Congratulations to all of our GRAMMY® Award Nominees.

Tunde Adibimpe • AfroCubism (BUDA) • Abel Aguilar • Klas Åhlund (STEIN) • Karrin Allyson • Michelle An • André 3000 • A Tribe Called Quest • Joan Baez • Dave Barnes • Jeff Beck (PRS) • Guy Berryman (PRS) • Paul Blair
Susan Boyle (PRS) • Bray • Richard Brim • Isaac Brock • Dustin William Brower • Brody Brown • Jonny Buckland (PRS) • Nathan Burbank • Jorge Calandrelli • Calle 13 • Jimmy Campbell (PRS) • Terri Lyne Carrington
Deana Carter • Will Champion (PRS) • Divaaye ‘Supa Dups’ Chin-Duoe • Louis CK • Kelly Clarkson • Gerald Clayton • Reg Connelly (PRS) • Al Conti • Andréa Crouch • Bryan Cummings • Ruschel Cushman (PRS) • Cut/Copy (APRA)
Jonathan Dagen • Danger Mouse • Carl M. Days • El DeBarge • Zooey Deschanel • Michael Brant DeMaría • DJ Snake • Dr. Dre • Dream Theater • Steve Earle • Tom Elmhirst • Tina Fey • Greg Fidelman • Melanie Fiona
Gabriela Lena Frank • Jefferson Friedman • Dann Gallucci • Herschel Garfin • Louie Giglio • Glen Hansard • Amy Grant • Natalie Grant • Gunner • Gerald Haddon • Chuck Harmony • Kuk Harrell • Emmylou Harris
Daniel Ho • John Hollenbeck • Charles Humphrey • Garth Jennings (PRS) • Ron Jones • Brian Joseph • Eric Jolly • George Kahanumoku Jr. • Wiz Khalifa • Val Kilmer • Ladysmith Black Mambazo • Joplin • Lauren
The Lonely Island • Los Amigos Invisibles • Maná • Mandisa • Damian Marley • Stephen Marley • Ziggy Marley • Maroon 5 • Steve Martin • Mary Mary • Paul McCartney (PRS) • Memory Tapes • Vince Mendoza
Miss Amy • Sonny Moore • Wirlie Morris Jr. • David Lee Murphy • Dana Nielsen • Patton Oswalt • Will Owsley • The Tonight Show Band • Antonio Pappano (PRS) • Trey Parker • Robin Pecknold • Wesley Pentz
Michala Petri (KOA) • Grace Potter • Steve Poliner • Corinne Bailey Rae (PRS) • Red Hot Chili Peppers • Woody Platt • RedOne • Kirk Robinson • Chad “C-Note” Roper • Ralph Rosario • Kelly Rowland • Rick Rubin
Paul Rodgers • The Runners • Peter Rubinberg • Raphael Saadiq • Michael Saiger • Dennis Scott • Jean Sebastian • Shaggy • Graham Sharp • Noah “40” Shebib • Ryan Shinn • Soppy Sirkka (tromp)
Sterling Simms • Skyler Skjelset • Glenn Slater • Justin Smith • Soundz • Chris “Tricky” Stewart • Stokley • Matt Stone • Laura Story • George Strait • Barbara Streisand • Sun 41 (ISAN) • Tinariwen

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THE 54TH ANNUAL GRAMMY AWARDS
Feb. 12, Staples Center, Los Angeles

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JOIN THE GRAMMYS: Take part in the Grammy conversation at Facebook.com/thergrammys, Twitter.com/thegrammys, Instagram (username: thegrammys), Instagram (username: lauren duoff), and Google+ (graphics.to/thegrammys).

KATY PERRY performing at the 53rd Grammys on Feb. 13, 2011.
A Letter From The Editor

WELCOME TO THE INAUGURAL BILLBOARD GRAMMY VOTER GUIDE

IT WAS ONLY A MATTER OF TIME before two iconic music brands like the Grammys and Billboard got together. OK, so in this case, that time ended up being 52 years. (The Grammys were first awarded in 1959 when Billboard magazine was a practically nubile 65 years old.) But some things are worth the wait. I’m pleased to bring you the first ever Billboard-branded Grammy Voter Guide.

I’m not going to lie: I’m a fairly unabashed fan of the Grammys, and have been through the years. The Grammys combine two of my favorite things: historic moments and pop spectacle. Whether it’s watching Aretha Franklin hit unthinkable notes filling in for Luciano Pavarotti and singing opera in 1998; or Eminem bringing Elton John onstage to sing the hook on “Stan” in 2001; or Mick Jagger making his debut appearance last year, stalking like a caged animal and straight-up rocking a crowd of music luminaries, I find new memories every year.

So I’m especially pleased to bring you this inaugural edition.

Because you’re reading this magazine, it means you’re a Grammy voter, a Billboard subscriber or, in many cases, both. Please enjoy this reporting on many of the top nominees, as well as full details of the 400-plus nominees to browse through. There’s also a special, deeper dive into the independent artists who garnered multiple nominations, an overview of the 2012 Hall of Fame inductees, some early details on what you can expect during this year’s Grammy Week, firsthand stories from Grammy voters and Grammy winners, and more. If you’d prefer, you can view much of this content online—and even cast your vote in an unofficial poll for the “big four” awards—at billboard.biz/2012grammyvotersguide.

I hope you enjoy our first Voter Guide, and I hope you pick the best of the best. After all, I’ll be watching with the rest of the music world come Feb. 12.

Thanks,

[Signature]

Editorial director, Billboard
FOR YOUR CONSIDERATION

The Band Perry

GRAMMY® NOMinee - BEST NEW ARTIST

WINNER
CMA Awards
Song of the Year

WINNER
CMA Awards
Single of the Year

WINNER
ACM Awards
New Artist of the Year

WINNER
CMT Music Awards
Breakthrough Video of the Year

WINNER
Music Row
Breakthrough Artist

"The Band Perry seize the day in "If I Die Young"... the song brings to the forefront the idea that no one knows how much longer they have in this life so be optimistic and cherish it while you can."
- CMT.com

★★★★★

"The Band Perry is a trio of siblings whose sound reflects the country and rock & roll they were raised on — the Rolling Stones and Loretta Lynn, in particular."
- Rolling Stone

★★★★★

"Bringing a fresh, contemporary edge to traditional elements further defined by smooth harmonies..." - Billboard

★★★★★

"If you buy one album tomorrow, make it the self-titled debut disc from The Band Perry." - Washington Post

THE BAND PERRY
PLATINUM
IF I DIE YOUNG
3X PLATINUM
GETTING READY FOR ‘MUSIC’S BIGGEST NIGHT’

STARS ALIGN FOR THE 54TH GRAMMY AWARDS
BY PHIL GALLO

The big questions hanging in the air between the Nov. 30 Grammy Award nominations announcement and the Feb. 12 ceremony are both obvious and intriguing.

Will Adele, with six nominations and a major contender for three of the top awards, have recovered from her throat surgery in time to perform?

Will Chris Brown return?

Can the “major reunion” that the Recording Academy promised for its nominations show—reportedly Van Halen or the Beach Boys—get together in time for the ceremony?

And will the acts who have had a taste of the limelight in the general categories—chiefly Kanye West and Taylor Swift—return to the show in anticipation for genre-specific awards?

One thing is certain: Having Sir Paul McCartney as the MusiCares Person of the Year creates a unique opportunity for the Grammy telecast.

“He’s beloved,” CBS executive VP of specials Jack Sussman says of McCartney. “Artists in their 20s have tremendous affection for him. And the fact that kids have learned to play the piano by playing the Beatles songbook means everyone from my mother to my 16-year-old daughter is aware of him. It gives us a great excuse to think of what we can do.”

Beyond McCartney, the Recording Academy, executive producer Ken Ehrlich and CBS executives have a healthy field to choose from this year: Nearly every artist with a top 10 Billboard 200 album or top 10 Billboard Hot 100 single received a nomination. And the rock field has a bevy of new names—Bon Iver, the Decemberists, Mastodon and Foster the People—that could benefit from appearances as the Avett Brothers and Mumford & Sons did last year backing Bob Dylan.

Still, the emphasis is sure to be on showmanship and extravaganzas. Sussman points to the nominations show, which Lady Gaga opened on her own and closed with Sugarland’s Jennifer Nettles, as an indication of what’s to come with the awards program. “If that worked for you, February will blow your mind,” he says.

CBS, which is already populating its website with Grammy content, will begin promoting the show right after the new year and, according to Sussman, will “put the metal down” between Feb. 1 and 12.

This will be the first time in the awards’ history that the number of awards handed out will be significantly reduced from the previous year—28 categories for the 54th annual Grammys versus 90 at the 53rd. The reduction has resulted in a smaller number of artists receiving multiple nominations: 86 this year, down 69 from last year’s 155.

Recording Academy president/CEO Neil Portnow says it’s too early to judge how the category consolidation will affect change in the music industry and how fans consume music. As usual, planning for the Feb. 12 telecast began the day after the nominations announcement, and Portnow stresses the importance of maximizing efficiencies in the recently completed L.A. Live complex.

“We’re a little more self-contained on this campus,” he says. “Not only is there familiarity, but there’s definitely a convenience factor and in some cases an economic factor. I am always motivated to have the Grammy Museum worked into as much as we do as possible. For the MusiCares Person of the Year gala [at the adjacent Convention Center], there really is no other facility in greater L.A. that can host the number of people we have at that event.”

Portnow and Sussman note that the program needs to reflect the nominations as well as the year in music, but it ultimately has to be an entertaining TV show.

Sussman says that putting on a good show for the Staples Center audience is only a small part of the equation. “[To] maintain the integrity of the music, maintain integrity as a show for three and a half hours and deliver an event for TV [are the goals]. We have a lot of faith in Ken Ehrlich because nobody is better at maintaining that integrity.”

RATINGS: ON THE RISE

CBS and the Recording Academy, which signed a 10-year deal last summer to continue their relationship, hopes to make it three straight years of improved viewership.

The 2011 Grammy Awards telecast recorded the largest audience for the awards show in a decade, pulling in 26.6 million viewers, according to Nielsen. Up 3% from the 2010 broadcast, it represented a 35% spike from 2009 when 19 million people watched. More than 12.6 million viewers of the 2011 telecast were in the desired 18-49 demographic.

The show has quickly recovered from the 2008 and 2006 broadcasts when viewership was slightly more than 17 million, according to Nielsen. Numbers for the 2006 telecast were the lowest in the show’s history—17,005 million viewers in 12.1 million homes. The show bounced back in 2007 with 20.1 million viewers before dipping down to 17.2 million in 2008.

—PG
6 GRAMMY® NOMINATIONS INCLUDING ALBUM OF THE YEAR

FOO FIGHTERS
WASTING LIGHT

ITUNES ALBUM OF THE YEAR
BILLBOARD #1 ALBUM DEBUT
GRAMMY® NOMINATED BEST ROCK SONG “WALK”
AMERICAN MUSIC AWARD FAVORITE ALTERNATIVE ARTIST

“THE ROCK ALBUM OF THE YEAR” - PEOPLE MAGAZINE
TOP 5 SINGLE OF THE YEAR “THESE DAYS” - ROLLING STONE
1 MILLION TICKETS SOLD (SO FAR)!
#1 “ROPE” AND #3 “WALK” BILLBOARD ROCK SONGS OF THE YEAR

BACK & FORTH
GRAMMY® NOMINATED LONG FORM VIDEO
BILLBOARD #1 DVD DEBUT
“★★★★★” - ROLLING STONE

PRODUCED BY BUTCH VIG • MIXED BY ALAN MOULDER
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A Letter From The Academy

RECORDING ACADEMY VOTING MEMBERSHIP: A PRIVILEGE WORTH EARNING

ONE OF THE THINGS that has always separated the Grammy Awards from other music awards presentations is the Grammy pedigree: The Grammy Awards come from a long line of established, professional voting members who evaluate, nominate and ultimately select winners from among their peers each year. Pros voting on pros gives the Grammys a distinct credibility, and Grammy Award recipients know that their work was reviewed and acknowledged by those who live, breathe and most importantly, make music.

The Recording Academy’s approximately 12,000 voting members come from all walks of music: musicians, songwriters, artists, producers, engineers, DJs, conductors, art directors and others who meet the Academy’s working-professional criteria. Voting members are professionals with creative or technical credits on six commercially released tracks (or their equivalent) or 12 digitally released tracks (or their equivalent).

For a songwriter, for example, that means documented credit as a writer or co-writer on six commercially released tracks or 12 digital tracks. For an art director, credited design on a similar number of projects is required.

Once membership criteria has been met, becoming a member is as simple as filling out an online application at the Academy member website, Grammy365.com. Once accepted, voting membership affords all the benefits of general Academy membership.

For example, members become part of a collective that advocates for the rights of music makers, have the ability to participate in events and network with others who take their passion for music seriously, and can even access exclusive discounts on the goods and services they use most.

Many of these activities highlight the Academy’s year-round goal to positively impact the music industry and the lives of music people, not just the one night of the year when music fans’ eyes and ears are focused on the Grammy Awards.

Voting membership takes all this one step further. By participating and voting in the Grammy Awards process, these members become perhaps the industry’s most high-profile tastemakers. Voting membership is a well-earned privilege, and can be seen as a symbol of one’s establishment and impact in the industry.
"The more people vote, the more you get a broader spectrum of what may be representative of the past year in great music. Arcade Fire is a prime example—was it the most obvious winner from a sales standpoint? Probably not, but it shows that the Academy doesn't just vote for sales or radio airplay. I always walk away from the process becoming a fan of someone who I didn't know well three hours before."

—FLETCHER FOSTER, Red Light Management GM of Nashville, Nashville chapter trustee and member of board of governors

"As music department budgets are getting chopped, how do we make music a priority for kids? I’ve been active in Grammy U for college kids hoping to work in the music industry. Working with Disney Channel—it seems like a natural extension."

—STEVEN VINCENT, Disney Channel VP of music and soundtracks, member of Los Angeles chapter board of governors

"So many more people are involved in making music and being creators. It feels like the nerfrom prime example—was it the most obvious win-

an it shows that the Academy doesn't just vote for
to

your obligation to voice matter? We all have

voice."

—JENNIFER BLAKEMAN, Universal Music Publishing Group senior VP of creative, president of New York chapter

"Besides supporting the Academy’s outreach to music in schools, I feel it is important to bring recognition to the different artists and genres that constitute [Latin music]. . . . There were many times that I didn’t agree with who won a specific award, but I’m always welcoming of the media noise around the process."

—TOMAS COOKMAN, Nacional Records president, member of Los Angeles chapter board of governors

"Voting for the Grammys is like voting for your president. If you don’t vote, then how can your voice matter? We all have a right and an obligation to voice our opinions. This is our way to champion our peers, for our work to be acknowledged, and it’s for our moment to bring work to the forefront."

—ANDREW LOVE, professor of marketing, member of Florida chapter

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**AT THE GRAMMY BALLOT BOX**

**THE HOW, WHO—AND YOU—OF THE VOTING PROCESS**

BY STEVEN J. HOROWITZ

The Recording Academy—established in 1957—has a voting membership process that has been honed through the years. The first award ceremony was held May 4, 1959, and to date, an estimated 12,000 industry personnel account for the voting group of the 20,000 Academy members. To qualify for acceptance, an applicant must have at least six credits on a physical release or 12 for digital. (The latter rule was implemented in 2008.) Those with fewer than six credits can still become non-voting associate members and receive benefits like access to Grammy365.com, event invitations and networking opportunities. Student memberships are offered to those ages 17-25.

For those wishing to join the voting community, all applications are handled online with credits verified through AllMusic.com and other liner-note services. After paying a membership fee, which ranges from $100 (one year) to $420 (five years), qualified industry personnel get down to the business of voting. The number of categories in which voting members may now vote has changed—from nine fields on the first ballot and eight fields on the second ballot to 20 categories, plus the four general field categories overall on both ballots. This change was part of the awards restructuring that took place earlier this year.

Results are then audited by accounting firm Deloitte, which determines the winners and checks for inconsistencies in voting. Though the Academy tightly controls membership, the voting process is about trust.

“We ask people to stay within their areas of expertise, but we don’t really police that,” VP of awards Bill Freimuth says. “It’s more of an honor system.”

The method can also encourage self-serving votes, which Academy executives don’t see as a threat to fair balloting. “We have 12,000 voting members,” VP of member services Nancy Shapiro says. “In the same way that people run for office and not for themselves, it doesn’t necessarily get them elected.”

Certain fields (the general field, classical, country, gospel, jazz, Latin, R&B and music video) have the final nominations determined by nominations review committees. These committees—comprising voting members with demonstrable expertise in their respective fields who have been submitted by chapter boards of governors and ratified by the national board of trustees—meet for one to three days to listen to the top selections (usually 15) from the general voting membership’s first ballot. They then vote by secret ballot to determine the nominations. This policy was instituted in 1989 to level the playing field for late-year and independent releases and to ensure that nominations are not being determined by name recognition and mass sales. All members can vote online or by paper ballot, with streaming available to preview material for consideration.

“We used to mail hard copies with every single ballot,” Freimuth says. While paper balloting—with the full entry list—was the standard until the Academy went digital more than a decade ago, now the ballot is mailed, and voters go online to view the entry list.

The Academy is aware of the misconceptions about voting methods, but confirms that it’s an unbiased system built for industry professionals. “It’s not a fan-based award, it’s not a record sales award. Our membership reflects that,” Shapiro says. “The most important and significant thing about the Grammys is that it’s truly a peer award.”
BREAKTHROUGH MALE ARTIST OF THE YEAR

six GRAMMY® nominations
ALBUM OF THE YEAR - DOO-WOPS & HOOLIGANS
SONG OF THE YEAR - GRENADE
RECORD OF THE YEAR - GRENADE
BEST POP VOCAL ALBUM - DOO-WOPS & HOOLIGANS
BEST POP SOLO PERFORMANCE - GRENADE
PRODUCER OF THE YEAR - THE SMEEZINGTONS

2010 GRAMMY® award winner
2011 american music award winner
two time 2011 mtv ema winner
billboard hot 100 male artist of the year
billboard hot 100 producers of the year
(the smeezingtons)

DOO-WOPS & Hooligans
certified 24X PLATINUM worldwide

over 30 MILLION SINGLES
sold worldwide

11 TOP 10 SINGLES
in the billboard hot 100
CONGRATULATIONS

CEE LO GREEN

BEST POP VOCAL ALBUM – “THE LADY KILLER” • BEST TRADITIONAL R&B PERFORMANCE – “FOOL FOR YOU” FEAT. MELANIE FIONA
BEST R&B SONG (Songwriters Award) – “FOOL FOR YOU”

IN ADDITION, HE EARNED A NOMINATION IN ALBUM OF THE YEAR FOR HIS PERFORMANCE AS A FEATURED ARTIST ON BRUNO MARS’ “DOO-WOPS & HOOLIGANS”
TOP OF THE WORLD

FROM DORIS DAY TO ‘EXILE ON MAIN STREET’
TO GRANDMASTER FLASH,
THE 2012 INDUCTEES TO
THE GRAMMY HALL OF FAME
SHINE BRIGHT

BY ALAN LIGHT

THIS YEAR’S LIST of inductees to the Grammy Hall of Fame represents another new threshold crossed for hip-hop. “The Message,” the harrowing 1982 single by Grandmaster Flash & the Furious Five, featuring Melle Mel and Duke Bootee, is the first rap song voting onto this register of “singles, individual tracks and album recordings of all genres... that exhibit qualitative, historical and cultural significance.” A special member committee reviews eligible recordings yearly, and final approval is reserved for the Recording Academy’s board of trustees.

Since recordings need to be at least 25 years old to qualify for the Hall of Fame (established in 1973), the Recording Academy isn’t egregiously late in recognizing the most revolutionary musical movement of its generation. Still, the fact that it’s this song—linked to its stark depiction of ghetto brutality and injustice—that broke the barrier (as opposed to, say, the good-time disco vibe of the Sugarhill Gang’s “Rapper’s Delight”) is significant.

“The Message” was the moment that demonstrated hip-hop’s potential for social commentary, for “realness,” and led directly to the sometimes trenchant, sometimes voyeuristic lyrics that have steered the genre since. It will be fascinating to see how far down this volatile road the hall will be willing to go—Run-D.M.C.? (Probably) Public Enemy? (Hopefully) N.W.A.? (Hrm...)

“The Message” is also part of the true arrival of the ’80s into the Hall of Fame. The four recordings voted in from that much-maligned decade increase its representation among the hall’s 900-plus roll call by more than half. Bruce Springsteen’s Born in the USA joins rival blockbusters Thriller and Purple Rain on the list; presumably Madonna, the final comparable ’80s megastar, won’t be far behind.

Paul Simon’s 1986 album Graceland just hit the 25-year requirement—and it’s interesting that the controversy surrounding its release regarding Simon’s collaboration with South African musicians still living under an apartheid-based government didn’t prevent the album from being this year’s only first-ballot inductee.

In addition, “The Message” provides a perfect bookend to another recording selected for this honor, Martin Luther King Jr.’s “I Have a Dream” speech from the 1963 March on Washington. From the promise depicted in that visionary parody to the urban decay and despair voiced by the Furious Five, listening to these two documents side by side tells a horrific story, if Bill Cosby’s 1964 “I Started Out as a Child” album, another of this year’s inductees, represents the hope of the civil rights era and mirrors King’s dream, then “The Message” can find its roots in the tough, unsentimental spirit of Bukka White’s “Fixin’ to Die,” Leroy Carr’s “How Long, How Long Blues,” Big Bill Broonzy’s “Key to the Highway” and Furry Lewis’ “Kassie Jones”—this year’s blues additions.

One thing that a list like this demonstrates is the continually evolving legacy of certain recordings. Harry Smith’s 1952 Anthology of American Folk Music collection was an obscure, hand-hewn assembly of U.S. musical traditions. For years, it was like a secret handshake, passed hand to hand within a tiny circle of listeners and musicians. Now, it’s seen as a landmark achievement that influenced artists from Bob Dylan to Beck.

The Rolling Stones’ Exile on Main Street was considered something of a disappointment when it was released in 1972, but its murky sound and ominous mood grew in reputation over time, culminating in the phenomenal success of last year’s expanded reissue. Even Gloria Gaynor’s 1978 disco smash “I Will Survive,” initially celebrated as a campy symbol of the era and a guilty pleasure at best, has persevered as an anthem of liberation.

This crop of inductees also flushed out the story of Latin music in America. Most notable is the range of styles and heritages displayed within this list—from the ballads and boleros of the 1945
album Mexicanos by Los Panchos to the pioneering fusion of Santana’s 1969 debut album, from the funky bossa nova on Herb Alpert Presents Sergio Mendes & Brasil 66 to the Tex-Mex heartbreak of Freddy Fender’s 1975 single, “Wasted Days and Wasted Nights.” These picks serve as a reminder of the rich and far-reaching legacy that Latin musicians, so often lumped into one catch-all category, have created.

As for the rest of the list—including such unassailable and monumental songs as Cole Porter’s “Anything Goes,” Mahalia Jackson’s “Precious Lord, Take My Hand,” Gene Autry’s “Deep in the Heart of Texas” and Doris Day’s “Que Sera Sera (Whatever Will Be, Will Be)—the only question would be why they weren’t already in. These classics are the easy ones; it’s the more progressive choices for which the Recording Academy should be congratulated.

As with most other Halls of Fame, from rock’n’roll to baseball, the coming years will present enormous challenges, as they grapple with chapters of history marked by fragmentation and controversy. But with this year’s list, the Grammy Hall of Fame delivered the goods in its stated mission of “highlighting diversity and musical excellence.”

Alan Light is director of programming for PBS’ “Live From the Artists Den.” He also contributes to Rolling Stone and the New York Times, and is a former editor-in-chief of Vibe and Spin. For a full list of inductees, go to grammy.org/recording-academy/awards/hall-of-fame.
ALBUM OF THE YEAR

ARTISTIC EXCELLENCE

IN THE COMPANY OF FORMER WINNERS LIKE SINATRA, WONDER AND McARTHUR-THE BEST OF THE BEST

BY ANDREW HAMPP

21
Adele
Produced: Jim Abbiss, Adele Adkins, Paul Epworth, Rick Rubin, Fraser T. Smith, Ryan Tedder, Dan Wilson
Enginers/Mixers: Jim Abbiss, Philip Allen, Beatriz Artola, Ian Dowling, Tom Elmhirst, Greg Fiedelman, Dan Parry, Steve Price, Mark Rankin, Andrew Scheps, Fraser T. Smith, Ryan Tedder
Mastering Engineer: Tom Coyne
Label: XL Recordings/Columbia

Born This Way
Lady Gaga
Produced: Paul Blair, DJ Snake, Fernando Garibay, Lady Gaga, Robert John “Mutt” Lange, Jeppie Lawrence, RedOne, Clinton Sparks
Enginers/Mixers: Fernando Garibay, Bill Malina, Trevor Muzzy, RedOne, Dave Russell, Justin Shirley Smith, Horace Ward, Tom Ware
Mastering Engineer: Gene Grimaldi
Label: Streamline/Interscope

Doo-Wops & Hooligans
Bruno Mars
Featured Artists: B.o.B, Cee Lo Green, Damian Marley
Produced: Dwayne “Supa Dups” Chin-Quee, Needlz, the Smeezingtons
Enginers/Mixers: Ari Levine, Manny Marroquin
Mastering Engineer: Stephen Marcus
Label: Elektra

Loud
Rihanna
Featured Artists: Drake, Eminem, Nicki Minaj
Produced: Ester Dean, Mikkel S. Eriksen, Alex Da Kid, Skylar Grey, Kuk Harrell, Tor Erik Hermansen, Mel & Mus, Awesome Jones, Makeba Riddick, the Runners, Shama, Soundz, Chris “Tricky” Stewart, Sandy Vee, Willy Will
Enginers/Mixers: Ariel Chobaz, Cary Clark, Mikkel S. Eriksen, Alex Da Kid, Josh Gudwin, Kuk Harrell, Jaycen Joshua, Manny Marroquin, Dana Nielsen, Chad “C-Note” Roper, Noah “40” Shebib, Corey Shewmaker, Jay Stevenson, Mike Strange, Phil Tan, Brian “B-Luv” Thomas, Marcos Tovar, Sandy Vee, Jeff “Stevie Jeff” Villanueva, Miles Walker, Andrew Wussper
Mastering Engineer: Chris Gehringer
Label: Def Jam

While Adele has been mostly off the scene since being sidelined with a vocal injury in October, her visibility has sustained with hits like “Rolling in the Deep,” “Someone Like You” and “Set Fire to the Rain.”

Wasting Light
Foo Fighters
Produced: Butch Vig
Enginers/Mixers: James Brown, Alan Moulder
Mastering Engineer: Tom Coyne
Label: RCA Records/Roswell

LOUD IS ALSO ONE OF HER MOST SUCCESSFUL PROJECTS, SPANNING THREE NO.1 SINGLES (“Only Girl,” “What’s My Name?,” “S&M”) AND THREE OTHER CHARTING HITS (“Cares [Drink to That],” “Man Down” AND “California King Bed”).
ROLLING IN THE DEEP
Adele

PRODUCER: Paul Epworth
ENGINEERS/MIXERS: Tom Elmhirst, Mark Rankin
FROM: 21
LABEL: XL Recordings/Columbia Records

Perhaps the most inescapable song of 2011, “Rolling in the Deep” spent seven weeks at No. 1 on the Billboard Hot 100 and has sold more than 5.6 million copies, according to Nielsen SoundScan. Paul Epworth, a producer primarily known for his work with U.K. electronic acts (Florence & the Machine, Friendly Fires, Sam Sparro) gave the song a punchy, ’60s soul vibe. This is Epworth’s first record of the year nomination and the second for Adele following a 2010 nod for “Chasing Pavements.”

HOLOCENE
Bon Iver

PRODUCER: Justin Vernon
ENGINEERS/MIXERS: Brian Joseph, Justin Vernon
FROM: Bon Iver
LABEL: Jagjaguwar

“Holocene” was the second single from Justin Vernon’s band Bon Iver’s self-titled second album, which debuted at No. 2 on the Billboard 200 in July. “Holocene,” like all of Bon Iver’s 10 songs, was written, composed and produced by Vernon. It is also the only record of the year nominee that never charted on the Billboard Hot 100. The track’s quiet use of hand claps and drums as occasional rhythmic accompaniment makes it a fitting soundtrack to cold winter days. This is Bon Iver’s first record of the year nomination.

GRENADE
Bruno Mars

PRODUCERS: The Smeezingtons
ENGINEERS/MIXERS: Ari Levine, Manny Marroquin
FROM: Doo-Wops & Hooligans
LABEL: Elektra

Something punchy, ’60s soul producer for Mars’ Doo-Wops & Hooligans and Cee Lo Green (“F**k You”) makes it a quick favorite among listeners. This hard-hitting ballad topped the Billboard Hot 100 and also became a quick favorite on the singing competition circuit, performed by contestants on “American Idol” and “The Voice.” This is Mars and the Smeezingtons’ third record of the year nomination, following 2011 nods for “Nothin’ on You” and “F**k You.”

THE CAVE
Mumford & Sons

PRODUCER: Markus Dravs
ENGINEERS/MIXERS: Francois Chevallier, Ruadhri Cushnan
FROM: Sigh No More
LABEL: Glassnote Records

Mumford & Sons’ breakthrough song a departure of the band’s signature brand of guitar-driven rock drive that was one nomination, while Stargate was nominated in 2008 for Beyoncé’s “Irreplaceable.”
HARD ROCK. METAL. CALL IT WHAT YOU WILL... DOMINATES

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“PUBLIC ENEMY NO. 1” FROM THIRTEEN
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SONG
OF THE YEAR

LYRICAL ACHIEVEMENT

THE POWER AND TRUTH OF A BEAUTIFUL SONG
BY ANDREW HAMPP

All of the Lights
SONGWRITERS: Jeff Bhasker, Stacy Ferguson, Malik Jones, Warren Trotter, Kanye West
PERFORMERS: Kanye West, Rihanna, Kid Cudi, Fergie
FROM: My Beautiful Dark Twisted Fantasy
PUBLISHERS: Very Good Beats/Humanoids

The Cave
SONGWRITERS: Ted Dwane, Ben Lovett, Marcus Mumford, Country Winston
PERFORMERS: Mumford & Sons
FROM: Mumford & Sons
LABEL: Glassnote Records

Grenade
SONGWRITERS: Brody Brown, Claude Kelly, Philip Lawrence, Ari Levine, Bruno Mars, Andrew Wyatt
PERFORMERS: Bruno Mars
FROM: Doo-Wops & Hooligans
LABEL: Atlantic

Holocene
SONGWRITER: Justin Vernon
PERFORMER: Bon Iver
FROM: Bon Iver
LABEL: Jagjaguwar

Rolling in the Deep
SONGWRITERS: Adele Adkins, Paul Epworth
PERFORMER: Adele
FROM: 21
LABEL: XL Recordings/Columbia

MY GRAMMY MOMENT

MICHAEL MCDONALD

“My grandmother was in the audience. I was thinking how she’d bought me my first guitar, a Silvertone from Sears. It was a big deal that she lived long enough to see me do well by industry standards. I was fortunate, being the new guy writing songs—but the Doobie Brothers had paid their dues.”

—Michael McDonald on winning record of the year, song of the year award, best arrangement accompanying vocals for “What a Fool Believes,” and pop vocal performance by a duo, group or chorus for “Minute by Minute,” all in 1979.
WINNER 9 TONY AWARDS
INCLUDING
BEST MUSICAL & BEST SCORE

THE BOOK OF MORMON

GRAMMY NOMINEE
BEST MUSICAL THEATER ALBUM

"THE HIGHEST CHARTING CAST ALBUM AND FIRST TOP 10 SINCE 1969."
BILLBOARD

"THE BEST NEW AMERICAN MUSICAL OF THE LAST 25 YEARS. THE SCORE WILL LEAVE YOU GASPING FOR BREATH."

Vogue Adam Green

LISTEN TO SELECTIONS FROM THE GRAMMY-NOMINATED CAST ALBUM AT BOOKOFMORMONBROADWAY.COM/CASTALBUM
The Band Perry
The Band Perry has quietly become one of country's biggest breakouts and pop crossovers in recent years, with its self-titled debut album peaking at No. 4 on the Billboard 200 and selling approximately 1 million copies after more than a year on the Billboard 200, according to Nielsen SoundScan. The single "If I Die Young" has also been a juggernaut on the Billboard Hot 100, with more than a year on the chart and sales of 3.5 million downloads despite the song peaking at No. 14.

Bon Iver
While not exactly new to the indie music circuit after his acclaimed 2008 debut, For Emma, Forever Ago, Bon Iver's breakout year (in which he became a group) was buoyed by singer Justin Vernon's appearance on Kanye West's My Beautiful Dark Twisted Fantasy. The crossover appeal trickled down to the act's second album, Bon Iver, which found Vernon dabbling in other genres that stretched beyond his mostly acoustic brand of folk-pop. The self-titled sophomore set debuted at No. 2 on the Billboard 200 and has sold 325,000 copies to date, according to Nielsen SoundScan.

J. Cole
Debuting just before the Grammy nomination cutoff, J. Cole's Cole World: The Sideline Story entered the Billboard 200 at No. 1 in October with sales of 217,000 copies. The album was preceded by a series of mixtapes from the North Carolina rapper as well as a popular weekly online feature, "Any Given Sunday," in which Cole debuts new songs. Cole was also nominated for best new artist at the 2011 BET Awards.

Nicki Minaj
Billboard's 2011 Rising Star had a packed year that included two top 10 Hot 100 singles and a No. 1 album with Pink Friday. The latter accomplished the rare feat of reaching the No. 1 spot two months after its release. Minaj's single "Super Bass" also reached No. 3 on the Hot 100—the highest-charting song by a solo female rapper since Missy Elliott's "Work It" in 2003.

Skrillex
Perhaps the least well-known on the pop circuit among this year's best new artist nominees, electronic/dubstep DJ Skrillex has quickly made a name for himself on the dance scene, where he can regularly play to a few thousand people. His debut EP, Scary Monsters and Nice Sprites, ranked in the upper reaches of Billboard's Dance/Electronic Albums chart for the better part of 2011. It also helped the DJ book high-profile gigs on MTV and at South by Southwest, as well as a new collaboration with members of the Doors for an upcoming Hyundai campaign.

RICKIE LEE JONES

"I'd arrived late—well—I wasn't going to go. Then I called my dear friend [Warner Bros. senior VP of artist relations and publicity] Bob Regehr and he scrambled over and picked me up. We arrived just one or two "episodes" before mine. In those days, I didn't care about awards. I scorned them, and I do not regret that. Then again, if I look at it from today—and I'd not won—I think my career would be harder. There is a gentle acknowledgement that helps when times get hard, I think."

—singer/songwriter Rickie Lee Jones; she won best new artist in 1980.
Congratulations on the GRAMMY® Nominations

Best Country Solo Performance - “Mean”
Best Country Song - “Mean”
Best Country Album - Speak Now

THE 54th GRAMMY'S
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STONGER THAN EVER

HERITAGE, HOMETOWNS AND HEARTBREAKS— THE COMPETITION HEATS UP
BY TOM ROLAND

Contemporary, it became significant in Shelton’s personal life, too: He proposed to Miranda Lambert after hearing Barnes’ version on a Christian station. Shelton’s version spent three weeks at No. 1 on Hot Country Songs, and reached No. 22 on the Hot 100.

Just Fishin’
SONGWRITERS: Casey Beathard, Monty Criswell, Ed Hill
ARTIST: Trace Adkins
FROM: Proud to Be Here
PUBLISHERS: Sony/ATV Tree Publishing, Taylor Swift Music Publishing, Taylor Swift and Criswell Songs, and at No. 11 on the Hot 100. The video widened the Hot 100. The video widened

Mean
SONGWRITER: Taylor Swift
ARTIST: Taylor Swift
FROM: Speak Now
PUBLISHERS: Sony/ATV Tree Publishing, Taylor Swift Music
LABEL: Big Machine Records
“Mean” is a classic example of turning a negative into a positive. Swift received criticism for her “off-key” Grammy performance with Stevie Nicks in 2010, and she responded with this banjo-flecked singalong. The song peaked at No. 2 at Hot Country Songs, and at No. 11 on the Hot 100. The video widened its I-shall-prevail theme to include an anti-bullying message. “Mean” is also nominated for best country solo performance.

Threaten Me With Heaven
SONGWRITERS: Vince Gill, Amy Grant, Will Owlsley, Dillon O’Brien
ARTIST: Vince Gill
FROM: Guitar Slinger
PUBLISHERS: Viney Mae Music, Grant Girls Music, Willie-O Music, Dillon O’Brien Songs
LABEL: MCA Nashville
“Threaten Me With Heaven,” which peaked at No. 42 on Hot Country Songs, is shrouded in sadness. The lyrics contemplate death, and Owlsley—who played guitar in Grant’s band for 16 years—died of an apparent suicide in April 2010, more than a year before MCA released Gill’s recording. Gill has won 20 Grammys during his career, including two for best country song: “I Still Believe in You” and the funeral anthem “Go Rest High On That Mountain.”

KENTUCKY HEADHUNTERS

“My GRAMMY MOMENT
KENTUCKY HEADHUNTERS

“The Grammy Awards will always be the top-hat daddy for the Kentucky Headhunters. Meeting ‘Cowboy’ Roy Rogers and rock’n’roll pianist Johnnie Johnson, both of whom we later recorded with, was the naz. Because we were so influenced by Cream, presenting the album of the year award [with Lisa Stansfield] for Eric Clapton’s Journeyman is a great memory. I also remember meeting David Crosby. He said, ‘Wow, they’ll let anyone in the Plaza Hotel!’ The whole night is an unforgettable dream for us Kentucky boys.’
—Richard Young of the Kentucky Headhunters, who won best country performance by a duo or group with vocal for 1990’s “Pickin’ On Nashville.”
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REAL ARTISTS

BEST SONG WRITTEN FOR VISUAL MEDIA

BORN TO BE SOMEBODY
PERFORMED BY JUSTIN BIEBER FROM “NEVER SAY NEVER”

YOU HAVEN’T SEEN THE LAST OF ME
PERFORMED BY CHER FROM THE SOUNDTRACK TO “BURLESQUE”
You and Tequila  
**SONGWriters:** Matraca Berg, Deana Carter  
**ARTIST:** Kenny Chesney Featuring Grace Potter  
**FROM:** Hemingway's Whiskey  
**PUBLISHERS:** Songs of Universal, Hannaberg Music, WB Music, Deana Carter Music  
**LABEL:** BNA Records  
Carter and Berg's first collaboration also has alcohol in its title—Carter's biggest hit as an artist, 1996's chart-topper, "Strawberry Wine," earned Berg a country song nomination. The two subsequently co-wrote "Tequila" for Carter's 2003 album I'm Just a Girl. Berg cut it for her 2011 dual-tune album The Dreaming Fields, but it's Chesney's duet with Potter that solidified its place in the public's consciousness. It peaked at No. 3 on Hot Country Songs and at No. 33 on the Hot 100.

Here for a Good Time  
**George Strait**  
**MCa Nashville**  
**PRODUCERS:** Tony Brown, George Strait  
**ENGINEERS:** Chuck Ainlay, Jim Cooley, Brandon Schein, the NRG music. Strait has steadfastly avoided writing songs, but after he netted success on his previous album by co-writing "Living for the Night," he penned seven of the 11 songs on Here for a Good Time. The release is his fourth straight studio project nominated for best country album. It debuted at No. 3 on the Billboard 200 and at No. 1 at Top Country Albums.

Speak Now  
**Taylor Swift**  
**Big Machine Records**  
**PRODUCERS:** Nathan Chapman, Taylor Swift  
**ENGINEERS:** Chad Carlson, Justin Niebank, Chuck Ainlay, Steve Marcantoni, Todd Tidwell, Drew, Bollman, Lowell Reynolds, Jeremy Hunter  
Swifty's Fearless won the album of the year Grammy in 2010, setting enormous expectations for Speak Now, which she wrote entirely on her own. It debuted at No. 1 on the Billboard 200, sold 1 million copies in the first week of release, and has yielded five singles to date, including the Hot Country Songs chart-topper " Sparks Fly." All 14 of the tracks from the standard album package have charted on the Billboard Hot 100.

**BEST COUNTRY ALBUM**

**My Kinda Party**  
**Jason Aldean**  
**Broken Bow Records**  
**PRODUCER:** Michael Knox  
**ENGINEERS:** Peter Coleman, Sam Martin, Brandon Epps  
Aldean has had a rebel reputation since his first single, 2005's "Hicktown," married country lyrics with hard-rock guitar. My Kinda Party, which debuted at No. 2 on the Billboard 200, took more stylistic chances through "Don't You Wanna Stay," a ballad with Kelly Clarkson, and "Dirt Road Anthem," which paired rap-flavored verses with a chorus that name-checks George Jones. Both songs went to No. 1 on Hot Country Songs. The Clark–son duet reached No. 7 on Adult Contemporary.

**Chief**  
**Eric Church**  
**EMI Records Nashville**  
**PRODUCER:** Jay Joyce  
**ENGINEERS:** Jason Hall, Jay Joyce, Matt Wheeler  
Church earned critical acclaim with his first two Joyce-produced albums, 2006's Sinners Like Me and 2009's Carolina. But after years of steady touring, Church arrived with Chief, playing key rhythm guitar parts and using his road band to set an edgy sonic tone. He was rewarded by a loyal, if hushed, NRG music audience. Chief peaked at No. 1 on the Billboard 200 and the Top Country Albums chart.

**KINGS OF LEON**

"The year 2009 was first time we lost one that was televised. That was a letdown. We lost the first one to Beyoncé, so we were like, 'Screw this, we're going to the booze suite.' The workers told us we needed to be in our seats in 10 minutes. Our manager said, 'They're making a big deal out of this. Let's go sit in our seats, then we'll get the hell out of here.' It was for record of the year, and we were up against Taylor Swift, who had "You Belong With Me." So when they were announcing, as soon as we heard 'You,' we thought it was going to Swift. But it was 'Use Somebody.' It took about a second and a half to register that we'd won the big one. It was surreal. You hear people in their speech saying, 'I had no idea we had a chance of winning this' — and you're like, 'Yeah, whatever' — but it did catch us off guard. It was one hell of a night, something that can never be taken from you. For that time in music, you were among the best."

—Nathan Followill, drummer for Kings of Leon, who won record of the year and best rock performance by a duo or group with vocals for "Use Somebody" in 2009 and best rock performance by a duo or group with vocals for "Sex on Fire" in 2008.
We’ve lost a great partner, humanitarian, and most of all, friend.

BARBARA ORBISON
1950 – 2011
THE HIT PARADE

ADELE, LADY GAGA, BRUNO MARS, KATY PERRY AND PINK ALL UP FOR THE GOLD

BY STEVEN J. HOROWITZ

BEST POP SOLO PERFORMANCE

Someone Like You

ADELE

LABEL: XL Recordings/Columbia

Kris Lamb

SONGWRITERS: Adele Adkins,

Dan Wilson

PUBLISHERS: Universal -Songs of
different labels

PolyGram/EMI Music Publishing

LABEL: Streamline/Interscope/

Korn Live

Five-time Grammy winner Lady

Gaga scored three nods this year,

including best pop solo perfor-
mance for "Yoü and I," which

peaked at No. 6 on the Billboard
Hot 100. The singer/songwriter,

who has been nominated 15 times,

triumped in the category last year

with her hit "Bad Romance." Her

second album, released in May,

spawned five singles and sold 2 mil-

lion copies in the United States,

according to Nielsen SoundScan.

Grenade

BRUNO MARS

FROM: Doo-Wops & Hooligans

SONGWRITERS: Brody Brown,

Claude Kelly, Phillip Lawrence,

Ari Levine, Bruno Mars, Andrew

Wyatt

PUBLISHERS: Mars Force Music/Bughouse,

Music Farnam/Toy Plane Music/Art for Arts

Sake/Late 80s Music/Westside

Ind. Music/Studiobeat Music,

Warner-Tamerlane, Andrew

Wyatt, Downtown DMP Songs

LABEL: Elektra

Bruno Mars was nominated largely

for his production and songwrit-
ing as part of the Smeezingtons in

2010, but he's stepped into the spot-

light with six nods. He won in the

best male pop vocal performance
category for "Just the Way You Are"
at the last Grammys ceremony, and
tosses his fedora into the mix with
the ballad "Grenade," which has
sold 4.7 million digital tracks, ac-
cording to Nielsen SoundScan. The
track is from his 2010 debut, Doo-

wops & Hooligans, which peaked at

No. 3 on the Billboard 200.

Firework

Katy Perry

FROM: Teenage Dream

SONGWRITERS: Katy Perry, Mik-
el S. Eriksen, Tor Erik Hermansen,

Sandy Wilhelm, Ester Dean

PUBLISHERS: Ultra Music Publish-
ing/EMI Music Publishing/Peer-

music Publishing/WB Music

LABEL: Capitol

Scoring five consecutive Billboard

Hot 100 No. 1s from her chart-

topping album, Katy Perry has been

nominated three times previously for

best pop female vocal performance.

Though she's yet to take home a sta-

tue, the pop star earns a spot in this
category with "Firework," which is
also nominated for record of the year.

F**kin' Perfect

P!NK

FROM: Greatest Hits... So Far!!!

SONGWRITERS: P!nk, Max Martin,

Shellback

PUBLISHERS: Kobalt Music

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PUBLISHERS: Kobalt Music

Pink's inspiring single "F**kin' Perfect" from hitting No. 2 on the
Billboard Hot 100 and topping a host of other Billboard charts. The
tree-time winner and 10-
time nominee earns a single nod

with this anthem, placing her in a
category in which she's been nomi-
nated four previous times.

This award was previously given
for both best female and male pop
vocal performance before the Re-
cording Academy combined the cat-
gories in 2011 to create the best pop
solo performance award.

MY GRAMMY MOMENT

JASON MRAZ

"Like many people who win Grammys, mine was one of those
that were announced in the pretelecast. I was on the red carpet
with my dad, between interviews. It was almost uneventful.
Someone coming up and whispering in my ear, 'You won them
both.' That was it, I was like, 'Really? That's it?' I won them both?
The Grammys hadn't even started.

"A few days after the Grammys I was in Austin in the studio
with Willie Nelson. I was taking control of this track because you
only get a little bit of time with Willie... I did so knowing, 'Hey,
man, you just got these two Grammys. You can do this.' And it
was awesome. Willie ended up giving me, like, 17 takes—more
than two hours of his time. It was the Grammy victory, only a few
days prior, that gave me the confidence."

"Jason Mraz, who won best male pop vocal performance (for
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& THE MUSIC WORLD FAMILY

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A SCENE’S RESURGENCE—DIVERSITY ON DISPLAY
BY KERRI MASON

BEST
DANCE
RECORDING

Raise Your Weapon
Deadmau5 and Greta Svabo Bech
PRODUCER: Joel Zimmerman
FROM: 4x4=12
LABEL: Ultra Records

Dj/produc-
er Joel Zimmer-
man, aka
Deadmau5, wore one of his cartoon mouse heads on the Grammy red carpet for his first nomination in 2009, a remix of Morgan Page’s “The Longest Road.” Since then, his bug-eyed rodent persona has become even more omnipresent, infesting the mainstream with an arena-sized live show. “Raise Your Weapon” is the most delicate and emotional moment on this year’s album, overlaid with Fool’s Gold founder A-Trak’s penchant for electronics. 4x4=12

Barbara Streisand
Duck Sauce
PRODUCER: Duck Sauce
MIXER: Classics, Billboard
LABEL: Downtown Records

“Barbara Streisand” is one of just a handful of singles from DJ/producers A-Trak and Armand Van Helden’s disco-focused side project Duck Sauce. It’s basically a looped sample—from German group Boney M’s 1979 single “Gotta Go Home”—and a voice repeating the diva’s unmistakable name. It’s a format Van Helden championed with his speed-garage style in the ’90s, overlaid with Fool’s Gold founder A-Trak’s penchant for disco.

Scary Monsters and Nice Sprites
SKRILLEX
PRODUCER: SKRILLEX
LABEL: Swimming Pools

A testament to the Grammys’ total dance buy—in that the Grammys’ total dance buy—in that the Grammy nod for its third album, a shimmering ’80s revival that keeps the decade’s best parts and discards the rest. While the songsingle’s dessert, “Hang With Me” and “Dancing on My Own,” perhaps the greatest dancefloor soliloquy of all time. Using the consistent releases to keep her propulsive live show on the road throughout the year, Robyn made a name for herself as both a rock-solid writer and an unforgettable performer.

Save the World
Swedish House Mafia
PRODUCERS: Steve Angello, Axell Hedfors, Sebastian Ingrosso
MIXERS: Dennis Avila, Beto Correa
LABEL: Astralwerks

A revolution in nine tracks (three of them remixes). Scary Monsters and Nice Sprites forever changed the mainstream definition of electronic music, smashing preconceived notions of what is required to be successful. Noisy and guttural, the collection is nonetheless highly musical, using strings, live drum sounds and unexpected harmony to tie together its sonic booms. A little bit reggae and a little bit rock’n’roll, plus everything in between and more. Scary Monsters and Nice Sprites is one for the time capsule.

Nothing But the Beat
David Guetta
LABEL: Virgin

proved that his radio revolution didn’t peak with “Sexy Bitch.” Like his 2009 collection One Love, the album merges hip-hop and R&B with dancefloor boom-boom, but this time, the results are more diverse and elegant. “Without You” is a sweeping ballad featuring Usher, and “Titanium” with emo-crooner Sia takes flight like a jet. Requisite club anthems (most notably “Where Them Girls At?” with Flo Rida and Nicki Minaj) are also included.

Body Talk Pt. 3
Robyn
LABEL: Interscope Records

The final chapter of the Body Talk series. Robyn’s phased-release experiment, (by design) its most complete. Part three is essentially a greatest hits of the series, including the delicately beautiful “Indestructible,” guarded-yet-sweet “Hang With Me” and “Dancing On My Own,” perhaps the greatest dancefloor soliloquy of all time. Using the consistent releases to keep her propulsive live show on the road throughout the year, Robyn made a name for herself as both a rock-solid writer and an unforgettable performer.

Scary Monsters and Nice Sprites
SKRILLEX
LABEL: Big Beat/Atlantic

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“ARE WE THERE YET?”
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On the Backs of Angels
Dream Theater
FROM: A Dramatic Turn of Events
LABEL: Roadrunner Records
Eleven albums into its career, progressive metal band Dream Theater received its first Grammy Award nomination with “On the Backs of Angels,” from the group’s latest release, A Dramatic Turn of Events, which debuted at No. 8 on the Billboard 200. “It took us a while to receive this Grammy attention—and we’ve done it on our own terms musically, so it feels particularly sweet,” Dream Theater wrote in a post on its website.

White Limo
Foo Fighters
FROM: Wasting Light
LABEL: RCA Records/ Roswell Records
“When White Limo,” from Foo Fighters’ seventh album, Wasting Light, helped earn the group its first No. 1 on the Billboard 200. The song’s comical video features Motley Crue’s Lemmy Kilmister driving the act around in a Foo-branded 1989 white limousine. The track hasn’t charted in the United States, but it has received more than 2.8 million views on YouTube.

Curl of the Burl
Mastodon
FROM: The Hunter
LABEL: Reprise Records
Atlanta heavy metal band Mastodon’s fifth album, The Hunter, debuted and peaked at No. 10 on the Billboard 200 in October, earning the group its first top 10 album. The set’s first single, “Curl of the Burl,” is climbing the Rock Songs chart. In 2006, Mastodon was nominated for a Grammy in the best hard rock/metal performance category for the single “Colonel of the Birchmen,” from its critically acclaimed Blood Mountain.

Public Enemy No. 1
Megadeth
FROM: Th1rt3en
LABEL: Roadrunner Records
Megadeth is hoping to win its first Grammy with “Public Enemy No. 1.” The band has received 13 Grammy nods during its career, and its newest album, Th1rt3en, debuted and peaked at No. 11 on the Billboard 200. “In such uncertain times, it’s just an honor to be recognized by our peers, and anything above that is remarkable,” Megadeth frontman Dave Mustaine says.

Blood in My Eyes
Sum 41
FROM: Screaming Bloody Murder
LABEL: Island
Some have speculated that “Blood in My Eyes,” from Canadian rock band Sum 41’s newest album, Screaming Bloody Murder, could be about Avril Lavigne, who was previously married to Sum 41 singer/guitarist Deryck Whibley. “That song is one of our favorites off the new album and it’s amazing to see it get some recognition,” Sum 41 drummer Steve Jocz wrote on the band’s website. Screaming Bloody Murder debuted at No. 5 on the Rock Albums chart.

Best Rock Album

Rock ‘N’ Roll Party Honoring Les Paul
Jeff Beck
LABEL: Atco
PRODUCER: Jeff Beck
ENGINEER: Ben Findlay
MIXER: Ben Findlay
In the years leading up to his death in August 2009, pioneering guitarist Les Paul performed each Monday at the Iridium Jazz Club in New York. Eight-time Grammy winner Jeff Beck paid tribute to his hero by recording Rock ‘N’ Roll Party Honoring Les Paul at the Times Square nightclub on what would’ve been Paul’s 95th birthday in June 2010. The set debuted at No. 15 on the Rock Albums chart. Beck also received a best rock album nomination for 2010’s Emotion & Commotion.

Wasting Light
Foo Fighters
LABEL: RCA Records/Roswell Records
PRODUCERS: Butch Vig, Foo Fighters
ENGINEERS: James Brown (assistant), Ben Findlay
MIXER: Jacquire King
For Wasting Light, Foo Fighters frontman Dave Grohl—whose rock band won this category in 2007 with Echoes, Silence, Patience & Grace—took an old-school approach to recording the Foos’ seventh full-length album by ditching Pro Tools and laying the aggressive-sounding 11 tracks on analog tape in his garage. The Butch Vig–produced album debuted at No. 1 on the Billboard 200 in April.

Come Around Sundown
Kings of Leon
LABEL: RCA Records
PRODUCERS: Angelo Petraglia, Jacquire King
ENGINEERS: Jacquire King (additional engineering by Brad Bivens)
MIXER: Jacquire King
Three-time Grammy winner Kings of Leon recorded their fifth album, Come Around Sundown, just four months after the rock band’s two-year tour behind the platinum-selling Only by the Night, which featured record of the year Grammy winner “Use Somebody.” (The track also received a 2009 Grammy for best rock performance by a duo or group with vocals.) Come Around Sundown

My Grammy Moment

JETHRO TULL

“Everybody thought Metallica would win. I was recording in the studio at the time—so we stayed at home. Late at night, the phone rang and it was a breathless Chrysalis Records employee, saying, ‘You won the Grammy!’ I said, ‘Thanks a lot, but I’ve got to get back to this mix.’ We were thousands of miles away—nothing we could do about it.

“The following day I became aware it had created something of a fury. Poor Alice Cooper, who collected the Grammy on our behalf. He walked onstage to a chorus of boos because Metallica didn’t win and a lot of their fans were there. They were upset, as were members of the media. The fact that we weren’t really a hard rock band seemed glossed over when we were nominated. But when we won, people got their knickers in a serious twist. I would’ve been in my element walking onto the stage to boos and catcalls. I’m not sure what I would’ve said, but it would’ve been pithy, to say the least.

“My view on peer awards is simple. It’s churlish to dismiss them as being unimportant. Any of them—especially the Grammys—is a system based on voting by professionals in the music industry—producers, musicians, record-company people. We got a Grammy for being the best hard rock metal band. We got a Grammy for being a nice bunch of guys who had never won a Grammy. It was gratefully received and something I feel quite good about.”

sung at No. 2 on the Billboard 200, and the single “Radioactive” peaked at No. 1 on the Alternative chart.

I’m With You
Red Hot Chili Peppers
LABEL: Warner Bros. Records
PRODUCER: Rick Rubin
ENGINEERS: Greg Fidelman, Andrew Scheps, Ryan Hewitt
MIXERS: Andrew Scheps, Greg Fidelman
Red Hot Chili Peppers bowed at No. 2 on the Billboard 200 with their 10th album, I’m With You. The band has nabbed three Grammy wins since 1992.

The Whole Love
Wilco
LABEL: dBpm Records/Anti-Records
PRODUCERS: Jeff Tweedy (with Patrick Sansone and Tom Schick)
ENGINEERS: Tom Schick (with Patrick Sansone and Jeff Tweedy)
MIXERS: Tom Schick (with Patrick Sansone and Jeff Tweedy)
Wilco will attempt its second Grammy win with its eighth album, The Whole Love. The group won best alternative music album for 2004’s A Ghost Is Born. (Wilco frontman Jeff Tweedy won a Grammy as producer for Mavis Staples' 2010 album You Are Not Alone.) The Whole Love, which debuted at No. 5 on the Billboard 200, marks Wilco’s first release on its newly formed dBpm Records.

Death Cab for Cutie
LABEL: Atlantic/Barsuk
PRODUCER: Chris Walla
ENGINEERS: Chris Walla, Beau Sorenson
MIXERS: Alan Moulder, Chris Walla, Beau Sorenson
Nearly 15 years into its career, Death Cab scored its first No. 1 on Billboard’s Nielsen BDS-based Alternative chart with “You Are a Tourist,” the first single from its seventh album, Codes and Keys. The set debuted at No. 3 on the Billboard 200.

Circuitoal
My Morning Jacket
LABEL: ATO Records
PRODUCERS: Yim Yames, Tucker Martine
ENGINEERS: Tucker Martine, Kevin Ratterman
MIXERS: Tucker Martine, Yim Yames
My Morning Jacket’s Circuitoal, which debuted at No. 1 on the Billboard 200, arrived about two weeks ahead of another achievement for the Louisville, Ky. band: its biggest headlining show to date at New York’s Madison Square Garden on Dec. 14. This tops off a year that included headlining spots at Lollapalooza and Bonnaroo.

My Morning Jacket received a nod in the same category for its 2008 album, Evil Urges.

The King of Limbs
Radiohead
LABEL: XL/TBD Records
PRODUCERS: Nigel Godrich
ENGINEERS: Nigel Godrich (additional engineering by Drew Brown)
MIXER: Nigel Godrich
Radiohead captured the best alternative music album Grammy in 2000 for Kid A and again eight years later with In Rainbows. The British act also received a best alternative music performance Grammy in 1997 for its third album, OK Computer. When Radiohead released In Rainbows, it adopted a “pay what you want” model, but for The King of Limbs, which peaked at No. 3 on the Billboard 200, it chose to release the record in multiple formats with pre-set pricing.

MY GRAMMY MOMENT
DON SCHLITZ

“Laura Eipper, who wrote for [newspaper] the Tennessean, called. She said, ‘Your song has been nominated, it’s going to win, and it’s going to be the first line in your obituary.’ I brought an ill-fitting suit. (Late Nashville music executive) Merlin Littlefield loaned me his cuff links for luck. The country song category was pretelecast. I really don’t remember much about it. I do recall the fans all screaming just before the telecast began, when the Bee Gees came in and were seated in the front row. I was sitting pretty far back. I’d already won, so I guess I was in shock. All I remember about the show, of course, was when they announced the pretelecast winners. The singer who announced my category mispronounced my name. The television caption might have misspelled it, too. I think the singer who said my name was Minnie Ripperton. Having your name said by her was a thrill, no matter how she pronounced it. I remember meeting [writer] Jackie DeShannon and [songwriter/Beach Boy] Bruce Johnston backstage. They were kind to me, treated me like I belonged there.

“It was a thrill to be nominated with great songs like ‘Mamas, Don’t Let Your Babies Grow Up To Be Cowboys;’ ‘Take This Job and Shove It,’ ‘Every Time Two Fools Collide’ and ‘Let’s Take the Long Way Around the World.’ And I bet I know the first line of my obituary.”

— Country songwriting legend Don Schlitz won the country song of the year Grammy in 1979 for “The Gambler,” a huge hit by Kenny Rogers.
R&B

LETS GET IT ON

VETS AND NEOPHYTEs VIE FOR GENRE'S TOP SPOT

BY GAIL MITCHELL

BEST R&B ALBUM

F.A.M.E.
Chris Brown
LABEL: Jive Records
EXECUTIVE PRODUCERS: Chris Brown, Tina Davis, Mark Pitts, Team Breezy
PRODUCERS: K-Mac, the Underdogs, Tha Bizness (Christopher Whitsacre & Justin Henderson), Diplo, Afrojack, Free School, Harmony "H Money" Samuels, Justin "DJ Frank E" Franks, Timothy "T. Bloom" Bloom, Derrick "Bigg D" Baker, the Messingers (Nasri Atweh & Adam Messinger), Marco "Benny" Benassi & Alessandro "Alle" Benassi, Brian Kennedy, T-Wiz
ENGINEERS: John Hanes, Tim Roberts
MIXERS: Brian Springer, Jaycen Joshua, Brian Stanley, Serbian Gheena
Nominated for best contemporary R&B album in 2010 for Graffiti, Chris Brown also earned a nod then for best rap/sung collaboration for "Deuces," featuring Tyga and Kevin McCall. That No. 1 single helped launch Brown's comeback. It opens the singer/songwriter's fourth album, F.A.M.E., Brown's first No. 1 album on the Billboard 200. F.A.M.E. spun off more hits including "Look at Me Now," featuring Lil Wayne and Busta Rhymes (also up for best rap performance and best rap song), and "She Ain't You." Second Chance
EL DeBarge
LABEL: Geffen
EXECUTIVE PRODUCERS: Peter Farmer, Ron Fair, El DeBarge
PRODUCERS: Mike City, Awesome Jones, Christian Davis, Victor "V Dubb" Wilson, the Avila Brothers, Michael Angelo, Jimmy Jam & Terry Lewis, John Goux
ENGINEERS: Corey Shoemaker, Allen Sides, Tal Oz
MIXERS: Peter Mokran, Jean-Marie Horvat, Matt Marrin
EL DeBarge returned in November 2010 with the aptly titled Second Chance, his first album since 1994. Released earlier, its title track/lead single nabbed the singer/songwriter two Grammy nominations in 2010, for best male R&B vocal performance and best R&B song. Rising to No. 13 on Billboard's Top R&B/Hip-Hop Album chart and No. 57 on the Billboard 200, Second Chance features collaborations with Faith Evans, 50 Cent and Fabolous.

Love Letter
R. Kelly
LABEL: JIVE Records
PRODUCER: R. Kelly
MASTERING: Herb Powers Jr.
EXECUTIVE PRODUCERS: Peter Haggins, Chuck Harmony, Claude Kelly, Jon Jon Traxx, KayGee, KoShah E. Daniels, Paperboy Fabes Nahounou, Balewa Muhammad, Mike City, Phatboiz, Salaam Remi, Ivan Baris & Carvin Haggins
MIXERS: Ray Bardani, Jaycen Joshua
MASTERING: Chris Gehring
This isn't Ledisi's first time at bat in this category. The singer/songwriter's first two Verve albums, 2007's Lost & Found and 2009's Turn Me Loose, were also nominated. A best new artist nominee for her work on Lost & Found, Ledisi is also competing in two other categories this go-round: best R&B song and best R&B performance. This album, which reached No. 8

MY GRAMMY MOMENT

JODY WATLEY

"I broke down crying, thanking the people who believed in me—when others didn't. It was a triumphant moment, coming out of a group and establishing my own identity. Once I'd silenced the naysayers, it gave me the confidence to be the artist I was meant to be—fearless and authentic."

—Watley was awarded the best new artist Grammy on March 2, 1988.
Kelly

Kelly Price

LABEL: My Block/Sang Girl/Malaco

EXECUTIVE PRODUCERS: Jeffery Rolle, Kelly Price, Warryn Campbell

PRODUCERS: Shep Crawford, Phillip Scott III, Stokley Williams, Lawrence Wadell, Danny "Jazz" Nixon

ENGINEER: Phillip Scott III

MIXER: Peter Mokran

RETURNING to her R&B roots, Kelly Price revisited the top 10 this year (No. 9) on Top R&B/Hip-Hop Albums and went to No. 36 on the Billboard 200. No stranger to the Grammys, Price first marked her comeback last year with a Grammy nod for best female R&B vocal performance for "Tired." She returns with Not My Daddy, her sixth top 10 at No. 13 on Hot R&B/Hip-Hop Songs. "Far Away," which also picked up a best R&B performance nod, Wilson has a total of six Grammy nominations, including nods two years ago for best R&B album (Uncle Charlie) and best male R&B vocal performance for the midtempo "There Goes My Baby." Shifting into ballad gear on "You Are," Wilson climbed to No. 13 on Hot R&B/Hip-Hop Songs.

My Grammy Moment

TONI BRAXTON

Far Away

LABEL: J Records


FROM: Late Nights & Early Mornings

SONGWRITERS: Marsha Ambrosius, Larrance Dopson, Lamar Edwards, Sterling Simms, Justin Smith

First attracting national attention as "the songstress" half of Grammy-nominated R&B duo Floetry, Marsha Ambrosius made her solo album debut in March. "Far Away" is the second single from that project. The ballad climbed to No. 3 on Hot R&B/Hip-Hop Songs and No. 74 on the Hot 100, and was recently named record of the year (the Ashford & Simpson Songwriter's Award) at the 2011 Soul Train Awards in Atlanta. The song also garnered a best R&B performance nod for Ambrosius.

Fool for You

LABEL: Radicuture/Elektra


SONGWRITERS: Cee Lo Green, Melanie Hallim, Jack Splash

Cee Lo Green follows up his most recent Grammy win (2000's best urban/alternative performance for "F**k You") with four nominations, including this category. The single, which peaked at No. 1 on Adult R&B and at No. 13 on Hot R&B/Hip-Hop Songs, features Earth, Wind & Fire's Philip Bailey on the version included on Green's solo album The Lady Killer. Melanie Fiona (aka Melanie Hallim) and Green are also up for best traditional R&B performance with "Fool for You."

Not My Daddy

LABEL: My Block/Sang Girl/Malaco

PUBLISHERS: For the Write Price/Roynet

FROM: Kelly

SONGWRITERS: Kelly Price

Kelly Price first marked her comeback last year with a Grammy nod for best female R&B vocal performance for "Tired." She returns with her second nominated song from her first R&B album since 2003. The compelling ballad features Stokley Williams of Mint Condition. "Not My Daddy" not only gave Price her sixth top 10 on Adult R&B, it also became her first top 40 hit (No. 22) on Hot R&B/Hip-Hop Songs in 11 years.

Pieces of Me

LABEL: Verve Forecast


FROM: Pieces of Me

SONGWRITERS: Charles Harmony, Claude Kelly, Ledisi Young

Ledisi adds three more nods to her list of Grammy nominations (including best new artist), propelled by this anthem outlining the myriad facets of being a woman. "Pieces of Me" was co-written by Claude Kelly and Charles Harmony, both of whom were nominated in this category last year for Fantasia’s "Bitter." Ledisi, who released No. 19 pop/Electronic R&B hit "S.O.S. (Don't Let Me Be Understood)," is also up for best R&B performance ("Pieces of Me") and best R&B album.

You Are

LABEL: Jive Records


FROM: Just Charlie

SONGWRITERS: Dennis Bettis, Carl M. Days Jr., Wirie Morris, Charlie Wilson, Mahin Wilson

Charlie Wilson, the voice of the Gap Band, builds his solo legacy with this nomination for "You Are," which also picked up a best R&B performance nod. Wilson has a total of six Grammy nominations, including nods two years ago for best R&B album (Uncle Charlie) and best male R&B vocal performance for the midtempo "There Goes My Baby." Shifting into ballad gear on "You Are," Wilson climbed to No. 13 on Hot R&B/Hip-Hop Songs.
RAP

HIP-HOP DOESN'T STOP

ESTABLISHED STARS AND NEWCOMERS RISE TO GREAT HEIGHTS

BY BENJAMIN MEADOWS-INGRAM

MY GRAMMY MOMENT

NIKETTA JEFF

"We were excited, hopeful. It was the first year they were including rap, but we were disappointed because they weren't going to telese the category. We ended up boycotting: Us, Salt-N-Pepa, Heavy D and some of the other nominees standing up for the right of hip-hop. We found out we won watching on television. I was in my car and I celebrated, but it was bittersweet...It was surreal to think, 'Yo, I have a Grammy. They're going to give me one of these that I'm going to sit and stare at all day—because I can't believe I actually have one.'"

Lyttleton "Cartwheel" Carter, Dylan "30" Dressow, Pachaic Kerin, Charles Moniz, Neal Pogue, Noah "40" Shebib

**LABEL:** Young Money/Cash Money/Universal Republic

Nicki Minaj's solo debut album entered at No. 3 on the Billboard 200, but peaked 11 weeks later when it rose to No. 1. *Pink Friday* launched a flurry of hits, including the viral single "Super Bass," which topped out at No. 3 on the Billboard Hot 100, and "Moment 4 Life" (with Drake), which hit No. 13. In addition to best rap album, Minaj, who was named Billboard's 2011 Rising Star in December, is nominated for awards in two other categories—best rap performance ("Moment 4 Life") and best new artist (she was also acknowledged for her work on Rihanna's album of the year contender, *Loud.*)

**My Beautiful Dark Twisted Fantasy**

**Kanye West**

**PRODUCERS:** Jeff Bhasker, Bink, Mike Caren, Mike Dean, DJ Frank E, Emile, No I.D., the RZA, St. Kanye West

**ENGINEERS/MIXERS:** Pete Bischoff, Cary Clark, Andrew Dawson, Mike Dean, Phil Joly, Brent Kolatalo, Anthony Kilhoffer, Ken Lewis, Erik Madris, Manny Marroquin, Christian Mochizuki, Christian Plato

**LABEL:** Def Jam

Kanye West's fifth solo studio album secures him his second nomination in the best rap album category this year. *My Beautiful Dark Twisted Fantasy* debuted at No. 1 on the Billboard 200 and features the top 20 Billboard Hot 100 singles "All of the Lights" (featuring such artists as Rihanna, Fergie, and Kid Cudi), it reached No. 18, "Runaway" (No. 12), and "Monster" (with Nicki Minaj, Jay-Z, Rick Ross and Justin Vernon; No. 18), as well as "Power," which was nominated for best rap solo performance at the 53rd Grammy Awards. In addition to rap album of the year, *My Beautiful Dark Twisted Fantasy* also helps West secure three more nominations: best rap/sung collaboration, best rap song, and song of the year, all for "All of the Lights." West leads all nominees this year with seven shots at Grammy gold.

**BEST RAP SONG**

*All of the Lights*

**PERFORMERS:** Kanye West, Rihanna, Kid Cudi, Fergie

**FROM:** *My Beautiful Dark Twisted Fantasy*

**SONGWRITERS:** Jeff Bhasker, Stacy Ferguson, Malik Jones, Warryn Carter, Kanye West

**PUBLISHERS:** Very Good Beats/Hip Hop Since 1978

**LABEL:** Roc-a-Fella

Just one of the three nominations for Kanye West's collaborative hit, which peaked at No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart. "All of the Lights" is also up for song of the year and best rap/sung collaboration, accounting for all three of sixtym Grammy winner Fergie's nominations and rapper Kid Cudi's only shots at Grammy gold this year. Rihanna is up for three other awards: album of the year and best pop vocal album for *Loud* and best rap/sung collaboration for "**What's My Name?**" with Drake.

**Black and Yellow**

**PERFORMERS:** Wiz Khalifa

**FROM:** *Rolling Papers*

**SONGWRITERS:** Mikkel Eriksen, Tor Erik Hermansen, Cameron Thomaz

**PUBLISHERS:** PGC Sound/WB Music/EMI Music

**LABEL:** Routm/Atlantic

Nearly a year after Wiz Khalifa's hit "Black and Yellow" topped the Billboard Hot 100, the lead single from Khalifa's Atlantic debut secures the fourth slot on the rap chart, and his third Grammy nod for songwriting, in addition to a best rap song nomination. "Black and Yellow" is up for best rap performance.

**I Need a Doctor**

**PERFORMERS:** Dr. Dre, Eminem, Skylar Grey

**FROM:** *The Marshall Mathers LP 2*

**SONGWRITERS:** Andre Young, Marshall Mathers III, Alexander Grant, Skylar Grey


**LABEL:** Aftermath

A year after Dr. Dre, Eminem and Skylar Grey's live rendition of "I Need a Doctor"—Dr.'s first live TV performance in more than a decade—became one of the most talked-about performances at the 53rd Grammy Awards, the song receives two nods, for best rap song and best rap/sung collaboration. "I Need a Doctor" debuted at No. 5 on the Billboard Hot 100 (Dr. Dre's highest entry on the chart to date). Grey received her first nominations as a songwriter last year for the smash Eminem/Rihanna collaboration "Love the Way You Lie." These are the only two nominations Eminem and Dr. Dre received for 2011. Eminem has won 13 Grammys; Dr. Dre is a six-time honoree.

**Look at Me Now**

**PERFORMERS:** Chris Brown, Lil Wayne, Busta Rhymes

**FROM:** *F.A.M.E.*

**SONGWRITERS:** Jean Baptiste, Chris Brown, Ryan Buenida, Trevor Smith, Dwayne Carter Jr., Wesley Pentz, Nick De Wall


**LABEL:** Jive Records

One of singer Chris Brown's two nominations in a rap category (the collaborative track also gets a best rap performance nod), "Look at Me Now" was released as the second single from Brown's fourth studio album and peaked at No. 6 on the Billboard Hot 100. The song's nominations represent two of four-time Grammy winner Lil Wayne's five nominations this year's awards, and the only nominations this year for Busta Rhymes, who has been nominated 12 times (including the two for "Look at Me Now") but has yet to win. Brown, who has so far gathered a total of 11 nominations in his career, is also looking for his first win.

**Oits**

**PERFORMERS:** Jay-Z, Kanye West

**FROM:** *Watch the Throne*

**SONGWRITERS:** James Brown, Jimmy Campbell, Shawn Carter, Reg Connelly, Roy Hammond, J. Roach, Kirk Robinson, Kanye West, Ha**

**PUBLISHERS:** Hip Hop Since 1978, EMI Robbins, BMG Gold/Hot Butterilk Music, BMG Gold, First Priority/Swing Beat Songs, Universal Music, Dynatech Publishing

**LABEL:** Roc-a-Fella/Def Jam

One of four nominations to stem from Jay-Z and Kanye West's chart-topping collaborative album, *Watch the Throne.* "Oits," which features a sample of Otis Redding's version of "Try a Little Tenderness," peaked at No. 12 on the Billboard Hot 100. Although West leads the nominee field this year with seven nods, Jay-Z is nominated for four awards (two for "Oits" and two for "Watch the Throne.")

**The Show Goes On**

**PERFORMER:** Lupe Fiasco

**FROM:** *Lasers*

**LABEL:** 1st & 15th/Atlantic

**SONGWRITERS:** Dustin William Brower, Jonathon Keith Brown, Daniel Johnson, Kane, Wasify Muhammad, Jaco

**PUBLISHERS:** Hey Lu Chill, Heavy As Heaven/Universal/Artist Pub, Group West, Dustin William Brown Pub, Designee, Sony/ATV, Best Dressed Chicken in Town, Tschudi Music, Ugly Cassanova

I was once that little boy/Terrified of the world/Now I'm on a world tour/" Lupe Fiasco raps on "The Show Goes On," an uplifting anthem whose theme of perseverance is underscored in its music video of Fiasco making the journey from a backstage dressing room to an arena stage. The lead single from the Grammy winner's third studio album peaked at No. 9 on the Billboard Hot 100. The track is also up for the best rap performance award.
The album reached No. 14 recently performed tenario in Mexico City and most artists including Juanes, Enrique Galindo has opened for major Anibal Kernel Gustavo Galindo sold 24,000 copies, according to my's history. The number brings in the Latin Recording Academy Grammy Awards in November. Erres, Velazquez and Ramon Rene Perez, Rafa Arcaute PRODUCERS: Eduardo Cabra, LABEL: Sony Music PRODUCERS: En pequeñas, and the official mariachis of Disney When David Byrne found the best rock band a few years ago, the band began on a major tour in 2011. The first single, “Llorando Al Corazón,” shot to No. 1 on Billboard’s Hot Latin Songs chart, with two subsequent singles doing the same.


Orále Mariachi Divas de Cindy Shea LABEL: She Records/Emex Side Records PRODUCERS: Cindy Shea, Alberto “Beto” Jimenez Maeda Engineer: Salvador “Chava” Sandoval MIXERS/MASTERING ENGINEERS: Alberto “Beto” Jimenez Maeda, Salvador “Chava” Sandoval Since September 2003, Mariachi Divas de Cindy Shea have been the official mariachis of Disney in Anaheim, Calif. They perform seven days a week while strolling through the streets of Disney's California Adventure.


Eres Un Farsante Paquita la del Barrio LABEL: Balboa Records PRODUCER: Discos Musart ENGINEER: Daniel Estévez MIXER: Maria de Lourdes Torres The singer, received a lifetime achievement honor at the inaugural Billboard Mexican Music Awards in October, and has recorded more than 30 albums in such genres as banda, trio, norteno and mariachi. While very much an icon with a distinct voice, Eres un Farsante didn’t enter any of Billboard’s charts.

Huevos Rancheros Joan Sebastian LABEL: Fonovisa PRODUCERS: Joan Sebastian, Jesus Rincon ENGINEERS/MIXERS: Dennis Parker, Jesus Rincon The singer/songwriter/actor has been performing since the 1970s. He tenderly writes about love and heartache. He’s won five Grammys and five Latin Grammys. The album peaked at No. 3 on Top Latin Albums and topped the Regional Mexican Albums chart for five weeks.
Bon Iver

**NOMINATIONS:** record of the year ("Holocene"), song of the year ("Holocene"), best new artist, best alternative music album (Bon Iver: Jagaguar

In perhaps the most surprising nomination this year, Bon Iver—the project of Eau Claire, Wis., native Justin Vernon and his ever-growing ensemble—landed a nod for best new artist (among others) despite the fact that he’s worked with a variety of bands and on solo projects for more than a decade. The self-titled album is the second for Bon Iver and debuted at No. 2 on the Billboard 200, thanks to the sales success of the first record, For Emma, Forever Ago, and a guest appearance on Kanye West’s “Monster.” Despite the multiple nominations, Vernon has openly expressed indifference for the awards: A few days after the nominations concert, the New York Times published a 10-month-old interview, in which he called the Grammys "unimportant.”

**Mumford & Sons**

**NOMINATIONS:** record of the year, song of the year, best rock performance, best rock song (all for “The Cave”) 

Glassnote Records

When they released their October 2009 debut album, Sigh No More, British indie-folkies Mumford & Sons became unlikely superstars nearly overnight. Among their successes: an 88-week reign on the Billboard 200 and two Grammy nominations last year for best new artist and best rock song (for “Little Lion Man”). The group didn’t win either prize, but this year it pulled off a clever eligibility maneuver. The band earned four nominations with Sigh No More track “The Cave” by releasing it as a single in October 2010.

**Radiohead**

**NOMINATIONS:** best rock performance ("Lotus Flower"), best rock song ("Lotus Flower"), best alternative music album (The King of Limbs), best short form music video ("Lotus Flower") 

XL/TB Records

Radiohead is no stranger to the Grammys. In the band’s double-decade run, the seminal indie group has earned two best alternative music album awards and one best alternative music performance award, as well as 11 additional nominations—including three for album of the year—since 1998. This year, even as The King of Limbs elicited mixed reviews and failed to nab the No. 1 slot on the Billboard 200 when it came out in February, the record and single “Lotus Flower” still managed to impress by non-Radiohead standards. Donald Twain and Zachariah Wildwood, directors for the deluxe edition of The King of Limbs, also earned a nod in the best boxed or special limited edition package category.

**Jason Aldean**

**NOMINATIONS:** best country solo performance ("Dirt Road Anthem"), best country duo/group performance ("Don’t You Wanna Stay," with Kelly Clarkson), best country album (My Kinda Party) 

Broken Bow Records

This country king owned 2011 with his November 2010 release My Kinda Party. The record has sold 2.1 million copies, according to Nielsen SoundScan, which has long been associated with Frank Sinatra.

**Randy Brecker**

**NOMINATIONS:** best improvised jazz solo ("All or Nothing at All"), best large jazz ensemble album (The Jazz Ballad Song Book with DR Big Band), best instrumental composition ("I Talk to the Trees")

Hal Leonard

Four of trumpeter Randy Brecker’s five Grammy wins have come in the contemporary jazz category, the other for large ensemble in 2006. Brecker recorded The Jazz Ballad Song Book with the Danish Radio Big Band and the Danish National Chamber Orchestra in Denmark. “I Talk to the Trees” is one of two Brecker compositions on the album, the other eight tracks being familiar themes like Arthur Altman’s “All of Nothing at All,” which has long been associated with Frank Sinatra.

**Kelly Price**

**NOMINATIONS:** best R&B performance ("Not My Daddy," with Stokley Williams), best R&B song ("Not My Daddy"), best R&B album (Kelly My Block/Sang Girl/Malaco) 

Publishers: For the Write Price/Royenet

Kelly Price, who scored her first No. 1 R&B hit in 1998 with “Friend of Mine,” returns to the Grammy derby this year with three nominations. It’s the latest step in a comeback sparked last year by Grammy nod for best female R&B vocal performance for “Tired.” That track, as well as the currently nominated “Not My Daddy,” appear on the singer/songwriter’s first R&B album since 2003, Kelly. The set landed at No. 9 on Top R&B/ Hip-Hop Albums.

**Taylor Swift**

**NOMINATIONS:** best country solo performance ("Mean"), best country song ("Mean"), best country album (Speak Now) 

Big Machine Records

Publishers: Sony/ATV Tree Publishing, Taylor Swift Music

Billboard’s Woman of the Year and the top country artist of 2011, Taylor Swift’s Speak Now was the No. 2 album of the year on the Billboard 200, selling 3.8 million units, according to Nielsen SoundScan, and No. 1 on the year-end Top Country Albums chart. "Mean" sold 1.2 million digital tracks, peaking at No. 2 on the Hot Country Songs chart and No. 11 on the Billboard Hot 100, where it spent 20 weeks. Swift won four awards at the 2009 ceremony including album of the year for Fearless.

**Deadmau5**

**NOMINATIONS:** best dance recording ("Raise Your Weapon," with Greta Svabo Bech), best dance/electronic album (4X4=12) 

Ultra Records

Released in December 2010, 4X4=12 from Canadian electro house producer/DJ Joel Thomas Zimmerman, who performs and records under the name Deadmau5, marked his debut on the Billboard 200. The set spent 42 weeks on the chart and peaked at No. 47. (It debuted at No. 2 on the Dance/Electronic Albums chart as well.) In addition to the above nominations, Deadmau5 is up for best remixed recording, non-classical for Foor Fighters’ “Rope” (RCA/Roswell) It’s Deadmau5’s second remix nod—his remix of Morgan Page’s “The Longest Road,” featuring Lissie, was a nominee in 2009.

**The Civil Wars**

**NOMINATIONS:** best folk album (Barton Hollow), best country duo/group performance (Barton Hollow) 

Sensibility Music

Guitarist/singer John Paul White and singer Joy Williams attended the Grammy nominations concert in Los Angeles and walked away a bit overwhelmed. “I’m most proud that we did things our way—made the record we wanted to do, toured the way we wanted to tour,” White said backstage, offering considerable gratitude to Taylor Swift for tweeting to her fans about the Nashville-based duo. Selling 216,000 copies (according to Nielsen SoundScan) of Barton Hollow and hitting No. 12 on the Billboard 200, White said, “shows the power of word-of-mouth.”
Chick Corea
**NOMINATIONS:** best improvised jazz solo (“500 Miles High”), best jazz instrumental album (Forever, as part of Corea, Clarke & White)

_Corduroy Records_

*Forever,* a two-CD live album recorded in 2009 that peaked at No. 4 on *Billboard*’s Jazz Albums chart when it was released in March. Since the fusion ensemble’s self-titled debut in 1981, Ferrante (the band’s songwriter and guitarist), Clarke and drummer Lenny White have racked up nominations for nearly all of their 21 studio albums, winning the awards for best R&B instrumental performance (orchestra, group or soloist) and best jazz fusion performance in 1986 and 1988, respectively.

Russell Ferrante
**NOMINATIONS:** best instrumental composition (“Timeline”), best jazz instrumental album (Time- line, as part of Yellowjackets)

_Mack Avenue Records_

*Timeline* peaked at No. 5 on _Billboard*’s Jazz Albums chart when it was released in March. Since the fusion ensemble’s self-titled debut in 1981, Ferrante (the band’s songwriter and pianist) and crew have racked up nominations for nearly all of their 21 studio albums, winning the awards for best R&B instrumental performance (orchestra, group or soloist) and best jazz fusion performance in 1986 and 1988, respectively.

Gordon Goodwin
**NOMINATIONS:** best instrumental composition (“Hunting Wabbits 3 (Get Off My Lawn”), best instrumental arrangement (“Rhapsody in Blue”), best small ensemble performance (Mackey: Lonely Motel—Music From Sli, with Rinde Eckert and Eighth Blackbird)

_Cedille Records_

*A Princeton music professor, composer and guitarist,* Steven Mackey received his first Grammy nominations for the 2010 release *Dreamhouse,* a two-piece commissioned for the Holland Festival in 2003 and recorded by the Boston Modern Orchestra Project. Mackey: *Lonely Motel—Music From Sli* is a cycle of 11 Mackey compositions recorded with singer Rinde Eckert and new-music sextet Eighth Blackbird.

Fred Hersch
**NOMINATIONS:** best improvised jazz solo (“Work”), best jazz instrumental album (Alone at the Vanguard)

_Palmetto Records_

*A pianist known largely for his sensitive solo and trio recordings,* Fred Hersch performed his second solo engagement at New York’s Village Vanguard nightclub in late 2010. Alone at the Vanguard, recorded during the last set of his engagement, hit No. 28 on _Billboard*’s Jazz Albums chart. The _Jazz Journalists Assn.* named him jazz pianist of the year in 2011.

Steven Mackey
**NOMINATIONS:** best contemporary classical composition (Mackey: Lonely Motel—Music From Sli), best small ensemble performance (A Seraphic Fire Christmas, with Seraphic Fire)

_Seraphic Fire Media_

_America’s most renowned vocal ensemble dedicated to underperforming music with cultural significance,* Brahms: _Ein Deutsches Requiem,* the group’s eighth album since forming in 2002, was its first to chart on _Billboard*’s Traditional Classical Albums chart, peaking at No. 7. Seraphic Fire also appeared on Shakira’s 2005 album _Oral Fixation Vol. 2._

Ken Shipley
**NOMINATIONS:** best album notes and best historical album (both for Syl Johnson: Complete Mythology)

_Opus Arte_

*As co-founder of the Numero Group,* Ken Shipley has spent the past eight years running the archival label, which specializes in reissuing lost soul records from the ’60s and ’70s. Shipley’s two nominations for his work on _Syl Johnson: Complete Mythology* mark the second and third nominations for the label. Numero’s 2009 release _Light: On the South Side_ was nominated for best boxed or special limited edition package.

James Whitbourn
**NOMINATIONS:** best opera recording (Britten: _Billy Budd and Verdi: La Traviata)_

_Opera Rara_

_A composer known for his choral works and music for film and TV,* James Whitbourn has produced music since studying at Oxford University’s Magdalen College. Other recordings of Britten’s _Billy Budd_ and Verdi’s _La Traviata_ have earned Grammys: Daniel Harding’s version of _Budd,* featuring Nathan Gunn and Gidon Saks, was named best opera recording at the 2009 ceremony, while James Levine’s version of _Traviata_’s opera with Plácido Domingo and Teresa Stratas won in 1983.
A LOOK AT ALL OF THE INDIE ARTISTS NOMINATED FOR AWARDS AT THIS YEAR’S CEREMONY
The 54th Annual Grammy Awards and the nominees are...

**ALBUM OF THE YEAR**

Doo-Wops & Hooligans
Bruno Mars

*Featured Artists:* B.o.B, Cee Lo Green and Damian Marley

*Producers:* Dwayne “Supa Dups” Chinn-Guee, Needlz and the Smeezingtons

*Engineers/Mixers:* Ari Levine, Manny Marroquin and Graham Marsh

*Masterring Engineer:* Stephen Marcussen

**RECORD OF THE YEAR**

Rolling in the Deep
Adele

*Producers:* Paul Epworth

*Engineers/Mixers:* Tom Elmhirst and Mark Rankin

*From:* 21

**SONG OF THE YEAR**

All of the Lights
Adele

*Songwriters:* Jeff Bhasker, Stacy Ferguson, Malik Jones, Warren Trotter and Kanye West

*From:* My Beautiful Dark Twisted Fantasy

**GRAMMY® AWARDS OF THE YEAR**

Jeff “Supa Jeff” Villanueva, Miles Thomas, Marcos Tovar, Sandy Vee, Jaycen Joshua, Manny Marroquin, Cary Clark, Mikkel S. Eriksen, Alex Da Kid, Noah "40" Shebib, Corey Strange, Phil Tan, Sandy Vee and Willy Wil

*Producers:* Ester Dean, Mikkel S. Eriksen, Tor Erik Hermansen, Mel and Mus, Awesome Jones, Makeba Riddick, the Runners, Sharm, Soundz, Chris "Tricky" Stewart, Sandy Vee and Willy Will

*Songwriters:* Brody Brown, Claude Kelly, Phillip Lawrence, Ari Levine, Bruno Mars and Manny Marroquin

*From:* Sigh No More

**BEST NEW ARTIST**

Someone Like You
Adele

*Producers:* Butch Vig

*Songwriters:* Brody Brown, Claude Kelly, Phillip Lawrence, Ari Levine, Bruno Mars and Andrew Wyatt (Bruno Mars)

*Publishers:* Mars Force Music/Bughouse, Music Famamani, Toy Plane Music/Art for Arts

**BEST POP SOLO PERFORMANCE**

Voilà
Lady Gaga

*Producers:* Paul Blair, DJ Snake, Fernando Garibay, Lady Gaga, Robert John "Mutt" Lange, Jeppe Laursen, RedOne and Clinton Sparks

**Top Ten Songs**

1. *Rolling in the Deep* - Adele
2. *All of the Lights* - Rihanna
3. *Someone Like You* - Adele
4. *Downtown DMP* - Rihanna
5. *Firework* - Katy Perry
6. *Like You I Never Loved* - Beyoncé
7. *Viva La Forever* - The Band Perry
8. *Not Afraid* - Eminem
9. *Run This Town* - Jay-Z, Rihanna and Dr. Dre
10. *Fireworks* - Taylor Swift

**Publishers:**

- Universal - Songs of PolyGram/EMI Music Publishing
- XL Recordings/Columbia Records
- Jive Records
- Streamline/iNterscope/Kon Live
- Downtown DMP Songs

**Engineers/Mixers:**

- Ari Levine
- Manny Marroquin
- Tom Elmhirst
- Dan Wilson
- Steve Price
- Beatz/Hip Hop Since 1978
- Downtown DMP Songs

**Producers:**

- Butch Vig
- Adele
- The Smeezingtons
- The Band Perry
- Dwayne "Supa Dups" Green
- Damian Marley
- Bruno Mars
- Lady Gaga
- Nicki Minaj
- Kanye West

**Songwriters:**

- Jeff Bhasker
- Stacy Ferguson
- Malik Jones
- Warren Trotter
- Kanye West
- Rihanna
- Kid Cudi
- Fergie
- Philippe Lawrence
- Ari Levine
- Bruno Mars
- Nicki Minaj
- Kanye West

**Publishers:**

- Universal - Songs of PolyGram/EMI Music Publishing
### Best Pop Duo/Group Performance
- **Body and Soul**
  - Tony Bennett and Amy Winehouse
  - *From: Duets II* (Columbia Records)

- **Dearest**
  - The Black Keys
  - *From: Rave On Buddy Holly* (Fantasy)

- **Paradise**
  - Coldplay
  - *From: Mylo Xyloto* (Capitol Records)

- **Pumped Up Kicks**
  - Foster the People
  - *From: Star Time Int'l/Columbia*

- **Moves Like Jagger**
  - Maroon 5 and Christina Aguilera
  - *From: Hands All Over* (A&M/Octone Records)

### Best Pop Instrumental Album
- **Wish Upon a Star**
  - Jenny Oaks Baker
  - *Shadow Mountain Records*

- **E Kahe Malie**
  - Daniel Ho
  - *Daniel Ho Creations*

- **The Road From Memphis**
  - Booker T. Jones
  - *Anti- Records*

- **Hello Tomorrow**
  - Dave Koz
  - *Concord Records*

- **Setzer Goes Instru-Mental!**
  - Brian Setzer
  - *SurfDog Records*

### Best Pop Vocal Album
- **21**
  - Adele
  - *XL Recordings/Columbia Records*

- **The Lady Killer**
  - Cee Lo Green
  - *Raditude/Elektro*

- **Born This Way**
  - Lady Gaga
  - *Streamline/Interscope/Kon Live*

- **Doo Wops & Hooligans**
  - Bruno Mars
  - *Elektra*

- **Loud**
  - Rihanna
  - *Def Jam*

### Best Dance Recording
- **Raise Your Weapon**
  - Deadmau5 and Greta Sveabo
  - *Bech*

  - **Producer:** Joel Zimmerman
  - **From:** 4×4=12 (Ultra Records)

- **Zonoscope**
  - Cut Copy
  - *Modular Recordings*

  - **From:** Nothing But the Beat (Ultra Records)

### Best Dance/Electronic Album
- **Sunshine**
  - David Guetta and Avicii
  - *Streamline/Interscope/Kon Live*

- **Call Your Girlfriend**
  - Robyn
  - *Produced by Klax Ahlound and Billboard*

- **Scary Monsters and Nice Sprites**
  - Skrillex
  - *Produced by Skrillex*

- **Save the World**
  - Swedish House Mafia
  - *Produced by Steve Angello, Axel Hedfors and Sebastian Ingrosso*

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- Fergie
- Jay-Z
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- Foo Fighters
- Katy Perry
- Pink
- Maroon 5
- Christina Aguilera
- Danger Mouse
- Brian Setzer
- Fleet Foxes
- Taylor Swift
- Carrie Underwood
- Ziggy Marley

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### BEST GOSPEL ALBUM
- **The Love Album**
  - American Gospel Artists
  - Kim Burrell
  - Shanachie Entertainment
- **The Journey**
  - Andrae Crouch
  - Riverphilo Entertainment
- **Hello Pear**
  - Kirk Franklin
  - Verty Gospel Music Group/Po Yo Soul Entertainment
- **Something Big**
  - Mary Mary
  - Columbia Records
- **Angel and Chanelle Deluxe Edition**
  - Trin-i-Tee 5:7
  - Music World Gospel

### BEST LATIN POP, ROCK OR URBAN ALBUM
- **Essential Records**
  - Gungor
  - Ghosts Upon the Earth
  - Brash Music
- **Sparrow Records**
  - Gungor
  - Ghosts Upon the Earth
- **Gettingcloser**
  - Gungor
  - Ghosts Upon the Earth
- **Reunion Records**
  - Gungor
  - Ghosts Upon the Earth
- **Brash Music**
  - Gungor
  - Ghosts Upon the Earth

### BEST BANDA OR NORTENO ALBUM
- **Essential Records**
  - Estare Mejor
  - El Güero y Su Banda Centenario
  - A.R.C. Discos
- **Sparrow Records**
  - Intocable 2011
  - Intocable
  - Good Music
- **Reunion Records**
  - Los Tigres del Norte and Friends
  - Los Tigres del Norte
  - Fonovisa
- **Brash Music**
  - Nuestra
  - Maná
  - Warner Music Mexico
- **Reunion Records**
  - No Vengo A Ver Si Puedo... Si Por Que Puedo Vengo
  - Michael Salgado
  - Zurdo Records

### BEST BLUEGRASS ALBUM
- **Columbia Records**
  - Barton Hollow
  - The Civil Wars
  - Sensibility Music
- **Fonovisa**
  - I’ll Never Get Out of This World Alive
  - Steve Earle
  - New West Records
- **Fonovisa**
  - Helplessness Blues
  - Fleet Foxes
  - Sub Pop
- **Music World Gospel**
  - Ukulele Songs
  - Eddie Vedder
  - Monkeywrench/Universal Republic
- **Verity Gospel Music Group/Fo Yo hello**
  - The Harrow and the Harvest
  - Gillian Welch
  - Acony Records

### BEST CONTEMPORARY CHRISTIAN ALBUM
- **Mushroom Music**
  - Can’t Sit Down
  - C.J. Chenier
  - World Village
- **Decca Records**
  - Waa Akua—The Forest of the Gods
  - George Kahumoku Jr.
  - Daniel Ho Creations
- **Sony Music**
  - Rebirth of New Orleans
  - Rebirth Brass Band
  - Basin Street Records
- **Sony Music**
  - Grand Isle
  - Steve Riley & the Mamou Playboys
  - Mamou Playboys Records
- **Talkin’ Loud**
  - Not Just Another Polka
  - Al Jardine & The Honky Tonk Ranch
  - MTM Records

### BEST REGIONAL ROOTS MUSIC ALBUM
- **Sparrow Records**
  - Bicentenario
  - Pepe Aguilar
  - Venemusic
- **Rebel Records**
  - Orale
  - Mariachi Divas de Cindy Shea
  - Sony Music
- **Rounder Records**
  - Amor A la Musica
  - Mariachi Los Arrieros del Valle
  - Los Arrieros
- **Acony Records**
  - Eres un Farsante
  - Paquita la del Barrio
  - Balboa Records
- **Rounder Records**
  - Huevos Rancheros
  - Joan Sebastian
  - Fonovisa

### BEST TROPICAL LATIN ALBUM
- **Music World Gospel**
  - Homenaje A los Rumberos
  - Edwin Bonilla
  - Sonica Projects Records
- **Fonovisa**
  - The Last Mambo
  - Cachao
  - Sugar Hill Records
- **RCA International**
  - No Vengo A Ver Si Puedo... Si Por Que Puedo Vengo
  - Michael Salgado
  - Zurdo Records
- **Music World Gospel**
  - El Ángel
  - Los Tucanes de Tijuana
  - Fonovisa
- **Music World Gospel**
  - Los Tigres del Norte
  - Fonovisa

### BEST BLUES ALBUM
- **Masterworks**
  - Low Country Blues
  - Gregg Allman
  - Rounder
- **Rounder Records**
  - Roadside Attractions
  - Marcia Ball
  - Alligator
- **Stax Records**
  - Man in Motion
  - Warren Haynes
  - Stax Records
- **Sony Music**
  - The Reflection
  - Keb Mo
  - Yolabelle International/Ryko Records
- **Stax Records**
  - Revelator
  - Tedeschi Trucks Band
  - Masterworks
BEST REGGAE ALBUM
Harlem-Kingston Express Live!
Monty Alexander
Motéma

Reggae Knights
Israel Vibration
Mediacom/VPAL

Revelation Pt. 1: The Root of Life
Stephen Marley
Tuff Gong/Universal Republic

Wild and Free
Ziggy Marley
Tuff Gong Worldwide

Summer in Kingston
Shaggy
Ranch Entertainment

BEST WORLD MUSIC ALBUM
AfroCubism
AfroCubism
World Circuit/Nonesuch

Africa for Africa
Femi Kuti
Knitting Factory Records

Songs From a Zulu Farm
Ladysmith Black Mambazo
Razor and Tie

Tassili
Tinariwen
Anti-Records

BEST CHILDREN’S ALBUM
All About Bullies . . . Big and Small
Various Artists
Cool Beans Music and East Coast Recording Co.

Are We There Yet?
The PapaHugs Band
PapaHugs Productions

Fitness Rock and Roll
Miss Amy
Jonian Productions

Gulf Alive: Celebrating Gulf Creatures and Features
The Banana Plant
The Banana Plant

I Love: Tom T. Hall’s Songs of Fox Hollow
Various Artists
Red Beet Records

BEST SPOKEN WORD ALBUM
(INCLUDES POETRY, AUDIO BOOKS AND STORYTELLING)
Bossypants
Tina Fey
Hachette Audio

Fab Fan Memories—The Beatles Bond
Various Artists
Wannabeats Records

Gated House: Celebrating Gulf Creatures and Features
Val Kilmer and Cast
Blackstone Audio

BEST COMEDY ALBUM
Alpocalypse
“Weird Al” Yankovic
Jive Records

Finest Hour
Patton Oswalt
Comedy Central Records

Hilarius
Louis C.K.
Comedy Central Records

Kathy Griffin: 50 and Not Pregnant
Kathy Griffin
Universal Network Television

Turtleneck and Chain
The Lonely Island
Universal Republic

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**BEST MUSICAL THEATER ALBUM**

**Anything Goes**
*Artists:* Sutton Foster and Joel Grey
*Producers:* Rob Fisher, James Lowe and Joel Moss
*Composer/Lyricist:* Cole Porter and Joel Moss
*Artists:* Sutton Foster and Joel Moss

**The Book of Mormon**
*Composer/Lyricist:* Trey Parker and Matt Stone
*Artists:* Josh Gad and Andrew Rannells
*Producers:* Anne Garefino, Robert Lopez, Trey Parker, Scott Rudin and Matt Stone

**How to Succeed in Business Without Really Trying**
*Artists:* John Larroquette and Daniel Radcliffe
*Producers:* Robert Sher
*Composer/Lyricists:* Frank Loesser, Alexandre Desplat, Harry Connick Jr.

**Tangled**
*Artists:* Various Artists
*Producers:* Alan Menken and Glen Slater

**True Blood: Volume 3**
*Artists:* Various Artists
*Producers:* Gary Calamar

**Best Score Soundtrack for Visual Media**

**Black Swan**
*Composer:* Clint Mansell
*Artists:* Various Artists
*Producers:* Various Artists
*Composer/Lyricist:* Various Artists
*Artists:* Various Artists

**Harry Potter and the Deathly Hallows Part 2**
*Composer:* Alexandre Desplat
*Artists:* Various Artists
*Producers:* Various Artists
*Composer/Lyricist:* Various Artists
*Artists:* Various Artists

**The King’s Speech**
*Composer:* Alexandre Desplat
*Artists:* Various Artists
*Producers:* Various Artists
*Composer/Lyricist:* Various Artists
*Artists:* Various Artists

**The Best Compilation Soundtrack for Visual Media**

**Boardwalk Empire: Volume 1**
*Artists:* Various Artists
*Producers:* Stewart Lerman, Randall Poster and Kevin Weaver

**Burlesque**
*Artists:* Various Artists
*Producers:* Various Artists
*Composer/Lyricist:* Various Artists
*Artists:* Various Artists

**Glee: The Music, Volume 4**
*Artists:* Various Artists
*Producers:* Various Artists
*Composer/Lyricist:* Various Artists
*Artists:* Various Artists

**Best Song Written for Visual Media**

**Born to Be Somebody**
*Songwriter:* Diane Warren (Justin Bieber)
*From:* Never Say Never
*Island/ Raymond Braune/ Schoolboy Records
*Composer:* Various Artists

**Christmastime Is Killing Us**
*Songwriters:* Ron Jones, Seth MacFarlane and Danny Smith (Danny Smith, Ron Jones and Seth MacFarlane)
*From:* Family Guy

**I See the Light**
*Songwriter:* Alan Menken and Glenn Slater (Mandy Moore and Zachary Levi)
*From:* Tangled

**Best Instrumental Composition**

**Falling Men**
*Composer:* John Hollenbeck (John Hollenbeck, Daniel Yvin and Orchestre National de Jazz)
*From:* Shut Up and Dance
*Bee Jazz/ Abelia Musique

**Hunting Wabbits 3 (Get Off My Lawn)**
*Composer:* Gordon Goodwin
*From:* That’s How We Roll
*Telarc International

**I Talk to the Trees**
*Composer:* Béla Fleck and Howard Levy (Béla Fleck & the Flecktones)
*From:* Rocket Science
*eOne Music

**Life in Eleven**
*Composer:* Béla Fleck and Howard Levy (Béla Fleck & the Flecktones)
*From:* Rocket Science
*eOne Music

**Timeline**
*Composer:* Russell Ferrante (Yellowjackets)
*From:* Timeline
*Mack Avenue Records

**Best Instrumental Arrangement**

**All or Nothing at All**
*Arranger:* Peter Jensen (Randy Brecker With DR Big Band)
*From:* The Jazz Ballad Song Book
*Half Note

**In the Beginning**
*Arranger:* Clare Fischer (The Clare Fischer Big Band)
*From:* Continuum
*Clare Fischer Productions/Clavo Records

**Nasty Dance**
*Arranger:* Bob Brodermeyer (The Vanguard Jazz Orchestra)
*From:* Forever Lasting—Live in Tokyo
*Planet Arts Recordings

**Rhapsody in Blue**
*Arranger:* Gordon Goodwin’s Big Phat Band
*From:* Really Trying
*Telarc International

**Song Without Words**
*Arranger:* Charles Franzetti (Charles Franzetti and Allison Brewer Franzetti)
*From:* Alborada
*Amapola Records

**The Best Recording Package**

**Chickenfoot III**
*Art Director:* Todd Galloos (Chickenfoot)
*One Music

**Good Luck and True Love**
*Art Director:* Jonathan Dagan (J. Viewz)
*Jorja Music

**Scenes From the Suburbs**
*Art Director:* Caroline Robert (Arcade Fire)
*Merge Records

**Watch the Throne**
*Art Director:* Virgil Abloh (Kay-Z. and Kanye West)
*Def Jam

**The Best Boxed or Special Limited Edition Package**

**The King of Limbs**
*Art Directors:* Donald Tannen and Zacharias Wildwood (Radiohead)
*AOTO Records

**The Promise: The Darkness on the Edge of Town Story**
*Art Directors:* Dave Britt and Michelle Holme (Bruce Springsteen)
*Columbia Records

**Danse Macabre: 25 Years of Danny Elfman and Tim Burton**
*Art Directors:* Matt Taylor and Ellen Wacheswama (Danny Elfman and Tim Burton)
*Walter Bros. Records

**25 Years**
*Art Director:* James Spindler (Sling)
*ADH Records/Cherrytree Records/ UMe

**Wingless Angels—Deluxe Edition**
*Art Director:* Boris-Geiman (Wingless Angels)
*Mindless Records
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Best Album Notes

The Bang Years 1966-1968
Album Notes Writer: Neil Diamond (Neil Diamond)
Complilation Producer: Chris Strachwitz
Mastering Engineer: Mike Cogan (Various Artists)
Arhoolie Records

Syl Johnson: Complete Mythology
Album Notes Writer: Ken Shipley (Syl Johnson)
The Numero Group

Hear Me Howling!: Blues, Ballads and Beyond As Recorded by the San Francisco Bay by Chris Strachwitz in the 1960s
Compilation Producer: Chris Strachwitz
Mastering Engineer: Mike Cogan (Various Artists)
Arhoolie Records

Young Man With the Big Beat: The Complete '56 Elvis Presley Masters
Compilation Producer: Ernst Mikael Jorgensen
Mastering Engineer: Vic Anesini (Elvis Presley)
RCA/Legacy

The Harrow and the Harvest
Engineer: Matt Andrews
The Numero Group

Music Is Better Than Words
Engineers: Rich Breen and Frank Filipetti
Universal Republic

The Next Right Thing
Engineers: Seth Giler, Kevin Kilen, Brendan Muldowney and John Shyloski
Sly & the Family Stone

Paper Airplane
Engineer: Mike Shipley
Rounder Records

Producer of the Year
Danger Mouse
- Danger Mouse & Daniele Luppi Present Rome Starring Jack White & Norah Jones (A)
- Heyn Field EP (Broken Bells) (5)

Paul Epworth
- Call It What You Want (Foster the People) (T)
- I Would Do Anything for You (Foster the People) (T)
- I'll Be Waiting (Adele) (T)
- Life on the Nickel (Foster the People) (T)
- No One's Gonna Love You (Cee Lo Green) (5)
- Rolling in the Deep (Adele) (T)

The Sneezingtons
Doo-Wops & Hooligans (Bruno Mars) (A)
- If I Was You (OMG) (Far East Movement Featuring Snoop Dogg) (T)
- Lights (Bad Meets Evil Featuring Bruno Mars) (T)
- Mirror (Lil Wayne Featuring Bruno Mars) (T)
- Rocketeer (Far East Movement Featuring Ryan Tedder of OneRepublic) (T)

Ryan Tedder
- Brighter Than the Sun (Colbie Callait) (T)
- Favorite Song (Colbie Callait Featuring Common) (T)
- I Remember Me (Jennifer Hudson) (T)
- I Was Here (Beyonce) (T)
- No One's Gonna Love You (Gavin DeGraw) (S)
- #1Nite (One Night) (Cobra Starship) (S)
- Runaway Has It (Adele) (T)
- Sweeter (Gavin DeGraw) (T)
- Who's That Boy (Demi Lovato Featuring Dev) (T)

Butch Vig
- Wasting Light (Foo Fighters) (A)

Best Remixed Non-Classical

Cinema (Skrillex Remix) REMIXER: Sonny Moore (Benny Benassi)
FROM: Electroman Ultra Records

Collide (Afrojack Remix) REMIXER: Afrojack (Leona Lewis)
RCA/Sony Music

End of Line (Photek Remix) REMIXER: Photek (Daft Punk)
FROM: Tron Legacy R3C0NF1G3R3d Walt Disney Records

Only Girl (In the World) (Rosabel Club Mix) REMIXERS: Abel Aguilera and Raphael Rosano (Rihanna)
Island Def Jam

Rope (Deadmau5 Remix) REMIXERS: Deadmau5 (Foster the People) (T)
- Wasting Light: Deluxe RCA/Tower of Power

The Bristol Sessions, 1927-1928: The Big Bang of Country Music
Compilation Producers: Tom Ollson and Tony Russell (Various Artists)
Bear Family

The Music City Story: Street Corner Doo Wop, Raw R&B and Soulful Sounds From Berkeley, California 1950-75
Compilation Producer: Christopher C. King and Ted Ollson
Bear Family

The Next Right Thing
Compilation Producers: Tom Ollson and Tony Russell (Various Artists)
Bear Family

Syl Johnson: Complete Mythology
Compilation Producers: Tom Ollson and Tony Russell (Various Artists)
Bear Family
An Evening With Dave Grusin
SURROUND MIX ENGINEER: Frank Filipetti and Eric Schlilling
SURROUND MASTERING ENGINEER: Frank Filipetti
SURROUND PRODUCERS: Phil Ramone and Larry Rosen (Various Artists)
Telarc

Grace for Drowning
SURROUND MIX ENGINEER: Steven Wilson
SURROUND MASTERING ENGINEER: Morten Lindberg
SURROUND PRODUCER: Steven Wilson (Steven Wilson)
K-Scope

Kind
SURROUND MIX ENGINEER: Morten Lindberg
SURROUND MASTERING ENGINEER: Morten Lindberg
SURROUND PRODUCER: Morten Lindberg (Kjetil Almenning, Alexandre Romanovsky, Rachel Barton Pine, Marc Chisson and Russian National Orchestra)
Warner Classics

Mackey: Lonely Motel—Music From Slide
SURROUND MIX ENGINEER: Tom Lazarus, Mat Lejeune, Bill Maylone and Jon Zachs
MASTERING ENGINEER: Joe Lambert (Rinde Eckert, Steven Mackey and Eighth Blackbird)
Naxos

Glazunov: Complete Concertos
ENGINEER: Richard King (José Serebrier, Alexander Romanovsky, Rachel Barton Pine, Marc Chisson and Russian National Orchestra)
Naxos

Rachelmannov: Piano Concertos Nos. 3 and 4
ENGINEER: Arne Akselberg (Leif Ove Andsnes, Antonio Pappano and London Symphony Orchestra)
EMI Classics

Weinberg: Symphony No. 4 and Suite No. 4—From The Golden Key
ENGINEER: Torbjørn Samuelsson (Thord Sellsted and Gothenburg Symphony Orchestra)
Chandos

Blanton Alspaugh
• Aldridge: Esmer Gantry (William Boggs, Keith Phares, Patricia Risley, Yale Rideout, Frank Kelley, Heath Buck, Florentine Opera Chorus and Milwaukee Symphony Orchestra)
• Beethoven: Complete Piano Sonatas (Peter Takacs)
• Osterfield: Rocky Streams (Paul Osterfield, Todd Warden and Various Artists)

Manfred Eicher
• Bach: Concertos and Sinfonias for Oboe; Ich Hatte Viel

Beckmamroos (Heinz Holliger, Eric Höhberg and Camerata Bern)
• Hymns and Prayers (Gidon Kremer and Kremerata Baltica)
• Manto and Madrigals (Thomas Zehetmair and Ruth Kilian)
• Songs of Ascension (Meredith Monk and Vocal Ensemble, Todd Reynolds, Quartet, the M.E. and Montclair State University Singers)
• Tchaikovsky/Kinse: Piano Trios (Gidon Kremer, Giedre Dirvanauskas and Khaita Bunishvili)
• A Worcester Ladydamm (Tri Mediaeval)

David Frost
Chicago Symphony Orchestra
Brass Live (Chicago Symphony Orchestra Brass)
Mackey: Lonely Motel—Music From Slide (Rinde Eckert, Steven Mackey and Eighth Blackbird)
Prayers and Aleluias (Kenneth Dake)
Sharon Isbin and Friends—Guitar Passions (Sharon Isbin and Various Artists)

Peter Rutenberg
Brahms: Complete Brahmsianos
Requiem, Op. 45 (Patrick Dupré Quigley, James K. Bass, Seraphic Fire and Professional Choral Institute)
The Vanishing Nordic Chorale (Philip Spray and Music Eklessa)

Judith Sherman
• Adams: Son of Chamber Symphony: String Quartet (John Adams, St. Lawrence String Quartet and International Contemporary Ensemble)
• Capricho Latino (Rachel Barton Pine)
• 85th Birthday Celebration (Claude Frank)
• Insects and Paper Airplanes—Chamber Music of Lawrence Dillon (Daedalus Quartet and Benjamin Hochman)
• Midnight Frolic—The Broadway Theater Music of Louis A. Hirsch (Rick Benjamin and Paragon Ragtime Orchestra)
• Notable Women—Trios by Today’s Female Composers (Lincoln Trio)
• The Soviet Experience, Vol. 1—String Quartets by Dmitri Shostakovich and His Contemporaries (Pacifica Quartet)
• Speak!: The Speaking-Singing Pianist and Anthony De Mare)
• State of the Art—The American Brass Quintet at 50 (The American Brass Quintet)
• Steve Reich: WTC 9/11, Mallet Ensemble (Chicago Symphony Orchestra)
• 85th Birthday Celebration (Jose Osterfield, Todd Waldecker and Paul Itutenherg)

Verdi: La Traviata
CONDUCTOR: Antonio Pappano
PRODUCERS: Joseph Calleja, Renée Fleming and Thomas Hampson
James Whitburn (Orchestra of the Royal Opera House, Royal Opera Chorus)
Opus Arte

Vivaldi: Ercole Sul Termadonte
CONDUCTOR: Fabio Biondi
PRODUCERS: Romina Basso, Patrizia Ciofi, Diana Damrau, Joyce DiDonato, Vivica Genaux, Philippe Jaroussky, Topi Lehtipuu and Rolando Villazon
Daniel Zayle
(European Ensemble; Coro Da Camera Santa Cecilia Di Borgo San Lorenzo)
Virgin Classics

Beyond All Mortal Dreams—American Appella
CONDUCTOR: Stephen Layton (Choir of Trinity College Cambridge)
Hyperion Records

Brahms: Ein Deutsches Requiem
CONDUCTOR: Patrick Dupré Quigley
CHORAL DIRECTOR: James K. Bass
PRODUCERS: John Mark Ainsley,热血 Fleet, Scott Allen Jarrett, Paul Max Tipton and Teresa Waim (Professional Choral Institute and Seraphic Fire)
Seraphic Fire Media

Kind
CONDUCTOR: Kjetil Almenning (Nidaros String Quartet; Ensemble 96)
SURROUND MIX ENGINEER: Bill Levenson and Elliot Scheiner (Derek & the Dominoes)
USM/LivePolydor

SURROUND MIX ENGINEER: Andreas Spreer
SURROUND MASTERING ENGINEER: Andreas Spreer
SURROUND PRODUCER: Andreas Spreer (Camarata Freden)
Tacet

Light and Gold
CONDUCTOR: Eric Whitacre
PRODUCERS: Eric Whitacre (Christopher Glynn and Hilla Piltman; the King’s Singers, Laudibus, Pauvlo Quartet and the Eric Whitacre Singers)
Decca

Britten: Billy Budd
CONDUCTOR: Mark Elder
PRODUCERS: John Mark Ainsley, Philip Ens, Jacques Imbrailo, Darren Jeffery, Ian Paterson and Matthew Rose; James Whitburn (London Philharmonic Orchestra; Glyndebourne Chorus)
Opus Arte

Rautavaara: Kairos
CONDUCTOR: Hannu Lintu
PRODUCERS: Jaakko Kortekangas, Hannu Niemelä, Johanna Rusman-Kartano and Matti Tunti, Seppo Sirala (Tampere Philharmonic Orchestra; Kairos Chorus)
Onyx

The Natural World of Pelle Gudmundsen-Holmgreen
CONDUCTOR: Paul Hillier (Ars Nova Copenhagen)
DaCapo Records
A CHAT WITH THE ACADEMY'S VP OF ADVOCACY

DARYL FRIEDMAN

THE GRAMMYS' SOCIAL STRATEGY

THE GRAMMY AUDIENCE IS SUPER-ENGAGED

IT'S NO COINCIDENCE that the 2011 Grammy Awards telecast—the awards' highest-rated since 2001—was also its most-watched among younger viewers since 2004. The Recording Academy has been undergoing a much-needed face-lift on and online, boosting its social media profile on Twitter and Facebook while securing major coup from youth-skewing artists like Lady Gaga and Katy Perry alongside its long-standing use of heritage artists.

Recording Academy chief marketing officer Evan Greene credits social media for playing a crucial role in helping the Grammys endure itself to teens and young adults.

"If you look at what the sentiment is about us now today, it's vastly different than what was being said even a few years ago," he says. The younger ratings, he adds, "tell me we're doing something right with the demographic. That's very important to us, making the TV viewing experience social so they're coming to television, sometimes using their mobile device and migrating back to television."

Part of the Grammys' renovation began in part by tapping ad agency TBWA\Chiat\Day five years ago as its first agency of record, helping give each year's telecast a singular tag line or catchphrase (2010's "We're All Fans," 2011's "Music Is Life Is Music"). Greene says TBWA has helped the Academy execute a strategy that begins in-house, and includes a three-person social media team that manages the Grammys' Twitter and Facebook presence. Outsourcing the Grammys' messaging isn't an option to Greene.

"The most important thing is we have to be authentic," he says. "Unlike in years past, if you're not authentic and not believable, people don't call you, they don't have letter-writing campaigns, they don't protest. They just un-follow you. In this day and age, that's about as profound as it gets."

That's why the Academy has been upping its relationship with its fans, hosting events and interviews with acts ranging from Tony Bennett to Darius Rucker to Foster The People and sharing exclusive content on its social media profiles. Marketers like MasterCard, Pepsi and Hyundai have also been part of the proceedings, helping to spon-
GRAMMY WEEK

A WEEK OF CELEBRATION, YES. BUT ALSO OF REUNION, NETWORKING AND LEARNING. GRAMMY WEEK—INSIDERS KNOW—IS MORE THAN JUST THE AWARDS CEREMONY

**WEDNESDAY**
**FEBRUARY 8**

- **Grammy Camp—Basic Training**
  University of Southern California
  8 A.M.-2 P.M.
  The Grammy Foundation
  Los Angeles-area high school students receive
  savvy, insider lessons about
  pursuing music business
  careers from top artists and
  industry professionals.

- **Producers & Engineers**
  **Wing Event Celebration**
  The Village
  TIME TBD
  The Recording Academy
  Annual salute to the
  hitmakers “behind the glass”
  marks its fifth year; this
  year’s honoree is
  Interscope Geffen A&M
  chairman Jimmy Iovine.

- **Grammy in the Schools Live!**
  Grand Ballroom, University of Southern California
  7 P.M.
  Dinner
  8 P.M., Performance
  The Grammy Foundation
  Top high school musicians
  from across the country tune
  up to celebrate music and
  education.

**THURSDAY**
**FEBRUARY 9**

- **Grammy Jazz**
  **Ensembles**
  Spaghettini Grill & Jazz Club
  Seal Beach, Calif.
  7 P.M.
  Dinner
  8 P.M., Performance
  The Grammy Foundation
  The celebration of music
  and education continues
  as this select group of
  U.S. high school students
  struts its stuff in a special
  performance.

- **Music Preservation Event**
  Saban Theater
  7:30-9 P.M., Event
  9-10 P.M., Reception
  The Grammy Foundation
  Live musical performances
  paired with historical foot-
  age from preservation
  archives add up to a rousing
  show. Last year’s bountiful
  salute to hip-hop—Word
  Revolution: A Celebration of
  the Evolution of Hip-Hop—
  featured such performers as
  Marsha Ambrosius, Arrested
  Development, Musiq
  Soulchild, DJ Jazzy Jeff, MC
  Lyte, Naughty by Nature and
  Phife from A Tribe Called
  Quest.

**FRIDAY**
**FEBRUARY 10**

- **Entertainment**
  **Law Initiative**
  Beverly Hills Hotel
  11-11:45 A.M., Reception
  11:45 A.M., Luncheon
  The Grammy Foundation
  The ties between the music
  and legal communities take
  center stage at this luncheon
  and scholarship presentation.
  Spotify CEO Daniel Ek will
  deliver the keynote address,
  and former MusiCares board
  chair John Branca will be
  honored with the 2012
  Service Award.

- **Greening Summit**
  Conga Room
  10:30 A.M.-12 P.M.
  The Recording Academy
  A diverse panel of eco-
  conscious industry execu-
  tives and strategists dish
  on the subject of going
  green.

- **Social Media**
  **Rock Star Summit**
  Conga Room
  2-5 P.M.
  The Recording Academy
  The new rock stars of the
  music world—pioneers and
  influencers on the social
  media front—come together.

- **MusiCares Person**
  **of the Year**
  **HONOREE:**
  SIR PAUL MCCARTNEY
  Los Angeles Convention
  Center
  5:30 P.M., Auction and
  Reception
  8 P.M., Dinner
  9 P.M., Tributes and
  Performances
  MusiCares
  Last year Barbra Streisand
  brought the house down
  at this star-studded ben-
  efit, which raised a record-
  breaking $4.8 million for
  MusiCares’ programs and
  services. Sir Paul’s presence,
  and the artists likely to sing
  his songs to him, have the
  industry abuzz.

**SATURDAY**
**FEBRUARY 11**

- **Special Merit**
  **Awards Ceremony &**
  **54th Grammy**
  **Nominees Reception**
  Wilshire Ebell Theater
  2:30 P.M., Doors
  3-5 P.M., Ceremony
  5-7 P.M., Nominees Reception
  The Recording Academy
  The countdown to the big
  night begins in earnest as
  the Academy presents the
  lifetime achievement, trust-
  ees and technical Grammy
  Awards—and hosts a recep-
  tion for this year’s slate of
  nominees.

- **Pre-Grammy Gala**
  and **Grammy Salute to**
  **Industry Icons**
  Beverly Hilton Hotel
  7 P.M., Reception
  8 P.M., Dinner and Ceremony
  The Recording Academy
  The event formerly known
  as Clive Davis’ pre-Grammy
  party draws a who’s who
  from within the industry
  as well as from the film, TV
  and social/political arenas;
  last year’s icon honoree was
  David Geffen.

**SUNDAY**
**FEBRUARY 12**

- **54th Grammy Awards**
  **Pre-Telecast**
  Los Angeles Convention Center
  Doors/Reception
  10 A.M., Awards Presentation
  Between the music and legal
  communities take
  center stage at this luncheon
  and scholarship presentation.
  Spotify CEO Daniel Ek will
  deliver the keynote address,
  and former MusiCares board
  chair John Branca will be
  honored with the 2012
  Service Award.

- **Pre-Grammy Gala**
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  as well as from the film, TV
  and social/political arenas;
  last year’s icon honoree was
  David Geffen.

This is a selected list of events
confirmed at press time. For
news about more formal
and informal Grammy Week
events, check Billboard.biz
and Billboard.com. Events
will be taking place at the
Grammy Museum throughout
the week as well, details TBD.
All events are as of Dec. 14,
and all times are PST.

Capsules written by Gail
Mitchell.
THE VERY FIRST TIME

HENRY MANCINI at the podium, glancing back at JOHNNY MERCER. The first Grammy Awards took place at the Beverly Hilton Hotel on May 4, 1959.

FROM ‘BREAKFAST AT TIFFANY’S’ TO ‘THE PINK PANTHER’—THE SINGULAR HENRY MANCINI WINS THE INAUGURAL GRAMMY FOR ALBUM OF THE YEAR

BY MITCHELL PETERS

AMERICAN COMPOSER Henry Mancini won the first Grammy Award for album of the year on May 4, 1959, for The Music From Peter Gunn (RCA Victor), beating out such heavyweights in the category as Van Cliburn (Tchaikovsky: Concerto No. 1 in B-Flat Minor, Op. 23), Ella Fitzgerald (Ella Fitzgerald Sings the Irving Berlin Songbook) and Frank Sinatra (Come Fly With Me, Only the Lonely). On the Best Selling LP’s chart in the week following the inaugural Grammy Awards, the all-instrumental Music From Peter Gunn was the No. 2 album (after spending 10 straight weeks on the chart) behind the Gigi soundtrack. The composer also nabbed best arrangement in 1959 for “Peter Gunn,” which became one of his signature tracks, alongside “Moon River” (from “Breakfast at Tiffany’s”) and “The Pink Panther Theme.”

The Music From Peter Gunn was written for the NBC TV show starring Craig Stevens as the titular detective. “It all happened so fast,” Mancini recalled in “The Billboard Book of Number One Albums.” “The day after the first show went on NBC, the mail started coming in about the music.” Mancini, who became known as one of the top film composers of his era, was nominated for 72 Grammys and won 20 during his lengthy career. Among them were song and record of the year in 1961 for “Moon River,” and Mancini won both categories again two years later with “Days of Wine and Roses.”
We join in congratulating the

ESTATE OF DR. MARTIN LUTHER KING, JR.

and applauding the

RECORDING ACADEMY

on the induction of the historical recording of

"I HAVE A DREAM"

into the

GRAMMY® HALL OF FAME.

We are privileged to represent Dr. King's works and we honor his legacy
and the timeless vision he so eloquently expressed in those four words......"I Have A Dream".

Thank you Dr. King. You were a man of remarkable social conscience seeking justice
and equality in a time of extreme turmoil.

MAY YOUR DREAM LIVE FOREVER!
RONALD WILLIAMS, BRYAN WILLIAMS & DWAYNE CARTER
PROUDLY CONGRATULATE

Artists on Their Grammy® Nominations


DJ Khaled: Best Rap/Sung Collaboration - “I’m On One”