FOR YOUR GRAMMY AWARDS® CONSIDERATION

“WE ARE NEVER EVER GETTING BACK TOGETHER”
(9 WEEK #1 WORLDWIDE SMASH HIT FROM RED)

“SAFE AND SOUND”
(Featuring The Civil Wars)
(from the feature film, The Hunger Games)

RED

CONGRATS TAYLOR
ON ANOTHER YEAR AT THE TOP!
WE CAN’T WAIT FOR THE RED TOUR IN 2013!

LOVE
YOUR BIG MACHINE RECORDS FAMILY
THE 55TH ANNUAL GRAMMY AWARDS

BRUCE SPRINGSTEEN & THE E STREET BAND performing at the 54th annual Grammy Awards on Feb. 12.

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JOIN BILLBOARD: Follow Billboard's coverage of the Grammys on Billboard.com and Billboard.biz, as well as on Twitter (@billboard, @billboardbiz), Tumblr (billboard.tumblr.com), Instagram (user name: Billboard) and Facebook (user name: Billboardmagazine). You can also connect with Billboard at YouTube.com/billboard. Also: Watch for Billboard's official Grammy wrap, set for issue No. 7 (issue date Feb. 23; street date Feb. 16).

JOIN THE GRAMMYS: Take part in the Grammy conversation at Facebook.com/thegrammys, Twitter.com/thegrammys, Tumblr (thegrammys.tumblr.com), YouTube.com/thegrammys, Instagram (user name: thegrammys) and Google+ (plus/to/thegrammys).

The 55th Annual Grammy Awards
Feb. 10, Staples Center, Los Angeles

January 5, 2013
A Letter From The Editor

Welcome To The Second Billboard Grammy Voter Guide

WHAT AN AMazing YEAR IT WAS FOR MUSIC! In reviewing the charts and essays in our just-published year-end double issue, it was hard to pick a favorite. Taylor Swift's Red sold 1.2 million copies its first week. Adele sold her 10 millionth copy of 21. And let's be honest, who knew that either of these things could still happen in the music business?

Adele vindicated her fairy-tale 2012 Grammy night in more ways than one. She was Billboard's artist of the year for the second year in a row, the first act to accomplish this feat since Destiny's Child in 2000 and 2001. Even more impressive? 21 was album of the year for the second straight year, becoming the first act to pull off that nifty trick since Michael Jackson did it with Thriller in 1983 and 1984.

Billboard's Year in Music issue is how we keep score: It's math, not emotion, and not the beliefs of our editors or critics. It's what you all bought, sold, streamed, downloaded, tweeted, Facebooked, waited in line to see...we could go on. "The Hunger Games" beat out both "Twilight" and "Glee" for soundtrack of the year. Rock rebounded this year, going from 41 of the top 200 album titles in 2011 to 58 of them in this year's issue. Coachella was the biggest single boxscore by a margin of almost 20% over runner-up Roger Waters. We know it because we read it in Billboard.

But there's another very important way to view the year, and that, of course, is the Grammys. It was only a matter of time before two iconic music brands like the Grammys and Billboard got together. OK, so in this case, "only a matter of time" ended up being 52 years, which is how long it took until we launched our first Grammy Voter Guide last year. (The Grammys were first awarded in 1959 when Billboard magazine was a practically mature 65 years old.) But some things are worth the wait.

I'm a big fan of the Grammys for combining two of my favorite things: historic moments and pop spectacle. My favorite performance of all time is Pink's breathtaking 2010 rendition of "Glitter in the Air," sung as she was gracefully suspended some 40 feet above the Staples Center floor in a silk scarf. Or maybe it was in 2001, when Eminem brought Elton John onstage to sing the hook on "Stan." Or maybe it was watching Aretha Franklin hit unthinkable notes while filling in for Luciano Pavarotti and singing opera in 1998. Or maybe...you get the point. And the Grammys didn't disappoint last year, either. Who wasn't moved by the hastily assembled tribute to Whitney Houston, who died only two days earlier? And who didn't share Adele's elation at a clean sweep of the major awards?

The category I'm most looking forward to this year is best new artist. The competition is so strong that Billboard's new artist of the year. One Direction, didn't get a nomination, despite having not one but two albums sell more than a million copies each in 2012. And yet there's no arguing that each of the nominees in the category is wholly deserving. The airwaves were dominated by the perfectly crafted hits of fun. The Lumineers have been the Little Indie Band That Could, with their single "Ho Hey" still climbing the charts after nearly 30 weeks. An Atlantic executive told me that Hunter Hayes might be the Stevie Wonder of country music—and he actually wasn't wrong. Frank Ocean showed meaningful bravery and an unimpeachable ability to write R&B hooks. And who could possibly deny the epic songs of Alabama Shakes, and the sweet, powerhouse soul of singer Brittany Howard. We don't envy you having to vote!

We don't envy you, but we do want to help you. So, please, enjoy the colorful stories and history you'll find in these pages. There's also an overview of the 2013 Grammy Hall of Fame inductees and some early details on what you can expect during this year's Grammy Week. You can view the entire booklet online at billboard.biz/2013grammervoterguide. We'll also be sending it as a tablet-friendly PDF.

We hope you enjoy our second Voter Guide. Now you have no excuse to pick anything but the best of the best. After all, we'll all be watching on Feb. 10.

Thanks,

BRIAN WALTER
EDITORIAL DIRECTOR, BILLBOARD
PROUDLY CONGRATULATES THE FOLLOWING GRAMMY® NOMINEES

Record of The Year
WE ARE NEVER EVER GETTING BACK TOGETHER - Taylor Swift
SOMEBODY THAT I USED TO KNOW - Gotye Featuring Kimbra

Best Pop Duo / Group Performance
SHAKE IT OUT - Florence & The Machine
SOMEBODY THAT I USED TO KNOW - Gotye Featuring Kimbra

Best Pop Vocal Album
CEREMONIALS - Florence & The Machine

Best Alternative Music Album
MAKING MIRRORS - Gotye

Best Traditional R&B Performance
WRONG SIDE OF A LOVE SONG - Melanie Fiona

Best Country Duo / Group Performance
EVEN IF IT BREAKS YOUR HEART - Eli Young Band
SAFE & SOUND - Taylor Swift & The Civil Wars

Best Country Song
EVEN IF IT BREAKS YOUR HEART - Eli Young Band

Best Americana Album
THE CARPENTER - The Avett Brothers

Best Song Written for Visual Media
ABRAHAM’S DAUGHTER - From The Hunger Games
SAFE & SOUND - From The Hunger Games

Best Boxed or Special Limited Edition Package
SOME GIRLS: SUPER DELUXE EDITION - The Rolling Stones

Proud to be partners with the world's most talented artists & music executives.
Gearing Up For ‘Music’s Biggest Night’

The focus is on introducing fresh talent to a wider audience—and new ways of presenting familiar voices—as the 55th Grammy Awards show takes shape

BY PHIL GALLO

Four storylines were in place in the weeks leading up to the 55th annual Grammy Awards, held on Feb. 12, 2013. Adele would be making her first appearance since throat surgery, Bruce Springsteen had a new song, Paul McCartney was MusiCares’ Person of the Year, and the Beach Boys were reuniting for the first time in a couple of decades.

In the long run, however, it will be known as the year Whitney Houston died and more than 39 million people tuned in, according to Nielsen, the second-largest audience ever for a Grammy show.

This year the overwhelming storyline appears to be putting the focus on emerging talent. The nominations, especially in the general categories, are packed with newer artists. To Grammys producer Ken Ehrlich, that presents a great opportunity for the telecast to introduce Frank Ocean, the Black Keys and the Lumineers to the mainstream.

“I would hope that for every Beyoncé or Rihanna on our show that there is a lesser-known artist we can take to another level,” he says. “We have an opportunity to present inherently interesting artists who have found a core audience and do something that appeals to a broader audience.” The impact of a performance or a win at the ceremony has reached the point where it’s immediately felt. Despite the 2012 ceremony falling on the same day as Nielsen SoundScan’s sales week ended, there were still 20 Grammy-related albums that had sales spikes for the week, including Adele, Kelly Clarkson, Coldplay, Bruno Mars, the Civil Wars and best new artist winner Bon Iver.

The week after the show, Adele’s 21 more than doubled its sales. Mars’ ‘Doo-Wops & Hooligans’ jumped 8-30 on the Billboard 200 and the Civil Wars, onscreen for all of 59 seconds, rose 61-10 with Barton Hollow selling 36,000 copies.

Mars was among the acts that impressed Ehrlich. “What he did was so broadly appealing, he gained a whole new audience. Did we do that for Adele? Probably not. Unless an artist sweeps, [Grammy bumps] are much more related to the performance.” The Grammy bump is generally good for a week, but a few artists have seen solid growth throughout the year. Bon Iver’s self-titled album has sold 126,600 copies since the telecast, 31,000 of which fell within the two sales periods that included the show. Skrillex’s Scary Monsters and Nice Sprites has nearly doubled from its pre-Grammy tally of 234,000 sold.

Membership Has Its Benefits

Joining the Recording Academy opens all kinds of doors

BY MITCHELL PETERS

Are you thinking of becoming a member of the Recording Academy? Senior VP of member services Nancy Shapiro tells Billboard why joining the Academy is important, what membership offers and new details about the summer 2013 relaunch of the organization’s members-only website, Grammy365.com.

HOW IT WORKS

The Recording Academy offers three levels of membership: voting member, associate member and student member. “Basically, everyone in the music community can become one of those three,” says Shapiro, a 28-year veteran of the Academy who splits her time between Nashville and Los Angeles. The Academy comprises 21,000 industry personnel, nearly 12,000 of whom are voting members. In addition to musicians and singers, the Academy consists of producers, engineers and other music professionals.

To become a voting member, applicants need at least six credits on a physical release or 12 for digital. Those with fewer than six credits can still become non-voting associate members and receive access to Grammy365, event invitations and networking opportunities. Student memberships are offered to those between the ages of 17 and 25 who are enrolled in a college, university or trade school. Student memberships are available for $25 per year (or $50 for four years), and the annual fee for voting and associate members is $100.

WHAT IT GETS YOU

The Academy is “so broad in its services and commitment that regardless of where you are in your music business career there is something we offer specifically to meet those needs,” Shapiro says. In addition to allowing qualified members to vote and participate in the Grammy Awards process, the Academy provides members with countless opportunities to engage in the music community and network with peers. The Academy comprises 12 U.S. chapters, which regularly host industry-related workshops, seminars and networking sessions.

“A lot of what we do is up close and personal with people our members want to hear from,” Shapiro says. Events range from high-level music executives speaking about new business models to otolaryngologist’s lecturing on how to protect one’s vocal cords when singing.

The Academy also caters to younger people who are interested in a career in the music business. Shapiro says students who’ve joined the Academy in recent years have not only gained deeper insight into the functionality of the music business, but also made worthwhile connections that helped lead to jobs after graduation. Additionally, “there are great stories about Grammy U student-songwriters who caught the eye of a publisher and now have a publishing deal,” she says. On the advocacy level, the Academy also has a fully staffed advocacy and government relations office in Washington, D.C., that aims to protect and represent the rights of its creative and technical professionals on Capitol Hill.

“We do a lot of advocacy work at the state level, too,” Shapiro says. “We have a collective voice through the Recording Academy and we use that all the time.”

For those looking to give back, the Academy offers a charitable platform through MusiCares, which provides financial assistance to musicians in need.

Leading up to the 2013 event, as of Dec. 13, Ehrlich said he had about nine acts booked with at least another 11 to go. Deals with artists neither include the exact nature of a performance and only once has a booking included a guarantee of the opening slot—the reunion of the Police at the 2007 show. Right now, he’s unsure of how the show will open.

“It presents itself and then I make a deal,” he said, noting that the decision is usually made about a month out. “When I heard Bruce’s song [‘We Take Care of Our Own’], I thought, ‘This is a mobilizing number.’”

When it’s unclear as to how the show should start, he goes over the list of who’s booked and starts brainstorming. The most successful concept, he said, was the tribute to Aretha Franklin in 2011 with Christina Aguilera, Jennifer Hudson, Yolanda Adams, Martina McBride and Florence Welch.

That tied into an element that Ehrlich sees as a responsibility of the Grammys. “Hopefully,” he said, “you see artists you do know in a way that you haven’t seen before.”

GRAMMY365 RELAUNCH

In 2011, singer/songwriter Linda Chorney received a nomination in the Americana album category for Emotional Junkbox. Chorney said she received the nod after befriending voting members of the Academy through Grammy365.com, a social network for members. “Without Grammy365 I wouldn’t have gotten anywhere,” she told Billboard in December 2011.

Grammy365 will be the “premier industry resource center” following its relaunch next summer, Shapiro says. To help carry out its goal of populating the site—which will be renamed—with more interviews, blogs, chats and other features, the Academy recently hired content managers Nate Horwitz and Daniel Mendoza to oversee the revamp.

“In the next few months, we’ll be capturing our events nationally and sharing them,” Shapiro says, noting that the site will be more user-friendly. “We want people to be able to watch them at their convenience.”

Meanwhile, ahead of the upcoming 55th annual Grammys, voting members will now be able to listen to nominated projects on the iPad, iPhone and Android.
ALBUM OF THE YEAR
BEST ROCK ALBUM
BEST ROCK SONG
FOR THE SINGLE "FREEDOM AT 21"

TOP ALBUMS OF THE YEAR
ROLLING STONE • SPIN • NPR • MOJO

JACK WHITE III
BLUNDERBUSS
III GRAMMY® NOMINATIONS

JACKWHITEIII.COM
The nomination process decoded. Here's what it takes for an artist to bring home music's top honor.

VOTING

1st ROUND VOTING

- Record of the Year
- Album of the Year
- Song of the Year
- Best New Artist
- R&B
- Country
- Jazz
- Gospel/CCM
- Latin
- American Roots Music
- Children's
- Classical
- Music Video

By qualified nominating committees of voting members, which were created to combat voting based strictly on name recognition or popularity, giving independent artists and late-year releases a better chance.

2nd ROUND VOTING

- Composing
- Arranging
- Engineering

By craft committees of voting members who are actively working in their particular specialized craft (such as art directors, recording engineers, arrangers).

3rd ROUND VOTING

- Producer of the Year

By Academy voting members * (and craft committee)

NOMINATIONS!

By Academy voting members

FINAL VOTE

By Academy voting members

GRAMMY AWARDS!
CONGRATULATIONS TO OUR GRAMMY NOMINEES
FROM YOUR ISLAND DEF JAM FAMILY

36 TOTAL NOMINATIONS

KANYE WEST
Best Rap Performance - N****S IN PARIS
Best Rap Performance - MERCY
Best Rap/Sung Collaboration - NO CHURCH IN THE WILD
Best Rap Song - MERCY
Best Rap Song - N****S IN PARIS
Best Short Form Music Video - NO CHURCH IN THE WILD

FRANK OCEAN
Record Of The Year - THINKIN BOUT YOU
Best New Artist - FRANK OCEAN
Album of the Year - CHANNEL ORANGE
Best Urban Contemporary Album - CHANNEL ORANGE
Best Rap/Sung Collaboration - NO CHURCH IN THE WILD
Best Short Form Music Video - NO CHURCH IN THE WILD

RIHANNA
Best Pop Solo Performance - WHERE HAVE YOU BEEN
Best Rap/Sung Collaboration - TALK THAT TALK
Best Short Form Music Video - WE FOUND LOVE

NAS
Best Rap Performance - DAUGHTERS
Best Rap/Sung Collaboration - CHERRY WINE
Best Rap Song - DAUGHTERS
Best Rap Album - LIFE IS GOOD.

LUDACRIS
Best Rap/Sung Collaboration
JOHN LEGEND FEATURING LUDACRIS
TONIGHT (Best You Ever Had)

2 CHAINZ
Best Rap Performance
MERCY
Best Rap Song
MERCY
Best Rap/Sung Collaboration - NO CHURCH IN THE WILD
Best Short Form Music Video - NO CHURCH IN THE WILD

RICK ROSS
Best Rap Album
GOD FORGIVES, I DON'T

PUSHA T
Best Rap Performance
MERCY
Best Rap Song
MERCY

THE SOUNDTRACK "MARLEY"
Best Compilation Soundtrack For Visual Media

THE ROOTS
Best Rap Album
UNDUN

LUKE JAMES
Best R&B Performance
I WANT YOU

NO I.D.
Best Rap Song
DAUGHTERS (Writer & Producer)

THE 55TH GRAMMY AWARDS
SUNDAY FEBRUARY 10 8/7c ONLYCBS
The Sound And The Glory

Hailing the game-changing recordings that make up the 2013 Grammy Hall of Fame inductees

BY PHIL GALLO

Twenty-seven titles will be added to the Grammy Hall of Fame this year, ranging from a 1920s jug-band classic and the first Cajun song to be recorded up through the debut LP from Whitney Houston. Now in its 40th year, and with 933 titles in its collection, the Grammy Hall of Fame honors culturally and historically significant recordings that are at least 25 years old.

**ACT NATURALLY** BUCK OWENS
Capitol (1963)
Owen's first country & western No. 1 was the first prime example of his trademark "freight train" sound rooted in western swing, and its success allowed him to hire his first full-time band.

**AIN'T NOBODY HERE BUT US CHICKENS** LOUIS JORDAN & HIS TYPANFIVE
Decca (1946)
The 11th of saxophonist/singer/songwriter Jorne's chart-toppers, "Ain't Nobody Here but Us Chickens" was No. 1 for 37 weeks and spent six months on the chart, both records for "The King of Jukeboxes."

**ALLONS À LAFAYETTE (LAFAYETTE)**
JOE FALCON
Columbia (1928)
The first commercially recorded Cajun song, featuring accordionist Falcon and his guitarist/singer wife Cleoma, led to them recording for Columbia, Decca, Bluebird and Okeh.

**BACK IN BLACK** AC/DC
Atlantic/Atlantic (1980)
The first album after Bon Scott's death is a landmark collection of anthems, a pinnacle of the most significant music careers of the '70s.

**BAND ON THE RUN** PAUL McCARTNEY & WINGS
Apple (1973)
McCartney's fifth post-Beatles album—recorded in Lagos, Nigeria—was the best-selling set in McCartney's fifth post-Beatles album—recorded in Lagos, Nigeria—was the best-selling set in its collection, the Grammy Hall of Fame honors culturally and historically significant recordings that are at least 25 years old.

**BONAPARTE'S RETREAT** W.H. STEPP
Library of Congress (1937)
A Kentucky fiddle tune written for the concert stage rather than the dance hall, Stepp's is the basis of Aaron Copland's "Hoedown" and its numerous interpreters include Doc Watson and Mike Seeger.

**CROSSCURRENTS** LENNIE TRISTANO SEXTET
Capitol (1949)
The first album from the pianist who introduced the language of contemporary classical music to jazz in the late '40s includes what may be the earliest recorded examples of free improvisation.

**EL DÍA QUE QUIERAS** CAROLS GARDEL
Paramount (1935)
The title song from one of the last films of tango's most significant recordings that are at least 25 years old. The original album's liner notes spell out the appeal of Little Richard's debut LP: A demo of "Tutti Frutti" earned him airfare to Hollywood to record for Specialty; seven of the album's dozen songs had already charted; he had won the Billboard Triple Crown Award; and his outrageous stage persona had earned him roles in two rock-'n'-roll films. Band leader Johnny Otsu tapped the young team of Leiber & Shostler to write and produce the single, a first for the songwriting duo. With Otsu on drums, the result topped the R&B chart for seven weeks.

**EIGHTY SIX AND SEVEN BY THE SEA** FRANK SINATRA
Theme From New York, New York (1961)
"I Got You (I Feel Good)"—James Brown's signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**HOLD ON LORETTA** JOHN CARRUTHERS
Columbia (1962)
Brown recorded his signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**HOUND DOG** WILLIE MAE "BIG MAMA" THORNTON
Peacock (1953)
Hound Dog"—Mama's signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**HERE'S LITTLE RICHARD**
**LITTLE RICHARD**
Speciality (1952)
"I Got You (I Feel Good)"—James Brown's signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**HIT THE ROAD JACK**
RAY CHARLES
ABC-Paramount (1961)
"Hit The Road Jack"—Charles' first song to go to No. 1 on the R&B chart after his move to ABC/Paramount from Atlantic; the track features his legendary accompanists David "Fathead" Newman, Hank Crawford, Philip Guilbeau, the Raelettes and the solo vocal of Margie Hendrix.

**HITTIN' THE note to go to No. 1 on the R&B chart after his move to ABC/Paramount from Atlantic; the track features his legendary accompanists David "Fathead" Newman, Hank Crawford, Philip Guilbeau, the Raelettes and the solo vocal of Margie Hendrix.

**HOUND DOG** WILLIE MAE "BIG MAMA" THORNTON
Peacock (1953)
Hound Dog"—Mama's signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**IF I'RE LUCKY ENOUGH TO TAME HER** JOHNNY HARTMAN
King (1965)
Jimi Hendrix's band leader Johnny Otsu tapped the young team of Leiber & Shostler to write and produce the single, a first for the songwriting duo. With Otsu on drums, the result topped the R&B chart for seven weeks.

**I GOT YOU (I FEEL GOOD)** JAMES BROWN
King (1965)
"I Got You (I Feel Good)"—James Brown's signature song and biggest hit—No. 1 R&B/No. 3 pop—with saxophonist Maceo Parker and the Fabulous Flames after it gained popularity in the film "Ski Party."

**JOHNNY COLTRANE & JOHNNY HARTMAN**
JOHNNY COLTRANE & JOHNNY HARTMAN
Impulse! (1965)
Coltrane, passionate about exploring ballads at the time, suggested working with deep-voiced crooner Hartman and after a single post-gig meeting, recorded the album's six songs in two sessions. It's the only Coltrane album with a singer.
LOST IN THE STARS

ORIGINAL BROADWAY CAST

Greco (1949)

Maxwell Anderson and Kurt Weill’s musical is based on the South Africa-set novel “Cry, The Beloved Country” and is rooted in spirituals, blues and Zulu tribal music.

MINGUS AH UM

CHARLES MINGUS

Columbia (1959)

The album’s nine tracks, among them the gospel-driven “Better Git It In Your Soul” and the tender ballad “Goodbye Pork Pie Hat,” were the culmination of compositional and improvisational ideas that sprang from the composer’s workshops he led in the early ’50s.

MY BLACK MAMA (PARTS 1 & 2)

SON HOUSE

Paramount (1930)

Considered the most significant of the Southern blues artists rediscovered in the early ’60s, the legendary Charley Patton secured the bottleneck guitarist and singer’s deal with Paramount, “My Black Mama” being the first release from those sessions.

STEALIN’ STEALIN’

MEMPHIS JUG BAND

Victor (1928)

“Stealin’ Stealin’” was one of more than 100 sides that Will Shade’s Memphis Jug Band recorded under various names between 1927 and 1934, the song gaining fame on a 1959 Folkways compilation.

THAT’S CRAZY

RICHARD PRYOR

Partee/Stax (1974)

The Grammy winner for best comedy album of 1974 included such well-known routines as “Black & White Lifestyles,” “Exorcist” and “Wino & Junkie,” and sat atop the R&B albums chart for four weeks.

THE TIMES THEY ARE A-CHANGIN’

BOB DYLAN

Columbia (1964)

One of the “finger-pointing” songs Dylan wrote between Dr. Martin Luther King Jr.’s March on Washington and the assassination of President Kennedy; what began as topical for the civil rights movement continues to have resonance.

THE TITANIC

ERNEST V. “POP” STONEMAN

Okeh (1924)

Country music pioneer Stoneman had a knack for writing tragedy songs, beginning with his first recording, “The Titanic,” accompanied by his own autoharp and harmonica.

WHITNEY HOUSTON

WHITNEY HOUSTON

Arista (1985)

A breakthrough No.1 album for Houston, her debut signified the arrival of a new R&B style, one that emphasized intense balladry, and joyful rhythms, garnering Houston her first Grammy.
ALBUM OF THE YEAR

THE CRÈME DE LA CRÈME, THESE ARTISTIC STATEMENTS DEFINED THE YEAR IN MUSIC

BY MITCHELL PETERS

El Camino
THE BLACK KEYS
PRODUCERS: The Black Keys, Danger Mouse
ENGINEERS/MIXERS: Tchad Blake, Tom Elmhirst, Kennie Takahashi
MASTERING ENGINEER: Brian Lucey
LABEL: Nonesuch

Blues-rock duo the Black Keys embarked on its first North American arena headlining tour on the strength of its seventh studio album (and fourth for Nonesuch), El Camino. Recorded in Nashville and produced by Danger Mouse and the Black Keys (guitarist/vocalist Dan Auerbach and drummer Patrick Carney), the 11-song set debuted on the Billboard 200 in December 2011, spawning Alternative chart No. 1 singles “Lonely Boy” and “Gold on the Ceiling.” In 2010, the group nabbed its first Grammy for best alternative music album (and fourth for Nonesuch), as well as best rock performance and best rock song (both for “Lonely Boy”).

Some Nights
FUN.
FEATURED ARTIST: Janelle Monáe
PRODUCERS: Jeff Bhasker, Emile Haynie, Jake One, Tommy D
ENGINEERS/MIXERS: Jeff Bhasker, Pete Bischoff, Jeff Chestok, Andrew Dawson, Emile Haynie, Manny Marroquin, Sonny Pinna, Stuart White
MASTERING ENGINEER: Chris Gehring
LABEL: Fueled by Ramon

Fed up with the inescapable breakout hit “We Are Young” (featuring Janelle Monáe), fun.’s second album, Some Nights, debuted and peaked at No. 3 on the Billboard 200. The album, which pairs all-rock elements with a pop sensibility, has sold 811,000 copies, according to Nielsen SoundScan. Producer Jeff Bhasker instantly agreed to work with the group after hearing a hotel-room crooning of “We Are Young” by fun. frontman Nate Ruess. “I’m really excited that people like ‘We Are Young’ so much because the rest of the album is based off ‘We Are Young,’” the producer told Billboard earlier this year. “That was the template. Every song is that special.”

Babel
MUMFORD & SONS
PRODUCER: Markus Dravs
ENGINEERS/MIXERS: Robin Baynton, Ruedri Cushman
MASTERING ENGINEER: Bob Ludwig
LABEL: Glassnote

Mumford & Sons surprised the music industry in October when they announced on his Tumblr that he had fallen in love with another man. The post helped stoke curiosity about the album this year in the United States. (It was later trumped by Taylor Swift’s Red, making it the second-highest sales debut of 2012.) Babel sold 606,000 in its first week and became the London folk-rock quartet’s first No. 1 on the Billboard 200. It was also the first chart-topper for Mumford & Sons’ label, Glassnote. In addition to stateside touring, part of the multi-pronged strategy for Babel included keeping the band connected to radio. Mumford & Sons scored four top 10 singles on the Alternative chart and its single “I Will Wait”—nominated for best rock performance and best rock song—reached No. 1 in the Hot Rock Songs tally. The group also made its Grammy telecast debut in 2011 jamming alongside Bob Dylan and the Avett Brothers.

Channel Orange
FRANK OCEAN
FEATURED ARTISTS: Andre 3000, John Mayer, Earl Sweatshirt
PRODUCERS: Om’Mas Keith, Malay, Frank Ocean, Pharrell
ENGINEERS/MIXERS: Calvin Baliff, Andrew Coleman, Jeff Ellis, Doug Fenske, Om’Mas Keith, Malay, Frank Ocean, Philip Scott, Mark “Spike” Stent, Pat Thrall, Marcus Tovar, Vic Weinfest
MASTERING ENGINEER: Vlad Meller
LABEL: Def Jam

In the days leading up to the July release of his acclaimed debut album, Channel Orange, R&B singer Frank Ocean set the Internet ablaze by announcing on his Tumblr that he once fell in love with another man. The media frenzy surrounding the post helped stoke curiosity about Ocean and secure Channel Orange a No. 2 debut on the Billboard 200. In another controversial move, Ocean exclusively released the set early to iTunes following a moving performance of “Bad Religion” on NBC’s “Late Night With Jimmy Fallon.” Ocean’s six Grammy nominations this year include best new artist, record of the year (“Thinkin Bout You”) and best urban contemporary album.

Blunderbuss
JACK WHITE
PRODUCER: Jack White
ENGINEERS/MIXERS: Vance Powell, Jack White
MASTERING ENGINEER: Bob Ludwig
LABEL: Third Man/Columbia Records

Through the years, Jack White has performed in such noteworthy rock bands as the White Stripes, The Raconteurs and the Dead Weather. But it wasn’t until his critically acclaimed solo debut, Blunderbuss, that White scored his first No. 1 on the Billboard 200. The set sold 138,000 copies in its first week in May. With a vintage sound that incorporates elements of nearly every project he’s worked on, White supported Blunderbuss by playing music festivals and theaters worldwide, bringing along two different backing bands: one all-male and the other all-female. Blunderbuss also received nods for best rock album and best rock song (“Freedom at 21”). No stranger to the Grammys, White has won six and been nominated 18 times during his career.
WRONG STATUE,
BUT YOU GET THE IDEA

RECORD OF THE YEAR
"LONELY BOY"
THE BLACK KEYS

ALBUM OF THE YEAR
EL CAMINO
THE BLACK KEYS

BEST ROCK SONG
"LONELY BOY"
DAN AUERBACH, BRIAN BURTON & PATRICK CARNEY SONGWRITERS (THE BLACK KEYS)
TRACK FROM: EL CAMINO
(PUBLISHER: MCMOORE MCLESST PUBLISHING)

BEST ROCK ALBUM
EL CAMINO
THE BLACK KEYS

BEST ROCK PERFORMANCE
"LONELY BOY"
THE BLACK KEYS
TRACK FROM: EL CAMINO

BEST ALTERNATIVE MUSIC ALBUM
BIOPHILIA
BJORK

BEST IMPROVISED JAZZ SOLO
"ODE"
BRAD MEHLDAU, SOLOIST
TRACK FROM: ODE (BRAD MEHLDAU TRIO)

BEST JAZZ INSTRUMENTAL ALBUM
UNITY BAND
PAT METHENY UNITY BAND

BEST BLUES ALBUM
LOCKED DOWN
DR. JOHN

BEST FOLK ALBUM
LEAVING EDEN
CAROLINA CHOCOLATE DROPS

BEST FOLK ALBUM
ELECTION SPECIAL
RY COODER

BEST WORLD MUSIC ALBUM
FOLILA
AMADOU & MARIAM

BEST RECORDING PACKAGE
BIOPHILIA
MICHAEL AMZALAG & MATHIAS AUGUSTYNIAK,
ART DIRECTORS (BJORK)

PRODUCER OF THE YEAR, NON-CUTSICAL
DAN AUERBACH
EL CAMINO (THE BLACK KEYS) (A)
LOCKED DOWN (DR. JOHN) (A)
SHAKEDOWN (HACIENDA) (A)

NONESUCH AND WARNER BROS. RECORDS CONGRATULATE THESE NONESUCH GRAMMY® NOMINEES.
RECORD OF THE YEAR

FIVE SINGULAR SENSATIONS GO FOR THE GOLD

BY JASON LIPSHUTZ

Lonely Boy
THE BLACK KEYS

PRODUCERS: The Black Keys, Danger Mouse
ENGINEERS/MIXERS: Tom Elmhirst, Kennie Takahashi, Brian Lucey
FROM: El Camino
LABEL: Nonesuch

"Lonely Boy" is the lead single from the Black Keys' El Camino, which arrived in December 2011 and is nominated for album of the year. The Akron, Ohio, rock duo's seventh studio album is its third straight full-length collaboration with producer Danger Mouse, who took home the Grammy for producer of the year, non-classical in 2011. After the Keys' punchy blues-rock hit "Tighten Up" of the year, non-classical, producer Dan Auerbach and partner Patrick Carney tightened their pop performance by a duo or group with vocal in 2011, featuring R&B trend-setter Tevin Campbell, who took home the Grammy for producer of the year, non-classical in 2011. After the Keys' punchy blues-rock hit "Tighten Up" of the year, non-classical, producer Dan Auerbach and partner Patrick Carney tightened their pop performance by a duo or group with vocal in 2011.

Stronger (What Doesn't Kill You)
KELLY CLARKSON

PRODUCER: Greg Kurstin
ENGINEERS/MIXERS: Serban Ghenea, John Hanes, Greg Kurstin, Jesse Shatkin, Chris Gehring
FROM: Stronger
LABEL: RCA Records/19 Recordings

After Kelly Clarkson led her fifth full-length, Stronger, with the single "Mr. Know It All," the album's second radio single, "Stronger (What Doesn't Kill You)," gained listeners when Clarkson and the song were featured in a Toyota Camry TV spot in November 2011. Three months later, the empowering pop anthem topped the Billboard Hot 100, giving the former "American Idol" champ her third No. 1 after "A Moment Like This" in 2002 and "My Life Would Suck Without You" in 2009. "Stronger (What Doesn't Kill You)," like follow-up single "Dark Nights," was produced by Greg Kurstin, who had a busy year helming songs by female pop artists like Pink, Ke$ha and Sky Ferreira.

We Are Young
FUN. FEATURING JANELLE MONAE

PRODUCER: Jeff Bhasker
ENGINEERS/MIXERS: Wally De Backer, Francois Tetzat, William Bowden
FROM: Some Nights
LABEL: Fuel 10K

"We Are Young" climbed to the top spot of the Hot 100 last March, alt-pop trio fun. became the first multimillion seller rock band to rule the chart with its first entry since Nickelback hit No. 1 with "How You Remind Me" in December 2001. Featuring R&B trend-setter Janelle Monáe and an all-encompassing "carpe diem" refrain, "We Are Young" also became the first Hot 100 No. 1 for its label, Fun., which had previously issued hits by bands like Fall Out Boy and Paramore. The song's success was partially due to its placement in a Toyota Camry TV spot in November 2011. Three months later, the empowering pop anthem topped the Billboard Hot 100, giving the former "American Idol" champ her third No. 1 after "A Moment Like This" in 2002 and "My Life Would Suck Without You" in 2009. "Stronger (What Doesn't Kill You)," like follow-up single "Dark Nights," was produced by Greg Kurstin, who had a busy year helming songs by female pop artists like Pink, Ke$ha and Sky Ferreira.

Somebody That I Used to Know
GOTYE FEATURING KIMBRA

PRODUCER: Wally De Backer
ENGINEERS/MIXERS: Wally De Backer, Francois Tetzat, William Bowden
FROM: Making Mirrors
LABEL: Universal Republic

"Somebody That I Used to Know" became the first Hot 100 No. 1 for its label, Gotye, who took home the Grammy for producer of the year, non-classical in 2011. After the Keys' punchy blues-rock hit "Tighten Up" of the year, non-classical, producer Dan Auerbach and partner Patrick Carney tightened their pop performance by a duo or group with vocal in 2011, featuring R&B trend-setter Tevin Campbell, who took home the Grammy for producer of the year, non-classical in 2011. After the Keys' punchy blues-rock hit "Tighten Up" of the year, non-classical, producer Dan Auerbach and partner Patrick Carney tightened their pop performance by a duo or group with vocal in 2011.

Thinkin Bout You
FRANK OCEAN

PRODUCER: Frank Ocean
ENGINEERS/MIXERS: Jeff Ellis, Pat Thrall
FROM: Channel Orange
LABEL: Def Jam

"Thinkin Bout You," was originally released in July 2011 as a demo version on Ocean’s Tumblr. The atmospheric, false-start-prone track was re-released with polished production as a single ahead of Channel Orange’s July release, and Ocean subsequently performed the slow jam at the MTV Video Music Awards in September. Although Ocean assumes a more radio-friendly role on the Channel Orange single “Sweet Life,” “Thinkin Bout You” has been the 25-year-old New Orleans native’s most successful outing thus far, climbing to No. 7 on the Hot 100, the track remained there for eight weeks. Meanwhile, the out-of-nowhere smash helped Gotye’s third full-length, Making Mirrors, crash the top 10 of the Billboard 200, with sales totaling 704,000. The music video for "Somebody That I Used to Know" (which is also nominated for best video at the MTV Video Music Awards), featuring Gotye and New Zealand singer Kimbra being covered in body paint and slowly blending into the background. The clip has notched more than 536 million views on YouTube.

We Are Never Ever Getting Back Together
TAYLOR SWIFT

PRODUCERS: Max Martin, Shellback, Taylor Swift
ENGINEERS/MIXERS: Serban Ghenea, Tom Coyne
FROM: Red
LABEL: Big Machine Records

After becoming the youngest artist to win album of the year for sophomore LP 1989, and notching hits like “You Belong With Me,” “Mine” and “Love Story,” Taylor Swift finally achieved a long-desired goal when “We Are Never Ever Getting Back Together” topped the Hot 100 in August. The lead single from fourth album Red is more of a pop assault for the country artist, who tapped top 40 masterminds Max Martin and Shellback for the single. The tongue-in-cheek breakup ode immediately connected with listeners: In its second week on the Hot 100, the song soared to No. 1 thanks to 623,000 downloads sold in its first week. But months after Swift’s single landed atop the Hot 100, the superstar sustained her momentum: Red debuted with 1.2 million first-week copies, the largest debut sales week in Swift’s career. After becoming the youngest artist to win album of the year for sophomore LP 1989, and notching hits like “You Belong With Me,” “Mine” and “Love Story,” Taylor Swift finally achieved a long-desired goal when “We Are Never Ever Getting Back Together” topped the Hot 100 in August. The lead single from fourth album Red is more of a pop assault for the country artist, who tapped top 40 masterminds Max Martin and Shellback for the single. The tongue-in-cheek breakup ode immediately connected with listeners: In its second week on the Hot 100, the song soared to No. 1 thanks to 623,000 downloads sold in its first week. But months after Swift’s single landed atop the Hot 100, the superstar sustained her momentum: Red debuted with 1.2 million first-week copies, the largest debut sales week in Swift’s career.
SHINES WITH GRAMMY® NOMINATIONS

**PAUL McCARTNEY**
- Kisses On The Bottom
- BEST TRADITIONAL POP VOCAL ALBUM
- RAM – Paul McCartney Archive Collection (Deluxe Edition)
- BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE
- BEST HISTORICAL ALBUM

**CAROLE KING**
- A Holiday Carole
- BEST TRADITIONAL POP VOCAL ALBUM

**KURT ELLING**
- 1619 Broadway: The Brill Building Project
- BEST JAZZ VOCAL ALBUM

**STEEP CANYON RANGERS**
- Nobody Knows You
- BEST BLUEGRASS ALBUM

**GERALD ALBRIGHT & NORMAN BROWN**
- 24/7
- BEST POP INSTRUMENTAL ALBUM

**CHICK COREA & GARY BURTON**
- Hot House
- BEST JAZZ INSTRUMENTAL ALBUM
- BEST IMPROVISED JAZZ SOLO
- Chick Corea “Hot House”
- BEST INSTRUMENTAL COMPOSITION
- Chick Corea, Composer
- “Mozart Goes Dancing”

**CHICK COREA, EDDIE GOMEZ & PAUL MOTIAN**
- Further Explorations
- BEST JAZZ INSTRUMENTAL ALBUM
- BEST IMPROVISED JAZZ SOLO
- Chick Corea, soloist
- “Alice In Wonderland”

**THE TIME JUMPERS**
- The Time Jumpers
- BEST COUNTRY ALBUM
- BEST COUNTRY DUO/GROUP PERFORMANCE
  - “On The Backroads Of Town”

**ESPERANZA SPALDING**
- Radio Music Society
- BEST JAZZ VOCAL ALBUM
- BEST LONG FORM MUSIC VIDEO
- BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)
  - “City Of Roses”
  - Thara Memory & Esperanza Spalding, arrangers

**AL JARREAU**
- Live
- BEST JAZZ VOCAL ALBUM
- BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)
  - “Spain (I Can Recall)”
  - Vince Mendoza, arranger

**DAILEY & VINCENT**
- The Gospel Side Of Dailey & Vincent
- BEST BLUEGRASS ALBUM

**SHEMEKIA COPELAND**
- 33 1/3
- BEST BLUES ALBUM

**ARTURO SANDOVAL**
- Dear Diz (Every Day I Think Of You)
- BEST LARGE JAZZ ENSEMBLE ALBUM
- BEST INSTRUMENTAL ARRANGEMENT
  - “A Night In Tunisia (Actually An Entire Weekend!)”
  - Wally Minko, arranger
  - BEST INSTRUMENTAL ARRANGEMENT
  - “Salt Peanuts! (Mani Salado)”
  - Gordon Goodwin, arranger

**CHUCK LOEB / FOURPLAY**
- December Dream
- BEST INSTRUMENTAL COMPOSITION
  - “December Dream”
  - Chuck Loeb, composer

**BILLY VERA**
- Singular Genius: The Complete ABC Singles (Ray Charles)
- BEST ALBUM NOTES

grammy.concordmusicgroup.com
The A Team
SONGWRITER: Ed Sheeran
PERFORMER: Ed Sheeran
PUBLISHER: Sony/ATV Music Publishing
LABEL: Elektra

"The A Team," about a heroin-addicted prostitute, is from English singer/songwriter Ed Sheeran's full-length debut, +, which debuted at No. 5 on the Billboard 200. In an April interview with Billboard, Sheeran revealed the song was inspired by a performance he did at a homeless shelter when he was 18 years old. "I wanted to write it kind of upbeat so you wouldn't know what it's about, because it's obviously a dark subject," he said.

Adorn
SONGWRITER: Miguel Pimentel
PERFORMER: Miguel
PUBLISHER: Art Dealer Chic
LABEL: Bystorm Entertainment/RCA Records

"These lips can't wait to taste your skin, baby/And these eyes can't wait to see your grin/Just let my love adorn you," Miguel sings on "Adorn," the sensual breakout hit from the R&B artist's highly acclaimed sophomore release, Kaleidoscope Dream. Written and produced by Miguel, the track spent four weeks at No.1 on Billboard's Hot R&B/Hip-Hop Songs chart and went to No. 17 on the Billboard Hot 100, his biggest hit on that tally. "Adorn" is also nominated for best R&B song and best R&B performance.

Call Me Maybe
SONGWRITERS: Tavish Crowe, Carly Rae Jepsen, Josh Ramsay
PERFORMER: Carly Rae Jepsen
PUBLISHERS: Jepsen Music Publishing/Regular Monkey Productions/Crowe Music Publishing
LABEL: 604 Records/Schoolboy Records/Interscope

Billboard's 2012 Rising Star Carly Rae Jepsen, who in September released her highly anticipated U.S. debut album, Kiss, has experienced much success with her single "Call Me Maybe." The undeniably catchy song has sold 6.3 million singles, according to Nielsen SoundScan; spent nine weeks at No.1 on the Hot 100; and was named Billboard's 2012 Song of the Summer.

MY GRAMMY MOMENT
DAN WILSON | SONG OF THE YEAR, 2006 | ("NOT READY TO MAKE NICE," DIXIE CHICKS)

“I stood up with my wife, gave her a kiss and started walking across the seats to the aisle. Prince was nearby; I remember that seeming very surreal. As I crossed in front of the people in my row—which had included Jackson Browne, also surreal—I thought, 'Even though everything is moving in slow motion, I must not trot or run to the dais!' My mom told me when I was little, ‘Never hurry in public,’ and for some reason it popped into my mind then. At the dais, Natalie Maines got the microphone from Burt Bacharach—more surreality—but she was so unprepared for the moment that she gave the mic to me. When I took the mic, I was reminded of a witty friend’s advice to merely say, ‘Mission accomplished!’ —in reference to the politics of the time. But I decided to make a short list of thank you’s. Thank goodness I mentioned my family.”

Stronger (What Doesn't Kill You)
SONGWRITERS: Jorgen Elofsson, David Gamson, Greg Kurstin, Ali Tamposi
PERFORMER: Kelly Clarkson
LABEL: RCA/19 Recordings

Kelly Clarkson testifies on her fifth album, "What doesn't kill you makes you stronger." Drawing inspiration from philosopher Friedrich Nietzsche, the self-empowering single "Stronger (What Doesn't Kill You)" spent three weeks at No. 1 on the Hot 100. The album Stronger debuted at No. 2 on the Billboard 200 and has sold 987,000 copies.

We Are Young
SONGWRITERS: Jack Antonoff, Jeff Bhasker, Andrew Dost, Nate Ruess
PERFORMERS: Fun. featuring Janelle Monae
LABEL: Fueled by Ramen

Fueled by Ramen founder John Janick (now Interscope Geffen A&M president/COO) predicted "We Are Young" would be a hit upon first hearing the song. He was right: It ruled the Hot 100 for six weeks. "It just felt like a massive record from the beginning," Janick told Billboard in March.
Congratulations Ed Sheeran 55th GRAMMY® Nominee Song of the Year "A Team" Love, Elton and "Your Team" at ROCKET
THE 55TH ANNUAL GRAMMY AWARDS

BEST NEW ARTIST

MY GRAMMY MOMENT

ADAM LEVINE OF MAROON 5 | BEST NEW ARTIST | 2004

“We were nominated for two and lost the first category to Los Lonely Boys. ‘She Will Be Loved’ lost to their song, which upset me, but I love those guys so I didn’t care. Then we were nominated for best new artist against Kanye West and I was saying, ‘OK, guys, good game.’ And we won. I was so genuinely shocked—and I don’t get shocked—I started firing off random facts like Ricky Bobby in ‘Talladega Nights’ when he doesn’t know what to do with his hands. I was so flabbergasted. I couldn’t even function.”

Alabama Shakes

Mixing blues-rock and Southern soul, Alabama Shakes began building major buzz following a glowing New York Times review about its 2011 performance at the CMJ Music Marathon. In the months leading up to the April release of its debut album, Boys & Girls, the Athens, Ga., band—vocalist/guitarist Brittany Howard, guitarist Heath Fogg, bassist Zac Cockrell and drummer Steve Johnson—played sold-out club gigs across North America. With a Zales commercial synch and a push of its single “Hold On” to triple A and noncommercial radio, Boys & Girls peaked at No. 8 on the Billboard 200.

Fun.

Fun. was born following the 2008 breakup of frontman Nate Ruess’ previous rock band, the Format. For his new pop-leaning project, Ruess recruited bandmates Andrew Dost and Jack Antonoff, who respectively played in the bands Anathallo and Steel Train. The trio released its debut album, Aim and Ignite, in 2009, but it wasn't until three years later with second album Some Nights that fun. started making waves across the music industry. In addition to spending six weeks atop the Billboard Hot 100, the group’s breakout single, “We Are Young” (featuring Janelle Monáe), was the third-biggest-selling digital song this year with 5.9 million downloads, according to Nielsen SoundScan.

Hunter Hayes

Hunter Hayes had three top 30 hits on the Hot Country Songs chart this year: “Storm Warning” (No. 14), “Wanted” (No. 1) and “Somebody’s Heartbreak” (No. 20 at press time). The 21-year-old country newcomer’s self-titled album on Atlantic peaked at No. 4 on Top Country Albums and has sold 419,000. In addition to writing or co-writing all the songs on the set, Hayes served as its co-producer and performed all vocal and instrumental tracks. He’s also up for best country solo performance (“Wanted”) and best country album.

The Lumineers

Buoyed by synchs of their song “Ho Hey” in a Microsoft Bing ad and the “Silver Linings Playbook” movie trailer, recent Billboard cover act the Lumineers have crossed the half-million sold mark of their self-titled debut on indie label Dualtone. The Denver-based alternative folk trio released second single “Stubborn Love” at the end of the eligibility period following up on the top five Hot 100 single “Ho Hey,” which had sold more than 1.7 million downloads. The Lumineers are also vying for best Americana album.

Frank Ocean

A member of Los Angeles hip-hop collective Odd Future, New Orleans-born R&B singer Frank Ocean originally worked as a songwriter for such artists as John Legend and Brandy before breaking out with his acclaimed debut mixtape, Nostalgia, Ultra, in 2011. He later appeared on the track “No Church in the Wild,” from Jay-Z & Kanye West’s Watch the Throne, which earned Grammy nominations this year for best short form video and best rap/sung collaboration. But it wasn't until this year that Ocean truly made a name for himself with his first album, Channel Orange, which debuted at No. 2 on the Billboard 200. The singer is also nominated for record of the year (“Thinkin Bout You”), album of the year and best urban contemporary album.
THE LUMINEERS
INDIE BREAKTHROUGH OF THE YEAR

"The Lumineers’ debut record is instantly gratifying."

"Roots rock delivered with Arcade Fire-like grandeur."
Los Angeles Times

"The Lumineers’ feel-good folk-rock singalongs conquer the radio."

- Album sales certified gold
- Single sales certified multi-platinum
- Sold out tour dates everywhere
THE 55TH ANNUAL GRAMMY AWARDS

COUNTRY

FROM TWANG AND SWING TO ROCK AND BEYOND, THE BEST OF THE GENRE'S DIVERSE OFFERINGS HAD TWO THINGS IN COMMON: HEART AND SOUL

BY TOM ROLAND

BEST COUNTRY SONG

Blown Away
SONGWITERS: Josh Kear, Chris Tompkins
ARTIST: Carrie Underwood
FROM: Blown Away
PUBLISHERS: Global Dog Music/Lunalight Music, Big Loud Songs/Angel River Songs
LABEL: 19 Recordings/Arista Nashville

Josh Kear and Chris Tompkins won the best country song Grammy in 2007 for writing Carrie Underwood's revenge-filled hit "Before He Cheats." "Blown Away" took a similarly dark tone after Tompkins ran across a thunderstorm sound effect on his keyboard. It was part of the inspiration for what became an ominous piece about domestic abuse with a twister metaphor, which Underwood carried out in a "Wizard of Oz"-inspired video. Underwood also supported the song live with a swirling, faux tornado.

Cost of Livin'
SONGWITERS: Phillip Coleman, Ronnie Dunn
ARTIST: Ronnie Dunn
FROM: Ronnie Dunn
PUBLISHERS: Tractor Radio Songs, Sony/ATV Tree Publishing, Showbilly Music
LABEL: Arista Nashville

Country music has a distinct working-class connection, so when many of its fans are out of work, unemployment deserves a song. Phillip Coleman penned "Cost of Livin" as a job interview and submitted it to Ronnie Dunn, who got permission to rewrite the chorus, then recorded it with two musicians from his band. Though Dunn clamped onto "Cost" in 2008, he waited - on the advice of his associates - to release it until 2011, when the economy was expected to be better. Instead, millions of struggling Americans were still experiencing the desperation the song captures in artfully painful detail.

Even If It Breaks Your Heart
SONGWITERS: Will Hoge, Eric Paslay
ARTIST: Eli Young Band
FROM: Life at Best
PUBLISHERS: Hoge Music/Cal IV Songs
LABEL: Republic Nashville

Nashville rocker Will Hoge suffered a major scooter accident in August 2008 in the middle of recording an album, delaying the project seven months. The following April, he co-wrote "Even If It Breaks Your Heart" - a song about following your calling - with singer/songwriter Eric Paslay, and it made the album, The Wreckage, after Hoge resumed recording. The Eli Young Band's version followed "Crazy Girl" to become the act's second No. 1 on Billboard's Hot Country Songs chart.

So You Don't Have to Love Me Anymore
SONGWITERS: Jay Knowles, Adam Wright
ARTIST: Alan Jackson
FROM: Thirty Miles West
PUBLISHERS: Alrighty Den Music/Dean-Parnell Music/Acme Nashville
LABEL: EMI Records Nashville/ACR Records

When Alan Jackson debuted his own imprint, ACR Records, in 2005, the label introduced duo the Wrights, which includes Jackson's nephew, Adam Wright. Jackson recorded two of Wright's compositions for the 2004 album What I Do and latched onto "So You Don't Have to Love Me Anymore" - a chivalrous breakup song - for his first album on EMI Records Nashville. Co-writer Jay Knowles previously authored George Strait's "She'll Leave You With a Smile" and Jack Ingram's "Love You."

Springsteen
SONGWITERS: Eric Church, Jeff Hyde, Ryan Tyndell
ARTIST: Eric Church
FROM: Chief

Joe Bonsall of the Oak Ridge Boys | Best Vocal Performance by a Country Group or Duo, 1982 ("Elvira")

"Everyone was singing 'Elvira' with the Oak Ridge Boys in 1981 and the song won every award there was to win. But when 'Elvira' won a Grammy that was the biggest and most prestigious of all. I slept with my 'Elvira' Grammy that night. I honestly did."

Oak Ridge Boy JOE BONSELL (second from left) with country singer ROGER MILLER (center) and fellow Oak Ridge Boys (from left) WILLIAM LEE GOLDEN, DUANE ALLEN and RICHARD STERBAN in 1982.
FOR YOUR CONSIDERATION

HUNTER HAYES
BEST NEW ARTIST
BEST COUNTRY ALBUM
BEST COUNTRY SOLO PERFORMANCE FOR WANTED

JIMMY FALLON
BEST COMEDY ALBUM FOR BLOW YOUR PANTS OFF

BLAKE SHELTON
BEST COUNTRY SOLO PERFORMANCE FOR OVER
The Boss is less the topic of “Springsteen” than he is a device that Eric Church used to re-create the memory of a relationship with a high school flame and a concert they shared. The song incorporates numerous Springsteen song titles and employs a “whoa, whoa, whoa” chorus intended to approximate part of “Born to Run.” Shades of the E Street Band’s Roy Bittan: A simple keyboard riff played by Ryan Tyndell and recorded on a laptop during the writing session is central to Church’s ultimate master.

**BEST COUNTRY ALBUM**

**Uncaged**

**ZAC BROWN BAND**

**Southern Ground/Atlantic**

**PRODUCERS:** Zac Brown, Keith Stegall

**ENGINEERS:** Chris Allen, John Kelton, Steve Lowery, Matt Mangano, Hank Williams

The Zac Brown Band has displayed an uncanny interest in expansion from the outset, adding an extra musician—multi-instrumentalist Clay Cook—to the lineup for its second studio album, and adding another—percussionist Daniel de los Reyes—for Uncaged. The project, which continues to knit together the act’s mix of country, rock and jam-band tendencies, became its second to debut at No. 1 on Top Country Albums and on the Billboard 200. Jason Mraz co-wrote the opening track, while Mac McAnally co-wrote the closer.

**Hunter Hayes**

**HUNTER HAYES**

**Atlantic**

**PRODUCERS:** Dann Huff, Hunter Hayes

**ENGINEERS:** Mark Hagen, Tony Daigle

Hunter Hayes is a precedent-setter: the first by a country artist on a major label in which the artist sang every vocal, played every instrument, co-wrote every song and co-produced the entire album. Even more impressive, the 12-track effort—which has yielded hits thus far with “Storm Warning,” “Wanted” and “Somebody’s Heartbreak”—was released barely a month after Hayes turned 20.

**The Time Jumpers**

**THE TIME JUMPERS**

**Rounder**

**PRODUCERS:** The Time Jumpers

**ENGINEERS:** Drew Bollman, Justin Niebank, Matt Rausch

After performing regularly on Mondays at Nashville’s Station Inn since the band’s 1998 inception, the Time Jumpers moved in June 2012 to the larger-capacity 3rd & Lindsley. Rounder also released the first studio project by the western swing-based band, made up primarily of studio musicians, including bassist Dennis Crouch, steel guitarist Paul Franklin and fiddler Larry Franklin. Also in the ranks: Riders in the Sky’s “Ranger Doug” Green, McBride & the Ride alumnae Billy Thomas and Grammy icon Vince Gill.

“Billy [Sherrill] wanted me to cut it—so we did. I didn’t think it would go nowhere, but he did. So I bet him 100 bucks. I paid him back real quick right after. I guess people liked it a lot—and I got a nice trophy for it too. Lots of folks love that song and now I do, too. Bobby [Braddock] and Curly [Putnam] came up with a real good one.”
“SPRINGSTEEN”

— Eric Church

Co-written by Ryan Tyndell, Eric Church and Jeff Hyde

GRAMMY® Nominated — Country Song of the Year

Mediabase — #1 Most Played Country Song of 2012

Rolling Stone — One of the 50 Best Singles of 2011

NSAI Award — Winner, The 10 Songs I Wish I’d Written

American Country Awards — Winner, Song of the Year

Country Music Awards — Song of the Year nominee

great songs

www.majorlyindie.com/SPRINGSTEEN
"I just felt totally emotional. It was after John’s passing, so I was there with [son] Sean. ‘It’s just the two of us now,’ I thought. When I thanked the Academy at the podium, I tried to keep a semblance of dignity, representing John. But it was hard not to cry."
“REFRESHINGLY BLUNT AND BEAUTIFULLY ASSEMBLED”
- WASHINGTON POST

“It’s one of the most transcendent close-up looks at the process of creating rock & roll I’ve ever seen.”
- ENTERTAINMENT WEEKLY

Congratulations

U2 From The Sky Down
DIRECTED BY DAVIS GUGGENHEIM

GRAMMY® Nominated
Best Long Form Music Video
When we won our first Grammy, we were shocked, overjoyed and overwhelmed. We were in the category with legends, so we had prepped ourselves in case we didn't win. We were so excited that we and [producer Warryn Campbell] ran up together to accept it. After we went backstage, [my sister] Erica [Campbell of Mary Mary] realized she had left her purse in the audience. But whoever found the purse got her phone out and called our mom, who found our manager, and Erica got her purse back that same night.
FOR YOUR CONSIDERATION
PRODUCER OF THE YEAR, NON-CLASSICAL

LIFE IS GOOD
(NAS)

A SONG FOR YOU
(AMY WINEHOUSE)

BETWEEN THE CHEATS
(AMY WINEHOUSE)

RUNNING
(MELANIE FIONA FEATURING NAS)

GIRL ON FIRE
(ALICIA KEYS & NICKI MINAJ)

HOW MANY DRINKS?
(MIGUEL)

LIKE SMOKE
(AMY WINEHOUSE FEATURING NAS)

BACK TO LOVE
(ANTHONY HAMILTON)

SINS OF MY FATHER
(USHER)

SaLaAM ReMi

WHAT A PHENOMENAL YEAR
WHAT AN AMAZING 20 YEAR CAREER

AMY WINEHOUSE... THE FUGEES... LAURYN HILL... ALICIA KEYS... JENNIFER HUDSON...
NASC... SANTANA... USHER... WHITNEY HOUSTON... RICKY MARTIN... NELLY FURTADO...
JAZMINE SULLIVAN... WYCLEF JEAN... STING... ESTELLE... LISA “Left Eye” LOPEZ...
SEX AND THE CITY 1 & 2... CHRISETTE MICHELE... SPARKLE... RUSH HOUR 3... SADE...
TONI BRAXTON... SHABBA RANKS...
MY GRAMMY MOMENT

MICHAEL BUBLE | BEST TRADITIONAL POP VOCAL ALBUM, 2007 | (CALL ME IRRESPONSIBLE)

“I was drunk at home by myself. I was nervous. I didn’t want to get caught up in it because I had lost before. I’d been on tour, working for a while, and I needed to be at home. I opened a bottle of wine and I heard them say my name. The first person I called was my mom and she screams, ‘Oh, my God. You won.’ It’s one of those moments you definitely never forget. Winning is something that, no matter what happens through the inevitable ups and downs in this business, I will always be known as a Grammy winner. That’s completely surreal, as I’m sure it is for everyone who wins. I’ve won three times and the story is the same each time. Once I found out I won in a hotel lobby. Another time I was on a train in Germany. This year I think I’ll show up.”
FOR YOUR CONSIDERATION

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“You’re so used to hearing other bands’ names that when your name is called it’s a surreal thing. You look around to make sure you’re not wrong. Then you get up there and Bono is handing you a Grammy and saying, ‘Here, Rob’—and I’m like, ‘Bono knows my name?’”

**HURRY UP, WE’RE DREAMING**

*LABEL: Mute*

**PRODUCERS:** Anthony Gonzalez, Justin Meldal-Johnsen

**ENGINEERS:** Todd Burke, Justin Meldal-Johnson, Mike Schuppan

**MIXERS:** Antoine Gaillet, Tony Hoffer

“Trent Reznor’s first foray into the world of film with Gone Baby Gone, where he was nominated for Best Original Score for the score to the film. His music is some of the most haunting and evocative of recent years.”

**LOVE BITES (SO DO I)**

*LABEL: Atlantic*

**PRODUCERS:** Trent Reznor, Atticus Ross

**ENGINEERS:** Atticus Ross

**MIXERS:** Trent Reznor, Atticus Ross

“Trent Reznor’s first foray into the world of film with Gone Baby Gone, where he was nominated for Best Original Score for the score to the film. His music is some of the most haunting and evocative of recent years.”

**WHOSE LIFE (IS IT ANYWAYS?)**

*LABEL: Roadrunner Records*

With 14 nominations during its 10-year career, Megadeth will again vie for its first Grammy win with “Whose Life (Is It Anyways?),” the band’s third song from its self-titled album, released in 2011. The song was nominated in 2011 for Best Metal Performance and won at No. 11 on the Billboard 200 and reached No. 1 on Hard Rock Albums. The set has sold 132,000 copies.

**MARILYN MANSON**

*LABEL: Born Villain*

**PRODUCERS:** Trent Reznor, Atticus Ross

**ENGINEERS:** Atticus Ross

**MIXERS:** Trent Reznor, Atticus Ross

“The first single from the band’s eighth studio album, Born Villain, the shock-rocker wails over a crunchy guitar riff. "I don’t know which me to love, got no reflection."

Indeed, Manson has worn many faces—literally—during his controversial career, but whether he’s singing about himself or a fictional character in “No Reflection” remains unknown. Later in the track, he warns, “You don’t even want to know what I’m gonna do to you.” A win in this category would earn Manson his first Grammy.
FOR YOUR GRAMMY® CONSIDERATION

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“A lost masterpiece found... The SMiLE Sessions reveals the glorious heights of Brian Wilson’s genius.” – Entertainment Weekly

“An important document of Los Angeles music... impossibly deep music and harmonies from Brian Wilson... it’s even better than the legend suggested.” – Los Angeles Times

“Brian Wilson’s legendary unfinished audio masterpiece” – Sound+Vision Magazine

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THE 55TH ANNUAL GRAMMY AWARDS

R&B VETERANS AND NEXT-GENERATION CROONERS GO HEAD TO HEAD

BY GAIL MITCHELL

BEST URBAN CONTEMPORARY ALBUM

Fortune
CHRIS BROWN
LABEL: RCA Records
EXECUTIVE PRODUCERS: Chris Brown, Tina Davis, Mark Pitts, Team Breezy
ENGINES/MIXERS: John Hanes, Phil Seaford, Serban Ghenea, Jaycen Joshua, Manny Marroquin
Records
EXECUTIVE PRODUCERS: Miguel Pimentol, Mark Pitts
ENGINES/MIXERS: Christian Plata, Rich Costey, Manny Marroquin, Chris Kasych, Eric Isip
Miguel comes adorned with five nominations. Other nods include best rap song for his co-write on Wale's "Lotus Flower Bomb" (on which Miguel is also featured) and a marquee nod for song of the year for "Adorn"—also a best R&B song and best R&B performance nominee. The singer/songwriter/producer's sophomore set is an adventurous, multigenre blend touted as a standard-bearer for R&B's new renaissance. Debuting at No. 1 on Top R&B/Hip-Hop Albums, the album peaked at No. 3 on the Billboard 200.

Channel Orange
FRANK OCEAN
LABEL: Def Jam
EXECUTIVE PRODUCER: Everest
PRODUCERS: Malay, Frank Ocean, Om'Mas Keith, Pharrell Williams
ENGINEERS/MIXERS: Calvin Ballif, Andrew Coleman, Jeff Ellis, Doug Enske, Om'Mas Keith, Malaya, Phillip Scott, Mark "Spike" Stent, Pat Thrall, Marcos Tovar, Vic Wainstein, Frank Ocean
Before the media hoopla, many ears had already tuned into Frank Ocean—notably his Nostalgia, Ultra mixtape. Critical acclaim for his debut album—"arrestingly smooth," "addictive and textured"—left no doubt the revitalizing newcomer would be a Grammy fave. He arrives at the party with three additional Orange nods: album of the year, record of the year ("Thinkin Bout You") and best new artist. Plus two nods (best rap/sung collaboration and best short form music video) for his work on "No Church In The Wild" with Jay-Z and Kanye West.

ANITA BAKER | BEST R&B FEMALE VOCAL PERFORMANCE, 1995 ("I APOLOGIZE")

"The very first one sits on my piano. When I'm trying to write and it feels like the song will never come, it encourages me: 'Yeah. Maybe I do know what I'm doing.' And to win that first one for best R&B female vocal performance meant everything. It's where my heroes live."
CONGRATULATIONS

ANTHONY HAMILTON

2 GRAMMY® NOMINATIONS
BEST R&B ALBUM:
BACK TO LOVE
BEST R&B SONG (SONGWRITER’S AWARD):
PRAY FOR ME
BEST R&B SONG

**Adorn**  
**PERFORMER:** Miguel  
**FROM:** Kaleidoscope Dream  
**SONGWRITERS:** Miguel Pimentel  
**PUBLISHER:** Art Dealer Chic  
**LABEL:** Entertainment/Black ice/RCA Records

Reaching No. 1 on Hot R&B/Hip-Hop Songs, the vibrant lead single from Miguel’s Grammy-nominated album gave fans a colorful portrait of the creative fearless-ness and intimacy that the singer/songwriter/producer sought to achieve on his sophomore outing. As he told Billboard earlier this year before Kaleidoscope Dream’s release, “Somewhere along the way … the genre became a stereotype, and I’ve never been one for stereotypes.” Miguel is also up for best R&B performance, vying against Estelle, Robert Glasper Experiment, Anthony Hamilton, Patrick “jQue” Smith and George Michael. That one opened the gate; it felt like being welcomed into a heavenly fold. And the third was for album of the year for the ‘Bodyguard’ soundtrack. Whitney was jumping around. I had never seen her so happy and excited … like a child. That’s when I realized how big it was because she was so caught up with emotion. How marvelous and beautiful it was to be there with her.”

**Pray for Me**  
**PERFORMER:** Anthony Hamilton  
**FROM:** Back to Love  
**SONGWRITERS:** Antonio Dixon, Kenny Edmonds, Anthony Hamilton, Patrick “jQue” Smith  
**PUBLISHERS:** Toppy Whyte’s Music/Songs of Universal/Faze Records, Anthony Dixon’s Muzik/EMI Music, Christopher  
**LABEL:** RCA Records


**Beautiful Surprise**  
**PERFORMER:** Tamia  
**FROM:** Beautiful Surprise  
**SONGWRITERS:** Tamia Hill, Claude Kelly, Salaam Remi  
**PUBLISHERS:** Plus 1 Publishing, Studiobeast Music/Warner Tamerlane Music/Linden Springfield/EMI Blackwood Music  
**LABEL:** Plus 1 Music Group

After a six-year hiatus, Tamia soars triumphantly with not one but two nominations from the first release on her own label: best R&B song and best R&B album. The six-time Grammy nominee’s same-titled album counts among its competitors the Robert Glasper Experiment, Anthony Hamilton, R. Kelly and Tyrese. "Beautiful Surprise" co-writer Salaam Remi (Amy Winehouse, Alicia Keys) is also up for producer of the year, non-classical.

**Heart Attack**  
**PERFORMER:** Trey Songz  
**FROM:** Chapter V  
**SONGWRITERS:** Benjamin Levin, Rico Love, Tremaine Neverson  
**PUBLISHERS:** Matza Ball Music, Where Da Kasz At, EMI Foray Music, April’s Boy Muzik, Warner/Chappell Music  
**LABEL:** Songbook/Atlantic Records

One of R&B’s young soldiers returns to the nominee circle with the first single from his fifth album—and first Billboard 200 No. 1—Chapter V. Now gold-certified, aching break-up ballad “Heart Attack” peaked at No. 3 on Hot R&B/Hip-Hop Songs. This marks Songz’ third Grammy nomination, including best male R&B vocal performance (“Can’t Help but Wait”) in 2008 and best contemporary R&B album (Ready) in 2010.

**Refill**  
**PERFORMER:** Elle Varner  
**FROM:** Perfectly Imperfect  
**SONGWRITERS:** Daryl “DJ” Camper, Elle Varner, Andrew “Pop” Wansel  
**PUBLISHERS:** Ellevision Music, Sony/ATV Songs, Private Stock Entertainment, Songs of Universal, CampStar Music, EMI April  
**LABEL:** MBK Entertainment/RCA Records

Thanks to the unlikely companionship of a country fiddle, newcomer Elle Varner set R&B tongues wagging with “Refill”—and picked up her first Grammy nod. The infectious song, about an intoxicating guy, peaked at No. 10 on Hot R&B/Hip-Hop Songs. Her debut album, Perfectly Imperfect, debuted and peaked at No. 2 on Top R&B/Hip-Hop Albums and No. 4 on the Billboard 200, turning the spotlight on another promising next-generation talent.

**NARADA MICHAEL WALDEN | BEST R&B SONG, 1985 | (“FREEWAY OF LOVE,” ARETHA FRANKLIN); ALBUM OF THE YEAR, 1994 (THE BODYGUARD: ORIGINAL SOUNDTRACK ALBUM)**

“We’ve won three and each are special in their own way. The first time [best R&B song for Aretha Franklin’s “Freeway of Love”] was off-the-charts incredible for me and my writing partner Jeffrey Cohen. The second was for producer of the year for a bundle of work, including Whitney Houston, Aretha Franklin and George Michael. That one opened the gate; it felt like being welcomed into a heavenly fold. And the third was for album of the year for the ‘Bodyguard’ soundtrack. Whitney was jumping around. I had never seen her so happy and excited … like a child. That’s when I realized how big it was because she was so caught up with emotion. How marvelous and beautiful it was to be there with her.”
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LEWIS BLACK
IN GOD WE RUST

MR. UNIVERSE
JIM GAFFIGAN

COMEDY CENTRAL CONGRATULATES GRAMMY® NOMINEES
LEWIS BLACK AND JIM GAFFIGAN

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Best Bluegrass Album
Life Finds A Way

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“It’s a thrill to win one of music’s highest honors. Winning for the Salute to Gospel album was great because I won it with my peers and it was a project I felt strongly about. I’d love to win a solo Grammy one day. That’s still on my bucket list.”

MARTINA MCBRIDE | BEST SOUTHERN, COUNTRY OR BLUEGRASS GOSPEL ALBUM, 1996 | (AMAZING GRACE—A COUNTRY SALUTE TO GOSPEL, VARIOUS ARTISTS)
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Hey Hey Kiss Him Goodbye" and is also in the running for best rap performance.

Lotus Flower Bomb
PERFORMERS: Wale featuring Miguel
FROM: Ambition
SONGWRITERS: Olubowale Akintimehin, S. Joseph Dew, Jerrin Howard, Walker Johnson, Miguel Jontel Pimentel
LABEL: Maybach Music Group/Warner Bros.
A sultry groove coupled with Wale’s mesmerizing flow and Miguel’s smooth-as-silk tenor are the musical points of this seductive love ballad. Selected as the lead single from Wale’s sophomore studio album, Ambition, the Jerinn Howard-produced song spent five weeks at No. 1 on Hot R&B/Hip-Hop Songs and rose to No. 3 on Rap Songs.

Mercy
PERFORMERS: Kanye West featuring Big Sean, Pusha T & 2 Chainz
FROM: Kanye West Presents G.O.O.D. Music Cruel Summer
SONGWRITERS: Sean Anderson, Tauheed Epps, Stephan Taft, James Thomas, Terrence Thornton, Kanye West
Competing against himself last year in this category with two nominations (2011 winner “All of the Lights” and “Otis”), Kanye West finds himself in the same situation (see “N***s in Paris”). “Mercy,” set off by a driving beat and colorful bravado, spent nine weeks at No. 1 on Rap Songs. “Mercy,” also up for best rap performance, gives Big Sean and 2 Chainz their first Grammy nods, with the latter also in play for best rap album.

The Motto
PERFORMERS: Drake featuring Lil Wayne
FROM: Take Care
SONGWRITERS: Dwayne Carter, Aubrey Graham, Tyler Williams
LABEL: Young Money/Cash Money/Republic Records
Drake’s infectious ode to his philosophy on life—“you only live once” (YOLO)—reigned at No. 1 on Rap Songs for 14 weeks and two weeks on Hot R&B/Hip-Hop Songs. “The Motto” is one of 10 No. 1s Drake has placed on the latter tally during the last three years. The Canadian rapper received his first nomination in this category in 2010 for “Best I Ever Had.”

“[André 3000] and I were in L.A. with 30 members of our extended families, who also attended the awards. We had the hotel on lockdown with so many rooms on different floors. It was like a family reunion. This was a special moment because a Grammy is one of the most prestigious prizes in music. Winning album of the year was the equivalent of winning a Super Bowl ring. To be the best album of all the genres is the highest honor in music and one of the highlights of my career.”
WHETHER MULTICULTURAL OR REGION-SPECIFIC, THE CONTENDERS FOR TOP HONORS ALL STRUCK A CHORD

BY JUSTINO AGUILA

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

**Campo**

**LABEL**: Bizarro Records

**PRODUCERS**: Juan Campodónico, Gustavo Santaolalla, Aníbal Kerpel

**ENGINEERS/MIXERS**: Joe Chiccarelli, Julieta Berta, Aníbal Kerpel

The debut album from producer Juan Campodónico together with Gustavo Santaolalla, founder/co-producer of the Bajofondo Collective, Campo mixes elements of pop, electro and rock with neo-tango, neo-cumbia, Latin retro and pop music. It was recently also nominated for a Latin Grammy.

**Imaginaries**

**LABEL**: Smithsonian Folkways

**PRODUCERS/MIXERS**: Pete Reinhiger, Quetzal Flores, Alberto Lopez, Camilo Moreno Quetzal, a bilingual and Chicano band from East Los Angeles, writes about social, cultural and political themes in its songs. In the early 1990s co-founder Quetzal Flores saw the revival of traditional music from Veracruz known as son jarocho and decided to learn the music and its folk instruments, but fused it with influences from such acts as the Smiths, Roxy Music and Stevie Wonder.

**Electro-Jarocho**

**LABEL**: Round Whirled Records

**PRODUCERS**: Hector “Hecdog” Perez, Greg Landau

**ENGINEERS/MIXERS**: Pete Reinhiger, Quetzal Flores, Alberto Lopez, Camilo Moreno Quetzal, a bilingual and Chicano band from East Los Angeles, writes about social, cultural and political themes in its songs. In the early 1990s co-founder Quetzal Flores saw the revival of traditional music from Veracruz known as son jarocho and decided to learn the music and its folk instruments, but fused it with influences from such acts as the Smiths, Roxy Music and Stevie Wonder.

**La Bala**

**LABEL**: Nacional Records

**PRODUCERS**: Andres Celis, Ana Tijoux

**ENGINEERS/MIXERS**: Carlos Barros, Arturo Zegers, Todd Fairall

La Bala was recently nominated for a Latin Grammy for best urban music album. It’s the follow-up to Tijoux’s 1997, which was previously nominated for a Grammy and featured on AMC’s “Breaking Bad.” The French-Chilean rapper co-headlined with Puerto Rico’s Calle 13 at the Latin Alternative Music Conference in New York last summer.

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

**Pecados y Milagros**

**LABEL**: Sony Music

**PRODUCERS**: Lila Downs, Paul Cohen, Aníbal Taño

**ENGINEERS/MIXERS**: Aníbal Taño, Rodolfo Vázquez, Alberto J. Rodríguez, Alan Saucedo, Kamilo Kratc, Sandra Kratc, Mauricio Cano, José Limberg

Lila Downs recently won for best folk album at the Latin Grammys and continues to build recognition. The singer/songwriter incorporates traditional Oaxacan folk music into her projects and this album, which translates to “Sins and Miracles,” has become a world music favorite. During the Latin Grammy telecast in November, Downs performed “Zapata Se Queda” (Zapata Remains), leaving viewers mesmerized as a colorful “Day of the Dead”-themed set served as the backdrop to her commanding voice and powerful composition. The album peaked at No. 33 on Top Latin Albums.

**Sembrando Flores**

**LABEL**: Fonovisa

**PRODUCER**: Mario Quintero Lara

**ENGINEERS/MIXERS**: Hector “Hecdog” Perez

Comprising a young group of son jarocho musicians who play the style of music from the Veracruz region of Mexico, Los Cojolites were first seen in the 2002 film “Frida,” starring Salma Hayek. This is the first son jarocho album nominated in this category, and a world music Round Whirled Records’ second nomination in the current slate of Grammy nominations.

**365 Días**

**LABEL**: Fonovisa

**PRODUCER**: Mario Quintero Lara

**ENGINEERS/MIXERS**: Fernando Cavazos, Mario Quintero Lara, Noe Sepulveda, Sergio Vargas.

Founded in the late ’80s, the venerable act known as Los Tucanes de Tijuana have seen a loyal following of fans. 365 Días has sold 26,000 albums, according to Nielsen SoundScan, and peaked at No. 3 on the Top Latin Albums chart. Led by Mario Quintero Lara, the band was formed in Tijuana, Mexico, and is scheduled to return to the giant Greenham Field in England on May 26, 2013, as the backdrop to her commanding voice and powerful composition. The album peaked at No. 33 on Top Latin Albums.

**Oye**

**LABEL**: Sony Music Latin

**PRODUCER**: Gerardo Ortiz

**ENGINEERS/MIXER**: Ignacio “Nacho” Zamudio

Prolific singer/songwriter Gerardo Ortiz has built a strong following thanks to his popular corridos. At just 23, his lyrical compositions have helped reach a new generation of regional Mexican fans. El Primer Ministro has sold 16,000 units and was No. 1 for two weeks on Top Latin Albums. The norteno crooner won seven trophies at the 2012 Billboard Mexican Music Awards, including artist of the year.

**El Primer Ministro**

**LABEL**: Sony Music Latin

**PRODUCER**: Gerardo Ortiz

**ENGINEERS/MIXER**: Ignacio “Nacho” Zamudio

Prolific singer/songwriter Gerardo Ortiz has built a strong following thanks to his popular corridos. At just 23, his lyrical compositions have helped reach a new generation of regional Mexican fans. El Primer Ministro has sold 16,000 units and was No. 1 for two weeks on Top Latin Albums. The norteno crooner won seven trophies at the 2012 Billboard Mexican Music Awards, including artist of the year.
INDEPENDEUT LABELS CONTINUE TO MAKE A MAJOR IMPACT

BY ED CHRISTMAN

If Mumford & Sons’ sophomore album, Babel (Glassnote Records), takes home the Grammy for album of the year on Feb. 10, it will mark the fifth year in a row an indie act has won the top prize, if you count indies by ownership. The run began with Robert Plant & Alison Krauss’ Raising Sand on Rounder Records in 2009, followed by Taylor Swift’s Fearless (Big Machine); Arcade Fire’s The Suburbs (Merge); and Adele’s 21, which, while issued in the United States through Columbia, originated on indie label XL, where the singer is signed in the United Kingdom.

Even if Babel doesn’t triumph and breaks that streak, the 2013 Grammy nominations are packed with independent releases in both major and minor categories. The American Assn. of Independent Music (A2IM) counts 210 nominations out of the 393 non-producer category nominations this year, which is more than half. While there may have been past years where indies have had more nominations in terms of absolute numbers, before the Recording Academy consolidated categories, A2IM president Rich Bengloff says, “We have never had a higher percentage of nominees, or a higher percentage of categories, in which indie labels have nominations.”

Concord Music Group leads the pack with 26 nominations, including those earned by Rounder Records and Heads Up, which issued Radio Music Society from 2011 best new artist winner Esperanza Spalding, who’s up for best jazz vocal album. Concord acts Chick Corea, Kurt Elling and Al Jarreau also scored jazz nods, while Rounder’s Time Jumpers are up for best country album for their self-titled sophomore set and best country duo/group performance for “On the Outskirts of Town.”

Other labels with impressive showings include Smithsonian Folkways, which earned five nominations—including Quetzal’s Imaginal, up for best Latin rock, urban or alternative album, and Elizabeth Mitchell’s Little Seed: Songs for Children by Woody Guthrie, nominated for best children’s album. Ultra picked up four nominations, including three in the best dance/electronics album category with Steve Aoki’s Wonderland, Kaskade’s Fire 8Z Ice and Deadmau5’s <Album Title Goes Here>. Hear Music scooped up four nods, including two for best traditional pop vocal album with Paul McCartney’s Kisses on the Bottom and Carole King’s A Holiday Carole.

Most noticeably, however, independent labels once again infiltrated the evening’s most high-profile nominations. Aside from the six nods earned by Glassnote’s Mumford & Sons, including best rock performance for “I Will Wait” and best Americana album for Babel, Dualtone Music’s Lumineers benefited from the momentum of their top 10 hit “Ho Hey” by scoring multiple nominations, including a best new artist nod. Joining them in the category is Southern rock quartet Alabama Shakes, whose debut album Boys & Girls was released through ATO Records last April. And while Swift’s fourth album, Red, was released too late to be eligible in the album categories, the pop-country superstar could once again notch a huge win for indies if her first Billboard Hot 100 No. 1, “We Are Never Ever Getting Back Together,” earns the record of the year trophy for Big Machine.

Additional reporting by Jason Lipshutz.

MY GRAMMY MOMENT

DIONNE WARWICK | BEST POP VOCAL, 1969 | (“DO YOU KNOW THE WAY TO SAN JOSE”)

“The year I won my first Grammy Award was one of the most awesome things that could have happened to me in my recording career. To think the entire recording community thought I was the best that year was more than overwhelming, but even more to win in the category of best pop vocal. Well, that was unbelievable as it was not something that happened to an African-American female artist. Then to be told the only other African-American female that had won in that category was the great Ella Fitzgerald meant as much as the Grammy itself. To be honored by your peers is a true gift and to be on the receiving end of that gift, honestly, there really are no words that could describe that feeling. I have received five Grammys and all of them will always have a special place to be displayed for all to see. I am honored to have a career spanning 50 years and to be here to celebrate that milestone is a privilege.”

Additional reporting by Jason Lipshutz.
AND THE NOMINEES ARE...

**RECORD OF THE YEAR**

**Lonely Boy**
**THE BLACK KEYS**
**PRODUCERS:** The Black Keys and Danger Mouse
**ENGINEERS/MIXERS:** Tom Elmhirst and Kennie Takahashi
**MASTERING ENGINEER:** Brian Lucey
**FROM:** El Camino
**LABEL:** Monesuch

**We Are Never Ever Getting Back Together**
**TAYLOR SWIFT**
**PRODUCERS:** Max Martin, Shellback and Taylor Swift
**ENGINEERS/MIXERS:** Serbian Ghevria
**MASTERING ENGINEER:** Tom Coyne
**FROM:** Red
**LABEL:** Big Machine Records

**Stronger (What Doesn’t Kill You)**
**KELLY CLARKSON**
**PRODUCER:** Greg Kurstin
**ENGINEERS/MIXERS:** Vence Powell and Jack White
**MASTERING ENGINEER:** Bob Ludwig
**FROM:** Stronger
**LABEL:** RCA Records/Limitied

**ALBUM OF THE YEAR**

**El Camino**
**THE BLACK KEYS**
**PRODUCERS:** The Black Keys and Danger Mouse
**ENGINEERS/MIXERS:** Tshom Blake, Tom Elmhirst and Kennie Takahashi
**MASTERING ENGINEER:** Chris Gehringer
**FROM:** El Camino
**LABEL:** Monesuch

**Some Nights**
**FUN. FEATURING JANIELLE MONAE**
**PRODUCERS:** Jeff Bhasker, Andrew Dawson and Stuart White
**MASTERING ENGINEER:** Chris Gehringer
**FROM:** Some Nights
**LABEL:** Fueled By Ramen

**Somebody That I Used To Know**
**GOTYE FEATURING KIMBRA**
**PRODUCERS:** Wally De Backer, Andrew Dott and Nate Ruess
**ENGINEERS/MIXERS:** Tchad Blake, Tom Elmhirst and Kennie Takahashi
**MASTERING ENGINEER:** Serban Ghenea
**FROM:** Some Nights
**LABEL:** Warner Records

**SONG OF THE YEAR**

**The A Team**
**SONGWRIITER:** Ed Sheeran
**PRODUCER:** Benny Blanco
**PUBLISHERS:** Sony/ATV Music Publishing

**Adorn**
**SONGWRIITER:** Miguel Pimentel
**PRODUCER:** Calvin Harris
**PUBLISHERS:** Art Dealer Chic

**BEST POP DUO/GROUP PERFORMANCE**

**Shake It Out**
**FLORENCE & THE MACHINE**
**FROM:** How Big, How Blue, How Beautiful
**LABEL:** Universal Republic

**We Are Young**
**FUN. FEATURING JANIELLE MONAE**
**FROM:** Some Nights
**LABEL:** Fueled By Ramen

**BEST NEW ARTIST**

**Alabama Shakes**
**FROM:** Girl
**LABEL:** ATO

**Hunter Hayes**
**THE LUMINEERS**
**FROM:** The Lumineers
**LABEL:** Canvas Music

**The Lumineers**
**THE LUMINEERS**
**FROM:** The Lumineers
**LABEL:** Canvas Music

**BEST POP SOLO PERFORMANCE**

**Set Fire To The Rain (Live)**
**ADELE**
**FROM:** Live At The Royal Albert Hall
**LABEL:** XL/Columbia

**Stronger (What Doesn’t Kill You)**
**KELLY CLARKSON**
**FROM:** Where Have You Been
**LABEL:** RCA/19 Recordings Limited
BEST DANCE/ELECTRONICA ALBUM

24/7
Gerald Albright & Norman Brown
Concord Jazz

Levels
Avicii
Princes: Tim Bergling and Ash Pournouri
Mixers: Tim Bergling
Levels/Atom Empire/Interscope

We Take Care Of Our Own
Bruce Springsteen
From: Wrecking Ball
Columbia Records

BEST POP INSTRUMENTAL ALBUM

I Can’t Live Without You
Al Walser
Producer: Al Walser
Mixers: Al Walser
Cut The Bull Entertainment

The 2nd Law
Muse
Warner Bros.

BEST POP VOCAL ALBUM

Christmas
Michael Bublé
From: Christmas
Universal Music

The Truth About Love
P!nk
RCA Records

Freedom At 21
From: Resolution
Lamb Of God
UMe

BEST DANCE/ELECTRONICA ALBUM

Wonderland
Steve Aoki
From: Ultra Music/Dim Mak

Bangarang
Skrillex
From: OWSLA/Big Beat/Atlantic

The Idler Wheel Is Wiser Than The Driver Of The Screw And Whipping Cords Will Serve You More Than Ropes Will Ever Do
From: Blunderbuss
Fiona Apple
Epic/Clean Slate

BEST TRADITIONAL POP VOCAL ALBUM

A Holiday Carole
Carole King
From: All Of Me
Estelle
Universal Music Publishing

I Will Wait
From: Resolution
Lamb Of God
UMe

BEST ROCK RECORDING

Hold On
Alabama Shakes
From: Boys & Girls
ATO Records

Lonely Boy
From: El Camino
Noneuch

We Take Care Of Our Own
From: Wrecking Ball
Columbia Records

BEST ROCK PERFORMANCE

Lonely Boy
From: El Camino
Noneuch

We Take Care Of Our Own
From: Wrecking Ball
Columbia Records

BEST R&B PERFORMANCE

Thank You
From: All Of Me
Home School/Atlantic

Gonna Be Alright (F.T.B.)
From: Black Radio
Blue Note

Lamb Of God
From: Resolution
UMe

Boston Common:
From: Kaleidoscope Dream
Miguel
Epic/Noneuch

Biophilia
From: Blunderbuss
M83
Anti- Records

The Idler Wheel Is Wiser Than The Driver Of The Screw And Whipping Cords Will Serve You More Than Ropes Will Ever Do
From: Blunderbuss
Fiona Apple
Epic/Noneuch

Making Mirrors
From: Kaleidoscope Dream
Miguel
Epic/Noneuch

Hurry Up, We’re Dreaming
From: Blunderbuss
M83
Anti- Records

Bad As Me
From: Kaleidoscope Dream
Miguel
Epic/Noneuch

Thank You
From: All Of Me
Home School/Atlantic

Gonna Be Alright (F.T.B.)
From: Black Radio
Blue Note

I Want You
From: Kaleidoscope Dream
Miguel
Epic/Noneuch
<table>
<thead>
<tr>
<th>BEST TRADITIONAL R&amp;B PERFORMANCE</th>
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<tbody>
<tr>
<td><strong>Lately</strong></td>
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<tr>
<td>Anita Baker</td>
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<tr>
<td><strong>FROM:</strong> Looking 4 Myself</td>
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<tr>
<td>RCA Records</td>
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<tr>
<td><strong>Love On Top</strong></td>
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<tr>
<td>Beyoncé</td>
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<tr>
<td><strong>FROM:</strong> 4</td>
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<tr>
<td>Columbia Records</td>
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<tr>
<td><strong>Wrong Side Of A Love Song</strong></td>
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<tr>
<td>Melanie Fiona</td>
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<tr>
<td><strong>FROM:</strong> The MF Life</td>
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<td>SRC</td>
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<tr>
<td><strong>Real Good Hands</strong></td>
</tr>
<tr>
<td>Gregory Porter</td>
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<tr>
<td><strong>FROM:</strong> Be Good</td>
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<td>Motema Music</td>
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<tr>
<td><strong>If Only You Knew</strong></td>
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<tr>
<td>SWV</td>
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<tr>
<td><strong>FROM:</strong> I Missed Us</td>
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<tr>
<td>Mass Appeal Entertainment/E7 Music</td>
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<th>BEST R&amp;B SONG</th>
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<tr>
<td><strong>Adorn</strong></td>
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<tr>
<td>Songwriter: Miguel Pimentel</td>
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<tr>
<td><strong>FROM:</strong> Kaleidoscope Dream</td>
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<tr>
<td>RCA/Bystorm Entertainment</td>
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<tr>
<td><strong>Beautiful Surprise</strong></td>
</tr>
<tr>
<td>Songwriters: Tamia Hill, Claude Kelly, and Salaam Remi</td>
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<tr>
<td><strong>FROM:</strong> Beautiful Surprise</td>
</tr>
<tr>
<td>Plus 1 Music Group</td>
</tr>
<tr>
<td><strong>Heart Attack</strong></td>
</tr>
<tr>
<td>Songwriters: Benjamin Levin, Rico Love, and Tremaine Neverson</td>
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<tr>
<td><strong>FROM:</strong> Chapter V</td>
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<tr>
<td>Songbook/Atlantic</td>
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<tr>
<td><strong>Pray For Me</strong></td>
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<tr>
<td>Songwriters: Antonio Dixon, Kenny Edmonds, Anthony Hamilton, and Patrick &quot;JQue&quot; Smith</td>
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<tr>
<td><strong>FROM:</strong> Back To Love</td>
</tr>
<tr>
<td>RCA</td>
</tr>
<tr>
<td><strong>Refill</strong></td>
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<tr>
<td>Songwriters: Darrell &quot;D.J.&quot; Camp, Elle Varner and Andrew &quot;Pop&quot; Womack (Elle Varner)</td>
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<tr>
<td><strong>FROM:</strong> Perfectly Imperfect</td>
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<td>RCA Records/MBK Entertainment</td>
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<tr>
<th>BEST URBAN CONTEMPORARY ALBUM</th>
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<tr>
<td><strong>Fortune</strong></td>
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<td>Chris Brown</td>
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<td>RCA Records</td>
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<td><strong>Kaleidoscope Dream</strong></td>
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<td>Miguel</td>
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<td>RCA Records/Bystorm Entertainment</td>
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<th>Channel Orange</th>
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<tr>
<td><strong>BLACK RADIO</strong></td>
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<tr>
<td>Robert Glasper Experiment</td>
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<tr>
<td><strong>Back To Love</strong></td>
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<tr>
<td>Anthony Hamilton</td>
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<tr>
<td><strong>Write Me Back</strong></td>
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<tr>
<td>R. Kelly</td>
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<tr>
<td><strong>Beautiful Surprise</strong></td>
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<tr>
<td>Tamia</td>
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<tr>
<td><strong>Open Invitation</strong></td>
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<tr>
<td>Tyrese</td>
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<tr>
<td><strong>I Do</strong></td>
</tr>
<tr>
<td>Young Jeezy featuring Jay-Z &amp; André 3000</td>
</tr>
<tr>
<td><strong>FROM:</strong> Take Care</td>
</tr>
<tr>
<td>Cash Money Records</td>
</tr>
<tr>
<td><strong>N</strong>**'s In Paris**</td>
</tr>
<tr>
<td>Jay-Z &amp; Kanye West</td>
</tr>
<tr>
<td><strong>Daughters</strong></td>
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<tr>
<td>Nas</td>
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<tr>
<td><strong>Mercy</strong></td>
</tr>
<tr>
<td>Kanye West featuring Big Sean, Pusha T &amp; 2 Chainz</td>
</tr>
<tr>
<td><strong>I Do</strong></td>
</tr>
<tr>
<td>Young Jeezy featuring Jay-Z &amp; André 3000</td>
</tr>
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**FOR YOUR GRAMMY® CONSIDERATION – BEST SCORE SOUNDTRACK FOR VISUAL MEDIA**

**JOURNEY**

Original Soundtrack composed by Austin Wintory

Composer Austin Wintory delivers the current frontrunner for Soundtrack of the Year.

- Ryan Clements, IGN

- Miguel Concepcion, Examiner

January 5, 2013 | www.billboard.biz | 43
Best Rap Album

Wild Ones

 Album: FLO RIDA FEATURING SIA
 FROM: Wild Ones

No Church In The Wild

 Album: JAY-Z & KANYE WEST FEATURING FRANK OCEAN & THE-DREAM
 FROM: Watch The Throne

Tonight (Best You Ever Had)

 Album: JOHN LEGEND FEATURING LUDACRIS
 FROM: Thats What I Like A Man Soundtrack

Cherry Wine

 Album: NAS FEATURING AMY WINEHOUSE
 FROM: Life Is Good

Talk That Talk

 Album: RIHANNA FEATURING JAY-Z
 FROM: Talk That Talk

Best Rap Song

 Daughters

 Album: NAS

Lotus Flower Bomb

 Album: LUPE FIASCO

Mercy

 Album: 2 CHAINZ

Best Rap Collaboration

 Wild Ones

 Album: FLO RIDA FEATURING SIA
 FROM: Wild Ones

No Church In The Wild

 Album: JAY-Z & KANYE WEST FEATURING FRANK OCEAN & THE-DREAM
 FROM: Watch The Throne

Tonight (Best You Ever Had)

 Album: JOHN LEGEND FEATURING LUDACRIS
 FROM: Thats What I Like A Man Soundtrack

Cherry Wine

 Album: NAS FEATURING AMY WINEHOUSE
 FROM: Life Is Good

Talk That Talk

 Album: RIHANNA FEATURING JAY-Z
 FROM: Talk That Talk

Best Country Duo/Group Performance

 Even If It Breaks Your Heart

 Album: ELI YOUNG BAND
 FROM: Life At Best

Best New Age Album

 Echoes Of Love

 Album: OMAR AKRAM
 FROM: Real Music

Best Country Solo Performance

 Home

 Album: DIERKS BENTLEY
 FROM: Home

Springsteen

 Album: ERIC CHURCH
 FROM: Chief

Best Country Album

 Uncaged

 Album: ZAC BROWN BAND
 FROM: Southern Ground/Atlantic

Hunter Hayes

 Album: Hunter Hayes
 FROM: Atlantic

Living For A Song: A Tribute To Hank Cochran

 Album: JAMIEY JOHNSON
 FROM: Mercury Records

Four The Record

 Album: MIRANDA LAMBERT
 FROM: RCA Nashville

The Time Jumpers

 Album: THE TIME JUMPERS
 FROM: Rounder

Best Rap/Alternative

 Cost Of Livin'

 Album: RONNIE DUNN
 FROM: Arista Nashville

So You Don't Have To Love Me Anymore

 Album: JAY KNOWLES AND ADAM WRIGHT (ALAN JACKSON)
 FROM: Thirty Hies West

Springsteen

 Album: ERIC CHURCH, JEFF HYDE AND RYAN TYNDALL (ERIC CHURCH)
 FROM: Chief

Best Rap/Sung Collaboration

 Talk That Talk

 Album: RIHANNA FEATURING JAY Z
 FROM: Talk That Talk

Best Rap Song

 Take Care

 Album: NAS
 FROM: Life Is Good

Food & Liquor II: The Great American Rap Album, Pt. 1

 Album: LUPE FIASCO
 FROM: Atlantic

Best Rap Album

 God Forgives, I Don't

 Album: RICK ROSS
 FROM: Def Jam

Based On A T.R.U. Story

 Album: 2 CHAINZ
 FROM: Def Jam
CONGRATULATIONS STEVEN HALPERN
BEST NEW AGE ALBUM NOMINEE

“The first — and definitive — New Age keyboardist... one of the most influential artists of the past 30 years.”
— KEYBOARD magazine

DEEP ALPHA debuts at #7 on BILLBOARD’s Top Ten New Age chart!

STEVEN HALPERN is a best-selling composer, recording artist, producer and a master of atmospheric soundscapes attuned to inner peace.

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StevenHalpern.com/GRAMMYDeepAlpha

Thank you for your consideration.

MICHAEL COHL AND S2BN FILMS PRESENT
GRAMMY® Award Nominee – Long Form Music Video

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A FILM BY EMMETT MALLOY

3 bands, 6 cities, 1 train and thousands of miles of track. Big Easy Express is a cinematic musical journey filled with exuberant concert performances and impromptu jam sessions. It’s a railway adventure with high canyons, joyous crowds, blasted skies, late-night laughter and endless music.

Produced by Tim Lynch, Bryan Ling, Mike Luba

www.bigeasyexpress.com
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<th>Category</th>
<th>Winner</th>
<th>Album/Performance</th>
<th>Record Label</th>
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<tbody>
<tr>
<td>BEST GOSPEL/CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE</td>
<td>Matt Redman</td>
<td>10,000 Reasons</td>
<td>Sparrow Records</td>
</tr>
<tr>
<td>BEST IMPROVISED JAZZ SOLO</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>Seeds From The Underground</td>
<td>Mack Avenue Records</td>
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<tr>
<td>BEST LARGE JAZZ ENSEMBLE ALBUM</td>
<td>Chick Corea</td>
<td>From: Best Days</td>
<td>Tillyman Music Group</td>
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<tr>
<td>BEST LATIN JAZZ ALBUM</td>
<td>Chano Dominguez</td>
<td>From: Latin Jazz</td>
<td>Blue Note</td>
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<tr>
<td>BEST JAZZ VOCAL ALBUM</td>
<td>Matt Redman</td>
<td>From: Spirit Fiction</td>
<td>Blue Note</td>
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<tr>
<td>BEST JAZZ INSTRUMENTAL ALBUM</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>From: Best Days</td>
<td>Tillyman Music Group</td>
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<tr>
<td>CROSS ROADS</td>
<td>Ravi Coltrane</td>
<td>From: Spirit Fiction</td>
<td>Blue Note</td>
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<td>Hot House</td>
<td>Gary Burton and Chick Corea</td>
<td>From: Hot House</td>
<td>Concord Jazz</td>
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<tr>
<td>Alice In Wonderland</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>From: Further Explorations</td>
<td>Concord Jazz</td>
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<td>Ode</td>
<td>Brad Mehldau</td>
<td>From: Ode (Brad Mehldau Trio)</td>
<td>Nonesuch</td>
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<tr>
<td>BEST IMPROVISED JAZZ SOLO</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>From: Seeds From The Underground</td>
<td>Mack Avenue Records</td>
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<td>Matt Redman</td>
<td>From: Spirit Fiction</td>
<td>Blue Note</td>
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<tr>
<td>Best Large Jazz Ensemble Album</td>
<td>Chick Corea</td>
<td>From: Seeds From The Underground</td>
<td>Mack Avenue Records</td>
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<tr>
<td>Best Jazz Vocal Album</td>
<td>Matt Redman</td>
<td>From: Spirit Fiction</td>
<td>Blue Note</td>
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<tr>
<td>Best Jazz Instrumental Album</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>From: Best Days</td>
<td>Tillyman Music Group</td>
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<td>Further Explorations</td>
<td>Chick Corea, Eddie Gomez &amp; Paul Motian</td>
<td>From: Best Days</td>
<td>Tillyman Music Group</td>
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<td>Hot House</td>
<td>Chick Corea, Gary Burton</td>
<td>From: Hot House</td>
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<td>Seeds From The Underground</td>
<td>Kenny Garrett</td>
<td>From: Seeds From The Underground</td>
<td>Mack Avenue Records</td>
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<td>Unity Band</td>
<td>Pat Metheny Unity Band</td>
<td>From: Win</td>
<td>Verty Gospel Music Group</td>
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<td>Blue Moon</td>
<td>Ahmad Jamal</td>
<td>From: 10,000 Reasons</td>
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<td>My Testimony</td>
<td>Marvin Sapp</td>
<td>From: Bill Winston Presents</td>
<td>EMI Gospel</td>
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<td>Centennial: Newly Discovered Works Of Gil Evans</td>
<td>Gil Evans Project</td>
<td>From: God, Love &amp; Romance</td>
<td>EMI Gospel</td>
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<td>For The Moment</td>
<td>Bob Mintzer Big Band</td>
<td>From: I Win</td>
<td>Verty Gospel Music Group</td>
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<td>Dear Diz (Every Day I Think Of You)</td>
<td>Arturo Sandoval</td>
<td>From: Identity</td>
<td>Light Records/eOne Music</td>
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<td>BEST LATIN JAZZ ALBUM</td>
<td>Chano Dominguez</td>
<td>From: Latin Jazz</td>
<td>Blue Note</td>
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<tr>
<td>I Feel Good</td>
<td>Phillip Feaster, Fred Hammond, Jonathan Miller, and Calvin Rodgers</td>
<td>From: God, Love &amp; Romance</td>
<td>EMI Gospel</td>
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<tr>
<td>Go Get It</td>
<td>Eric Campbell, Tina Campbell, Werrin Campbell</td>
<td>From: Good, Love &amp; Romance</td>
<td>EMI Gospel</td>
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<tr>
<td>Hold On</td>
<td>Cheryl Fortune, James Fortune, Terence Vaughn</td>
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<tr>
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<td>Light Records/eOne Music</td>
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</table>
BEST LATIN POP ALBUM

Independiente
RICARDO ARJONA
Sony Music Latin

Ilusión
FONSECA
Sony Music Latin

Kany García
KANY GARCIA
Sony Music

¿Con Quién Se Queda El Perro?
JESSE Y JOY
Warner Music Latina

MTV Unplugged Deluxe Edition
JUANES
Universal Music Latino

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

Campo
CAMPO
Bizarro Records

Déjenme Llorar
CARLA MORRISON
Cosmic Records

Imaginaries
GUETZAL
Smithsonian Folkways Recordings

Electro-Jarocho
SISTEMA BOMB
Round Whirled Records

La Baía
ANA TIJOUX
National Records

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

Pecados Y Milagros
LILA DOWNS
Sony Music

Sembrando Flores
LOS COJOLITES
Round Whirled Records

365 Días
LOS TUCÁNESES DE TIJUANA
Forovista

El Primer Ministro
GERARDO ORTIZ
Sony Music Latin

BEST TROPICAL LATIN ALBUM

Cubano Soy
RAÚL LARA Y SUS SONEROS
Spanish Music Records

Desde Nueva York A Puerto Rico
EDDIE MONTALVO
Señor Marcial Records

Retro
MARÍA GONZÁLEZ Y LA RIQUEÑA
Pink Chaos Productions

Formula Vol. 1
ROMEO SANTOS
Sony Music

BEST AMERICANA ALBUM

The Carpenter
THE AVETT BROTHERS
Universal Republic

From The Ground Up
JOHN FULLBRIGHT
Blue Dirt Records

BEST BLUEGRASS ALBUM

The Gospel Side Of DAILY & VINCENT
Rounder

Life Finds A Way
THE GRASCALS
Mountain Home

Beat The Devil And Carry A Rail
NOAM PIKELNY
Compass Records

Scrub Gravel Road
SPECIAL CONSENSUS
Compass Records

Nobody Knows You
STEEP CANYON RANGERS
Rounder

LARRY CARLTON

"I am honored that my work is being considered in the company of such great artists. No matter how many times one is given this opportunity, it always feels like the first."

This title and more available at www.335records.com
www.larrycarlton.com

Robert Williams, CEO of 335 Records states: "This stellar collection of recordings capture Mr. 335 taking an intimate approach to his classic songs where production is stripped back to only electric, acoustic guitars, and essential percussion. We are very proud of our artist and friend Larry Carlton."
### Best World Music Album

- **The Band Courtbouillon**
  - Artists: Wayne Toups, Steve Riley & Wilson Savoy
  - **Valour Records**

- **JAMES MURRAY & VARIOUS ARTISTS**
  - **Jumpin' Jazz Kids**

- **Little Seed: Songs For Children By Woody Guthrie**
  - **Elizabeth Mitchell**
  - **Smithsonian Folkways Recordings**

- **Radio Jungle**
  - **The Pop Ups**

### Best Blues Album

- **33 1/3**
  - Artists: Shemekia Copeland
  - **Telano International**

- **Locked Down**
  - Artists: Dr. John
  - **Noneuch**

- **Let It Burn**
  - Artists: Ruthie Foster
  - **Blue Corn Music**

- **And Still I Rise**
  - Artists: Heritage Blues Orchestra
  - **Round River Records**

- **Bring It On Home**
  - Artists: Joan Osborne
  - **Blue Corn Music**

### Best Folk Album

- **Leaving Eden**
  - Artists: Carolina Chocolate Drops
  - **Noneuch**

- **Election Special**
  - Artists: Ry Cooder
  - **Noneuch**

- **Hambone's Meditations**
  - Artists: Luther Dickinson
  - **Songs Of The South**

- **The Goat Rodeo Sessions**
  - Artists: Yo-Yo Ma, Stuart Duncan, Edgar Meyer and Chris Thile
  - **Rounder Records**

- **This One's For Him: A Tribute To Guy Clark**
  - Artists: Shawn Camp and Tamara Saveno, Producers: Icehouse Music

### Best Regional Roots Music Album

- **Malama Ko Aloha (Keep Your Love)**
  - Artists: Keola Beamer
  - **Cane Records**

- **Shi Kéyah – Songs For The People**
  - Artists: Radmilla Cody
  - **Canyon Records**

- **Pilialoha**
  - Artists: Weldon Kekauoha
  - **Cholo Records**

- **Nothin' But The Best**
  - Artists: Corey Ledet With Anthony Dopsie, Dwayne Dopsie and André Thierry
  - **Corey Ledet**

- **The Descendants**
  - VARIOUS ARTISTS
  - **Sony Classical/Fox Music**

### Best Comedy Album

- **Blow Your Pants Off**
  - Artists: Matthew Broderick and Kelli O'Hara
  - **Madison Gate Records**

- **Cho Dependent (Live In Concert)**
  - Artists: Jimmy Fallon, Jonah Hill, André Braugher, Sam Rockwell, Ben Schwartz, Ben Stiller, Bill Hader, and others
  - **Mondo Tunes/Comedy Central Records**

### Best Children's Album

- **Can You Canoe?**
  - Artists: The Okee Dokee Brothers
  - **Okee Dokee Music**

- **High Dive And Other Things That Could Have Happened...**
  - Artists: Bill Harley
  - **Round River Records**

- **Jumpin' Jazz Kids - A Swinging Jungle Tale - Featuring Al Jarreau, Hubert Laws And Dee Dee Bridgewater**
  - Artists: Jumpin' Jazz Kids
  - **Tenacious D**

### Best Musical Theater Album

- **Follies**
  - Artists: Danny Burstein, Jan Maxwell, Elaine Paige, Bernadette Peters and Ron Raines
  - **Round River Records**

- **The Gershwins' Porgy And Bess**
  - Artists: David Alan Grier, Norm Lewis and Audra McDonald
  - **Round River Records**

### Best Compilation Soundtrack For Visual Media

- **Midnight In Paris**
  - Artists: Various Artists
  - **Madison Gate Records**

- **The Descendants**
  - VARIOUS ARTISTS
  - **Sony Classical/Fox Music**

- **Marley**
  - Artists: Bob Marley & The Wailers
  - **Umm/Island/Tuff Gong**
DO YOU RUMBADOODLE?

BEST INSTRUMENTAL COMPOSITION

December Dream
COMPOSER: Chuck Loeb (Fourplay)
FROM: Esprit De Four
Heads Up International

Mozart Goes Dancing
COMPOSER: Chick Corea (Chick Corea & Gary Burton)
FROM: Hot House
Concord Jazz

Music Of Ansel Adams: America
COMPOSERS: Chris Brubeck and Dave Brubeck
(Temple University Symphony Orchestra)
FROM: Music Of Ansel Adams: America
BCM&D Records

Overture, Waltz And Rondo
COMPOSER: Bill Cunliffe (Temple University Symphony Orchestra)
FROM: Overture, Waltz And Rondo
BCM&D Records

Without A Paddle
COMPOSER: Bill Holman (Tall & Small)
FROM: High On You
Bosco Records

BEST INSTRUMENTAL ARRANGEMENT

Afro-Cuban Jazz Suite For Ellington
ARRANGERS: Michael Philip Mossman (Bobby Sanabria Big Band)
FROM: Multiverse
Jazzheads

How About You
ARRANGER: Gil Evans (Gil Evans Project)
FROM: Centennial - Newly Discovered Works Of Gil Evans
ArtistShare

Irrequieto
ARRANGER: Bob Mintzer (Bob Mintzer Big Band)
FROM: For The Moment
MCG Jazz

A Night In Tunisia (Actually An Entire Weekend!)
ARRANGER: Wally Minko (Arturo Sandoval)
FROM: Dear Diz (Every Day I Think Of You)
Concord Jazz

Salt Peanuts! (Mani Salado)
ARRANGER: Gordon Goodwin (Arturo Sandoval)
FROM: Dear Diz (Every Day I Think Of You)
Concord Jazz

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)

City Of Roses
ARRANGERS: Thara Memory and Esperanza Spalding
(Spalding, Esperanza Spalding)
FROM: Radio Music Society
Heads Up International
Looking at the Rainbow
Arranger: Gil Evans (Gil Evans Project and Luciana Souza)
From: Cantellation - Newly Discovered Works Of Gil Evans
Artists: Share

Out There
Arranger: Shelly Berg (Lorraine Feathers
From: Tales Of The Unusual Jazzed Media

Spain (I Can Recall)
Arranger: Vince Mendoza (Al Jarreau And The Metropole Orkest)
From: The Great Film Scores Of Dimitri Tiomkin

Wild Is The Wind
Arranger: Nan Schwartz (Whitney Clarke Kaufman and Andrew Playfoot)
From: The Greatest Film Scores Of Arizona Dranes

Old Time Smoky Mountain Music: 34 Historic Songs, Ballads, And Instrumental
Recorded In The Great Smoky Mountains By "Song Catcher" Joseph S. Hall
Compilation Producer: Josh Rosenthal
Mastering Engineers: Bryan Hoffa and Christopher King (Arizona Dranes)

The Noise Company
ARRANGER: Nan Schwartz (Whitney Clarke Kaufman and Andrew Playfoot)
From: The Greatest Film Scores Of Arizona Dranes

The Girl With The Dragon Tattoo (Soundtrack From The Motion Picture)
Art Director: Rob Sheridan (Trent Reznor and Atticus Ross)
null/Madison Gate Records

Go Fly A Kite
Art Director: Liz Kweller (Ben Kweller)
The Noise Company

Ram - Paul McCartney Archive Collection (Deluxe Edition)
Art Directors: Simon Earle and James Markgrave (Paul and Linda McCartney)
Hear Music

Some Girls: Super Deluxe Edition

Look At These Hoes (Santigold)
(T)

Push And Shove (No Doubt Featuring Busy Signal & Major Lazer)
(T)

Slight Work (Wale Featuring Big Sean)
(T)

Thought Of You (Justin Bieber)
(T)

Too Close (Alex Clare)
(T)

Markus Dravs

Babe (Mumford & Sons)
(A)

Mylo Xyloto (Coldplay)
(A)

Salaam Remi

Back To Love (Anthony Hamilton)
(T)

Between The Cheats (Amy Winehouse)
(T)

Girl On Fire (Alicia Keys & Nicki Minaj)
(S)

How Many Drinks? (Miguel)
(T)

Life Is Good (Nas)
(A)

Like Smoke (Amy Winehouse Featuring Nas)
(T)

Running (Melanie Fiona Featuring Nas)
(T)

Sins Of My Father (Usher)
(T)

A Song For You (Amy Winehouse)
(T)

The Absence
Engineers: Moogie Canazolio and Al Schmitt
Mastering Engineer: Bernie Grundman (Rebecca Pidgeon)
Verve/Decca

Ashes & Fire
Engineer: Glyn Johns
Mastering Engineers: Pete Risner (Woody Guthrie)
Smithsonian Folkways Recordings

The Goat Rodeo Sessions
Engineer: Richard King
Mastering Engineer: Bob Ludwig (Ryan Adams)
Capitol

SlingShot
Engineer: Helik Hadar
Mastering Engineers: John Flannery, Chris Thile
Metheny Group

Mylo Xyloto (Coldplay)
(A)

Between The Cheats (Amy Winehouse)
(T)

Back To Love (Anthony Hamilton)
(T)

Girl On Fire (Alicia Keys & Nicki Minaj)
(S)

How Many Drinks? (Miguel)
(T)

Life Is Good (Nas)
(A)

Like Smoke (Amy Winehouse Featuring Nas)
(T)

Running (Melanie Fiona Featuring Nas)
(T)

Sins Of My Father (Usher)
(T)

A Song For You (Amy Winehouse)
(T)

The Veldt
Producer Of The Year, Non-Classical

Dan Auerbach
- El Camino (The Black Keys)
(T)
- Locked Down (Dr. John)
(A)
- Savage (Hacienda)
(S)
- Shakedown (Hacienda)
(A)

Jeff Bhasker
- Some Nights (Fun.)
(A)

Diplo
- Climax (Usher)
(T)
- Get Free (Major Lazer Featuring Amber Coffman)
(S)
- La La La (Snap!)
(S)
- Lies (Marina And The Diamonds)
(T)

Chamberland
Surround Mixer: David Miles Huber

Surround Mastering: David Miles Huber

Producer: David Miles Huber

Modern Cool
Surround Mix Engineer: Jim Anderson
Tim Handley
• Berlioz: Symphonie Fantastique (Leonard Slatkin and Orchestrade National De Lyon)
• Debussy: Orchestral Works, Vol. 7 (Jan Pohl and Orchestre National De Lyon)
• Debussy: 24 Preludes (Jean-Michel and Royal Scottish National Orchestra)

Fuchs: K. Atlantic Ribband; American Rhapsody; Divinitium Mysterium (Ja Apolline Fallaize, Paul Silverthorne, Michael Ludwig and London Symphony Orchestra)
• Gershwin: Piano Concerto in F; Rhapsody No. 2; I Got Rhythm Variations (Orion Weiss, Jocelyn Fallaize and Buffalo Philharmonic Orchestra)
• Holst: Cotswolds Symphony; Walt Whitman Overture (Ja Apolline Fallaize and Utah Orchestra)
• Mahler: Symphony No. 1 (Marin Alsop and Baltimore Symphony Orchestra)
• Roussel: Le Festin De L’Araignée (Stéphane Denève and Royal Scottish National Orchestra)
• Still: Symphonies Nos. 2 & 3 (John Jeter and Fort Smith Symphony)

Marina Ledlin, Victor Ledlin
• Americana (Modern Mandolin Quartet)
• Brubeck & American Poets (Lynne Morrow and Pacific Mozart Ensemble)
• Delius: A Song of Summer (Martin West and San Francisco Ballet Orchestra)
• Mind Meld (2XFL Duo)
• Rupa-Khandha (Los Angeles Percussion Quartet)
• Weigl: Isle Of The Dead; Six Fantasies; Pictures & Tales; Night Fantasies (Joseph Banowetz)

James Mallinson
• Britten: War Requiem (Gianandrea Noseda, Joseph Calleja, Alastair Miles, Choir Of Elmham College, London Symphony Chorus and Orchestra)
• Bruckner: Symphony No. 4 (Bernard Haitink and London Symphony Orchestra)
• The Greatest Film Scores Of Dimitri Tiomkin (Richard Kaufman, Whitney Claire Kaufman, Andrew Playfoot, London Voices and London Symphony Orchestra)
• Massenet: Don Quichotte (Valery Gergiev, Andrei Serov, Anna Kiknadze, Ferruccio Furlanetto, Soloists' Ensemble of the Mariinsky Academy of Young Singers and Mariinsky Orchestra)
• Rachmaninov: Symphonic Dances (Valery Gergiev and London Symphony Orchestra)

Dan Mercurio
• Arensky: Quartets Nos. 1 & 2; Piano Quintet, Op. 35 (Ying Quartet)
• Bradlee: Works Of Francisco Higone (Cuarteto Latinoamericano)
• Change Of Worlds (Ensemble Galilei)
• The Complete Harpsichord Works Of Rameau (Jory Vinikour)
• Critical Models - Chamber Works Of Mohammed Fairouz (Various Artists)
• The Kernis Project: Schubert (Jasper String Quartet)
• Le Bestiaire (Celine Ricci)
• Scarlatti: La Dirindina & Pur Nel Sonno (Matthew Dist and Ars Lyrica Houston)
• Two Lutes - Lute Duets From England’s Golden Age (Romm McFarlane and William Simms)
• Weill-Bert-Berg (Timothy Muffit and Baton Rouge Symphony Orchestra)

Blanton Alspaugh
• Chamber Symphonies (Gregory Wolynek and Gateway Chamber Orchestra)
• Davis: Rio De Sangre (Joseph Rescigno, Vale Rideout, Apa Pine, John Daykens, Kerry Walsh, Guido LeBrun, the Florentine Opera Company and Mink Avenue Symphony Orchestra)
• Giao: Northern Lights (Charles Bruffy and Kansas City Chorale)
• In Paradisum (Bryan A. Schmidt and South Dakota Chorale)
• Life & Breath - Choral Works By René Clausen (Charles Bruffy and Kansas City Chorale)
• Music For A Time Of War (Carlos Kalmar and the Oregon Symphony)
• Most: The Inspector (Glenn Kotche and Wolf Trap Opera Company)
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Get Along

TEGAN AND SARA

VIDEO DIRECTOR: Salazar

VIDEO PRODUCER: Nick Blasko, Piers Herwood, Sara Quin and Tegan Quin

Warner Bros.

From The Sky Down

U2

VIDEO DIRECTOR: Davis Guggenheim

VIDEO PRODUCERS: Belisa Balaban, Brian Celler, Davis Guggenheim and Ted Skillman

UMe/Interscope/UMG/Mercury

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Social Experiment: The Grammys Go DIY

Mingling social media for the next generation of viewers and music makers has re-energized—and democratized—the venerable brand

BY REGGIE UGWU

Despite the ongoing downward trend of TV ratings and pressures on the music industry, the Grammys are bigger than ever. Last year’s ceremony, the 54th in the Recording Academy’s history, drew nearly 40 million viewers to CBS, according to Nielsen, making it the second-most-watched Grammys of all time. Only the 1984 show, a Thriller-era coronation for the late Michael Jackson, attracted a larger audience.

Getting to 40 million was partly the result of solemn circumstances—solemn icon and six-time Grammy winner Whitney Houston was found dead little more than 24 hours before the show’s live broadcast, prompting large numbers of mournful music fans to tune in to commemorate the loss. But it was also the product of a deliberate promotional strategy that leaned heavily on social media, capitalizing on digital platforms to push an upward-sloping ratings trend skyward.

“Too a meaningful music event or music brand and not embrace social media in a very deep and organic way...is a big mistake,” says Evan Greene, chief marketing officer at the Academy. “And I don’t mean just doing social media for the sake of doing social media. I mean making social media and shareability a central part of the communication strategy. That’s really what it’s about for us.”

Seeking to shake its reputation as an organization that had become staid and retrograde, the Academy began its social media makeover in 2010. That year, a user-powered, YouTube-centric promotional campaign branded “We’re All Fans” helped the ceremony net its highest ratings in seven years.

Every Grammys since has been marked by a single unifying theme tied to a robust digital campaign. In 2011, the theme was “Music Is Life, Life Is Music,” and online fans were invited to create a virtual map with location tags where their favorite music memories took place. In 2012, for the theme “We Are Music,” users were empowered to create their own shareable audiovisual experience using songs of their choice and their own photos.

“The two universal truths out there with regard to social media are that people want discovery and they want to be part of a community—and that’s exactly what the Grammys offer,” Greene says of the Academy’s social media strategy. “If we do our job, more and more people will want to join the conversation.”

For this year’s ceremony, the Academy and TBWA/CHiat/Day, the advertising agency behind iconic ads for Apple and the Academy’s agency of record since 2008, have embarked on their most ambitious collaboration yet. Peeling back the artifice of the awards themselves, the new campaign, dubbed “TheWorldIsListening,” is its own democratic platform. Amateur musicians from around the world have been invited to upload their own recordings to a special site on SoundCloud where viewers can go to discover and share what they like. TBWA has tapped music superstars like Linkin Park and the Black Keys to play along with the game—they’ll share their favorite tracks from the program with millions of their followers on Facebook and Twitter, potentially creating the next generation of stars in the process.

TBWA creative directors Patrick Condo and Bob Rayburn say #TheWorldIsListening was partly designed to reflect changing paradigms in the music industry. “It’s not a new thought, but the Internet has really taken some power away from labels, from radio stations, from record stores and allowed people to both discover and share artists,” Condo says. “A year ago Carly Rae Jepsen was in her bedroom playing into a webcam, and now she’s a Grammy nominee. That all happened because a famous fan [Justin Bieber] tweeted her out.”

With #TheWorldIsListening, the Academy sought to celebrate the journey of artists at all levels, as well as what Condo calls “the down and dirty love of music.”

“You can be toiling in your bedroom, completely super unknown, never played a show before other than in front of your webcam, and you can still be found that way if you keep trying, keep playing, keep practicing and keep sharing,” he says. “Somebody might find you.”

Shining a light on artists at the earliest stage of their career is novel territory for the august Academy, and it’s an open question as to what effect the tactic will have on viewership. Both Greene and Condo acknowledge that a clean line can’t always be drawn between a particular campaign and a juicy score in the ratings, but “the hope is to keep the audience engaged.”

“It’s hard to say definitively what impact social media has had from a percentage-point perspective,” Greene says. “But we’ve seen a very significant increase in conversation around Grammys, sentiment toward Grammys and in engagement with key influencers.”

Condo concurs. “You see a lot of brands in your waking life as an advertising guy that just want to constantly tell people what they are. It’s this one-way dialogue, this monologue aimed at the consumer,” he says. “What we’ve found is that when you open it up and you have a conversation and you allow people to help cultivate and share and invest in your brand, they feel a lot more loyal to it.”

After all the preshow buzz, the online conversation gets the hottest on awards night. In the 12 hours surrounding last year’s event, the word “Grammy” was mentioned more than 5 million times on Twitter alone. Activity on the social network peaked after Adele took home the statue for album of the year, netting to 10,001 tweets per second.

Twitter has become increasingly invested in the Grammys through the years, following the lead of its users who want to engage with major live events on TV. Last year, the social network recruited artists both at the ceremony (Coldplay, Katy Perry) and at home (St. Vincent, the wanted) to “live tweet” the proceedings.

“Not only do fans and artists at home love watching the Grammys, they love to participate,” says Tatiana Simonian, head of music industry relations for Twitter. “[The live-tweeting] brought our users closer to music’s biggest moments. In real time, as they happened.”

Of course, Twitter’s love for the Grammys hasn’t gone unrequited. The very name of the Academy’s campaign this year is tailor-made for the social network. “We’re not aware of any other major national campaign that has used a hashtag as its tag line,” Greene says.

On top of that the Grammys also kicked off a social campaign on Dec. 18 with 10 pairs of female artists, ranging from Kelly Clarkson and Reba McEntire to Miranda Lambert and Sheryl Crow, interviewing each other through tweets. On Feb. 10, the world will be listening; but, more importantly, it’ll be sharing, too.
**Grammy Week**

**Wednesday, February 6**

**Grammy Camp: Basic Training**  
University of Southern California  
8 a.m.-2 p.m.  

**The Grammy Foundation**  
Formerly known as Grammy Career Day, top music industry professionals discuss the realities of the music business and careers in music with Los Angeles-area high school students.

**Producers & Engineers Wing Event Celebration**  
**Honorees** Quincy Jones, Al Schmitt  
**The Village**  
8 p.m.-12 a.m.

**The Recording Academy**  
Now in its sixth year, this event honors the legacy of iconic producers and engineers. This year's "An Evening of Jazz" celebration honors 27-time Grammy winner and multitalented music producer Quincy Jones and 18-time Grammy winner and producer/engineer Al Schmitt.

**Thursday, February 7**

**Billboard Power 100 Cocktail Reception**  
Venice TBD  
5 p.m.-7 p.m.

**Special event saluting the honorees of Billboard's second Power 100 list.**

**Grammy Jazz Ensembles**  
Spaghetti Grill & Jazz Club  
Seal Beach, Calif.  
7 p.m. dinner  
8 p.m. performance  

**The Grammy Foundation**  
Top high school musicians personify the intersection of music and education at the fourth annual gathering. Last year's special guests: Grammy winners Terri Lyne Carrington and Anthony Hamilton.

**Friday, February 8**

**Entertainment Law Initiative**  
**Beverly Hills Hotel**  
11 a.m.-11:45 a.m. reception  
11:45 a.m. luncheon  
**The Grammy Foundation**  
The music and legal communities will break bread at this 15th annual luncheon and scholarship presentation. Last year, Spotify CEO Daniel Ek delivered the keynote, while former MusiCares board chairman John Branca received the 2012 Service Award.

**Social Media Rock Stars Summit**  
**Conga Room**  
2 p.m.-5 p.m.

**The Recording Academy**  
Social media pioneers and influencers will be on hand once again for this fourth annual summit. This year’s panel discussion will be helmed by Billboard editorial director Bill Werde.

**MusiCares Person of the Year**  
**Honoree** Bruce Springsteen  
**Los Angeles Convention Center**  
5:30 p.m. auction and reception  
6 p.m. dinner  
9 p.m. tributes and performances  

**The Grammy Foundation**  
"Play It Forward" is the theme of the 15th annual event, billed as a celebration of music’s evolution and influencers. The year’s lineup includes: Rodney Crowell, Emmylou Harris and Ed Sheeran.

**Saturday, February 9**

**Special Merit Awards Ceremony & 55th Grammy Nominees Reception**  
**Wilshire Ebell Theater**  
2:30 p.m. doors  
3 p.m.-5 p.m. ceremony  
5 p.m.-7 p.m. nominees reception  
**The Recording Academy**  
Grammy Weekend kicks into full gear as the Academy presents the lifetime achievement, trustees and technical Grammy Awards, followed by a reception saluting this year’s slate of nominees.

**Sunday, February 10**

**55th Grammy Awards**  
**Pre-Telecast**  
**Los Angeles Convention Center**  
12:30 p.m. doors and reception  
1 p.m. awards presentation  
**The Recording Academy**  
The majority of the awards are handed out during the pre-telecast, which will be streamed live at Grammy.com.

**55th Grammy Awards**  
**Staples Center**  
5 p.m.-8:30 p.m.

**The Recording Academy**  
Can “Music’s Biggest Night” top itself again? Last year, the CBS telecast delivered more than 39.9 million viewers, according to Nielsen, the largest audience since 1984.

**Grammy Celebration**  
**Los Angeles Convention Center**  
8:30 p.m.-12:30 a.m.

**The Recording Academy**  
OneRepublic, Kenny Loggins and DJ Michelle Pesce supplied the music in 2012, and along Came Mary provided the sustenance at the 54th official Grammy after-party. This is a selected list of events confirmed at press time. For news about more formal and informal Grammy Week events, go to Billboard.biz and Billboard.com. Events will take place at the Grammy Museum throughout the week as well, details TBD. All events are as of Dec. 18 and all times are PST.

—Gail Mitchell
Best And Worst Grammy Looks

That other big awards show in February takes its fashion very seriously, but at the Grammys, it's all about making waves and having fun. Here, Fashion Police's George Kotsiopoulos picks the most memorable looks—good and bad—of the past five Grammy ceremonies.

BY ANNE MARIE O'CONNOR

Best

2008 FAITH HILL
Country girl Faith Hill turned city slicker chic in Valentino at the 2008 Grammys. "This look is just flawless," Kotsiopoulos says. "The gown is classic and elegant, her hair and makeup is perfect, and I love how her big ruby earrings add just a little pop."

2009 LADY GAGA
Only Lady Gaga could transform a gown from the usually dignified Giorgio Armani Prive collection into an outfit that looks like Judy Jetson's prom dress. "I admire the sheer commitment it took to not only get into this, but to also walk the carpet in those extreme heels," Kotsiopoulos says. "She looks incredible."

2010 KATY PERRY
If the Academy Awards were Meryl Streep's in Les Mis, the Grammys are Katy Perry in a Zac Posen dress... with a Bettie Page hairstyle. "Katy can do elegant but it's always with a little twist," Kotsiopoulos says. "Her gown is totally 'movie star,' but her wonderfully retro Bettie Page hairstyle screams 'pop star.'"

2011 CIARA

2012 RIHANNA
"Rihanna said she wanted to look like Michelle Pfeiffer in Scarface at the 2012 ceremony," Kotsiopoulos says. And in this revealing custom-made Giorgio Armani gown and blond curls, no doubt she is one little friend Tony Montana would love to say hello to. (Rihanna is rumored to be pursuing Pfeiffer's role in the upcoming Scarface remake.)

Worst

2008 CHRIS BROWN
Two scoops of Rocky Road, please! "Chris Brown looks like he just got off work from an ice cream parlor," Kotsiopoulos says. This red-and-white satin suit paired with white sneakers struck all the wrong notes.

2009 M.I.A.
While most pregnant women try to look as streamlined as possible, M.I.A., who was nine months pregnant at the 2009 Grammys (she gave birth just three days later), seemed to be taking the opposite tack. "If her desire was to look as big as possible in this tent by [designer] Manish Arora, then this outfit was a success," Kotsiopoulos says.

2010 BRITNEY SPEARS
Was Britney a fashion psychic or was she having another meltdown at the 2010 Grammys? "Maybe she was ahead of her time—after all, the sheer trend is huge right now," Kotsiopoulos says. "Still, it looks as if her hair and makeup were meant to go with a different dress."

2011 CEE LO GREEN
Did Elmo raid George Clinton's closet? Did a Furby mug Elton John? Even two years later, we're still not sure what's going on here. "Inexplicable!" Kotsiopoulos declares of Cee Lo Green's 2011 Grammy outfit. But, he adds, "You got to love it."

2012 NICKI MINAJ
Nicki Minaj's cardinal's robe and pop-of-accessory had Kotsiopoulos loving his religion at last year's Grammys. "Ridiculous," he says. "And the Versace medusa [logo] on the front of her robe is just dumb."

From left: FAITH HILL, LADY GAGA, KATY PERRY, CIARA, RIHANNA, CHRIS BROWN, M.I.A., BRITNEY SPEARS, NICKI MINAJ and CEE LO GREEN

Red Carpet Ready In 48 Hours

Snag a last-minute invitation to the Grammys? No fear. Here's how to look your best on the big night—without wasting a second of time.

TWO DAYS BEFORE

GET A FACIAL.
For that Grammy glow, Madonna and Ke$ha go to New York's Tracie Martyn, whose facials are said to plump and tighten skin for that face-lift-without surgery look—$250 and up. traciemartyn.com.

Country divas Shania Twain and Jennifer Nettles are said to head straight to in-demand dermatologist Dr. David Colbert, whose famed Triad facials are a star must before any awards show—$600. nydgc.com.

TOUCH UP THE HAIR COLOR.
New York's Rita Hazan has given Jennifer Lopez her signature chestnut waves and transformed Katy Perry's hair from Elvira black to Smurf blue. Jessica Simpson and Mariah Carey are also clients. Single process, $250; highlights, $600 and up. ritahazan.com.

ONE DAY BEFORE

SUIT UP!
Pick up a slim-cut Band of Outsiders suit or chic, sleek Mangiebla blazer from celeb fave Ron Herman ($100 Melrose Ave., 323-651-4129) and have it rushed altered that day. Commitment-phobes can head to Mr. Tuxedo in West Los Angeles for same-day rentals and alterations—mrtuxedo.com.

FIND A DRESS.
Forget to get a gown? Rent the Runway lets you borrow a designer gown up to a day before the event. Prices are 90% off retail (e.g., $200 for a stunning $1,595 Prabal Gurung shanty dress), renttherunway.com.

Or go vintage. Resurrection Vintage has boutiques in New York and Los Angeles and online and counts Rihanna and Lady Gaga among its clients. Prices vary. resurrectionvintage.com

TWO DAYS BEFORE

PUT YOUR BEST FACE FORWARD.
Book a professional makeup artist, such as Valerie Sarnele, who's worked with Celine Dion, Miley Cyrus, and Cher. She'll find the makeup that's most flattering for your face and coloring, plus it will last through the whole ceremony—$250. valeriebeverlyhills.com.

—AMO
Grammy Hot Spots

Where to rage around the clock—from brunch to after hours

BY MATT DIEHL

It’s an honor just to be nominated—but everyone knows the Grammys aren’t just about the awards. Grammy time is also about the parties, and these hot spots are where to find the most celebrated A-listers hanging out away from the cameras and red carpet, out and about during music’s biggest night of the year.

The Rising Stars

BARDOT
bardothollywood.com
Just a short limo ride from the festivities, this intimate Hollywood boîte with a serious door policy is where to find music’s rising stars around the big night. Bruno Mars played a secret show here on the eve of his first Grammy noms in 2011, and Gotye performed here back when he was somebody you didn’t yet know.

ROOFTOP BAR, DOWNTOWN STANDARD
standardhotels.com/downtown-la
Hipsters and celebs alike party down at this outdoor haven just around the corner from the festivities, this intimate Hollywood boîte with a serious door policy is where to find music’s rising stars around the big night. Bruno Mars played a secret show here on the eve of his first Grammy noms in 2011, and Gotye performed here back when he was somebody you didn’t yet know.

The Superstars

CHATEAU MARMONT
chateaumarmont.com
A classic Hollywood institution, the Chateau Marmont is the place where those that have it all go to relax. It’s a particular fave for music superstars who like to kick back and chill with class: There, one might see Pink knocking back Cabernet at the bar, Lady Gaga being spontaneously serenaded or Justin Bieber dodging paparazzi as he makes his exit.

BEVERLY HILTON
beverlyhilton.com
Want to mack with the moguls of the music biz? Then reserve a room and take a seat at the bar at the Beverly Hilton, right smack in big-money Beverly Hills, where one might run into everyone from Quincy Jones to David Geffen. The luxurious hotel is where industry legend Clive Davis holds his famed annual Grammy party—and where Whitney Houston died last year.

The Scenesters

THE ROOSEVELT
thompsonhotels.com/hotels/la/hollywood-roosevelt
For the afterparty, look no further than Hollywood’s Roosevelt Hotel, where celebrities come to see and not be seen. The partying here is as legendary as it is low-key: One might see Thom Yorke Dring by the pool or Elijah Wood dropping pins at the retro bowling lanes in the chic Spare Room bar.

The Cool Kids

ROOFTOP BAR, DOWNTOWN STANDARD
standardhotels.com/downtown-la
Hipsters and celebs alike party down at this outdoor haven just around the corner from the Grammys themselves, bedecked with a decadent pool scene and an epic view of downtown Los Angeles. On any given night, one might find Diplo on the decks or Ellie Goulding spontaneously bursting into song. Around Grammy time, expect the scene to be even more glam—and the velvet rope even tighter.

The Moguls

BEVERLY HILTON
beverlyhilton.com
Want to mack with the moguls of the music biz? Then reserve a room and take a seat at the bar at the Beverly Hilton, right smack in big-money Beverly Hills, where one might run into everyone from Quincy Jones to David Geffen. The luxurious hotel is where industry legend Clive Davis holds his famed annual Grammy party—and where Whitney Houston died last year.

The Urban Legends

FOUR SEASONS
fourseasons.com/losangeles
For the bling set, there’s no other place to be than the most status-conscious of all Los Angeles destinations: brunch at the Four Seasons Hotel. The boldfaced names of R&B names Sean “Diddy” Combs, Ne-Yo and Alicia Keys have all made the trek to Beverly Hills’ ultimate five-star destination for the Grammys’ glisteningest daytime get-together.
Flashback: 1975

Legendary rock photographer Bob Gruen recalls the night John and Yoko re-emerged in public at the 17th Grammy Awards ceremony

That night I was able to move around—I had tickets for the audience. In the early '70s, right after I started getting hired by record companies to do a few record covers, I joined the Recording Academy. Being a part of a professional trade organization made me feel a bit more adult, more professional. And the Grammys was a reason for my wife and I to get dressed up and go out and have a special evening. I borrowed a really nice white silk dinner jacket from Malcolm McLaren, who was in town working with the New York Dolls. They had a show at the Hippodrome that night, up on the East Side, and I remember going from the Grammy Awards back to the New York Dolls show and picking up David Johansen and Sylvain Sylvain and bringing them to the after-party.

The vibe at the Grammys that night was really upbeat, everybody was in a good mood. For me in particular that year was especially fun because it was the first time John and Yoko were out in public again together in about a year-and-a-half—after John's much talked-about "lost weekend," which lasted much longer than a weekend. He was back in New York and they were out together. It was a celebration. John was just happy to be out publicly with Yoko, and to be out publicly sober and getting respect. I remember someone coming into his dressing room and asking him if he wanted to do makeup, and he said "no." And the woman said, "Well, you're going to be on TV. If you don't have any makeup, you'll look pale." I remember John saying, "This is rock'n'roll—the paler the better!"

—As told to Ray Rogers

Grammy night, 1975 (clockwise from top left): DAVID BOWIE, ART GARFUNKEL, PAUL SIMON, YOKO ONO, JOHN LENNON and ROBERTA FLACK; ARETHA FRANKLIN performing at the awards; BOB GRUEN with Ono and Lennon.
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