transcends, as the pgLang founder hits well-worn topics like ambition and infidelity with the perspective of a man who has done the work. On tracks like "Die Hard," featuring Blxst and Amanda Reifer, and nominated for best melodic rap performance, Lamar hopes for redemption, while he heals past traumas on poignant tracks "We Cry Together" and "Mother I Sober."

*It's Almost Dry***PUSHA T**

Pusha T has mastered his niche. On his fourth solo album (and longest solo project since his 2013 debut, *My Name Is My Name*), the Clipse heavyweight delivered another theatrical set of cocaine nursery rhymes, executive-produced by Pharrell Williams and Ye, powdered with gut-rumbling 808s and tightly wrapped by the Virginian rapper's ever-commanding delivery. Tracks like "Brambleton" and "Call My Bluff" center Pusha's deliciously sinister storytelling, while "Pray for You," with Labrinth and Pusha's brother, Malice, brings his polished composition to a spiritual close.



Future

WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?

TAYLOR BENNETT

I would love to see hip-hop join the Grammy categories. For years now, I've seen record stores, digital streaming platforms and awards shows branding "hip-hop/rap." Although hip-hop and rap can be considered close cousins, I do believe there is great distinction between the two.



FUTURE: ANDREAS BENTZ/GETTY IMAGES; BENNETT: KELLEY PARENTEAU

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CODY JOHNSON

BEST COUNTRY SONG

“Til You Can’t” Recorded by Cody Johnson
SONGWRITERS: Matt Rogers and Ben Stennis



ASHLEY MCBRYDE

BEST COUNTRY ALBUM

Ashley McBryde Presents: Lindeville

BEST COUNTRY DUO/GROUP PERFORMANCE

“Never Wanted to Be That Girl”
Carly Pearce and Ashley McBryde



INGRID ANDRESS

BEST COUNTRY DUO/GROUP PERFORMANCE

“Wishful Drinking” - Ingrid Andress and Sam Hunt



DREW PARKER

BEST COUNTRY SONG

“Doin’ This” - Recorded by Luke Combs
SONGWRITERS: Luke Combs, Drew Parker
and Robert Williford

BEST COUNTRY SONG

“Circles Around This Town”

MAREN MORRIS

Ryan Hurd, Julia Michaels, Maren Morris and Jimmy Robbins, songwriters

Morris picked up her fifth best country song nomination this year for this autobiographical track retracing her earliest years as a singer-songwriter in Nashville. As the lyrics move from her journey from Texas to Nashville in “a Montero with the AC busted” to her time spent hustling and trying to “write circles around this town” to her own breakthrough hits “My Church” and “80s Mercedes,” they showcase Morris’ unyielding drive for success on her own terms.

“Doin’ This”

LUKE COMBS

Luke Combs, Drew Parker and Robert Williford, songwriters

Combs’ ode to making music just for the love of it — rather than raking in money — earned him his first best country song nomination. On the track, which topped *Billboard*’s Country Airplay chart,

Combs assures listeners he has no “plan B,” and that his fans will still hear his gale-force voice and heartfelt songs whether he’s playing “the Grand Ole Opry or a show in some no-name town.” Combs’ three Grammy nominations in 2023 follow three prior nods.

“I Bet You Think About Me” (Taylor’s Version) (From the Vault)

TAYLOR SWIFT

Lori McKenna and Taylor Swift, songwriters

Penned with Lori McKenna in 2011, “I Bet You Think About Me” was left off the following year’s acclaimed *Red* — but resurrected as a duet with Chris Stapleton for the *Taylor’s Version* rerecording of that album. The acerbic, comedic breakup song tackles classism as Swift details her unsuccessful attempts to fit in with her ex-lover’s “upper-crust circles” following her modest upbringing. Swift previously won best country song for 2010’s “White Horse” and 2012’s “Mean,” while McKenna is tied for most wins in the category, with victories in 2016, 2017 and 2021.

“If I Was a Cowboy”

MIRANDA LAMBERT

Jesse Frasure and Miranda Lambert, songwriters

Lambert’s nods in each of the four country categories lead the genre at this year’s Grammys and bring her career nomination count to 27. “If I Was a Cowboy,” Lambert’s sixth nomination in a category she still has yet to win, delves into the Wild West with imagery of holsters, wanted posters, tumbleweeds, whiskey and saddled-up horses, paying homage to free-wheeling, independent spirits who aren’t afraid to upend the rules.

“I’ll Love You Till the Day I Die”

WILLIE NELSON

Rodney Crowell and Chris Stapleton, songwriters

The 89-year-old Nelson easily captures the nostalgic sentiment of this song, which was co-written by Rodney Crowell and Chris Stapleton and opens his 72nd studio album. Though not a writer on this particular tune, Nelson is familiar with the category, having won as both writer and performer

for his signature hit, “On the Road Again,” in 1981 and having recorded two other tracks that ultimately took home the prize. Meanwhile, Stapleton won the category with his own hits “Broken Halos” and “Cold,” in 2018 and 2022, respectively, and Crowell won in 1990 for “After All This Time.”

“ ’Til You Can’t”

CODY JOHNSON

Matt Rogers and Ben Stennis, songwriters

The reigning Country Music Association Awards single of the year offers a lesson in making the most of every moment and chasing down dreams with every ounce of energy, something former bull rider and now-formidable country entertainer Johnson knows well. Johnson didn’t write the song — that would be Ben Stennis and Matt Rogers, both first-time nominees in the category — but the blend of his vocal intensity, the song’s timeless message and a sound that harks back to ’90s country music heavyweights such as Garth Brooks and George Strait combined for a juggernaut on country radio.

Lambert



LEGENDS

PLAY AT SoFi  Stadium



**CONGRATULATIONS
TO ALL THE NOMINEES**

OUR STAGE IS SET!

BEST COUNTRY ALBUM

Growin' Up
LUKE COMBS

The North Carolina native leaned in lyrically to adulthood with his intensely autobiographical third studio album, which debuted at No. 1 on Top Country Albums and No. 2 on the all-genre Billboard 200. Combs, who co-wrote all the tracks, celebrates marriage with “The Kind of Love We Make” and earned undying loyalty from his fans for the appreciative, muscular No. 1 “Doin’ This,” a best country song nominee that proclaims he would be playing his music for anyone who would listen even if he had never made it big. Catchy, wistful duet “Outrunnin’ Your Memory” with Miranda Lambert earned the pair a best country duo/group nod.

*Palomino***MIRANDA LAMBERT**

Quadruple 2023 nominee Lambert has captured this award twice before, most recently in 2021 for *Wildcard*. On her eighth solo album, Lambert goes on a musical road trip, with almost every track referencing cities or locations



Combs

— a woman in motion restlessly resisting efforts to restrain her independence. Just as she covers lots of geographic mileage, she

explores different musical styles as well, even pairing with The B-52s on “Music City Queen” and remaking “Wandering Spirit,” the title

track to Mick Jagger’s 1993 solo album and the one *Palomino* song she didn’t co-write.

*Ashley McBryde Presents: Lindeville***ASHLEY MCBRYDE**

On this concept album, double nominee McBryde curates a fictional world that takes its name from and serves as an homage to beloved Nashville songwriter Dennis Linde and his penchant for creating colorful characters. Penned during a weeklong writing retreat at a lake house outside of Music City, the set includes jingles advertising imaginary Lindeville merchants and an ode to sinners looking for redemption wherever they may find it with “Gospel Night at the Strip Club.” Many of the characters in this immersive experience get their own story arcs voiced by McBryde and others, including Brothers Osborne’s TJ Osborne, Caylee Hammack and Pillbox Patti.

*Humble Quest***MAREN MORRIS**

Morris recounts her journey to Nashville with top 10 hit on four country charts “Circles Around This Town,” *Humble Quest*’s first single and recipient of best country solo performance and best country song nods. The rest of the album is similarly powerful as she examines her love for husband Ryan Hurd on the shimmering “The Furthest Thing” and the twangy “I Can’t Love You Anymore.” The love turns maternal on the gentle “Hummingbird,” about her 2-year-old son, Hayes, and then sensual on the throbbing “Nervous,” about an intense love affair.

*A Beautiful Time***WILLIE NELSON**

“I don’t go to funerals, and I won’t be at mine,” sings Nelson on *A Beautiful Time*, his 72nd album. Released on his 89th birthday, the set finds the American icon in a reflective mood, whether he’s celebrating the virtues and wisdom of getting older on “Dusty Bottles” or waxing philosophic on the new-agey “Energy Follows Thoughts.” He co-wrote most of the tracks — many with longtime collaborator Buddy Cannon — but the Chris Stapleton- and Rodney Crowell-penned “I’ll Love You Till the Day I Die,” which earned a country song of the year Grammy nod, is a gorgeous old-school country tune that Nelson sinks his teeth into with graceful resignation.

WHAT CATEGORY WOULD YOU LIKE TO SEE THE RECORDING ACADEMY ADD TO THE GRAMMYS NEXT AND WHY?**PRISCILLA BLOCK**

Best new (genre) artist: As a new artist, it means the entire world to get recognized by an association as prestigious as the [Recording Academy]. There is so much new talent in every genre, so I think it would add a lot to the Grammys to recognize each one’s best new artist. These are the rising stars that will turn into music’s next superstars.





FOR YOUR GRAMMY® CONSIDERATION

MIRANDA LAMBERT

BEST COUNTRY SONG

“IF I WAS A COWBOY”

BEST COUNTRY SOLO PERFORMANCE

“IN HIS ARMS”

BEST COUNTRY ALBUM

PALOMINO

BEST COUNTRY DUO/GROUP PERFORMANCE

“OUTRUNNIN’ YOUR MEMORY”

WITH LUKE COMBS



FOR YOUR GRAMMY® CONSIDERATION

LUKE COMBS



RIVERHOUSE ARTISTS

BEST COUNTRY ALBUM

GROWIN’ UP

BEST COUNTRY SONG

“DOIN’ THIS”

BEST COUNTRY DUO/GROUP PERFORMANCE

“OUTRUNNIN’ YOUR MEMORY”

WITH MIRANDA LAMBERT



FOR YOUR GRAMMY® CONSIDERATION

Maren Morris

BEST COUNTRY ALBUM

HUMBLE QUEST

BEST COUNTRY SOLO PERFORMANCE

“CIRCLES AROUND THIS TOWN”

BEST COUNTRY SONG



**For Your GRAMMY® Consideration
Best American Roots Performance**

SOMEDAY IT'LL ALL MAKE SENSE

(Bluegrass Version)

— B Y —

BILL ANDERSON

— FEATURING —

Dolly Parton

“Working with my ol’ buddy Bill Anderson was the most meaningful fun I’ve had in years. I love the song we sang, I love how we sounded together on it and getting to do a video with him was just icing on the cake. I hope the fans enjoy it as much as we enjoyed being together on it.”
— Dolly Parton



UMe **MCA**
NASHVILLE
A UNIVERSAL MUSIC COMPANY

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FOR YOUR GRAMMY® CONSIDERATION

Reba & Dolly McEntire Parton

BEST COUNTRY DUO/GROUP PERFORMANCE

“Does He Love You” - Revisited



“The icons created a show-stopping cover”

– Oklahoman

“What do you get when the “Fancy” and “Jolene” singers get together? That’s right, glamorous musicianship. Here, McEntire and Parton join together over this slow, thoughtful piano ballad. The two are like queens sitting on parallel thrones.”

– American Songwriter

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MCA Nashville © 2022 UMG Recordings, Inc.

FOR YOUR CONSIDERATION

CONGRATULATIONS TO ALL OF OUR GRAMMY® AWARD NOMINEES!



ANNE WILSON

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM: MY JESUS



TOBYMAC

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM: LIFE AFTER DEATH



RICKY DILLARD

BEST GOSPEL ALBUM: BREAKTHROUGH: THE EXODUS (LIVE)



CHRIS TOMLIN

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM: ALWAYS
BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG: "HOLY FOREVER"



THE BAYLOR PROJECT

BEST IMPROVISED JAZZ SOLO: "CALL OF THE DRUM"
MARCUS BAYLOR, SOLOIST
BEST JAZZ VOCAL ALBUM: THE EVENING: LIVE AT APPARATUS



TYE TRIBBETT

BEST GOSPEL PERFORMANCE/SONG: "GET UP"
BEST GOSPEL ALBUM: ALL THINGS NEW



CROWDER

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG: "GOD REALLY LOVES US (RADIO VERSION)"

FOR YOUR GRAMMY® CONSIDERATION

FOR KING + COUNTRY

FOR GOD IS WITH US (WITH HILLARY SCOTT)

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE / SONG

WRITTEN BY: JOSH KERR, JORDAN REYNOLDS, JOEL SMALLBONE, LUKE SMALLBONE

PRODUCED BY: JOSH KERR, TEDD T., BENJAMIN BACKUS, FOR KING + COUNTRY



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FOR YOUR GRAMMY® CONSIDERATION

KEITH & KRISTYN GETTY

CONFESSIO: IRISH AMERICAN ROOTS

BEST ROOTS GOSPEL ALBUM



F E A T U R I N G



ALISON
KRAUSS



DANA
MASTERS



JORDYN
SHELLHART



KIRK
WHALUM



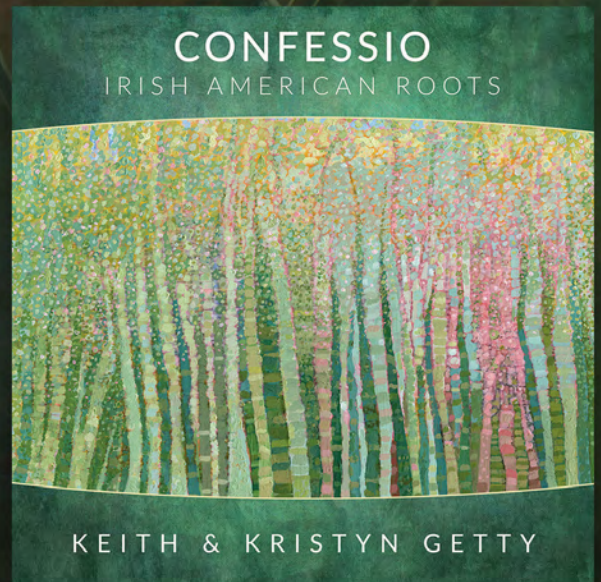
RICKY
SKAGGS



SANDRA
MCCRACKEN



THE
GETTY GIRLS



FOR YOUR GRAMMY® CONSIDERATION

ANNE WILSON

MY JESUS

BEST CONTEMPORARY
CHRISTIAN MUSIC ALBUM



"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."

**American
songwriter**
the craft + music



DONA MARIA

A multiple cultures gathered in her voice through her Arabic, English and Spanish songs, since her first song "No Quiero" "Palabras" "I'm what I'm" "Soy Lo Que Soy" "Akoun Mn Akoun" till today with

Tik Tak Town, **FIRE** and Fuego.

Dona Maria as an independent artist that brings colorful and exciting performance to people from around the globe.

She started her career with her "Twins secret" story that published in libraries and schools for summer readings and really got attention as **Dona Maria** was in her 14th. and that was on 1992

Then **Dona Maria** didn't stop there; she got the opportunity to be on stage for one year and Tv For many years with a theatrical kids play, singing and playing her role under the name of "Margueritte".

Theater added to my personality at an early age as I was in my 19th and brought out what was hidden inside of me.

As I have been born in a detached family that caused me to have sympathy for others. **Dona Maria** said.

The singer/songwriter/ **Grammy** member, music video director, DM the NO music, CEO and founder since 2006 till now.

Dona Maria was the artist who wrote the first line of change in music field.

What new coming soon? Keep an eye on me and see :) **Dona Maria** said

www.Dona-maria.net
Social media: @donamariafans
YouTube.com/@dona-maria
donamaria@dona-maria.net

Artist Management

DM the NO music
www.Dmtheno.com
info@dmtheno.com



FOR YOUR GRAMMY® CONSIDERATION **BEST ROOTS GOSPEL ALBUM**

KAREN PECK & NEW RIVER | 2:22

6X GRAMMY® NOMINEE

8X DOVE AWARD WINNER



PRODUCED BY **WAYNE HAUN** AND **KRIS CRUNK**

MIXED BY **SCOTT WILLIAMSON** MASTERED BY **ALAN SILVERMAN**

MUSICIANS | **DAVE CLEVELAND, MIKE BRIGNARDELLO, TREY IVEY, CHIPPER HAMMOND, SCOTT WILLIAMSON, BRIAN EADS, PAT MCGRATH, PRESTON SHEWBRIDGE, JACOB LOWERY, GORDON MOTE, WAYNE HAUN, KRIS CRUNK, NATE DUGGAR, JOSHUA FRERICHS, MATTHEW GOOCH, DAVE DAVIDSON, STEVE PATRICK**

CO-WRITERS | **WAYNE HAUN, REBA RAMBO, LEE BLACK, KENNA TURNER WEST, MITCH WONG, TONY WOOD, NATHAN WOODARD, MICHAEL COCHREN, MIA FIELDS, JASON COX, ASHLEY FRANKS, DAVE CLARK, MICHAEL FARREN**



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T S U
Aristocrat
Of Bands

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BEST MÚSICA
URBANA ALBUM*Trap Cake, Vol. 2***RAUW ALEJANDRO**

A follow-up to his 2019 *Trap Cake, Vol. 1*, Alejandro's *Vol. 2* delivered an equally star-studded second part that includes collaborations with Future, Ty Dolla \$ign and Rvssian. The genre-blurring EP stays in tune with the Puerto Rican artist's experimental essence. Treading among trap, rock, pop and R&B, Alejandro kicks off the nine-track set with the sentimental heartbreak song "Museo" before segueing into standout track "WUEPA" with Ankhel for a bona fide party anthem. *Trap Cake, Vol. 2* also earned Alejandro his fourth top 10 title on *Billboard's* Top Latin Albums chart in March.

*Un Verano Sin Ti***BAD BUNNY**

The blockbuster set that proved to be the most enduring album of the summer and beyond, Bad Bunny's *Un Verano Sin Ti* spent 13 nonconsecutive weeks at No. 1 on the Billboard 200. Meant to be streamed as a playlist, according to the Puerto Rican hit-maker, the 23-track album thrives on a mix of experimental bangers that run the gamut from reggaetón to indie-pop, *dembow* and mambo. From the hooky "Tití Me Preguntó" to the politically charged "El Apagón," the songs on *Un Verano Sin Ti* registered 356.7 million on-demand official streams in its first week, according to Luminate, collecting the largest streaming week ever for a Latin music album.

*Legendaddy***DADDY YANKEE**

For his final studio album, Daddy Yankee delivered his signature old-school reggaetón beats and then some. His most versatile album yet, *Legendaddy* marked the Puerto Rican artist's first album in nearly 10 years (following *King Daddy* in 2013) and peaked at No. 1 on the Top Latin Albums chart in April. Featuring collaborations with heavy hitters Bad Bunny, Myke Towers and Pitbull, the album offers a blend of reggaetón, heavy trap and experimental tracks, including the '80s-inspired dance hit "AGUA," with Rauw Alejandro and Nile Rodgers, and the urban-infused cumbia "El Rey de lo Imperfecto."



Daddy Yankee

*La 167***FARRUKO**

High off his global success with the EDM hit "Pepas," Farruko released *La 167*, his new album named after one of the main highways in his native Puerto Rico. Known for his reggaetón gems, the singer-songwriter stepped out of his comfort zone and recorded a wide-ranging album where he dabbles in dancehall ("W.F.M."), *perreo* ("Baya"),

reggae ("Jibaro") and salsa ("La Bendición"). The album — which features collaborations with Noriel, Jay Wheeler and Ñengo Flow — debuted at No. 1 on Top Latin Albums in 2021, marking Farruko's return to the top of the chart in nearly six years.

*The Love & Sex Tape***MALUMA**

Posting a racy video that left little to the imagination was all the pro-

motion Maluma needed to set the tone for *The Love & Sex Tape*. The eight tracks — surprise-released in June — stay true to the Colombian artist's urbano essence as he sings about love, lust and heartbreak with slightly raunchier lyrics that take him back to the style that inspired him from the very beginning. Produced by The Rude Boyz, the project features collaborations with Lenny Tavárez, Chenchó Corleone and Feid.

FOR YOUR GRAMMY® CONSIDERATION

MATT B

“GIMME LOVE” FT. EDDY KENZO

BEST GLOBAL MUSIC PERFORMANCE



“MATT B IS CREATING HIS OWN UNIQUE LANE... [HIS] DEDICATION TO AUTHENTICITY AND ARTISTRY MAKES HIM STAND OUT” – EARMILK

“EVEN WITH THE CLEAR INFLUENCES, MATT B STILL MANAGES TO CARVE OUT HIS OWN LANE SONICALLY” – SINGERSROOM

“...ENCHANTING VOCALS...” – RESPECT.

“IF YOU’RE LOOKING FOR A GENRE-BLENDING ARTIST, THEN MATT B NEEDS TO BE ON YOUR RADAR” – SPINDLE MAGAZINE

BEST LATIN ROCK OR
ALTERNATIVE ALBUM*El Alimento*
CIMAFUNK

On his second studio album, Cuban singer-songwriter-producer CimaFunk (aka Erik Alejandro Iglesias Rodríguez) continues to keep funk music alive with his progressive fusions laced with traditional Afro-Cuban music on “Te Quema la Bamba,” “Caramelo” and “Sal de lo Malo.” Beyond its forward-looking funkadelic melodies and lyricism, *El Alimento* celebrates Black musical excellence with collaborators George Clinton, Lupe Fiasco, Cee Lo Green, Chucho Valdés, ChocQuibTown and Los Papines.

Tinta y Tiempo
JORGE DREXLER

Marking his first studio album in five years (following his 2017 release, *Salvavidas de Hielo*), Drexler delivers a magical musical work of art backed by female voices, acoustic percussions, Latin American musical references and symphonic musicians from the Orquesta de la Comunidad de Madrid. *Tinta y Tiempo* (which already won the 2022

Latin Grammy for best singer-songwriter album) includes elegant collaborations alongside Rubén Blades on opener “El Plan Maestro” and the C. Tangana-assisted “Tocarte,” which nabbed the Latin Grammys for record and song of the year.

1940 Carmen
MON LAFERTE

After trying to receive hormonal treatment to conceive a baby, Mon Laferte discovered the fertil-

ity company was running scams and became very sick. That’s when the artist, with the help of her partner and the album’s recording engineer, Joel Orta, built an at-home studio to channel her emotions of stress, sadness and fear into her eighth studio album, *1940 Carmen*. Named after the avenue where she lived in Los Angeles, the minimalist indie set features Laferte at her most vulnerable with her first-ever English tracks



Rosalía

(“Good Boy,” “Beautiful Sadness” and “A Crying Diamond”) and the Latin Grammy song of the year nominee “Algo Es Mejor.”

Alegoría
GABY MORENO

The soulful, rock-infused opening track, “Nobody’s Wrong,” sets the tone for Moreno’s seventh studio album, *Alegoría*, on which she delivers an array of genres from jazz to folk. On the self-produced set, the Guatemalan singer-songwriter tapped her guitar heroes Marc Ribot and David Garza, who effortlessly backed her lyrics about love, hope, despair and nostalgia. On *Alegoría*, Moreno showcases her bilingualism, singing in English and Spanish. “I love how languages have the capacity of connecting with so many different cultures and people,” she said in April.

Los Años Salvajes
FITO PÁEZ

Los Años Salvajes was primarily created during the COVID-19 pandemic, co-produced by Páez, Diego Olivero and Gustavo Borner at recording studios Igloo Music and EastWest Studios in California and El Mostro de la Laguna in Buenos Aires, Argentina. Focused on the present, the album was recorded with a live band in just three intense days, including songs about friends (“Encuentros Cercanos” and “Beer Blues”) and true love (“Lili and Drake”), as well as the Latin Grammy winner “Lo Mejor de Nuestras Vidas.” *Los Años Salvajes*, which also won, for best pop/rock album, at the Latin Grammys, is the first part of a mystical masterpiece followed by *Futurología Arlt* and *The Golden Light*.

Motomami
ROSALÍA

Four years after her groundbreaking 2018 album, *El Mal Querer*, Rosalía released the experimental *Motomami*, preceded by a handful of genre-agnostic singles including the *bachata* tack “La Fama” with The Weeknd and the bolero-infused “Delirio de Grandeza.” Staying true to her flamenco sound, the Spanish artist’s vocals enchant in the *palmas*-accompanied “Bulerías” and pay tribute to old-school reggaetón bangers on “Candy” and “Saoko,” the latter of which interpolates Wisin and Daddy Yankee’s “Saoko.” *Motomami* won the 2022 Latin Grammy for album of the year.

Drexler



SPÖÖN

LUCIFER ON THE SOFA

GRAMMY® NOMINEE BEST ROCK ALBUM



“Lucifer on the Sofa’ might be Spoon’s best record ever”

Rolling Stone



“demands to be played
from the rooftops”

STEREOGUM

“timeless perfection”

**The
Guardian**



“One of the greatest American
rock bands of all time”

TIME



FOR YOUR GRAMMY® CONSIDERATION, CUMBIANA II,
BEST TROPICAL LATIN ALBUM

cumbiana II

C A R L O S V I V E S

2X LATIN
GRAMMY® AWARD
WINNING ALBUM
INCLUDING BEST
CONTEMPORARY
TROPICAL ALBUM.

SELECTED
BY **billboard**
AS ONE OF THE BEST
LATIN ALBUMS
OF 2022, TO DATE.

CUMBIANA II is the second album to emerge from Carlos Vives' expansive and unprecedented exploration into the origins and evolution of cumbia, the convergence of rhythms and cultures which he simply defines as "EVERYTHING THAT WE ARE."

★★★★★

"CARLOS VIVES LAUNCHES AN ALBUM THAT CAPTURES THE LEGACY OF HIS MUSICAL ROOTS. ... A WORK THAT BETS ON THE CONFIRMATION OF SHAPING RHYTHMS THROUGH DIVERSITY."

Forbes

"VIVES HAS BECOME A MUSIC HISTORIAN AND HIS MISSION IS TO SHOW HOW MOST OF THE WORLD IS CONNECTED THROUGH MUSIC"

Los Angeles Times

"CUMBIANA II IS AN ANTHROPOLOGICAL JOURNEY OF COLOMBIAN MUSIC."

CNN



SONY MUSIC | LATIN



FOR YOUR GRAMMY® CONSIDERATION

MALUMA



THE LOVE & SEX TAPE

**BEST MÚSICA
URBANA ALBUM**



GRAMMY® NOMINATION

*Edgar
Winter*

*Brother
Johnny*

Best Contemporary Blues Album
Brother Johnny – Edgar Winter
Produced by Edgar Winter & Ross Hogarth

Featuring Joe Bonamassa • Doyle Bramhall II • Robben Ford • Billy Gibbons • David Grissom • Taylor Hawkins • Warren Haynes • Steve Lukather • Michael McDonald • John McFee • Keb' Mo' • Doug Rappoport • Bobby Rush • Kenny Wayne Shepherd • Ringo Starr • Derek Trucks • Joe Walsh • Phil X

Also... Gregg Bissonette • Kenny Aronoff • David Campbell • Bob Glaub • Sean Hurley • Stephen "Doc" Kupka • Billy Payne • Tim Pierce • Waddy Wachtel

"High voltage stars heat up Edgar Winter's sizzling tribute to his guitar slinging brother Johnny... Bonamassa smokes on slide for the opening 'Mean Town Blues' that explodes with the same passion and intensity Johnny exuded in his prime. Shepherd lays down a sizzling solo on 'Still Alive and Well' and Gibbons blasts off while dueling with Derek Trucks on a fiery 'I'm Yours and I'm Hers,' an album highlight." — **American Songwriter**

"The late musician's virtuosity and soulfulness set a new standard for guitar heroism — a paradigm heard throughout 'Brother Johnny,' a star-packed tribute album helmed by Edgar Winter" — **Tidal**

"Edgar's star-studded tribute to his late brother, Brother Johnny is a rumbustious affair, loud and proud, and a worthy homage to his much-missed sibling." — **Blues In Britain**

"Everyone brings their A game to guitarist Johnny's back catalogue...this is a loving tribute and listening to Brother Johnny's acolytes here is a reminder of just how big a shadow he cast" — **MOJO**

edgarwinter.com
quartovalleyrecords.com



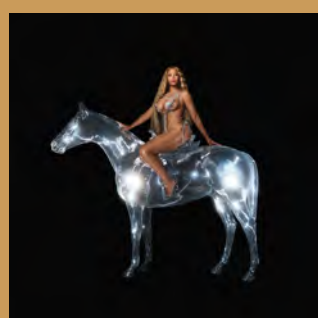
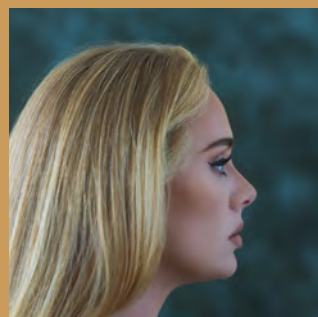
QUARTO VALLEY RECORDS®



GO KERRY GO
PRODUCTIONS



ABBA Voyage



ALBUM OF THE YEAR

From top: ABBA, *Voyage*; Adele, *30*; Bad Bunny, *Un Verano Sin Ti*; Beyoncé, *Renaissance*; Mary J. Blige, *Good Morning Gorgeous (Deluxe)*.

RECORD OF THE YEAR

"Don't Shut Me Down"

ABBA

Benny Andersson, producer; Benny Andersson and Bernard Lohr, engineers/mixers; Björn Engelmann, mastering engineer

"Easy on Me"

ADELE

Greg Kurstin, producer; Julian Burg, Tom Elmhirst and Greg Kurstin, engineers/mixers; Randy Merrill, mastering engineer

"Break My Soul"

BEYONCÉ

Beyoncé, Terius "The-Dream" Gesteelde-Diamant, Jens Christian Isaksen and Christopher "Tricky" Stewart, producers; Brandon Harding, Chris McLaughlin and Stuart White, engineers/mixers; Colin Leonard, mastering engineer

"Good Morning Gorgeous"

MARY J. BLIGE

D'Mile and H.E.R., producers; Bryce Bordone, Serban Ghenea and Pat Kelly, engineers/mixers

"You and Me on the Rock"

BRANDI CARLILE FEATURING LUCIUS

Dave Cobb and Shooter Jennings, producers; Brandon Bell, Tom Elmhirst and Michael Harris, engineers/mixers; Pete Lyman, mastering engineer

"Woman"

DOJA CAT

Crate Classics, Linden Jay, Aynzli Jones and Yeti Beats, producers; Jesse Ray Ernster, Rian Lewis, Tyler Sheppard and Kalani Thompson, engineers/mixers; Mike Bozzi, mastering engineer

"Bad Habit"

STEVE LACY

Steve Lacy, producer; Neal Pogue and Karl Wingate, engineers/mixers; Mike Bozzi, mastering engineer

"The Heart Part 5"

KENDRICK LAMAR

Beach Noise, producer; Beach Noise, Rob Bisel, Ray Charles Brown Jr., James Hunt, Johnny Kosich, Matt Schaeffer and Johnathan Turner, engineers/mixers; Michelle Mancini, mastering engineer

"About Damn Time"

LIZZO

Ricky Reed and Blake Slatkin, producers; Patrick Kehrier, Bill Malina and Manny Marroquin, engineers/mixers; Michelle Mancini, mastering engineer

"As It Was"

HARRY STYLES

Tyler Johnson and Kid Harpoon, producers; Jeremy Hatcher and Spike Stent, engineers/mixers; Randy Merrill, mastering engineer

ALBUM OF THE YEAR

Voyage

ABBA

Benny Andersson, producer; Benny Andersson and Bernard Lohr, engineers/mixers; Benny Andersson and Björn Ulvaeus, songwriters; Björn Engelmann, mastering engineer

30

ADELE

Shawn Everett, Ludwig Göransson, Inflo, Tobias Jesso Jr., Greg Kurstin, Max Martin, Joey Pecoraro and Shellback, producers; Julian Burg, Steve Churchyard, Tom Elmhirst, Shawn Everett, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Inflo, Greg Kurstin, Riley Mackin and Lasse Marten, engineers/mixers; Adele Adkins, Ludwig Göransson, Dean Josiah Cover, Tobias Jesso Jr., Greg Kurstin, Max Martin and Shellback, songwriters; Randy Merrill, mastering engineer

Un Verano Sin Ti

BAD BUNNY

Rauw Alejandro, Buscabulla, Chenchó Corleone, Jhay Cortez, Tony Dize, Bomba Estéreo and The Marías, featured artists; Demy & Clipz, Elikai, HAZE, La Paciencia, Cheo Legendary, MAG, Magicenebeat, Mora, Jota Rosa, Súbelo NEO and Tainy, producers; Josh Gudwin and Roberto Rosado, engineers/mixers; Raúl Alejandro Ocasio Ruiz, Benito Antonio Martínez Ocasio, Raquel Berrios, Joshua Conway, Mick Coogan, Orlando Javier Valle Vega, Jesús Nieves Cortes, Luis Del Valle, Marcos Masis, Gabriel Mora, Elena Rose, Liliana Margarita Saumet and Maria Zardoya, songwriters; Colin Leonard, mastering engineer

Renaissance

BEYONCÉ

Beam, Grace Jones and Tems, featured artists; Jameil Aossej, Bah, Beam, Beyoncé, Bloodpop, Boi-Ida, Cadenza, Al Cres, Mike Dean, Honey Dijon, Kelman Duran, Harry Edwards, Terius "The-Dream" Gesteelde-Diamant, Ivor Guest, Guiltybeatz, Hit-Boy, Jens Christian Isaksen, Leven Kali, Lil Ju, MeLo-X, No I.D., NovaWav, Chris Penny, P2J, Rissi, Sla0, Raphael Saadiq, Neenyon, Skrillex, Luke Solomon, Christopher "Tricky" Stewart, Jahaan Sweet, Syd, Sevn Thomas, Sol Was and Stuart

White, producers; Brittany "Chi" Coney, Russell Graham, Guiltybeatz, Brandon Harding, Hotae Alexander Jang, Chris McLaughlin, Delroy "Phatta" Pottinger, Andrea Roberts, Steve Rusch, Jabbar Stevens and Stuart White, engineers/mixers; Denisia "Blu June" Andrews, Danielle Balbuena, Tyshane Thompson, Kevin Marquis Bellmon, Sydney Bennett, Beyoncé, Jerel Black, Michael Tucker, Atia Boggs p/k/a Ink, Dustin Bowie, David Debrand Brown, S. Carter, Nija Charles, Sabrina Claudio, Solomon Fagenson Cole, Brittany "Chi" Coney, Alexander Guy Cook, Lavar Coppin, Almando Cresso, Mike Dean, Saliou Diagne, Darius Dixon, Jocelyn Donald, Jordan Douglas, Aubrey Graham, Kelman Duran, Terius "The-Dream" Gesteelde-Diamant, Dave Giles II, Derrick Carrington Gray, Nick Green, Larry Griffin Jr., Ronald Banful, Dave Hamelin, Aviel Calev Hirschfield, Chauncey Hollis Jr., Ariowa Irosogie, Leven Kali, Ricky Lawson, Tizita Makuria, Julian Martrel Mason, Daniel Memmi, Cherdericka Nichols, Ernest "No I.D." Wilson, Temilade Openiyi, Patrick Paige II, Jimi Stephen Payton, Christopher Lawrence Penny, Michael Pollack, Richard Isong, Honey Redmond, Derek Renfroe, Andrew Richardson, Morten Ristorp, Nile Rodgers, Oliver Rodigan, Raphael Saadiq, Matthew Samuels, Sean Seaton, Skrillex, Corece Smith, Luke Francis Matthew Solomon, Jabbar Stevens, Christopher A. Stewart, Jahaan Sweet, Rupert Thomas Jr. and Jesse Wilson, songwriters; Colin Leonard, mastering engineer

Good Morning Gorgeous (Deluxe)

MARY J. BLIGE

DJ Khaled, Dave East, Fabolous, Fivio Foreign, Griselda, H.E.R., Jadakiss, Moneybagg Yo, Ne-Yo, Anderson .Paak, Remy Ma and Usher, featured artists; Alissia, Tarik Azzouz, Bengineer, Blacka Din Me, Rogét Chahayed, Cool & Dre, Ben Billions, DJ Cassidy, DJ Khaled, D'Mile, Wonda, Bongo Bytheway, H.E.R., Hostile Beats, Eric Hudson, London on Da Track, Leon Michels, Nova Wav, Anderson .Paak, Sli!Mwav, Streetrunner, Swizz Beatz and J White Did It, producers; Derek Ali, Ben Chang, Luis Bordeaux, Bryce Bordone, Lauren D'Elia, Chris Galland, Serban Ghenea, Akeel Henry, Jaycen Joshua, Pat Kelly, Jhair Lazo, Shamele Mackie, Manny Marroquin, Dave Medrano, Ari Morris, Parks, Juan Peiia, Ben Sedano, Kev Spencer, Julio Ulloa and Jodie Grayson Williams, engineers/mixers; Alissia Beneviste, Denisia "Blu June" Andrews, Archer, Bianca Atterberry, Tarik Azzouz, Mary J. Blige, David Brewster, David Brown, Shawn Butler, Rogét Chahayed, Ant Clemons, Brittany "Chi" Coney,

THE NOMINEES

A FULL LIST OF THE CANDIDATES, IN ALL 91 CATEGORIES ACROSS 26 FIELDS, THAT ARE VYING FOR GRAMMY GOLD

Kasseem Dean, Benjamin Diehl, DJ Cassidy, Jocelyn Donald, Jerry Duplessis, Uforo Ebong, Dernst Emile II, John Jackson, Gabriella Wilson, Shawn Hibbler, Charles A. Hinshaw, Jamie Hurton, Eric Hudson, Jason Phillips, Khaled Khaled, London Holmes, Andre "Dre" Christopher Lyon, Reminisce Mackie, Leon Michels, Jerome Monroe Jr., Kim Owens, Brandon Anderson, Jeremie "Benny the Butcher" Pennick, Demond "Conway the Machine" Price, Peter Skellern, Shaffer Smith, Nicholas Warwar, DeForrest Taylor, Tiara Thomas, Marcello "Cool" Valenzano, Alvin "Westside Gunn" Worthy, Anthony Jermaine White and Leon Youngblood, songwriters

In These Silent Days

BRANDI CARLILE

Lucius, featured artist; Dave Cobb and Shooter Jennings, producers; Brandon Bell, Dave Cobb, Tom Elmhirst, Michael Harris and Shooter Jennings, engineers/mixers; Brandi Carlile, Dave Cobb, Phil Hanseroth and Tim Hanseroth, songwriters; Pete Lyman, mastering engineer

Music of the Spheres

COLDPLAY

BTS, Jacob Collier, Selena Gomez and We Are KING, featured artists; Jacob Collier, Daniel Green, Oscar Holter, Jon Hopkins, Max Martin, Metro Boomin, Kang Hyo-Won, Bill Rahko, Bart Schouder, Rik Simpson, Paris Strother and We Are KING, producers; Guy Berryman, Jonny Buckland, Will Champion, Jacob Collier, The Dream Team, Duncan Fuller, Serban Ghenea, Daniel Green, John Hanes, Jon Hopkins, Michael Ilbert, Max Martin, Bill Rahko, Bart Schouder, Rik Simpson and Paris Strother, engineers/mixers; Guy Berryman, Jonny Buckland, Denise Carite, Will Champion, Jacob Collier, Derek Dixie, Sam Falsen, Stephen Fry, Daniel Green, Oscar Holter, Jon Hopkins, Jung Ho-Seok, Chris Martin, Max Martin, John Metcalfe, Leland Tyler Wayne, Bill Rahko, Kim Nam-Joon, Jesse Rogg, Davide Rossi, Rik Simpson, Amber Strother, Paris Strother, Min Yoon-Gi, Federico Vindver and Olivia Waithe, songwriters; Randy Merrill, mastering engineer

Mr. Morale & The Big Steppers

KENDRICK LAMAR

Baby Keem, Blxst, Sam Dew, Ghostface Killah, Beth Gibbons, Kodak Black, Tanna Leone, Taylour Paige, Amanda Reifer, Sampha and Summer Walker, featured artists; The Alchemist, Baby Keem, Craig Balmoris, Beach Noise, Bekon, Boi-1da, Cardo, Dahi, DJ Khalil, FNZ, Frano, Sergiu Gherman, Emile Haynie, J.LBS, Mario Luciano, Timothy Maxie, Tyler Mehlenbacher, OKLAMA, Rascal, Sounwave, Jahaan Sweet, Tae Beast, Duval Timothy and Pharrell Williams, producers; Derek Ali, Matt Anthony, Beach Noise, Rob Bisel, David Bishop, Troy Bourgeois, Andrew Boyd, Ray Charles Brown Jr., Derek Garcia, Chad Gordon, James Hunt, Johnny Kosich, Manny Marroquin, Eiwing Olivares, Raymond J. Scavo III, Matt Schaeffer, Cyrus Taghipour, Johnathan Turner and Joe Visciano, engineers/mixers; Khalil Abdul-Rahman, Hykeem Carter, Craig Balmoris, Beach Noise, Daniel Tannenbaum, Stephen Lee Bruner, Matthew Burdette, Isaac John De Boni, Sam Dew, Anthony Dixon, Victor Ekpo, Sergiu Gherman, Dennis Coles, Beth Gibbons, Frano Huett, Stuart Johnson, John Julian, Bill K. Kapri, Jake Kosich, Johnny Kosich, Daniel Krieger, Kendrick Lamar, Ronald LaTour, Mario Luciano, Daniel Alan Maman, Danny McKinnon, Michael John Mule, D. Natche, OKLAMA, Jason Pounds, Rascal, Amanda Reifer, Ely Rise, Matthew Samuels, Avante Santana, Matt Schaeffer, Sampha Sisay, Mark Spears, Homer Steinweiss, Jahaan Akil Sweet, Donte Lamar Perkins, Duval Timothy, Summer Walker and Pharrell Williams, songwriters; Michelle Mancini, mastering engineer

Special

LIZZO

Benny Blanco, Quelle Chris, Daoud, Omer Fedi, ILYA, Kid Harpoon, Ian Kirkpatrick, Max Martin, Nate Mercereau, The Monsters & Strangerz, Phoelix, Ricky Reed, Mark Ronson, Blake Slatkin and Pop Wansel, producers; Benny Blanco, Bryce Bordone, Jeff Chestek, Jacob Ferguson, Serban Ghenea, Jeremy Hatcher, Andrew Hey, Sam Holland, ILYA, Stefan Johnson, Jens Jungkurth, Patrick Kehrier, Ian Kirkpatrick, Damien Lewis,

Bill Malina, Manny Marroquin and Ricky Reed, engineers/mixers; Amy Allen, Daoud Anthony, Jonathan Bellion, Benjamin Levin, Thomas Brenneck, Christian Devivo, Omer Fedi, Eric Frederic, Ilya Salmanzadeh, Melissa Jefferson, Jordan K. Johnson, Stefan Johnson, Kid Harpoon, Ian Kirkpatrick, Savan Kotecha, Max Martin, Nate Mercereau, Leon Michels, Nick Movshon, Michael Neil, Michael Pollack, Mark Ronson, Blake Slatkin, Peter Svensson, Gavin Chris Tennille, Theron Makiel Thomas, Andrew Wansel and Emily Warren, songwriters; Michelle Mancini, mastering engineer

Harry's House

HARRY STYLES

Tyler Johnson, Kid Harpoon and Sammy Witte, producers; Jeremy Hatcher, Oli Jacobs, Nick Lobel, Spike Stent and Sammy Witte, engineers/mixers; Amy Allen, Tobias Jesso Jr., Tyler Johnson, Kid Harpoon, Mitch Rowland, Harry Styles and Sammy Witte, songwriters; Randy Merrill, mastering engineer

SONG OF THE YEAR

"abcdefu"

GAYLE

Sara Davis, GAYLE and Dave Pittenger, songwriters

"About Damn Time"

LIZZO

Melissa "Lizzo" Jefferson, Eric Frederic, Blake Slatkin and Theron Makiel Thomas, songwriters

"All Too Well" (10 Minute Version) (The Short Film)

TAYLOR SWIFT

Liz Rose and Taylor Swift, songwriters

"As It Was"

HARRY STYLES

Tyler Johnson, Kid Harpoon and Harry Styles, songwriters

"Bad Habit"

STEVE LACY

Matthew Castellanos, Brittany Fousheé, Diana Gordon, John Carroll Kirby and Steve Lacy, songwriters

"Break My Soul"

BEYONCÉ

Beyoncé, S. Carter, Terius "The-Dream" Gesteelde-Diamant and Christopher A. Stewart, songwriters

"Easy on Me"

ADELE

Adele Adkins and Greg Kurstin, songwriters

"GOD DID"

DJ KHALED FEATURING RICK ROSS, LIL WAYNE, JAY-Z, JOHN LEGEND & FRIDAYY

Tarik Azzouz, E. Blackmon, Khaled Khaled, F. LeBlanc, Shawn Carter, John Stephens, Dwayne Carter, William Roberts and Nicholas Warwar, songwriters

"The Heart Part 5"

KENDRICK LAMAR

Jake Kosich, Johnny Kosich, Kendrick Lamar and Matt Schaeffer, songwriters

"Just Like That"

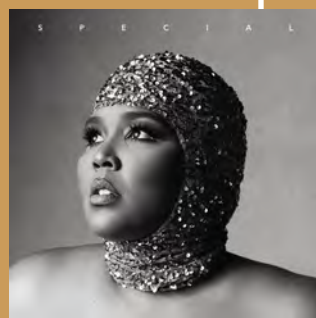
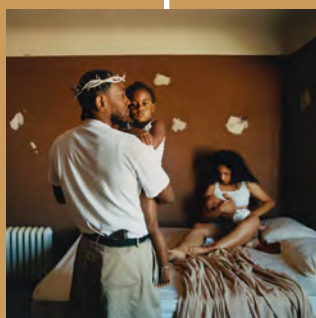
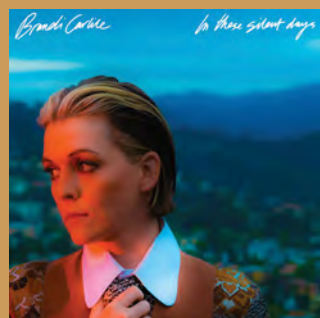
BONNIE RAITT

Bonnie Raitt, songwriter

BEST NEW ARTIST

ANITTA

**OMAR APOLLO
DOMI & JD BECK
MUNI LONG
SAMARA JOY
LATTO
MÅNESKIN
TOBE Nwigwe
MOLLY TUTTLE
WET LEG**



ALBUM OF THE YEAR

From left: Brandi Carlile, *In These Silent Days*; Coldplay, *Music of the Spheres*; Kendrick Lamar, *Mr. Morale & The Big Steppers*; Lizzo, *Special*; Harry Styles, *Harry's House*.

YEAH

**BEST ALTERNATIVE
MUSIC ALBUM**

YEAH

**BEST ALTERNATIVE MUSIC
PERFORMANCE /**

Spitting Off the Edge of the World (feat. Perfume Genius)

YEAHS

**FOR YOUR
GRAMMY®
CONSIDERATION**

'COOL
IT
DOWN'



"...both an intuitive and exhilarating step forward."

NPR

"An expansive album that dares to imagine a bold, fresh future"

THE NEW YORK TIMES

"'Spitting Off the Edge of the World' is a classic YYY power ballad..."

Karen's delivery is painfully vulnerable one moment and strident the next, ping-ponging between existential hopelessness and mighty resistance"

PITCHFORK

**BEST POP SOLO
PERFORMANCE**

“Easy on Me”
ADELE

“Moscow Mule”
BAD BUNNY

“Woman”
DOJA CAT

“Bad Habit”
STEVE LACY

“About Damn Time”
LIZZO

“As It Was”
HARRY STYLES

**BEST POP DUO/GROUP
PERFORMANCE**

“Don’t Shut Me Down”
ABBA

“Bam Bam”
**CAMILA CABELLO FEATURING
ED SHEERAN**

“My Universe”
COLDPLAY & BTS

“I Like You (A Happier Song)”
POST MALONE & DOJA CAT

“Unholy”
SAM SMITH & KIM PETRAS

**BEST TRADITIONAL
POP VOCAL ALBUM**

Higher
MICHAEL BUBLÉ

When Christmas Comes Around...
KELLY CLARKSON

I Dream of Christmas (Extended)
NORAH JONES

Evergreen
PENTATONIX

Thank You
DIANA ROSS



**BEST TRADITIONAL POP
VOCAL ALBUM**

From top: Michael Bublé, *Higher*; Kelly Clarkson, *When Christmas Comes Around...*; Norah Jones, *I Dream of Christmas (Extended)*; Pentatonix, *Evergreen*; Diana Ross, *Thank You*.

BEST POP VOCAL ALBUM

Voyage
ABBA

30
ADELE

Music of the Spheres
COLDPLAY

Special
LIZZO

Harry's House
HARRY STYLES

**BEST DANCE/ELECTRONIC
RECORDING**

“Break My Soul”
BEYONCÉ
Beyoncé, Terius “The-Dream” Gesteelde-Diamant, Jens Christian Isaksen and Christopher “Tricky” Stewart, producers; Stuart White, mixer

“Rosewood”
BONOBO
Simon Green, producer; Simon Green, mixer

“Don’t Forget My Love”
DIPLO & MIGUEL
Diplo and Maximilian Jaeger, producers; Luca Pretolesi, mixer

“I’m Good (Blue)”
DAVID GUETTA & BEBE REXHA
David Guetta and Timofey Reznikov, producers; Serban Ghenea, mixer

“Intimidated”
KAYTRANADA FEATURING H.E.R.
H.E.R. and Kaytranada, producers; Kaytranada, mixer

“On My Knees”
RÜFÜS DU SOL
Jason Evigan and Rüfüs Du Sol, producers; Cassian Stewart-Kasimba, mixer

**BEST DANCE/ELECTRONIC
MUSIC ALBUM**

Renaissance
BEYONCÉ

Fragments
BONOBO

Diplo
DIPLO

The Last Goodbye
ODESZA

Surrender
RÜFÜS DU SOL

**BEST CONTEMPORARY
INSTRUMENTAL ALBUM**

Between Dreaming and Joy
JEFF COFFIN

Not Tight
DOMI & JD BECK

Blooz
GRANT GEISSMAN

Jacob's Ladder
BRAD MEHLDAU

Empire Central
SNARKY PUPPY

BEST ROCK PERFORMANCE

“So Happy It Hurts”
BRYAN ADAMS

“Old Man”
BECK

“Wild Child”
THE BLACK KEYS

“Broken Horses”
BRANDI CARLILE

“Crawl!”
IDLES

“Patient Number 9”
**OZZY OSBOURNE FEATURING
JEFF BECK**

“Holiday”
TURNSTILE

BEST METAL PERFORMANCE

“Call Me Little Sunshine”
GHOST

“We’ll Be Back”
MEGADETH

“Kill or Be Killed”
MUSE

“Degradation Rules”
**OZZY OSBOURNE FEATURING
TONY IOMMI**

“Blackout”
TURNSTILE

FOR YOUR GRAMMY® CONSIDERATION
BEST MUSICAL THEATER ALBUM

THE FIRST ORIGINAL BROADWAY CAST RECORDING EVER RECORDED LIVE ON OPENING NIGHT

SIX

THE MUSICAL
LIVE ON OPENING NIGHT



ORIGINAL BROADWAY CAST PHOTO BY JOAN MARCUS

SIX THE MUSICAL ON BROADWAY HAS WON 23 AWARDS, INCLUDING

WINNER!
OUTSTANDING SCORE
OUTER CRITICS CIRCLE AWARDS

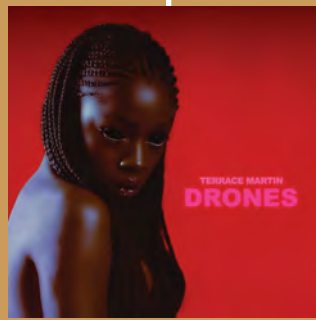
WINNER!
OUTSTANDING NEW BROADWAY MUSICAL
OUTER CRITICS CIRCLE AWARDS

WINNER!
BEST ORIGINAL SCORE
TONY AWARDS®

WINNER!
ENSEMBLE AWARD
DRAMA DESK AWARDS

WINNER!
OUTSTANDING MUSIC
DRAMA DESK AWARDS

WINNER!
OUTSTANDING LYRICS
DRAMA DESK AWARDS



BEST PROGRESSIVE R&B ALBUM

From left: Cory Henry, *Operation Funk*; Steve Lacy, *Gemini Rights*; Terrace Martin, *Drones*; Moonchild, *Starfruit*; Tank and the Bangas, *Red Balloon*.

BEST ROCK SONG

“Black Summer”
RED HOT CHILI PEPPERS
Flea, John Frusciante, Anthony Kiedis and Chad Smith, songwriters

“Blackout”
TURNSTILE
Brady Ebert, Daniel Fang, Franz Lyons, Pat McCrory and Brendan Yates, songwriters

“Broken Horses”
BRANDI CARLILE
Brandi Carlile, Phil Hanseroth and Tim Hanseroth, songwriters

“Harmonia’s Dream”
THE WAR ON DRUGS
Robbie Bennett and Adam Granduciel, songwriters

“Patient Number 9”
OZZY OSBOURNE FEATURING JEFF BECK
John Osbourne, Chad Smith, Ali Tamposi, Robert Trujillo and Andrew Wotman, songwriters

BEST ROCK ALBUM

Dropout Boogie
THE BLACK KEYS

The Boy Named If
ELVIS COSTELLO & THE IMPOSTERS

Crawler
IDLES

Mainstream Sellout
MACHINE GUN KELLY

Patient Number 9
OZZY OSBOURNE

Lucifer on the Sofa
SPOON

BEST ALTERNATIVE MUSIC PERFORMANCE

“There’d Better Be a Mirrorball”
ARCTIC MONKEYS

“Certainty”
BIG THIEF

“King”
FLORENCE + THE MACHINE

“Chaise Longue”
WET LEG

“Spitting off the Edge of the World”
YEAH YEAH YEAHS FEATURING PERFUME GENIUS

BEST ALTERNATIVE MUSIC ALBUM

We
ARCADE FIRE

Dragon New Warm Mountain I Believe in You
BIG THIEF

Fossora
BJÖRK

Wet Leg
WET LEG

Cool It Down
YEAH YEAH YEAHS

BEST R&B PERFORMANCE

“Virgo’s Groove”
BEYONCÉ

“Here With Me”
MARY J. BLIGE FEATURING ANDERSON .PAAK

“Hrs & Hrs”
MUNI LONG

“Over”
LUCKY DAYE

“Hurt Me So Good”
JAZMINE SULLIVAN

BEST TRADITIONAL R&B PERFORMANCE

“Do 4 Love”
SNOH AALEGRA

“Keeps On Fallin’ ”
BABYFACE FEATURING ELLA MAI

“Plastic off the Sofa”
BEYONCÉ

“ ‘Round Midnight”
ADAM BLACKSTONE FEATURING JAZMINE SULLIVAN

“Good Morning Gorgeous”
MARY J. BLIGE

BEST R&B SONG

“Cuff It”
BEYONCÉ
Denisia “Blu June” Andrews, Beyoncé, Mary Christine Brockert, Brittany “Chi” Coney, Terius “The-Dream” Gesteelde-Diamant, Morten Ristorp, Nile Rodgers and Raphael Saadiq, songwriters

“Good Morning Gorgeous”
MARY J. BLIGE
Mary J. Blige, David Brown, Dernst Emile II, Gabriella Wilson and Tiara Thomas, songwriters

“Hrs & Hrs”
MUNI LONG
Dylan Graham, Thaddis “Kuk” Harrell, Brandon John-Baptiste, Priscilla Renea, Isaac Wriston, Hamadi Zaabi and Justin Nathaniel Zim, songwriters

“Hurt Me So Good”
JAZMINE SULLIVAN

Akeel Henry, Michael Holmes, Luca Mauti, Jazmine Sullivan and Elliott Trent, songwriters

“Please Don’t Walk Away”
PJ MORTON
PJ Morton, songwriter

BEST PROGRESSIVE R&B ALBUM

Operation Funk
CORY HENRY

Gemini Rights
STEVE LACY

Drones
TERRACE MARTIN

Starfruit
MOONCHILD

Red Balloon
TANK AND THE BANGAS

BEST R&B ALBUM

Good Morning Gorgeous (Deluxe)
MARY J. BLIGE

Breezy (Deluxe)
CHRIS BROWN

Black Radio III
ROBERT GLASPER

Candydrip
LUCKY DAYE

Watch the Sun
PJ MORTON

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

Kitt Wakeley

BEST RAP PERFORMANCE

“GOD DID”
**DJ KHALED FEATURING RICK ROSS,
LIL WAYNE, JAY-Z, JOHN LEGEND &
FRIDAYY**

“Vegas”
DOJA CAT

“Pushin P”
**GUNNA & FUTURE FEATURING
YOUNG THUG**

“F.N.F. (Let’s Go)”
HITKIDD & GLORILLA

“The Heart Part 5”
KENDRICK LAMAR

**BEST MELODIC RAP
PERFORMANCE**

“Beautiful”
**DJ KHALED FEATURING
FUTURE & SZA**

“Wait for U”
FUTURE FEATURING DRAKE & TEMS

“First Class”
JACK HARLOW

“Die Hard”
**KENDRICK LAMAR FEATURING
BLXST & AMANDA REIFER**

“Big Energy (Live)”
LATTO

BEST RAP SONG

“Churchill Downs”
JACK HARLOW FEATURING DRAKE
Ace G, BEDRM, Matthew Samuels, Tahrence
Brown, Aubrey Graham and Jack Harlow,
songwriters

“GOD DID”
**DJ KHALED FEATURING RICK ROSS,
LIL WAYNE, JAY-Z, JOHN LEGEND &
FRIDAYY**
Tarik Azzouz, E. Blackmon, Khaled Khaled,
F. LeBlanc, S. Carter, John Stephens, Dwayne
Carter, William Roberts and Nicholas Warwar,
songwriters

“The Heart Part 5”
KENDRICK LAMAR
Jake Kosich, Johnny Kosich, Kendrick Lamar
and Matt Schaeffer, songwriters

“Pushin P”
**GUNNA & FUTURE FEATURING
YOUNG THUG**

Lucas Depante, Nayvadius Wilburn, Sergio
Kitchens, Wesley Tyler Glass and Jeffery
Lamar Williams, songwriters

“Wait for U”
FUTURE FEATURING DRAKE & TEMS
Tejiri Akpoghene, Floyd E. Bentley III, Jacob
Canady, Isaac De Boni, Aubrey Graham, Israel
Ayomide Fowobaje, Nayvadius Wilburn,
Michael Mule, Oluwatoroti Oke and Temilade
Openiyi, songwriters

BEST RAP ALBUM

GOD DID
DJ KHALED

I Never Liked You
FUTURE

Come Home the Kids Miss You
JACK HARLOW

Mr. Morale & The Big Steppers
KENDRICK LAMAR

It’s Almost Dry
PUSHA T

**BEST COUNTRY SOLO
PERFORMANCE**

“Heartfirst”
KELSEA BALLERINI

“Something in the Orange”
ZACH BRYAN

“In His Arms”
MIRANDA LAMBERT

“Circles Around This Town”
MAREN MORRIS

“Live Forever”
WILLIE NELSON

**BEST COUNTRY DUO/GROUP
PERFORMANCE**

“Wishful Drinking”
INGRID ANDRESS & SAM HUNT

“Midnight Rider’s Prayer”
BROTHERS OSBORNE

“Outrunnin’ Your Memory”
LUKE COMBS & MIRANDA LAMBERT

“Does He Love You - Revisited”
REBA MCENTIRE & DOLLY PARTON



BEST COUNTRY ALBUM

From top: Luke Combs, *Growin’ Up*;
Miranda Lambert, *Palomino*; Ashley
McBryde, *Ashley McBryde Presents:
Lindeville*; Maren Morris, *Humble Quest*;
Willie Nelson, *A Beautiful Time*.

“Never Wanted To Be That Girl”
CARLY PEARCE & ASHLEY MCBRYDE

“Going Where the Lonely Go”
ROBERT PLANT & ALISON KRAUSS

BEST COUNTRY SONG

“Circles Around This Town”
MAREN MORRIS

Ryan Hurd, Julia Michaels, Maren Morris and
Jimmy Robbins, songwriters

“Doin’ This”
LUKE COMBS

Luke Combs, Drew Parker and Robert
Williford, songwriters

“I Bet You Think About Me
(Taylor’s Version) (From the Vault)”
**TAYLOR SWIFT FEATURING
CHRIS STAPLETON**

Lori McKenna and Taylor Swift, songwriters

“If I Was a Cowboy”
MIRANDA LAMBERT

Jesse Frasure and Miranda Lambert,
songwriters

“I’ll Love You Till the Day I Die”
WILLIE NELSON

Rodney Crowell and Chris Stapleton,
songwriters

“‘Til You Can’t”
CODY JOHNSON

Matt Rogers and Ben Stennis, songwriters

BEST COUNTRY ALBUM

Growin’ Up
LUKE COMBS

Palomino
MIRANDA LAMBERT

Ashley McBryde Presents: Lindeville
ASHLEY MCBRYDE

Humble Quest
MAREN MORRIS

A Beautiful Time
WILLIE NELSON

**BEST NEW AGE, AMBIENT
OR CHANT ALBUM**

Positano Songs
WILL ACKERMAN

Joy
PAUL AVGERINOS

&2 1 * 5 \$76 72 285
* 5 \$00 < 120,1 ((6



3 - 0 RUMQ

BEST R&B ALBUM

WATCH THE SUN

BEST R&B SONG

"PLEASE DON'T WALK AWAY"

BEST GOSPEL PERFORMANCE/SONG

"THE BETTER BENEDICTION"

FEATURING ZACARDI CORTEZ, GENE MOORE, SAMOHT,
TIM ROGERS & DARREL WALLS



\$ GDP % OF NMRQH

BEST TRADITIONAL R&B PERFORMANCE

"ROUND MIDNIGHT"

FEATURING JAZMINE SULLIVAN



EMPIRE

Mantra Americana
**MADI DAS & DAVE STRINGER WITH
BHAKTI WITHOUT BORDERS**

The Passenger
CHERYL B. ENGELHARDT

Mystic Mirror
WHITE SUN

BEST IMPROVISED JAZZ SOLO

“Rounds (Live)”
AMBROSE AKINMUSIRE, SOLOIST

“Keep Holding On”
GERALD ALBRIGHT, SOLOIST

“Falling”
MELISSA ALDANA, SOLOIST

“Call of the Drum”
MARCUS BAYLOR, SOLOIST

“Cherokee/Koko”
JOHN BEASLEY, SOLOIST

“Endangered Species”
**WAYNE SHORTER AND LEO
GENOVESE, SOLOIST**

BEST JAZZ VOCAL ALBUM

The Evening : Live at Apparatus
THE BAYLOR PROJECT

Linger Awhile
SAMARA JOY

Fade to Black
CARMEN LUNDY

Fifty
**THE MANHATTAN TRANSFER WITH
THE WDR FUNKHAUSORCHESTER**

Ghost Song
CÉCILE McLORIN SALVANT

**BEST JAZZ
INSTRUMENTAL ALBUM**

New Standards Vol. 1
**TERRI LYNE CARRINGTON, KRIS
DAVIS, LINDA MAY HAN OH,
NICHOLAS PAYTON & MATTHEW
STEVENS**

Live in Italy
PETER ERSKINE TRIO

LongGone
**JOSHUA REDMAN, BRAD MEHLDAU,
CHRISTIAN McBRIDE & BRIAN BLADE**

Live at the Detroit Jazz Festival
**WAYNE SHORTER, TERRI LYNE
CARRINGTON, LEO GENOVESE &
ESPERANZA SPALDING**

Parallel Motion
YELLOWJACKETS

**BEST LARGE JAZZ
ENSEMBLE ALBUM**

Bird Lives
**JOHN BEASLEY, MAGNUS LINDGREN &
SWR BIG BAND**

Remembering Bob Freedman
**RON CARTER & THE JAZZAAR
FESTIVAL BIG BAND DIRECTED BY
CHRISTIAN JACOB**

Generation Gap Jazz Orchestra
**STEVEN FEIFKE, BIJON WATSON,
GENERATION GAP JAZZ ORCHESTRA**

Center Stage
**STEVE GADD, EDDIE GOMEZ,
RONNIE CUBER AND WDR BIG BAND
CONDUCTED BY MICHAEL ABENE**

Architecture of Storms
**REMY LE BOEUF'S ASSEMBLY OF
SHADOWS**

BEST LATIN JAZZ ALBUM

Fandango at the Wall in New York
**ARTURO O'FARRILL & THE AFRO
LATIN JAZZ ORCHESTRA FEATURING
THE CONGRA PATRIA SON JAROCHO
COLLECTIVE**

Crisálida
**DANILO PÉREZ FEATURING THE
GLOBAL MESSENGERS**

If You Will
FLORA PURIM

Rhythm & Soul
ARTURO SANDOVAL

Música de las Américas
MIGUEL ZENÓN

**BEST GOSPEL
PERFORMANCE/SONG**

“Positive”
ERICA CAMPBELL
Erica Campbell, Warrryn Campbell and
Juan Winans, songwriters

“When I Pray”
DOE
Dominique Jones and Dewitt Jones,
songwriters

“Kingdom”
**MAVERICK CITY MUSIC &
KIRK FRANKLIN**
Kirk Franklin, Jonathan Jay, Chandler Moore
and Jacob Poole, songwriters

“The Better Benediction”
**PJ MORTON FEATURING ZACARDI
CORTEZ, GENE MOORE, SAMOHT, TIM
ROGERS & DARREL WALLS**
PJ Morton, songwriter

“Get Up”
TYE TRIBBETT
Brandon Jones, Christopher Michael Stevens,
Thaddaeus Tribbett and Tye Tribbett,
songwriters

**BEST CONTEMPORARY
CHRISTIAN MUSIC
PERFORMANCE/SONG**

“God Really Loves Us (Radio
Version)”
**CROWDER FEATURING DANTE BOWE
& MAVERICK CITY MUSIC**
Dante Bowe, David Crowder, Ben Glover and
Jeff Sojka, songwriters

“So Good”
DOE
Chuck Butler, Dominique Jones and Ethan
Hulse, songwriters

“For God Is With Us”
**FOR KING & COUNTRY &
HILLARY SCOTT**
Josh Kerr, Jordan Reynolds, Joel Smallbone
and Luke Smallbone, songwriters

“Fear Is Not My Future”
**MAVERICK CITY MUSIC &
KIRK FRANKLIN**
Kirk Franklin, Nicole Hannel, Jonathan Jay,
Brandon Lake and Hannah Shackelford,
songwriters

“Holy Forever”
CHRIS TOMLIN
Jason Ingram, Brian Johnson, Jenn Johnson,
Chris Tomlin and Phil Wickham, songwriters

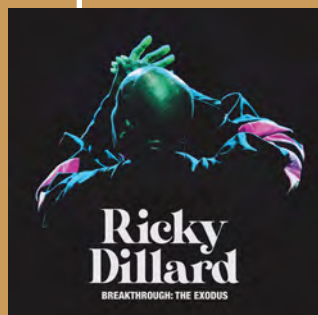
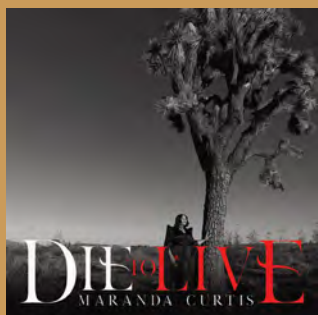
“Hymn of Heaven (Radio Version)”
PHIL WICKHAM
Chris Davenport, Bill Johnson, Brian Johnson
and Phil Wickham, songwriters

BEST GOSPEL ALBUM

Die To Live
MARANDA CURTIS

Breakthrough: The Exodus (Live)
RICKY DILLARD

Clarity
DOE



BEST GOSPEL ALBUM

From left: Maranda Curtis, *Die To Live*; Ricky Dillard, *Breakthrough: The Exodus (Live)*; DOE, *Clarity*; Maverick City Music & Kirk Franklin, *Kingdom Book One (Deluxe)*; Tye Tribbett, *All Things New*.

FOR YOUR GRAMMY® CONSIDERATION

TOBE Nwigwe

BEST NEW ARTIST



A Good
Stewards
Production





**BEST LATIN ROCK OR
ALTERNATIVE ALBUM**

From top: CimaFunk, *El Alimento*; Jorge Drexler, *Tinta y Tiempo*; Mon Laferte, *1940 Carmen*; Gaby Moreno, *Alegoría*; Fito Paez, *Los Años Salvajes*; Rosalía, *Motomami*.

Kingdom Book One (Deluxe)
**MAVERICK CITY MUSIC &
KIRK FRANKLIN**

All Things New
TYE TRIBBETT

**BEST CONTEMPORARY
CHRISTIAN MUSIC ALBUM**

Lion
ELEVATION WORSHIP

Breathe
MAVERICK CITY MUSIC

Life After Death
TOBYMAC

Always
CHRIS TOMLIN

My Jesus
ANNE WILSON

BEST ROOTS GOSPEL ALBUM

Let's Just Praise the Lord
GAITHER VOCAL BAND

Confessio - Irish American Roots
KEITH & KRISTYN GETTY

The Willie Nelson Family
WILLIE NELSON

2:22
KAREN PECK & NEW RIVER

The Urban Hymnal
**TENNESSEE STATE UNIVERSITY
MARCHING BAND**

BEST LATIN POP ALBUM

Aguilera
CHRISTINA AGUILERA

Pasieros
RUBÉN BLADES & BOCA LIVRE

De Adentro Pa Afuera
CAMILO

Viajante
FONSECA

Dharma +
SEBASTIÁN YATRA

**BEST MÚSICA
URBANA ALBUM**

Trap Cake, Vol. 2
RAUW ALEJANDRO

Un Verano Sin Ti
BAD BUNNY

Legendaddy
DADDY YANKEE

La 167
FARRUKO

The Love & Sex Tape
MALUMA

**BEST LATIN ROCK OR
ALTERNATIVE ALBUM**

El Alimento
CIMAFUNK

Tinta y Tiempo
JORGE DREXLER

1940 Carmen
MON LAFERTE

Alegoría
GABY MORENO

Los Años Salvajes
FITO PAEZ

Motomami
ROSALÍA

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

Abeja Reina
CHIQUIS

Un Canto por México - El Musical
NATALIA LAFOURCADE

La Reunión (Deluxe)
LOS TIGRES DEL NORTE

EP #1 Forajido
CHRISTIAN NODAL

Qué Ganas de Verte (Deluxe)
MARCO ANTONIO SOLÍS

**BEST TROPICAL
LATIN ALBUM**

Pa'lla Voy
MARC ANTHONY

Quiero Verte Feliz
LA SANTA CECILIA

Lado A Lado B
VÍCTOR MANUELLE

Legendario
TITO NIEVES

Imágenes Latinas
SPANISH HARLEM ORCHESTRA

Cumbiana II
CARLOS VIVES

**BEST AMERICAN ROOTS
PERFORMANCE**

"Someday It'll All Make Sense
(Bluegrass Version)"
**BILL ANDERSON FEATURING
DOLLY PARTON**

"Life According to Raechel"
MADISON CUNNINGHAM

"Oh Betty"
FANTASTIC NEGRITO

"Stompin' Ground"
**AARON NEVILLE WITH THE DIRTY
DOZEN BRASS BAND**

"Prodigal Daughter"
**AOIFE O'DONOVAN &
ALLISON RUSSELL**

**BEST AMERICANA
PERFORMANCE**

"Silver Moon [A Tribute to Michael
Nesmith]"
ERIC ALEXANDRAKIS

"There You Go Again"
**ASLEEP AT THE WHEEL FEATURING
LYLE LOVETT**

"The Message"
**BLIND BOYS OF ALABAMA
FEATURING BLACK VIOLIN**

"You and Me on the Rock"
BRANDI CARLILE FEATURING LUCIUS

"Made Up Mind"
BONNIE RAITT

**BEST AMERICAN
ROOTS SONG**

"Bright Star"
ANAÍS MITCHELL
Anais Mitchell, songwriter

FOR YOUR CONSIDERATION

GOV'T MULE

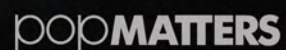


On their first-ever Blues album the iconic American band puts their unique musical stamp on an incredible collection of covers and originals.

"Raw, heavy and immediate."



"A soul-baring journey of the blues."



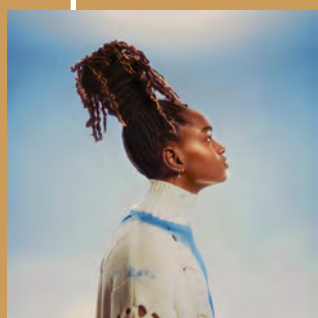
"Sounds timeless in the way that real-deal blues often does."



fantasy

mule.net

fantasyrecordings.com



BEST REGGAE ALBUM

From left: Kabaka Pyramid, *The Kalling*; Koffee, *Gifted*; Sean Paul, *Scorcha*; Protoje, *Third Time's the Charm*; Shaggy, *Com Fly Wid Mi*.

"Forever"

SHERYL CROW

Sheryl Crow and Jeff Trott, songwriters

"High and Lonesome"

ROBERT PLANT & ALISON KRAUSS

T Bone Burnett and Robert Plant, songwriters

"Just Like That"

BONNIE RAITT

Bonnie Raitt, songwriter

"Prodigal Daughter"

**AOIFE O'DONOVAN &
ALLISON RUSSELL**

Tim O'Brien and Aoife O'Donovan,
songwriters

"You and Me on the Rock"

BRANDI CARLILE FEATURING LUCIUS

Brandi Carlile, Phil Hanseroth and Tim
Hanseroth, songwriters

BEST AMERICANA ALBUM

In These Silent Days

BRANDI CARLILE

Things Happen That Way

DR. JOHN

Good To Be...

KEB' MO'

Raise the Roof

ROBERT PLANT & ALISON KRAUSS

Just Like That...

BONNIE RAITT

BEST BLUEGRASS ALBUM

Toward the Fray

THE INFAMOUS STRINGDUSTERS

Almost Proud

THE DEL McCOURY BAND

Calling You From My Mountain

PETER ROWAN

Crooked Tree

MOLLY TUTTLE & GOLDEN HIGHWAY

Get Yourself Outside

YONDER MOUNTAIN STRING BAND

BEST TRADITIONAL
BLUES ALBUM

Heavy Load Blues

GOV'T MULE

The Blues Don't Lie

BUDDY GUY

Get On Board

TAJ MAHAL & RY COODER

The Sun Is Shining Down

JOHN MAYALL

Mississippi Son

CHARLIE MUSSELWHITE

BEST CONTEMPORARY
BLUES ALBUM

Done Come Too Far

SHEMEKIA COPELAND

Crown

ERIC GALES

Bloodline Maintenance

BEN HARPER

Set Sail

NORTH MISSISSIPPI ALLSTARS

Brother Johnny

EDGAR WINTER

BEST FOLK ALBUM

Spellbound

JUDY COLLINS

Revealer

MADISON CUNNINGHAM

The Light at the End of the Line

JANIS IAN

Age of Apathy

AOIFE O'DONOVAN

Hell on Church Street

PUNCH BROTHERS

BEST REGIONAL ROOTS
MUSIC ALBUM

Full Circle

**SEAN ARDOIN & KREOLE ROCK AND
SOUL FEATURING LSU GOLDEN BAND
FROM TIGERLAND**

Natalie Noelani

NATALIE AI KAMAUU

*Halau Hula Keali'i O Nalani - Live at
the Getty Center*

HALAU HULA KEALI'I O NALANI

Lucky Man

NATHAN & THE ZYDECO CHA CHAS

*Live at the 2022 New Orleans Jazz &
Heritage Festival*

RANKY TANKY

BEST REGGAE ALBUM

The Kalling

KABAKA PYRAMID

Gifted

KOFFEE

Scorcha

SEAN PAUL

Third Time's the Charm

PROTOJE

Com Fly Wid Mi

SHAGGY

BEST GLOBAL MUSIC
PERFORMANCE

"Udhero Na"

**AROOJ AFTAB FEATURING
ANOUSHKA SHANKAR**

"Gimme Love"

MATT B FEATURING EDDY KENZO

"Last Last"

BURNA BOY

"Neva Bow Down"

**ROCKY DAWUNI FEATURING
BLVK H3RO**

"Bayethe"

**WOUTER KELLERMAN, ZAKES
BANTWINI & NOMCEBO ZIKODE**

BEST GLOBAL MUSIC ALBUM

Shuruaat

BERKLEE INDIAN ENSEMBLE

Love, Damini

BURNA BOY

Queen of Sheba

**ANGÉLIQUE KIDJO &
IBRAHIM MAALOUF**

Between Us... (Live)

**ANOUSHKA SHANKAR, METROPOLE
ORKEST & JULES BUCKLEY
FEATURING MANU DELAGO**

Sakura

MASA TAKUMI

GRAMMY® NOMINATIONS

⌋
**BONNIE
RAITT**
just like that...
⌋

SONG OF THE YEAR
JUST LIKE THAT

BEST AMERICANA ALBUM
JUST LIKE THAT..

BEST AMERICANA PERFORMANCE
MADE UP MIND

BEST AMERICAN ROOTS SONG
JUST LIKE THAT

— — — — —
“The title track is a masterpiece. It’s about a young man visiting the home of an older woman and the moment of fate that connects them..It’s a topic that in the wrong hands could come across as maudlin, but Ms. Raitt makes it deeply moving.” – **WALL STREET JOURNAL**

“No, it wasn’t a smash radio hit, and the quiet, finger-picking arrangement could have fit on any Bonnie Raitt album from the past five decades. But unlike some of the other gimmicky or nostalgia-milking songs in that category, it’s honestly touching — and definitely the best song ever written about a heart transplant.” – **NEW YORK TIMES**

“Her songwriting prowess shines on its four originals, especially in the sparse title track, which was inspired by a news story centered around organ donation and how it impacts everyone involved; how “just like that, your life can change.” – **NO DEPRESSION**

“Made Up Mind” may be about romantic loss, but its steady rockin’ spirit serves anyone craving calm as things fall apart. And who doesn’t, right now?” – **NPR**

“Understanding that life is finite, the stakes are higher for every relationship, every moment. On “Just Like That,” Raitt calls for compassion, consolation and perseverance to get through with grace.” – **NEW YORK TIMES**

“On Just Like That..., Raitt certainly sounds like the best version of herself. Her voice has only become richer and more nuanced over the years, her range spanning a low purr all the way up to a floating falsetto, her ability to effortlessly bend a lyric to her will as supple as ever.” – **BILLBOARD**

“(Bonnie) is a true artist the industry has ever known for the last five decades. She has held the torch super high. She is a supreme songwriter, bullseye vocalist, all-star level delta blues guitar mastery, not gonna frame it like she can hang with the greats, as far as I’m concerned the greats are trying to hang with her.” – **QUESTLOVE SUPREME**

“A fine career summation should she choose to stop, Just Like That... is robust professional rock, a demonstration of Raitt’s vitality..” – **PITCHFORK**
— — — — —



BONNIERAITT.COM

**BEST CHILDREN'S
MUSIC ALBUM**

Into the Little Blue House
WENDY & DB

Los Fabulosos
LUCKY DIAZ & THE FAMILY JAM BAND

The Movement
ALPHABET ROCKERS

Ready Set Go!
DIVINITY ROXX

Space Cadet
JUSTIN ROBERTS

**BEST AUDIO BOOK,
NARRATION AND
STORYTELLING RECORDING**

Act Like You Got Some Sense
JAMIE FOXX

*All About Me!: My Remarkable Life
in Show Business by Mel Brooks*
MEL BROOKS

*Aristotle and Dante Dive Into the
Waters of the World*
LIN-MANUEL MIRANDA

Finding Me
VIOLA DAVIS

Music Is History
QUESTLOVE

**BEST SPOKEN WORD
POETRY ALBUM**

Black Men Are Precious
ETHELBERT MILLER

Call Us What We Carry: Poems
AMANDA GORMAN

Hiding in Plain View
MALCOLM-JAMAL WARNER

The Poet Who Sat by the Door
J. IVY

*You Will Be Someone's Ancestor.
Act Accordingly.*
AMIR SULAIMAN

BEST COMEDY ALBUM

The Closer
DAVE CHAPPELLE

Comedy Monster
JIM GAFFIGAN

A Little Brains, a Little Talent
RANDY RAINBOW

Sorry
LOUIS CK

We All Scream
PATTON OSWALT

**BEST MUSICAL
THEATER ALBUM**

Caroline, or Change

John Cariani, Sharon D. Clarke, Caissie Levy and Samantha Williams, principal vocalists; Van Dean, Nigel Lilley, Lawrence Manchester, Elliot Scheiner and Jeanine Tesori, producers; Jeanine Tesori, composer; Tony Kushner, lyricist (New Broadway Cast)

*Into the Woods (2022 Broadway
Cast Recording)*

Sara Bareilles, Brian d'Arcy James, Patina Miller and Phillipa Soo, principal vocalists; Rob Berman and Sean Patrick Flahaven, producers (Stephen Sondheim, composer and lyricist) (2022 Broadway Cast)

MJ the Musical

Myles Frost and Tavon Olds-Sample, principal vocalists; David Holcenberg, Derik Lee and Jason Michael Webb, producers (Original Broadway Cast)

Mr. Saturday Night

Shoshana Bean, Billy Crystal, Randy Graff and David Paymer, principal vocalists; Jason Robert Brown, Sean Patrick Flahaven and Jeffrey Lesser, producers; Jason Robert Brown, composer; Amanda Green, lyricist (Original Broadway Cast)

Six: Live on Opening Night

Joe Beighton, Tom Curran, Sam Featherstone, Paul Gatehouse, Toby Marlow and Lucy Moss, producers; Toby Marlow and Lucy Moss, composers/lyricists (Original Broadway Cast)

A Strange Loop

Jaquel Spivey, principal vocalist; Michael Croiter, Michael R. Jackson, Charlie Rosen and Rona Siddiqui, producers; Michael R. Jackson, composer and lyricist (Original Broadway Cast)

**BEST COMPILATION
SOUNDTRACK FOR
VISUAL MEDIA**

Elvis
VARIOUS ARTISTS

Encanto
VARIOUS ARTISTS

*Stranger Things: Soundtrack From
the Netflix Series, Season 4 (Vol 2)*
VARIOUS ARTISTS

Top Gun: Maverick
**HAROLD FALTERMEYER, LADY GAGA,
HANS ZIMMER & LORNE BALFE**

West Side Story
VARIOUS ARTISTS

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

The Batman
MICHAEL GIACCHINO, COMPOSER

Encanto
GERMAINE FRANCO, COMPOSER

No Time To Die
HANS ZIMMER, COMPOSER

The Power of the Dog
JONNY GREENWOOD, COMPOSER

Succession: Season 3
NICHOLAS BRITELL, COMPOSER

**BEST SCORE SOUNDTRACK
FOR VIDEO GAMES AND
OTHER INTERACTIVE MEDIA**

Aliens: Fireteam Elite
AUSTIN WINTORY, COMPOSER

*Assassin's Creed Valhalla: Dawn of
Ragnarok*
STEPHANIE ECONOMOU, COMPOSER

Call of Duty: Vanguard
BEAR MCCREARY, COMPOSER

Marvel's Guardians of the Galaxy
RICHARD JACQUES, COMPOSER

Old World
CHRISTOPHER TIN, COMPOSER

**BEST SONG WRITTEN
FOR VISUAL MEDIA**

"Be Alive" [From *King Richard*]
BEYONCÉ
Beyoncé and Darius Scott Dixson,
songwriters



**BEST CHILDREN'S
MUSIC ALBUM**

From top: Wendy & DB, *Into the Little Blue House*; Lucky Diaz & The Family Jam Band, *Los Fabulosos*; Alphabet Rockers, *The Movement*; Divinity Roxx, *Ready Set Go!*; Justin Roberts, *Space Cadet*.

FOR YOUR CONSIDERATION

AARON NEVILLE

BEST AMERICAN ROOTS PERFORMANCE

“STOMPIN’ GROUND”

FEATURING
DIRTY DOZEN BRASS BAND

“KDWADQVSLHG DWXKH VHXGR
DUJXDEQ DGGV XS VR D QWVZ DQV”
- 9DUHW

“\$ P HQVJ SRVRI VRXQGV P HUIQJ
FQVVF 1 HZ 2 UQDQV EUHG DUWVW”
- 9IEH

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,/O 6281’ 75\$&.

TAKE ME TO THE RIVER NEW ORLEANS

FULL SOUNDTRACK OUT NOW ON



“Carolina” [From *Where the Crawdads Sing*]

TAYLOR SWIFT

Taylor Swift, songwriter

“Hold My Hand” [From *Top Gun: Maverick*]

LADY GAGA

Bloodpop and Stefani Germanotta, songwriters

“Keep Rising (The Woman King)” [From *The Woman King*]

JESSY WILSON FEATURING ANGÉLIQUE KIDJO

Angélique Kidjo, Jeremy Lutito and Jessy Wilson, songwriters

“Nobody Like U” [From *Turning Red*]

4*TOWN, JORDAN FISHER, FINNEAS O’CONNELL, JOSH LEVI, TOPHER NGO, GRAYSON VILLANUEVA

Billie Eilish and Finneas O’Connell, songwriters

“We Don’t Talk About Bruno” [From *Encanto*]

CAROLINA GAITÁN - LA GAITA, MAURO CASTILLO, ADASSA, RHENZY FELIZ, DIANE GUERRERO, STEPHANIE BEATRIZ AND ENCANTO CAST

Lin-Manuel Miranda, songwriter

BEST INSTRUMENTAL COMPOSITION

“African Tales”

Paquito D’Rivera, composer (Tasha Warren and Dave Eggar)

“El País Invisible”

Miguel Zenón, composer (Miguel Zenón, José Antonio Zayas Cabán, Ryan Smith and Casey Rafn)

“Fronteras (Borders) Suite: Al Musafir Blues”

Danilo Pérez, composer (Danilo Pérez Featuring The Global Messengers)

“Refuge”

Geoffrey Keezer, composer (Geoffrey Keezer)

“Snapshots”

Pascal Le Boeuf, composer (Tasha Warren and Dave Eggar)

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

“As Days Go By” (An Arrangement of the *Family Matters* Theme Song)

Armand Hutton, arranger (Armand Hutton Featuring Terrell Hunt & Just 6)

“How Deep Is Your Love”

Matt Cusson, arranger (Kings Return)

“Main Titles” (*Doctor Strange in the Multiverse of Madness*)

Danny Elfman, arranger (Danny Elfman)

“Minnesota, WI”

Remy Le Boeuf, arranger (Remy Le Boeuf)

“Scrapple From the Apple”

John Beasley, arranger (Magnus Lindgren, John Beasley & The SWR Big Band Featuring Martin Auer)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

“Let It Happen”

Louis Cole, arranger (Louis Cole)

“Never Gonna Be Alone”

Jacob Collier, arranger (Jacob Collier Featuring Lizzy McAlpine & John Mayer)

“Optimistic Voices/No Love Dying”

Sullivan Fortner, arranger (Cécile McLorin Salvant)

“Songbird (Orchestral Version)”

Vince Mendoza, arranger (Christine McVie)

“2 + 2 = 5 (Arr. Nathan Schram)”

Nathan Schram and Becca Stevens, arrangers (Becca Stevens & Attacca Quartet)

BEST RECORDING PACKAGE

Beginningless Beginning

Chun-Tien Hsiao and Qing-Yang Xiao, art directors (Tamsui-Kavalan Chinese Orchestra)

Divers

William Stichter, art director (Soporus)

Everything Was Beautiful

Mark Farrow and Jason Pierce, art director (Spiritualized)

Telos

Ming Liu, art director (Fann)

Voyeurist

Joel Cook, Brandon Rike and Nate Utesch, art directors (Underoath)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

Artists Inspired by Music: Interscope Reimagined

Josh Abraham, Steve Berman, Jimmy Iovine, John Janick and Jason Sangerman, art directors (various artists)

Big Mess

Berit Gwendolyn Gilma, art director (Danny Elfman)

Black Pumas (Collector’s Edition Box Set)

Jenna Krackenberger and Anna McCaleb, art directors (Black Pumas)

Book

John Flansburgh, Brian Karlsson, John Linnell and Paul Sahre, art director (They Might Be Giants)

In and out of the Garden: Madison Square Garden ’81 ’82 ’83

Lisa Glines, Doran Tyson and Dave Van Patten, art directors (The Grateful Dead)

BEST ALBUM NOTES

The American Clavé Recordings

Fernando González, album notes writer (Astor Piazzolla)

Andy Irvine/Paul Brady

Gareth Murphy, album notes writer (Andy Irvine & Paul Brady)

Harry Partch, 1942

John Schneider, album notes writer (Harry Partch)

Life’s Work: A Retrospective

Ted Olson, album notes writer (Doc Watson)

Yankee Hotel Foxtrot (20th Anniversary Super Deluxe Edition)

Bob Mehr, album notes writer (Wilco)

BEST HISTORICAL ALBUM

Against the Odds: 1974-1982

Tommy Manzi, Steve Rosenthal and Ken Shipley, compilation producers; Michael Graves, mastering engineer; Tom Camuso, restoration engineer (Blondie)

The Goldberg Variations - The Complete Unreleased 1981 Studio Sessions

Robert Russ, compilation producer; Martin Kistner, mastering engineer (Glenn Gould)

Life’s Work: A Retrospective

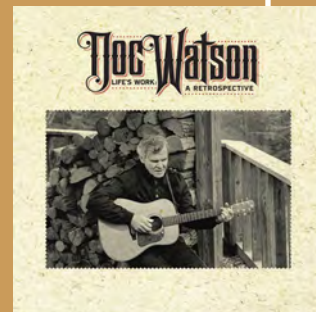
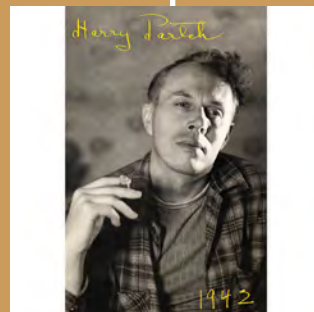
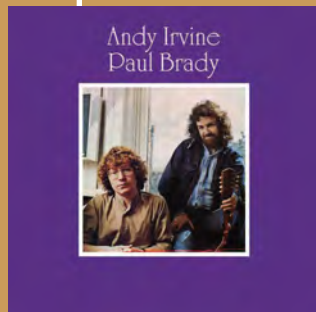
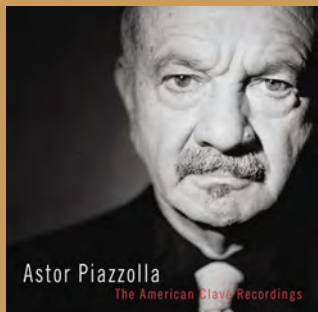
Scott Billington, Ted Olson and Mason Williams, compilation producers; Paul Blakemore, mastering engineer (Doc Watson)

To Whom It May Concern...

Jonathan Sklute, compilation producer; Kevin Marques Moo, mastering engineer; Lucas MacFadden, restoration engineer (Freestyle Fellowship)

Yankee Hotel Foxtrot (20th Anniversary Super Deluxe Edition)

Cheryl Pawelski and Jeff Tweedy, compilation producers; Bob Ludwig, mastering engineer (Wilco)



BEST ALBUM NOTES

From left: *The American Clavé Recordings* (Fernando González); *Andy Irvine/Paul Brady* (Gareth Murphy); *Harry Partch, 1942* (John Schneider); *Life’s Work: A Retrospective* (Ted Olson); *Yankee Hotel Foxtrot (20th Anniversary Super Deluxe Edition)* (Bob Mehr).

FOR YOUR
GRAMMY®
CONSIDERATION



“QUEEN OF SHEBA
MAY BE THE MOST
INTERESTING ALBUM
OF THE YEAR”

SPIN

“THIS WILL UNDOUBTEDLY
BE ONE OF THE MOST
IMPORTANT WORLD
RECORDINGS OF THE YEAR”

glide
MAGAZINE

ANGELIQUE KIDJO
IBRAHIM MAALOUF

QUEEN OF SHEBA

BEST GLOBAL
MUSIC ALBUM

SONGWRITER OF THE YEAR,
NON-CLASSICAL

AMY ALLEN

- “For My Friends” (King Princess)
- “The Hardest Part” (Alexander 23)
- “If We Were a Party” (Alexander 23)
- “If You Love Me” (Lizzo)
- “Magic Wand” (Alexander 23)
- “Matilda” (Harry Styles)
- “Move Me” (Charli XCX)
- “Too Bad” (King Princess)
- “Vicious” (Sabrina Carpenter)

NIJA CHARLES

- “Cozy” (Beyoncé)
- “Ex for a Reason” (Summer Walker With JT From City Girls)
- “Good Love” (City Girls Featuring Usher)
- “IYKYK” (Lil Durk Featuring Ella Mai & A Boogie Wit Da Hoodie)
- “Lobby” (Anitta & Missy Elliott)
- “Ride for You” (Meek Mill Featuring Kehlani)
- “Sweetest Pie” (Megan Thee Stallion & Dua Lipa)
- “Tangerine” (Kehlani)
- “Throw It Away” (Summer Walker)

TOBIAS JESSO JR.

- “Boyfriends” (Harry Styles)
- “Can I Get It” (Adele)
- “Careless” (FKA twigs Featuring Daniel Caesar)
- “C’mon Baby Cry” (Orville Peck)
- “Dotted Lines” (King Princess)
- “Let You Go” (Diplo & TSHA)
- “No Good Reason” (Omar Apollo)
- “Thank You Song” (FKA twigs)
- “To Be Loved” (Adele)

THE-DREAM

- “Break My Soul” (Beyoncé)
- “Church Girl” (Beyoncé)
- “Energy” (Beyoncé)
- “I’m That Girl” (Beyoncé)
- “Mercedes” (Brent Faiyaz)
- “Rock N Roll” (Pusha T Featuring Kanye West & Kid Cudi)
- “Rolling Stone” (Brent Faiyaz)
- “Summer Renaissance” (Beyoncé)
- “Thique” (Beyoncé)

LAURA VELTZ

- “Background Music” (Maren Morris)
- “Feed” (Demi Lovato)
- “Humble Quest” (Maren Morris)
- “Pain” (Ingrid Andress)
- “29” (Demi Lovato)

BEST ENGINEERED ALBUM,
NON-CLASSICAL*Adolescence*

Yonatan (Yoni) Ayal, Maxwell Byrne, Patrick Liney, Tim Nelson, George Nicholas, Jock Nowell-Usticke, Aidan Peterson, Pierre Luc Rioux, Ike Schultz, Ryan Schwabe and Rutger

PRODUCER OF THE YEAR,
NON-CLASSICAL

From top: Jack Antonoff, Dan Auerbach, Boi-1da, Dahi, Dernst “D’Mile” Emile II.

Van Woudenberg, engineers; Ryan Schwabe, mastering engineer (Baynk)

Black Radio III

Daniel Farris, Tiffany Gouché, Keith Lewis, Musiq Soulchild, Reginald Nicholas, Q-Tip, Amir Sulaiman, Michael Law Thomas and Jon Zacks, engineers; Chris Athens, mastering engineer (Robert Glasper)

Chloë and the Next 20th Century

Dave Cerminara and Jonathan Wilson, engineers; Adam Ayan, mastering engineer (Father John Misty)

Harry’s House

Jeremy Hatcher, Oli Jacobs, Nick Lobel, Mark “Spike” Stent and Sammy Witte, engineers; Randy Merrill, mastering engineer (Harry Styles)

Wet Leg

Jon McMullen, Joshua Mobaraki, Alan Moulder and Alexis Smith, engineers; Matt Colton, mastering engineer (Wet Leg)

PRODUCER OF THE YEAR,
NON-CLASSICAL

JACK ANTONOFF

- “All Too Well” (10-Minute Version) (Taylor’s Version) (From the Vault) (Taylor Swift)
- *Dance Fever* (Florence + The Machine)
- “I Still Believe” (Diana Ross)
- *Minions: The Rise of Gru* (various artists)
- “Part of the Band” (The 1975)

DAN AUERBACH

- *Dropout Boogie* (The Black Keys)
- “El Bueno y el Malo” (Hermanos Gutiérrez)
- *Nightmare Daydream* (The Velvetears)
- *Rich White Honky Blues* (Hank Williams Jr.)
- *Something Borrowed, Something New: A Tribute to John Anderson* (various artists)
- *Strange Time To Be Alive* (Early James)
- *Sweet Unknown* (Ceramic Animal)
- “Tres Hermanos” (Hermanos Gutiérrez)
- *Young Blood* (Marcus King)

BOI-IDA

- “Chronicles” (Cordae Featuring H.E.R. & Lil Durk)
- “Churchill Downs” (Jack Harlow Featuring Drake)
- “Heated” (Beyoncé)
- “Mafia” (Travis Scott)
- “N95” (Kendrick Lamar)
- “Nail Tech” (Jack Harlow)
- “Not Another Love Song” (Ella Mai)
- “Scarred” (Giveon)
- “Silent Hill” (Kendrick Lamar Featuring Kodak Black)

DAHI

- “Buttons” (Steve Lacy)
- “Count Me Out” (Kendrick Lamar)
- “Die Hard” (Kendrick Lamar)
- “DJ Quik” (Vince Staples)

- “Father Time” (Kendrick Lamar Featuring Sampha)
- “Give You the World” (Steve Lacy)
- “Mercury” (Steve Lacy)
- “Mirror” (Kendrick Lamar)
- “Rich Spirit” (Kendrick Lamar)

DERNST “D’MILE” EMILE II

- *Candydrip* (Lucky Daye)
- *An Evening With Silk Sonic* (Bruno Mars, Anderson .Paak & Silk Sonic)
- “Good Morning Gorgeous” (Mary J. Blige)
- “Sometimes I Feel Like a Motherless Child” (Jazmine Sullivan)

BEST REMIXED RECORDING

“About Damn Time (Purple Disco Machine Remix)”

Purple Disco Machine, remixer (Lizzo)

“Break My Soul (Terry Hunter Remix)”

Terry Hunter, remixer (Beyoncé)

“Easy Lover (Four Tet Remix)”

Four Tet, remixer (Ellie Goulding)

“Slow Song (Paul Woolford Remix)”

Paul Woolford, remixer (The Knocks & Dragonette)

“Too Late Now (Soulwax Remix)”

Soulwax, remixer (Wet Leg)

BEST IMMERSIVE
AUDIO ALBUM*Aguilera*

Jaycen Joshua and Mike Seaberg, immersive mix engineers; Jaycen Joshua and Mike Seaberg, immersive mastering engineers (Christina Aguilera)

Divine Tides

Eric Schilling, immersive mix engineer; Stewart Copeland, Ricky Kej and Herbert Waltl, immersive producers (Stewart Copeland & Ricky Kej)

Memories...Do Not Open

Mike Piacentini, immersive mix engineer; Mike Piacentini, immersive mastering engineer; Adam Alpert, Alex Pall, Jordan Stilwell and Andrew Taggart, immersive producers (The Chainsmokers)

Picturing the Invisible - Focus I

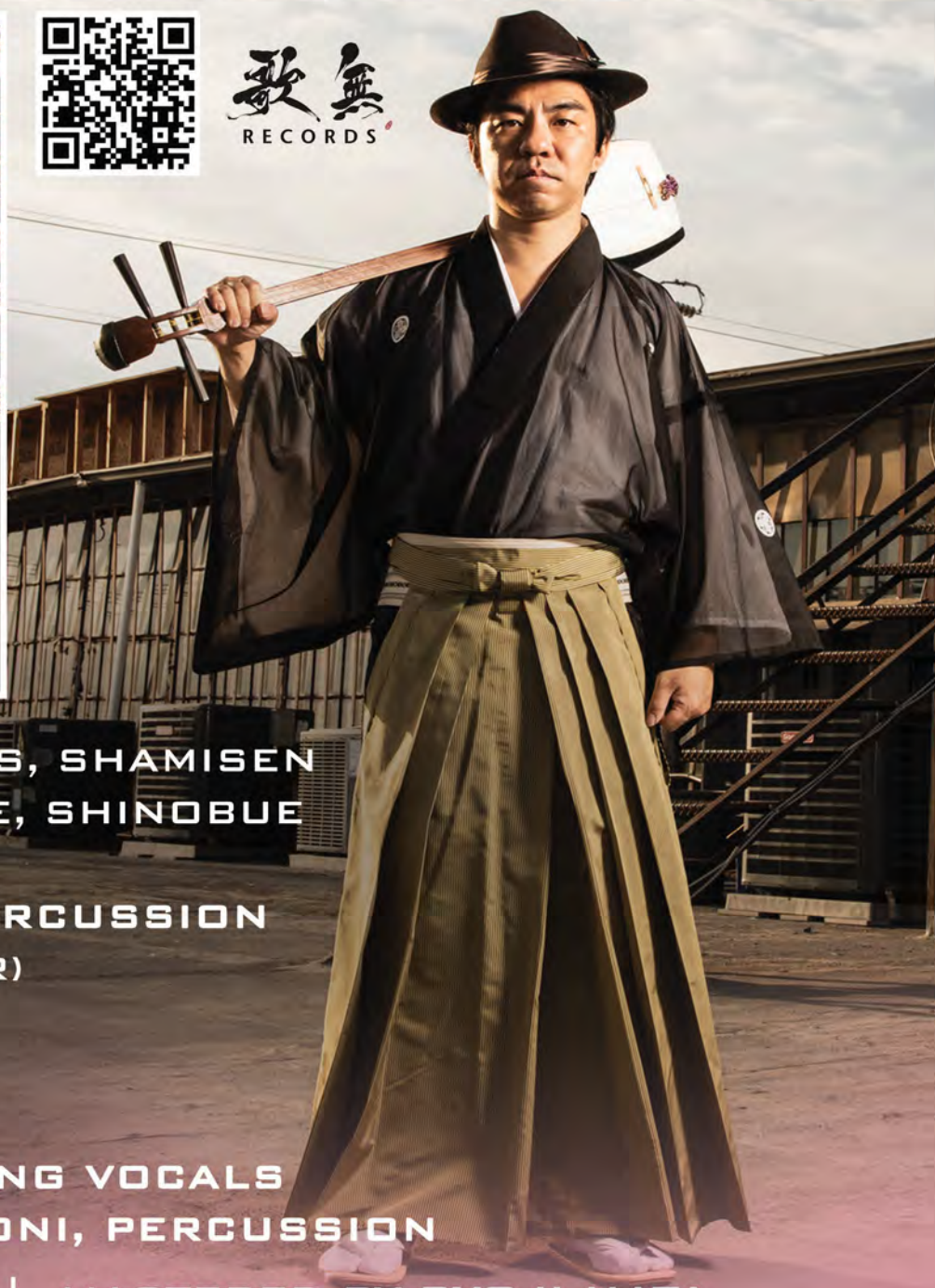
Jim Anderson, immersive mix engineer; Morten Lindberg and Ulrike Schwarz, immersive mastering engineers; Jane Ira Bloom and Ulrike Schwarz, immersive producers (Jane Ira Bloom)

FOR YOUR GRAMMY® CONSIDERATION

MASA TAKUMI

BEST GLOBAL MUSIC ALBUM

PRODUCED BY LONNIE PARK (GRAMMY WINNER)
COMPOSED AND ARRANGED BY MASA TAKUMI



FEATURING

MASA TAKUMI - PIANO, BASS, SHAMISEN

RON KORB - BAMBOO FLUTE, SHINOBU
(GRAMMY NOMINEE)

DALE EDWARD CHUNG - PERCUSSION
(LATIN GRAMMY WINNER)

MIKI MARUTA - KOTO

NOSHIR MODY - GUITAR

MATTHEW SHELL - GUITAR

NAOMI TATE - KORA, BACKING VOCALS

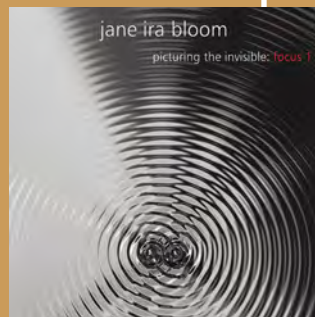
NADEEM MAJDALANY - NGONI, PERCUSSION

MIXED BY HIDEKI KODERA | MASTERED BY RYOJI HATA

BEST GLOBAL MUSIC ALBUM

THE SIGHTS & SOUNDS OF JAPAN'S RICH HERITAGE

SAKURA



BEST IMMERSIVE AUDIO ALBUM

From left: *Aguilera* (Jaycen Joshua & Mike Seaberg); *Divine Tides* (Eric Schilling, Stewart Copeland, Ricky Kej & Herbert Walt); *Memories...Do Not Open* (Mike Piacentini, Adam Alpert, Alex Pall, Jordan Stilwell & Andrew Taggart); *Picturing the Invisible - Focus I* (Jim Anderson, Morten Lindberg, Ulrike Schwarz & Jane Ira Bloom); *Tuvayhun — Beatitudes for a Wounded World* (Morten Lindberg).

Tuvayhun — *Beatitudes for a Wounded World*

Morten Lindberg, immersive mix engineer; Morten Lindberg, immersive mastering engineer; Morten Lindberg, immersive producer (Nidarosdomens Jentekor & Trondheimsolistene)

BEST ENGINEERED ALBUM, CLASSICAL

Bates: *Philharmonia Fantastique - The Making of the Orchestra*

Shawn Murphy, Charlie Post and Gary Rydstrom, engineers; Michael Romanowski, mastering engineer (Edwin Outwater & Chicago Symphony Orchestra)

Beethoven: *Symphony No. 6*; Stucky: *Silent Spring*

Mark Donahue, engineer; Mark Donahue, mastering engineer (Manfred Honeck & Pittsburgh Symphony Orchestra)

Perspectives

Jonathan Lackey, Bill Maylone and Dan Nichols, engineers; Joe Lambert, mastering engineer (Third Coast Percussion)

Tuvayhun — *Beatitudes for a Wounded World*

Morten Lindberg, engineer; Morten Lindberg, mastering engineer (Anita Brevik, Nidarosdomens Jentekor & Trondheimsolistene)

Williams: *Violin Concerto No. 2 & Selected Film Themes*

Bernhard Güttler, Shawn Murphy and Nick Squire, engineers; Christoph Stickel, mastering engineer (Anne-Sophie Mutter, John Williams & Boston Symphony Orchestra)

PRODUCER OF THE YEAR, CLASSICAL

JONATHAN ALLEN

- *Aspire* (Seunghee Lee, JP Jofre, Enrico Fagone & London Symphony Orchestra)
- *Cooper: Continuum* (Jessica Cottis,

Adjoah Andoh, Clio Gould and The Oculus Ensemble)

- *Muse* (Sheku Kanneh-Mason & Isata Kanneh-Mason)
- *Origins* (Lucie Horsch)
- *Saudade* (Plinio Fernandes)
- *Schubert: Winterreise* (Benjamin Appl)
- *Secret Love Letters* (Lisa Batiashvili, Yannik Nézet-Séguin & Philadelphia Orchestra)
- *Song* (Sheku Kanneh-Mason)

CHRISTOPH FRANKE

- *Brahms & Berg: Violin Concertos* (Christian Tetzlaff, Robin Ticciati & Deutsches Symphonie-Orchester Berlin)
- *John Williams - The Berlin Concert* (John Williams & Berliner Philharmoniker)
- *Mendelssohn: Piano Concertos* (Lars Vogt & Orchestre de Chambre de Paris)
- *Mozart: Complete Piano Sonatas* (Elisabeth Leonskaja)
- *Mozart y Mambo: Cuban Dances* (Sarah Willis, José Antonio Méndez Padrón & Havana Lyceum Orchestra)

JAMES GINSBURG

- *As We Are* (Julian Velasco)
- *Avant L'Orage - French String Trios* (Black Oak Ensemble)
- *Gems From Armenia* (Aznavorian Duo)
- *Stephenson: Symphony No. 3, 'Visions'* (Vladimir Kulenovic & Lake Forest Symphony)
- *Trios From Contemporary Chicago* (Lincoln Trio)
- *When There Are No Words - Revolutionary Works for Oboe & Piano* (Alex Klein & Phillip Bush)

ELAINE MARTONE

- *Beethoven: The Last Sonatas* (Gerardo Teissonnière)
- *Big Things* (Icarus Quartet)
- *Perspectives* (Third Coast Percussion)
- *Schnittke: Concerto for Piano and Strings; Prokofiev: Symphony No. 2* (Yefim Bronfman, Franz Welsler-Möst & The Cleveland Orchestra)
- *Strauss: Three Tone Poems* (Franz Welsler-Möst & The Cleveland Orchestra)
- *Upon Further Reflection* (John Wilson)

JUDITH SHERMAN

- *Akiho: Oculus* (various artists)

- *Bach, C.P.E.: Sonatas & Rondos* (Marc-André Hamelin)
- *Bolcom: The Complete Rags* (Marc-André Hamelin)
- *Felix & Fanny Mendelssohn: String Quartets* (Takács Quartet)
- *Huang Ruo's A Dust in Time* (Del Sol Quartet)
- *It Feels Like* (Eunbi Kim)
- *León: Teclas de Mi Piano* (Adam Kent)
- *Violin Odyssey* (Itamar Zorman & Ieva Jokubaviciute)
- *Works by Florence Price, Jessie Montgomery, Valerie Coleman* (Michael Repper & New York Youth Symphony)

BEST ORCHESTRAL PERFORMANCE

Adams, John Luther: *Sila - The Breath of the World*

DOUG PERKINS, CONDUCTOR (MUSICIANS OF THE UNIVERSITY OF MICHIGAN DEPARTMENT OF CHAMBER MUSIC AND UNIVERSITY OF MICHIGAN PERCUSSION ENSEMBLE AND THE CROSSING AND JACK QUARTET)

Dvorák: Symphonies Nos. 7-9
GUSTAVO DUDAMEL, CONDUCTOR (LOS ANGELES PHILHARMONIC)

Eastman: Stay on It
CHRISTOPHER ROUNTREE, CONDUCTOR (WILD UP)

John Williams - The Berlin Concert
JOHN WILLIAMS, CONDUCTOR (BERLINER PHILHARMONIKER)

Works by Florence Price, Jessie Montgomery, Valerie Coleman
MICHAEL REPPER, CONDUCTOR (NEW YORK YOUTH SYMPHONY)

BEST OPERA RECORDING

Aucoin: *Eurydice*

THE METROPOLITAN OPERA ORCHESTRA; THE METROPOLITAN OPERA CHORUS

Yannick Nézet-Séguin, conductor; Barry Banks, Nathan Berg, Joshua Hopkins, Erin Morley and Jakub Józef Orliski; David Frost, producer

Blanchard: *Fire Shut Up in My Bones*

THE METROPOLITAN OPERA ORCHESTRA; THE METROPOLITAN OPERA CHORUS

Yannick Nézet-Séguin, conductor; Angel Blue, Will Liverman, Latonia Moore and Walter Russell III; David Frost, producer

Davis: *X - The Life and Times of Malcolm X*

BOSTON MODERN ORCHESTRA PROJECT; ODYSSEY OPERA CHORUS

Joshua Conyers, principal soloist; Gil Rose, conductor; Ronnita Miller, Whitney Morrison, Victor Robertson and Davóne Tines; Gil Rose, producer

BEST CHORAL PERFORMANCE

Bach: *St. John Passion*

ENGLISH BAROQUE SOLOISTS; MONTEVERDI CHOIR

John Eliot Gardiner, conductor

Born

DOMINIC GERMAN, MAREN MONTALBANO, REBECCA MYERS & JAMES REESE; THE CROSSING

Donald Nally, conductor

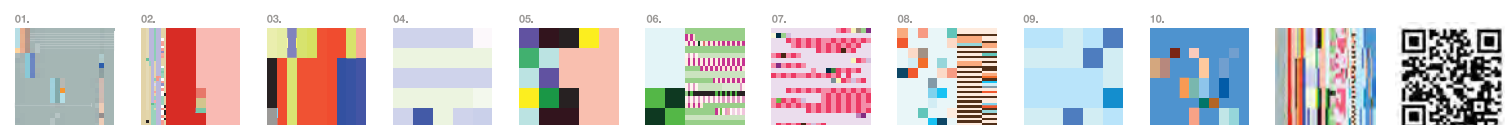
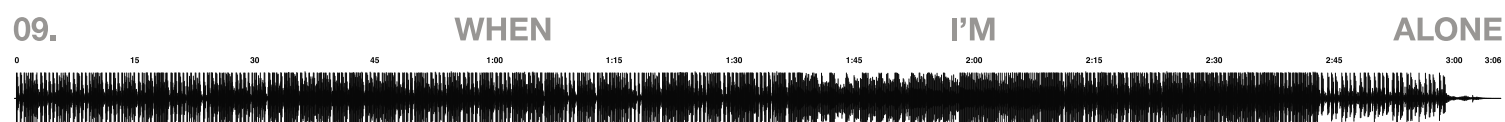
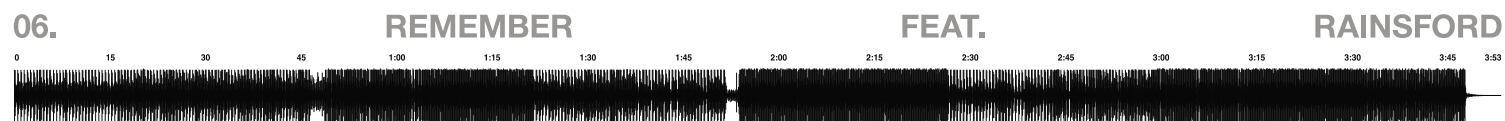
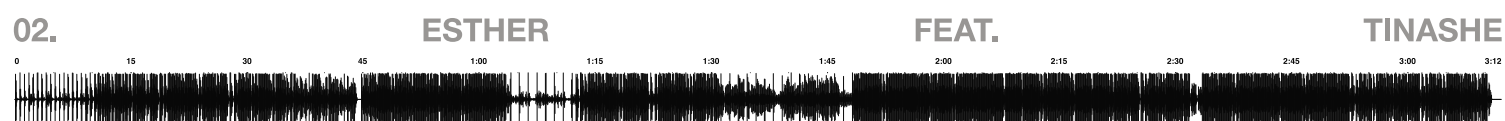
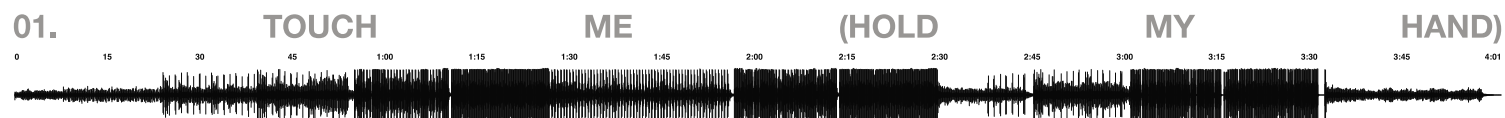
Verdi: *Requiem - The Met Remembers 9/11*

MICHELLE DEYOUNG, ERIC OWENS, AILYN PÉREZ & MATTHEW POLENZANI; THE METROPOLITAN OPERA ORCHESTRA; THE METROPOLITAN OPERA CHORUS

Yannick Nézet-Séguin, conductor; Donald Palumbo, chorus master

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BEST ENGINEERED ALBUM,
NON-CLASSICAL
BAYNK ADOLESCENCE

MIXED AND MASTERED IN BEDROOM STUDIOS
BY RYAN SCHWABE & JOCK NOWELL-USTICKE



**BEST CHAMBER
MUSIC/SMALL ENSEMBLE
PERFORMANCE**

*Beethoven: Complete String
Quartets, Volume 2 - The Middle
Quartets*

DOVER QUARTET

Musical Remembrances
NEAVE TRIO

Perspectives
THIRD COAST PERCUSSION

Shaw: Evergreen
ATTACCA QUARTET

What Is American
PUBLIQUARTET

**BEST CLASSICAL
INSTRUMENTAL SOLO**

Abels: Isolation Variation
HILARY HAHN

Bach: The Art of Life
DANIIL TRIFONOV

Beethoven: Diabelli Variations
MITSUKO UCHIDA

Letters for the Future
**TIME FOR THREE; XIAN ZHANG,
CONDUCTOR (THE PHILADELPHIA
ORCHESTRA)**

*A Night in Upper Town - The Music
of Zoran Krajacic*
MAK GRGIĆ

**BEST CLASSICAL SOLO
VOCAL ALBUM**

Eden
Joyce DiDonato, soloist; Maxim
Emelyanychev, conductor

How Do I Find You
Sasha Cooke, soloist; Kirill Kuzmin, pianist

*Okpebholo: Lord, How Come Me
Here?*
Will Liverman, soloist; Paul Sánchez, pianist
(J'Nai Bridges & Caen Thomason-Redus)

*Stranger - Works for Tenor by Nico
Muhly*
Nicholas Phan, soloist (Eric Jacobsen; Brooklyn
Rider & The Knights; Reginald Mobley)

Voice of Nature - The Anthropocene

Renée Fleming, soloist; Yannick Nézet-
Séguin, pianist

**BEST CLASSICAL
COMPENDIUM**

An Adoption Story
STARR PARODI & KITT WAKELEY
Jeff Fair, Starr Parodi and Kitt Wakeley,
producers

Aspire
JP JOFRE & SEUNGHEE LEE
Enrico Fagone, conductor; Jonathan Allen,
producer

A Concert for Ukraine
**YANNICK NÉZET-SÉGUIN,
CONDUCTOR**
David Frost, producer

The Lost Birds
VOCES8
Barnaby Smith and Christopher Tin,
conductors; Sean Patrick Flahaven and
Christopher Tin, producers

**BEST CONTEMPORARY
CLASSICAL COMPOSITION**

Akiho: Ligneous Suite
ANDY AKIHO, COMPOSER
(Ian Rosenbaum & Dover Quartet)

Bermel: Intonations
DEREK BERMEL, COMPOSER
(Jack Quartet)

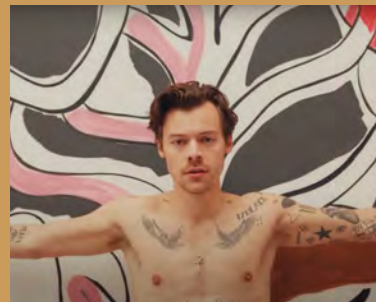
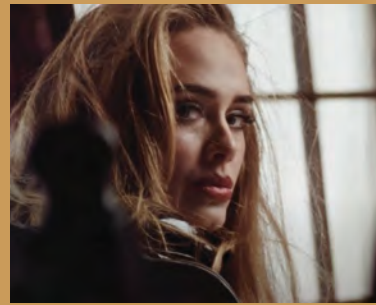
Gubaidulina: The Wrath of God
SOFIA GUBAIDULINA, COMPOSER
(Andris Nelsons & Gewandhausorchester)

Puts: Contact
KEVIN PUTS, COMPOSER
(Xian Zhang, Time for Three & The
Philadelphia Orchestra)

Simon: Requiem for the Enslaved
CARLOS SIMON, COMPOSER
(Carlos Simon, MK Zulu, Marco Pavé and
Hub New Music)

BEST MUSIC VIDEO

“Easy on Me”
ADELE
Xavier Dolan, video director; Xavier Dolan,
Nancy Grant and Jannie McInnes, video
producers

**BEST MUSIC VIDEO**

From top: Adele, “Easy on Me”; BTS,
“Yet To Come”; Doja Cat, “Woman”;
Kendrick Lamar, “The Heart Part 5”;
Harry Styles, “As It Was”; Taylor Swift,
“All Too Well: The Short Film.”

“Yet To Come”

BTS
Yong Seok Choi, video director; Tiffany Suh,
video producer

“Woman”

DOJA CAT
Child., video director; Missy Galanida, Sam
Houston, Michelle Larkin and Isaac Rice,
video producers

“The Heart Part 5”

KENDRICK LAMAR
Dave Free and Kendrick Lamar, video
directors; Jason Baum and Jamie Rabineau,
video producers

“As It Was”

HARRY STYLES
Tanu Muino, video director; Frank Borin,
Ivanna Borin, Fred Bonham Carter, Alexa
Haywood and Bryan Younce, video producers

“All Too Well: The Short Film”

TAYLOR SWIFT
Taylor Swift, video director; Saul Germaine,
video producer

BEST MUSIC FILM

Adele One Night Only
ADELE
Paul Dugdale, video director

Our World
JUSTIN BIEBER
Michael D. Ratner, video director; Kfir
Goldberg, Andy Miner, Scott Ratner and
Michael D. Ratner, video producers

Billie Eilish Live at the O2
BILLIE EILISH
Sam Wrench, video director; Michelle An,
Tom Colbourne, Chelsea Dodson and Billie
Eilish, video producers

*Motomami (Rosalía TikTok Live
Performance)*
ROSALÍA
Ferrán Echeagaray, Rosalía Vila Tobella and
Stillz, video directors; Karen Sauri Marchán
and Christy Alcaraz Moyer, video producers

Jazz Fest: A New Orleans Story
VARIOUS ARTISTS
Frank Marshall and Ryan Suffern, video
directors; Frank Marshall, Sean Stuart and
Ryan Suffern, video producers

*BARN: A Band, A Brotherhood,
A Barn*

NEIL YOUNG & CRAZY HORSE
Daryl Hannah, video director; Gary Ward,
video producer

FOR YOUR GRAMMY® CONSIDERATION

**BEST GLOBAL
MUSIC PERFORMANCE**



Bayethe

**WOUTER KELLERMAN
NOMCEBO ZIKODE
ZAKES BANTWINI**



Bayethe is a universal message, a call to action to 'lighten our loads and bring peace and happiness.' These three celebrated artists came together earlier this year to create a song that speaks meaning and soulfulness to the hardship era of times we are living in now, all across the world, as humanity tries to put back the pieces of our lives. The song is truly a labour of love for all involved!



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BEST NEW AGE, AMBIENT OR CHANT ALBUM

THE PASSENGER

cheryl b. engelhardt



Featuring performances by
Danaë Vlasse, Lili Haydn, Sangeeta Kaur,
Sherry Finzer, & the Dallas String Quartet

"The Passenger" was composed,
produced, mixed, and mastered
100% by women, and is the first
album ever created on a cross-
American train.



"Spellbinding."

-The Hollywood Digest



FOR YOUR CONSIDERATION
BEST MUSICAL
THEATER ALBUM

SHARON D CLARKE

CAROLINE, OR CHANGE

Book and Lyrics by **TONY KUSHNER** Music by **JEANINE TESORI**

"Caroline, or Change
is a candidate for
the century's
greatest piece of
musical theatre."

— Helen Shaw,
New York Magazine / Vulture

**"An electrifying
revival."**

— Jesse Greene,
The New York Times

**"Caroline, or Change
is a masterwork."**

— Adam Feldman,
Time Out New York



BROADWAY RECORDS ROUNDABOUT RECORDS Cutting Edge Group



ARIE
INDIA
SPAULDING,
ESPERANZA

+

MAC MILLER



FEATURING H.E.R.,

Q-TIP,
JENNIFER
HUDSON,
KILLER

"THE MAESTRO OF BLACK MUSIC." — FADER
 "THE BRUCE LEE OF THE PIANO" — TREVOR NOAH (THE DAILY SHOW)

ROBERT GLASPER

BLACK RADIO III

GRAMMY® NOMINATED — BEST R&B ALBUM
 & BEST ENGINEERED ALBUM, NON-CLASSICAL

HATHAWAY LALAH COMMON, \$IGN, DOLLA TY MIKE,

FOR YOUR GRAMMY® CONSIDERATION
BEST REGGAE ALBUM
SEAN PAUL

6&25&+\$u

"The veteran enlists Gwen Stefani, Damian Marley and more as he shows off his range by touching on music that springs from every parish in Jamaica" 100

"Sean Paul's latest 'Scorcha' brings the rapper's signature heat back to the dance floor" 135

"Sean Paul's latest 'Scorcha' brings the rapper's signature heat back to the dance floor")RUEHV



DUTTY  ROCK

GRAMMY® NOMINATED
**MATT CUSSON
AND KINGS RETURN**



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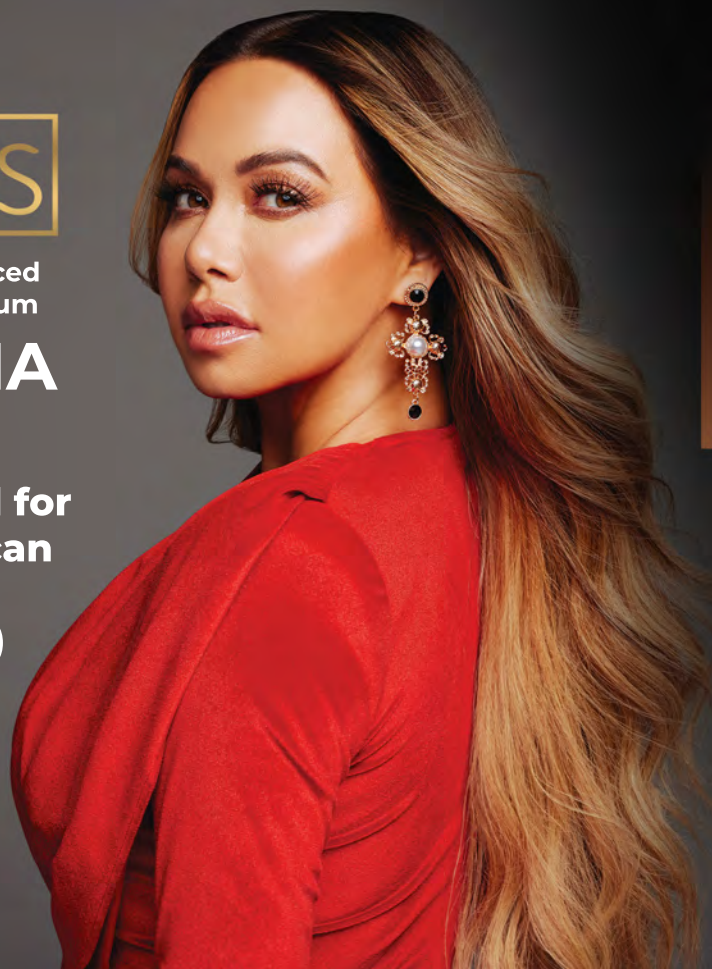
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AOIFE O'DONOVAN
AGE OF APATHY



"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

"Stunning...O'Donovan meditates on road-tripping to Neil Young, finds deep meaning in a rescued bird, and collapses time on 'What Do You Want From Yourself?', a title that sums up this album's self-searching power."

Rolling Stone

BEST FOLK ALBUM

Age of Apathy

BEST AMERICAN ROOTS SONG

"Prodigal Daughter"

Tim O'Brien & Aoife O'Donovan, songwriters
(Aoife O'Donovan ft. Allison Russell)

**BEST AMERICAN ROOTS
PERFORMANCE**

"Prodigal Daughter"

featuring Allison Russell

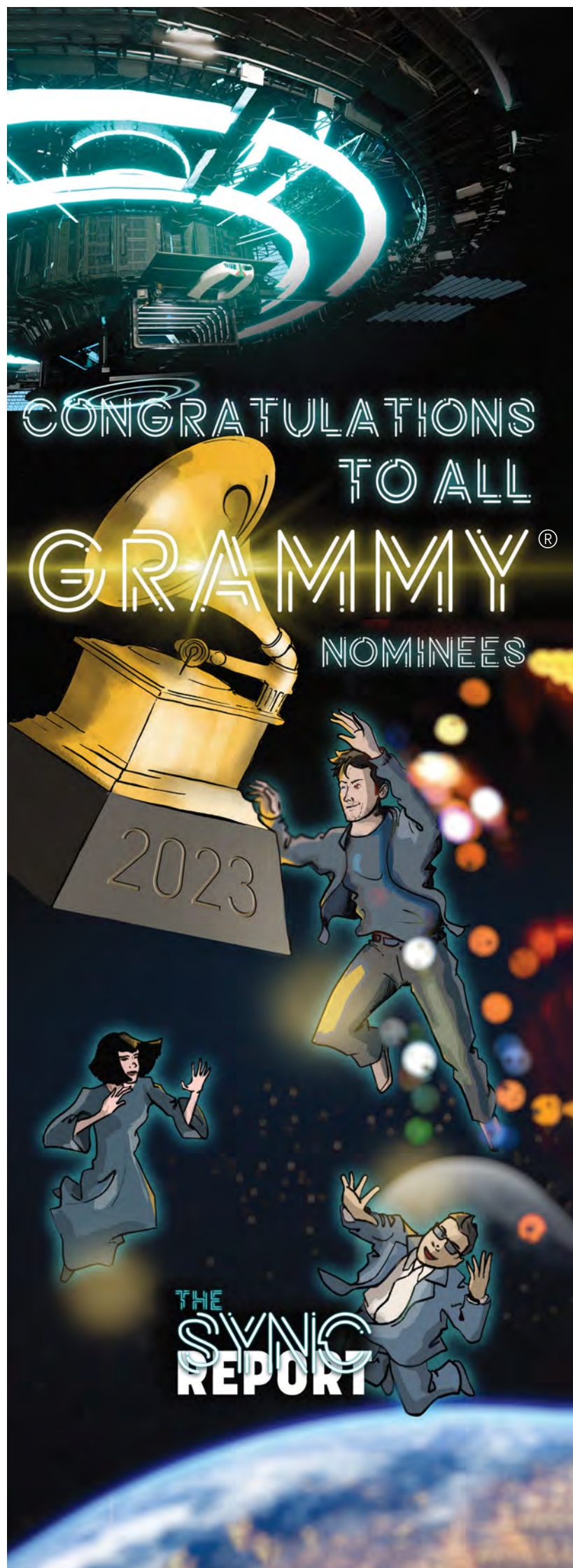
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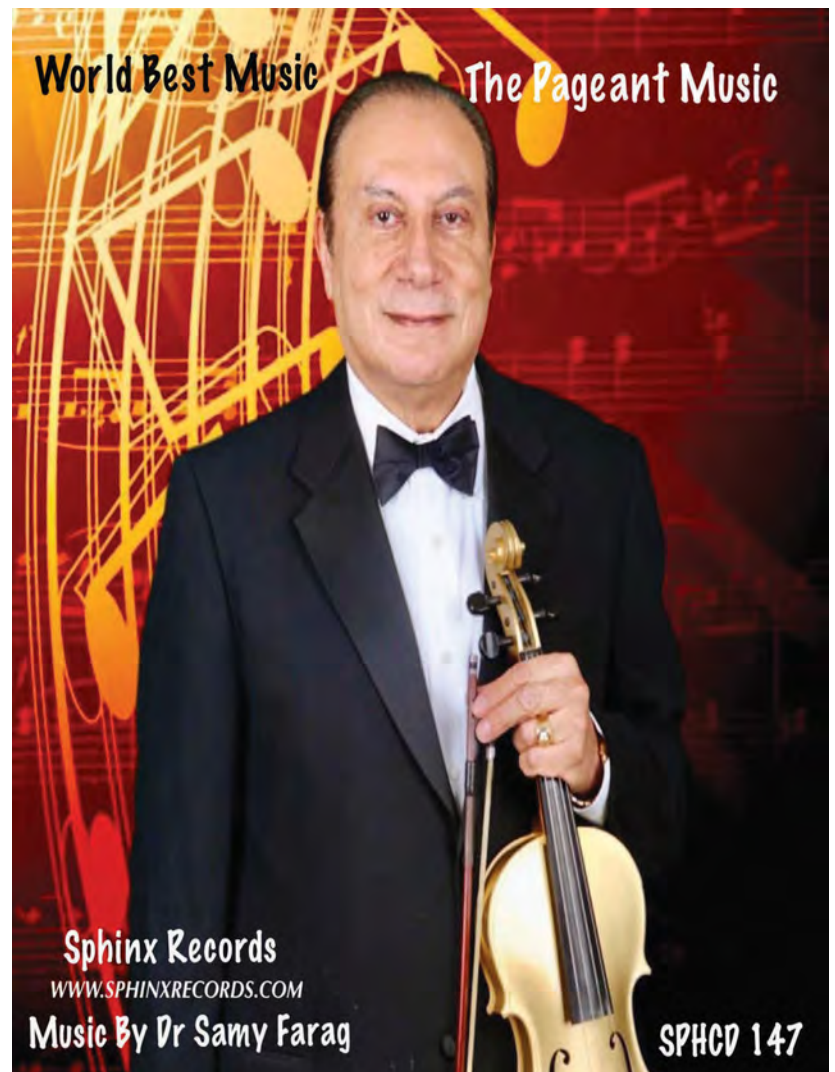

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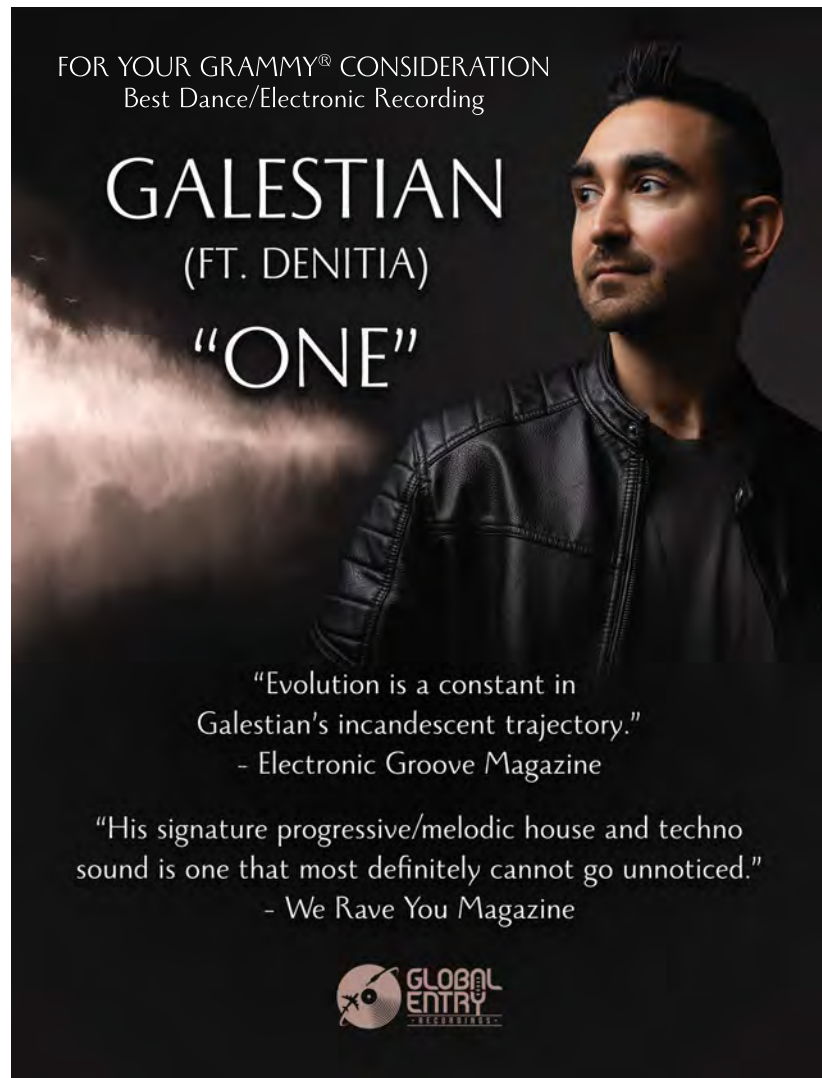
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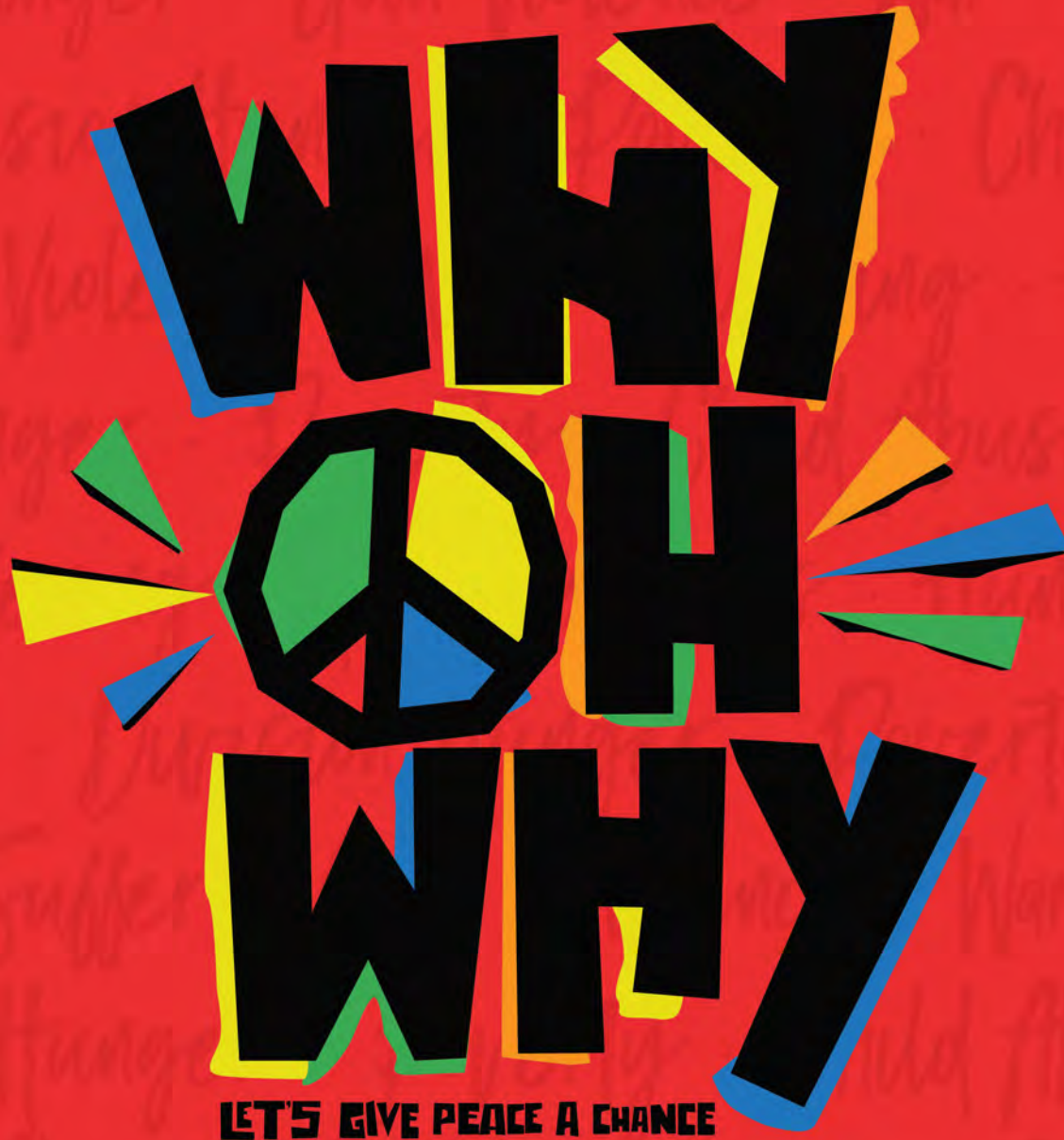


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by
Eartha Kitt*

#songforsocialchange

ARTISTS FOR GLOBAL UNITY

"WHY OH WHY"



FEATURING:

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Fantasia Barrino • Kenny Lattimore • Emily Estefan

Produced by: Narada Michael Walden, Emilio Estefan, Raffles van Exel and Oluwaseyi Akerele

Written by: Raffles van Exel, French Montana, Don C and Iris Smith



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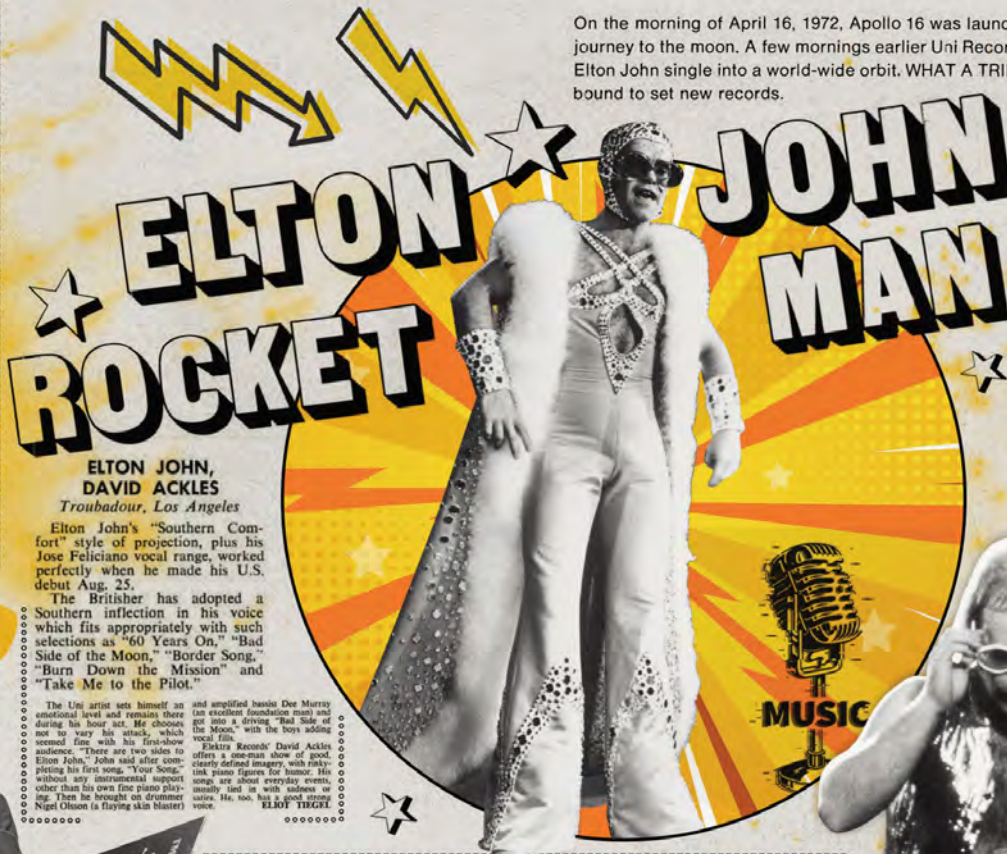
Elton John

Elton John, by now, is expected to provide an unusually flamboyant setting for his high-energy piano-vocal stylings at major arena appearances. He didn't disappoint his Hollywood Bowl turnout, which was exceeded by none other than Linda Lovelace of "Deep Throat" fame.

Then four fake grand pianos were opened and a torrent of homing pigeons were released as Elton entered, wearing light-up spectacles that spelled out his name and a silver cowboy costume.

His playing this year did not have quite the demonic frenzy and passionate eagerness to please, Elton howled in his Forum concert here last year.

Instead, Elton displayed a more versatile musical mastery than ever before. In particular, some of his new songs with lyricist Bernie Taupin have a range of melody and feeling even stronger than their previous work.



ELTON JOHN, DAVID ACKLES

Troubadour, Los Angeles

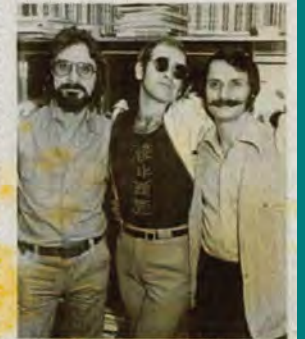
Elton John's "Southern Comfort" style of projection, plus his Jose Feliciano vocal range, worked perfectly when he made his U.S. debut Aug. 25.

The Britisher has adopted a Southern inflection in his voice which fits appropriately with such selections as "60 Years On," "Bad Side of the Moon," "Border Song," "Burn Down the Mission" and "Take Me to the Pilot."

The Uni artist sets himself an emotional level and remains there during his hour set. He chooses not to vary his attack, which seemed fine with his first-show audience. There are two sides to Elton John," John said after completing his first song, "Your Song," without any instrumental support other than his own fine piano playing. Then he brought on drummer Nigel Cloonan (a flying skin blaster)

and amplified bassist Dee Murray (an excellent foundation man) and got into a driving "Bad Side of the Moon," with the boys adding vocal fills. Electric Records' David Ackles offers a one-man show of good, clearly defined imagery, with rock-link piano figures for humor. His songs are about everyday events, usually tied in with sadness or other than his own fine piano playing. He, too, has a good story. **ELTON JOHN**

On the morning of April 16, 1972, Apollo 16 was launched into orbit on a journey to the moon. A few mornings earlier Uni Records launched a new Elton John single into a world-wide orbit. WHAT A TRIP! Both launchings bound to set new records.



ELTON JOHN, MCA Records artist, became a disk jockey for a couple of hours recently on KMET-FM, Los Angeles. From left: Richard Kimball, music director of the progressive format station; John, and Pat Pipolo, vice president of record promotion for MCA Records.



| Billboard TOP LP's & TAPE | | | | | | | | | | | |
|---------------------------|------------|------------|----------|------------|------------|-----------|------------|------------|----------|------------|------------|
| NEW ALBUMS | | | REISSUES | | | NEW TAPES | | | REISSUES | | |
| WEEK | ARTIST | ALBUM | WEEK | ARTIST | ALBUM | WEEK | ARTIST | ALBUM | WEEK | ARTIST | ALBUM |
| 1 | ELTON JOHN | ROCKET MAN | 1 | ELTON JOHN | ROCKET MAN | 1 | ELTON JOHN | ROCKET MAN | 1 | ELTON JOHN | ROCKET MAN |
| 2 | ... | ... | 2 | ... | ... | 2 | ... | ... | 2 | ... | ... |
| 3 | ... | ... | 3 | ... | ... | 3 | ... | ... | 3 | ... | ... |
| 4 | ... | ... | 4 | ... | ... | 4 | ... | ... | 4 | ... | ... |
| 5 | ... | ... | 5 | ... | ... | 5 | ... | ... | 5 | ... | ... |
| 6 | ... | ... | 6 | ... | ... | 6 | ... | ... | 6 | ... | ... |
| 7 | ... | ... | 7 | ... | ... | 7 | ... | ... | 7 | ... | ... |
| 8 | ... | ... | 8 | ... | ... | 8 | ... | ... | 8 | ... | ... |
| 9 | ... | ... | 9 | ... | ... | 9 | ... | ... | 9 | ... | ... |
| 10 | ... | ... | 10 | ... | ... | 10 | ... | ... | 10 | ... | ... |



FOLLOWING THE 'YELLOW BRICK ROAD'

Sir Elton John, who recently performed at Dodger Stadium for the final U.S. show of his Farewell Yellow Brick Road trek, is now within striking distance of the Billboard Boxscore record for highest-grossing tour. He says it's his last. *Billboard* has charted the Rocket Man's ascent and journey through the pop culture firmament since his first Hot 100 top 10, "Your Song."

IT'S A LITTLE BIT FUNNY...

Before "Border Song" crossed over to the Hot 100, *Billboard* took in John's career-making U.S. debut at the Los Angeles Troubadour for the Sept. 5, 1970, issue and remarked on his "Southern Comfort style" vocals. By the Nov. 28 issue, "Your Song" was climbing the Hot 100, but *Billboard* wasn't fully

on board. "Elton John faces a major decision in his short career. Does he abandon his valid musical skills in favor of being a 'stage freak?'" sniped one writer, who sniffed at "cheap, silly" antics like "banging the keyboard with his boot." We hope you don't mind that we put this down in words, Sir Elton.

BENNIE AND THE JET SET

By the time the rocker appeared at the Hollywood Bowl in 1973 with "a torrent of homing pigeons" and "none other than Linda Lovelace of *Deep Throat* fame," the Oct. 6 issue was more supportive of his "unusually flamboyant" and "high-energy piano-vocal stylings." In the next issue, an MCA Records executive reported that the double album *Goodbye Yellow Brick Road* was enjoying the label's "biggest initial orders to date."

CAPTAIN FANTASTIC

By 1976, John was omnipresent. "Pinball Wizard" by Elton John I can play once an hour, and half an hour later get four or five phone requests for it," marveled a Philadelphia DJ in the June 12 issue. In the Aug. 7 issue, a survey of radio listeners who regularly bought records revealed John was "a clear favorite with 27.8% of the respondents." In the July 31 *Billboard*, his name was used as shorthand for rock'n'roll itself: "Steve Ford, son of President Ford, is showing up at more rock shows than Elton John these days."

STILL STANDING — AND THRIVING

By the mid-1990s, John had been inducted into the Rock & Roll Hall of Fame and won an Academy Award.

And as reported in the Oct. 11, 1997, issue, John's tribute to Diana, Princess of Wales, "Candle in the Wind 1997," "blew away the previous record for largest SoundScan week" by selling "nearly 3.5 million singles its first week." The following year, he was knighted by Queen Elizabeth II.

CAN YOU FEEL THE LOVE TONIGHT?

In 1992, John started a pioneering HIV/AIDS nonprofit. Sharing the Oct. 24, 2015, *Billboard* cover with his friend Lady Gaga, John wrote, "I believe with all my heart that in my lifetime I will have seen the very first day, and also the very last day, of the AIDS epidemic." Gaga was inspired. "When I'm with him," she told *Billboard*, "I just want to be a part of his genius plan to save the world."

—JOE LYNCH

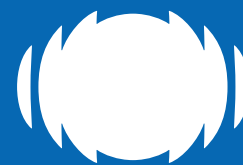
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PARKER ED SHEERAN ELENA ROSE ELLA MAI ERNESTO PHILLIPS FARRUKO FONSECA FRANCIS
ZAMBON GIORGIO MORODER GREG KURSTIN GUILTYBEATZ HAROLD FALTMAYER HAZE
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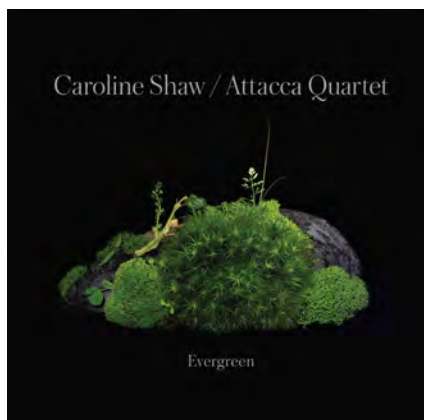
—*Guardian*

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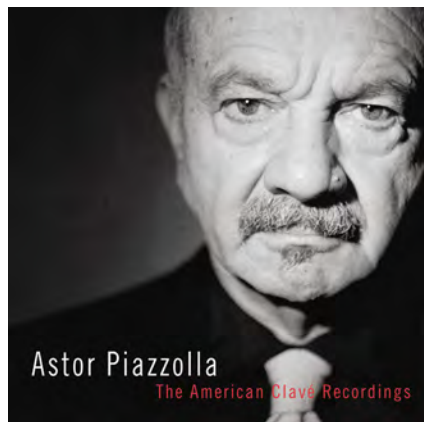
Yankee Hotel Foxtrot
(20th Anniversary Super Deluxe Edition)
Cheryl Pawelski & Jeff Tweedy,
compilation producers; Bob Ludwig,
mastering engineer (Wilco)

Best Album Notes

Yankee Hotel Foxtrot
(20th Anniversary Super Deluxe Edition)
Bob Mehr, album notes writer (Wilco)

“... suggests a dazzling array of paths the Chicago group might have taken on their masterpiece.”

—*Pitchfork*, 10/10



Best Album Notes

The American Clavé Recordings
Fernando Gonzalez, album notes writer
(Astor Piazzolla)

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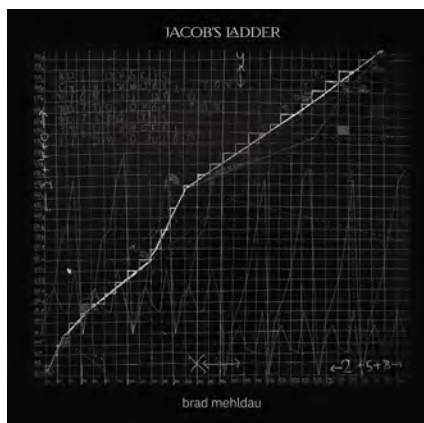
—*JazzTimes*

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