

billboard PRESENTS

The 67th Grammy Awards®

PROGRAM GUIDE



SUN FEB 2, 2025



RECORDING ACADEMY®

FULWELL 73 PRODUCTIONS

A portrait of Prince looking directly at the camera, wearing a white, ruffled shirt. The background is a bright, slightly hazy outdoor setting with palm trees.

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MUSEUM | TOURS | STUDIOS | SOUNDSTAGE



DISCOVER THE MUSIC, ART, AND LEGACY
THAT CONTINUES TO INSPIRE THE WORLD

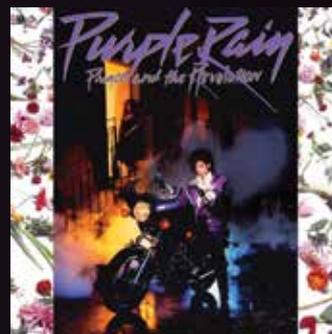
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PRINCE

THE LEGACY CONTINUES

CONGRATULATIONS

- 40th Anniversary of **'Purple Rain'** The Movie & Album
 - 2024 **Songwriters Hall of Fame** Inductee
 - Apple Music **2 Top 100 Albums of All-Time**
 - **'Diamonds and Pearls: Super Deluxe Edition'**
GRAMMY Nomination



Celebrating the **40th Anniversary** of

Purple Rain

'Purple Rain' Tour • **Paisley Park Museum**
'Celebration' 2025 • **New Prince Music**
'Purple Rain: The Musical' (Coming 2025/2026)
Prince Documentary (Coming 2026/2027)



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Industry Icon Award

THE CLASH

Lifetime Achievement Award

PRINCE

Lifetime Achievement Award

Universal Music Publishing Group
proudly celebrates our 2025 GRAMMY
special honorees, winners and nominees.

We are honored to be your global music publishing partner.

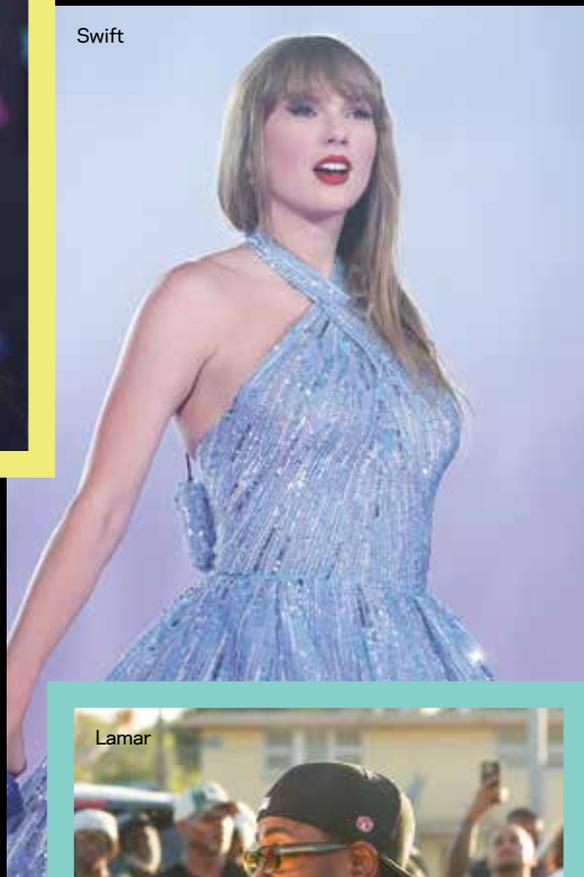


UNIVERSAL MUSIC
PUBLISHING GROUP

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Lamar



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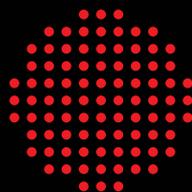
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Our hearts are with the entire community of Los Angeles impacted by the recent devastating wildfires.

We send our gratitude to the firefighters and first responders helping those in need.

In recognition of our artists' and songwriters' GRAMMY[®] nominated achievements, we are supporting local disaster relief efforts and encourage everyone to offer aid to these organizations active on the ground:

LA Chapter
Baby2Baby
CalFire Benevolent Foundation
California Fire Foundation Wildfire and Disaster Relief Fund
Direct Relief
LAFD Foundation
LA Regional Food Bank
Pasadena Community Foundation
Sherwood Forestry Services (Watch Duty)



**SONY MUSIC
GROUP**

Grateful Dead



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Use large format digital film for your next music video!

The new Blackmagic Cinema Camera 6K is an extremely high end digital film camera that produces precise skin tones and rich organic colors. It features a massive full frame 24 x 36mm 6K sensor with wide dynamic range and built in optical low pass filter for better detail handling. You also get a very flexible L-Mount for both new and vintage lenses!

Get the “Hollywood Look” with Digital Film!

Blackmagic Cinema Camera 6K has the professional features you need for music videos, concerts and documentaries. Now this same quality can be used for the production of cinematic content for social media platforms! Imagine shooting with a large format digital film camera on independent films and TV commercials. Or feature films, television programming or even corporate videos!

Full Frame Flexibility

The large full frame sensor lets you work in a variety of film formats and aspect ratios without sacrificing quality! The full area of the sensor gives you a unique open gate 3:2 image which also lets you reframe your shots in post production. Or work in true 6:5 anamorphic without cropping, making widescreen cinematic images more detailed and in higher resolution than before!

Extremely Lightweight Portable Design

The elegant design packs an incredible number of high end digital film features into a miniaturized, handheld design. Made from lightweight carbon fiber polycarbonate composite, the camera has a multifunction handgrip with all controls for recording, ISO, WB and shutter angle right at your fingertips. Plus the large 5” LCD makes it possible to get perfect focus.

Record to CFexpress Cards or External Disks!

The camera features a built in CFexpress card recorder, and a USB-C expansion port for recording direct to SSDs. CFexpress media are more durable and faster than older media so are perfect for recording full resolution, 12-bit Blackmagic RAW files. The camera records both Blackmagic RAW and H.264 proxies at the same time, perfect for cloud and mobile work!

**Blackmagic
Cinema Camera 6K**
\$2,595



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50th Anniversary

Just Like Wally Amos, We Know Talent When We See It.



Before **Wally Amos** was famous for delicious little chocolate chip cookies, he was a music talent agent known for signing some of the biggest **Grammy Award-winning** acts in music.

On our **50th Anniversary**, we're proud to remember our founder's music roots and celebrate tonight's **sweet success**.



Wally Amos, music agent NYC, circa 1965

50th Anniversary collector's edition in stores soon!





Mason jr.



Hurt

A MESSAGE FROM THE Recording Academy®

Welcome to the 67th Annual GRAMMY Awards® and thank you so much for joining us. Tonight, we aren't just celebrating the year in music — we're utilizing the power of music as a force for good, to heal, to unite and to provide aid to those who need it.

The recent devastation caused by wildfires across Los Angeles has profoundly impacted our community, our industry and the lives of so many who call this city home. Our hearts go out to everyone affected by this crisis, and we mourn the loss of life and the destruction that has come to our home.

In January, we partnered with MusiCares® to launch the Los Angeles Fire Relief Effort with an initial \$1 million donation to support music creatives and professionals. Thanks to additional contributions, we committed over \$2 million in emergency aid in the first week — and that's just a start.

Tonight, we are dedicating our evening to raising additional funds to support wildfire relief efforts as well as honoring the bravery and dedication of first responders who risk their lives to protect ours.

Before anything else, the Recording Academy exists as a not-for-profit service organization, established to serve music and all the people who make it. We are proud to host a show in Los Angeles that not only honors the artistry and achievements of our music community but also provides a platform to uplift our community and support those affected by this devastating crisis.

Los Angeles has always been the heart of entertainment — a beacon of creativity, innovation and resilience. Tonight, our music community comes together, in this moment, in this building, to take an important step forward, a step toward healing.

A heartfelt thanks to the first responders for their sacrifice and dedication. Thank you to our members, Board, staff and industry partners for the opportunity to serve and support this incredible community.

In service,

Harvey Mason jr.

CEO OF THE RECORDING ACADEMY & MUSICARES

Tammy Hurt

CHAIR OF THE BOARD OF TRUSTEES

ascap CELEBRATES OUR GRAMMY® NOMINEES

**Most-Nominated Artist
In Grammy History**



BEYONCÉ (11x)



CHARLI XCX (7x)



CHAPPELL ROAN (6x)



DAN NIGRO (5x)



SHABOOZEY (5x)



JACK ANTONOFF (5x)

AMY ALLEN
ANDRÉ 3000
ANDY AKIHO
ANOUSHKA SHANKAR
AOIFE O'DONOVAN
ARON FORBES
ASHLEY GORLEY
BRAD LAUCHERT
BRANDON LAKE
BRYCE BORDONE
BÜLOW
CHAZ SEXTON
CHRIS GREATTI
CHRIS STAPLETON

CIRKUT
COCO JONES
DALE BECKER
ESA-PEKKA SALONEN
GUSTAVO DUDAMEL
HANS ZIMMER
IDLES
J-KWON
JACOB COLLIER
JAMES BLACHLY
JESSI ALEXANDER
JOE "CAPO" KENT
JOHN BEASLEY

JOHNAYE KENDRICK
JON BATISTE
JON CASTELLI
KACEY MUSGRAVES
KAYTRANADA
KEHLANI
KILLAH B
LAWRENCE MANCHESTER
LOUIS BELL
LOWELL
MARK "TARBOY" WILLIAMS
MAVERICK CITY MUSIC
MITCH MCCARTHY

MUNI LONG
MUSTARD
NATE FERRARO
NATHAN DANTZLER
PETE ROCK
RAPHAEL SAADIQ
RAPSODY
SAMARA JOY
SEAN COOK
SEAN HUTCHINSON
SHEILA E.
ST. VINCENT
TASHA COBBS LEONARD
WILLOW

SPECIAL HONOREES

THE CLASH | ERROL GARNER | GRATEFUL DEAD | JODY GERSON | ROXANNE SHANTÉ | TANIA LEÓN

Scan for full list of
ASCAP nominees



A LETTER FROM THE Editor

What a year for music: Rap battles riveted the country. Bona fide new superstars were born. And even as artificial intelligence generated more noise than ever, both in headlines and on streaming services, true artistry triumphed, resulting in this year's incredibly rich and deserving pool of GRAMMY nominees.

Then, in a devastating turn of events, wildfires swept through Los Angeles, music's creative epicenter, destroying the homes of so many of the executives, entrepreneurs and creators responsible for growing the music business into what it is today — and throwing their lives into upheaval.

Amid all of this loss, it's hard to think about celebrating. But it's just as important to come together in tough times. So thank you to all of the artists in the pages that follow for uniting us tonight, for using this stage to support critical relief efforts and for creating the music that will help this community heal.



A handwritten signature in black ink that reads "Hannah Karp". The signature is fluid and cursive.

Hannah Karp
**EDITORIAL DIRECTOR,
BILLBOARD**

Berklee is proud to salute our 67th Annual GRAMMY Awards® alumni and faculty nominees.

AROOJ AFTAB / EL DAVID AGUILAR / RODNEY ALEJANDRO
AMY ALLEN / JUAN ARIZA / DAVID BAKHASH / LANNIE BATTISTINI
PHIL BEAUDREAU / MILAN BEKER / ERIN BENTLAGE
ALISSIA BENVENISTE / OMER BENYAMIN / JULIAN BUNETTA
JOHN CARDOZA / GILBERT CASTELLANOS / CARRIE CHERON
ANNIE CLARK / SONIA CORONADO CUESTA / LUCKY DIAZ
JACOB DICK / STEVEN DOAR / JELLI DORMAN / FRED ELTRINGHAM
JACK EMBLEM / SAM EWING / BILL FRISELL / JETT GALINDO
JEFF GITELMAN / HANS D. GLAWISCHNIG / LENA GLIKSON
JUAN LUIS GUERRA / TAUREES HABIB / SAMUEL C. HARRIS
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PASCAL LE BOEUF / ADRIANNE LENKER / RENNI MAGEE
FARAYI MALEK / EMERSON MANCINI / GAYATHRI KARUNAKAR MENON
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ECE MUNIROGLU / YASUSHI NAKAMURA / STEPHANIE OLMANNI
JOHN PAESANO / JOHN PATITUCCI / DAN PUGACH / DAVID RAWLINGS
GABRIELLA REYES / EVERETT ROMANO / JORDAN ROSE
CHARLIE ROSEN / DIVINITY ROXX / MARK SCHATZ / JOHN SCOFIELD
A.J. SEALY / OSCAR SENEN / JARED SMITH / MATTHEW SMITH
JARED SOLOMON / SOYA SOO / ESPERANZA SPALDING
BRUCE SUGAR / MADI L. SVLAGARD / NATHANIEL TAYLOR / KARA TALVE
STEPHANIE THOM / PINAR TOPRAK / VICTOR CARRILLO TRACEY
JUSTIN TRANTER / CLAUDE VILLANI / JEFF "TAIN" WATTS
GILLIAN WELCH / LINUS WYRSCH / MIGUEL ZENÓN

WE SALUTE
ALL OF OUR
2025 GRAMMY
NOMINEES!

YOUR
MUSIC
MOVES
US.



MUSIC MOVES
OUR WORLD

A\$AP ROCKY
A. G. COOK
ALEX GOLDBLATT
ALISSIA
AMANDA TAYLOR
ANDREW WATT
ANDY KRAVITZ
ANITTA
AROOJ AFTAB
ASAKE
ATTICUS ROSS
AUSTIN ARMSTRONG
AUTHENTIC UNLIMITED
AVERY*^(PRS)SUNSHINE
BÉLA FLECK
BENSON BOONE
BIG CHIEF MONK BOUDREAUX
& THE GOLDEN EAGLES
FEAT. J'WAN BOUDREAUX
BILL FRISELL
BILLY STRINGS
BRADLEY COOPER
BRANDY
BRITTANY HOWARD
BRONWYN KEITH-HYNES
BRYAN FERRY ^(PRS)
CAGE THE ELEPHANT
CAMARON OCHS
CARL MCCORMICK
CARLOS NIÑO
CARTER LANG
CATHERINE RUSSELL
CECE WINANS
CHANDLER MOORE
CHANDLER PAUL WALTERS
CHARLEY CROCKETT
CHARLIE HANDSOME
CHARLIE MIDNIGHT
CHICK COREA
CHIQUIS
CHRIS BROWN
CHRIS BROWN
CHRISTOPHER CERRONE
CLAIRO
CODY CARNES
COLLIE BUDDZ
COMMON
CURTIS STEWART
D'MILE
DAN TYMINSKI
DANI PAMPURI
DANIEL SHORES
DANIEL TASHIAN
DAVID RAWLINGS
DAVIDO
DOE
DOECHII
DOLLY PARTON
DOM SHAW ^(PRS)
DONALD LAWRENCE
EDGAR BARRERA
ELEVATION WORSHIP
ELIANE ELIAS
EMINEM
ERIN BENTLAGE
ERNEST KEITH SMITH
ÉRU MATSUMOTO
FINN KEANE
FNZ
FONTAINES D.C. ^(IMRO)
FORREST FRANK
FOUR TET ^(PRS)
FUTURE
G. MORRIS COLEMAN
GABRIELA ORTIZ ^(PRS)
GILLIAN WELCH
GLORIA ESTEFAN
GLORILLA
GO GRIZZLY
HOSKINS
IAN FITCHUK
IAN KIRKPATRICK
IRON & WINE
ISRAEL HOUGHTON
J BALVIN
J. COLE

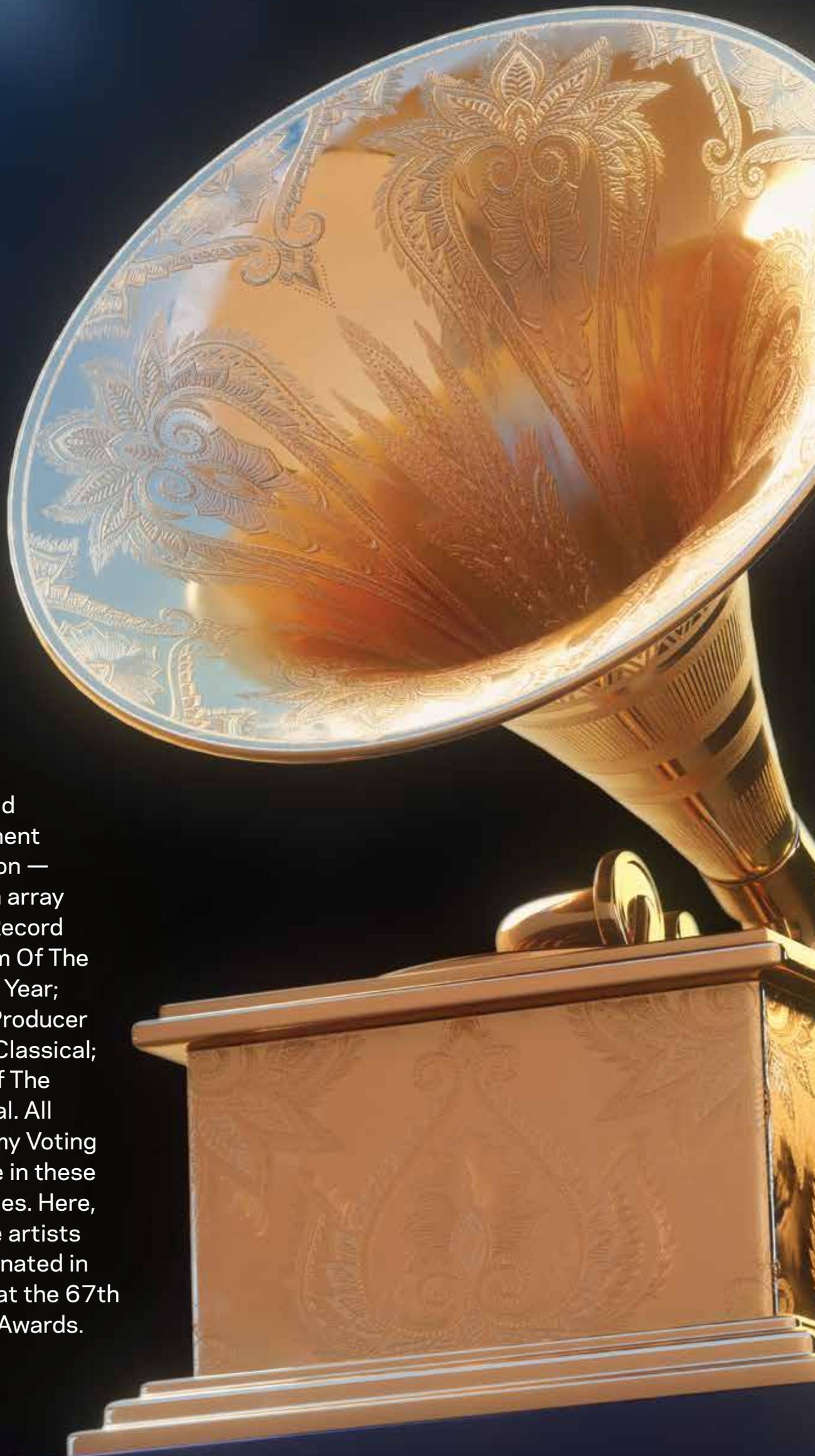
JACK QUARTET
JEFF "TAIN" WATTS
JEFF ATMAJIAN
JEFF "GITTY" GITELMAN
JEFF GUNNELL
JELLY ROLL
JESSE PAUL BARRERA
JESSIE JO DILLON
JHENÉ AIKO
JOE LA PORTA
JOHN ADAMS
JOHN HAHN
JOHN LEGEND
JOHN ROONEY
JOHN RYAN
JOHN SCOFIELD
JOHNATHAN BLAKE
JONATHAN CHRISTOPHER SHAVE
JONATHAN CLAY
JONATHAN MCREYNOLDS
JOSÉ GOLA
JUAN LUIS GUERRA 4.40
JUAN WINANS
JULIA MICHAELS
JULIAN BUNETTA
JULIAN LAGE
JULIUS RIVERA III
JUSTICE ^(SACEM)
KANYE WEST
KARA TALVE
KATE BUSH ^(PRS)
KEB' MO'
KELBY SHAVON JOHNSON, JR.
KELVIN WOOTEN
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LAINEY WILSON
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LONDON JAE
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LUIS FONSI
LUKE COMBS
MADI DIAZ
MADISON BEER
MAGGIE ROSE
MAI LEISZ
MARIO CHANG
MARK GUILIANA
MARK KNOPFLER
MARK RONSON
MARSHA AMBROSIUS
MAVERICK CITY MUSIC
MELODY WALKER
MELVIN CRISPELL III
METRO BOOMIN
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MICHAEL RIDDLEBERGER
MICHEL CAMILO
MICK FLEETWOOD
MIGUEL ZENÓN
MILEY CYRUS
MIMY SUCCAR
MON LAFERTE
MORGAN WALLEN
NAOMI RAINE
NASIR PEMBERTON
NATE MERCEREAU
NEAL H POGUE
NEVIN SASTRY
NICK CAVE & THE BAD SEEDS
^(APRA/SACEM)

NICK CHUBA
NICOLE ZURAITIS
NOAH SCHNACKY
NORAH JONES
OJIVOLTA
OLI JACOBS ^(PRS)
OMARI HARDWICK
OSCAR CORNEJO
PESO PLUMA
POPPY
POSDNUOS
RACHEL KEEN
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RANDY BRECKER
RAWAYANA
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RICKY "SLIKK MUZIK" OFFORD
RICKY DILLARD
RICKY KEJ
ROB BISEL
ROBERT THIES
ROBERT TRUJILLO
ROCK FOR CHILDREN
ROCKY DAWUNI
RUN-DMC
RUTHIE FOSTER
RYAN BEATTY
SABRINA CARPENTER
SAJAN NAURIYAL
SARA GAZAREK
SARAH JAROSZ
SCOTT HOYING
SEAN ARDOIN AND
KREOLE ROCK AND SOUL
SEAN MOMBERGER
SEAN ONO LENNON
SHAKIRA
SHAWN EVERETT
SHAY MOONEY
SHEMEKIA COPELAND
SISTER SADIE
SOUNWAVE
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& THE MIDNIGHT HOUR
STEVEN FURTICK
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T BONE BURNETT
TAJ MAHAL
TANK AND THE BANGAS
TAYLOR PHILLIPS
TAYLOR SWIFT
TEDDY SWIMS
TEMS
THE BAYLOR PROJECT
THE BLACK CROWES
THE DEL MCCOURY BAND
THE FABULOUS THUNDERBIRDS
THE HARLEM GOSPEL TRAVELERS
THE NELONS
THE RUMBLE FEAT.
CHIEF JOSEPH BOUDREAUX JR.
THE TAJ MAHAL SEXTET
THOMAS MORGAN
TODD LOMBARDO
TOM KITT
TOM NORRIS
TONY TRISCHKA
TY DOLLA \$IGN
VYBZ KARTEL
WAXAHATCHEE
WILL KIMBROUGH
WINIFRED PHILLIPS
YOLANDA ADAMS
YOUNG MIKO
ZACH BROWN

**A CLOSER
LOOK AT THE
GENERAL
FIELD**

Nominees

In the General Field — a major component of GRAMMY season — musicians from an array of genres vie for Record Of The Year; Album Of The Year; Song Of The Year; Best New Artist; Producer Of The Year, Non-Classical; and Songwriter Of The Year, Non-Classical. All Recording Academy Voting Members can vote in these all-genre Categories. Here, an overview of the artists and creators nominated in the General Field at the 67th Annual GRAMMY Awards.



General Field



THE BEATLES

Not only does “Now and Then” mark The Beatles’ first General Field nod in over a half century, but the single makes GRAMMY history as the first time a song created with the assistance of artificial intelligence has scored a nomination. Released in November 2023, “Now and Then” was originally recorded by John Lennon and left unfinished prior to his death in 1980; decades later, Paul McCartney and Ringo Starr utilized the AI tool of stem separation to polish the low-fidelity demo, isolate Lennon’s vocal take and complete the track. Upon its release, “Now and Then” was billed as “the last Beatles song” and peaked at No. 7 on the Billboard Hot 100. The legendary quartet won the 1965 GRAMMY for Best New Artist and the 1968 Album Of The Year award for *Sgt. Pepper’s Lonely Hearts Club Band*. “Now and Then” marks the band’s fourth recording nominated for Record Of The Year, a Category it has never won.

RECORD OF THE YEAR
“Now and Then”

BEST ROCK PERFORMANCE
“Now and Then”

SABRINA CARPENTER

Carpenter capped a breakthrough 2024 — in which she earned her first No. 1 album on the Billboard 200, scored her first Hot 100 chart-topper and headlined her first arena shows — by notching her first six GRAMMY nominations, including nods in Record, Song and Album Of The Year, and Best New Artist. Although Carpenter is up for Best New Artist, the 25-year-old has been releasing studio albums for nearly a decade: The former Disney Channel star made her debut with 2015’s *Eyes Wide Open* and slowly amassed a dedicated following. While 2022’s *Emails I Can’t Send* earned critical acclaim, she made her bona fide commercial breakthrough with this year’s *Short n’ Sweet* and its singles “Espresso,” “Please Please Please” and “Taste,” which all became mainstays of the Hot 100’s top 10 (“Please Please Please” reached the penthouse in June). *Short n’ Sweet*, which debuted atop the Billboard 200 in August, has been nominated for Album Of The Year and Best Pop Vocal Album, while “Espresso” and “Please Please Please” give Carpenter entries in the Record and Song Of The Year Categories, respectively.



RECORD OF THE YEAR
“Espresso”

ALBUM OF THE YEAR
Short n’ Sweet

SONG OF THE YEAR
“Please Please Please”

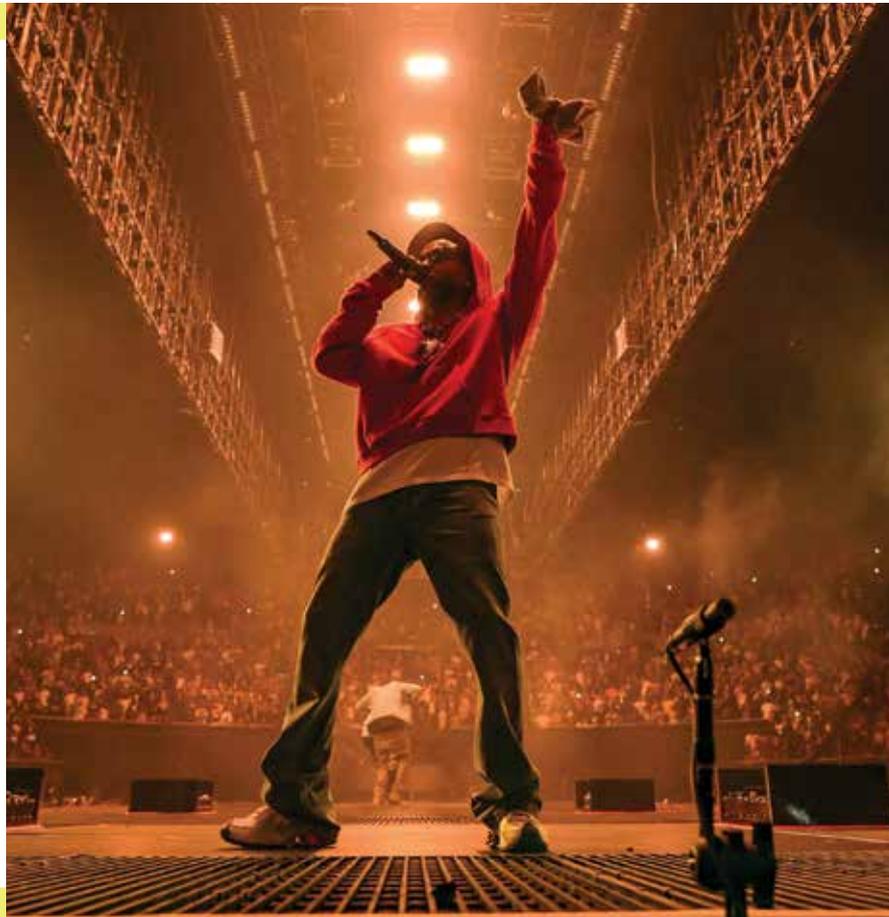
BEST NEW ARTIST

BEST POP VOCAL ALBUM
Short n’ Sweet

BEST POP SOLO PERFORMANCE
“Espresso”

KENDRICK LAMAR

Amid a bitter back-and-forth with Drake, Lamar released one of the biggest hits of his career, "Not Like Us"; it might also land the rap superstar his first win in a General Field Category at the GRAMMYS. Released in May as the feud between Lamar and his previous collaborator reached a boiling point, "Not Like Us" became the rare dis track to top the Hot 100, later earning GRAMMY nods for Record and Song Of The Year. Lamar is a 17-time GRAMMY winner, yet has gone 0-for-12 in the General Field Categories, where he was last nominated for both Record and Song Of The Year at the 2023 ceremony for "The Heart Part 5." The five nominations for "Not Like Us" include Best Rap Performance and Best Rap Song; Lamar will compete against himself in both Categories, as "Like That," his chart-topping collaboration with Future and Metro Boomin, is also nominated.



RECORD OF THE YEAR
"Not Like Us"

SONG OF THE YEAR
"Not Like Us"

BEST RAP PERFORMANCE
"Not Like Us"

BEST RAP SONG
"Not Like Us"

BEST MUSIC VIDEO
"Not Like Us"

BEST RAP PERFORMANCE
"Like That"
(with Future & Metro Boomin)

BEST RAP SONG
"Like That"
(with Future & Metro Boomin)

RECORD OF THE YEAR
"360"

ALBUM OF THE YEAR
brat

BEST POP DUO/GROUP PERFORMANCE
"Guess"
(with Billie Eilish)

BEST MUSIC VIDEO
"360"

BEST DANCE POP RECORDING
"Von Dutch"

BEST POP SOLO PERFORMANCE
"Apple"

BEST DANCE/ELECTRONIC ALBUM
brat

BEST RECORDING PACKAGE
brat

CHARLI XCX

In 2015, Charli xcx was a two-time GRAMMY nominee as a featured artist on Iggy Azalea's chart-topping hit "Fancy" — and a decade later, the British pop savant stands on her own, with solo nods in a pair of General Field Categories and eight total nominations. The return to the GRAMMY spotlight follows Charli's lauded studio album *brat*, which earned the veteran singer-songwriter the best reviews of her career upon its June release; Charli then spent the summer (heretofore known as "brat summer") spinning off viral hits, corraling A-list artists to appear on remixes and preparing for a sold-out fall arena tour alongside co-headliner Troye Sivan. Along with an Album Of The Year nod for *brat*, opening track "360" scored a nomination for Record Of The Year, and Charli is also nominated for Best Dance Pop Recording (for lead single "Von Dutch"), Best Pop Solo Performance (for TikTok smash "Apple"), Best Pop Duo/Group Performance (for the Billie Eilish-assisted remix of "Guess") and Best Recording Package.



General Field

BEYONCÉ

Beyoncé made history twice over when the 2025 GRAMMY nominations were announced: With 11 nods, Bey earned the most in a single year by a woman and also became the most nominated artist in GRAMMY history with 99 career nominations. With *Cowboy Carter* — her bold, chart-topping foray into country and Americana music — Beyoncé also has another chance to win her first Album Of The Year award, after her last three solo studio albums were nominated in the Category. The genre-bending project scored nods in Categories including Best Pop Duo/Group Performance (for “Levii’s Jeans” featuring Post Malone), Best Americana Performance (for “YA YA”) and Best Melodic Rap Performance (for “Spaghettii” featuring Linda Martell and Shaboozey), while *Cowboy Carter* is up for Best Country Album. Meanwhile, “Texas Hold ‘Em,” the set’s lead single that topped the Hot 100, is nominated for Record and Song Of The Year and Best Country Song.

RECORD OF THE YEAR

“Texas Hold ‘Em”

ALBUM OF THE YEAR

Cowboy Carter

SONG OF THE YEAR

“Texas Hold ‘Em”

BEST COUNTRY ALBUM

Cowboy Carter

BEST COUNTRY SONG

“Texas Hold ‘Em”

BEST POP SOLO PERFORMANCE

“Bodyguard”

BEST POP DUO/GROUP PERFORMANCE

“Levii’s Jeans”
(featuring Post Malone)

BEST MELODIC RAP PERFORMANCE

“Spaghettii”
(featuring Linda Martell & Shaboozey)

BEST COUNTRY SOLO PERFORMANCE

“16 Carriages”

BEST COUNTRY DUO/GROUP PERFORMANCE

“II Most Wanted”
(featuring Miley Cyrus)

BEST AMERICANA PERFORMANCE

“YA YA”



BEST NEW ARTIST



KHRUANGBIN

Laura Lee Ochoa, Mark Speer and Donald “DJ” Johnson formed Khruangbin in the early 2010s, and the Houston trio has spent over a decade stretching its funk-tinged, psychedelic-leaning rock toward an

eclectic, global sound. Appropriately, a song titled “A Love International” highlights its latest full-length, *A La Sala*, released by longtime label home Dead Oceans in April. As road warriors and festival mainstays, Khruangbin has a discography that is also interspersed with collaborative projects: In 2022, for instance, the band teamed with Vieux Farka Touré for

Ali (honoring his father, Malian music legend Ali Farka Touré), and, separately, it issued a pair of projects with Leon Bridges in 2020 and 2022. Khruangbin is the lone band nominated for Best New Artist this year, and a win would make it the first non-solo artist to take home the award since Macklemore & Ryan Lewis in 2014.

BILLIE EILISH

In 2020, Eilish became the second artist in GRAMMYs history to sweep Album Of The Year (for debut *When We All Fall Asleep, Where Do We Go?*), Record Of The Year, Song Of The Year (both for No. 1 hit “bad guy”) and Best New Artist. Perhaps even more impressively, Eilish earned multiple General Field nominations in four of the next five years — including three more at the 2025 ceremony, with her third straight full-length to score an Album Of The Year nod and her latest smash, “Birds of a Feather,” up for Record and Song Of The Year. *Hit Me Hard and Soft*, Eilish’s third studio album, combines unabashed sexuality and major emotional showcases, with mid-album centerpiece “Birds of a Feather” reaching No. 2 on the Hot 100. In addition to the six nods for *Hit Me Hard and Soft*’s material, Eilish scooped up a Best Pop Duo/Group Performance nomination alongside Charli xcx for the remix of “Guess.”



RECORD OF THE YEAR
“Birds of a Feather”

ALBUM OF THE YEAR
Hit Me Hard and Soft

SONG OF THE YEAR
“Birds of a Feather”

BEST POP DUO/GROUP PERFORMANCE
“Guess” (with Charli xcx)

BEST POP SOLO PERFORMANCE
“Birds of a Feather”

BEST POP VOCAL ALBUM
Hit Me Hard and Soft

BEST DANCE POP RECORDING
“L’Amour de Ma Vie (Over Now Extended Edit)”



LADY GAGA & BRUNO MARS

Between his solo output and his work with Silk Sonic, Mars continues to have an incredible run of success at the GRAMMYs, where he’s gone 13-for-13 since the 2016 ceremony. Will his hot streak continue with “Die With a Smile,” his smash collaboration with Gaga — a 13-time GRAMMY winner herself? While Mars has not released a solo album since 2016’s *24K Magic* and Gaga is prepping the follow-up to 2020’s *Chromatica*, the two superstars linked with studio veterans Andrew Watt, James Fauntleroy and Dernst “D’Mile” Emile II for this soft-rock singalong, which peaked at No. 2 on the Hot 100 and has remained in the chart’s top 10 for months following its August release. A Song Of The Year win would give Gaga the first General Field victory of her career; Mars has previously won the award for “That’s What I Like” in 2018 and Silk Sonic’s “Leave the Door Open” in 2022. “Die With a Smile” is also nominated for Best Pop Duo/Group Performance, an award Gaga won in 2021 alongside Ariana Grande for “Rain on Me.”

SONG OF THE YEAR
“Die With a Smile”

BEST POP DUO/GROUP PERFORMANCE
“Die With a Smile”

BEST NEW ARTIST

BENSON BOONE

"Don't! Take! These beautiful things that I've got!" Boone cries out in the chorus to his breakthrough single, "Beautiful Things," ratcheting up the song's intensity — and helping him deliver a year-defining smash. After competing on *American Idol* in 2021, Boone developed a strong TikTok following and cracked the lower reaches of the Hot 100 with singles like "Ghost Town" and "In the Stars." Yet "Beautiful Things" took him all the way to No. 2 on the chart following multiple teasers between late 2023 and its January release and spent over 30 weeks in the chart's top 10. The single anchored Boone's debut album, *Fireworks & Rollerblades*, which scored a No. 6 debut on the Billboard 200 in April and spun off follow-up singles "Slow It Down" and "Pretty Slowly." In addition to his own headlining shows in 2024, Boone played "Beautiful Things" to stadium audiences when he opened select dates on Taylor Swift's The Eras Tour.



DOECHII

With her audacious personality and relentless flow, Doechii spent 2024 shining as a solo artist while also providing assists to some of popular music's biggest names. The Tampa, Fla., rapper's breakthrough began in earnest last year, when she followed her 2020 album, *Oh the Places You'll Go*, with the hit "What It Is (Block Boy)," which featured a guest spot from Kodak Black and climbed to No. 29 on the Hot 100. Doechii then earned her first Billboard 200-charting project with *Alligator Bites Never Heal*, released in August amid other collaborations with Janelle Monáe, Katy Perry, Banks and Tyler, The Creator. In addition to her nod for Best New Artist, *Alligator Bites Never Heal* earned a nomination for Best Rap Album — where Doechii is the lone woman artist in the Category — and the project's onomatopoeic single "Nissan Altima" is up for Best Rap Performance.

BEST NEW ARTIST

BEST RAP PERFORMANCE
"Nissan Altima"

BEST RAP ALBUM
Alligator Bites Never Heal



TEDDY SWIMS

With bouncing piano keys and arresting vocals, "Lose Control" is an immediately striking soul-pop single that became one of the biggest hits of 2024 — and the man behind those vocals, Teddy Swims, has become a radio mainstay and Best New Artist contender. The Georgia native born Jaten Dimsdale scored a handful of viral YouTube covers before finalizing a deal with Warner Records in late 2019; "Lose Control" arrived in June 2023, but didn't start taking off until early 2024, when it lodged itself in the top 10 of the Hot 100 in January, where it remained for months. Along with spending a week atop the Hot 100 in March, "Lose Control" has appeared on eight different genre-based *Billboard* charts, appealing to rock, adult pop and R&B/hip-hop listeners. Teddy Swims' debut studio album, *I've Tried Everything but Therapy (Part 1)*, peaked at No. 17 on the *Billboard* 200; a *Part 2* is expected to arrive in early 2025.

BEST NEW ARTIST



ALBUM OF THE YEAR *Djesse Vol. 4*

BEST GLOBAL MUSIC PERFORMANCE "A Rock Somewhere" (featuring Anoushka Shankar & Varijashree Venugopal)

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA "Bridge Over Troubled Water" (featuring John Legend and Tori Kelly)

JACOB COLLIER

With the fourth and final installment of his *Djesse* series, Collier earned his second career Album Of The Year GRAMMY nod — and while the singer, songwriter, producer and multi-instrumentalist has appeared on multiple niche, genre-based charts (in 2021, *Djesse Vol. 3* became the first project since 1963 to score an Album Of The Year nomination without appearing on the *Billboard* 200), the 30-year-old London

native remains one of popular music's most respected collaborators. After going viral on YouTube and being championed by Quincy Jones, Collier spent studio time with SZA, Coldplay, Kehlani and Alicia Keys; earlier this year, he completed the four-album project he began in 2018. *Djesse Vol. 4* boasts a wide-ranging guest list that includes GRAMMY winners like Brandi Carlile, Kirk Franklin, John Legend and Tori Kelly. The latter two guest on Collier's reimagination of "Bridge Over Troubled Water," which could become his third song to win the Best Arrangement, Instrumental Or A Cappella GRAMMY.

General Field

CHAPPELL ROAN

Capping a breakthrough year, Roan has scored six GRAMMY nominations, including Album Of The Year for her striking pop fantasia *The Rise and Fall of a Midwest Princess* and Record and Song Of The Year for “Good Luck, Babe!,” the single that became her first top 10 hit on the Hot 100. Roan’s debut full-length didn’t explode commercially upon its September 2023 release, instead becoming a word-of-mouth phenomenon in early 2024; the Missouri native beguiled fans while opening for Olivia Rodrigo’s arena tour from February to April, and three years after Rodrigo captured the Best New Artist GRAMMY, Roan is trying to do the same. “Good Luck, Babe!,” which was released as a stand-alone single in April, peaked at No. 4 on the Hot 100 and is nominated for Best Pop Solo Performance in addition to its General Field nods. Roan’s Island Records labelmate, Sabrina Carpenter, is the only other artist nominated in Album, Record and Song Of The Year and Best New Artist this year.



RECORD OF THE YEAR
“Good Luck, Babe!”

ALBUM OF THE YEAR
The Rise and Fall of a Midwest Princess

SONG OF THE YEAR
“Good Luck, Babe!”

BEST NEW ARTIST

BEST POP VOCAL ALBUM
The Rise and Fall of a Midwest Princess

BEST POP SOLO PERFORMANCE
“Good Luck, Babe!”

SHABOOZEY

Shaboozey is a testament to how much a career can change in just one month: In late March, the singer-songwriter (who has been releasing music for over a decade) was featured on two tracks from Beyoncé’s star-studded *Cowboy Carter*, and two weeks later, he released his solo smash, “A Bar Song (Tipsy).” The latter became the longest-running No. 1 hit by a solo artist in Hot 100 history, logging 19 nonconsecutive weeks atop the chart in part due to its multiplatform appeal, crowning the Pop Airplay, Hot Country Songs and Adult Pop Airplay rankings. In addition to Song Of The Year, “A Bar Song (Tipsy)” scored nods for Best Country Song and Best Country Solo Performance. And besides being a contender in the Best New Artist race, Shaboozey joins a pair of legends, Beyoncé and Linda Martell, in the Best Melodic Rap Performance Category for the *Cowboy Carter* highlight “Spaghettii.”

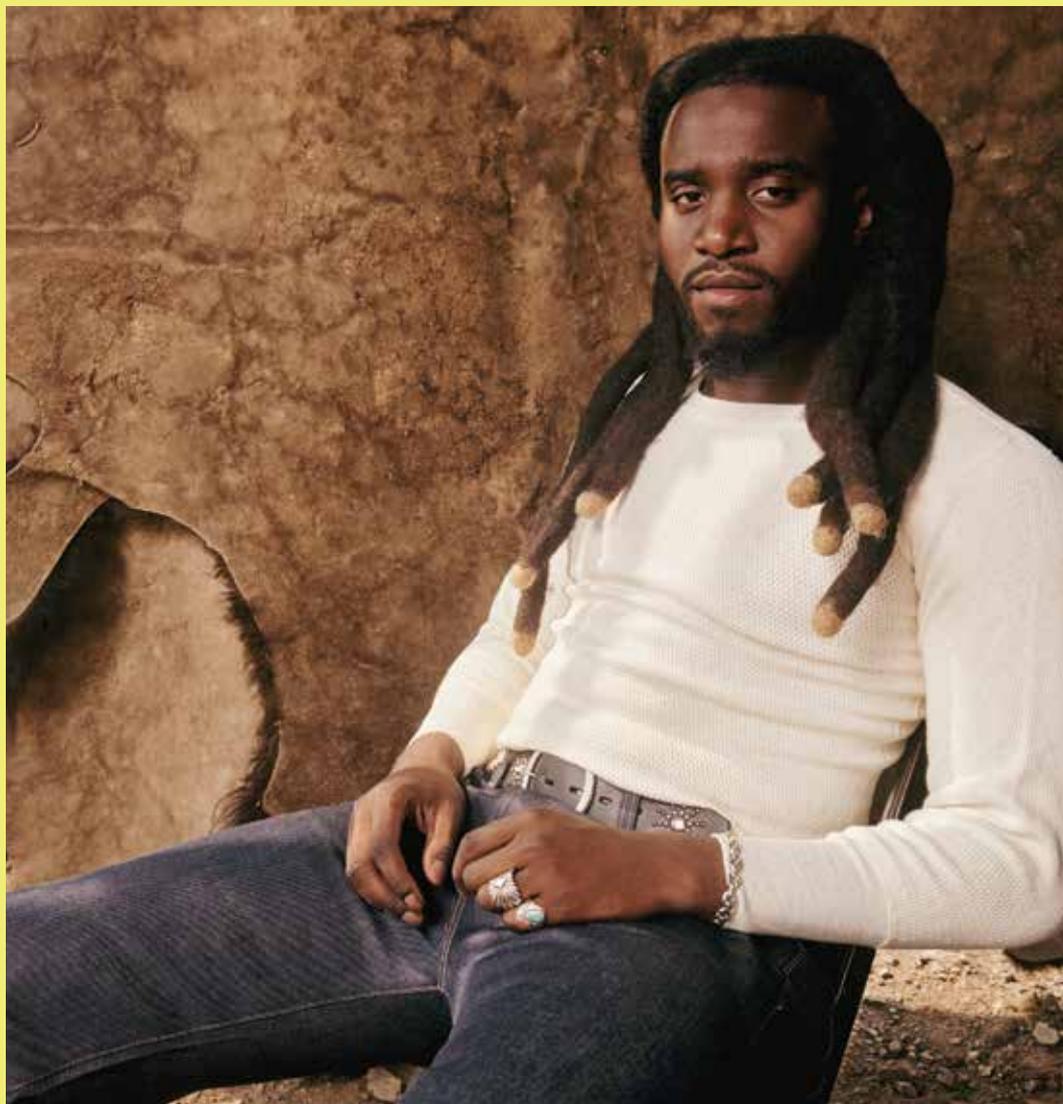
SONG OF THE YEAR
“A Bar Song (Tipsy)”

BEST NEW ARTIST

BEST COUNTRY SONG
“A Bar Song (Tipsy)”

BEST COUNTRY SOLO PERFORMANCE
“A Bar Song (Tipsy)”

BEST MELODIC RAP PERFORMANCE
“Spaghettii”
(with Beyoncé & Linda Martell)



ROAN: RYAN LEE/LENEXIS; SHABOOZEY: DANIEL PRADZYK

TAYLOR SWIFT

How high can Swift's Album Of The Year GRAMMY total climb? One year after setting the all-time record by taking home the Album Of The Year award for the fourth time, the pop superstar is hoping that *The Tortured Poets Department* can join her previous winners *Fearless*, *1989*, *folklore* and *Midnights* in 2025. After announcing *The Tortured Poets Department* at the 2024 GRAMMY ceremony, Swift unveiled it in April, and the highly vulnerable full-length scored the biggest first-week debut of her career, going on to rule the Billboard 200 for 15 weeks in 2024. "Fortnight," its lead single featuring Post Malone, debuted atop the Hot 100 upon the album's release and is now nominated for Record and Song Of The Year and Best Music Video. Swift also snagged a nomination as a guest artist thanks to her appearance on Gracie Abrams' "us.," which is up for Best Pop Duo/Group Performance.

RECORD OF THE YEAR
"Fortnight"
(featuring Post Malone)

ALBUM OF THE YEAR
The Tortured Poets Department

SONG OF THE YEAR
"Fortnight"
(featuring Post Malone)

BEST POP VOCAL ALBUM
The Tortured Poets Department

BEST MUSIC VIDEO
"Fortnight"
(featuring Post Malone)

BEST POP DUO/GROUP PERFORMANCE
"Us." (with Gracie Abrams)



ANDRÉ 3000

André 3000's long, winding career is nicely encapsulated by his first Album Of The Year GRAMMY nomination — for his world-conquering rap duo Outkast's wildly innovative 2000 breakthrough, *Stankonia* — and his latest Album Of The Year nod, for the peaceful flute showcase *New Blue Sun*. In between, Outkast became just the second hip-hop act to win Album Of The Year, for *Speakerboxxx/The Love Below*, at the 2004 ceremony; following that blockbuster double album (and Outkast's final studio release, 2006's *Idlewild*), André largely retreated from the studio, appearing as a guest rapper on other artists' singles but going 17 years without a new album before releasing the fully instrumental jazz project *New Blue Sun* in November 2023. The set is also nominated for Best Alternative Jazz Album, while the aptly titled opening track, "I Swear, I Really Wanted To Make a 'Rap' Album but This Is Literally the Way the Wind Blew Me This Time" is up for Best Instrumental Composition.

ALBUM OF THE YEAR
New Blue Sun

BEST ALTERNATIVE JAZZ ALBUM
New Blue Sun

BEST INSTRUMENTAL COMPOSITION
"I Swear, I Really Wanted to Make a 'Rap' Album but This Is Literally the Way the Wind Blew Me This Time"

General Field

BEST NEW ARTIST

SONGWRITER OF THE YEAR, NON-CLASSICAL

BEST ENGINEERED ALBUM, NON-CLASSICAL

Algorithm (Lucky Daye)



RAYE

After breaking through in 2023 with the rhythmic confessional “Escapism” featuring 070 Shake, RAYE diversified her wins in 2024, writing for other major stars while also racking up millions of streams with her solo work. The London singer-songwriter reinvented her pop aesthetic following a public split with her label, Polydor Records, in 2021, releasing *My 21st Century Blues* independently and driving “Escapism” to a No. 22 peak on the Hot 100. The hit helped earn RAYE invitations to *Saturday Night Live* and the BRIT Awards, as well as opening stints for Taylor Swift’s and SZA’s tours; meanwhile, she unveiled singles such as “Genesis” and “Moi,” the latter with Central Cee, this year and contributed songs to albums by Beyoncé, Jennifer Lopez and The Blessed Madonna, among others. In addition to Best New Artist, RAYE received a nod for Songwriter Of The Year, Non-Classical thanks to her studio work, becoming the first artist ever to be nominated in both Categories.

RAYE: KAPPAHNER, ALEXANDER: KRISTIN BARLOW

JESSI ALEXANDER

A country veteran who has balanced a recording career with studio collaborations for over a decade, Alexander had a particularly prolific 2024, led by her team-ups with superstar Luke Combs. Along with co-writing two tracks on his June release, *Fathers & Sons*, Alexander also helped craft “Ain’t No Love in Oklahoma,” the roaring single from the *Twisters* soundtrack that scored Combs another top 20 hit on the Hot 100. “Never Left Me,” Megan Moroney’s contribution to *Twisters: The Album*, was also co-written by Alexander, as well as her fellow Songwriter Of The Year, Non-Classical nominee Jessie Jo Dillon; elsewhere, Alexander scored writing credits on tracks by Jelly Roll, Dustin Lynch and Cody Johnson this year, among others. Although Alexander is celebrating her first Songwriter Of The Year, Non-Classical nomination, the Tennessee native has been releasing albums of her own since 2005, issuing *Decatur County Red* in 2020.

SONGWRITER OF THE YEAR, NON-CLASSICAL

BEST SONG WRITTEN FOR VISUAL MEDIA “Ain’t No Love in Oklahoma” [From *Twisters: The Album*]



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General Field

SONGWRITER OF THE YEAR, NON-CLASSICAL

ALBUM OF THE YEAR
Short n' Sweet

SONG OF THE YEAR
"Please Please Please"

BEST SONG WRITTEN FOR VISUAL MEDIA
"Better Place"
[From TROLLS Band Together]

AMY ALLEN

Allen scored her first Songwriter Of The Year, Non-Classical nomination two years ago, thanks to her writing work on album tracks by artists including Harry Styles, Lizzo, King Princess and Alexander 23; she ultimately lost the 2023 prize to Tobias Jesso Jr., but has returned in the Category this year with an even stronger co-writing résumé, thanks primarily to her work on Sabrina Carpenter's smash *Short n' Sweet*. Allen scored a credit on every song on Carpenter's breakthrough full-length, including the trio of top 10

Hot 100 hits "Espresso," "Please Please Please" and "Taste," which elevated Carpenter to superstar status. Meanwhile, Allen teamed with established A-listers Justin Timberlake ("Selfish") and Olivia Rodrigo ("Scared of My Guitar"), and demonstrated her range on country-leaning collaborations with Koe Wetzel and Leon Bridges. A Maine native who started in the industry fronting a band in New York, Allen is still finding time for solo work and released her self-titled album in September.

SONGWRITER OF THE YEAR, NON-CLASSICAL

EDGAR BARRERA

After spending more than a decade as a staple of the Latin GRAMMY Awards, Barrera has now scored Songwriter Of The Year, Non-Classical nods in back-to-back years. The studio veteran owes his 2025 nomination to a wide array of co-writes across the Latin music mainstream, from Iván Cornejo ("Atencion") to Camilo ("No Se Vale") to Becky G and Ángela Aguilar ("Por el Contrario") to Carin León ("The One (Pero No Como Yo)"), hopping between regional Mexican, mariachi, *cumbia* and merengue, among several other styles. Barrera's résumé stretches back to the early 2010s, when the Texas native contributed to albums by legends like Carlos Vives and Alejandro Sanz, and he has since worked with the biggest names in Latin music. He's also made English-language pop, collaborating with artists like Ariana Grande and Ed Sheeran in the past; this year, Barrera co-wrote "Sincere," the title track to R&B star Khalid's latest full-length.



EMPIRE

CONGRATULATIONS TO OUR EMPIRE PUBLISHING WRITERS

★ BEST R&B ALBUM

CHRIS BROWN

“11:11 (DELUXE)”

WRITER:

MATTHIAS RINGLEB

P/K/A **SLIM PHARAOH**

“ANGEL NUMBERS/TEN TOES”

WRITER:

TROY TAYLOR

P/K/A **TROY TAYLOR U THE GOAT**

“ANGEL NUMBERS/TEN TOES”

“SEX SO GOOD”

“MY SLIME”

WRITER:

DUWAYNE “DADA” MILLS

“SENSATIONAL” FEAT. DAVIDO & LOJAY

USHER

“COMING HOME”

WRITER:

PAUL DAWSON

P/K/A **GHOST KID DA PRODUCER**

“GOOD GOOD”

“A-TOWN GIRL”

“STONE COLD FREAK”

★ BEST TRADITIONAL
R&B PERFORMANCE

MARSHIA AMBROSIUS

“WET”

WRITER:

TREVOR IRA LAWRENCE

★ BEST PROGRESSIVE
R&B ALBUM

DURAND BERNARR

“EN ROUTE”

WRITER:

ALEXANDER J. HALL

P/K/A **AJ HALL**

“ETA?”

ANDERSON .PAAK

“WHY LAWD?”

WRITER:

NICHOLAS LEON RACE

P/K/A **SUNZOO**

“MOVEON”

“DAYDREAMING”

★ BEST REGGAE ALBUM

SHENSEEA

“NEVER GETS LATE HERE”

WRITER:

CELESTINE AMAJOYI

“KEEP A PLACE”

★ BEST AFRICAN MUSIC
PERFORMANCE

ASAKE & WIZKID

“MMS”

WRITER:

OLOLADE AHMED

P/K/A **ASAKE**

CHRIS BROWN

“SENSATIONAL” FEAT. DAVIDO & LOJAY

WRITER:

DUWAYNE “DADA” MILLS

★ BEST SPOKEN WORD
POETRY ALBUM

MAD SKILLZ

“THE SEVEN NUMBER ONES”

WRITER:

DONNIE LEWIS

P/K/A **MAD SKILLZ**

“INTRO”

“IRMA AND BERNARD” FEAT. GRANDMA

“MUSIC” FEAT. LALAH HATHAWAY

“HIP HOP”

“LOVE” FEAT. RAHEEM DEVAUGHN

“BIG MIKE” FEAT. GAVIN WILLIAMS

“FATHERHOOD”

“BECOMING MAD SKILLZ”

WRITER:

GAVIN L. WILLIAMS

“INTRO”

“HIP HOP”

“LOVE” FEAT. RAHEEM DEVAUGHN

“BIG MIKE” FEAT. GAVIN WILLIAMS

“BECOMING MAD SKILLZ”

WRITER:

ADRIAN CURTIS YOUNG JR.

“BECOMING MAD SKILLZ”

“MUSIC” FEAT. LALAH HATHAWAY

★ BEST RAP ALBUM

EMINEM

“THE DEATH OF SLIM SHADY
(COUP DE GRÂCE)”

WRITER:

JAMES JOHNSON

P/K/A **BABYTRON**

“TOBEY” FEAT. BABYTRON & BIG SEAN

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

JESSIE JO DILLON

Along with Edgar Barrera, Dillon has notched her second straight Songwriter Of The Year, Non-Classical nomination — and like Barrera, she has returned with an even more impressive list of co-writing credits than the previous year. After the 37-year-old daughter of country star Dean Dillon was nominated at the 2024 GRAMMYS for her work with artists like Dan + Shay, HARDY and Brandy Clark, she returned with songs including “Go to Hell,” from Post Malone’s country crossover, *F-1 Trillion*; “Lies Lies Lies,” another top 10 hit from superstar Morgan Wallen; and “Sorry Mom,” one of her many poignant songwriting contributions to Kelsea Ballerini’s latest album, *Patterns*. Dillon also landed multiple credits on Megan Moroney’s breakthrough second album, *Am I Okay?*, which became the Georgia singer’s first top 10 entry on the Billboard 200. Dillon is the reigning songwriter of the year at the Academy of Country Music Awards, which were handed out in May — although she did not compete against fellow Nashville-focused writer Jessi Alexander for that award.



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

ALISSIA

Although Alissia upended GRAMMY-nom prognostications by scoring her first Producer Of The Year, Non-Classical nomination and becoming just the ninth woman to compete in the Category, the multihyphenate, who was born in Switzerland and grew up in Italy before relocating to the United States, is a hip-hop and R&B veteran, having worked with artists such as Mary J. Blige, Bootsie Collins and Anderson .Paak. This year, she scored a nomination thanks to her production work on singles like Lion Babe’s “Love Takeover” and Rae Khalil’s “Is It Worth It” and with Jamila Woods, BJ the Chicago Kid, Coco Jones and Chloë. Alissia also reunited with .Paak for his latest NxWorries project, *Why Lawd?*, which is nominated for Best Progressive R&B Album. A win would make Alissia the first woman to claim the Producer Of The Year, Non-Classical award, which was introduced at the 1975 GRAMMYS.





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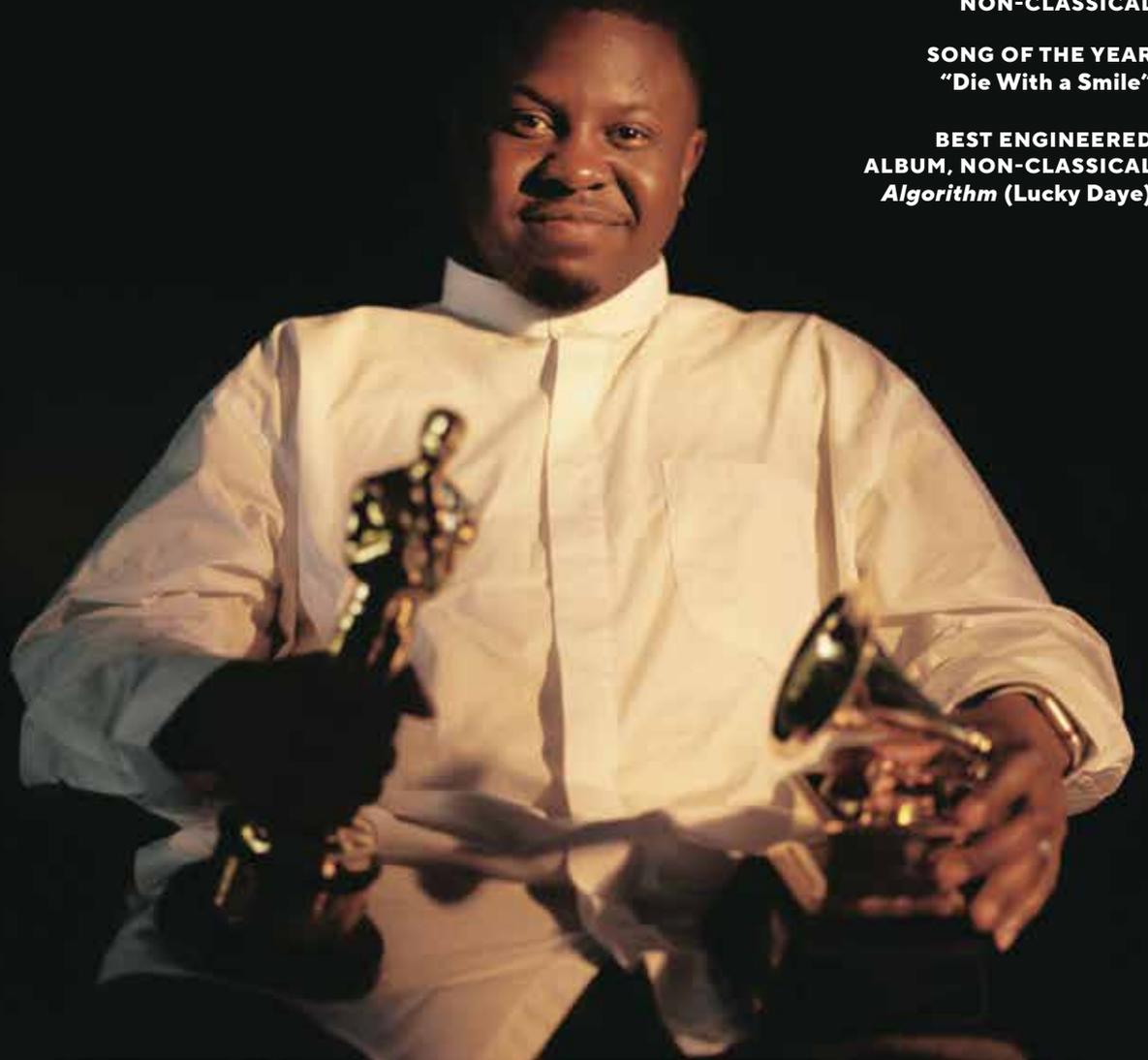
**PRODUCER OF THE YEAR,
NON-CLASSICAL**

**SONG OF THE YEAR
"Die With a Smile"**

**BEST ENGINEERED
ALBUM, NON-CLASSICAL
Algorithm (Lucky Daye)**

DERNST "D'MILE" EMILE II

For the third straight year, Emile has scored a Producer Of The Year, Non-Classical nomination in search of his first win in the Category, although the veteran producer-songwriter has been honored elsewhere at the GRAMMYS. Earlier this decade, the Brooklyn native became the first songwriter to win the Song Of The Year award in back-to-back years for H.E.R.'s "I Can't Breathe" in 2021 and Silk Sonic's "Leave the Door Open" in 2022. He may emerge victorious in the same Category this year for "Die With a Smile," the smash collaboration between Bruno Mars and Lady Gaga; the No. 2 Hot 100 hit helped Emile return to the Producer Of The Year, Non-Classical race, along with his work with Lucky Daye, Usher, Victoria Monét and Koe Wetzel. Also currently on Emile's mantel: an Academy Award, which he earned alongside H.E.R. in 2021 for "Fight for You," from the film *Judas and the Black Messiah*.



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

IAN FITCHUK

Six years ago, an album that Chicago native Fitchuk co-produced, Kacey Musgraves' *Golden Hour*, took home the GRAMMY for Album Of The Year; in 2024, Fitchuk scored his first Producer Of The Year, Non-Classical nomination, thanks in part to co-helming another Musgraves album, Best Country Album nominee *Deeper Well*. Elsewhere, Fitchuk helped produce new albums by Maggie Rogers and Stephen Sanchez, and is also nominated for his work on singles by Leon Bridges, Still Woozy and Role Model, in addition to Beyoncé's *Cowboy Carter* closer, "Amen." That résumé showcases the range of Fitchuk, who has worked extensively with Nashville stars like Little Big Town and Brett Eldredge, but has also produced for pop A-listers like Harry Styles and P!nk in recent years. In addition, Fitchuk is nominated thanks to a pair of Bob Marley covers, Musgraves' "Three Little Birds" and Bridges' "Redemption Song," that appeared on the soundtrack to the feature film *Bob Marley: One Love*.



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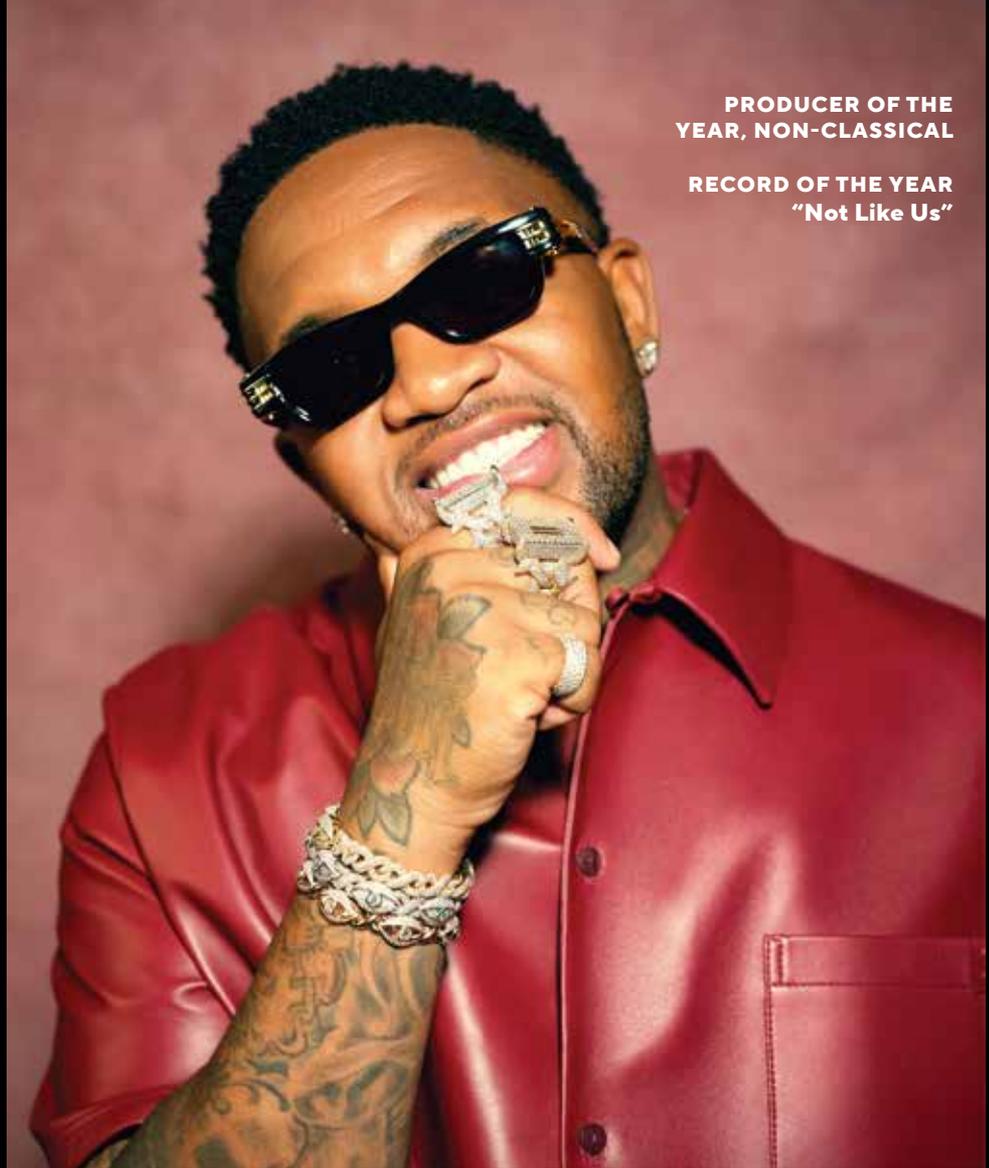


**PRODUCER OF THE
YEAR, NON-CLASSICAL**

**RECORD OF THE YEAR
"Not Like Us"**

MUSTARD

For more than a decade, Mustard has been synonymous with a radio-ready brand of popular hip-hop, with the Los Angeles native often teaming with West Coast rap artists but also working with Migos, 2 Chainz, Mariah Carey and Ella Mai, among many others. Now he has earned his first Producer Of The Year, Non-Classical nomination thanks to one of the biggest hits of his career and a new-school West Coast anthem: "Not Like Us," Kendrick Lamar's smash Drake dis track that topped the Hot 100. In a weekslong back-and-forth war of words between Lamar and Drake, "Not Like Us" was heralded as the rap battle's knockout punch and is now nominated for five GRAMMYs, including Record and Song Of The Year. In addition to "Not Like Us," Mustard's own album, *Faith of a Mustard Seed*, which was released in July, and its lead single, "Parking Lot," a collaboration with Travis Scott, helped propel his Producer Of The Year, Non-Classical nod.



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

ALBUM OF THE YEAR
*The Rise and Fall of a
Midwest Princess*

RECORD OF THE YEAR
"Good Luck, Babe!"

SONG OF THE YEAR
"Good Luck, Babe!"

**BEST SONG WRITTEN
FOR VISUAL MEDIA**
"Can't Catch Me Now"
[From *The Hunger
Games: The Ballad of
Songbirds & Snakes*]



DANIEL NIGRO

Two wildly talented young superstars helped Nigro earn his second straight Producer Of The Year, Non-Classical nomination. The first is Chappell Roan, whose debut, *The Rise and Fall of a Midwest Princess*, became a slowly growing phenomenon following its September 2023 release, and is now nominated for Album Of The Year; Nigro is credited as a producer on all 14 of the album's tracks, in addition to "Good Luck, Babe!," Roan's top 10 single released in April. The second artist is Olivia Rodrigo, for whom Nigro, a former member of the indie band As Tall As Lions, has served as a primary producer since her 2021 breakthrough, and whose 2023 second album, *GUTS*, helped him earn his first trip to the Producer Of The Year, Non-Classical Category. This year, Nigro is nominated thanks in part to multiple songs on the deluxe edition of *GUTS*, as well as "Can't Catch Me Now," Rodrigo's single for the soundtrack to *The Hunger Games: The Ballad of Songbirds & Snakes*.



CONGRATS ALUMNI

THE LOS ANGELES RECORDING SCHOOL®
A Division of The Los Angeles Film School

We are thrilled to congratulate our esteemed alumnus, **Brandon Harding** (2013), on his Album of the Year GRAMMY® Nomination as Recording Engineer for Beyoncé's '*Cowboy Carter*' album.

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Chronic Migraine making you feel like a spectator in your own life?

You are not alone.

Could it be Chronic Migraine?

Take the Quiz. Just 7 questions. Then share with your doctor.



INDICATION

BOTOX® (onabotulinumtoxinA) is a prescription medicine that is injected into muscles and used to prevent headaches in adults with chronic migraine who have 15 or more days each month with headache lasting 4 or more hours each day in people 18 years and older.

It is not known whether BOTOX is safe and effective to prevent headaches in patients with migraine who have 14 or fewer headache days each month (episodic migraine).

IMPORTANT SAFETY INFORMATION

BOTOX may cause serious side effects that can be life threatening. Get medical help right away if you have any of these problems any time (hours to weeks) after injection of BOTOX:

- **Problems swallowing, speaking, or breathing**, due to weakening of associated muscles, can be severe and result in loss of life. You are at the highest risk if these problems are preexisting before injection. Swallowing problems may last for several months.
- **Spread of toxin effects.** The effect of botulinum toxin may affect areas away from the injection site and cause serious symptoms, including loss of strength and all-over muscle weakness; double vision; blurred vision; drooping eyelids; hoarseness or change or loss of voice; trouble saying words clearly; loss of bladder control; trouble breathing; and trouble swallowing.

There has not been a confirmed serious case of spread of toxin effect away from the injection site when BOTOX has been used at the recommended dose to treat chronic migraine.

BOTOX may cause loss of strength or general muscle weakness, vision problems, or dizziness within hours to weeks of receiving BOTOX. **If this happens, do not drive a car, operate machinery, or do other dangerous activities.**

Do not receive BOTOX if you are allergic to any of the ingredients in BOTOX (see Medication Guide for ingredients); had an allergic reaction to any other botulinum toxin product such as Myobloc® (rimabotulinumtoxinB), Dysport® (abobotulinumtoxinA), Xeomin® (incobotulinumtoxinA), Jeuveau® (prabotulinumtoxinA-xvfs), Daxxify® (daxibotulinumtoxinA-lanm), or Letybo® (letibotulinumtoxinA-wlbg) (this may not be a complete list of all botulinum toxin products); have a skin infection at the planned injection site.

The dose of BOTOX is not the same as, or comparable to, another botulinum toxin product.

Serious and/or immediate allergic reactions have been reported, including itching; rash; red, itchy welts; wheezing; asthma symptoms; dizziness; or feeling faint. Get medical help right away if you experience symptoms; further injection of BOTOX should be discontinued.



CHRONIC MIGRAINE

Why wait? Talk to your doctor about BOTOX® for Chronic Migraine.

BOTOX® prevents headaches in adults with Chronic Migraine, 15 or more headache days a month, each lasting 4 hours or more. BOTOX® is not approved for 14 or fewer headache days a month.

BOTOX® prevents, on average, 8 to 9 headache days and migraine/probable migraine days a month (vs 6 to 7 for placebo).

#1
prescribed

The #1 prescribed branded Chronic Migraine preventive treatment†

99%
plan to continue

In a survey, 99% of current BOTOX® users plan on continuing treatment‡

~100%
of plans cover it

~100% of commercial, Medicare, and Medicaid plans provide coverage for BOTOX®§

Learn more about BOTOX® or find a BOTOX® Specialist



*Since FDA approval in 2010.

†Based on IQVIA data from May 2018 to June 2023.

‡2023 BOTOX® Chronic Migraine Patient Market Research BOTOX® Current Users (n=78).

§Data on file as of December 2023. Data subject to change. Data are not a guarantee of coverage, or partial or full payment, by any payers listed. The cost of BOTOX® is different for everyone. It depends on your insurance, how much your insurance covers for BOTOX®, and what your doctor charges you for the procedure. You will want to check the specifics of your insurance plan, including your deductible and out-of-pocket costs.

Tell your doctor about all your muscle or nerve conditions, such as ALS or Lou Gehrig's disease, myasthenia gravis, or Lambert-Eaton syndrome, as you may be at increased risk of serious side effects, including difficulty swallowing and difficulty breathing from typical doses of BOTOX.

Tell your doctor about all your medical conditions, including if you have or have had bleeding problems; have plans to have surgery; had surgery on your face; have weakness of forehead muscles, trouble raising your eyebrows, drooping eyelids, and any other abnormal facial change; are pregnant or plan to become pregnant (it is not known if BOTOX can harm your unborn baby); are breastfeeding or plan to (it is not known if BOTOX passes into breast milk).

Tell your doctor about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements. Using BOTOX with certain other medicines may cause serious side effects. **Do not start any new medicines until you have told your doctor that you have received BOTOX in the past.**

Tell your doctor if you received any other botulinum toxin product in the last 4 months; have received injections of botulinum toxin such as Myobloc®, Dysport®, Xeomin®, Jeuveau®, Daxxify®, or Letybo® in the past (this may not be a complete list of all botulinum toxin products; tell your doctor exactly which product you received); have recently received an antibiotic by injection; take muscle relaxants; take an allergy or cold medicine; take a sleep medicine; take aspirin-like products or blood thinner.

Other side effects of BOTOX include dry mouth; discomfort or pain at the injection site; tiredness; headache; neck pain; eye problems such as double vision, blurred vision, decreased eyesight, drooping eyelids, swelling of your eyelids, and dry eyes; drooping eyebrows; and upper respiratory tract infection.

For more information, refer to the Medication Guide or talk with your doctor.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch or call 1-800-FDA-1088.

Please see accompanying Consumer Brief Summary, including Boxed Warning, or visit https://www.rxabbvie.com/pdf/botox_pi.pdf for full Prescribing Information.

If you are having difficulty paying for your medicine, AbbVie may be able to help. Visit AbbVie.com/PatientAccessSupport to learn more.

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US-BCM-240492 12/24

BOTOX® (onabotulinumtoxinA) for injection, for intramuscular use

PROFESSIONAL BRIEF SUMMARY CONSULT PACKAGE INSERT FOR FULL PRESCRIBING INFORMATION

WARNING: DISTANT SPREAD OF TOXIN EFFECT

Postmarketing reports indicate that the effects of BOTOX and all botulinum toxin products may spread from the area of injection to produce symptoms consistent with botulinum toxin effects. These may include asthenia, generalized muscle weakness, diplopia, ptosis, dysphagia, dysphonia, dysarthria, urinary incontinence and breathing difficulties. These symptoms have been reported hours to weeks after injection. Swallowing and breathing difficulties can be life threatening and there have been reports of death. The risk of symptoms is probably greatest in children treated for spasticity but symptoms can also occur in adults treated for spasticity and other conditions, particularly in those patients who have an underlying condition that would predispose them to these symptoms. In unapproved uses and in approved indications, cases of spread of effect have been reported at doses comparable to those used to treat cervical dystonia and spasticity and at lower doses [see Warnings and Precautions].

INDICATION AND USAGE

Chronic Migraine

BOTOX is indicated for the prophylaxis of headaches in adult patients with chronic migraine (≥15 days per month with headache lasting 4 hours a day or longer).

Limitations of Use

Safety and effectiveness have not been established for the prophylaxis of episodic migraine (1-4 headache days or fewer per month) in seven placebo-controlled studies.

CONTRAINDICATIONS

BOTOX is contraindicated:

- In patients who are hypersensitive to any botulinum toxin product or to any of the components in the formulation [see Warnings and Precautions].
- In the presence of infection at the proposed injection site(s).

WARNINGS AND PRECAUTIONS

Spread of Toxin Effect

Postmarketing safety data from BOTOX and other approved botulinum toxins suggest that botulinum toxin effects may, in some cases, be observed beyond the site of local injection. The symptoms are consistent with the mechanism of action of botulinum toxin and may include asthenia, generalized muscle weakness, diplopia, ptosis, dysphagia, dysphonia, dysarthria, urinary incontinence, and breathing difficulties. These symptoms have been reported hours to weeks after injection. Swallowing and breathing difficulties can be life threatening and there have been reports of death related to spread of toxin effects. The risk of symptoms is probably greatest in children treated for spasticity but symptoms can also occur in adults treated for spasticity and other conditions, and particularly in those patients who have an underlying condition that would predispose them to these symptoms. In unapproved uses and in approved indications, symptoms consistent with spread of toxin effect have been reported at doses comparable to or lower than doses used to treat cervical dystonia and spasticity. Patients or caregivers should be advised to seek immediate medical care if swallowing, speech or respiratory disorders occur.

No definitive serious adverse event reports of distant spread of toxin effect associated with BOTOX for chronic migraine at the labeled dose have been reported.

Lack of Interchangeability between Botulinum Toxin Products

The potency Units of BOTOX are specific to the preparation and assay method utilized. They are not interchangeable with other preparations of botulinum toxin products and, therefore, units of biological activity of BOTOX cannot be compared to nor converted into units of any other botulinum toxin products assessed with any other specific assay method.

Serious Adverse Reactions with Unapproved Use

Serious adverse reactions, including excessive weakness, dysphagia, and aspiration pneumonia, with some adverse reactions associated with fatal outcomes, have been reported in patients who received BOTOX injections for unapproved uses. In these cases, the adverse reactions were not necessarily related to distant spread of toxin, but may have resulted from the administration of BOTOX to the site of injection and/or adjacent structures. In several of the cases, patients had pre-existing dysphagia or other significant disabilities. There is insufficient information to identify factors associated with an increased risk for adverse reactions associated with the unapproved uses of BOTOX. The safety and effectiveness of BOTOX for unapproved uses have not been established.

Hypersensitivity Reactions

Serious and/or immediate hypersensitivity reactions have been reported. These reactions include anaphylaxis, serum sickness, urticaria, soft tissue edema, and dyspnea. If such a reaction occurs, further injection of BOTOX should be discontinued and appropriate medical therapy immediately instituted. One fatal case of anaphylaxis has been reported in which lidocaine was used as the diluent, and consequently the causal agent cannot be reliably determined.

Increased Risk of Clinically Significant Effects with Pre-Existing Neuromuscular Disorders

Individuals with peripheral motor neuropathic diseases, amyotrophic lateral sclerosis or neuromuscular junction disorders (e.g., myasthenia gravis or Lambert-Eaton syndrome) should be monitored when given botulinum

toxin. Patients with known or unrecognized neuromuscular disorders or neuromuscular junction disorders may be at increased risk of clinically significant effects including generalized muscle weakness, diplopia, ptosis, dysphonia, dysarthria, severe dysphagia and respiratory compromise from therapeutic doses of BOTOX [see Warnings and Precautions].

Dysphagia and Breathing Difficulties

Treatment with BOTOX and other botulinum toxin products can result in swallowing or breathing difficulties. Patients with pre-existing swallowing or breathing difficulties may be more susceptible to these complications. In most cases, this is a consequence of weakening of muscles in the area of injection that are involved in breathing or oropharyngeal muscles that control swallowing or breathing [see Warnings and Precautions].

Deaths as a complication of severe dysphagia have been reported after treatment with botulinum toxin. Dysphagia may persist for several months, and require use of a feeding tube to maintain adequate nutrition and hydration. Aspiration may result from severe dysphagia and is a particular risk when treating patients in whom swallowing or respiratory function is already compromised.

Treatment with botulinum toxins may weaken neck muscles that serve as accessory muscles of ventilation. This may result in a critical loss of breathing capacity in patients with respiratory disorders who may have become dependent upon these accessory muscles. There have been postmarketing reports of serious breathing difficulties, including respiratory failure.

Patients with smaller neck muscle mass and patients who require bilateral injections into the sternocleidomastoid muscle for the treatment of cervical dystonia have been reported to be at greater risk for dysphagia. Limiting the dose injected into the sternocleidomastoid muscle may reduce the occurrence of dysphagia. Injections into the levator scapulae may be associated with an increased risk of upper respiratory infection and dysphagia.

Patients treated with botulinum toxin may require immediate medical attention should they develop problems with swallowing, speech or respiratory disorders. These reactions can occur within hours to weeks after injection with botulinum toxin [see Warnings and Precautions].

Human Albumin and Transmission of Viral Diseases

This product contains albumin, a derivative of human blood. Based on effective donor screening and product manufacturing processes, it carries an extremely remote risk for transmission of viral diseases and variant Creutzfeldt-Jakob disease (vCJD). There is a theoretical risk for transmission of Creutzfeldt-Jakob disease (CJD), but if that risk actually exists, the risk of transmission would also be considered extremely remote. No cases of transmission of viral diseases, CJD or vCJD have ever been identified for licensed albumin or albumin contained in other licensed products.

ADVERSE REACTIONS

The following adverse reactions to BOTOX (onabotulinumtoxinA) for injection are discussed in greater detail in other sections of the labeling:

- Spread of Toxin Effects [see Warnings and Precautions]
- Serious Adverse Reactions with Unapproved Use [see Warnings and Precautions]
- Hypersensitivity Reactions [see Contraindications and Warnings and Precautions]
- Increased Risk of Clinically Significant Effects with Pre-Existing Neuromuscular Disorders [see Warnings and Precautions]
- Dysphagia and Breathing Difficulties [see Warnings and Precautions]

Clinical Trials Experience

Because clinical trials are conducted under widely varying conditions, the adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not reflect the rates observed in clinical practice.

BOTOX and BOTOX Cosmetic contain the same active ingredient in the same formulation, but with different labeled Indications and Usage. Therefore, adverse reactions observed with the use of BOTOX Cosmetic also have the potential to be observed with the use of BOTOX.

In general, adverse reactions occur within the first week following injection of BOTOX and, while generally transient, may have a duration of several months or longer. Localized pain, infection, inflammation, tenderness, swelling, erythema, and/or bleeding/bruising may be associated with the injection. Symptoms associated with flu-like symptoms (e.g., nausea, fever, myalgia) have been reported after treatment. Needle-related pain and/or anxiety may result in vasovagal responses (including syncope, hypotension), which may require appropriate medical therapy.

Local weakness of the injected muscle(s) represents the expected pharmacological action of botulinum toxin. However, weakness of nearby muscles may also occur due to spread of toxin [see Warnings and Precautions].

Chronic Migraine

In double-blind, placebo-controlled chronic migraine efficacy trials (Study 1 and Study 2), the discontinuation rate was 12% in the BOTOX treated group and 10% in the placebo-treated group. Discontinuations due to an adverse event were 4% in the BOTOX group and 1% in the placebo group. The most frequent adverse events leading to discontinuation in the BOTOX group were neck pain, headache, worsening migraine, muscular weakness and eyelid ptosis.

The most frequently reported adverse reactions following injection of BOTOX for chronic migraine appear in the table below.

Adverse Reactions Reported by ≥2% of BOTOX Treated Patients and More Frequent than in Placebo-Treated Patients in Two Chronic Migraine Double-Blind, Placebo-Controlled Clinical Trials

Adverse Reactions	BOTOX 155 Units-195 Units (N=687) %	Placebo (N=692) %
Nervous system disorders		
Headache	5	3
Migraine	4	3
Facial paresis	2	0
Eye disorders		
Eyelid ptosis	4	<1
Infections and Infestations		
Bronchitis	3	2
Musculoskeletal and connective tissue disorders		
Neck pain	9	3
Musculoskeletal stiffness	4	1
Muscular weakness	4	<1
Myalgia	3	1
Musculoskeletal pain	3	1
Muscle spasms	2	1
General disorders and administration site conditions		
Injection site pain	3	2
Vascular Disorders		
Hypertension	2	1

Other adverse reactions that occurred more frequently in the BOTOX group compared to the placebo group at a frequency less than 1% and potentially BOTOX related include: vertigo, dry eye, eyelid edema, dysphagia, eye infection, and jaw pain. Severe worsening of migraine requiring hospitalization occurred in approximately 1% of BOTOX treated patients in Study 1 and Study 2, usually within the first week after treatment, compared to 0.3% of placebo-treated patients.

Immunogenicity

As with all therapeutic proteins, there is a potential for immunogenicity. The detection of antibody formation is highly dependent on the sensitivity and specificity of the assay. Additionally, the observed incidence of antibody (including neutralizing antibody) positivity in an assay may be influenced by several factors including assay methodology, sample handling, timing of sample collection, concomitant medications, and underlying disease. For these reasons, comparison of the incidence of antibodies to onabotulinumtoxinA in the studies described below with the incidence of antibodies in other studies or to other products may be misleading.

In a long term, open-label study evaluating 326 cervical dystonia patients treated for an average of 9 treatment sessions with the current formulation of BOTOX, 4 (1.2%) patients had positive antibody tests. All 4 of these patients responded to BOTOX therapy at the time of the positive antibody test. However, 3 of these patients developed clinical resistance after subsequent treatment, while the fourth patient continued to respond to BOTOX therapy for the remainder of the study.

One patient among the 445 hyperhidrosis patients (0.2%), two patients among the 380 adult upper limb spasticity patients (0.5%), and no patients among 406 migraine patients with analyzed specimens developed the presence of neutralizing antibodies.

In one Phase 3 study and the open-label extension study in patients with pediatric lower limb spasticity, neutralizing antibodies developed in 2 of 264 patients (0.8%) treated with BOTOX for up to 5 treatment cycles. Both patients continued to experience clinical benefit following subsequent BOTOX treatments.

In overactive bladder patients with analyzed specimens from the two phase 3 studies and the open-label extension study, neutralizing antibodies developed in 0 of 954 patients (0.0%) while receiving BOTOX 100 Unit doses and 3 of 260 patients (1.2%) after subsequently receiving at least one 150 Unit dose. Response to subsequent BOTOX treatment was not different following seroconversion in these three patients.

In detrusor overactivity associated with neurologic condition patients with analyzable specimens in the adult drug development program (including the open-label extension study), neutralizing antibodies developed in 3 of 300 patients (1.0%) after receiving only BOTOX 200 Unit doses and 5 of 258 patients (1.9%) after receiving at least one 300 Unit dose. Following development of neutralizing antibodies in these 8 patients, 4 continued to experience clinical benefit, 2 did not experience clinical benefit, and the effect on the response to BOTOX in the remaining 2 patients is not known. In 99 pediatric patients who had a negative baseline result for binding antibodies or neutralizing antibodies and had at least one evaluable post-baseline value from one randomized double-blind study and one double-blind extension study, no patients developed neutralizing antibodies after receiving 50 Units to 200 Units of BOTOX.

The data reflect the patients whose test results were considered positive for neutralizing activity to BOTOX in a mouse protection assay or negative based on a screening ELISA assay or mouse protection assay.

Formation of neutralizing antibodies to botulinum toxin type A may reduce the effectiveness of BOTOX treatment by inactivating the biological activity of the toxin. The critical factors for neutralizing antibody formation have not been well characterized. The results from some studies suggest that BOTOX injections at more frequent intervals or at higher doses may lead to greater incidence of antibody formation. The potential for antibody formation may be minimized by injecting with the lowest effective dose given at the longest feasible intervals between injections.

Postmarketing Experience

The following adverse reactions have been identified during post-approval use of BOTOX. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to drug exposure. These reactions include: abdominal pain; alopecia, including madarosis; anorexia; brachial plexopathy; denervation/muscle atrophy; diarrhea; dry eye; eyelid edema (following periorcular injection); hyperhidrosis; hypoacusis; hypoaesthesia; localized muscle twitching; malaise; Mephisto sign; paresthesia; peripheral neuropathy; radiculopathy; erythema multiforme, dermatitis psoriasiform, and psoriasiform eruption; strabismus; tinnitus; and visual disturbances.

There have been spontaneous reports of death, sometimes associated with dysphagia, pneumonia, and/or other significant debility or anaphylaxis, after treatment with botulinum toxin [see *Warnings and Precautions*].

There have also been reports of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including cardiovascular disease. The exact relationship of these events to the botulinum toxin injection has not been established.

New onset or recurrent seizures have also been reported, typically in patients who are predisposed to experiencing these events. The exact relationship of these events to the botulinum toxin injection has not been established.

DRUG INTERACTIONS

Aminoglycosides and Other Agents Interfering with Neuromuscular Transmission

Co-administration of BOTOX and aminoglycosides or other agents interfering with neuromuscular transmission (e.g., curare-like compounds) should only be performed with caution as the effect of the toxin may be potentiated.

Anticholinergic Drugs

Use of anticholinergic drugs after administration of BOTOX may potentiate systemic anticholinergic effects.

Other Botulinum Neurotoxin Products

The effect of administering different botulinum neurotoxin products at the same time or within several months of each other is unknown. Excessive neuromuscular weakness may be exacerbated by administration of another botulinum toxin prior to the resolution of the effects of a previously administered botulinum toxin.

Muscle Relaxants

Excessive weakness may also be exaggerated by administration of a muscle relaxant before or after administration of BOTOX.

USE IN SPECIFIC POPULATIONS

Pregnancy

Risk Summary

There are no studies or adequate data from postmarketing surveillance on the developmental risk associated with use of BOTOX in pregnant women. In animal studies, administration of BOTOX during pregnancy resulted in adverse effects on fetal growth (decreased fetal weight and skeletal ossification) at clinically relevant doses, which were associated with maternal toxicity [see *Data*].

In the U.S. general population, the estimated background risk of major birth defects and miscarriages in clinically recognized pregnancies is 2-4% and 15-20%, respectively. The background risk of major birth defects and miscarriage for the indicated populations is unknown.

Data

Animal Data

When BOTOX (4, 8, or 16 Units/kg) was administered intramuscularly to pregnant mice or rats two times during the period of organogenesis (on gestation days 5 and 13), reductions in fetal body weight and decreased fetal skeletal ossification were observed at the two highest doses. The no-effect dose for developmental toxicity in these studies (4 Units/kg) is approximately equal to the human dose of 400 Units, on a body weight basis (Units/kg).

When BOTOX was administered intramuscularly to pregnant rats (0.125, 0.25, 0.5, 1, 4, or 8 Units/kg) or rabbits (0.063, 0.125, 0.25, or 0.5 Units/kg) daily during the period of organogenesis (total of 12 doses in rats, 13 doses in rabbits), reduced fetal body weights and decreased fetal skeletal ossification were observed at the two highest doses in rats and at the highest dose in rabbits. These doses were also associated with significant maternal toxicity, including abortions, early deliveries, and maternal death. The developmental no-effect doses in these studies of 1 Unit/kg in rats and 0.25 Units/kg in rabbits are less than the human dose of 400 Units, based on Units/kg.

When pregnant rats received single intramuscular injections (1, 4, or 16 Units/kg) at three different periods of development (prior to implantation, implantation, or organogenesis), no adverse effects on fetal development were observed. The developmental no-effect level for a single maternal dose in rats (16 Units/kg) is approximately 2 times the human dose of 400 Units, based on Units/kg.

Lactation

Risk Summary

There are no data on the presence of BOTOX in human or animal milk, the effects on the breastfed infant, or the effects on milk production. The developmental and health benefits of breastfeeding should be considered along with the mother's clinical need for BOTOX and any potential adverse effects on the breastfed infant from BOTOX or from the underlying maternal conditions.

Pediatric Use

Prophylaxis of Headaches in Chronic Migraine

Safety and effectiveness in patients below the age of 18 years have not been established.

In a 12-week, multicenter, double-blind, placebo-controlled clinical trial, 123 adolescent patients (ages 12 to below 18 years) with chronic migraine were randomized to receive BOTOX 74 Units, BOTOX 155 Units, or placebo, for one injection cycle. This trial did not establish the efficacy of BOTOX, compared with placebo, for the prophylaxis of headaches in adolescents with chronic migraine.

Juvenile Animal Data

In a study in which juvenile rats received intramuscular injection of BOTOX (0, 8, 16, or 24 Units/kg) every other week from postnatal day 21 for 12 weeks, changes in bone size/geometry associated with decreased bone density and bone mass were observed at all doses, in association with limb disuse, decreased muscle contraction, and decreased body weight gain. Impairment of fertility and male reproductive organ histopathology (degeneration of seminiferous tubules of the testis) were observed at the mid and high doses. Bone and male reproductive organ effects showed evidence of reversibility after dosing cessation. The no-effect dose for adverse developmental effects in juvenile animals (8 Units/kg) is similar to the human dose (400 Units) on a body weight (kg) basis.

Geriatric Use

Of the 2145 adult patients in placebo-controlled clinical studies of BOTOX for the treatment of spasticity, 33.5% were 65 or older, and 7.7% were 75 years of age or older. No overall differences in safety were observed between elderly patients and adult patients younger than 65 years of age.

In clinical studies of BOTOX across other indications, no overall differences in safety were observed between elderly patients and younger adult patients, with the exception of Overactive Bladder. Other reported clinical experience has not identified differences in responses between the elderly and younger adult patients, but greater sensitivity of some older individuals cannot be ruled out.

OVERDOSAGE

Excessive doses of BOTOX (onabotulinumtoxinA) for injection may be expected to produce neuromuscular weakness with a variety of symptoms.

Symptoms of overdose are likely not to be present immediately following injection. Should accidental injection or oral ingestion occur or overdose be suspected, the person should be medically supervised for several weeks for signs and symptoms of systemic muscular weakness which could be local, or distant from the site of injection [see *Boxed Warning and Warnings and Precautions*]. These patients should be considered for further medical evaluation and appropriate medical therapy immediately instituted, which may include hospitalization.

If the musculature of the oropharynx and esophagus are affected, aspiration may occur which may lead to development of aspiration pneumonia. If the respiratory muscles become paralyzed or sufficiently weakened, intubation and assisted respiration may be necessary until recovery takes place. Supportive care could involve the need for a tracheostomy and/or prolonged mechanical ventilation, in addition to other general supportive care.

In the event of overdose, antitoxin raised against botulinum toxin is available from the Centers for Disease Control and Prevention (CDC) in Atlanta, GA. However, the antitoxin will not reverse any botulinum toxin-induced effects already apparent by the time of antitoxin administration. In the event of suspected or actual cases of botulinum toxin poisoning, please contact your local or state Health Department to process a request for antitoxin through the CDC. If you do not receive a response within 30 minutes, please contact the CDC directly at 1-770-488-7100. More information can be obtained at <http://www.cdc.gov/mmwr/preview/mmwrhtml/mm5232a8.htm>.

NONCLINICAL TOXICOLOGY

Carcinogenesis, Mutagenesis, Impairment of Fertility

Carcinogenesis

Long term studies in animals have not been performed to evaluate the carcinogenic potential of BOTOX.

Mutagenesis

BOTOX was negative in a battery of in vitro (microbial reverse mutation assay, mammalian cell mutation assay, and chromosomal aberration assay) and in vivo (micronucleus assay) genetic toxicology assays.

Impairment of Fertility

In fertility studies of BOTOX (4, 8, or 16 Units/kg) in which either male or female rats were injected intramuscularly prior to mating and on the day of mating (3 doses, 2 weeks apart for males; 2 doses, 2 weeks apart for females) to untreated animals, reduced fertility was observed in males at the intermediate and high doses and in females at the high dose. The no-effect doses for reproductive toxicity (4 Units/kg in males, 8 Units/kg in females) are approximately equal to the human dose of 400 Units, on a body weight basis (Units/kg).

PATIENT COUNSELING INFORMATION

Advise the patient or caretaker to read the FDA-approved patient labeling (Medication Guide).

Swallowing, Speaking or Breathing Difficulties, or Other Unusual Symptoms

Advise patients or their caretaker(s) to inform their doctor or pharmacist if they develop any unusual symptoms (including difficulty with swallowing, speaking, or breathing), or if any existing symptom worsens [see *Boxed Warning and Warnings and Precautions*].

Ability to Operate Machinery or Vehicles

Advise patients or their caretaker(s) that if loss of strength, muscle weakness, blurred vision, dizziness, or drooping eyelids occur, they should avoid driving a car or engaging in other potentially hazardous activities.

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abbvie

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Nominations

GENERAL FIELD

1 RECORD OF THE YEAR

Award to the artist and to the producer(s), recording engineer(s) and/or mixer(s) and mastering engineer(s), if other than the artist.

"NOW AND THEN" THE BEATLES

Giles Martin and Paul McCartney, producers; Geoff Emerick, Steve Genewick, Jon Jacobs, Greg McAllister, Steve Orchard, Keith Smith, Mark "Spike" Stent and Bruce Sugar, engineers/mixers; Miles Showell, mastering engineer

"TEXAS HOLD 'EM" BEYONCÉ

Beyoncé, Nate Ferraro, Killah B and Raphael Saadiq, producers; Hotae Alexander Jang, Alex Nibley and Stuart White, engineers/mixers; Colin Leonard, mastering engineer

"ESPRESSO" SABRINA CARPENTER

Julian Bunetta, producer; Julian Bunetta and Jeff Gunnell, engineers/mixers; Nathan Dantzler, mastering engineer

"360" CHARLI XCX

Cirkut and A. G. Cook, producers; Cirkut and Manny Marroquin, engineers/mixers; Idania Valencia, mastering engineer

"BIRDS OF A FEATHER" BILLIE EILISH

Billie Eilish and FINNEAS, producers; Thom Beemer, Jon Castelli, Billie Eilish, FINNEAS, Aron Forbes, Brad Lauchert and Chaz Sexton, engineers/mixers; Dale Becker, mastering engineer

"NOT LIKE US" KENDRICK LAMAR

Sean Momberger, Mustard and Sounwave, producers; Ray Charles Brown Jr. and Johnathan Turner, engineers/mixers; Nicolas de Porcel, mastering engineer

"GOOD LUCK, BABE!" CHAPPELL ROAN

Dan Nigro, producer; Mitch McCarthy and Dan Nigro, engineers/mixers; Randy Merrill, mastering engineer

"FORTNIGHT" TAYLOR SWIFT FEATURING POST MALONE

Jack Antonoff, Louis Bell and Taylor Swift, producers; Louis Bell, Bryce Bordone, Serban Ghenea, Sean Hutchinson, Oli Jacobs, Michael Riddleberger and Laura Sisk, engineers/mixers; Randy Merrill, mastering engineer



For recordings released
between Sept. 16, 2023, and
Aug. 30, 2024.

NOTE: MORE OR LESS THAN
FIVE NOMINATIONS IN A NON-
GENERAL FIELD CATEGORY IS
THE RESULT OF TIES.

BEYONCÉ: MASON POOLE; CHARLI XCX: WILL HEATH/GETTY IMAGES



Nominations

GENERAL FIELD

2 ALBUM OF THE YEAR

Award to artist(s) and to featured artist(s), songwriter(s) of new material, producer(s), recording engineer(s), mixer(s) and mastering engineer(s) credited with 20% or more playing time of the album.

NEW BLUE SUN ANDRÉ 3000

André 3000 and Carlos Niño, producers; André 3000, Carlos Niño and Ken Oriole, engineers/mixers; André 3000, Surya Botofasina, Nate Mercereau and Carlos Niño, songwriters; Andy Kravitz, mastering engineer

COWBOY CARTER BEYONCÉ

Beyoncé, Terius "The-Dream" Gesteelde-Diamant and Dave Hamelin, producers; Matheus Braz, Brandon Harding, Hotae Alexander Jang, Dani Pampuri and Stuart White, engineers/mixers; Ryan Beatty, Beyoncé, S. Carter, Terius "The-Dream" Gesteelde-Diamant, Dave Hamelin, Camaron Ochs and Raphael Saadiq, songwriters; Colin Leonard, mastering engineer

SHORT N' SWEET SABRINA CARPENTER

Jack Antonoff, Julian Bunetta, Ian Kirkpatrick and John Ryan, producers; Bryce Bordone, Julian Bunetta, Serban Ghenea, Jeff Gunnell, Oli Jacobs, Manny Marroquin, John Ryan and Laura Sisk, engineers/mixers; Amy Allen, Jack Antonoff, Julian Bunetta, Sabrina Carpenter, Ian Kirkpatrick, Julia Michaels and John Ryan, songwriters; Nathan Dantzer and Ruairi O'Flaherty, mastering engineers

BRAT CHARLI XCX

Charli xcx, Cirkut and A. G. Cook, producers; A. G. Cook, Tom Norris and Geoff Swan, engineers/mixers; Charlotte Aitchison, Alexander Guy Cook, Finn Keane, Jonathan Christopher Shave and Henry Walter, songwriters; Idania Valencia, mastering engineer

DJESSE VOL. 4 JACOB COLLIER

Jacob Collier, producer; Ben Bloomberg, Jacob Collier and Paul Pouwer, engineers/mixers; Jacob Collier, songwriter; Chris Allgood and Emily Lazar, mastering engineers

HIT ME HARD AND SOFT BILLIE EILISH

Billie Eilish and FINNEAS, producers; Thom Beemer, Jon Castelli, Billie Eilish, FINNEAS, Aron Forbes, Brad Lauchert and Chaz Sexton, engineers/mixers; Billie Eilish O'Connell and FINNEAS, songwriters; Dale Becker, mastering engineer

THE RISE AND FALL OF A MIDWEST PRINCESS CHAPPELL ROAN

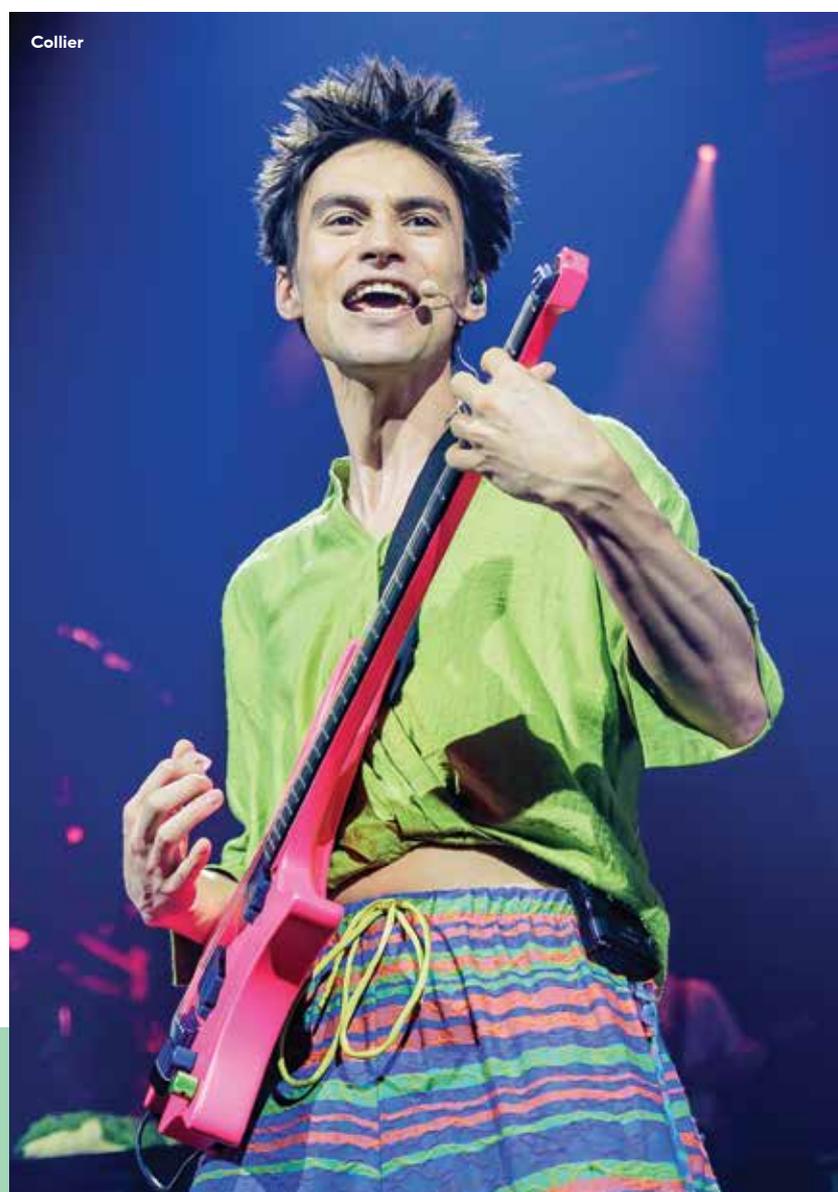
Daniel Nigro, producer; Mitch McCarthy and Daniel Nigro, engineers/mixers; Kayleigh Rose Amstutz and Daniel Nigro, songwriters; Randy Merrill, mastering engineer

THE TORTURED POETS DEPARTMENT TAYLOR SWIFT

Jack Antonoff, Aaron Dessner and Taylor Swift, producers; Zem Audu, Bella Blasko, Bryce Bordone, Serban Ghenea, David Hart, Mikey Freedom Hart, Sean Hutchinson, Oli Jacobs, Jonathan Low, Michael Riddleberger, Christopher Rowe, Laura Sisk and Evan Smith, engineers/mixers; Jack Antonoff, Aaron Dessner and Taylor Swift, songwriters; Randy Merrill, mastering engineer



André 3000



Collier

GENERAL FIELD

3 SONG OF THE YEAR

A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"A BAR SONG (TIPSY)" SHABOOZEY

Sean Cook, Chibueze Collins Obinna and Nevin Sastry, songwriters

"BIRDS OF A FEATHER" BILLIE EILISH

Billie Eilish O'Connell and FINNEAS, songwriters

"DIE WITH A SMILE" LADY GAGA & BRUNO MARS

Dernst Emile II, James Fauntleroy, Lady Gaga, Bruno Mars and Andrew Watt, songwriters

"FORTNIGHT" TAYLOR SWIFT FEATURING POST MALONE

Jack Antonoff, Austin Post and Taylor Swift, songwriters

"GOOD LUCK, BABE!" CHAPPELL ROAN

Kayleigh Rose Amstutz, Daniel Nigro and Justin Tranter, songwriters

"NOT LIKE US" KENDRICK LAMAR

Kendrick Lamar, songwriter

"PLEASE PLEASE PLEASE" SABRINA CARPENTER

Amy Allen, Jack Antonoff and Sabrina Carpenter, songwriters

"TEXAS HOLD 'EM" BEYONCÉ

Brian Bates, Beyoncé, Atia Boggs, Elizabeth Lowell Boland, Megan Bülow, Nate Ferraro and Raphael Saadiq, songwriters

GENERAL FIELD

4 BEST NEW ARTIST

This category recognizes an artist whose eligibility-year release(s) achieved a breakthrough into the public consciousness and notably impacted the musical landscape.

BENSON BOONE
SABRINA CARPENTER
DOECHII
KHRUANGBIN
RAYE
CHAPPELL ROAN
SHABOOZEY
TEDDY SWIMS

GENERAL FIELD

5 PRODUCER OF THE YEAR, NON-CLASSICAL

A producer's award. (Artist names appear in parentheses.)

ALISSIA

- "Bugs" (Jamila Woods)
- "Don't Matter" (Rae Khalil)
- "Honey" (BJ the Chicago Kid featuring Chlöe)
- "Irreplaceable (Interlude)" (Rae Khalil)
- "Is It Worth It" (Rae Khalil)
- "Love Takeover" (Lion Babe)
- "Spend the Night" (BJ the Chicago Kid, Coco Jones)

DERNST "D'MILE" EMILE II

- *Algorithm* (Lucky Daye)
- "Bar Song" (Koe Wetzel)
- "Die With a Smile" (Lady Gaga, Bruno Mars)
- "HERicane" (Lucky Daye)
- "I Love U" (Usher)
- "One of Them Ones" (Usher)
- "Power of Two" (From *Star Wars: The Acolyte*) (Victoria Monét)
- "That's You" (Lucky Daye)

IAN FITCHUK

- "AMEN" (Beyoncé)
- *Angel Face* (Stephen Sanchez)
- *Deeper Well* (Kacey Musgraves)
- *Don't Forget Me* (Maggie Rogers)
- "Lemon" (Still Woozy)
- "Oh, Gemini" (Role Model)
- "Peaceful Place" (Leon Bridges)
- "Redemption Song" (From *Bob Marley: One Love – Music Inspired by the Film*) (Leon Bridges)
- "Three Little Birds" (From *Bob Marley: One Love – Music Inspired by the Film*) (Kacey Musgraves)

MUSTARD

- *Faith of a Mustard Seed* (Mustard)
- "Not Like Us" (Kendrick Lamar)
- "Parking Lot" (Mustard and Travis Scott)

DANIEL NIGRO

- "Can't Catch Me Now" (From *The Hunger Games: The Ballad of Songbirds & Snakes*) (Olivia Rodrigo)
- *The Rise and Fall of a Midwest Princess* (Chappell Roan)
- "girl i've always been" (Olivia Rodrigo)
- "Good Luck, Babe!" (Chappell Roan)
- "so american" (Olivia Rodrigo)
- "stranger" (Olivia Rodrigo)



Nominations

GENERAL FIELD

6 SONGWRITER OF THE YEAR, NON-CLASSICAL

A songwriter's award. (Artist names appear in parentheses.)

JESSI ALEXANDER

- "Ain't No Love in Oklahoma" (Luke Combs)
- "All I Ever Do Is Leave" (Luke Combs)
- "Chevrolet" (Dustin Lynch featuring Jelly Roll)
- "Make Me a Mop" (Cody Johnson)
- "Never Left Me" (Megan Moroney)
- "No Caller ID" (Megan Moroney)
- "Noah" (Megan Moroney)
- "Remember Him That Way" (Luke Combs)
- "Roulette on the Heart" (Conner Smith and Hailey Whitters)

AMY ALLEN

- "Chrome Cowgirl" (Leon Bridges)
- "Espresso" (Sabrina Carpenter)
- "High Road" (Koe Wetzel and Jessie Murph)
- "Please Please Please" (Sabrina Carpenter)
- "run for the hills" (Tate McRae)
- "scared of my guitar" (Olivia Rodrigo)
- "Selfish" (Justin Timberlake)
- "Sweet Dreams" (Koe Wetzel)
- "Taste" (Sabrina Carpenter)

EDGAR BARRERA

- "Atención" (Ivan Cornejo)
- "(Entre Paréntesis)" (Shakira and Grupo Frontera)
- "It Was Always You (Siempre Fuiste Tú)" (Carín León and Leon Bridges)
- "No Se Vale" (Camilo)
- "The One (Pero No Como Yo)" (Carín León and Kane Brown)
- "Por el Contrario" (Becky G with Ángela Aguilar, Leonardo Aguilar)
- "Si Antes Te Hubiera Conocido" (Karol G)
- "Sincere" (Khalid)

- "Tommy & Pamela" (Peso Pluma and Kenia Os)

JESSIE JO DILLON

- "Am I Okay?" (Megan Moroney)
- "Go to Hell" (Post Malone)
- "Heaven by Noon" (Megan Moroney)
- "Lies Lies Lies" (Morgan Wallen)
- "Messed Up As Me" (Keith Urban)
- "Never Left Me" (Megan Moroney)
- "No Caller ID" (Megan Moroney)
- "Sorry Mom" (Kelsea Ballerini)
- "Two Hearts" (Post Malone)

RAYE

- "Ask & You Shall Receive" (Rita Ora)
- "Because I Love You" (Halle)
- "Dear Ben, Pt. II" (Jennifer Lopez)
- "Genesis." (RAYE)
- "Mother Nature" (RAYE and Hans Zimmer)
- "Paralyzed" (Lucky Daye featuring RAYE)

- "Riiverdance" (Beyoncé)
- "You're Hired" (NEIKED featuring Ayra Starr)

POP & DANCE/ELECTRONIC MUSIC

7 BEST POP SOLO PERFORMANCE

For new vocal or instrumental pop recordings. Singles or tracks only.

"BODYGUARD"
BEYONCÉ

"ESPRESSO"
SABRINA CARPENTER

"APPLE"
CHARLI XCX

"BIRDS OF A FEATHER"
BILLIE EILISH

"GOOD LUCK, BABE!"
CHAPPELL ROAN

POP & DANCE/ELECTRONIC MUSIC

8 BEST POP DUO/GROUP PERFORMANCE

For new vocal or instrumental duo/group or collaborative pop recordings. Singles or tracks only.

"US."
GRACIE ABRAMS FEATURING
TAYLOR SWIFT

"LEVI'S JEANS"
BEYONCÉ FEATURING
POST MALONE

"GUESS"
CHARLI XCX & BILLIE EILISH

"THE BOY IS MINE"
ARIANA GRANDE, BRANDY &
MONICA

"DIE WITH A SMILE"
LADY GAGA & BRUNO MARS

POP & DANCE/ELECTRONIC MUSIC

9 BEST POP VOCAL ALBUM

For albums containing greater than 75% playing time of new pop vocal recordings.

SHORT N' SWEET
SABRINA CARPENTER

HIT ME HARD AND SOFT
BILLIE EILISH

ETERNAL SUNSHINE
ARIANA GRANDE

**THE RISE AND FALL OF A
MIDWEST PRINCESS**
CHAPPELL ROAN

**THE TORTURED POETS
DEPARTMENT**
TAYLOR SWIFT



POP & DANCE/ELECTRONIC MUSIC

10 BEST DANCE/ ELECTRONIC RECORDING

For solo, duo, group or collaborative performances. Vocal or instrumental. Singles or tracks only.

"SHE'S GONE, DANCE ON" DISCLOSURE

Guy Lawrence and Howard Lawrence, producers; Guy Lawrence, mixer

"LOVED" FOUR TET

Kieran Hebden, producer; Kieran Hebden, mixer

"LEAVEMEALONE" FRED AGAIN.. & BABY KEEM

Boo, Fred again.., Alex Gibson, Kieran Hebden, LOOSE, Skrillex and Sid Stone, producers; Fred again.. and Jay Reynolds, mixers

"NEVERENDER" JUSTICE & TAME IMPALA

Gaspard Augé and Xavier De Rosnay, producers; Gaspard Augé, Xavier De Rosnay, Damien Quintard and Vincent Taurelle, mixers

"WITCHY" KAYTRANADA FEATURING CHILDISH GAMBINO

Lauren D'Elia and Kaytranada, producers; Neal H Pogue, mixer

POP & DANCE/ELECTRONIC MUSIC

11 BEST POP DANCE RECORDING

For solo, duo, group or collaborative performances. Vocal or instrumental. Singles or tracks only.

"MAKE YOU MINE" MADISON BEER

Madison Beer and Leroy Clampitt, producers; Mitch McCarthy, mixer

"VON DUTCH" CHARLI XCX

Finn Keane, producer; Tom Norris, mixer

"L'AMOUR DE MA VIE (OVER NOW EXTENDED EDIT)" BILLIE EILISH

Billie Eilish and FINNEAS, producers; Jon Castelli and Aron Forbes, mixers

"YES, AND?" ARIANA GRANDE

Ariana Grande, ILYA and Max Martin, producers; Serban Ghenea, mixer

"GOT ME STARTED" TROYE SIVAN

Stylz Fuego and Ian Kirkpatrick, producers; Alex Ghenea, mixer

POP & DANCE/ELECTRONIC MUSIC

12 BEST DANCE/ ELECTRONIC MUSIC ALBUM

For vocal or instrumental albums. Albums only.

BRAT CHARLI XCX

THREE FOUR TET

HYPERDRAMA JUSTICE

TIMELESS KAYTRANADA

TELOS ZEDD

POP & DANCE/ELECTRONIC MUSIC

13 BEST REMIXED RECORDING

A remixer's award. (Artists' names appear in parentheses for identification.) Singles or tracks only.

"ALTER EGO – KAYTRANADA REMIX" DOECHII FEATURING JT

Kaytranada, remixer

"A BAR SONG (TIPSY) (REMIX)" SHABOOZEY & DAVID GUETTA

David Guetta, remixer

"ESPRESSO (MARK RONSON X FNZ WORKING LATE REMIX)" SABRINA CARPENTER

FNZ and Mark Ronson, remixers

"JAH SEES THEM – AMAPIANO REMIX" JULIAN MARLEY & ANTAEUS

Alexx Antaeus, Footsteps and MrMyish, remixers

"VON DUTCH" CHARLI XCX & A. G. COOK FEATURING ADDISON RAE

A. G. Cook, remixer

FOUR TET: KRISTY SPARROW/GETTY IMAGES; SIVAN: KATJA OBRINI/REDFERNS



Nominations

ROCK, METAL & ALTERNATIVE MUSIC

14 BEST ROCK PERFORMANCE

For new vocal or instrumental solo, duo/group or collaborative rock recordings.

"NOW AND THEN"
THE BEATLES

"BEAUTIFUL PEOPLE (STAY HIGH)"
THE BLACK KEYS

"THE AMERICAN DREAM IS KILLING ME"
GREEN DAY

"GIFT HORSE"
IDLES

"DARK MATTER"
PEARL JAM

"BROKEN MAN"
ST. VINCENT

ROCK, METAL & ALTERNATIVE MUSIC

15 BEST METAL PERFORMANCE

For new vocal or instrumental solo, duo/group or collaborative metal recordings.

"MEA CULPA (AH! ÇA IRA!)"
GOJIRA, MARINA VIOTTI & VICTOR LE MASNE

"CROWN OF HORNS"
JUDAS PRIEST

"SUFFOCATE"
KNOCKED LOOSE FEATURING POPPY

"SCREAMING SUICIDE"
METALLICA

"CELLAR DOOR"
SPIRITBOX

ROCK, METAL & ALTERNATIVE MUSIC

16 BEST ROCK SONG

A songwriter(s) award. Includes rock, hard rock and metal songs. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"BEAUTIFUL PEOPLE (STAY HIGH)"
THE BLACK KEYS

Dan Auerbach, Patrick Carney, Beck Hansen and Daniel Nakamura, songwriters

"BROKEN MAN"
ST. VINCENT

Annie Clark, songwriter

"DARK MATTER"
PEARL JAM

Jeff Ament, Matt Cameron, Stone Gossard, Mike McCready, Eddie Vedder and Andrew Watt, songwriters

"DILEMMA"
GREEN DAY

Billie Joe Armstrong, Tré Cool and Mike Dirnt, songwriters

"GIFT HORSE"
IDLES

Jon Beavis, Mark Bowen, Adam Devonshire, Lee Kiernan and Joe Talbot, songwriters

ROCK, METAL & ALTERNATIVE MUSIC

17 BEST ROCK ALBUM

For albums containing greater than 75% playing time of new rock, hard rock or metal recordings.

HAPPINESS BASTARDS
THE BLACK CROWES

ROMANCE
FONTAINES D.C.

SAVIORS
GREEN DAY

TANGK
IDLES

DARK MATTER
PEARL JAM

HACKNEY DIAMONDS
THE ROLLING STONES

NO NAME
JACK WHITE

ROCK, METAL & ALTERNATIVE MUSIC

18 BEST ALTERNATIVE MUSIC PERFORMANCE

For new vocal or instrumental solo, duo/group or collaborative alternative music recordings.

"NEON PILL"
CAGE THE ELEPHANT

"SONG OF THE LAKE"
NICK CAVE & THE BAD SEEDS

"STARBURSTER"
FONTAINES D.C.

"BYE BYE"
KIM GORDON

"FLEA"
ST. VINCENT



ROCK, METAL & ALTERNATIVE MUSIC

19 BEST ALTERNATIVE MUSIC ALBUM

Vocal or instrumental.

WILD GOD
NICK CAVE & THE BAD SEEDS

CHARM
CLAIRO

THE COLLECTIVE
KIM GORDON

WHAT NOW
BRITTANY HOWARD

ALL BORN SCREAMING
ST. VINCENT

R&B, RAP & SPOKEN WORD POETRY

20 BEST R&B PERFORMANCE

For new vocal or instrumental R&B recordings.

"GUIDANCE"
JHENÉ AIKO

"RESIDUALS"
CHRIS BROWN

"HERE WE GO (UH OH)"
COCO JONES

"MADE FOR ME (LIVE ON BET)"
MUNI LONG

"SATURN"
SZA

R&B, RAP & SPOKEN WORD POETRY

21 BEST TRADITIONAL R&B PERFORMANCE

For new vocal or instrumental traditional R&B recordings.

"WET"
MARSHA AMBROSIUS

"CAN I HAVE THIS GROOVE"
KENYON DIXON

"NO LIE"
LALAH HATHAWAY FEATURING
MICHAEL McDONALD

"MAKE ME FORGET"
MUNI LONG

"THAT'S YOU"
LUCKY DAYE

R&B, RAP & SPOKEN WORD POETRY

22 BEST R&B SONG

A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"AFTER HOURS"
KEHLANI

Diovanna Frazier, Alex Goldblatt, Kehlani Parrish, Khristina Riddick-Tynes and Daniel Upchurch, songwriters

"BURNING"
TEMS

Ronald Banful and Temilade Openiyi, songwriters

"HERE WE GO (UH OH)"
COCO JONES

Sara Diamond, Sydney Floyd, Marisela Jackson, Courtney Jones, Carl McCormick and Kelvin Wooten, songwriters

"RUINED ME"
MUNI LONG

Jeff Gitelman, Kareen Lomax, Priscilla Renea and Kevin Theodore, songwriters

"SATURN"
SZA

Rob Bisel, Cian Ducrot, Carter Lang, Solána Rowe, Jared Solomon and Scott Zhang, songwriters



Muni Long

Nominations

R&B, RAP & SPOKEN WORD POETRY

23 BEST PROGRESSIVE R&B ALBUM

For albums containing greater than 75% playing time of newly recorded progressive vocal tracks derivative of R&B.

SO GLAD TO KNOW YOU
AVERY*SUNSHINE

EN ROUTE
DURAND BERNARR

BANDO STONE AND THE NEW WORLD
CHILDISH GAMBINO

CRASH
KEHLANI

WHY LAWD?
NXWORRIES (ANDERSON .PAAK & KNXWLEDGE)

R&B, RAP & SPOKEN WORD POETRY

24 BEST R&B ALBUM

For albums containing greater than 75% playing time of new R&B recordings.

11:11 (DELUXE)
CHRIS BROWN

VANTABLACK
LALAH HATHAWAY

REVENGE
MUNI LONG

ALGORITHM
LUCKY DAYE

COMING HOME
USHER

R&B, RAP & SPOKEN WORD POETRY

25 BEST RAP PERFORMANCE

For a rap performance. Singles or tracks only.

"ENOUGH (MIAMI)"
CARDI B

"WHEN THE SUN SHINES AGAIN"
COMMON & PETE ROCK
FEATURING POSDNUOS

"NISSAN ALTIMA"
DOECHII

"HOUDINI"
EMINEM

"LIKE THAT"
FUTURE & METRO BOOMIN
FEATURING KENDRICK LAMAR

"YEAH GLO!"
GLORILLA

"NOT LIKE US"
KENDRICK LAMAR

R&B, RAP & SPOKEN WORD POETRY

26 BEST MELODIC RAP PERFORMANCE

For a solo or collaborative performance containing both elements of R&B melodies and rap.

"KEHLANI"
JORDAN ADETUNJI
FEATURING KEHLANI

"SPAGHETTII"
BEYONCÉ FEATURING
LINDA MARTELL & SHABOOZEY

"WE STILL DON'T TRUST YOU"
FUTURE & METRO BOOMIN
FEATURING THE WEEKND

"BIG MAMA"
LATTO

"3:AM"
RAPSODY FEATURING
ERYKAH BADU



CHILDISH GAMBINO: SCOTT LEGATO/BETTY IMAGES; RAPSONDY: TODD OWYUNG/NBC/BETTY IMAGES

R&B, RAP & SPOKEN WORD POETRY

27 BEST RAP SONG

A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"ASTEROIDS"
RAPSODY FEATURING HIT-BOY
Marlanna Evans, songwriter

"CARNIVAL"
¥\$ (KANYE WEST & TY DOLLA \$IGN) FEATURING RICH THE KID & PLAYBOI CARTI

Jordan Carter, Raul Cubina, Grant Dickinson, Samuel Lindley, Nasir Pemberton, Dimitri Roger, Ty Dolla \$ign, Kanye West and Mark Carl Stolinski Williams, songwriters

"LIKE THAT"
FUTURE & METRO BOOMIN
FEATURING KENDRICK LAMAR
Kendrick Lamar Duckworth, Kobe "BbyKobe" Hood, Leland Wayne and Nayvadius Wilburn, songwriters

"NOT LIKE US"
KENDRICK LAMAR
Kendrick Lamar, songwriter

"YEAH GLO!"
GLORILLA
Ronnie Jackson, Jaucquez Lowe, Timothy McKibbins, Kevin Andre Price, Julius Rivera III and Gloria Woods, songwriters



Glorilla

R&B, RAP & SPOKEN WORD POETRY

28 BEST RAP ALBUM

For albums containing greater than 75% playing time of new rap recordings.

MIGHT DELETE LATER
J. COLE

THE AUDITORIUM, VOL. 1
COMMON & PETE ROCK

ALLIGATOR BITES NEVER HEAL
DOECHII

THE DEATH OF SLIM SHADY (COUP DE GRÂCE)
EMINEM

WE DON'T TRUST YOU
FUTURE & METRO BOOMIN

R&B, RAP & SPOKEN WORD POETRY

29 BEST SPOKEN WORD POETRY ALBUM

For albums containing greater than 50% playing time of new spoken word poetry recordings.

CIVIL WRITES: THE SOUTH GOT SOMETHING TO SAY
QUEEN SHEBA

CONCRETE & WHISKEY ACT II PART 1: A BOURBON 30 SERIES
OMARI HARDWICK

GOOD M.U.S.I.C. UNIVERSE SONIC SINEMA EPISODE 1: IN THE BEGINNING WAS THE WORD
MALIK YUSEF

THE HEART, THE MIND, THE SOUL
TANK AND THE BANGAS

THE SEVEN NUMBER ONES
MAD SKILLZ

JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER

30 BEST JAZZ PERFORMANCE

For new vocal or instrumental solo, duo/group or collaborative jazz recordings.

"WALK WITH ME, LORD (SOUND | SPIRIT)"
THE BAYLOR PROJECT

"PHOENIX REIMAGINED (LIVE)"
LAKECIA BENJAMIN FEATURING RANDY BRECKER, JEFF "TAIN" WATTS & JOHN SCOFIELD

"JUNO"
CHICK COREA & BÉLA FLECK

"TWINKLE TWINKLE LITTLE ME"
SAMARA JOY FEATURING SULLIVAN FORTNER

"LITTLE FEARS"
DAN PUGACH BIG BAND FEATURING NICOLE ZURAITIS & TROY ROBERTS



Tank and the Bangas

Nominations

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

31 BEST JAZZ VOCAL ALBUM

For albums containing greater than 75% playing time of new vocal jazz recordings.

JOURNEY IN BLACK
CHRISTIE DASHIELL

WILDFLOWERS VOL. 1
KURT ELLING & SULLIVAN FORTNER

A JOYFUL HOLIDAY
SAMARA JOY

MILTON + ESPERANZA
MILTON NASCIMENTO &
ESPERANZA SPALDING

MY IDEAL
CATHERINE RUSSELL &
SEAN MASON

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

32 BEST JAZZ INSTRUMENTAL ALBUM

For albums containing greater than 75% playing time of new instrumental jazz recordings.

OWL SONG
AMBROSE AKINMUSIRE
FEATURING BILL FRISELL &
HERLIN RILEY

BEYOND THIS PLACE
KENNY BARRON FEATURING
KIYOSHI KITAGAWA,
JOHNATHAN BLAKE, IMMANUEL
WILKINS & STEVE NELSON

PHOENIX REIMAGINED (LIVE)
LAKECIA BENJAMIN

REMEMBRANCE
CHICK COREA & BÉLA FLECK

SOLO GAME
SULLIVAN FORTNER

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

33 BEST LARGE JAZZ ENSEMBLE ALBUM

For albums containing greater than 75% playing time of new large ensemble jazz recordings.

RETURNING TO FOREVER
JOHN BEASLEY & FRANKFURT
RADIO BIG BAND

AND SO IT GOES
THE CLAYTON-HAMILTON JAZZ
ORCHESTRA

WALK A MILE IN MY SHOE
ORRIN EVANS & THE CAPTAIN
BLACK BIG BAND

**BIANCA REIMAGINED: MUSIC
FOR PAWS AND PERSISTENCE**
DAN PUGACH BIG BAND

GOLDEN CITY
MIGUEL ZENÓN

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

34 BEST LATIN JAZZ ALBUM

For vocal or instrumental albums containing greater than 75% playing time of newly recorded material. The intent of this category is to recognize recordings that represent the blending of jazz with Latin, Iberian American, Brazilian and Argentine tango music.

SPAIN FOREVER AGAIN
MICHEL CAMILO & TOMATITO

CUBOP LIVES!
ZACCAI CURTIS, LUQUES
CURTIS, WILLIE MARTINEZ,
CAMILO MOLINA & REINALDO
DE JESUS

COLLAB
HAMILTON DE HOLANDA &
GONZALO RUBALCABA

TIME AND AGAIN
ELIANE ELIAS

EL TRIO: LIVE IN ITALY
HORACIO "EL NEGRO"
HERNÁNDEZ, JOHN BEASLEY &
JOSÉ GOLA

CUBA AND BEYOND
CHUCHO VALDÉS &
ROYAL QUARTET

AS I TRAVEL
DONALD VEGA FEATURING
LEWIS NASH, JOHN PATITUCCI &
LUISITO QUINTERO



Spalding (left) and Nascimento

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

35 BEST ALTERNATIVE JAZZ ALBUM

For vocal or instrumental albums containing greater than 75% playing time of new alternative jazz recordings.

NIGHT REIGN
AROOJ AFTAB

NEW BLUE SUN
ANDRÉ 3000

CODE DERIVATION
ROBERT GLASPER

FOREVERLAND
KEYON HARROLD

**NO MORE WATER: THE GOSPEL
OF JAMES BALDWIN**
MESHELL NDEGEOCELLO

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

36 BEST TRADITIONAL POP VOCAL ALBUM

For albums containing greater than 75% playing time of new traditional pop recordings.

À FLEUR DE PEAU
CYRILLE AIMÉE

VISIONS
NORAH JONES

GOOD TOGETHER
LAKE STREET DIVE

IMPOSSIBLE DREAM
AARON LAZAR

CHRISTMAS WISH
GREGORY PORTER

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

37 BEST CONTEMPORARY INSTRUMENTAL ALBUM

For albums containing greater than 75% playing time of new contemporary instrumental recordings.

PLOT ARMOR
TAYLOR EIGSTI

RHAPSODY IN BLUE
BÉLA FLECK

ORCHESTRAS (LIVE)
BILL FRISELL FEATURING
ALEXANDER HANSON,
BRUSSELS PHILHARMONIC,
RUDY ROYSTON &
THOMAS MORGAN

MARK
MARK GUILIANA

SPEAK TO ME
JULIAN LAGE

Jones



Aftab



AFTAB: SCOTT KOWALCHUK/CBS; JONES: DANA JACOBS/FILMMAGIC

Nominations

JAZZ, TRADITIONAL POP,
CONTEMPORARY INSTRUMENTAL &
MUSICAL THEATER

38 BEST MUSICAL THEATER ALBUM

For albums containing greater than 51% playing time of new recordings. Award to the principal vocalist(s), and the album producer(s) of 50% or more playing time of the album. The lyricist(s) and composer(s) of 50% or more of a score of a new recording are eligible for an award if any previous recording of said score has not been nominated in this category.

HELL'S KITCHEN

Shoshana Bean, Brandon Victor Dixon, Kecia Lewis and Maleah Joi Moon, principal vocalists; Adam Blackstone, Alicia Keys and Tom Kitt, producers; Alicia Keys, composer/lyricist (Original Broadway Cast)

MERRILY WE ROLL ALONG

Jonathan Groff, Lindsay Mendez and Daniel Radcliffe, principal vocalists; David Caddick, Joel Fram, Maria Friedman and David Lai, producers; Stephen Sondheim, composer/lyricist (New Broadway Cast)

THE NOTEBOOK

John Clancy, Carmel Dean, Kurt Deutsch, Derik Lee, Kevin McCollum and Ingrid Michaelson, producers; Ingrid Michaelson, composer/lyricist (Original Broadway Cast)

THE OUTSIDERS

Joshua Boone, Brent Comer, Brody Grant and Sky Lakota-Lynch, principal vocalists; Zach Chance, Jonathan Clay, Matt Hinkley, Justin Levine and Lawrence Manchester, producers; Zach Chance, Jonathan Clay and Justin Levine, composers/lyricists (Original Broadway Cast)

SUFFS

Andrea Grody, Dean Sharenow and Shaina Taub, producers; Shaina Taub, composer/lyricist (Original Broadway Cast)

THE WIZ

Wayne Brady, Deborah Cox, Nichelle Lewis and Avery Wilson, principal vocalists; Joseph Joubert, Allen René Louis and Lawrence Manchester, producers; Charlie Smalls, composer/lyricist (2024 Broadway Cast Recording)

COUNTRY & AMERICAN ROOTS MUSIC

39 BEST COUNTRY SOLO PERFORMANCE

For new vocal or instrumental solo country recordings.

"16 CARRIAGES"
BEYONCÉ

"I AM NOT OKAY"
JELLY ROLL

"THE ARCHITECT"
KACEY MUSGRAVES

"A BAR SONG (TIPSY)"
SHABOOZEY

"IT TAKES A WOMAN"
CHRIS STAPLETON

COUNTRY & AMERICAN ROOTS MUSIC

40 BEST COUNTRY DUO/GROUP PERFORMANCE

For new vocal or instrumental duo/group or collaborative country recordings.

"COWBOYS CRY TOO"
KELSEA BALLERINI WITH
NOAH KAHAN

"II MOST WANTED"
BEYONCÉ FEATURING
MILEY CYRUS

"BREAK MINE"
BROTHERS OSBORNE

"BIGGER HOUSES"
DAN + SHAY

"I HAD SOME HELP"
POST MALONE FEATURING
MORGAN WALLEN



COUNTRY & AMERICAN ROOTS MUSIC

41 BEST COUNTRY SONG

A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"THE ARCHITECT"
KACEY MUSGRAVES

Shane McAnally, Kacey Musgraves and Josh Osborne, songwriters

"A BAR SONG (TIPSY)"
SHABOOZEY

Sean Cook, Chibueze Collins Obinna and Nevin Sastry, songwriters

"I AM NOT OKAY"
JELLY ROLL

Casey Brown, Jason DeFord, Ashley Gorley and Taylor Phillips, songwriters

"I HAD SOME HELP"
POST MALONE FEATURING
MORGAN WALLEN

Louis Bell, Ashley Gorley, Hoskins, Austin Post, Ernest Smith, Ryan Vojtesak, Morgan Wallen and Chandler Paul Walters, songwriters

"TEXAS HOLD 'EM"
BEYONCÉ

Brian Bates, Beyoncé, Atia Boggs, Elizabeth Lowell Boland, Megan Bülow, Nate Ferraro and Raphael Saadiq, songwriters



COUNTRY & AMERICAN ROOTS MUSIC

42 BEST COUNTRY ALBUM

For albums containing greater than 75% playing time of new country recordings.

COWBOY CARTER
BEYONCÉ

F-1 TRILLION
POST MALONE

DEEPER WELL
KACEY MUSGRAVES

HIGHER
CHRIS STAPLETON

WHIRLWIND
LAINEY WILSON

COUNTRY & AMERICAN ROOTS MUSIC

43 BEST AMERICAN ROOTS PERFORMANCE

For new vocal or instrumental American roots recordings. This is for performances in the style of any of the subgenres encompassed in the American roots music field including bluegrass, blues, folk or regional roots. Award to the artist(s).

"BLAME IT ON EVE"
SHEMEKIA COPELAND

"NOTHING IN RAMBLING"
THE FABULOUS THUNDERBIRDS
FEATURING BONNIE RAITT,
KEB' MO', TAJ MAHAL &
MICK FLEETWOOD

"LIGHTHOUSE"
SIERRA FERRELL

"THE BALLAD OF SALLY ANNE"
RHIANNON GIDDENS

COUNTRY & AMERICAN ROOTS MUSIC

44 BEST AMERICANA PERFORMANCE

For new vocal or instrumental Americana performance. Award to the artist(s).

"YA YA"
BEYONCÉ

"SUBTITLES"
MADISON CUNNINGHAM

"DON'T DO ME GOOD"
MADI DIAZ FEATURING
KACEY MUSGRAVES

"AMERICAN DREAMING"
SIERRA FERRELL

"RUNAWAY TRAIN"
SARAH JAROSZ

"EMPTY TRAINLOAD OF SKY"
GILLIAN WELCH &
DAVID RAWLINGS



Nominations

COUNTRY & AMERICAN ROOTS MUSIC

45 BEST AMERICAN ROOTS SONG

A songwriter(s) award. Includes Americana, bluegrass, traditional blues, contemporary blues, folk or regional roots songs. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.)

"AHEAD OF THE GAME"

MARK KNOPFLER

Mark Knopfler, songwriter

"ALL IN GOOD TIME"

IRON & WINE FEATURING FIONA APPLE

Sam Beam, songwriter

"ALL MY FRIENDS"

AOIFE O'DONOVAN

Aoife O'Donovan, songwriter

"AMERICAN DREAMING"

SIERRA FERRELL

Sierra Ferrell and Melody Walker, songwriters

"BLAME IT ON EVE"

SHEMEKIA COPELAND

John Hahn and Will Kimbrough, songwriters



COUNTRY & AMERICAN ROOTS MUSIC

46 BEST AMERICANA ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental Americana recordings.

THE OTHER SIDE

T BONE BURNETT

\$10 COWBOY

CHARLEY CROCKETT

TRAIL OF FLOWERS

SIERRA FERRELL

POLAROID LOVERS

SARAH JAROSZ

NO ONE GETS OUT ALIVE

MAGGIE ROSE

TIGERS BLOOD

WAXAHATCHEE

COUNTRY & AMERICAN ROOTS MUSIC

47 BEST BLUEGRASS ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental bluegrass recordings.

I BUILT A WORLD

BRONWYN KEITH-HYNES

SONGS OF LOVE AND LIFE

THE DEL McCOURY BAND

NO FEAR

SISTER SADIE

LIVE VOL. 1

BILLY STRINGS

EARL JAM

TONY TRISCHKA

DAN TYMINSKI: LIVE FROM THE RYMAN

DAN TYMINSKI



COUNTRY & AMERICAN ROOTS MUSIC

48 BEST TRADITIONAL BLUES ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental traditional blues recordings.

HILL COUNTRY LOVE

CEDRIC BURNSIDE

STRUCK DOWN

THE FABULOUS THUNDERBIRDS

ONE GUITAR WOMAN

SUE FOLEY

SAM'S PLACE

LITTLE FEAT

SWINGIN' LIVE AT THE CHURCH IN TULSA

THE TAJ MAHAL SEXTET

COUNTRY & AMERICAN ROOTS MUSIC

49 BEST CONTEMPORARY BLUES ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental contemporary blues recordings.

BLUES DELUXE VOL. 2

JOE BONAMASSA

BLAME IT ON EVE

SHEMEKIA COPELAND

FRIENDLYTOWN

STEVE CROPPER & THE MIDNIGHT HOUR

MILEAGE

RUTHIE FOSTER

THE FURY

ANTONIO VERGARA

COUNTRY & AMERICAN ROOTS MUSIC

50 BEST FOLK ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental folk recordings.

AMERICAN PATCHWORK QUARTET
AMERICAN PATCHWORK QUARTET

WEIRD FAITH
MADI DIAZ

BRIGHT FUTURE
ADRIANNE LENKER

ALL MY FRIENDS
AOIFE O'DONOVAN

WOODLAND
GILLIAN WELCH &
DAVID RAWLINGS

COUNTRY & AMERICAN ROOTS MUSIC

51 BEST REGIONAL ROOTS MUSIC ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental regional roots music recordings.

25 BACK TO MY ROOTS
SEAN ARDOIN AND KREOLE
ROCK AND SOUL

LIVE AT THE 2024 NEW ORLEANS JAZZ & HERITAGE FESTIVAL
BIG CHIEF MONK BOUDREAUX &
THE GOLDEN EAGLES
FEATURING J'WAN BOUDREAUX

LIVE AT THE 2024 NEW ORLEANS JAZZ & HERITAGE FESTIVAL
NEW BREED BRASS BAND
FEATURING TROMBONE SHORTY

KUINI
KALANI PE'A

STORIES FROM THE BATTLEFIELD
THE RUMBLE FEATURING CHIEF
JOSEPH BOUDREAUX JR.

GOSPEL & CONTEMPORARY
CHRISTIAN MUSIC

52 BEST GOSPEL PERFORMANCE/ SONG

This award is given to the artist(s) and songwriter(s) for new compositions for the best traditional Christian, roots gospel or contemporary gospel single or track.

"CHURCH DOORS"
YOLANDA ADAMS

Sir William James Baptist and Donald
Lawrence, songwriters

"YESTERDAY"
MELVIN CRISPELL III

"HOLD ON (LIVE)"
RICKY DILLARD

"HOLY HANDS"
DOE

Jesse Paul Barrera, Jeffrey Castro
Bernat, Timothy Ferguson, Dominique
Jones, Kelby Shavon Johnson Jr.,
Jonathan McReynolds, Rickey "Slikk
Muzik" Offord and Juan Winans,
songwriters

"ONE HALLELUJAH"
TASHA COBBS LEONARD, ERICA
CAMPBELL & ISRAEL HOUGHTON
FEATURING JONATHAN
MCREYNOLDS & JEKALYN CARR

G. Morris Coleman, Israel Houghton,
Kenneth Leonard Jr., Tasha Cobbs
Leonard and Naomi Raine, songwriters

GOSPEL & CONTEMPORARY
CHRISTIAN MUSIC

53 BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/ SONG

This award is given to the artist(s) and songwriter(s) for new compositions for the best contemporary Christian music single or track, including pop, rap/hip-hop, Latin or rock.

"HOLY FOREVER (LIVE)"
BETHEL MUSIC AND JENN
JOHNSON FEATURING
CECE WINANS

"PRAISE"
ELEVATION WORSHIP
FEATURING BRANDON LAKE,
CHRIS BROWN &
CHANDLER MOORE

Pat Barrett, Chris Brown, Cody Carnes,
Steven Furtick, Brandon Lake and
Chandler Moore, songwriters

"FIRM FOUNDATION (HE WON'T)"
HONOR & GLORY FEATURING
DISCIPLE

"IN THE NAME OF JESUS"
JWLKRS WORSHIP & MAVERICK
CITY MUSIC FEATURING
CHANDLER MOORE

Austin Armstrong, Ran Jackson,
Chandler Moore, Sajan Nauriyal, Ella
Schnacky, Noah Schnacky and Ilya
Toshinskiy, songwriters

"IN THE ROOM"
MAVERICK CITY MUSIC, NAOMI
RAINE & CHANDLER MOORE
FEATURING TASHA COBBS
LEONARD

G. Morris Coleman, Tasha Cobbs
Leonard and Naomi Raine, songwriters

"THAT'S MY KING"
CECE WINANS

Taylor Agan, Kellie Gamble, Lloyd Nicks
and Jess Russ, songwriters



Nominations

GOSPEL & CONTEMPORARY
CHRISTIAN MUSIC

54 BEST GOSPEL ALBUM

For albums containing greater than 75% playing time of newly recorded, vocal, traditional or contemporary/R&B gospel music recordings.

COVERED VOL. 1
MELVIN CRISPELL III

CHOIRMASTER II (LIVE)
RICKY DILLARD

FATHER'S DAY
KIRK FRANKLIN

STILL KAREN
KAREN CLARK SHEARD

MORE THAN THIS
CECE WINANS

GOSPEL & CONTEMPORARY
CHRISTIAN MUSIC

55 BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

For albums containing greater than 75% playing time of newly recorded, vocal, contemporary Christian music, including pop, rap/hip-hop, Latin or rock recordings.

HEART OF A HUMAN
DOE

WHEN WIND MEETS FIRE
ELEVATION WORSHIP

CHILD OF GOD
FORREST FRANK

COAT OF MANY COLORS
BRANDON LAKE

**THE MAVERICK WAY
COMPLETE**
MAVERICK CITY MUSIC, NAOMI
RAINE & CHANDLER MOORE

GOSPEL & CONTEMPORARY
CHRISTIAN MUSIC

56 BEST ROOTS GOSPEL ALBUM

For albums containing greater than 75% playing time of newly recorded, vocal, traditional/roots gospel music, including country, Southern gospel, bluegrass and Americana recordings.

THE GOSPEL SESSIONS, VOL. 2
AUTHENTIC UNLIMITED

**THE GOSPEL ACCORDING TO
MARK**
MARK D. CONKLIN

RHAPSODY
THE HARLEM GOSPEL
TRAVELERS

CHURCH
CORY HENRY

LOVING YOU
THE NELONS

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

57 BEST LATIN POP ALBUM

For albums containing greater than 75% playing time of new Latin pop recordings.

FUNK GENERATION
ANITTA

EL VIAJE
LUIS FONSI

GARCÍA
KANY GARCÍA

LAS MUJERES YA NO LLORAN
SHAKIRA

ORQUÍDEAS
KALI UCHIS

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

58 BEST MÚSICA URBANA ALBUM

For albums containing greater than 75% playing time of new música urbana recordings.

**NADIE SABE LO QUE VA A
PASAR MAÑANA**
BAD BUNNY

RAYO
J BALVIN

FERXXOCALIPSIS
FEID

LAS LETRAS YA NO IMPORTAN
RESIDENTE

ATT.
YOUNG MIKO

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

59 BEST LATIN ROCK OR ALTERNATIVE ALBUM

For albums containing greater than 75% playing time of new Latin rock or alternative recordings.

COMPITA DEL DESTINO
EL DAVID AGUILAR

PA' TU CUERPA
CIMAFUNK

AUTOPOIÉTICA
MON LAFERTE

GRASA
NATHY PELUSO

¿QUIÉN TRAE LAS CORNETAS?
RAWAYANA



Young Miko

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

60 BEST MÚSICA MEXICANA ALBUM (INCLUDING TEJANO)

For albums containing greater than 75% playing time of new regional Mexican (banda, norteño, corridos, gruperos, mariachi, ranchera and Tejano) recordings.

DIAMANTES
CHIQUIS

BOCA CHUECA, VOL. 1
CARÍN LEÓN

ÉXODO
PESO PLUMA

DE LEJITOS
JESSI URIBE

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

61 BEST TROPICAL LATIN ALBUM

For albums containing greater than 75% playing time of new tropical Latin recordings.

MUEVENSE
MARC ANTHONY

BAILAR
SHEILA E.

RADIO GÜIRA
JUAN LUIS GUERRA 4.40

ALMA, CORAZÓN Y SALSA (LIVE AT GRAN TEATRO NACIONAL)
TONY SUCCAR & MIMY SUCCAR

VACILÓN SANTIAGUERO
KIKI VALERA

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

62 BEST GLOBAL MUSIC PERFORMANCE

For new vocal or instrumental global music recordings.

"RAAT KI RANI"
AROOJ AFTAB

"A ROCK SOMEWHERE"
JACOB COLLIER FEATURING ANOUSHKA SHANKAR & VARIJASHREE VENUGOPAL

"RISE"
ROCKY DAWUNI

"BEMBA COLORÁ"
SHEILA E. FEATURING GLORIA ESTEFAN & MIMY SUCCAR

"SUNLIGHT TO MY SOUL"
ANGÉLIQUE KIDJO FEATURING SOWETO GOSPEL CHOIR

"KASHIRA"
MASA TAKUMI FEATURING RON KORB, NOSHIR MODY & DALE EDWARD CHUNG

LATIN, GLOBAL, REGGAE & NEW AGE,
AMBIENT, OR CHANT

63 BEST AFRICAN MUSIC PERFORMANCE

"TOMORROW"
YEMI ALADE

"MMS"
ASAKE & WIZKID

"SENSATIONAL"
CHRIS BROWN FEATURING DAVIDO & LOJAY

"HIGHER"
BURNA BOY

"LOVE ME JEJE"
TEMS



León



Tems

Nominations

LATIN, GLOBAL, REGGAE & NEW AGE, AMBIENT, OR CHANT

64 BEST GLOBAL MUSIC ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental global music recordings.

ALKEBULAN II
MATT B FEATURING ROYAL PHILHARMONIC ORCHESTRA

PAISAJES
CIRO HURTADO

HEIS
REMA

HISTORIAS DE UN FLAMENCO
ANTONIO REY

BORN IN THE WILD
TEMS

LATIN, GLOBAL, REGGAE & NEW AGE, AMBIENT, OR CHANT

65 BEST REGGAE ALBUM

For albums containing greater than 75% playing time of new reggae recordings.

TAKE IT EASY
COLLIE BUDDZ

PARTY WITH ME
VYBZ KARTEL

NEVER GETS LATE HERE
SHENSEEA

BOB MARLEY: ONE LOVE – MUSIC INSPIRED BY THE FILM (DELUXE)
VARIOUS ARTISTS

EVOLUTION
THE WAILERS

LATIN, GLOBAL, REGGAE & NEW AGE, AMBIENT, OR CHANT

66 BEST NEW AGE, AMBIENT, OR CHANT ALBUM

For albums containing greater than 75% playing time of new vocal or instrumental new age recordings.

BREAK OF DAWN
RICKY KEJ

TRIVENI
WOUTER KELLERMAN, ERU MATSUMOTO & CHANDRIKA TANDON

OPUS
RYUICHI SAKAMOTO

CHAPTER II: HOW DARK IT IS BEFORE DAWN
ANOUSHKA SHANKAR

WARRIORS OF LIGHT
RADHIKA VEKARIA

CHILDREN'S, COMEDY, AUDIO BOOKS, VISUAL MEDIA & MUSIC VIDEO/FILM

67 BEST CHILDREN'S MUSIC ALBUM

For albums containing greater than 75% playing time of new musical or spoken word recordings that are created and intended specifically for children.

BRILLO, BRILLO!
LUCKY DIAZ AND THE FAMILY JAM BAND

CRECIENDO
LUCY KALANTARI & THE JAZZ CATS

MY FAVORITE DREAM
JOHN LEGEND

SOLID ROCK REVIVAL
ROCK FOR CHILDREN

WORLD WIDE PLAYDATE
DIVINITY ROXX AND DIVI ROXX KIDS

CHILDREN'S, COMEDY, AUDIO BOOKS, VISUAL MEDIA & MUSIC VIDEO/FILM

68 BEST COMEDY ALBUM

For albums containing greater than 75% playing time of new recordings.

ARMAGEDDON
RICKY GERVAIS

THE DREAMER
DAVE CHAPPELLE

THE PRISONER
JIM GAFFIGAN

SOMEDAY YOU'LL DIE
NIKKI GLASER

WHERE WAS I
TREVOR NOAH

CHILDREN'S, COMEDY, AUDIO BOOKS, VISUAL MEDIA & MUSIC VIDEO/FILM

69 BEST AUDIO BOOK, NARRATION, AND STORYTELLING RECORDING

ALL YOU NEED IS LOVE: THE BEATLES IN THEIR OWN WORDS
VARIOUS ARTISTS
Guy Oldfield, producer

AND YOUR ASS WILL FOLLOW
GEORGE CLINTON

BEHIND THE SEAMS: MY LIFE IN RHINESTONES
DOLLY PARTON

LAST SUNDAYS IN PLAINS: A CENTENNIAL CELEBRATION
JIMMY CARTER

MY NAME IS BARBRA
BARBRA STREISAND



Shenseea



Streisand

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

70 BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Award to the principal artist(s) and/or "in studio" producer(s) of a majority of the tracks on the album. In the absence of both, award to the one or two individuals proactively responsible for the concept and musical direction of the album and for the selection of artists, songs and producers, as applicable. Award also goes to appropriately credited music supervisor(s).

THE COLOR PURPLE VARIOUS ARTISTS

Nick Baxter, Blitz Bazawule, Stephen Bray, compilation producers; Jordan Carroll, Morgan Rhodes, music supervisors

DEADPOOL & WOLVERINE VARIOUS ARTISTS

Dave Jordan, Shawn Levy, Ryan Reynolds, compilation producers; Dave Jordan, music supervisor

MAESTRO: MUSIC BY LEONARD BERNSTEIN

BRADLEY COOPER, YANNICK NÉZET-SÉGUIN (LONDON SYMPHONY ORCHESTRA)

Bradley Cooper and Yannick Nézet-Séguin, artists; Bradley Cooper, Yannick Nézet-Séguin and Jason Ruder, compilation producers; Steven Gizicki, music supervisor

SALTBURN VARIOUS ARTISTS

Emerald Fennell, compilation producer; Kirsten Lane, music supervisor

TWISTERS: THE ALBUM VARIOUS ARTISTS

Ian Cripps, Brandon Davis, Joe Khoury, Kevin Weaver, compilation producers; Mike Knobloch, Rachel Levy, music supervisors

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

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

Award to composer(s) for an original score created specifically for, or as a companion to, a current legitimate motion picture, television show or series or other visual media.

AMERICAN FICTION LAURA KARPMAN, COMPOSER

CHALLENGERS TRENT REZNR AND ATTICUS ROSS, COMPOSERS

THE COLOR PURPLE KRIS BOWERS, COMPOSER

DUNE: PART TWO HANS ZIMMER, COMPOSER

SHŌGUN NICK CHUBA, ATTICUS ROSS AND LEOPOLD ROSS, COMPOSERS

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

72 BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA

Award to composer(s) for an original score created specifically for, or as a companion to, video games and other interactive media.

AVATAR: FRONTIERS OF PANDORA PINAR TOPRAK, COMPOSER

GOD OF WAR RAGNARÖK: VALHALLA BEAR MCCREARY, COMPOSER

MARVEL'S SPIDER-MAN 2 JOHN PAESANO, COMPOSER

STAR WARS OUTLAWS WILBERT ROGET II, COMPOSER

WIZARDRY: PROVING GROUNDS OF THE MAD OVERLORD WINIFRED PHILLIPS, COMPOSER

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

73 BEST SONG WRITTEN FOR VISUAL MEDIA

A songwriter(s) award. For a song (melody and lyrics) written specifically for a motion picture, television show, video games or other visual media and released for the first time during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

"AIN'T NO LOVE IN OKLAHOMA" (FROM TWISTERS: THE ALBUM) LUKE COMBS

Jessi Alexander, Luke Combs and Jonathan Singleton, songwriters

"BETTER PLACE" (FROM TROLLS BAND TOGETHER) *NSYNC & JUSTIN TIMBERLAKE

Amy Allen, Shellback and Justin Timberlake, songwriters

"CAN'T CATCH ME NOW" (FROM THE HUNGER GAMES: THE BALLAD OF SONGBIRDS & SNAKES) OLIVIA RODRIGO

Daniel Nigro and Olivia Rodrigo, songwriters

"IT NEVER WENT AWAY" (FROM AMERICAN SYMPHONY) JON BATISTE

Jon Batiste and Dan Wilson, songwriters

"LOVE WILL SURVIVE" (FROM THE TATTOOIST OF AUSCHWITZ) BARBRA STREISAND

Walter Afanasieff, Charlie Midnight, Kara Talve and Hans Zimmer, songwriters



Reznor (left) and Ross

Nominations

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

74 BEST MUSIC VIDEO

Award to the artist, video director and video producer.

"TAILOR SWIF" A\$AP ROCKY

Vania Heymann and Gal Muggia, video directors; Natan Schottenfels, video producer

"360" CHARLI XCX

Aidan Zamiri, video director; Jami Arceo and Evan Thicke, video producers

"HOUDINI" EMINEM

Rich Lee, video director; Kathy Angstadt, Lisa Arianna and Justin Diener, video producers

"NOT LIKE US" KENDRICK LAMAR

Dave Free and Kendrick Lamar, video directors; Jack Begert, Cornell Brown, Sam Canter, Jared Heinke, Jamie Rabineau and Anthony Saleh, video producers

"FORTNIGHT" TAYLOR SWIFT FEATURING POST MALONE

Taylor Swift, video director; Jil Hardin, video producer

CHILDREN'S, COMEDY, AUDIO BOOKS,
VISUAL MEDIA & MUSIC VIDEO/FILM

75 BEST MUSIC FILM

For concert/performance films or music documentaries. Award to the artist, video director and video producer.

AMERICAN SYMPHONY JON BATISTE

Matthew Heineman, video director; Lauren Domino, Matthew Heineman and Joedan Okun, video producers

JUNE JUNE CARTER CASH

Kristen Vaurio, video director; Josh Matas, Sarah Olson, Jason Owen, Mary Robertson and Kristen Vaurio, video producers

KINGS FROM QUEENS RUN-D.M.C.

Kirk Fraser, video director; Dan Goodman, Brian Hunt and William H. Masterson III, video producers

STEVIE VAN ZANDT: DISCIPLE STEVEN VAN ZANDT

Bill Teck, video director; Robert Cotto, David Fisher and Bill Teck, video producers

THE GREATEST NIGHT IN POP VARIOUS ARTISTS

Bao Nguyen, video director; Bruce Eskowitz, George Hencken, Larry Klein, Julia Nottingham, Lionel Richie and Harriet Sternberg, video producers

PACKAGE, NOTES & HISTORICAL

76 BEST RECORDING PACKAGE

THE AVETT BROTHERS THE AVETT BROTHERS

Scott Avett, Jonny Black and Giorgia Sage, art directors

BAKER HOTEL WILLIAM CLARK GREEN

Sarah Dodds and Shauna Dodds, art directors

BRAT CHARLI XCX

Charli xcx, Brent David Freaney and Imogene Strauss, art directors

F-1 TRILLION POST MALONE

Archie Lee Coates IV, Jeffrey Franklin, Bobby Greenleaf, Blossom Liu, Kylie McMahon, Ana Cecilia Thompson Motta and Austin Post, art directors

HOUNDS OF LOVE (THE BASKERVILLE EDITION) KATE BUSH

Kate Bush and Albert McIntosh, art directors

JUG BAND MILLIONAIRE THE MUDDY BASIN RAMBLERS

Andrew Wong and Julie Yeh, art directors

PREGNANCY, BREAKDOWN, AND DISEASE IWHOIWHOO

Lee Pei-Tzu, art director

PACKAGE, NOTES & HISTORICAL

77 BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

HALF LIVING THINGS ALPHA WOLF

Nick Azinas and Mike Hicks, art directors

HOUNDS OF LOVE (THE BOXES OF LOST AT SEA)

KATE BUSH

Kate Bush and Albert McIntosh, art directors

IN UTERO NIRVANA

Doug Cunningham and Jason Noto, art directors

MIND GAMES JOHN LENNON

Simon Hilton and Sean Ono Lennon, art directors

UNSUOK CHIN UNSUOK CHIN & BERLINER PHILHARMONIKER

Takahiro Kurashima and Marek Polewski, art directors

WE BLAME CHICAGO 90 DAY MEN

Rebeka Arce and Farbod Kokabi, art directors

PACKAGE, NOTES & HISTORICAL

78 BEST ALBUM NOTES

AFTER MIDNIGHT FORD DABNEY'S SYNCOPATED ORCHESTRAS

Tim Brooks, album notes writer

THE CARNEGIE HALL CONCERT

ALICE COLTRANE

Lauren Du Graf, album notes writer

CENTENNIAL KING OLIVER'S CREOLE JAZZ BAND & VARIOUS ARTISTS

Ricky Riccardi, album notes writer

JOHN CULSHAW – THE ART OF THE PRODUCER – THE EARLY YEARS 1948-55

JOHN CULSHAW

Dominic Fyfe, album notes writer

SONTRACK ORIGINAL DE LA PELÍCULA "AL SON DE BENO"

VARIOUS ARTISTS

Josh Kun, album notes writer



PACKAGE, NOTES & HISTORICAL

79 BEST HISTORICAL ALBUM

CENTENNIAL

KING OLIVER'S CREOLE JAZZ BAND AND VARIOUS ARTISTS

Meagan Hennessey and Richard Martin, compilation producers; Richard Martin, mastering engineer; Richard Martin, restoration engineer

DIAMONDS AND PEARLS: SUPER DELUXE EDITION PRINCE & THE NEW POWER GENERATION

L. Londell McMillan, Charles F. Spicer Jr. and Duane Tudahl, compilation producers; Brad Blackwood and Bernie Grundman, mastering engineers; Chris James, restoration engineer

PAUL ROBESON – VOICE OF FREEDOM: HIS COMPLETE COLUMBIA, RCA, HMV, AND VICTOR RECORDINGS PAUL ROBESON

Tom Laskey, Shana L. Redmond, Susan Robeson and Robert Russ, compilation producers; Nancy Conforti and Andreas K. Meyer, mastering engineers

PEPITO Y PAQUITO PEPE DE LUCÍA AND PACO DE LUCÍA

Pepe De Lucía and Javier Doria, compilation producers; Jesús Bola, mastering engineer; Jesús Bola, restoration engineer

THE SOUND OF MUSIC (ORIGINAL SOUNDTRACK RECORDING – SUPER DELUXE EDITION) RODGERS & HAMMERSTEIN & JULIE ANDREWS

Mike Matessino and Mark Piro, compilation producers; Steve Genewick and Mike Matessino, mastering engineers; Mike Matessino, restoration engineer

PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT

80 BEST ENGINEERED ALBUM, NON-CLASSICAL

An engineer's award. (Artist names appear in parentheses.)

ALGORITHM

Dernst Emile II, Michael B. Hunter, Jordan Johnson, Stefan Johnson, Rachel Keen, John Kersey, Charles Moniz and Todd Robinson, engineers; Colin Leonard, mastering engineer (Lucky Daye)

CYAN BLUE

Jack Emblem, Jack Rochon and Charlotte Day Wilson, engineers; Chris Gehringer, mastering engineer (Charlotte Day Wilson)

DEEPER WELL

Craig Alvin, Shawn Everett, Mai Leisz, Todd Lombardo, John Rooney, Konrad Snyder and Daniel Tashian, engineers; Greg Calbi, mastering engineer (Kacey Musgraves)

EMPATHOGEN

Beatriz Artola, Zach Brown, Oscar Cornejo, Chris Greatti, Mitch McCarthy, Adam Schoeller and Willow Smith, engineers; Joe LaPorta, mastering engineer (Willow)

I/O

Tchad Blake, Oli Jacobs, Katie May, Dom Shaw and Mark "Spike" Stent, engineers; Matt Colton, mastering engineer (Peter Dinklage)

SHORT N' SWEET

Bryce Bordone, Julian Bunetta, Serban Ghenea, Jeff Gunnell, Oli Jacobs, Ian Kirkpatrick, Jack Manning, Manny Marroquin, John Ryan and Laura Sisk, engineers; Nathan Dantzler and Ruairi O'Flaherty, mastering engineers (Sabrina Carpenter)

PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT

81 BEST ENGINEERED ALBUM, CLASSICAL

An engineer's award. (Artist names appear in parentheses.)

ADAMS: GIRLS OF THE GOLDEN WEST

Alexander Lipay and Dmitriy Lipay, engineers; Alexander Lipay and Dmitriy Lipay, mastering engineers (John Adams, Daniela Mack, Ryan McKinny, Paul Appleby, Hye Jung Lee, Elliot Madore, Julia Bullock, Davóne Tines, Los Angeles Philharmonic & Los Angeles Master Chorale)

ANDRES: THE BLIND BANISTER

Silas Brown, Doron Schachter and Michael Schwartz, engineers; Matt Colton, mastering engineer (Andrew Cyr, Inbal Segev & Metropolis Ensemble)

BRUCKNER: SYMPHONY NO. 7; BATES: RESURREXIT

Mark Donahue and John Newton, engineers; Mark Donahue, mastering engineer (Manfred Honeck & Pittsburgh Symphony Orchestra)

CLEAR VOICES IN THE DARK

Daniel Shores, engineer; Daniel Shores, mastering engineer (Matthew Guard & Skylark Vocal Ensemble)

ORTIZ: REVOLUCIÓN DIAMANTINA

Alexander Lipay and Dmitriy Lipay, engineers; Alexander Lipay and Dmitriy Lipay, mastering engineers (Gustavo Dudamel, María Dueñas, Los Angeles Philharmonic & Los Angeles Master Chorale)



Nominations

PRODUCTION, ENGINEERING,
COMPOSITION & ARRANGEMENT

82 PRODUCER OF THE YEAR, CLASSICAL

A producer's award. (Artist names appear in parentheses.)

ERICA BRENNER

- *Biber: Mystery Sonatas* (Alan Choo, Jeannette Sorrell and Apollo's Fire)
- *Handel: Israel in Egypt* (Jeannette Sorrell, Apollo's Singers and Apollo's Fire)
- *Mozart: Piano Sonatas, Vols. 5 & 6* (Orli Shaham)
- *Songs for a Friend – A Tribute to Trumpeter Ryan Anthony* (various artists)
- *Sonic Alchemy* (YuEun Kim, Mina Gajić and Coleman Itzkoff)

CHRISTOPH FRANKE

- *Beethoven: The Complete Symphonies* (Antonello Manacorda and Kammerakademie Potsdam)
- *Beethoven: Violin Sonatas Nos. 1, 5, 6 & 10* (Dénes Várjon and Antje Weithaas)
- *Brahms, Viotti & Dvořák: Orchestral Works* (Tanja Tetzlaff, Christian Tetzlaff, Paavo Järvi and Deutsches Symphonie-Orchester Berlin)
- *Mozart: Sinigaglia* (Noah Bendix-Balgley)
- *Rachmaninoff: Symphony No. 2* (Kirill Petrenko and Berliner Philharmoniker)
- *The Vienna Recital* (Yuja Wang)

MORTEN LINDBERG

- *Mor* (Karen Haugom Olsen and Nidaros Domkor)
- *Pax* (Nina T. Karlsen, Ensemble 96 and Current Saxophone Quartet)
- *Sommerro: Borders* (Nick Davies and Trondheim Symphony Orchestra)

DMITRIY LIPAY

- *Adams: Girls of the Golden West* (John Adams, Daniela Mack, Ryan McKinny, Paul Appleby, Hye Jung Lee, Elliot Madore, Julia Bullock, Davóne Tines, Los Angeles Philharmonic and Los Angeles Master Chorale)
- *Messiaen: Des Canyons Aux Étoiles...* (Ludovic Morlot and Seattle Symphony)
- *Ortiz: Revolución Diamantina* (Gustavo Dudamel, Gabriela Ortiz, María Dueñas, Los Angeles Philharmonic and Los Angeles Master Chorale)

ELAINE MARTONE

- *Bartók: String Quartet No. 3; Suite From 'The Miraculous Mandarin'* (Franz Welser-Möst and The Cleveland Orchestra)
- *The Book of Spells* (Merian Ensemble)
- *Bruckner: Symphony No. 4* (Franz Welser-Möst and The Cleveland Orchestra)

- *Divine Mischief* (Julian Bliss, J. Eric Wilson and Baylor University Wind Ensemble)
- *Joy!* (John Morris Russell and Cincinnati Pops)
- *Prokofiev: Symphony No. 6* (Franz Welser-Möst and The Cleveland Orchestra)
- *Schubert: The Complete Impromptus* (Gerardo Teissonnière)
- *Stranger at Home* (Shachar Israel)
- *Tchaikovsky: Symphony No. 4* (Franz Welser-Möst and The Cleveland Orchestra)

DIRK SOBOTKA

- *American Dreams* (Louis Langrée and Cincinnati Symphony)
- *Bruckner: Symphony No. 7; Bates: Resurrexit* (Manfred Honeck and Pittsburgh Symphony Orchestra)
- *Dvořák: Symphony No. 9, 'From the New World'; American Suite* (Nathalie Stutzmann and Atlanta Symphony Orchestra)
- *Radiance Untethered – The Choral Music of John Wykoff* (Cameron F. Labarr and Missouri State University Chorale)



Lindberg



Gabriel

LINDBERG: JOHN SHEARER/WIREIMAGE; GABRIEL: SCOTTLEGG/GETTY IMAGES

PRODUCTION, ENGINEERING,
COMPOSITION & ARRANGEMENT

83 BEST IMMERSIVE AUDIO ALBUM

For vocal or instrumental albums in any genre. Must be commercially released for physical sale or on an eligible streaming or download service and must provide a new immersive mix of four or more channels. Award to the immersive mix engineer, immersive producer (if any) and immersive mastering engineer (if any).

AVALON

Bob Clearmountain, immersive mix engineer; John Webber, immersive mastering engineer; Rhett Davies and Bryan Ferry, immersive producers (Roxy Music)

GENIUS LOVES COMPANY

Michael Romanowski, Eric Schilling and Herbert Waltl, immersive mix engineers; Michael Romanowski, immersive mastering engineer; John Burk, immersive producer (Ray Charles With Various Artists)

HENNING SOMMERRO: BORDERS

Morten Lindberg, immersive mix engineer; Morten Lindberg, immersive mastering engineer; Morten Lindberg, immersive producer (Trondheim Symphony Orchestra)

I/O (IN-SIDE MIX)

Hans-Martin Buff, immersive mix engineer; Peter Gabriel, immersive producer (Peter Gabriel)

PAX

Morten Lindberg, immersive mix engineer; Morten Lindberg, immersive mastering engineer; Morten Lindberg, immersive producer (Ensemble 96 & Current Saxophone Quartet)

PRODUCTION, ENGINEERING,
COMPOSITION & ARRANGEMENT

84 BEST INSTRUMENTAL COMPOSITION

A composer's award for an original composition (not an adaptation) first released during the eligibility year. Singles or tracks only.

"AT LAST"

Shelton G. Berg, composer (Shelly Berg)

"COMMUNION"

Christopher Zuar, composer (Christopher Zuar Orchestra)

"I SWEAR, I REALLY WANTED TO MAKE A 'RAP' ALBUM BUT THIS IS LITERALLY THE WAY THE WIND BLEW ME THIS TIME"

André 3000, Surya Botofasina, Nate Mercereau and Carlos Niño, composers (André 3000)

"REMEMBRANCE"

Chick Corea, composer (Chick Corea & Béla Fleck)

"STRANDS"

Pascal Le Boeuf, composer (Akropolis Reed Quintet, Pascal Le Boeuf & Christian Euman)

PRODUCTION, ENGINEERING,
COMPOSITION & ARRANGEMENT

85 BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

An arranger's award. (Artist names appear in parentheses.) Singles or tracks only.

"BABY ELEPHANT WALK – ENCORE"

Michael League, arranger (Snarky Puppy)

"BRIDGE OVER TROUBLED WATER"

Jacob Collier, Tori Kelly and John Legend, arrangers (Jacob Collier Featuring John Legend & Tori Kelly)

"RHAPSODY IN BLUE(GRASS)"

Béla Fleck, arranger (Béla Fleck Featuring Michael Cleveland, Sierra Hull, Justin Moses, Mark Schatz & Bryan Sutton)

"ROSE WITHOUT THE THORNS"

Erin Bentlage, Alexander Lloyd Blake, Scott Hoying, A.J. Sealy and Amanda Taylor, arrangers (Scott Hoying Featuring säje & Tonality)

"SILENT NIGHT"

Erin Bentlage, Sara Gazarek, Johnaye Kendrick and Amanda Taylor, arrangers (säje)



Nominations

PRODUCTION, ENGINEERING,
COMPOSITION & ARRANGEMENT

86 BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

An arranger's award. (Artist names appear in parentheses.) Singles or tracks only.

"ALMA"

Erin Bentlage, Sara Gazarek, Johanye Kendrick and Amanda Taylor, arrangers (sàje Featuring Regina Carter)

"ALWAYS COME BACK"

Matt Jones, John Legend and Sufjan Stevens, arranger (John Legend)

"BIG FEELINGS"

Chris Greatti, Zach Tenorio and Willow, arrangers (Willow)

"LAST SURPRISE" (FROM PERSONA 5)

Charlie Rosen and Jake Silverman, arrangers (The 8-Bit Big Band Featuring Jonah Nilsson & Button Masher)

"THE SOUND OF SILENCE"

Cody Fry, arranger (Cody Fry Featuring Sleeping at Last)

CLASSICAL

87 BEST ORCHESTRAL PERFORMANCE

Award to the conductor and to the orchestra.

"ADAMS: CITY NOIR, FEARFUL SYMMETRIES & LOLA MONTEZ DOES THE SPIDER DANCE"
MARIN ALSOP, CONDUCTOR
(ORF VIENNA RADIO SYMPHONY ORCHESTRA)

"KODÁLY: HÁRY JÁNOS SUITE; SUMMER EVENING & SYMPHONY IN C MAJOR"
JOANN FALLETTA, CONDUCTOR
(BUFFALO PHILHARMONIC ORCHESTRA)

"ORTIZ: REVOLUCIÓN DIAMANTINA"
GUSTAVO DUDAMEL, CONDUCTOR
(LOS ANGELES PHILHARMONIC)

"SIBELIUS: KARELIA SUITE, RAKASTAVA, & LEMMINKÄINEN"
SUSANNA MÄLKKI, CONDUCTOR
(HELSINKI PHILHARMONIC ORCHESTRA)

CLASSICAL

88 BEST OPERA RECORDING

Award to the conductor, album producer(s) and principal soloists and to the composer and librettist (if applicable) of a world premiere opera recording only.

"ADAMS: GIRLS OF THE GOLDEN WEST"
LOS ANGELES PHILHARMONIC;
LOS ANGELES MASTER CHORALE

John Adams, conductor; Paul Appleby, Julia Bullock, Hye Jung Lee, Daniela Mack, Elliot Madore, Ryan McKinny and Davóne Tines; Dmitriy Lipay, producer

"CATÁN: FLORENCIA EN EL AMAZONAS"
THE METROPOLITAN OPERA ORCHESTRA; THE METROPOLITAN OPERA CHORUS

Yannick Nézet-Séguin, conductor; Mario Chang, Michael Chioldi, Greer Grimsley, Nancy Fabiola Herrera, Mattia Olivieri, Ailyn Pérez and Gabriella Reyes; David Frost, producer

"MORAVEC: THE SHINING"
KANSAS CITY SYMPHONY;
LYRIC OPERA OF KANSAS CITY CHORUS

Gerard Schwarz, conductor; Tristan Hallett, Kelly Kaduce and Edward Parks; Blanton Alspaugh, producer

"PUTS: THE HOURS"
METROPOLITAN OPERA ORCHESTRA; METROPOLITAN OPERA CHORUS

Yannick Nézet-Séguin, conductor; Joyce DiDonato, Renée Fleming and Kelli O'Hara; David Frost, producer

"SAARIAHO: ADRIANA MATER"
SAN FRANCISCO SYMPHONY;
SAN FRANCISCO SYMPHONY CHORUS; TIMO KURKIKANGAS

Esa-Pekka Salonen, conductor; Fleur Barron, Axelle Fanyo, Nicholas Phan and Christopher Purves; Jason O'Connell, producer

CLASSICAL

89 BEST CHORAL PERFORMANCE

Award to the conductor and to the choral director and/or chorus master where applicable and to the choral organization/ensemble.

"CLEAR VOICES IN THE DARK"
CARRIE CHERON, NATHAN HODGSON, HELEN KARLOSKI & CLARE MCNAMARA; SKYLARK VOCAL ENSEMBLE
Matthew Guard, conductor

"A DREAM SO BRIGHT – CHORAL MUSIC OF JAKE RUNESTAD"
JEFFREY BIEGEL; TRUE CONCORD ORCHESTRA; TRUE CONCORD VOICES
Eric Holtan, conductor

"HANDEL: ISRAEL IN EGYPT"
MARGARET CARPENTER HAIGH, DANIEL MOODY, MOLLY NETTER, JACOB PERRY & EDWARD VOGEL; APOLLO'S FIRE; APOLLO'S SINGERS
Jeannette Sorrell, conductor

"OCHRE"
THE CROSSING
Donald Nally, conductor

"SHEEHAN: AKATHIST"
ELIZABETH BATES, PAUL D'ARCY, TYNAN DAVIS, AINE HAKAMATSUKA, STEVEN HRYCELAK, HELEN KARLOSKI, ENRICO LAGASCA, EDMUND MILLY, FOTINA NAUMENKO, NEIL NETHERLY, TIMOTHY PARSONS, STEPHEN SANDS, MIRIAM SHEEHAN & PAMELA TERRY; NOVUS NY; ARTEFACT ENSEMBLE, THE CHOIR OF TRINITY WALL STREET, DOWNTOWN VOICES & TRINITY YOUTH CHORUS
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"CERRONE: BEAUFORT SCALES"
BETH WILLER, CHRISTOPHER CERRONE & LORELEI ENSEMBLE

"HOME"
MIRÓ QUARTET

"RECTANGLES AND CIRCUMSTANCE"
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91 BEST CLASSICAL INSTRUMENTAL SOLO

Award to the instrumental soloist(s) and to the conductor when applicable.

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ANDY AKIHO

"BACH: GOLDBERG VARIATIONS"
VÍKINGUR ÓLAFSSON

"EASTMAN: THE HOLY PRESENCE OF JOAN D'ARC"
SETH PARKER WOODS

"ENTOURER"
ENSEMBLE DISSONANCE
Mak Grgić

"PERRY: CONCERTO FOR VIOLIN & ORCHESTRA"
EXPERIENTIAL ORCHESTRA

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92 BEST CLASSICAL SOLO VOCAL ALBUM

Award to vocalist(s), collaborative artist(s) (e.g., pianists, conductors, chamber groups), producer(s), recording engineers/mixers with greater than 50% playing time of new material.

BESPOKE SONGS
Fotina Naumenko, soloist; Marika Bournaki, pianist; Julian Schwarz, artist (Nadège Foofat; Julietta Curenton, Colin Davin, Mark Edwards, Nadia Pessoa, Timothy Roberts, Ryan Romine, Akemi Takayama, Karlyn Viña and Garrick Zoeter)

BEYOND THE YEARS – UNPUBLISHED SONGS OF FLORENCE PRICE
Karen Slack, soloist; Michelle Cann, pianist

A CHANGE IS GONNA COME
Nicholas Phan, soloist; Palaver Strings, ensembles

SHOW ME THE WAY
Will Liverman, soloist; Jonathan King, pianist

WAGNER: WESENDONCK LIEDER
Joyce DiDonato, soloist; Maxim Emelyanychev, conductor (Il Pomo d'Oro)

CLASSICAL

93 BEST CLASSICAL COMPENDIUM

Award to the artist(s) and to the album producer(s) and engineer(s) of over 50% playing time of the album and to the composer and librettist (if applicable) with over 50% playing time of a world premiere recording only.

AKIHO: BELONGING
Andy Akiho and Imani Winds; Andy Akiho, Sean Dixon and Mark Dover, producers

AMERICAN COUNTERPOINTS
Curtis Stewart; James Blachly, conductor; Blanton Alspaugh, producer

FOSS: SYMPHONY NO. 1; RENAISSANCE CONCERTO; THREE AMERICAN PIECES; ODE
JoAnn Falletta, conductor; Bernd Gottinger, producer

MYTHOLOGIES II
Sangeeta Kaur, Omar Najmi, Hilá Plitmann, Robert Thies and Danaë Xanthe Vlasse; Michael Shapiro, conductor; Jeff Atmajian, Emilio D. Miller, Hai Nguyen, Robert Thies, Danaë Xanthe Vlasse and Kitt Wakeley, producers

ORTIZ: REVOLUCIÓN DIAMANTINA
Gustavo Dudamel, conductor; Dmitriy Lipay, producer

CLASSICAL

94 BEST CONTEMPORARY CLASSICAL COMPOSITION

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"CASARRUBIOS: SEVEN FOR SOLO CELLO"
ANDREA CASARRUBIOS, COMPOSER
(Andrea Casarrubios)

"COLEMAN: REVELRY"
VALERIE COLEMAN, COMPOSER
(Decoda)

"LANG: COMPOSITION AS EXPLANATION"
DAVID LANG, COMPOSER
(Eighth Blackbird)

"ORTIZ: REVOLUCIÓN DIAMANTINA"
GABRIELA ORTIZ, COMPOSER
(Gustavo Dudamel, Los Angeles Philharmonic & Los Angeles Master Chorale)

"SAARIAHO: ADRIANA MATER"
KAIIJA SAARIAHO, COMPOSER; AMIN MAALOUF, LIBRETTIST
(Esa-Pekka Salonen, Fleur Barron, Nicholas Phan, Christopher Purves, Axelle Fanyo, San Francisco Symphony Chorus & Orchestra)

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This award is presented by vote of the Producers & Engineers Wing Advisory Council and Chapter committees and ratification by the Recording Academy's National Trustees to individuals and/or companies/organizations/institutions who have made contributions of outstanding technical significance to the recording field.

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Presented by the Recording Academy and the GRAMMY Museum, the Music Educator Award was established to recognize current educators (kindergarten through college in public and private schools) who have made a significant and lasting contribution to the field of music education and who demonstrate a commitment to the broader cause of maintaining music education in the schools.

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LIFETIME ACHIEVEMENT AWARD

Frankie Beverly

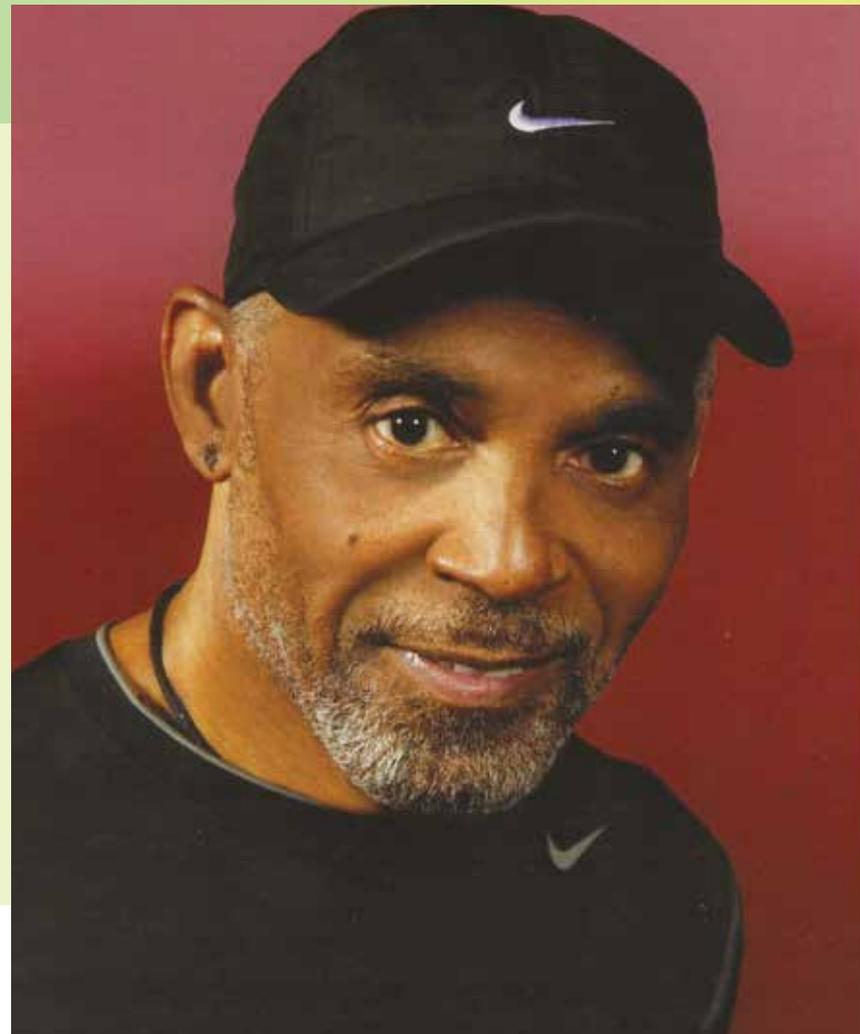
S **SOUL TRAILBLAZER** mixed with spiritual revivalist — that's the timeless magic of Frankie Beverly, who as founder and frontman for the band Maze influenced musicians from Marvin Gaye to Beyoncé to the late Quincy Jones, who called Beverly "the one that got away" during a chance conversation several years ago with the artist's drummer son Anthony Beverly.

"When I said my father was Frankie, Jones was like, 'Oh, my God,'" Anthony recalls. "He said there was a handful of people that he'd wanted to work with but never got the chance. And my father was one. That was a super proud moment." As was learning that his father — who died at 77 on Sept. 10, 2024 — had received the Recording Academy's Lifetime Achievement Award.

Born Dec. 6, 1946, in Philadelphia, Howard Stanley Beverly first sang gospel in church. But the future velvety baritone also started to embrace secular

music when he rechristened himself Frankie as a young fan of doo-wop group Frankie Lymon & The Teenagers. After establishing two bands himself as a teen, Beverly relocated to San Francisco with the second, Raw Soul, in 1971. After Raw Soul was introduced to Gaye in the mid-'70s, the soul icon tapped the group to be his opening act — and it adopted a new moniker, Maze.

The band's 1977 debut, *Maze Featuring Frankie Beverly*, released on Capitol Records, became its first top 10 R&B album and produced two hits, "Lady of Magic" and "While I'm Alone." With Beverly at the helm as writer and producer during the group's tenures with Capitol and then Warner, Maze mined a rich vein that yielded nine gold albums. From the late '70s through the mid-'90s, the band's potent brew of R&B, soul, funk and gospel powered memorable generational gems such as the No. 1 singles "Back in Stride" and "Can't Get Over You" and other hits including "Workin'



Together," "Southern Girl" and "The Morning After."

Then there's "Before I Let Go." The 1981 R&B hit returned to *Billboard's* Hot R&B/Hip-Hop Songs chart — and made its *Billboard* Hot 100 debut — in 2019 thanks to Beyoncé, whose revamped version was a bonus track on her *Homecoming: The Live Album*. "I was blown away," Beverly told *Billboard* at the time. "It's a blessing; one of the high points of my life." Mary J. Blige, Kem, 2Pac and 50 Cent are among the other artists who have covered or sampled Maze songs.

Maze's live performances were just as heralded as its recorded music. Officiated by a baseball-capped Beverly dressed in his signature all-white slacks and T-shirt, the concerts were reminiscent of spirited church revivals, with fervent fans in dance and call-and-response mode from

beginning to end. "He lived for being onstage and performing," Anthony says of his father, whose farewell tour ended a month before his death. "There was never not a magical moment seeing him perform."

Last April, a street was named in Beverly's honor in his childhood neighborhood, and in July, the Essence Festival — where he and Maze spent 15 years, beginning in 1995, as the annual event's closing act — also saluted him. An NAACP and BET lifetime achievement award recipient in 2024 and 2012, respectively, Beverly and Maze recently attained another milestone: the RIAA's platinum certification of "Before I Let Go" in December.

"My father never did this for awards," Anthony says. "But given his hard work and all his years in the industry, I know he'd be extremely excited about this."

—GAIL MITCHELL



The Clash

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LIFETIME ACHIEVEMENT AWARD

The Clash

THERE ARE BANDS THAT evolve and grow incrementally over a long period, and then there's The Clash, which seemed to condense the entire arc of punk rock into an incendiary eight-year recording career. Billed as "The Only Band That Matters," the London-formed quartet fused the ferocity of first-wave punk with a political consciousness that extended from contemporary social ills to the Spanish Civil War (see: "Spanish Bombs") and a near-limitless musical curiosity that continues to inspire successors.

The band's chemistry ignited shortly after frontman Joe Strummer left his pub-rock group, The 101ers, in 1976 to join guitarist-vocalist Mick Jones, guitarist Keith Levene and bassist Paul Simonon in a new band intended to rival the Sex Pistols; drummer Terry Chimes filled out the early lineup. Inspired by a violent confrontation between Black youth and London cops, The Clash's debut single, "White Riot," was more call to arms than pop tune, introducing audiences to the group's uncompromising style: fast, loud and politically urgent.

The Clash's self-titled 1977 debut — released after Levene left the band — paired Strummer's sneering invective with brash hooks on classic cuts like "London's Burning" and "I'm So Bored With the U.S.A." and was a key release in a landmark year for punk. Its follow-up, 1978's *Give 'Em Enough Rope*, slowed the tempos but not the topical bite, with "English Civil War" surveying the rise of Britain's far right with sardonic alarm. By the time the album became The Clash's introduction in America (where record executives had deemed its predecessor too raw for stateside audiences), Chimes had departed, replaced by Topper Headon.

If early punk drew power from its crude limitations, the band transcended all such boundaries on its 1979 magnum opus, *London Calling*, a double album of astonishing complexity and musical range that defied



punk orthodoxy with its Elvis-inspired artwork and excursions into reggae ("Rudie Can't Fail"), rockabilly ("Brand New Cadillac") and soul-inflected pop (surprise hit "Train in Vain"). On the album, Strummer's revolutionary growl was counterbalanced by Jones' more melodic vocal stylings, which graced the anti-consumerist gem "Lost in the Supermarket." *Rolling Stone* later hailed it as the eighth-greatest album of all time.

Where do you go after making *London Calling*? You go wide. The 1980 triple album *Sandinista!* proved both musically and politically radical, absorbing dub, funk, gospel, disco and rap into the band's insatiable experimentation. As ambitious as it was unwieldy, the album polarized critics yet topped *The Village Voice's* annual Pazz & Jop poll, and its engagement with far-flung genres paralleled its interest in revolutionary political movements around the globe, including the Nicaraguan Sandinistas who inspired its title.

By 1982, The Clash was in disarray, with

Strummer AWOL in France and Headon mired in heroin addiction. Still, with the help of erstwhile manager Bernie Rhodes, the classic lineup rallied for one last hurrah, that year's *Combat Rock*. A sneakily brilliant tapestry of Vietnam vignettes and paranoid funk, the album yielded classics as varied as the radio staple "Should I Stay or Should I Go," the Iranian Revolution satire "Rock the Casbah" and the melancholy favorite "Straight to Hell," which M.I.A. sampled a quarter-century later on her hit "Paper Planes."

Jones and Headon were soon fired, after which Strummer assembled a new lineup to record 1985's *Cut the Crap*. Jones subsequently formed Big Audio Dynamite, while Strummer pursued a celebrated solo career before his untimely death in 2002. Since the group's dissolution, The Clash's activist spirit and iconoclastic songwriting have influenced generations of punk bands, from '80s hardcore acts to '90s pop-punk staples and beyond.

—ZACH SCHONFELD

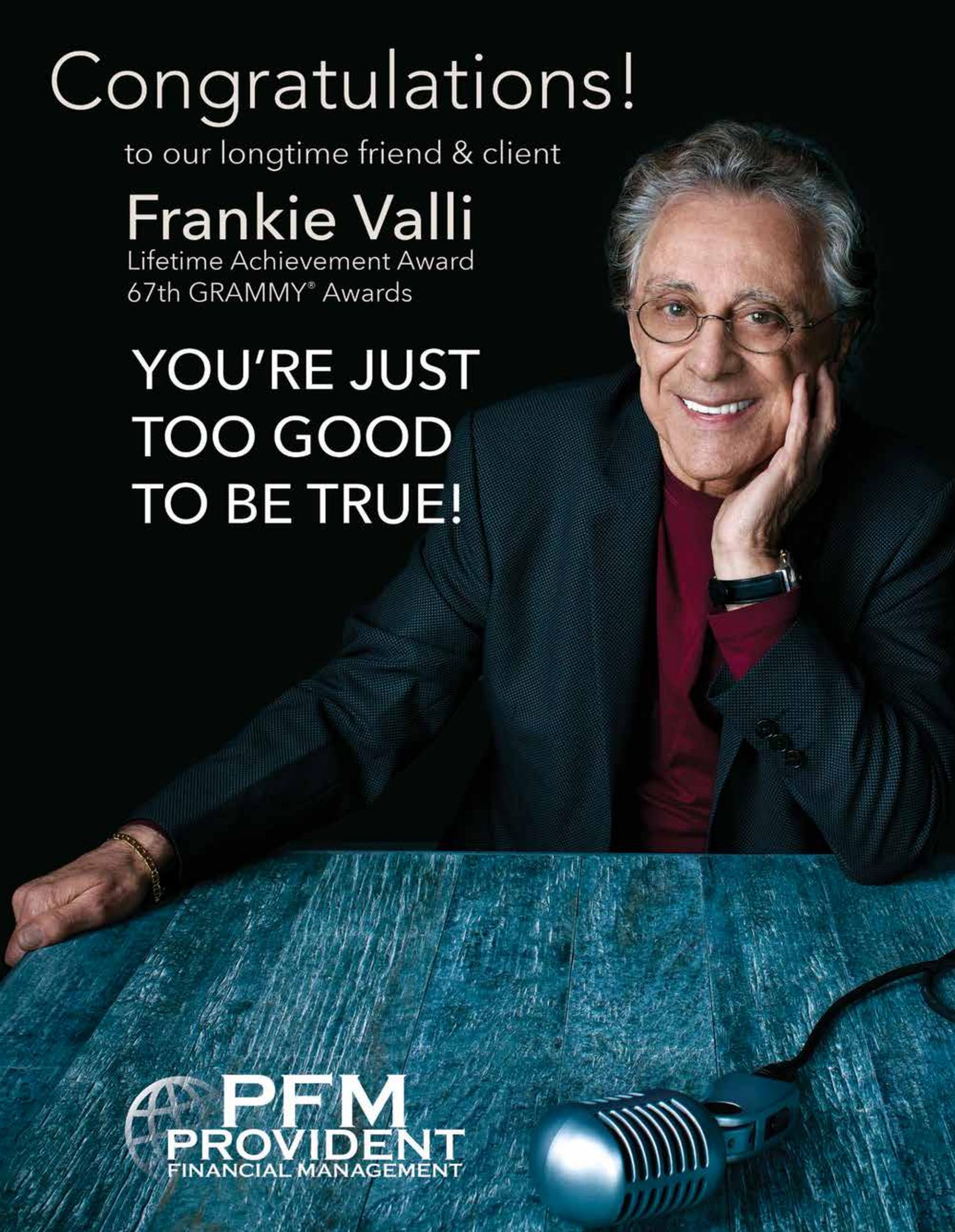
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LIFETIME ACHIEVEMENT AWARD

Dr. Bobby Jones



THE PHRASE “A rising tide lifts all boats” seems particularly applicable to the career of

Dr. Bobby Jones. During the 35 years that *Bobby Jones Gospel* aired on BET — becoming the longest-running show on the network — Jones not only established himself as “the Ed Sullivan of gospel music” but also propelled the careers of Kirk Franklin, Mary Mary, Smokie Norful, Yolanda Adams and other top acts in the genre.

“When I’d hear their music on the radio or see them getting booked across the country, it made me feel good that the show contributed to their lifestyle,” Jones says today with an energy in his voice that belies his decades in entertainment. “Artists that were doing gospel music didn’t have any other venue for television [other] than my show. I was always proud of it.”

A native of Henry, Tenn., the 86-year-old singer, producer, actor, radio/TV host and author of two books (*Make a Joyful Noise* and *Touched by God*) excelled early, graduating high school and attending Tennessee State University at 15. “I went to St. Louis at 19 to teach and then I came back to Nashville to work in the public school system,” Jones recalls. “While I was working in the public school system, I was hired by McGraw Hill to be a textbook consultant.”

While teaching at TSU, he launched *Nashville Gospel* in 1976 on TV station WSMV. Colleagues pitched Jones to BET founder Robert Johnson, who offered the gospel music impresario a national platform. “He asked if this new show could be placed on his new cable network that he

was starting, and I was exuberant about it,” Jones recalls. “So the two of us got together and it was the first show on BET in 1980.”

In 2016, after an astounding three-and-a-half decades, Jones retired. “They didn’t have to let me go,” he explains. “I knew I was going to retire after the 35th season because I wanted to go out, as Barbara Mandrell once said, while I was on top.”

Though he left BET, the GRAMMY winner isn’t resting on his laurels. He’s been hosting *Bobby Jones Presents* on the Impact network for a decade and last year began hosting a show on the VTV Network as well. He tapes at Nashville’s Mt. Zion Baptist Church the third Saturday of each month from 11 a.m. until 4 p.m. His latest album, *Bobby Jones and the Nashville Super Choir: The Finale*, will arrive early this year and feature duets with Tamela Mann and Kim Burrell.

Having accomplished so much, is there anything left on his bucket list? “‘To learn how to stop’ is on my bucket list,” he says with a laugh. “As long as I’m able and feel I can do it successfully, I will continue. I enjoy it. It’s my life. When you are singing about something positive and telling people about Jesus Christ, it fulfills your life.”

Jones humbly admits that he doesn’t know what his legacy will be. “I would like for people to think I made a contribution to a genre of music that became very popular throughout the world and did it because my religious beliefs were very strong,” he reflects. “I love people and I like to make them laugh. I take after my mother, and I’d like them to know that I do what I can to make peace with my contributions to the world.”

—DEBORAH EVANS PRICE

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LIFETIME ACHIEVEMENT AWARD

Taj Mahal

A **SA TEENAGER,** Henry St. Claire Fredericks Jr. planned to be a farmer — he spent two years working in shade-grown tobacco fields along the Connecticut River and majored in agriculture and animal husbandry in college. But in 1961, at the University of Massachusetts, Amherst, the folk boom brought back the music his parents had played in his childhood home, from Sonny Terry and Brownie McGhee to Lightnin' Hopkins, and he adopted a name that came to him in a dream: Taj Mahal. “Little by little, I just started playing around the school,” recalls Mahal, 82, by phone from a Hawaiian vacation. “I discovered this cache of incredible musicians.”

By the end of the decade, the ebullient, gravel-voiced Mahal had reinvented himself as a blues star, collaborating with Ry Cooder in the influential garage-rock band Rising Sons, performing an explosive set for The Rolling Stones' *Rock and Roll Circus* and releasing landmark albums of raucously performed traditional music like *Giant Step/De Ole Folks at Home*. Always conscious of the musical heritage his parents had instilled in him — his South Carolina-born mother sang gospel and his father, from the Caribbean, played piano — he later used his '60s renown as a platform for explorations of global genres from Africa to India to Jamaica.

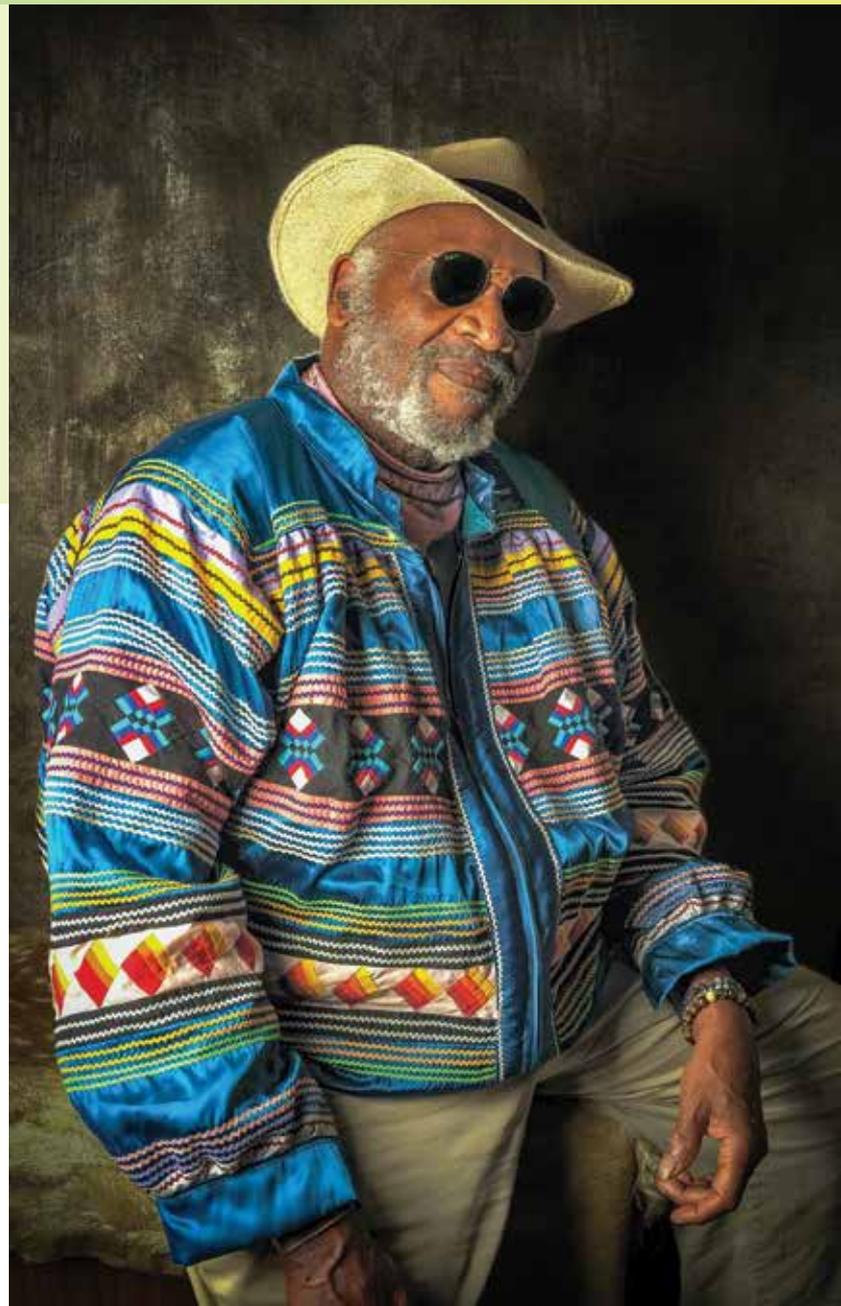
“My father and grandfather impressed upon me that I was a scion of Africa before anything, and there was

greatness there, and that most people don't really know about our real history,” he says. “It was my father's wish to take his family and travel back to Africa to make that connection. Unfortunately, he expired before that could happen.”

The result has been a uniquely exploratory, boundary-free career — and one that helped pioneer the global music genre. Some of Mahal's nearly 50 albums are blues, including GRAMMY winners *Shoutin' in Key* and *TajMo*, his 2017 collaboration with Keb' Mo'. (A *TajMo* follow-up is due this year.) But his most revolutionary work draws connections between blues and global genres — like 1995's *Mumtaz Mahal*, with Indian musician V. M. Bhatt on the stringed Mohan vina, and 1999's *Kulanjan*, with Malian kora star Toumani Diabaté and an eight-piece orchestra. Mahal has also released children's albums, acted in movies, scored plays and, in a memorable 1971 performance at New York's Fillmore East, led a band with four tuba players.

“I don't have any idea of slowing down on my interests,” he says. “I'm always open to hear something new and see somebody play something in another way.”

A conversation with Mahal covers not just his nearly 65-year career but important rabbit holes he has joyfully slipped into along the way. At length, he discusses the connections between Hawaiian slack-key guitarists and Mexican cowboys, the African roots of banjo music, a



milk-testing '60s colleague at a dairy farm who introduced him to folk singer Lead Belly and a 1979 Carter administration-funded trip that took Mahal and other artists to 13 African countries over three months.

Mahal has recently taken career victory laps, answering questions for hours so the Blues Hall of Fame Museum in Memphis could transform him into its first-ever interactive hologram last May. Of all this recognition, he says with his deep, rumbling laugh: “I'm glad they was watching me all the time — and I wasn't hidden in plain sight.” —STEVE KNOPPER



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LIFETIME ACHIEVEMENT AWARD

Prince

A **PRODIGY WHO** could write a song, produce it, play every instrument on the recording and work the hell out of it onstage by the time he was 19, Prince had the kind of innate musical talent that most people spend a lifetime grasping for. With a palette that encompassed R&B, rock, dance, jazz, funk, pop and rap — and a penchant for going against the grain — Prince was just as likely to pen a blockbuster radio hit as to embark on a winding detour through noncommercial (but technically astonishing) music with little care for what critics or his label thought. Lyrically, he was no different, swinging from sweat-drenched sexual entendre to heartbroken plea to sociopolitical commentary to religious meditation faster than a little red Corvette on the freeway.

Born June 7, 1958, in Minneapolis, Prince Rogers Nelson wrote his first song by 7 and signed to Warner Bros. by 18. His 1978 debut, *For You*, produced his first Billboard Hot 100 entry, “Soft and Wet,” but his self-titled second release yielded his first big hit, “I Wanna Be Your Lover” (which peaked at No. 11). On his third album, 1980’s *Dirty Mind*, Prince kicked off a streak of potent, punchy, genre-blending classics that changed the course of pop, rock, R&B and dance music forever. *Purple Rain* — the 1984 album that paired with a semi-autobiographical film of the same name — was an era-defining

juggernaut that yielded two Hot 100 No. 1s (of his eventual five), earned Prince an Academy Award and ruled the Billboard 200 for an astonishing 24 consecutive weeks. (Prince has netted 19 top 10 Hot 100 hits and 20 top 10s on the Billboard 200.)

In 1993, the iconoclastic artist changed his name to an unpronounceable symbol during a contractual dispute with Warner Bros. Though the feud sidelined his radio prospects and provided fodder for many a late-night comedian, the “Love Symbol” artist remained undaunted, starting his own label (NPG Records) and even selling records directly to fans on the early internet. Despite mixed commercial results, that period became a touchstone for all musicians who have stood their artistic ground against big-business interests since.

In 2004, Prince was inducted into the Rock & Roll Hall of Fame; in 2008, he won the last of his seven GRAMMYs; and in 2013, he received the Icon Award at the Billboard Music Awards. Prince has had three albums inducted into the GRAMMY Hall Of Fame: 1999, *Purple Rain* (with his band The Revolution) and *Sign o’ the Times*. As an idiosyncratic elder statesman, Prince continued to record, tour, mentor others and speak out against corporate interests in the music biz. “It’s always nice to be recognized for what we’ve done here,” he told *Billboard* in January 2013. “But I’m all about moving forward.”

Since his unexpected death in



2016 at age 57, the singer’s estate has helped keep his legacy alive, re-releasing rarities from his storied vault and turning Paisley Park, his sprawling home in Chanhassen, Minn., into a thoughtful museum.

—JOE LYNCH

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LIFETIME ACHIEVEMENT AWARD

Roxanne Shanté

ACCORDING TO Roxanne Shanté — the legendary hip-hop artist who made a name for herself as a battle-tested MC in the male-dominated '80s rap scene — new artists only really want three things: “One? You want to get paid. Two? You want to make it to *Billboard*. And three? You want a GRAMMY.”

It may have taken 40 years, but Shanté has finally been recognized by the Recording Academy, by way of a Lifetime Achievement Award. “It’s incredible,” Shanté says over the phone. “When I first looked at [all the recipients], I was like, ‘Wait a minute. Are they sure? Is this the class I belong to?’” She contemplates this while taking a break from watching one of her favorite Korean-language soap operas. “And then I sat back and I thought about it. When it comes to hip-hop,” she continues, “I know that I have stood the test of time.”

The artist born Lolita Shanté Gooden has indeed stood the test of time. Before Queen Latifah or Lil Kim or Nicki Minaj dominated the game, a 14-year-old from New York’s largest housing projects lit the city’s airwaves ablaze with her 1984 debut single, “Roxanne Speaks Out,”

which was later renamed “Roxanne’s Revenge.” But even then, those listening to Mr. Magic’s late-night radio show had no idea this precocious teenager would go on to change the genre of rap and the culture of hip-hop forever.

It’s now the stuff of legend: how a young Shanté asked her neighbor, legendary record producer and DJ Marley Marl, if she could make a record dissing UTFO after the group backed out of a concert Marl was throwing at the last minute. Recorded over UTFO’s hit “Roxanne, Roxanne,” the song caught fire (peaking at No. 22 on *Billboard*’s Hot R&B/Hip-Hop Songs chart, then called Hot Black Singles) and inspired dozens upon dozens of response records from figures across hip-hop.

“Nobody had ever heard a girl rap like that before,” producer Tyrone Williams told *Billboard* in 2018. Former *Billboard* columnist Nelson George echoed those sentiments, saying, “The fact that she was a woman was great and exciting. No one had done that on record before.”

Looking back on that song and battle today, Shanté sees it as a “call out to all of the young ladies who thought they were not going to be able to do it. When I look at the whole ‘Roxanne’s



Revenge,’ I literally think it was a way of opening a door, letting everyone know we can do this. You know you can make a record in your house; it can get played on the radio and you can have a career behind it.”

These days, her career is mainly focused on hosting her SiriusXM show, *Have a Nice Day*, on Rock the Bells Radio; her podcast, *Have a Nice Podcast*; and her community work. Everything else is a bonus. “Whatever life is going to send at me, I’m looking forward to it because at least I’m here, alive to see it.” —DAMIEN SCOTT



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LIFETIME ACHIEVEMENT AWARD

Frankie Valli



LKIND OF FIND it amazing," Frankie Valli says of the fact that he's never won a GRAMMY, either solo or with his iconic group, The Four Seasons. But he's thankful to be receiving recognition now: "Who wouldn't want a Lifetime Achievement Award?" he says.

Valli's history at the GRAMMYs dates back more than 60 years. The Four Seasons were nominated for two GRAMMY Awards in 1963 — Best New Artist Of 1962 and Best Rock & Roll Recording (for "Big Girls Don't Cry," their second No. 1 hit in a row on the Billboard Hot 100). Five years later, his sumptuous 1967 smash "Can't Take My Eyes Off You" earned two nominations.

But Valli, now 90, became hooked on music long before that. He remembers going to the Adams Theater in his hometown of Newark, N.J., in the early 1940s to see shows by big bands. When he was 7, his mother took him to see Frank Sinatra at the Paramount Theater in New York. "That was the icing on the cake," he says. "I made up my mind that that's what I wanted to do." By 1953, he'd cut his first single, "My Mother's Eyes."

Valli has had a charmed career. In 1978, he recorded the title track for *Grease*, which both opened and closed that box-office smash. Valli still remembers receiving Barry Gibb's guitar-and-vocal demo of the song: "Barry sent it over to my house in Hollywood. I was blown away. I couldn't believe it. I called [famed

arranger-producer-conductor] Don Costa up and told him to come over. He said, 'If you don't do this song, you're crazy.'"

"*Grease*" became Valli's second No. 1 solo hit on the Hot 100 — and helped the soundtrack stay atop the Billboard 200 for 12 weeks and receive a GRAMMY nod for Album Of The Year, which marked Valli's fifth career nomination.

The smash success of the 2005 jukebox musical *Jersey Boys*, which dramatized The Four Seasons' career, introduced new audiences to the group's music. "Young people were all of a sudden hearing these songs and liking them," Valli says. The show won four Tony Awards, including best musical, in 2006, and later a GRAMMY for Best Musical Theater Album, then known as Best Musical Show Album. (The latter award went to album producer Bob Gaudio, a longtime member of the group.)

Today, Valli is the only original member of The Four Seasons still on the road. That sometimes means going up against productions of *Jersey Boys*, though Valli says there's no competition: "You went to see *Jersey Boys* and you got the story or you went to another theater and got the real deal."

And now, more than 62 years after The Four Seasons first stormed the Hot 100, Valli is "thrilled" that the Recording Academy is recognizing his lifetime of musical achievements. "It's just so overwhelming," he says.

—PAUL GREIN

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Erroll Garner

CELEBRATED JAZZ pianist and composer Erroll Garner, who published more than 200 compositions during his lifetime, remains one of music's most enduring legends. Known for his iconic 1954 ballad "Misty," which ASCAP placed at No. 15 on its list of top songs of the 20th century, as well as *Concert by the Sea*, the first jazz album to earn \$1 million in sales, Garner defied the constraints of contemporary music while landing hits on multiple charts. (Both releases have been inducted into the GRAMMY Hall Of Fame.)

Born the youngest of six children in Pittsburgh, Garner discovered and developed his musical talent from age 3, when he began playing piano. As his siblings took lessons, he would listen and then play the composition from memory, note for note. His ear, as well as the technique he developed — a

signature rhythmic approach to piano that eschewed rote interpretations of written music in favor of his own unmoored creative explorations — remained cornerstones of his playing.

After moving to New York in 1944, Garner found work at Harlem nightclubs like The Rendezvous, Jimmy's Chicken Shack and the Melody Bar on Broadway, while spending nights off absorbing the music scene on 52nd Street. He formed a trio and quickly established himself among jazz's most promising new stars, even playing on be-bopper Charlie Parker's *Cool Blues* session in 1947.

"Garner was an immediate sensation, achieving recognition through a style that owed little or nothing to anyone who had preceded him," wrote Leonard Feather in his *Los Angeles Times* obituary of the artist in 1977.

Following a brief sojourn in Los Angeles, he returned to New York

in 1949 for a rousing performance at the Apollo Theater that marked his arrival to the upper echelons of contemporary jazz — a sentiment echoed in national media attention from the likes of *Newsweek* and *Ebony*. His newfound celebrity placed him in the company of jazz stars like Ella Fitzgerald, Dinah Washington, Erskine Hawkins and Dizzy Gillespie.

While his biggest, most enduring work eluded GRAMMY recognition when he first released it, crooner Johnny Mathis turned his version of "Misty," now with lyrics, into a crossover pop hit: His 1959 recording reached No. 12 on the Billboard Hot 100 and earned Mathis his first GRAMMY nomination for best vocal performance single record or track, male, at the 3rd Annual GRAMMY Awards®.

"Misty" became a popular song to cover, and Aretha Franklin, Bing Crosby, Count Basie and Leslie Gore released notable recordings in the years to follow. Ray Stevens' countrified version reached No. 14 on the Hot 100 in 1975 and finally secured a GRAMMY win (for Best Arrangement Accompanying Vocalist(s), at the 18th Annual GRAMMY Awards®). Garner's original and

Mathis' rendition were inducted into the GRAMMY Hall Of Fame.

Garner was well celebrated during his lifetime, receiving a star on the Hollywood Walk of Fame in 1960. He also received three GRAMMY nominations — first in 1962, when he was nominated for Best Jazz Performance — Soloist Or Small Group (Instrumental) for "Dreamstreet"; then in 1969 when the album *Up in Erroll's Room* was up for Best Instrumental Jazz Performance — Large Group Or Soloist With Large Group; and then last in 1971 with another nod in Best Jazz Performance — Small Group Or Soloist With Small Group for *Feeling Is Believing*. ASCAP honored him with its Pied Piper Award to recognize his "significant contributions to words and music," in 1977.

Garner's music continues to reach new listeners through legacy rereleases like the 2015 pressing of *Concert by the Sea*, which added 11 previously unreleased tracks, as well as the 2016 reissue of *Ready Take One*, featuring 14 previously unreleased tracks, and a 2021 box set, *Liberation in Swing*.

—JIM BEAUGEZ

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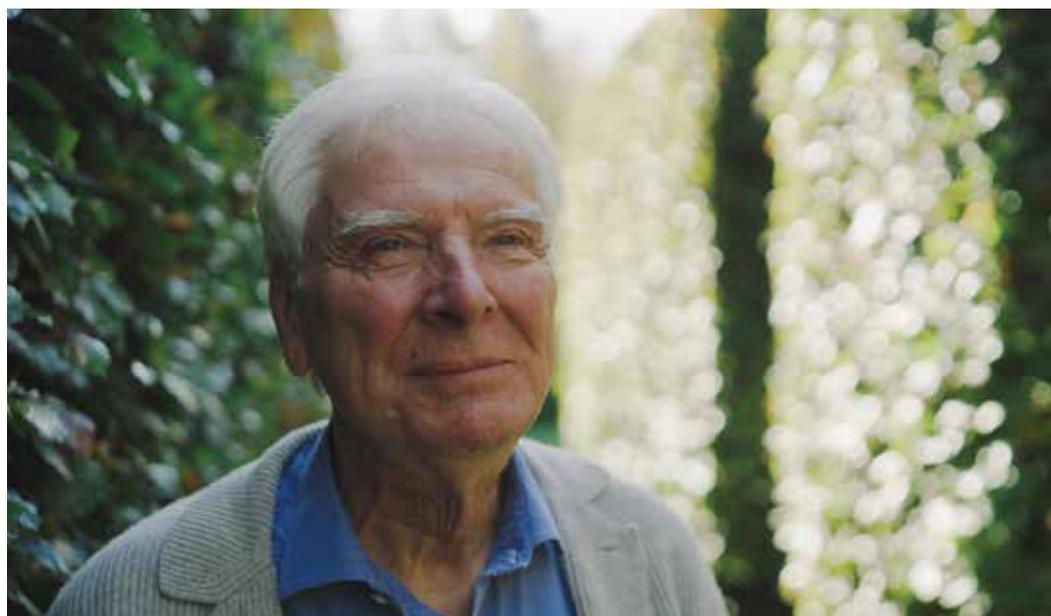
TRUSTEES AWARD

Glyn Johns

UNDERSTANDABLY, Glyn Johns has a difficult time narrowing down the most significant projects and collaborators of his career as a producer and engineer. “They have all been meaningful in one way or another,” the 82-year-old says. “But if forced to choose, I suppose working with the Stones for so many years; The Beatles for a few weeks; great guitar players like Pete Townshend, Eric Clapton and Jimmy Page; and songwriters like the wonderful Joan Armatrading would be some of the standouts.”

Johns has earned the Recording Academy’s Trustees Award thanks to his awe-inspiring résumé headlined by British Invasion leaders and guitar gods. Born in Epsom, Surrey, England, during World War II, Johns apprenticed at London’s IBC Studios as a teenager beginning in 1959, learning the craft of engineering at the famed independent recording space. With the older engineers uninterested in working with artists from the emerging British rock scene, Johns scooped up sessions with The Kinks and Small Faces, before being present for some of The Rolling Stones’ earliest studio bookings, leading to credits on classics like “(I Can’t Get No) Satisfaction” and “Get Off of My Cloud.”

After becoming the Stones’ go-to audio engineer and mixer throughout the ‘60s, Johns tried his hand at producing when the Steve Miller Band needed someone to helm its 1968 debut, *Children of the Future*, after Miller himself unsuccessfully



attempted to self-produce the project. Johns spent the next decade as a studio guru for some of the most iconic albums in rock history — producing or co-producing The Who’s *Who’s Next*, the Eagles’ self-titled debut, Clapton’s *Slowhand* and Armatrading’s self-titled album, plus engineering The Beatles’ *Abbey Road* and *Let It Be*, the Stones’ *Sticky Fingers*, Neil Young’s *Harvest* and Led Zeppelin’s first album, among many others.

“I just feel so incredibly fortunate to have had so many opportunities to work with, and learn from, some of the most influential artists in popular music over the last 65 years,” he says. “That I got to be in the room, let alone contribute, whilst those albums were being made is a privilege that I have never and will never take for granted.”

In the 1980s, Johns’ work included producing The Clash’s *Combat Rock* and Bob Dylan’s live album *Real Live*; in the 21st century, he’s balanced sessions with contemporary acts like Band of Horses and The Staves with studio work for veterans such as Stephen Stills and Joe Satriani. In 2012, Johns was inducted into the Rock & Roll Hall of Fame, receiving the award for musical excellence — and says that he’s “extremely humbled and honored” to receive the Trustees Award, more than a decade after the Rock Hall honor and six-and-a-half decades after first unlocking the magic of a recording studio.

“It is so very gratifying to have my career be acknowledged at this level,” Johns says, “by the industry that I have been part of for my entire adult life.”

—JASON LIPSHUTZ



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Tania León



TANIA LEÓN left Cuba for the United States in 1967 with dreams of a career as a classical pianist in Paris. But destiny intervened when a fellow student at New York University asked León to sit in for her as an accompanist for ballet classes at a Harlem school. There, the 24-year-old León met Arthur Mitchell — the famed dancer who later founded the Dance Theatre of Harlem.

“And from him, I met George Balanchine. And then I found out that Igor Stravinsky — one of the musicians I admired in the world of composition — wrote ballets for Arthur,” León said in a 2024 interview with Carnegie Hall. “That these things could happen from moment to moment — that you could actually meet people who change the course of your life — was what sealed my destiny as a composer, which is how I first ended up composing for Arthur Mitchell’s Dance Theatre of Harlem.”

León changed her major from piano to composition, went on to become Dance Theatre of Harlem’s first music director and remained close friends with Mitchell until his death in 2018. But her career trajectory as a composer, a conductor and an educator has gone far beyond Harlem or Paris: She’s one of the most celebrated female conductors and composers of her time and certainly the most prominent Latina among them.

León studied with Leonard Bernstein and Seiji Ozawa, guest-conducted the New York Philharmonic and the Santa Cecilia Orchestra in Los Angeles, among many others; lectured at top universities; advised the New York Philharmonic and the American Composers Orchestra; composed hundreds of works; and founded

Composers Now, an organization that empowers living composers.

In 2021, at 78, she became the first Latin American woman to win the Pulitzer Prize in Music, and in 2022, the Kennedy Center honored her for her lifetime artistic achievement. That a Black Cuban woman who speaks English as a second language would achieve this level of success in the elite world of classical music was hardly predestined — even if, as she told NPR in 2022, “We are all capable of doing anything. We have talents that don’t have anything to do with the way you look or your skin tone or how tall you are or how old you may be.”

León was born poor in Cuba, in a family with African, Spanish and Chinese heritage. “The motor behind my heart has to do with my grandmother, my grandfather — all these people that, while I was growing up, had so much faith in me,” she has said. Her grandmother recognized her talent early and convinced the local conservatory to take her on as a student at just 4 years old, when she still couldn’t read. By the time she was 5, her grandfather had brought a second-hand piano into the house. By 17, she had grand dreams, which suddenly felt tangible when she won a lottery in 1967 that enabled her to get a visa and come as a refugee to the United States, where she eventually met and worked with Mitchell, Bernstein, John Cage and Philip Glass.

León likes to call it destiny, but her remarkable career took a lot more than chance, including, above all, her abiding love for her chosen art form.

“I mean, I love composers regardless of what they write,” she once told NPR. “It could be Broadway or musical theater or electronics, it could be anything. They are the kings and queens of sound.”

—LEILA COBO

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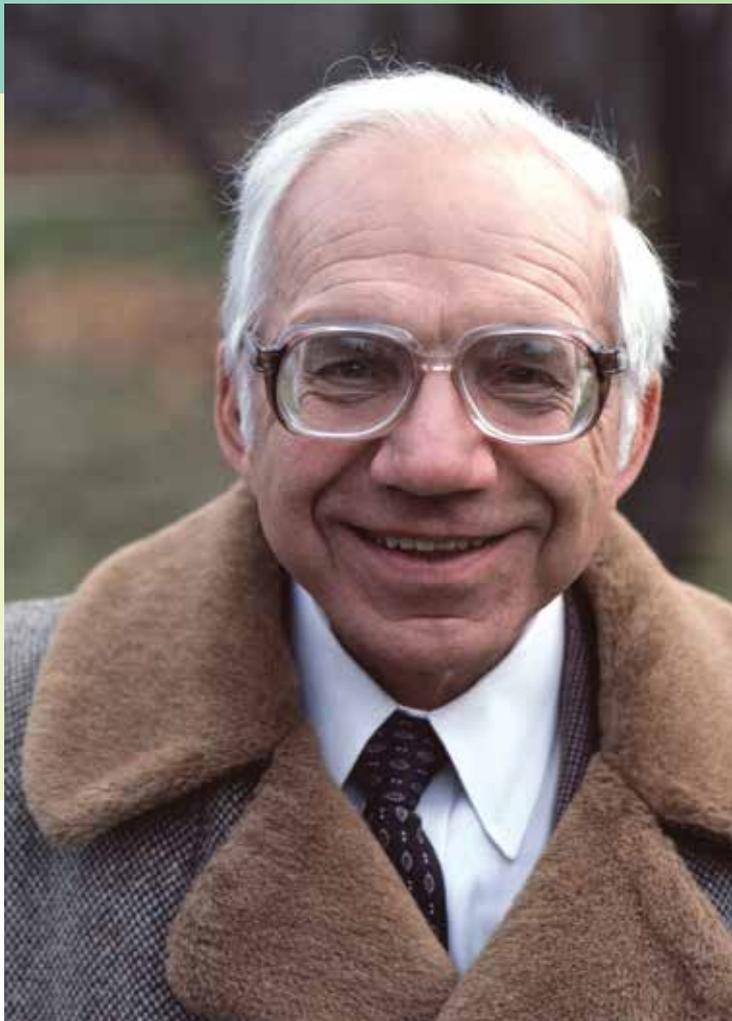
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TECHNICAL GRAMMY AWARD

Dr. Leo Beranek

WHEN HE died in 2016 at 102, Dr. Leo

Beranek — a pioneering acoustician, inventor, educator, business leader and philanthropist — left behind a seven-decade legacy of sonic innovation that still echoes through concert halls and recording studios around the world.

Beranek's journey was as serendipitous as it was distinguished. As a young man, he stopped to assist a stranded motorist, Glenn Browning, a leading radio technologist and former professor at Harvard University. Impressed by Beranek's own radio repair business, Browning encouraged him to apply to the school, where he ultimately earned a scholarship to pursue graduate studies.

At Harvard, where Beranek enrolled in a master's program

in physics and communication engineering, his academic work gave him the skills that led to inventions like his dramatically improved version of the Hush-A-Phone (a telephone mouthpiece accessory that prevented conversations from being overheard), initiating legal proceedings that ultimately broke up the Bell Telephone monopoly in the 1940s and marked the beginning of Beranek's enduring influence in acoustics and beyond. A working musician, Beranek was a dance-band drummer and an orchestral timpanist and was involved in recording projects with members of Harvard's music department.

He eventually earned his doctorate in acoustical engineering from Harvard in 1940 and taught the subject at Harvard and M.I.T. for more than three decades, conducting research that laid the groundwork for acoustic advances with wide social impact, including noise standards for public buildings and airports that

are used internationally today.

Perhaps his most revolutionary invention was the anechoic chamber, conceived during his time managing Harvard's electro-acoustics laboratory, where he developed communications and noise reduction systems for World War II aircraft. This free-field, near-silent environment allowed for the pristine measurement of sound, making it an essential tool for developing audio equipment like microphones and speakers — and, in turn, greatly improving the quality of recordings.

The chamber, frequently referred to as "Beranek's Box," famously inspired John Cage's landmark modernist work *4'33"*, which directs performers to remain silent onstage, shifting the audience's attention to ambient sounds in the performance environment.

Beranek wrote the book on acoustics — 12, to be exact. His seminal *Acoustics* has been an essential reference since its debut in 1954. (In 2012, at 98, he published an expanded revision, *Acoustics: Sound Fields and Transducers*.) His 1962 book, *Music, Acoustics, and Architecture*, which drew from his analysis of concert halls around the world,

also became a classic.

Continually advancing the state of the art in concert hall acoustics, he finessed the sound of many of the world's most celebrated auditoriums, including Lincoln Center's original Philharmonic Hall (now known as David Geffen Hall), the Tokyo Opera City Concert Hall and the Koussevitsky Music Shed at Tanglewood, the venerated summer home of the Boston Symphony Orchestra.

In 1948, he formed the acoustical consulting firm Bolt, Beranek, and Newman, whose projects have included the acoustics and sound systems in the United Nations buildings in New York and NASA's jet-engine test facility in Cleveland, where he designed and built the world's largest acoustic muffler.

At BBN, Beranek's reach extended far beyond acoustics when he oversaw the development of Arpanet, the predecessor to the internet. (The company's achievements include sending the first email using the "@" symbol in 1972.) His leadership there helped set the stage for the digital revolution — affecting not just music but all forms of communication. —SARAH JONES

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Adrian L. Maclin



THE WALLS of Adrian L. Maclin's office at Cordova High School outside Memphis, Tenn., are plastered with pictures of his former students. With almost two decades as a choir teacher under his belt and 150 pupils each year, Maclin is surrounded by his past success stories, even as he focuses on the present. "We hang up the plaques and put the trophies in the choir room," he says. "But at the end of the year, I beg the seniors to give me a picture for my office wall."

Maclin's student ensembles have performed at Carnegie Hall, the Southern Division of the American Choral Directors Association conference and the Tennessee Music Educators Association conference, among many other performance halls and invitation conferences throughout the United States.

"I tell the kids all the time: 'It's not about the trophy, it's not about the win, it's about the process and learning what you get out of the process,'" Maclin says of his educational philosophy. "Every choir that shows up to a competition is not going to walk away with first place. It's about

learning yourself, being true with yourself and figuring out how to be the best you possible."

Maclin's community-building attitude is what draws students to his choir program. "We're not a class, we're a family," says Maclin, whose students call him "Pops," "Dad" or "Father Maclin." The supportive mentality he's cultivated in his classes means a win for one student — musically or otherwise — is a win for all.

"I want my kids to be able to sing and hear parts and match notes and be musical and expressive," he says. "But the kids realize I'm not asking for everything to be in tune. I want them to express themselves, not only through performance but daily action. I want them to be a strong human when they leave me."

In addition to serving as Cordova's director of choirs, Maclin is part of the Memphis-Shelby County School District's music leadership team and sits on the boards of the West Tennessee Vocal Music Educator Association and the Tennessee Chapter of the American Choral Directors Association. The Country Music Association Foundation recognized Maclin as one of its Music Teachers

of Excellence in 2020, and now he is the recipient of the Music Educator Award, a Special Merit Award presented by the Recording Academy and the GRAMMY Museum.

Maclin says his approach to education is inspired by a cross-section of people including his mother, who put him in the church choir, and his godfather, who was its minister of music; now, Maclin holds that position at the same church. He credits his own middle and high school choir directors with encouraging his innate leadership ability. Maclin, who graduated from Philander Smith University with a bachelor of arts degree in music with an emphasis on vocal performance, models his classes on those two educators.

"Seeing kids come in with different struggles, challenges, burdens, barriers and watching them overcome them is what really brings me joy," he says. "When I need inspiration, motivation or a reminder about why I'm doing this, I look up at the pictures on my walls." **—LILY MOAYERI**



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HARRY BELAFONTE BEST SONG FOR SOCIAL CHANGE*

“Deliver”



Clockwise from top left: Jordan, Jones, Loh and Gartrell.

*Originally established as a Special Merit Award in 2022, the Harry Belafonte Best Song For Social Change Award was renamed and recategorized as a CEO's Merit Award in 2024.

AMID THE ongoing wars in Ukraine and the Middle East, under the weight of continual political division in America — and dragged down by personal disagreements over those and other flashpoint issues — R&B singer-songwriter Iman Jordan made a prayer for peace. And as often happens with artists, those emotions and words quickly turned into a song.

“It made me think about what Nina Simone said — that art should reflect the times,” Jordan says. “That sentence gave me the courage to say, ‘You know what? I’m going to sing what’s on my mind right now, and that might not be popular or it might not hit the algorithm well, but I’m going to do that.’”

Jordan, who has written for Rihanna and Alicia Keys in addition to charting his own solo career, scribbled down a verse and set it to music, then uploaded a smartphone recording to Instagram. The sentiment resonated deeply with his audience, and the response encouraged him to finish the song.

Credited to Jordan and collaborators Ariel Loh, Roy Gartrell and Tam Jones, “Deliver,” this year’s recipient of the Harry Belafonte Best Song For Social Change Award (and the first since the award was renamed in honor of the late entertainment icon and Civil Rights activist), is a call for renewed empathy and a reclamation of personal power and agency. Lyrics like “We don’t talk anymore/I don’t know what for/Ain’t it plain to see/Love is all we need?” connect his plea

to the spirit of the sociopolitical music of the ‘60s and ‘70s.

“The song is about how we need to talk more and understand each other more — that, honestly, we have ‘othered’ the other sides for too long,” he says. “I think for the most part people want to come together on the things that they actually do agree on, but we’ve allowed ourselves to be defined by these differences.”

To complete the song, producer Loh took Jordan’s strong vocal and organ tracks and added drum loops and other touches, then suggested incorporating a rapped section. Although reluctant at first, Jordan collaborated with Jones on his bars while bringing in friends to record as a choir to create the song’s spiritual backbone. As the song builds to a crescendo, Jordan’s father, Roy Gartrell, extends the emotive vocal melody with a bluesy guitar solo that sweeps the song to a close a minute later.

In its final form, “Deliver” is an example of using “words over war,” as Jordan sings, and aims to break down the walls that politicians and others in positions of influence build to divide the wider community.

“Music brings down your guard and resonates in a different way than anything else can,” he says. “It has that ability to bring people together and make people reflect on who they are as a person and helps people be seen.”

“I can advocate for you and you can advocate for me without us having to agree on everything,” he adds. “And that’s kind of the whole point.”

—JIM BEAUGEZ



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For 60 years, philanthropy has been as core to the **GRATEFUL DEAD** — MusiCares' 2025 Persons of the Year — as relentless touring and its devoted fans. And as they explain, being charitable is still just good business

From left: Phil Lesh, Bill Kreutzmann, Jerry Garcia, Bobby Weir and Mickey Hart of the Grateful Dead in San Francisco in 1968.





From left: Garcia, Lesh, Weir, Kreutzmann and Hart outside San Francisco's New Potrero Theatre in 1968.

O

N SEPT. 13, 1988, the media assembled at the United Nations for a press conference. Representatives for the

nonprofits Greenpeace, Cultural Survival and Rainforest Action Network sat before them, alongside the U.N. Environment Programme's director and three, less expected emissaries: the Grateful Dead's Jerry Garcia, Bobby Weir and Mickey Hart.

The band was about to begin a multi-night fall run at Madison Square Garden and had decided to make the ninth and final concert of the stint a rainforest benefit. Garcia, Weir and Hart weren't at the U.N. as rock stars; they were there as activists.

"Somebody has to do something," Garcia told the assembled crowd, before adding wryly, "In fact, it seems pathetic that it has to be us." As the audience applauded and Hart and Weir voiced their agreement, Garcia cut through the din: "This is not our regular work!" Eleven days later, in a more familiar setting, the band invited Bruce Hornsby, Hall & Oates and Suzanne Vega, among other artists, onstage at the sold-out benefit show, which grossed \$871,875, according to an October 1988 issue of *Billboard*.

At the press conference, Garcia had said, "We hope that we can empower our own audience with a sense of being able to do something directly and actually having an effect that's visible in some way." But he'd also expressed the Dead's

trepidation concerning activism.

"We don't want to be the leaders, and we don't want to serve unconscious fascism," he said. "Power is a scary thing. When you feel that you're close to it, you feel like you want to make sure that it isn't used for misleading. So all this time, we've avoided making any statements about politics, about alignments of any sort." While Garcia's comment wasn't entirely accurate — the '88 benefit was far from the first time the Dead had aligned itself with a cause — its sentiment was honest: He understood the influence his beloved band wielded.

"As a young fan, I really learned about the issue in the rainforest from the Grateful Dead when they did that press conference," recalls Mark Pinkus, who started seeing the band in 1984 and was a college student in 1988. "If a band like the Grateful Dead took the time to care about a cause, it definitely got our attention as young fans."

For a then-17-year-old David Lemieux, who had started seeing the Dead the year before and whose father worked at the U.N. from 1953 to 1973, "it added this huge level of legitimacy to this band I was following around" for his parents. "It certainly had me go out and learn more about [the issue]," he reflects. "To this day, the way I view the world is very much what I learned from my days on tour — and seeing the Dead take a stance that was so big ... meant a lot to me."

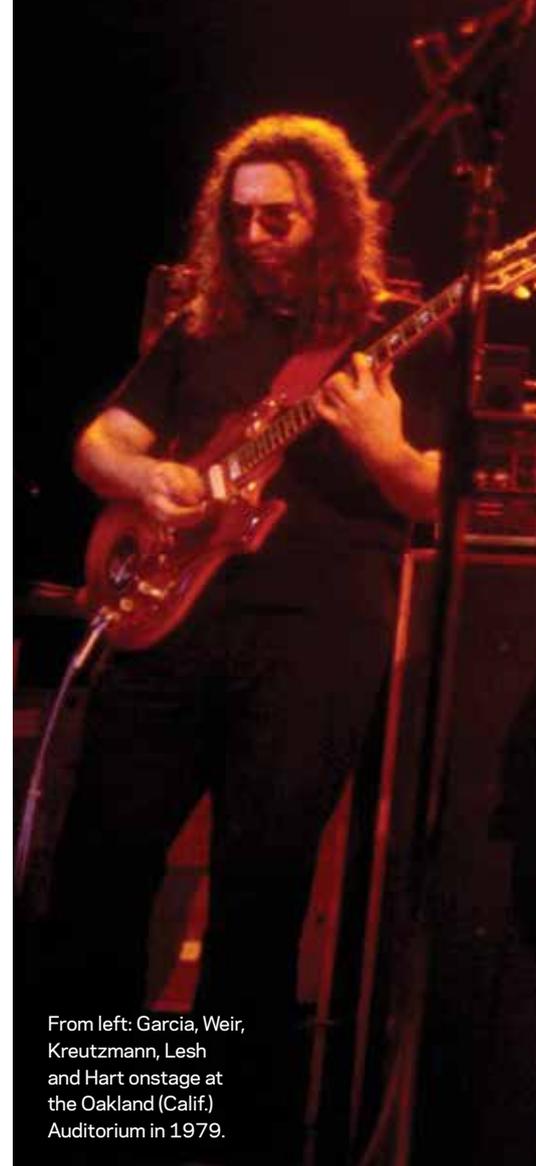
At the time, Pinkus and Lemieux were impressionable young Deadheads. Today, they're central to the Dead's present and future business. Pinkus is president

of Rhino Entertainment, the Warner Music Group branch that publishes the Dead's archival releases, and Lemieux, the band's legacy manager and archivist, is intimately involved in the curation of those releases.

It's telling not just that the Dead's business is shepherded by members of the very community it fostered, but that the band's philanthropic work in particular resonated with Pinkus and Lemieux from the jump. The Dead's members haven't merely been philanthropically active since the band's 1965 formation in the Bay Area — they have been forward-thinking, reimagining the potential of the good works musicians can do and inspiring other artists to follow in their footsteps. All the while, their activism has fed on — and been fed by — their passionate fans.

"We're part of a community, and so the better the community is doing, the better we're doing," Weir says today. "Jerry always used to say, 'You get some, you give some back.' It just makes sense." And since the beginning, "that's been our mode of operation," the Grateful Dead's Bill Kreutzmann says. "We help people and give them stuff. It's just a good way to live life. I wish that more people in the world lived life that way, instead of wars and bombings."

Since Garcia's death in 1995, the Dead's surviving members have continued to tour — and continued to advocate for the causes that matter to them. That's why MusiCares, the charitable organization that the Recording Academy founded in 1989 to support the music community's health and welfare, is recognizing the



From left: Garcia, Weir, Kreutzmann, Lesh and Hart onstage at the Oakland (Calif.) Auditorium in 1979.

Grateful Dead as its 2025 MusiCares Persons of the Year.

"The Grateful Dead stands apart in the level of philanthropy they've done over the years," MusiCares Executive Director Laura Segura says. "They as a band have been philanthropic, and then they as individuals have been philanthropic. It's really extraordinary when you step back and think about all the many ways they've made a difference."

"It all follows in that tradition of teaching the industry what it should know about," Hart says. "That's that Grateful Dead kind of style, where we just did it because we knew it was the right thing to do. If we wanted to do this the rest of our lives was the idea, we have to do these things, because people support us — and we reciprocate."



EVERYBODY HAD everybody's back in the Haight-Ashbury, and we were a big functioning organism," Weir recalls. "And we had roles within the community."

It's a crisp, mid-November evening in Chicago, where Weir, 77, has just spent the afternoon doing what he does best: playing Grateful Dead music. He's in town for two shows at the Auditorium Theatre with the Chicago Philharmonic Orchestra, which will accompany him and Wolf Bros, his current solo project, and after rehearsing "Weather Report Suite" and "Terrapin Station" — two of the Dead's densest, most ambitious compositions — he's back on his tour bus, reminiscing about the band's early days.

Even then, philanthropy was core

to the group. It began performing as The Warlocks in mid-1965, and while accounts differ about when, exactly, it changed its name later that year, many believe it debuted its famed moniker on Dec. 10 — at Mime Troupe Appeal II, the second in a series of benefits for a satirical San Francisco theater troupe that often clashed with local law enforcement over free speech.

The first decade or so of the Dead's philanthropy "is an incredibly eclectic mix," Lemieux says. In San Francisco, the band gigged for radical activists, arts spaces, spiritual centers (a Hare Krishna temple, a Zen monastery) and music education. As the band grew, it played for hippie communes and music venues, for striking radio workers and bail funds, for the Black Panthers and the Hells Angels. It

performed with the Buffalo (N.Y.) Philharmonic Orchestra in 1970 to support the ensemble; in a concert that became one of its most revered live recordings, the Dead played in Veneta, Ore., on Aug. 27, 1972, to save the local Springfield Creamery.

"We saw something in need, and we would just write a check," Hart, 81, remembers today. "The Grateful Dead, we never thought of business. We just wanted to play, play, play."

"That was really delicious for us, to make everybody happy," says Kreutzmann, 78. "Because that's the goal: Make everyone happy, not just the band."

But as the band's following grew throughout the '70s, that charitable approach — guided by the band's generous attitude, which meant lots of "yeses" and not many "nos" — became untenable. It

needed to streamline its operation. "We had always been given to community service, but we just wanted to get organized about it," Weir says, alluding to the tax burden of the band's initial model.

So the Dead did something that was then novel for a musical act: It started a foundation. In 1983, the band's early co-manager Danny Rifkin (who held a number of roles in the group's orbit over the years) helped it launch The Rex Foundation, named for Rex Jackson, a roadie and tour manager for the band who had died in 1976. The foundation eliminated the need for the Dead to do the types of one-off, cause-based benefits it had done previously, instead directing earnings from its charitable initiatives into the foundation, which then disbursed that money — after approval by its board,

MUSICARES

Persons Of The Year

which included the band's members and others in its inner circle — to various grant recipients. By refusing to accept unsolicited grant proposals (applications were, and still are, submitted by the Rex board and those in the Dead's extended community) and focusing its grants on organizations with small, sometimes minuscule, budgets, the Dead retained the homespun feel of its earlier charitable efforts.

The Rex Foundation quickly became the primary beneficiary of the Dead's philanthropy. The band played its first Rex benefits in San Rafael, Calif., in spring 1984 and made a point of staging multishow Rex benefit runs — generally in the Bay Area or nearby Sacramento — annually for the rest of its career. "They were just regular gigs, there was no other fanfare, but the money would go to The Rex Foundation," Lemieux says. "We all thought that was pretty darn cool. It wasn't like the Dead played any less hard because it was a benefit gig. The Rex Foundation mattered to them."

Over the next decade, the Dead played upwards of 40 Rex benefits. Without the requirement that a given show benefit a specific charity — and with the larger grosses Dead shows now earned — "it allowed the money to be spread a lot more," Lemieux explains. A beneficiary "wouldn't be like a multi-multimillion-dollar organization that needed \$5,000. It was a \$10,000 organization that needed \$5,000. That makes a huge difference." (Weir, Hart and Garcia's widow, Carolyn, and daughter, Trixie, are among the present-day board members of Rex, which still holds benefits and disburses grants; in July, Dark Star Orchestra, which re-creates classic Dead shows, played a benefit at the Greek Theatre in Berkeley, Calif., to celebrate the foundation's 40th anniversary.)

During this period, the Dead also continued to play non-Rex benefits for specific causes, including AIDS research and eye-care organization Seva. The 1988 rainforest benefit was a hybrid — the rare Rex benefit with pre-announced beneficiaries in Greenpeace, Cultural Survival and Rainforest Action Network. "Those were all people that we had already funded to in their infancy," says Cameron Sears, who managed the band in the late '80s and '90s and is today Rex's executive director. (As it happens, Sears' entrée into the Dead's world as a recent college grad in the early '80s was through philanthropy: He'd pitched the band on getting involved in California water politics.) As Garcia put it at the U.N., "We've chosen these groups because we like that direct thing ... We don't like a lot of stuff between us and the work."

The model continues to reverberate through a music industry where it's now



Top from left: Garcia, Hart, Kreutzmann, Lesh and Weir at Berkeley's Greek Theatre in 1985. Bottom from left: Weir, Lesh and Hart backstage at the Warfield Theater in San Francisco at a rally for Barack Obama in 2008.



common for major artists to have charitable foundations. "The fact that all these bands now have looked to that model and replicated it, [the Dead] don't need to take credit for it, even though it may rightly belong to them," Sears says. "They're just happy that people are doing it. Their vision has had a multiplier effect now around the world. What Eddie Vedder and Pearl Jam are into might be different than what Phish is into and is maybe different than what Metallica is into. But together, the amount

of philanthropy that's being generated through all these different people makes an incredible difference."

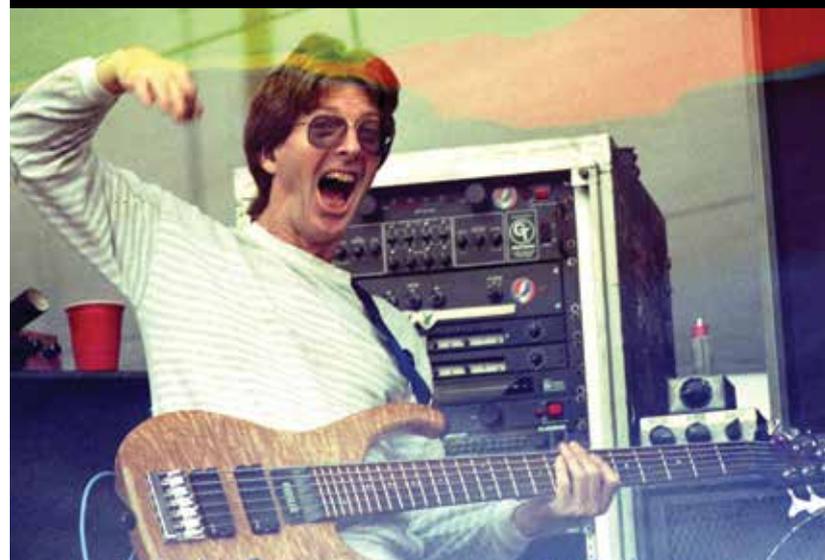
PULL UP JUST ABOUT any bootleg of a Phil Lesh show from 1999 through his death in October, and you'll see a track between the end of the second set and the start of the encore, usually called "Donor Rap." Lesh received a life-saving liver transplant in 1998; hence-

forth, he used his platform to encourage Deadheads to turn to their loved ones and say that, if anything happened to them, they wanted to be an organ donor.

After Garcia's death, the Dead's surviving members remained active musically — and philanthropically. When The Other Ones — the first significant post-Garcia iteration of the Dead comprising Weir, Lesh, Hart and a cast of supporting musicians — debuted in 1998, it did so with a benefit, raising more than \$200,000 for



Top from left: Kreutzmann, Lesh, Hart, Weir and Garcia at the Rainforest Benefit Concert at Madison Square Garden in 1988 in New York; Kreutzmann at Spartan Stadium in San Jose, Calif., in 1979; Lesh at Autzen Stadium in Eugene, Ore., in 1990.



the Rainforest Action Network. They all championed causes important to them: Weir with the environment and combating poverty, Hart with music therapy and brain health, Kreutzmann with ocean conservation, Lesh with his Unbroken Chain Foundation, which benefited a litany of things including music education. The Rex Foundation has also remained active, supporting a range of organizations across the arts, education, social justice, Indigenous peoples' groups and the environment.

And, over the years, the band members began to work more closely with MusiCares. Early in the pandemic, Dead & Company — the touring group formed in 2015 by Weir, Hart and Kreutzmann and rounded out by John Mayer, Oteil Burbridge and Jeff Chimenti — and the Grateful Dead launched weekly archival livestreams that raised \$276,000 for the organization's COVID-19 Relief Fund. Dead & Company expanded the affiliation to epic proportions on May 8, 2023, when the band kicked off its final tour at Cornell University's Barton Hall in Ithaca, N.Y., where it played one of its most revered gigs 46 years earlier to the day; the 2023 show raised \$3.1 million, with half going to MusiCares and half to the Cornell 2030 Project, a campus organization dedicated to sustainability.

"If you want to talk about making a statement in modern times," Pinkus says, "here they return to the venue of arguably the most famous Grateful Dead show ever, play the tiniest show that they play on a farewell tour, which is all stadiums, and then they turn around and do it as a fundraiser. It really spoke to everything

about the Grateful Dead and Dead & Company's commitment to giving back."

"The industry is a very dangerous place at times," Hart says. "When you get engulfed with the harder side of the business and fall through the cracks or stumble and you need some help getting your mojo back, that's really what MusiCares does."

"[The Grateful Dead's] whole community is philanthropic," MusiCares' Segura says. "The band is philanthropic, and they have created a really giving, beautiful community around them as well."

Over the last decade, Activist Artists Management has helped guide the band members' philanthropic efforts. The company is both the manager of record for the Grateful Dead — a status conferred by Grateful Dead Productions, an entity comprising the band's living members and representatives of Garcia's and Lesh's estates — and co-manages Dead & Company alongside Irving Azoff and Steve Moir of Full Stop Management. (Kreutzmann toured with Dead & Company from 2015 to 2022 but did not appear with the group on its final tour in 2023 or during its 2024 Las Vegas Sphere residency. In December, Dead & Company announced it will play 18 shows at Sphere in spring 2025; a representative for the band confirmed the lineup will not include Kreutzmann.)

"There was this mosaic of incredible good works that this band was doing, and there was a feeling that we could help amplify those good works and those dollars by putting a little more structure and support around it and a little bit more intentionality around it, which is what

MUSICARES

Persons Of The Year

Activist came in and did," Activist founding partner Bernie Cahill says.

When discussing the Dead's activism with the band and its affiliates, words like "apolitical" and "nonpartisan" come up often. As Kreutzmann puts it, "It's much more fun to see all the people smiling, not half the people bickering at the other half."

"These are objective things that I think everyone will agree with," Lemieux says of causes ranging from rainforest preservation to AIDS research. "And that's what the Dead were kind of getting on board with and raising awareness."

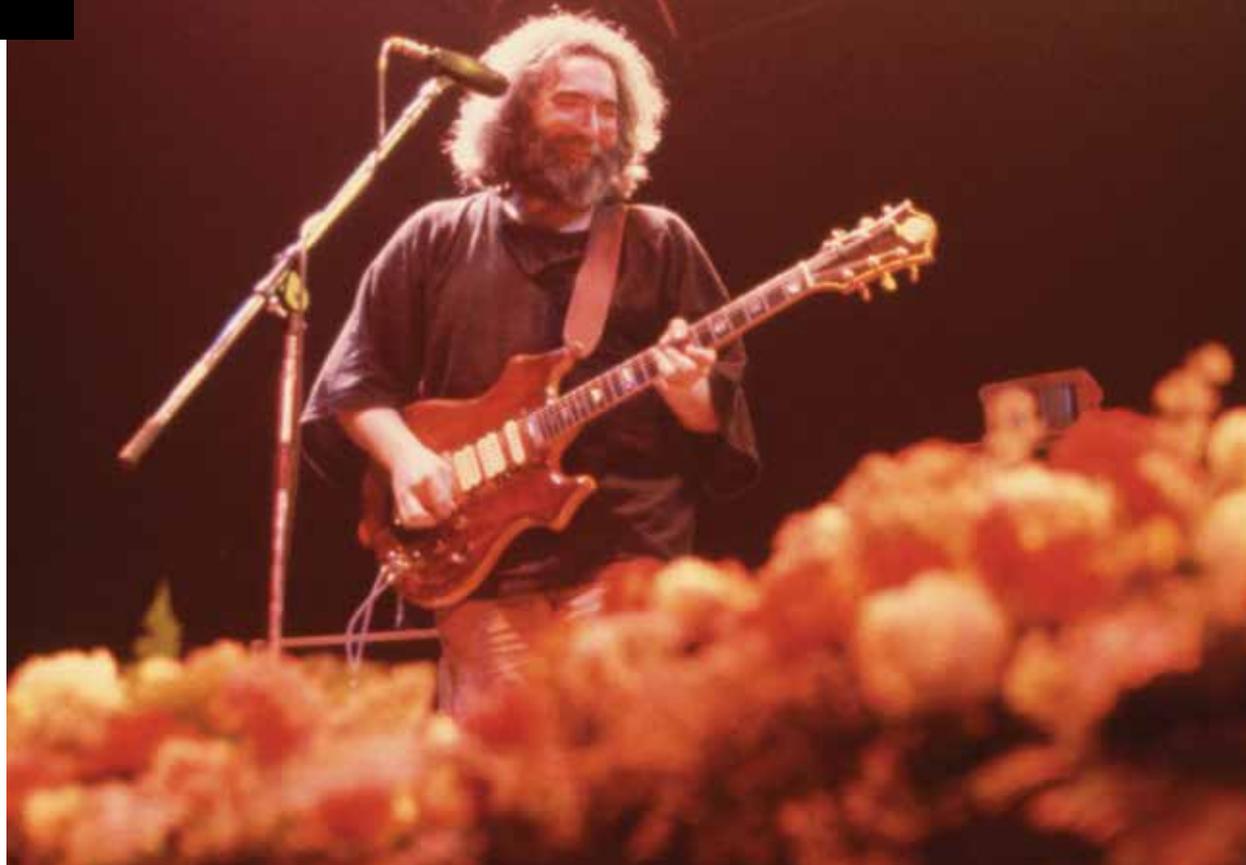
But while it's true that, both before and after Garcia's death, the Dead's members have avoided the strident political rhetoric some other artists favor, the band has still advanced progressive causes. In the '60s, it rubbed shoulders with radical groups in San Francisco's Haight-Ashbury. In the '80s, when AIDS was a stigmatized topic, it headlined a relief show for Northern California AIDS agencies.

That has continued in recent years. Dead & Company's Participation Row — an area it allots at its shows for nonprofit and charitable partners — has featured entities like the voter registration organization HeadCount and the sustainable-touring group Reverb, among other social justice, environmental and public health organizations, helping the band to raise more than \$15 million since its 2015 debut. MusiCares has been among the organizations included in Participation Row, and, Segura says, "being able to be part of the Grateful Dead family that way for so many years has been a beautiful and really special thing for us."

But Dead & Company have not shied from their touring to platform more contentious causes. The summer following the Parkland, Fla., high school shooting, Dead & Company included the gun control group March for Our Lives on Participation Row. And after the Supreme Court overturned Roe v. Wade in June 2022, the band displayed pro-choice messages at its shows and even sold a "Save Our Rights" shirt benefiting women's health organizations.

"We support artists being authentic," Cahill says. "If an artist feels called to speak out ... our job is to make sure they have all the information so that they can speak intelligently on the matter. I think we've done a really good job with that over the years. We have both protected our clients and amplified their positions."

And the Dead's members have, judiciously, supported political candidates. Weir, Lesh and Hart played a February 2008 benefit dubbed "Deadheads for Obama," and that fall, Kreutzmann joined them for another pro-Barack Obama



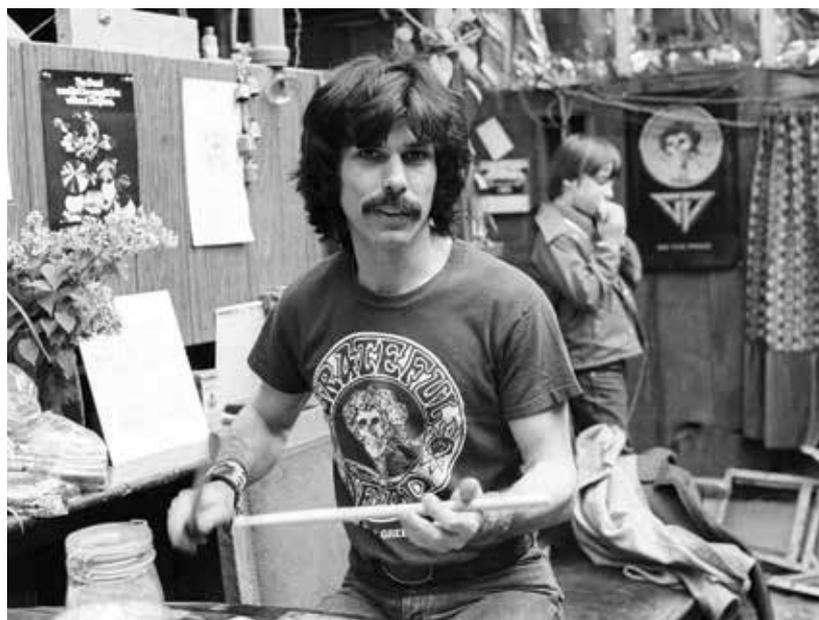
From top: Garcia at a concert benefiting the Cambodian Emergency Relief Fund at the Oakland (Calif.) Coliseum Arena in 1980; Weir in West Hollywood in 1976; Hart at his home in Novato, Calif., in 1979.

gig. This fall, both Weir and Hart publicly endorsed Kamala Harris. While "you don't want to tell people what to do," Hart explains, "there are some issues you must speak out [about] if you feel right about it and if you're really behind it."

As the Dead nears its 60th anniversary in 2025 and adds its MusiCares honor to a lengthy list of accomplishments — a Recording Academy Lifetime Achievement Award, two albums inducted into the GRAMMY Hall Of Fame, induction into the Rock & Roll Hall of Fame, recipients of Kennedy Center Honors, a recording included in the Library of Congress, among numerous others — its surviving members are emphatic that this is far from a denouement.

"Obviously, they're quite humbled and honored by it all," Cahill says. But "they always see these things as something that you get at the end of your career, when you're done. And of course, these guys don't feel like that's where they are in their career. They feel like they have a lot more ahead of them, and I believe they do."

Rhino continues to mine the Dead's vault for new releases — its ongoing quarterly archival *Dave's Picks* series helped the band break a record earlier this year previously held by Frank Sinatra



GARCIA: ROGER BRESNAN/CORBIS/GETTY IMAGES; WEIR: MARK OULIAN/GETTY IMAGES; HART: ED REBELSTEIN/REDFERNS/GETTY IMAGES; FARE THEE WELL: LEFT: KRAVITZ/FILMAGIC; ROCK HALL: STEVE LICHTENBERG/IMAGE



and Elvis Presley for most top 40 albums on the Billboard 200 — and orchestrate merchandising partnerships, from Igloo coolers to Nike shoes, that ensure the ongoing omnipresence of the band's

iconography. ("We're always open for business — if it feels right," Pinkus says.) Most importantly to Deadheads, Weir, Hart and Kreutzmann are all resolute that they'll remain on the road as long as

Top, from left: Phish's Trey Anastasio, Lesh, Kreutzmann, Weir, Hart, Jeff Chimenti and Bruce Hornsby at one of the band's Fare Thee Well shows at Soldier Field in Chicago in 2015. Bottom, from left: Hart, Lesh, Kreutzmann, Weir, Tom Constanten (with a cut-out standee of Garcia) and Vince Welnick of the Grateful Dead at the 1994 Rock & Roll Hall of Fame induction.

they can; in 2024, Weir toured with Wolf Bros and, along with Hart, staged Dead & Company's 30-show Sphere residency, while Kreutzmann kept his livewire Billy & The Kids act alive with Mahalo Dead, a three-day November event near his home in Kauai, Hawaii. Last year, Weir toured supporting Willie Nelson, whom he's shared bills with for decades — and who at 91 is 14 years his senior. "His hands don't work as well as they used to," Weir says. "Nor do mine. But as the years go by, you learn to help the music happen

through force of will. And Willie is as good as he's ever been."

Willpower is something the Dead's surviving members have in spades. "These guys have always been the outsider," Cahill says. "They've flourished by being the outsider and by being a maverick and doing things their own way. Because they've written their own rules, they're not beholden to anybody. They're not looking for anyone's approval, and they continue to write their own rules and to do things that inspire them."

That core ethos is what has driven, and continues to drive, the Dead's approach to both its business and its philanthropy — two things that, as the band is still proving to the industry at large, need not be mutually exclusive.

"I would like to be able to have people who disagree with me still be fans of the music or the art that I make," Weir says. "But at the same time, I've got to be true to myself, and I expect that they have to be true to themselves as well."

Class Acts

In 2019, the Recording Academy put forth a new membership model committed to “fostering diversity and inclusion while encouraging the music industry to reexamine and reinvent their own long-standing practices.” Its recently released 2024 Membership Report revealed just how far it’s come in meeting that goal — adding more than 3,000 women Voting Members (a 27% increase) and seeing a 65% increase in Voting Members who identify as people of color, all since the new membership model launched. The record 2,800-plus new members who accepted invitations to join the Academy in 2024 — including the artists and creatives interviewed here — exemplify that transformative, ongoing shift.

REPORTING BY KYLE DENIS, ELIZABETH DILTS MARSHALL, GRISELDA FLORES, JOSH GLICKSMAN, JOE LYNCH, HERAN MAMO, KRISTIN ROBINSON AND MICHAEL SAPONARA.

Kaash Paige

Singer-rapper, 23

What sparked your interest in becoming a Recording Academy member?

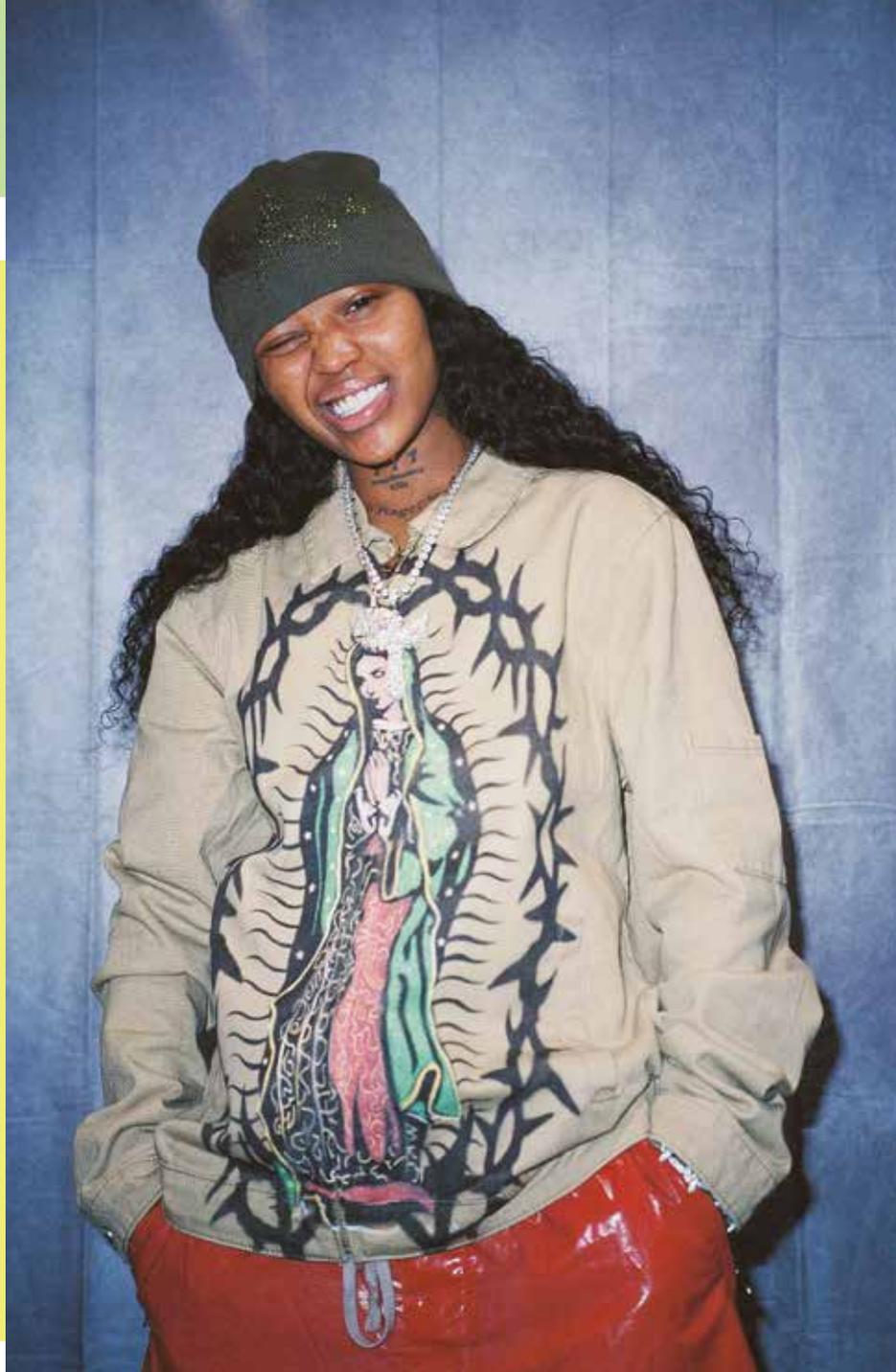
I think what sparks a lot of interest in the Recording Academy is boom, you see the GRAMMYS. Then you really get involved and see it's a community of creatives that are excited to build their career and network. I think that sparked my interest more when I started to be part of email threads and got invited to stuff. I realized this isn't just the GRAMMYS — this is a whole thing.

What was your opinion of the Academy before joining?

I thought about it in a sense of, "If you join, you're going to win a GRAMMY." I was really naive. It's not about that at all. As you build and grow within the community, you're like, "This is family." I plan on staying with the Recording Academy for the rest of my life.

Why did you ultimately accept the invite?

It's kind of like, who *wouldn't* accept the invite to be a part of it? Leaving Def Jam last year and coming back out to Los Angeles this year, I needed to dive deep into what I want in my life right now. Being accepted felt like affirmation to me of like, this is where you need to be and these are going to be the rooms that you're put in to help facilitate growth in your life, because you never know who you might meet.



Shirley Song

Composer, 34

Why did you accept the invite?

When you're a composer for film and TV, you're immersed in that and don't always get to hang with the songwriters, composers, and mixing and mastering engineers on the pop side. I think more and more inspiration [for film and TV scores] is drawn from the pop and hip-hop worlds — it's no longer just your typical John Williams orchestral score. To be able to meet more musicians, songwriters and engineers from that world, I am able to learn and improve my production chops.

Prior to being invited to join, what if any experience did you have with the Academy?

Honestly, I didn't know much. I just thought they did the GRAMMYS. I realized it was a lot more. They are always offering invaluable learning opportunities — panels, discussions

— and these experiences keep me informed and inspired. The Academy has given me a deeper sense of purpose within this industry and motivates me to also want to contribute meaningfully and advocate for changes.

When it comes to diversity, what do you hope to see the Academy improve in the future?

What they are doing now is the biggest step — mentoring, opening this up and inviting people who look like me. Fostering this sense of community is what is going to help champion diversity and support emerging talent.

I am just excited to be able to vote and have my little voice heard. Voting allows me to champion work that pushes boundaries and ensure genres and voices from often underrepresented [communities] get the acknowledgment that they deserve. I know the countless hours and creativity that were put into making this music. It's nice to be able to support that.





Tara Finegan

COO of Cutting Edge Group, a GRAMMY-winning music financier, record label and publisher, 37

Why did you want to join?

I felt really motivated to learn more about the Recording Academy when it added a Category to recognize video-game soundtracks a few years ago. [That] has had a big impact — already, all kinds of video-game companies across the board are more focused on music because they want to run a GRAMMY campaign and receive that accolade. It actually does have a ripple effect where it brings more focus and resources to video-game composers.

I was even more motivated to take a role in the Recording Academy's year-round community of professionals when [artificial intelligence] innovations, and dangers, started to

come up. I straddle the line between film, television, video games and music, so AI is something that has been very, very present in what we've been thinking about over the last year or so. It was one of the central points in the Hollywood strikes [in 2023], and that just really highlighted to me how important these types of organizations are. The Recording Academy is an important advocate for making sure that whatever happens next is done thoughtfully and with real consideration to the human beings behind the art.

If you could create a new GRAMMY Category, what would it be?

There's been a real resurgence in pop culture of film

soundtracks, with these unbelievable soundtracks that have been put together from scratch, and in my dream world we would have an all-original-music soundtrack [Category], like for something like *Barbie*, in a separate Category than a compiled soundtrack of preexisting songs, like *Guardians of the Galaxy*.

What are your GRAMMY® Week plans?

My label is nominated in the [Best Score Soundtrack For Video Games And Other Interactive Media] Category for Pinar Toprak's score for *Avatar: Frontiers of Pandora*. She's absolutely phenomenal. [I'll] hopefully enjoy the week, attend the awards and try not to get too anxious.



Andre Merritt

**Songwriter
(Chris Brown, Kelly Rowland, Rihanna)**

What if any experience did you have with the Academy, and why did you join?

I did a few meet-and-greets [with them] where I would come and speak to people about what I did [in] music. I wanted to be around my peers and around people who feel and think about music the way I do.

What does the recognition that comes with a GRAMMY mean to you?

You put so much into being an artist and working on ways to get yourself seen and heard — to be [awarded] with a GRAMMY, it lets other people know, "Oh, this guy really means business."

What do you hope to see the Academy help improve in the industry?

I would like them to get [further] involved in the pay for streaming. The biggest thing is creating a livable wage for people to continue to create and give us new art. When you have an organization like the Academy that's backing you, it gives you a lot more to fight with.

Do you have go-to GRAMMY-watching plans?

I get with some of my fellow songwriters because we like to talk crap about everything, like who we think is going to win. We get some food and drinks. I enjoy that.

Lil Mexico Beatz

Latin GRAMMY-nominated producer (Roddy Ricch, Arcángel, Marshmello), 25

What if any experience did you have with the Recording Academy before joining?

I had a lot of friends who were part of the Academy and they told me about it. But the thing was that the past couple of years, it seemed more like a closed circle to me. I never really heard how you were able to get signed up to join or be a part of it. I had no idea how to get involved. From the outside, it seemed like it was only a select couple of people. [But] now they're expanding to more musicians, producers, songwriters.

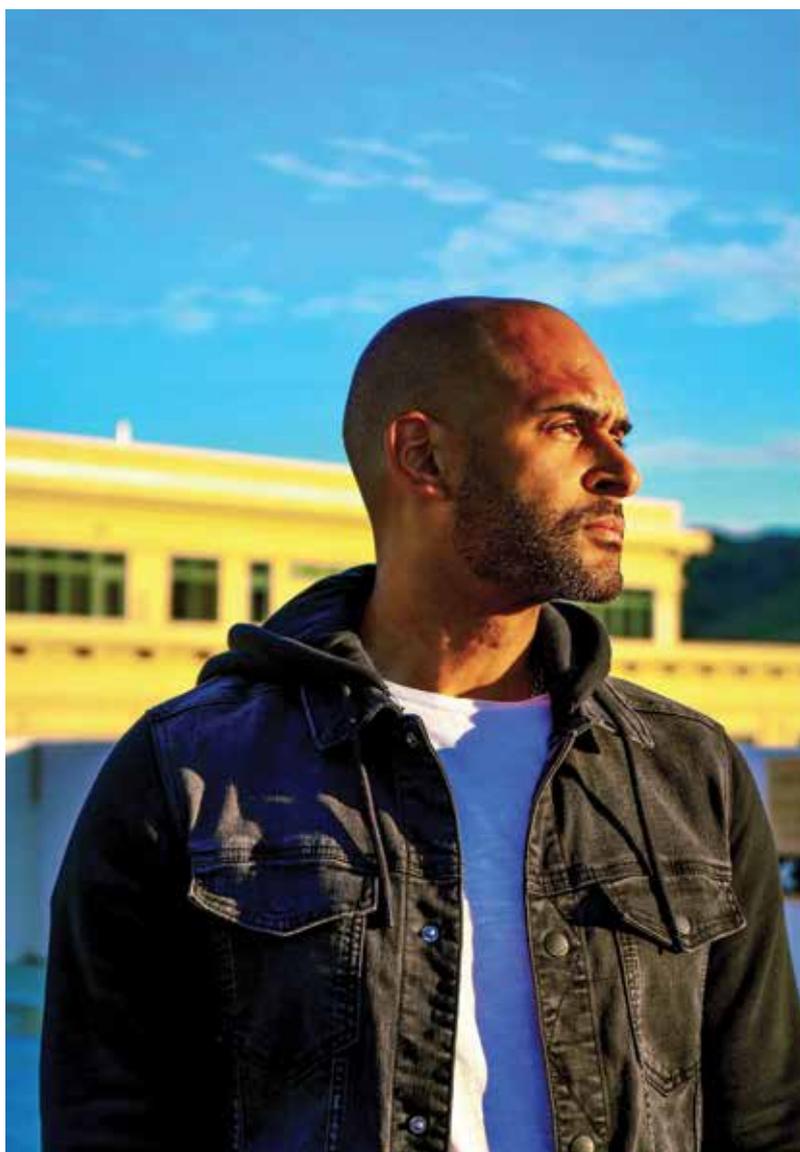
How did the invitation to become a member come about, and why did you decide to join?

My friends who were in the Academy were telling me things like, "Honestly, you've done a lot already in the music industry. You should join the Academy. They're looking for new people." One of those friends was Paul Wall. He's been a member for a while now, and he told

me that I had to join. "It's a big thing to be a part of this," he said. So that's part of the reason I was motivated to join. I grew up watching the GRAMMYS, and it really had an influence on me. Now someone like me talking about being part of the Academy, that will light a fire in the new generation.

As a producer, you've worked in the trap scene with both Latin and non-Latin artists. Do you think that duality will shape your role as a member?

Definitely. The one thing I really wanted to push, especially this year, was to get more spotlight on the Latin genre. English and Latin trap share similar issues, including getting overlooked constantly, mainly if you're an indie artist. And I know we have [the] Latin GRAMMYS, but to be on a global stage like the GRAMMYS, even in the Latin Categories — that's huge.



Joshua Mosley

Composer-producer, 44

Why did you accept the invite to join the Academy?

The [recommendation to be a member] came from Justin "Henny" Henderson. He was the President of the Atlanta Chapter; now he's a National Trustee. We're old friends from sixth grade, and we had a rap group back in 1991 at school. We both loved music then, and it's really cool to see where our paths have led us to this point in our lives. To have that recommendation coming from him, and then also from a good friend, Gilde Flores — who has done work with me on a lot of film scores and productions — just made it really special.

The Best Score Soundtrack For Video Games And Other Interactive Media Category is still a recent addition to the GRAMMYS. As someone with plenty of experience crafting music for video games, why do you think the Category is important?

Some of the greatest music is

written for video games. It's long overdue for it to be recognized; there are a lot of great writers. It exposes music to a different type of audience. It was really cool to see Gordy Haab win [with Stephen Barton last February for *Star Wars Jedi: Survivor*], a friend of mine and extremely talented gentleman that deserves recognition.

A Best Score For An Animated Feature Or Series [Category] would be cool. I would start with connecting with the film and TV parts of the L.A. Chapter, get people talking there and see if we can push it out there and get people exposed to that [idea].

What do you hope to see the Recording Academy improve in the future?

I think [the Academy] is on a good track with making sure different voices are being heard. I'm a fairly new member, and so far, I'm liking what I'm seeing. I know [the Academy] is a big advocate, too, in Washington, [D.C.], as far as music rights, publishing and all that stuff goes, forging ahead with making sure that artists are taken care of and represented.



Sarah Schachner

Composer, producer and multi-instrumentalist, 36

What issues are most important to you right now within the Recording Academy?

The work the Academy does on Capitol Hill to protect artists' rights is so crucial. If no one is out there fighting for us, music-makers could lose ownership and sustainable income. The GRAMMY Museum's work in keeping music education in schools is super important, and if we're going

to encourage kids to pursue music as a career, we need to continue to find ways to protect artist rights.

Any thoughts on the video-game music composers nominated in 2025?

It's awesome to see my peers get recognition. Game music is truly a unique and intricate art form, and it's about time it gets acknowledged.

GAWD's Linsey (right) and Alayna Rodgers



Alana Linsey

Singer in R&B duo GAWD, 29

How did you feel about the Academy prior to joining?

I felt a sort of distance, [like] there was a veil over the process of how people win GRAMMYS. Who votes? Who's in the community that's making these decisions? Then I [performed at] two GRAMMYS as a background vocalist. It really felt like a community, and it lifted the veil. [Since] joining, I'm starting to see that it really is the people deciding.

Why did you accept the invitation?

It was an honor to be invited. I also noticed that my friends who were members had different resources, and they were more involved and connected to the community that makes decisions. It was important

for me to help broaden the scope of what a Recording Academy member looks and sounds like because I know sometimes, historically, [Black artists] have been or felt left out of a lot of these conversations and moments.

How do you two feel about how the Academy is handling R&B?

I think that R&B is really growing, and they're leaving room for that growth in places like the [Best Progressive R&B Album] Category. There's room for different types of R&B artists to exist, which I really appreciate. We're R&B artists mainly because we sing, but our music is [more similar to] Outkast or Teezo Touchdown. It's very nuanced where people get inspiration from. To be categorized as R&B is an honor and a blessing, but the progressive moments create a whole other space for people to be free in their art.



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Sound Policy

From AI to ticketing, the Recording Academy's advocacy team is increasingly taking its work on big music issues beyond the nation's capital

I**N MARCH, TENNESSEE** became the first state to modernize its laws for the age of artificial intelligence. The ELVIS (Ensuring Likeness, Voice, and Image Security) Act — which updates the state's right of publicity and likeness rights to prevent AI companies from creating unauthorized deepfake vocal imitations — represented the culmination of efforts from across the industry, including those of record labels and music publishers. But it was Todd Dupler, Chief Advocacy & Public Policy Officer for the Recording Academy, who gave the law its distinctly rock'n'roll name.

Coming up with catchy titles for laws is something of an extreme sport in legis-

lative circles — think of the DREAM Act (for Development, Relief and Education for Alien Minors), or, in music, the CLASSICS (Compensating Legacy Artists for their Songs, Service, and Important Contributions to Society) Act, which became part of the Music Modernization Act. Like these subjects, AI is complicated, so getting positive attention helps. And “in Tennessee, there's no better way to capture attention than Elvis,” says Dupler, who has worked in the Academy's Advocacy department since 2012 and was promoted to his current position in September 2023.

Dupler's role in pushing for the Tennessee law is just one prominent example of how the Recording Academy is increasingly taking its lobbying work for music

creators beyond Washington, D.C., to various state capitals. “The ELVIS Act became a model that state legislators and members of Congress looked at,” Dupler says. (Sometimes state laws lead to change in D.C.) “Our focus is to be a high-impact organization, to be a thought leader on issues that matter.”

Right now, AI is the biggest issue of all. “It's the issue that most of the community feels the most concern about,” Dupler says. It also involves a range of laws, including both federal copyright law (under which the major labels are suing generative AI companies Suno and Udio for using their recordings to train their software) and state law likeness rights (the legality of creating a “Fake Drake” or a similar vocal imitation). That's why the Academy, along with other music rights-holder organizations, is pushing for stronger statutes in statehouses, plus backing the federal NO FAKES (Nurture Originals, Foster Art, and Keep Entertainment Safe) Act. (The bill, which has been introduced in both the Senate and the House of Representatives, now has widespread support.)

By the beginning of 2024, AI loomed so large that the House Judiciary Committee held a “field hearing” about it in Los Angeles two days before the 2024 GRAMMY Awards, where country singer Lainey Wilson and Recording Academy CEO Harvey Mason jr. testified. “We wanted to use the spotlight of the show to draw attention to the issue,” Dupler says. “We embraced this idea of protecting human creativity.” The hearing helped raise the visibility of the Tennessee law,

which in turn became a model for other bills around the country.

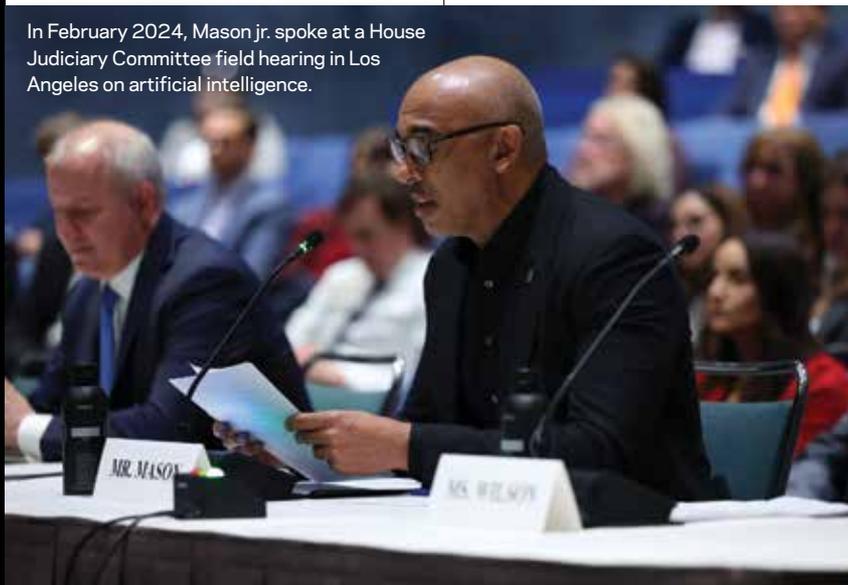
The Academy's other two advocacy priorities are banning the use of rap lyrics as evidence in criminal trials and regulating the secondary ticketing market, especially to mandate transparency. Unlike copyright law, which is federal, both of these issues involve a mix of federal and state legislation. The admissibility of lyrics as evidence can be a matter of federal or state law, depending on the charges; ticketing laws have come from statehouses, as well as Washington, D.C.

The Academy launched its advocacy division in the late '90s, and what began



From left: Rep. William Lamberth, R-Tenn.; Luke Bryan; Tennessee Gov. Bill Lee; Chris Janson; RIAA CEO Mitch Glazier; and Sen. Jack Johnson, R-Tenn., at the signing of the ELVIS Act at Robert's Western World in Nashville in March 2024.

In February 2024, Mason jr. spoke at a House Judiciary Committee field hearing in Los Angeles on artificial intelligence.





as a modest attempt to help shape policy for the digital age has grown into a significant operation that lobbies for creators, often along with the RIAA and the National Music Publishers' Association, which represent the recording and publishing businesses, respectively. The Academy now runs an annual GRAMMYS on the Hill event to recognize artists and legislators (including, this past year, Sheryl Crow and Sens. Amy Klobuchar, D-Minn., and John Cornyn, R-Texas), and a Music Advocacy Day in which Academy members visit the regional offices of national legislators to talk to them about their policy ideas. (This year drew more

than 2,100 members from 47 states, Washington, D.C., and Puerto Rico.) In 2024, the Academy also organized seven State Capitol Advocacy Days, twice as many as in past years, reflecting the importance of state law to its priorities.

Although the nature of procedural rules for criminal cases isn't a core issue for the music industry, the Academy and other music organizations have pushed to limit the use of lyrics as evidence on free expression grounds. "We engage in issues that affect the music business," Dupler says, "and members and local Chapters bring issues to us."

In September 2022, California

became the first state to limit the use of lyrics as evidence in its Decriminalizing Artistic Expression Act, after the practice gained attention in Young Thug's RICO trial. But bills in other states have stalled, and the federal RAP (Restoring Artistic Protection) Act, which would apply to trials for federal offenses, has yet to pass. "That has to be reintroduced," Dupler says. "And we'll continue to focus on both AI and lyrics on a federal level."

Ticketing — the other big issue for the Academy — has become controversial and seems likely to remain so, especially now that Donald Trump's election has thrown into doubt the future of the

Department of Justice's antitrust case against Live Nation. (The new attorney general will decide if and how to continue that case.) The state ticketing bills the Academy is lobbying for are simpler and have more to do with requiring secondary sellers to disclose extra charges and refrain from offering tickets they do not yet own. There's similar federal legislation, known as the Fans First Act in the Senate and the TICKET (Transparency In Charges for Key Events Ticketing) Act. Dupler didn't come up with that name — but he's prepared to spread the word once the bill is reintroduced in 2025.

—ROBERT LEVINE



WOMEN IN MUSIC

On March 22, *Billboard* will publish its highly anticipated Women in Music special issue, featuring top women in the music business who are creating excitement and making their mark across labels and in publishing and touring.

Coinciding with this issue will be the Women in Music awards ceremony on March 29. The event will bring together music's most prominent women artists and the industry's top women business executives to recognize and celebrate their achievements.

Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success.

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International: Ryan O'Donnell | rodonnell@pmc.com

ON SALE 3/22 | **AD CLOSE** 3/11 | **MATERIALS DUE** 3/13

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Advocacy & Public Policy

Artists and Recording Academy staff and leaders at the White House during GRAMMYS on the Hill® Advocacy Day 2024 in Washington, D.C.



THE RECORDING Academy's Advocacy & Public Policy department fights for creators' rights year-round and works tirelessly to keep music-makers, fans and policymakers informed and passionate about our causes.

As creators, we believe in the power of music to unite people of all backgrounds, and in 2024, we continued to promote and protect music-makers and the industry. As technologies including artificial intelligence continued to proliferate, the Academy worked to protect human creativity. Starting with a special congressional hearing in Los Angeles two days before the 66th Annual GRAMMY Awards® in February, the Academy played an instrumental role in introducing the NO FAKES (Nurture Originals, Foster Art, and Keep Entertainment Safe) Act — which aims to protect an individual's name, image, likeness and voice from being misused by generative AI — in the House and Senate. This work continued at the state level, where the Academy led the way for the landmark ELVIS (Ensuring Likeness Voice and Image Security) Act to become law in Tennessee, with Illinois and California passing similar protections for artists from AI.

Throughout 2024, the Academy also served as a leading voice on important policy discussions, including ticketing reform, artists' rights, free expression

and fair compensation. We advocated for these issues and more by bringing creators to congressional offices as expert witnesses and advocates during GRAMMYS on the Hill® and Music Advocacy Day. We were also at the forefront of advocacy battles in more than a dozen states, working to pass meaningful legislation wherever people involved in music live and create.

Learn more about our other key initiatives and annual campaigns below.

MUSIC ADVOCACY DAY

On Music Advocacy Day, thousands of Academy members visit their local congressional representatives in district offices and through virtual meetings to discuss significant issues affecting the music community — making this the single largest nationwide grassroots lobbying campaign for music and its creators. Music Advocacy Day celebrated its 10th anniversary in October.

GRAMMYS ON THE HILL®

GRAMMYS on the Hill is a three-day event consisting of the GRAMMYS on the Hill® Awards — Washington, D.C.'s premier annual celebration of music and advocacy that brings together congressional leaders and music-makers to recognize those who have led the fight for creators' rights — and GRAMMYS on the Hill® Advocacy Day, Capitol Hill's largest and most

Harvey Mason Jr. at the House Judiciary Committee's Subcommittee of Intellectual Property's Field Hearing during GRAMMY Week 2024.



prestigious legislative event for music. During GRAMMYS on the Hill each spring, GRAMMY winners and nominees go to Capitol Hill to discuss the most pressing issues in the industry. Meanwhile, thousands of other Academy members advocate online for the same policies. In April, GRAMMYS on the Hill launched Future Forum, a live panel discussion with industry leaders exploring the impact of AI on the music community.

GRAMMY® FUND FOR MUSIC CREATORS

Recording Academy members can help protect the rights of creators and support music's most ardent congressional cham-

pions through this political action committee, which helps our advocacy voice be heard on Capitol Hill. Held annually during GRAMMY® Week, the GRAMMY Advocacy Brunch serves as a fundraiser for the GRAMMY Fund For Music Creators and showcases the Recording Academy's dedication to championing the most pressing issues affecting music creators nationwide.

STAY INFORMED

Visit recordingacademy.com/advocacy for policy updates and an action tool that connects you directly to your legislators.

Diversity, Equity & Inclusion

From left: Matthew Whitaker, Marcus "Rated Art" Bryant, Alexandra Cutler-Fetkewicz, Terry Jones and Ramón Jones onstage during the Inaugural Recording Academy Philadelphia Chapter Block Party at Punchline Philly on July 31, 2024, in Philadelphia.



THE RECORDING ACADEMY is committed to better reflecting and serving all of today's broad, bold and diverse global music community. Whether celebrating traditionally underrepresented people in our industry, championing genres that have been overlooked or supporting emerging sounds and ecosystems from any corner of the world, the Academy exists to serve music in its entirety.

Led by our Diversity, Equity & Inclusion team, the Academy's ongoing pursuit of becoming the music industry's most inclusive organization has propelled us to new heights in recent years. Our mission, fueled by a range of impactful programs and initiatives dedicated to advancing underrepresented communities and creators, aims to foster equitable outcomes for all while proudly reflecting the diversity of our music community. Encouraging empathy and inclusive thinking, the Academy aims to approach DEI with true intention and belonging.

REPRESENTATION

DEI's DREAM (Diversity Reimagined by Engaging All Musicmakers) Initiative spotlights cultural contributions of creators and implements member resource groups centered on eight focus groups. By 2024, the DEI team launched seven out of eight of its focus groups under the DREAM Initiative:

- **Gold Music Alliance** Fostering meaningful connections and elevating the impact of Pan-Asian members and allies within the GRAMMY organization and the music industry.
- **Academy Proud** Positioning the GRAMMY organization as the LGBTQ+

inclusion leader for our members and the music community at large.

- **RAA+D (Recording Academy Accessibility And Disability)** Committing to achieve true accessibility for everyone in our music community, beyond compliance.
- **Women In The Mix** Building a community and increasing representation for all women within the Academy and the music industry.
- **Black Music Collective** Expanding the inclusion, recognition and advancement of Black music and its creators and professionals within the Academy and across the wider music industry.
- **Indigenous Peoples Network** Developing a global community contributing to the preservation and honor of Indigenous people and their traditions in music.
- **GRAMMYS Next Gen** Supporting and empowering the next generation of music creators and professionals.

This year, the DEI team will launch the

eight network under its DREAM Initiative: Crear Música, a dedicated space for Latin music creators and professionals.

EDUCATION

In 2024, the DEI team continued to amplify the next generation of music industry professionals, awarding scholarships and providing immersive learning experiences to students at Historically Black Colleges and Universities through the Your Future Is Now program, powered by the Black Music Collective and Amazon Music, and the Quinn Coleman Memorial Scholarship, presented by the GRAMMY Museum and the Academy.

DEI ACHIEVEMENTS & PROGRAMS

The following are just a few DEI programs and initiatives that took place last year, driving meaningful progress and lasting impact across the music community:

- The DEI team hosted multiple

Listening Sessions to provide spaces for underrepresented music communities to discuss their challenges, grow opportunities and promote inclusive growth for all involved in their community.

- Women In The Mix joined Girls Make Beats for a workshop with leading producers Trinity, Ali Stone, Hit Girl and We Are King.
- The Academy and the Weitzman National Museum of American Jewish History presented a free concert at the Kennedy Center in Washington, D.C., during Jewish American Heritage Month.
- The Black Music Collective partnered with Disney Theatrical Group for a master class with award-winning conductor Rickey Minor to celebrate Black music and *The Lion King*.
- In collaboration with Live Nation and Queer Capita, the DEI team hosted a fireside chat celebrating the intersectionality of Black and queer identities to honor Black Music Month and Pride Month in June.
- The DEI team joined the Los Angeles and New York Chapters to host events celebrating Asian American and Pacific Islander Heritage Month.
- The DEI team collaborated with the Philadelphia Chapter and Academy Proud for the first Drag Me to the GRAMMYS, an interactive drag show.

EMPOWER THE TRANSFORMATION WE ENVISION

Join us in creating a more inclusive and equitable future in music.

Learn how to get involved at recordingacademy.com/inclusion.



Rico Love onstage during the Recording Academy Honors presented by the Black Music Collective during GRAMMY Week 2024 in Los Angeles.

Membership & Industry Relations



Kerrivah "Kerri" Heard (left) and Tierra Whack onstage at the Philadelphia Chapter's inaugural Block Party at Punchline Philly on July 31, 2024.



From left: Adren Gilmore, Della Anderson, Noah Guidos, Leland, Troye Sivan, Harvey Mason jr., Charli xcx, Jim Slife, Sam Kopec, Ily Aguilar and Shaneel Young attend the 2024 GRAMMY U Fall Summit on Oct. 1, 2024, in Nashville.



West Texas Exiles onstage during the "Behind the Song" segment, presented in partnership with the S&C Wing, at the Texas Chapter Creators Summit at Studios at Fischer near Austin in 2023.



Clockwise from left: Sting, Shaggy and Randy Travis attend Up Close & Personal With Shaggy & Sting at Ocean Way Nashville Studio in 2022 in Nashville.



The New York Chapter hosted an AAPI Mixer on May 15, 2024.

RECORDING ACADEMY membership is built on a foundation of championing creators' rights and expanding diversity, equity and inclusion across music. Our members are a community who dedicate themselves to creating positive change in the music industry and providing educational and mentorship opportunities for the next generation of music professionals and creators.

The Recording Academy's Membership & Industry Relations department encompasses many initiatives and affiliated wings.

MEMBERSHIP

Voting Members and Professional Members both play vital roles within the Academy and the annual GRAMMY Awards® process. Voting Members cast ballots to determine the nominees and winners at the Annual GRAMMY Awards, music's only peer-recognized accolade and the music industry's highest honor. Professional Members lend insight, experience and perspective about how to best advance the music industry.

Last year, the Academy achieved one of its biggest membership goals to date, revealing that it has added more than 3,000 women Voting Members since 2019. This historic milestone, announced in the Academy's 2024 Membership Report, exceeded the organization's goal of adding 2,500 women Voting Members by 2025.

In addition, the 2024 Membership Report also showed remarkable growth in representation of Voting Members from diverse backgrounds, including a 65% increase in the percentage of Voting Members who identify as people of color and a 27% increase in the percentage of women Voting Members since 2019.

Last year, the Academy welcomed more than 2,800 members as part of its 2024 New Member Class, setting a record. These significant changes are rooted in the Academy's new membership model, which it advanced in 2019, and signify a transformative shift in the voting body.

PRODUCERS & ENGINEERS WING®

A group of dedicated audio professionals formed the Producers & Engineers Wing in 2001 to specifically support and advocate for producers, engineers, remixers, technologists and other in-studio professionals. The P&E Wing also advises the Academy on issues pertaining to the technical aspect of recording and the art and craft of music.

SONGWriters & COMPOSERS WING™

Launched in March 2021 during the 63rd Annual GRAMMY Awards®, the Songwriters & Composers Wing elevates, supports and advocates on behalf of all songwriters and composers within the Academy's membership and the industry at large. The S&C Wing provides opportunities for recognition, networking and collaboration for creators in the songwriting and composing fields and amplifies their unique role in policy discussions that seek fair compensation for these crafts.

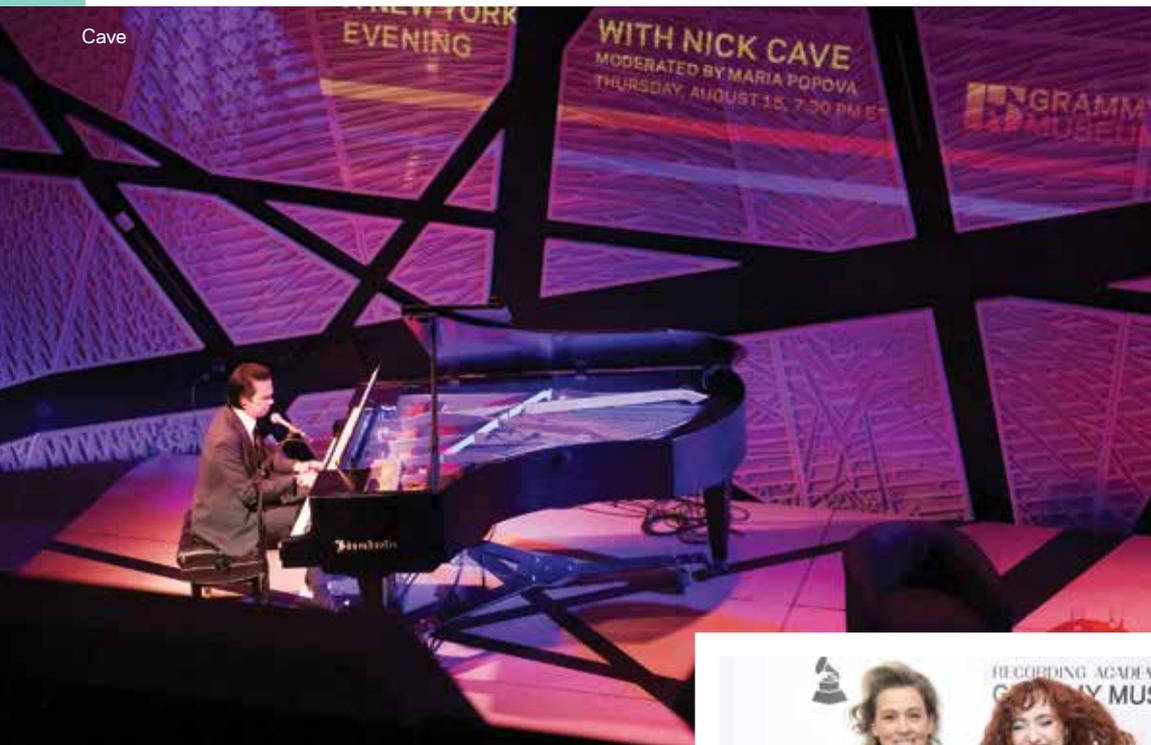
GRAMMY U®

Emerging professionals and aspiring creatives pursuing a career in music can join the Academy through GRAMMY U. Offering programs covering all aspects of the industry and exclusive opportunities with the brightest minds in music, GRAMMY U gives its members the competitive edge they need to launch their careers and shape the future of music. In 2023, GRAMMY U expanded its membership program by opening its eligibility to allow all individuals ages 18-29 who are actively taking an alternate path toward a career in music to apply for this premier program, creating a more inclusive space for the future leaders and creative pioneers of the industry. Last year, GRAMMY U hosted multiple marquee events celebrating today's leading artists, including Charli xcx and Troye Sivan, Offset, Ben Platt, Billy Porter and Halle Bailey.

To become a Recording Academy member, learn more about our membership options or recommend someone to join, [visit recordingacademy.com/membership](https://www.recordingacademy.com/membership).

GRAMMY U FALL SUMMIT: DANIELLE DEL VALLE/GETTY IMAGES FOR THE RECORDING ACADEMY; STING: ED RODRIGUEZ/IMAGES FOR THE RECORDING ACADEMY; WHACK: LISA LAUREL TEAS; SHAGGY: ROBERTO SINGH/GETTY IMAGES; AAPI MIXER: EUGENE GOLDBERG/GETTY IMAGES FOR THE RECORDING ACADEMY.

Grammy Museum®



Cave



Doechii



Roan (right) and Brandi Carlile

THE GRAMMY MUSEUM is a nonprofit organization dedicated to celebrating and exploring music from yesterday and today to inspire the music of tomorrow through exhibits, education, grants, preservation initiatives and public programming. Paying tribute to our collective musical heritage, the Museum values and celebrates the dynamic connections in people's diverse backgrounds and music's many genres, telling stories that inspire us, and creative expression that leads change in our industry.

EXHIBITION HIGHLIGHTS

During GRAMMY® Week 2025, the GRAMMY Museum debuted *Sonic Playground*, a hands-on permanent exhibit that lets visitors play different roles in the music industry and discover the many ways they could pursue a career in the biz. Featuring 17 music-making, interactive experiences, *Sonic Playground* — made possible by Deborah DeBerry Long and the Long Family Trust, a music industry entrepreneur known for his legacy of mentorship — is a groundbreaking, innovative space designed for visitors of all ages, regardless of their skill or knowledge, to be playful and creative through music.

In honor of the life and legacy of eight-time GRAMMY winner Luther Vandross, the Museum launched *Luther Vandross: Artistry and Elegance*. The intimate exhibit, which runs through June, showcases Vandross' ornate stage wardrobe, exclusive tour footage and a never-before-heard studio recording.

RetroBlakesberg: The Music Never Stopped, which highlights the extraordinary work of acclaimed rock photographer Jay Blakesberg, is currently on display through June. Last year, the Museum, in collaboration

with the Latin Recording Academy®, hosted *Latin GRAMMYs 25 — A Legacy of Musical Excellence*, in celebration of the 25th anniversary of the Latin GRAMMY Awards®, which took place in November.

ANNUAL PROGRAMS & MARQUEE INITIATIVES

All year, the GRAMMY Museum offers special public programs, including live performances, panels, film screenings and fireside chats with music's newcomers and living legends in our Los Angeles home base, as well as New York. Highlights from last year include events with André 3000, Arooj Aftab, Sabrina Carpenter, Nick Cave, Norah Jones, Doechii, Samara Joy, the Marías, RAYE, Chappell Roan, Tems and Vampire Weekend.

MUSIC EDUCATION ACHIEVEMENTS

Part of the GRAMMY Museum's mission is to inspire and educate the next generation of music professionals. Last year, more than 33,300 K-12 students and teachers participated in 409 multidisciplinary education programs and initiatives at the Museum and across the country. At the Museum's Los Angeles home base alone, close to 16,000 K-12 students attended a workshop, field trip or program.

The GRAMMY Museum also offers programs such as GRAMMY Camp, which prepares high school students for a career in music at weeklong camps. Starting in summer 2025, for the first time, GRAMMY Camp will expand to New York and Miami, in addition to its flagship Los Angeles program.

Each year during GRAMMY Week, the Museum partners with the Recording Academy® to award the Music Educator Award™, a Special Merit Award recognizing exemplary instructors who utilize music in the classroom. The GRAMMY Museum is also continuing its first-ever Campaign for Music Education to raise money for its educational endowment and programs. Thanks to a generous donation from the Stengaard Gross Family Education to the campaign, the Museum now offers free admission to visitors ages 17 and under starting this year.

Visit [watch.grammymuseum.org](https://www.grammymuseum.org) to see exclusive performances, livestreams, interviews and archival footage for free. Learn more about the GRAMMY Museum and its programming and initiatives at [GRAMMYYMuseum.org](https://www.grammymuseum.org).



THE RECORDING ACADEMY IS PROUD TO HONOR
2025 ENTERTAINMENT LAW INITIATIVE SERVICE AWARD WINNER



PAUL ROBINSON

Executive Vice President & General Counsel, Warner Music Group
 For his dedication to bettering the music community through his service.

27TH ANNUAL ENTERTAINMENT LAW INITIATIVE WRITING CONTEST SCHOLARSHIP RECIPIENTS



MELANIE SALLIS, *Winner*



ANGELINA CRAIG, *Runner-up*



OLIVIA MCHENRY, *Runner-up*

Thank you to the Entertainment Law Initiative Executive Committee and Advisory Council for your commitment to cultivating the next generation through connection and educational opportunities for students.



27TH ANNUAL ENTERTAINMENT LAW INITIATIVE GRAMMY WEEK LUNCHEON SPONSORS & PATRONS



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The Latin Recording Academy®



Anitta (right) and Tiago Iorc performed “Mas Que Nada” in honor of Sérgio Mendes during the 25th Annual Latin GRAMMY Awards® in Miami in November.

REGARDED SINCE ITS INCEPTION as the foremost organization for Latin music, the Latin Recording Academy has evolved to become a place that nurtures, celebrates and elevates Latin music and its creators. We spearhead our multifaceted mission across several divisions and initiatives.

MEMBERSHIP

The Latin Academy serves as a global home base for a variety of music professionals, including musicians, producers, songwriters and engineers, who focus on Latin genres. Our approximately 6,000 members hail from 50 different countries.

HONORING EXCELLENCE

An important part of our mission is to honor excellence in the recording arts and sciences across all Latin music. We produce numerous annual marquee events, including the Annual Latin GRAMMY Awards®, the Biggest Night in Latin Music®. We also highlight music legends with our Latin Recording Academy Person of the Year™ Gala and celebrate

artists who have made their mark in the industry with the Special Awards, which include the Lifetime Achievement Award and Trustees Award.

In November, we celebrated the 25th Annual Latin GRAMMY Awards® and our annual Latin GRAMMY® Week in Miami. The yearlong celebrations to commemorate the 25th anniversary of the Latin GRAMMYS in 2024 included exhibits, concerts and tributes in Los Angeles, Miami, Buenos Aires, Mexico City, San Juan and Málaga, Spain, as well as official merchandise, tribute ads and an expansive outdoor marketing campaign in our host city. We also honored Carlos Vives as our 2024 Latin Recording Academy Person of the Year for his more than three-decade career as a multifaceted singer and composer, as well as for his continued commitment to environmental and social initiatives.

In December, we launched *Latin GRAMMY® Sessions: 25 Años*, a digital series pairing five renowned artists with long-standing careers with younger musicians for insightful conversations and unique collaborations on one of their iconic songs.

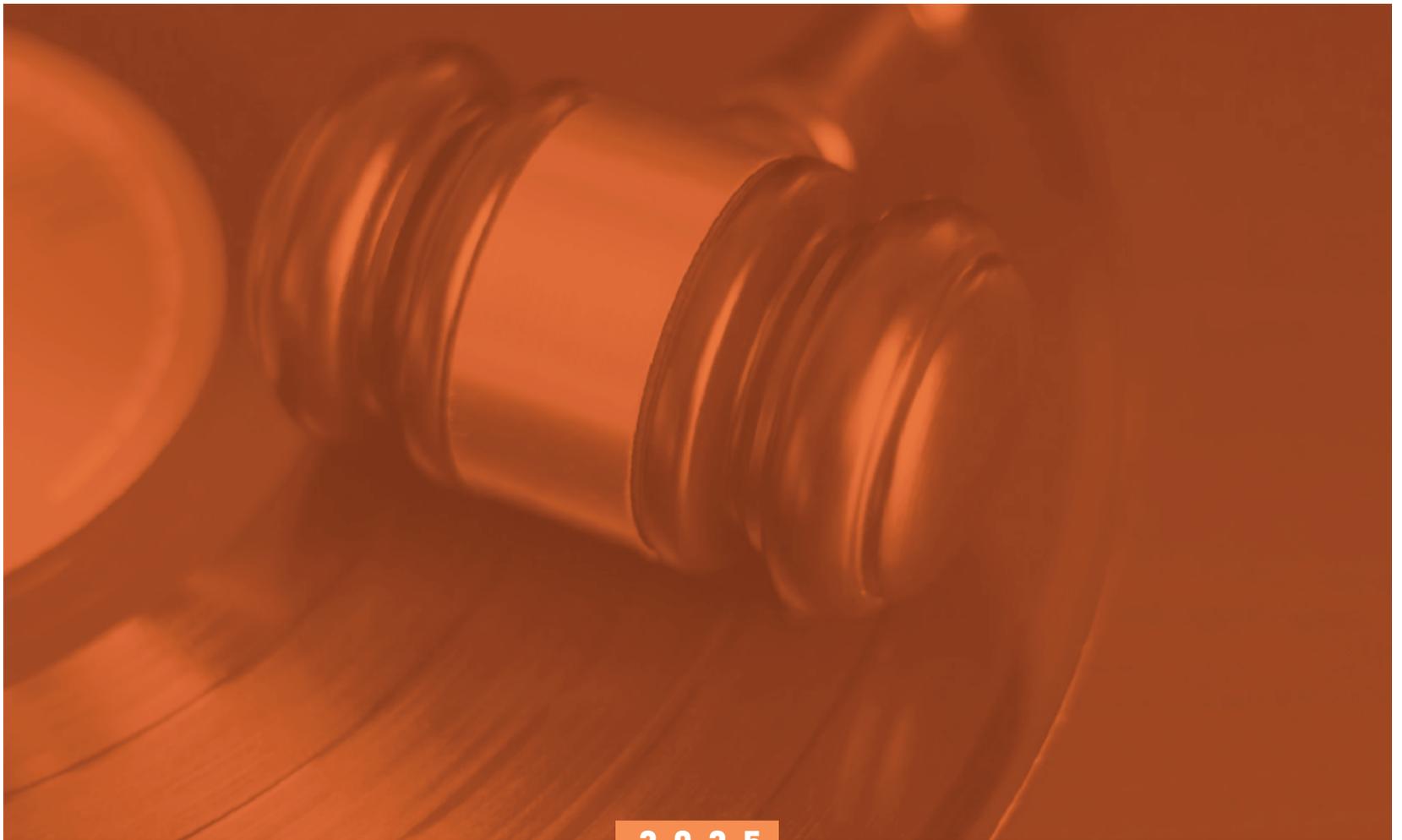
As part of the Latin Academy’s commitment to evolve with the ever-changing musical landscape and to best serve its membership of creators and professionals, in March, we added an Electronic Music field and two new Latin GRAMMY Awards categories to our Awards Process: Best Latin Electronic Music Performance and Best Contemporary Mexican Music Album.

LATIN GRAMMY CULTURAL FOUNDATION®

The Latin GRAMMY Cultural Foundation is a global champion of music education and empowers communities through Latin music and culture. In 2024, the foundation celebrated its 10th anniversary. During the last decade, we have fostered the next generation of Latin creators and donated more than \$10 million in scholarships, education programs and grants that advance Latin music and celebrate its rich cultural heritage.

Get the latest news on the Latin GRAMMYS and learn more about the Latin Recording Academy at LatinGRAMMY.com.

billboard



2025

TOP MUSIC LAWYERS

Behind every artist, songwriter and music producer is a trusted group of advisers who provide guidance, advice and negotiate deals. *Billboard's* 10th annual Top Music Lawyers list will recognize the biggest names and most prominent legal minds in the world of music and entertainment law. They are the deal-makers behind the major contracts and lawsuits in the music industry.

This feature will also include a round-up of premier law schools attended by the notable alumni on the Top Music Lawyers list.

Join us in congratulating the 2025 most powerful music lawyers. Advertise to present your law firm to *Billboard's* influential subscribers, which include A-list artists, artist managers, business managers and label, publishing and touring executives

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International: Ryan O'Donnell | rodonnell@pmc.com

ISSUE DATE 4/19 | AD CLOSE 4/8 | MATERIALS DUE 4/10



The Grateful Dead onstage in 1987.



From left: Add-2, Common, Lupe Fiasco, Chris "Classick" Inumerable and Christopher Crater at a MusiCares Humans of Hip Hop event in Chicago.



Volunteers at Project Row Houses in Houston on The Day That Music Cares in April 2024.

MUSICARES HELPS THE HUMANS behind music because music gives so much to the world. As the largest U.S. non-profit devoted to the overall health and well-being of the music community, MusiCares provides a safety net for professionals through mental health and addiction recovery services, disaster relief, emergency financial assistance, access to no- or low-cost health-care services, preventive clinics, educational programs and more. MusiCares' mission delivery focuses on three key areas:

MENTAL HEALTH & ADDICTION RECOVERY

As the only organization providing substantial financial assistance for inpatient addiction treatment for music professionals, MusiCares is at the forefront of addressing mental health and addiction needs. MusiCares delivers services such as assistance for inpatient and outpatient treatments, free nationwide recovery and mental health support groups, psychotherapy referrals and sober-safe spaces at events.

HEALTH SERVICES

MusiCares worked through its network of providers to provide free preventative care to over 3,300 music professionals at medical, dental, hearing and vision clinics throughout the United States in the 2023-24 fiscal year. MusiCares' preventative clinics fill a critical gap in access to comprehensive health and dental care for thousands of music professionals annually.

HUMAN SERVICES

MusiCares provides financial assistance for basic living needs, including housing, insurance premiums, lost and damaged equipment and funeral expenses. MusiCares continues to provide aid to those affected by hurricanes Helene and Milton with an initial \$1.3 million distributed to more than 600 music professionals last calendar year alone.

PERSON OF THE YEAR

MusiCares' 2025 Persons of the Year benefit gala honors iconic rock band the Grateful Dead for its immense contributions to music, tireless philanthropic efforts and dedicated activism. Proceeds from the event will provide essential support for MusiCares' vital programs and relief efforts.

NEW PROGRAMS LAUNCHED IN 2024

- **Tailored health and wellness services for women** Including a partnership with Moms In Music.
- **Financial Wellness** One-on-one financial coaching and free budgeting tools
- **Nutrition Coaching** No-cost sessions with highly skilled licensed dietitians
- **Live on the Lawn** Summer community concert series in partnership with Amazon Music featuring performances and MusiCares services

HIGHLIGHTS FROM 2024

- In the 2023-24 fiscal year, MusiCares provided 30,384 services to the music community, including customized care cases, clinics and support groups.
- In its second year, The Day That Music Cares, an annual day of service and volunteerism, expanded its impact and reach, activating more than 2,500 volunteers across 39 U.S. states and 19 countries.
- In September, Miriam's House Los Angeles — a nonprofit sober living home for women and their children — honored MusiCares with the Partners in Service Award in recognition of its partnership in promoting health and recovery within the music community, which closely aligns with the mission of Miriam's House.

- Following numerous launch events across eight major U.S. cities last year, Humans of Hip Hop, a comprehensive program supporting the unique needs of the hip-hop community, successfully completed its first of three years in 2024. The initial year of Humans of Hip Hop welcomed over 700 hip-hop professionals who attended insightful events featuring leading figures like Common, Saweetie, Lupe Fiasco and MC Lyte. Launched in 2023, the initial run of the program provided MusiCares with opportunities to explore and develop services to better serve music people within the hip-hop community. In its second year, the program will transition to providing direct tailored services to the community and prioritize in-person, one-stop preventative care clinics in those eight key cities.

HOW YOU CAN SUPPORT MUSICARES

- **Make a donation**
- **Support Person of the Year**
- **Participate in auctions**
- **Donate streaming or ticket proceeds**
- **Host a fundraiser**
- **Spread the word on social media**

Learn more about what MusiCares does and how it supports the music community year-round at [MusiCares.org](https://www.MusiCares.org).

billboard

2025

I N T E R N A T I O N A L
P O W E R
P L A Y E R S

On May 10, *Billboard* will publish its annual International Power Players list. This issue will profile the leaders in the global music industry including the label executives, live-entertainment executives, managers, talent agents and lawyers, and recognize their achievements. Advertise and congratulate this year's International Power Players to reach an influential audience of decision-makers worldwide.

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ISSUE DATE 5/10 | AD CLOSE 4/29 | MATERIALS DUE 5/1

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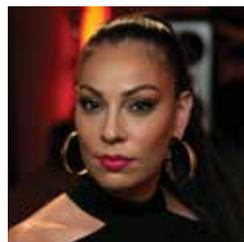


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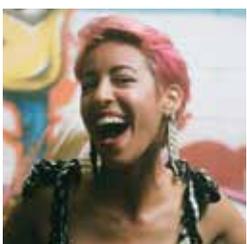
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In Memoriam

Aashish Khan	Arthur Miles	Bud Logan	Chuy Montana	Dex Romweber	Emre Tukur
Abdou Cherif	Arthur Moreira Lima	Buzz Cason	Cindy Charles	Diana	Enrico Musiani
Abdul "Duke" Fakir	Artie Rose	Buzz Rabin	Cissy Houston	Dick Allix	Enriqueta Tarrés
Adam (Haim Cohen)	Artt Frank	Byron Janis	Claire Daly	Dick Asher	Eoin French (Talos)
Adam Abeshouse	Ashima Bhattacharya	C.J. Flanigan	Clarel Betsy	Dick Johnson	Erasmito Bultron
Adam Lewis	Aston Barrett	C.J. Snare	Clarence "Frogman" Henry	Dickey Betts	Eric Carmen
Adele Akin Anderson	Augusto M. Seabra	Calvin Keys	Claudia Perry	Dickie Rock	Éric Tappy
Adrián Olivares	Ayres Sasaki	Candy Devine	Claudio Gaitán	Dieter Rexroth	Erik Barrett
Agnaldo Rayol	B. B. Seaton	Carl Bevan	Claudio Reyes	Dimos Moutsis	Ernest Berger
Agnes Buen Garnás	Barbara Dane	Carl Helm	Cliff Waldron	Dina Mariana	Ernest Bryll
Ahmad Nawab	Barbara Kolb	Carl Scott	Clorofila	Diva Gray	Ernstalbrecht Stiebler
Al Jones	Barbara Owen	Carl Weathersby	Colin Chilvers	DJ Clark Kent	Erv Woolsey
Al Schiltz	Barry Squire	Carlos Paravis	Colin Gibb	DJ Polo	Etsurō Wakakonai
Alan Mansfield	Belén Fernández	Carmen Pateña	Colin Petersen	DJ Randall	Etterlene DeBarge
Alan Shapiro	Belgacem Bouguenna	Casey Benjamin	Conrad Kelly	Dominic Cossa	Eugen Indjic
Albert Heath	Ben Eldridge	Casey Chaos	Corinne Allal	Don Nix	Eugen Šváb
Alcides Lanza	Ben Lanzarone	Cat Glover	Cunnie Williams	Donald Kinsey	Eugene Sârbu
Aleksandr Sibirtsev	Ben Manilla	Cat Janice	Cynthia Strother	Donnie Winters	Eugene W. Ward
Alex Hassilev	Ben Thapa	Caterina Valente	Damo Suzuki	Dottie Leonard Miller	Eugene Wolfgramm
Alex Riel	Benedict Chiajulam	Catherine Ribeiro	Dan Morgenstern	Doug Dagger	Evelyn Thomas
Alexander Goehr	Ihesiba Jr. (OG Maco)	Cayouche	Dan Wallin	Doug Hood	Evin Agassi
Alexander Knaifel	Benny Golson	Cecilia Gentili	Daniel Kramer	Doug Ingle	Faramarz Aslani
Alfa Anderson	Bernice Johnson Reagon	Chad Morgan	Daniel McMahon	Doug Sides	Fat Man Scoop
Alfredo Fiorito	Bert De Coninck	Chalmers Davis	Danielle Moore	Douglass Fake	Fausto Bordalo Dias
Alfredo Garrido	Bert Susanka	Chan Romero	Danny Carter	Dr. Velásquez	Félix Sabal Lecco
Amaury du Closel	Betty Mullican Orr	Chandra Kumara	Danny Clarke	Duane Eddy	Ferenc Sánta Jr.
Amber Kistler	Betty Veldpaus	Kandamarachchi	Daron Beck	Dulce	Fergie MacDonald
Aminollah Rashidi	Bev Paul	Channing "Enchanting" Larry	Darshanam Mogilaiah	Duncan Warwick	Florence Warner
Amjad Parvez	Bhakta Raj Acharya	Charin Nantanakorn	Dave Allison	Dušan Grúň	Fran Boyd
Amund Bjørgen	Bigidagoe	Charles "Brit" Turner	Dave Ferguson	Dutty Dior	Frances Anne Varallo
Anatol Latîşev	Bill Crook	Charles Blackwell	Dave Loggins	Earle Wheeler	Francesco Petroszi
Anders Widmark	Bill Holman	Charles Cross	Dave Sweetapple	Eberhard Hertel	Franchino
Anderson Leonardo	Bill Kelly	Charles Dumont	David Davis	Ed Mann	Franco Vaz
Andrei Tropillo	Billy Sherrill	Charles Jones aka Julio Foolio	David Ezell	Edd Griles	Françoise Garner
Andrés Vega Delfín	Billy Swann	Charlie Colin	David Kendall	Eddie Burton	Françoise Hardy
Sir Andrew Davis	Bjørn Müller	Charlie Lennon	David Libert	Eddie Cheeba	Frank Darcel
Andrew Turner	Billy Edd Wheeler	Chas Banks	David Mallett	Eddie Low	Frank Ifield
Andrius Kulikauskas	Blake Harrison	Chavelita Pinzón	David Sanborn	Eddie Rosenblatt	Frank Robson
Andy Paley	Bob Bender	Chino XL	David Tunley	Eddie Sutton	Frank Wakefield
Angela Alvarez	Bob Lanese	Cho Min Woong	Davlatmand Kholov	Edgard Brito	Frankie Beverly
Angela Bofill	Bob Newhart	Chon Travis	Dean Roberts	Edgardo Huertas	Fred Noonan
Angela McCluskey	Bob Rogers	Chris King	Debra Byrd	Édith Lejet	Freddie Salem
Anna Nshanyan	Bob Seeley	Christian Escudé	Def Rhymz	Egidio Cuadrado	Fredl Fesl
Annie Laura Carmichael Smith	Bob Shaw	Christian Martin Schmidt	Dejan Despić	Ekaterina Shklyaveva	Fresia Saavedra
Anthony "Baby Gap" Walker	Bobby Hicks	Christiane Stefanski	Dennis Bryon	El Taiger	Gaboro
Anthony S. Scarlati	Bobby Tench	Christof Nel	Dennis Schiavon	Elba Cabrera	Gabriel Cotabiță
Antonio Cabán Vale	Bora Đorđević	Christopher Ciccone	Dennis Thompson	Eleanor Collins	Gabriel Gonzalez
Aribert Reimann	Brenton Wood	Christopher Stafford	Dequantés Devontay	Elena Mauti Nunziata	Gabriel Patillo
Arthur "Gaps" Hendrickson	Brother Dege	Chuck Ward	Lamar (Rich Homie Quan)	Ella Jenkins	Garbis Aprikian
Arthur E. Rich	Brother Marquis	Chuck Wentworth	Derek Boshier	Ella Mitchell	Garry Van Egmond
Arthur Edghill	Bruno Pochesci		Derrick Cobb	Elisha "Teapot" McKinney	Gary Floyd
	Bucky Wilkin		Dwayne Pigg	Emma Lou Diemer	Gary Grant

THE RECORDING ACADEMY REMEMBERS THE ARTISTS, CREATORS AND MUSIC PROFESSIONALS WE LOST IN 2024

The names below reflect just some of those from the music community we recently lost, up until our program book publish date of Jan. 3. View our full In Memoriam list on [GRAMMY.com](https://www.grammy.com).

Gary Stroutsos	Herbie Flowers	Jeffrey Buntin	Jonathan Zak	Lamara Chkonia	Marcel Guilloux
Gavin Creel	Huang Zhun	Jeremy Tepper	Jordi Bonell	Lambert Schomaker	Marcel Marnat
Gavin Webb	Hugh Prestwood	Jerome	Jorge Arriagada	Lando Bartolini	Marcelo Yzurieta
Gene Elders	Humphrey Campbell	Jerry Fuller	Josef Laufer	Lani Simmons	Marco Paulo
Geoff Follin	Hyun Cheol	Jerry Miller (Moby Grape,	Jozef Ábel	Larry Garris	Marcus Allen
Geoffrey Michaels	Ian Arney	Jerry Miller Band)	Juan Carlos Salazar	Larry Page	Margarita Voites
Georg Riedel	Ignatius Jones	Jerry Miller (The	Juana Bacallao	Larry Vallon	Maria Feliciano
George Bohanon	Inger Lorre	Untouchables)	Judi Pulver	Lars Martin Myhre	Maria Rita Viaggi
George French	Ion Krasnopolsky	Jerzy Artysz	Judy Lee	Larysa Jackson	Marian Zazeela
George Nicolescu	Ita Beausang	Jessica Mbangeni	Julie Gordon	Larysa Jaye	Marie Goodman Hunter
George Wilkins	Ivica Krajač	Jewel Brown	Julie Stevens	Laurens van Rooyen	Mario Tessuto
Gerardo Guevara	J. J. Jeffrey	Jhonny Iskandar	Julien Terzics	Laurie Lindeen	Marius Bațu
Gerri Lynn	J. Remington Wilde	Jim Beard	Juris Kulakovs	Leah Kunkel	Mark Germino
Gerry Conway	J. Saul Kane	Jim Gaines	Justin Seth Riley	Leif Segerstam	Mark Gormley
Gerry Robinson	Jaafar Onn	Jim May	(BeatKing)	Len Holsclaw	Mark James
Gerry Weil	Jaakko Teppo	Jim Rotondi	K. G. Jayan	Lencho Salazar	Mark Moffatt
Getachew Kassa	Jack Colwell	Jim Scott	Kabir Singh	Lennie De Ice	Mark Spiro
Ghigo Agosti	Jack Hale	Jimmy Carter	Kaj Chydenius	LeShawn "Chubbie Baby"	Marlos Nobre
Giovanna Marini	Jack Jones	Jimmy Gilmer	Kalevi Kiviniemi	Rogers	Martha Sharp
Gladys de Moctezuma	Jack Peck	Jimmy Hastings	Karar Ali Salem Ramadan	Lía Crucet	Martial Solal
Gogo Theodorou	Jack Ponti	Jimmy James	aka C.Gambino	Liam Payne	Martin France
Gökçe Akçelik	Jack Russell	Jimmy Van Eaton	Karl Kohn	Liana Isakadze	Martin Kirkup
Gonzalo "Gonzo" Lubel	Jackmaster	Jodie Devos	Karl Wallinger	Libby Titus	Martin Lee
Göran Fristorp	Jacques Barsamian	Joe Bonsall	Kaseem "Ka" Ryan	Lichelle Marie Laws aka	Martin Mull
Graciela Susana	Jade Stice	Joe Chambers	Katie Laur	Bo\$\$	Martin Phillipps
Graeme Naysmith	James "Jim" Robert Mills	Joe Cutajar	Keith LeBlanc	Lilibert	Martti Wallén
Greg "Fritz" Hinz	James Chance	Joe Egan	Kelath Aravindakshan	Linda Balgord	Marty Gambin
Greg Kihn	James Darren	Joe Elmore	Marar	Linda LaFlamme	Marvin Schlachter
Greg Lee	James Earl Jones	Joe Scaife	Kelly Nelon Clark	Lisa Lopez-Galvan	Mary Martin
Gregg Young	James Leach	Joe Viera	Ken Biddy	Liu Chia-chang	Mary Sack
Gunnar Stubseid	James Progris	Joey Gardner	Ken Page	Liu Yuan	Maryvonne Le Dizès
Gustavo Mullem	James Whitbourn	Joey Gilmore	Ken Tobias	Lorenzo Palomo	Massimo Cotto
Guy Touvron	Jan A.P. Kaczmarek	John "Spider" Koerner	Kenny Hyslop	Lou Donaldson	Matthew "Cola Boyy"
Guylaine Guy	Jan Ptaszyn Wróblewski	John Barbata	Kerry "Fat Man" Hunter	Louis Bozon	Urango
György Pauk	Janice Brown Stephens	John Blunt	Kevin Joshua "Rowdy"	Ľubomír Stankovský	Matthew Moore
Haniya Aslam	Janis Paige	John Earl Hartridge	Rowsey II	Lucien Francœur	Matti Heinivaho
Hank Cicalo	János Csányi	John Hadley	Kevin Toney	Lucine Amara	Maurice El Médiouni
Hans Blum	Janusz Olejniczak	John Hawken	Kevork Mardirossian	Lucius Banda	Maurice Williams
Hans Rotmo	Jaroslav Jeroným Neduha	John Koerner	Khalid	Lucy Rimmer	Maurizio Pollini
Hans van Hemert	Jason Clark	John Lowe	Kim Min-ki	Lucy-Bleu Knight	Max Werner
Happy Traum	Jason Hobdy	John Mayall	Kim Richmond	Luis María Serra	MC Duke
Harold Meltzer	Jason Parkin	John Pisano	Kimberly Elisabeth Cherry	Luther Kent	Mélanie Renaud
Harry van Hoof	Jay David Saks	John Schweers	Kinky Friedman	Lynford Manning	Melitha Sidabutar
Harry Williams	Jay Jay	John Titta	Kiril Marichkov	Makaya Ntshoko	Mestre Laurentino
Harvey Magee	JD Souther	Johnny "Dandy" Rodríguez	Klaus Wolfgang Niemöller	Makoto Shinohara	Metin Arolat
Hasina Mumtaz	Jean Musy	Johnny Canales	KODA	Malabar Manoharan	Michael Boder
Hasna El-Bacharia	Jean-Marie Aerts	Johnny Duhan	Koko Ateba	Malcolm Holcombe	Michael Corcoran
Heikki Silvennoinen	Jean-Paul Vignon	Johnny Madsen	Kong Nay	Malome Vector	Michael Cuscuna
Helena Zefová	Jean-Philippe Allard	Johnny Neel	Kostas Karousakis	Mandisa	Michael Knott
Henry Fambrough	Jean-Pierre Bourtayre	Johnny Thunder	Kris Kristofferson	Manju Mehta	Michael Pennington
Herb Applin	Jean-Pierre Ferland	Jon Card	La Castou	Mansour Seck	Michael Reidy
Herb Robertson	Jean-Pierre Marty	Jon Wysocki	Ladislav Burlas	Marc Van den Hoof	Michael Ward

Michel Boyibanda	Onyeka Onwenu	Praveen Kumar	Roy Cape	Steve Kaspar	Uma Ramanan
Michio Mamiya	Oscar Ghiglia	Presto	Roy Carter	Steve Kille	Umberto Marcato
Mick Underwood	Osmar Milito	Priya Suriyasena	Roy Haynes	Steve Lawrence	Vaja Azarashvili
Miguel Ángel Gómez	Oswald d'Andréa	Puput Novel	Rudolf Jansen	Steve Lewinson	Valentin Petricenco
Martínez	Owsley Manier	Quincy Jones	Russ "Rusty" Gauthier	Steve Lowry	Vanhlpuii
Mihai Amihalachioaie	Ozzy Osment	Rajeev Taranath	Russ Wilson	Steve Morse	Vic Flick
Miho Nakayama	Pacífico Mascarenhas	Rajko Maksimović	Russell Malone	Steve Ostrow	Vicki Rhodes
Mike Billard	Palle Danielsson	Ranch Sironi	Russell Stone	Steve Wright	Vijay Anand
Mike Brewer	Pankaj Udhas	Randall Collins	Rusty Golden	Steven Tajti	Vincent Bonham
Mike Jones	Papa Kojak	Randy Davidson	Ruth Hesse	Stoika Milanova	Vitalij Kuprij
Mike Martinovich	Papa Noël Nedule	Randy Rayburn	Rylo Huncho	Sturgis Nikides	Vladimir Lyovkin
Mike Miller	Park Bo-ram	Randy Sparks	Ryszard Poznakowski	Sue Chaloner	Vladimir Turiyansky
Mike Pinder	Pascal Danel	Raul Sepper	S. Atan	Sugar Pie DeSanto	Vojtěch Havel
Mike Pinera	Pat Collier	Ray Kirkland	Sadi Mohammad	Susan Buckner	Vyacheslav Dobrynin
Mikie Harris	Pat Lewis	Ray St. Germain	Şahlar Quliyev	Susie Tennant	W.C. Clark
Mile Agatonović	Pat Rolfe	Rebel Roy Steiner Jr.	Sakini Ramachandraiah	Sylvain Augier	Wanda Smith
Mimi Hines	Paul Cripple	Reggie "Saafir" Gibson	Salvatore "Sam" Cerami	Sylvain Luc	Wayland Holyfield
Mimis Plessas	Paul Di'Anno	Reita	Sandile Ngwenya	T. M. Stevens	Wayne Bledsoe
Miroslav Bázlik	Paul Dwayne	Remo Saraceni	Sandra Crouch	Takeshi Inomata	Wayne Hobbs
Miroslav Imrich	Paul Gilmartin	Renato Serio	Sandy Posey	Tamás Deák	Wayne Osmond
Miroslav Švejda	Paul Lovelace	Renna Kellaway	Sarah Gibson	Tarek Ali Hassan	Werner Hink
Misia	Paul Roper	Reuben Jackson	Sarwar	Taro Kida	Wieteke van Dort
Missinho	Paul Spencer	Richard Andrew	Sayuri	Tavinho Paes	Wilhelmenia Wiggins
Mister Cee	Paul Sperry	Richard Dyer	Screamin' Scott Simon	Teddy Lasry	Fernandez
Mitzi Gaynor	Paulo Alexandre	Richard Horowitz	Seiji Ozawa	Teodor Zgureanu	Will Cullen Hart
Moisés Canelo	Pavel Karmanov	Richard Macphail	Senaka Batagoda	Teresa Bright	Will Jennings
Mojo Nixon	Pavel Zajíček	Richard Maloof	Sergei Rudnitsky	Terje Bjørklund	William "Bill" Speed
Mourad Tsimpou	Pavol Zelenay	Richard Perry	Sérgio Mendes	Thabiso Sikwane	Willie Hona
Muluken Melesse	Pedro Altamiranda	Richard Sherman	Shafin Ahmed	Thay Floyd	Willy Quiroga
Muñequita Milly	Peggi Blu	Richard Tandy	Sharda Sinha	Thomas Hertel	Władysław Stowiński
Musafir Ram Bhardwaj	Pepe Guerra	Rico Wade	Shari Martin	Tim Cook	Wolfgang Rihm
Naa Amanua	Pepe Justicia	Rieko Nakagawa	Shaun Martin	Tina Rainford	Yevgeny Kungurov
Nahim	Pete Rodriguez	Rise Kagona	Shel Talmy	Tito Jackson	Yola Polastri
Nancy Harmon	Pete Wade	Rita Mckenzie	Shifty Shellshock	Toby Keith	Yuri Borzov
Naomy	Peter "Peetah" Morgan	Rob Stone	Shinsadong Tiger	Tom Foote	Zakir Hussain
Nell Smith	Peter Collins	Robert "Bob" D. Fead	Shujeeo Shyam	Tom Fowler	Zdeněk Pololáník
Nick Gravenites	Péter Eötvös	Roberta Marrero	Siegfried	Tom Johnson	Zeke Dawson
Nicu Covaci	Peter Kubik	Roberto Darvin	Siegfried Lorenz	Tom Kent	Zoot Money
Nigel Brooks	Peter Sinfield	Robin George	Siegfried Thiele	Tom Prasada-Rao	Zulya Kamalova
Nikki Giovanni	Peter Tiboris	Robin Guy	Sigrid Kehl	Tomáš Vendl	
Nikša Gligo	Phil Delire	Rocket Norton	Silvia Infantas	Tomcraft	
Nino Vella	Phil Lesh	Rodessa Barrett Porter	Skowa	Tommy Alverson	
Nona Asiah	Phil Nimmons	Rodger Fox	Slađana Milošević	Tommy Cash	
Norah Lee Allen	Phil Swern	Roger Palm	Slim Dunlap	Tommy Drennan	
Norman Carol	Phil Wiggins	Rohan de Saram	Stanislas Deriemaeker	Toni Montano	
Norman Shetler	Philip "Daddae" Harvey	Roli Mosimann	Stanley Booth	Toni Price	
Odile Bailleux	Philip Prendergast	Romualds Kalsons	Stefan Wojtas	Tony Haynes	
Oldřich Janota	Philippe McKenzie	Ron Boutwell	Steve Alaimo	Tony Middleton	
Olle Zetterquist	Phloen Phromdaen	Ron Kavana	Steve Albini	Tony Tuff	
Ollie Olsen	Pinche Peach	Ron Pateras	Steve Brown	Tore Ylwizaker	
Omar Geles	Pino D'Angiò	Roni Stoneman	Steve Davislim	Toumani Diabaté	
Omer Detz	Pooch Tavares	Rose-Marie	Steve Harley	Tyka Nelson	

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