

billboard

OCTOBER 3, 2026 • BILLBOARD.COM

2027
Grammy
Preview

STARRING
Noah
Kahan



PLUS
Sienna Spiro
Phoebe Bridgers
AND

The Biggest Awards Questions

Olivia Rodrigo

YOU SEEM
PRETTY SAD
FOR A GIRL
SO IN LOVE

FOR YOUR GRAMMY® CONSIDERATION

Record of the Year

the cure

Album of the Year

you seem pretty sad
for a girl so in love

Song of the Year

the cure

**Best Pop Solo
Performance**

the cure

Best Pop Vocal Album

you seem pretty sad
for a girl so in love

Best Rock Performance

what's wrong with me
w/ Robert Smith

Best Rock Song

what's wrong with me
w/ Robert Smith

Best Music Video

the cure

Best Recording Package

you seem pretty sad
for a girl so in love

"the cure" is
undeniably one of
the strongest [songs]
of Rodrigo's career."

npr music

"Perfection is elusive,
but this Album of the Year
frontrunner sure comes
damned close."

VARIETY

"O-Rod has claimed
her crown as the truest,
realest, most shameless
rock & roller of our moment"

RollingStone



billboard

SEPTEMBER 26, 2025 • BILLBOARD.COM



*"She created a
passionate atmosphere
where every verse, bridge,
and chorus landed
with purpose."*

VIBE

*"Vulnerable
storytelling that still
manages to feel universal,
clothed in the armor of
mellifluous vocals
and gentle production."
euphoria*

FOR YOUR GRAMMY® CONSIDERATION

Record of the Year
Might Just

Album of the Year
Do You Still Love Me?

Song of the Year
100

**Best R&B Solo
Performance**
Might Just

**Best Traditional R&B
Performance**
100

Best R&B Song
100

Best R&B Album
Do You Still Love Me?

Best Music Video
Might Just

*"Do You Still Love Me?"
is a set of polished midtempo
grooves that threads snap&b,
soul, and rap, and boasts her
strongest songwriting yet."*

Pitchfork

Ella Mai

DO YOU STILL LOVE ME?

Featuring **Might Just & 100**



FOR YOUR GRAMMY® CONSIDERATION

Record of the Year
Song of the Future

Album of the Year
Days of Ash EP

Song of the Year
American Obituary

U2

**Best Rock
Performance**
American Obituary

Best Rock Song
American Obituary

Best Rock Album
Days of Ash EP

Best Music Video
Street Of Dreams



DAYS OF ASH EP

Featuring **Song of the Future & American Obituary**

*"U2 chose Ash Wednesday
to release a quintet of
songs that are among
the most potent in their
heady catalog."*

USA TODAY

*"Emotional,
classically
stirring U2"*

billboard

*"The sound of 'American
Obituary' is loud, unadorned
and raw, reaching back to
songs like 'Bullet the Blue Sky'
and 'Pride (in the Name of Love)'
— recognizing the pain before
trying to heal it"*

The New York Times

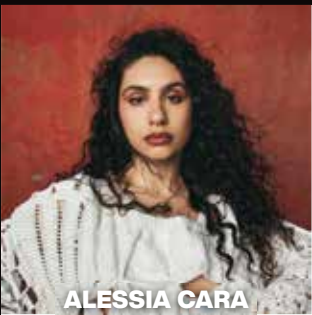


FOR YOUR GRAMMY®

CONSIDERATION



ALABAMA SHAKES



ALESSIA CARA



ARIANA GRANDE



AYRA STARR



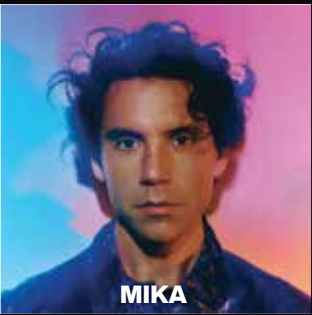
BRANDON FLOWERS



MARCUS KING



MASICKA



MIKA



MIRANDA LAMBERT



MUNI LONG



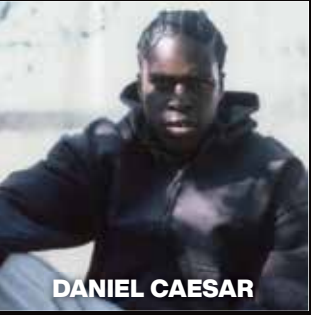
CARÍN LEÓN



COCO JONES



CONAN GRAY



DANIEL CAESAR



DEXTER & THE MOON ROCKS



NOAH KAHAN



ODUMODUBLVCK



OLIVIA DEAN



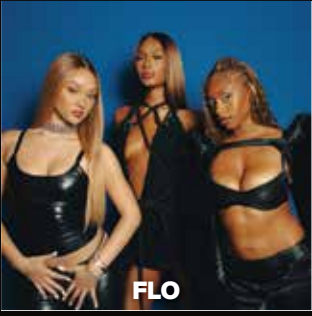
PARIS JACKSON



PENTATONIX



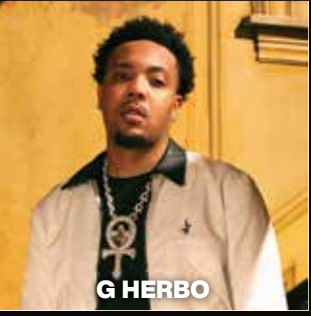
ELMIENE



FLO



FRIDAYY



G HERBO



GOAT SOUNDTRACK



REMI WOLF



SABRINA CARPENTER



SHANIA TWAIN



SKIP MARLEY



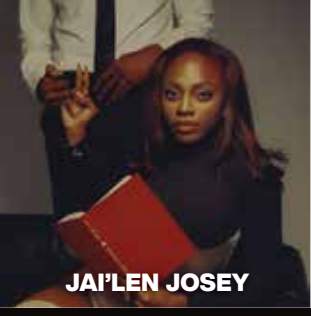
SOFI TUKKER



HERMANOS ESPINOZA



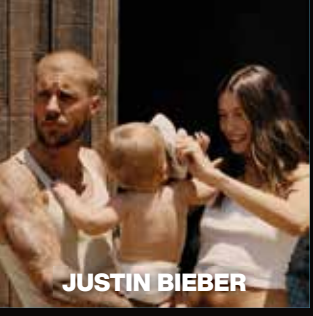
ILLENIUM



JAI'LEN JOSEY



JAY CHOU



JUSTIN BIEBER



STEPHEN WILSON JR



SUKI WATERHOUSE



TAINY



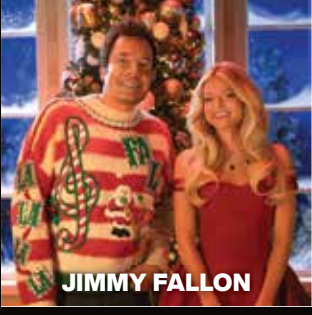
TAYLOR SWIFT



THE LAST DINNER PARTY



JESSIE REYEZ



JIMMY FALLON



KASHUS CULPEPPER



KEY GLOCK



KIRK FRANKLIN



THE WARNING



THE-DREAM



TOY STORY 5



VINCE GILL



VIOLET GROHL



LEVEN KALI



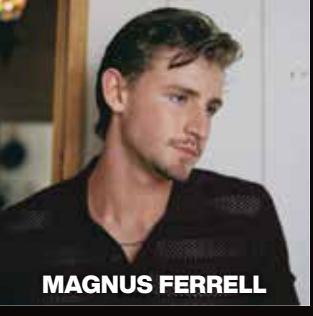
LITTLE BIG TOWN



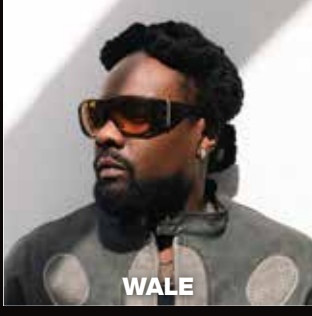
LOLA YOUNG



LUDACRIS



MAGNUS FERRELL



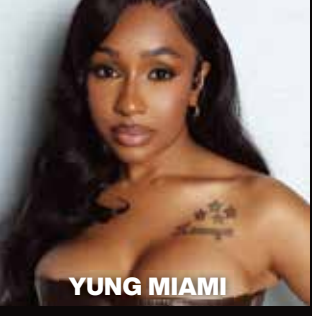
WALE



WATT



WICKED: FOR GOOD



YUNG MIAMI



5 SECONDS OF SUMMER

TAYLOR SWIFT



FOR YOUR GRAMMY® CONSIDERATION
The Life of A Showgirl

★★★★★
RollingStone

"...her best Swiftspearean drama yet"
RollingStone

"...compelling songwriting and whip-smart
production that easily clears the high
bar Swift has set for herself."



FOR YOUR GRAMMY® CONSIDERATION
"I Knew It, I Knew You" - From "Toy Story 5"

"Swift's best in years"
The Guardian

"Blissful"
RollingStone

"...an emotionally moving track"
ELLE

"...breezily simple yet lush"
The Telegraph

"...catchy and cheery and effusively upbeat."
The Telegraph



TAYLOR SWIFT

NOAH KAHAN

FOR YOUR GRAMMY® CONSIDERATION
The Great Divide

"One of the best albums of 2026...
[The Great Divide] is a cohesive no-skips record."

RollingStone

"On [The Great Divide], Kahan showcases
just how sharp his songwriting, vocals, and
musicianship have become."

billboard

"Varied dynamics and Kahan's ever-more-skilled
vocals enhance his storytelling and make
[The Great Divide] one that rewards repeat listening."

npr



FOR YOUR GRAMMY® CONSIDERATION
The Art of Loving

"The British singer has gone from promising
rising act to bona fide superstar."

Hollywood
THE REPORTER

"Dean has been music's most delightful,
unexpected breakout star of the past year."

The New York Times

"Gifted British singer-songwriter's second LP, The Art
of Loving, pushes her music into an elevated tier."

RollingStone

OLIVIA DEAN



JUSTIN BIEBER

FOR YOUR GRAMMY® CONSIDERATION
SWAG II



"Things just got swaggier."
billboard

"Justin Bieber has much more Swag to offer."
RollingStone

"It's his best work in a decade, a collection of soulful ballads and rap linkups that has the authentic, homespun charm of a mixtape."
Pitchfork

THE BIEBER FAMILY
OFFICE



FOR YOUR GRAMMY® CONSIDERATION
petal



"...that 'f*ck it' attitude comes through loud and clear on Petal — and that attitude brings out Ariana Grande at her best."

RollingStone

"...her most musically and lyrically accomplished album."

VARIETY

"...a bold, unapologetic statement."

billboard

"Consider it one of her strongest albums to date. This is a no-skips album."

VOGUE

"She continues to grow as a virtuoso singer and vocal arranger."

VARIETY

ARIANA GRANDE



WICKED: FOR GOOD

FOR YOUR GRAMMY® CONSIDERATION
Wicked: For Good - The Soundtrack

“Grande and Erivo make good on the promise of the sequel’s title by wringing out every ounce of sadness, joy and love from each note.”

billboard

“Erivo and Grande are the belting virtuosos fueling this musical’s emotional engine.”

● USA TODAY

““For Good” has grown into a phenomenon of its own.”

ELLE

“...soar into gorgeous harmonies celebrating the reciprocal rewards of love and support”

THE
Hollywood
REPORTER

“Wicked: For Good” works its way up to a massive duet between the pair, so emotionally resonant than even the most wicked of audience members will still likely shed a tear (the song is, of course, “For Good”).”

Indiewire®

republic
records

UNIVERSAL
A COMCAST COMPANY

contents

OCT. 3, 2026

VOLUME 138

NO. 10

ON THE COVER

Noah Kahan photographed by Emman Montalvan on Sept. 2 at the Thomas W. Phillips Residence in Los Angeles.

THIS PAGE

ADÉLA photographed by Luisa Opalesky on Sept. 18 at Brooklyn Steel in Brooklyn.

TO OUR READERS

Billboard will publish its next issue on Oct. 10. For 24/7 music coverage, go to billboard.com.

Features 123

GRAMMY PREVIEW

Nominations for the 69th annual Grammy Awards are just around the corner — and Music’s Biggest Night has new rules, new categories and plenty of exciting stars, including the three hopefuls listed below.

124

ORBITING A STAR

With his epic *The Great Divide*, Noah Kahan proved he’s a generational singer-songwriter — and a strong album of the year contender. He’s finally OK with that.

150

‘SIENNA PREMIUM’

That’s what British singer-songwriter Sienna Spiro calls the retro-glam, vocally stunning artist — and, possibly, best new artist candidate — she transforms into as a performer.

168

LOST & FOUND

Phoebe Bridgers and her *Lost Weekend* collaborators dive into how they made her expansive new album — which could well wind up a multicategory contender.



contents

OCT. 3, 2026 / VOLUME 138 / NO. 10

LETTER FROM
THE EDITORS

12

MASTHEAD

14

BILLBOARD CHARTS

43

Miley achieves her sixth No. 1 album on the Billboard 200, and her first since 2013, with the debut of *Bass Persuades*.

THE MARKET

67

In 2021, **Aaliyah**'s catalog finally returned after a decade out of print amid a family feud — but the back-and-forth battle behind the scenes has never stopped.

74

Peermusic president of the U.S. and Canada **Jamie Cerreta** breaks down the 100-year-old publisher's new frontline strategy.

REMEMBERING DOLLY
PARTON

86

Looking back on the life of the iconic singer, performer and songwriter following her death at 80 — plus some of her greatest Grammy achievements.

THE SOUND

99

Some hip-hop artists are putting modern twists on their past hits. Is it working?

102

After his last album was a party, **Troye Sivan** and his collaborators discuss its unexpected, "kind of chaotic" follow-up.

THE PLAYERS

205

TOP MUSIC BUSINESS
SCHOOLS

The next generation of industry leaders is finding expertise — beyond AI — at colleges and universities across the nation and abroad.

CHARTBREAKER

332

With "Ain't in LA," **ADÉLA** has become the rising pop star of her dreams.

Sienna Spiro photographed by Dima Hohlov on Sept. 9 at Loft Studios in London.



SOME BRANDS WATCH CULTURE HAPPEN.
YOURS CAN BE IN THE ROOM WHEN IT DOES.



GRAMMY HOUSE | FEB 3-6, 2027

For Grammy Week and Grammy House Partner Opportunities

Contact: partnerships@grammy.com

A Letter From The Editors

BILLBOARD'S BIGGEST GRAMMY PREVIEW ISSUE to date comes at a pivotal time for Music's Biggest Night — and the music industry as a whole.

The last year has seen artists like our latest cover star, Noah Kahan, level up to stadium crowds with unvarnished vulnerability; new stars like Sienna Spiro send shock waves through the industry with pure technical skill; projects like Phoebe Bridgers' *Lost Weekend* offer singular thrills across a variety of genres; and, in the wake of Bad Bunny's historic album of the year win, language and cultural barriers continue to erode across the mainstream.

At the same time, AI is roiling the fundamentals of the industry, with the potential to upend the musical process at every label — from inception to distribution — in a way not seen since the advent of streaming.

Transparently and accurately measuring music consumption is, of course, the backbone of our coverage and charts. And as artistic expression evolves and technological innovations arrive, the beating heart of the *Billboard* charts quite literally remains human artistry, and *Billboard* will always support that artistry.

As a result, in late August, *Billboard* announced its commitment to creating greater transparency around the use of AI in music, including identifying songs on its charts and in its editorial coverage that use the technology. We are fully aware that identifying AI use in music creation is an ever-evolving process that requires working in tandem with industry stakeholders, including artist communities, label groups, digital service providers, AI music companies and organizations.

Achieving transparency in AI tagging is of the utmost importance to us, and we will work with the industry as a whole to do so as best as possible and in a way that respects musical creation but also understands that AI use is part of the music ecosystem and cannot be denied.

Which brings us back to the Grammys. Beyond AI, the music ecosystem is shifting, with an increasing number of music fans choosing to listen to music in languages other than English. In the United States alone, nearly 1 in 10 streams is in Spanish, for example, according to Luminate's midyear report and a stunning 54% of

listeners report casual listening in that language. Amid those cultural shifts, the Recording Academy has risen to the challenge of adapting: In the last two years, 4,900 new voting members joined the academy as part of its new membership model, introduced in June 2019, that aims to boost the number of women, people of color and people under 40 in the academy through each year's new member class.

Previewing the Grammys is always a fun, if challenging, exercise — particularly during a year in which rules have changed, categories have been added and new precedents have been set, concurrent to wider industry developments. That explains why the focus of this year's Grammy Preview issue extends beyond who may or may not get nominated into hot-button topics that produce crucial conversations. At the core, however, is the quality of the music and the emotion it ultimately elicits. With that spirit, enjoy our 2027 Grammy Preview Issue.

Sincerely,

Leila Cobo
CO-CHIEF CONTENT OFFICER

Jason Lipshutz
CO-CHIEF CONTENT OFFICER



FOR YOUR GRAMMY® CONSIDERATION



BEEF

BEST SCORE SOUNDTRACK

For Visual Media (Includes Film And Television)

Finneas O'Connell



TRAIN DREAMS

BEST SCORE SOUNDTRACK

For Visual Media (Includes Film And Television)

Bryce Dessner

BEST SONG

Written for Visual Media

"Train Dreams"

Written by Nick Cave, Bryce Dessner



WEDNESDAY

BEST SONG

Written For Visual Media

"The Dead Dance"

Written by Lady Gaga, Andrew Watt,
Henry Russell Walter

BEST MUSIC FILM



Selena
Y LOS DINOS



Lainey Wilson
Keeping Country Cool



KYLIE
BEST SONG

Written for Visual Media

"Light Up"

Performed by Kylie Minogue

Written by Kylie Minogue, Richard Stannard,
Duck Blackwell, Luke Fitton, Chris Martin



NOAH KAHAN
OUT OF BODY



THE RISE OF THE
RED HOT CHILI
PEPPERS:
OUR BROTHER, WILLE

BEST COMEDY ALBUM



DAVE CHAPPELLE
THE UNSTOPPABLE...



RICKY GERVAIS
MORTALITY



KEVIN HART
ACTING MY AGE



TREVOR
NOAH
JOY IN THE TRENCHES



WANDA SYKES
LEGACY



Mike Van
CEO

Leila Cobo
CO-CHIEF CONTENT OFFICER

Jason Lipshutz
CO-CHIEF CONTENT OFFICER

Dana Droppo
CHIEF BRAND OFFICER

Editorial

DAN RYS EXECUTIVE EDITOR, BUSINESS
JOE LYNCH EXECUTIVE DIGITAL DIRECTOR, EAST COAST
KATIE ATKINSON EXECUTIVE DIGITAL DIRECTOR, WEST COAST
CHRISTINE WERTHMAN MANAGING EDITOR
REBECCA MILZOFF EXECUTIVE EDITOR, MAGAZINE
THOM DUFFY EXECUTIVE DIRECTOR, POWER LISTS
LYNDSEY HAVENS EXECUTIVE EDITOR
MELINDA NEWMAN EXECUTIVE EDITOR, WEST COAST/COUNTRY
CARL LAMARRE EXECUTIVE EDITOR, R&B/HIP-HOP
ED CHRISTMAN EXECUTIVE EDITOR, FINANCE
MADELINE MONTOYA CREATIVE DIRECTOR
JENNY SARGENT PHOTOGRAPHY DIRECTOR
GAIL MITCHELL EDITOR AT LARGE, R&B/HIP-HOP

DEPUTY EDITORS Anna Chan, Chris Eggertsen, Andrew Unterberger
DEPUTY MANAGING EDITOR Josh Glicksman
SENIOR EDITORS Eric Renner Brown, Taylor Mims
SENIOR AWARDS EDITOR Paul Grein
SENIOR WRITER Rachel Scharf (Legal)
NEWS EDITOR Ariel King
SENIOR CORRESPONDENTS Katie Bain (Dance), Bill Donahue (Legal), Elizabeth Dilts Marshall (Finance), Kristin Robinson (Publishing)
EDITOR, HIP-HOP Angel Diaz
ASSOCIATE EDITORS Jessica Nicholson (Country), Jessica Roiz (Latin)
STAFF WRITERS Hannah Dailey, Kyle Denis, Michael Saponara
WEEKEND EDITORS Ashley Iasimone, Mitchell Peters

Billboard Español

DEPUTY EDITOR Sigal Ratner-Arias
ASSOCIATE EDITOR Isabela Raygoza

Design

DIRECTOR Stacy Saunders
ART DIRECTOR Christopher Elsemore
GRAPHIC DESIGNER Isabel Canales
DESIGNER Moe Ebii
ART PRODUCTION MANAGER Dan Skelton
PRODUCTION MANAGER Betty Dong

Photo

DEPUTY PHOTO DIRECTOR Samantha Xu
PHOTO EDITOR Amanda Retotar

Video

DIRECTOR, SHORT-FORM CONTENT Delisa Shannon
MANAGING PRODUCER Judy Sanchez
DIRECTOR OF STRATEGY AND PRODUCTION Ciara Zimring
POST SUPERVISOR Jonathan Suhadolnik
HOST/SENIOR PRODUCER Tetris Kelly
VIDEO PRODUCER/EDITOR, CREATIVE TECHNOLOGY Emiliano Styles
VIDEO EDITORS/SHOOTERS Matt Damiano, Chris George, Frankie Pepper
LINE PRODUCER Mateo Vergara
ASSOCIATE PRODUCER Noah Reardon
SENIOR MANAGER, CONTENT AND STRATEGY Stefanie Tanaka
SENIOR MANAGER, CONTENT AND PRODUCTION Emily Fuentes
ASSOCIATE CONTENT MANAGER Katie Cao

Social

DIRECTOR, SOCIAL MEDIA Becky Kaminsky
SOCIAL MEDIA MANAGER Danielle Pascual
SOCIAL MEDIA EDITOR Chris Claxton
ASSISTANT SOCIAL MEDIA EDITOR Abby Webster
SENIOR SOCIAL MEDIA MANAGER, LATIN Ingrid Fajardo

Business

SILVIO PIETROLUONGO EXECUTIVE VICE PRESIDENT, CHARTS AND DATA PARTNERSHIPS
ANJALI RAJA SENIOR VICE PRESIDENT, BUSINESS OPERATIONS AND AUDIENCE GROWTH
CHRISTINA MEDINA SENIOR VICE PRESIDENT, TALENT AND PROGRAMMING
MARY ROONEY SENIOR VICE PRESIDENT, EXPERIENCES
EDWARD STEPANKOVSKY REGIONAL VICE PRESIDENT, CONSUMER BRAND PARTNERSHIPS
PAM STURCHIO REGIONAL VICE PRESIDENT, BRAND PARTNERSHIPS
RYAN O'DONNELL VICE PRESIDENT, INDUSTRY BRAND PARTNERSHIPS
SHAMEKA FRANK VICE PRESIDENT, REVENUE OPERATIONS
SARA KATZKI SENIOR VICE PRESIDENT, BRAND STUDIO
SHIRA BROWN SENIOR VICE PRESIDENT, VIDEO AND OFF PLATFORM GROWTH

Sales & Brand Partnerships

CONSUMER

EXECUTIVE DIRECTORS Lindsay Katz, Brian Nguyen,
Sabrina Phillips, Justine Silagi
DIRECTOR Corey Armend

INDUSTRY

DIRECTORS Joe Maimone, Aki Kaneko, Cynthia Mellow,
Marcia Olival, Alex Parry

Charts

MANAGING DIRECTORS, CHARTS AND DATA OPERATIONS
Keith Caulfield (Billboard 200),
Gary Trust (Billboard Hot 100, Pop, Adult)
SENIOR DIRECTOR, CHARTS AND DATA PRODUCTION
Michael Cusson
DIRECTOR, CHARTS AND DATA PRODUCTION
Alex Vitoulis (Blues, Classical, Jazz, World)
SENIOR CHARTS AND DATA ANALYSTS
Trevor Anderson (R&B/Hip-Hop; Editorial Research Coordinator),
Pamela Bustios (Latin, Billboard Español),
Eric Frankenberg (Touring, Global Music),
Kevin Rutherford (Streaming Services, Rock),
Xander Zellner (Artists, Songwriters, Producers, Dance; Social Manager)
CHARTS AND DATA ANALYST
Russ Pennell (Country, Christian, Gospel)

Experiences

SENIOR DIRECTOR, EVENTS Ben Gomez
SENIOR DIRECTOR, EXPERIENCES Morgan Smith
ASSOCIATE MANAGER Allison Smith

Account Management

SENIOR MANAGER Andrea Guevara-Gresch
ACCOUNT MANAGER AND MUSIC LABEL RELATIONS Kristen Wisneski
ACCOUNT MANAGER Nick Siniscalchi
SENIOR REVENUE OPERATIONS MANAGER Mirna Gomez
ASSOCIATE ACCOUNT MANAGER Bridget Borbor

Brand Studio

ASSOCIATE DIRECTOR, PROJECT MANAGEMENT Sarah Lombard
SENIOR PROJECT MANAGER Ciara Diaz
SENIOR PRODUCER, BRAND STUDIO Walaa Elsididg
SENIOR PROJECT MANAGER Ivanna Subervi Hernandez
SENIOR PRODUCER, BRAND STUDIO Meghan Mahar

Strategy

SENIOR DIRECTOR Jeanne Dienstag
SENIOR MANAGER Chris Arencibia
MANAGER, PRE-SALE STRATEGY Ashley Bruce

For Your Grammy® Consideration

Best Audio Book, Narration, and Storytelling Recording

THE FULL-CAST AUDIO EDITION

Harry Potter AND THE SORCERER'S STONE

FEATURING THE VOICES OF

HUGH
LAURIE

MICHELLE
GOMEZ

MATTHEW
MACFADYEN

CUSH
JUMBO

RIZ
AHMED

MARK
ADDY

“The most ambitious audiobook ever made.”

The Times UK

“Something akin to a Hollywood blockbuster.”

The New York Times

“Excellent...
A magical adventure.”

The Guardian

“Whizbang energy...
This is like a movie.”

NPR

“An act of sonic imagination...
a beautifully crafted audiobook.”

Collider



GLOBAL EDITIONS

Africa

JASON COKE
HEAD OF COMMERCIAL
JOSH WILSON
EXECUTIVE DIRECTOR

Arabia

RAMI ZEIDAN
MANAGING DIRECTOR
RAKAN FELEMBAN
EXECUTIVE EDITOR

Argentina + Bolivia

JORGE ARIAS
PRESIDENT
JUAN PEDRO DONDO
VICE PRESIDENT

Brazil

FATIMA PISSARRA
CEO
CLAUDIA ASSEF
EDITOR IN CHIEF
CAMILA ZANA
CHIEF MARKETING OFFICER

Canada

MO GHONEIM
PRESIDENT
ELIZABETH CRISANTE
CHIEF COMMERCIAL OFFICER
RICHARD TRAPUNSKI
NATIONAL EDITOR

China

KRYSTAL GAO
BUSINESS HEAD
YUMENG CHEN
HEAD OF EDITORIAL OPERATIONS

Colombia

RAFAEL ARAUJO
OWNER/CEO
ISABELLA ARAUJO
DIGITAL DIRECTOR

France

NICOLAS BAUDOIN
PRESIDENT
ULYSSE HENNESSY
MANAGING DIRECTOR

Georgia

DAVID SAKVARELIDZE
CEO
MARI BOLKVADZE
EDITOR IN CHIEF

Italy

CARLO DURANTE
CHAIRMAN
MATTEO COSTANTINI
CEO
FEDERICO DURANTE
EDITOR IN CHIEF

Japan

SUSUMU SHIMIZU
PRESIDENT/CEO
DEE SAKAMOTO
COO
NAOKO TAKASHIMA
EDITOR IN CHIEF

Korea

YUNA KIM
CEO
ERIC KO
GLOBAL BUSINESS
DEVELOPMENT DIRECTOR

Philippines

ARCHIE CARRASCO
CEO
ANNE BERNISCA
PUBLISHER/COO
BRET ALAN JACKSON
EDITOR IN CHIEF

United Kingdom

MO GHONEIM
PRESIDENT
ELIZABETH CRISANTE
CHIEF COMMERCIAL OFFICER
THOMAS SMITH
HEAD OF EDITORIAL

Vietnam

DINH BA KHANG
CEO
NGUYEN DANH QUY
EDITOR-IN-CHIEF



BILLBOARD IS OWNED AND PUBLISHED BY PENSKE MEDIA CORPORATION

Jay Penske

CHAIRMAN & CEO

Gerry Byrne

VICE CHAIRMAN

Craig Perreault

PRESIDENT, MEDIA & CORPORATE DEVELOPMENT

Sarlina See

CHIEF FINANCIAL OFFICER

Ryan Young

CHIEF SECURITY OFFICER

Todd Greene

EVP, BUSINESS AFFAIRS AND CHIEF LEGAL OFFICER

Jenny Connelly

CHIEF DIGITAL OFFICER

Judith R. Margolin

EXECUTIVE VICE PRESIDENT, DEPUTY GENERAL COUNSEL

Tom Finn

EVP, OPERATIONS AND FINANCE

Ken DelAlcazar

EVP, FINANCE

Brian Levine

SENIOR VICE PRESIDENT, REVENUE OPERATIONS

Brooke Jaffe

SENIOR VICE PRESIDENT, PUBLIC AFFAIRS & STRATEGY

David Roberson

SENIOR VICE PRESIDENT, SUBSCRIPTIONS

Frank McCallick

SENIOR VICE PRESIDENT, GLOBAL TAX

Gabriel Koen

SENIOR VICE PRESIDENT, TECHNOLOGY

Jennifer Garber

SENIOR VICE PRESIDENT, HEAD OF STRATEGIC SALES & INNOVATION

Jerry Ruiz

SENIOR VICE PRESIDENT, OPERATIONS & FINANCE

Karen Reed

SENIOR VICE PRESIDENT, FINANCE

Lauren Utecht

SENIOR VICE PRESIDENT, HUMAN RESOURCES

Marissa O'Hare

SENIOR VICE PRESIDENT, BUSINESS DEVELOPMENT

Matt Ullian

SENIOR VICE PRESIDENT, SPECIAL PROJECTS

Nelson Anderson

SENIOR VICE PRESIDENT, CREATIVE

Owen Solomon

SENIOR VICE PRESIDENT, REAL ESTATE AND ASSOCIATE GENERAL COUNSEL

Andrew Root

VICE PRESIDENT, DIGITAL MARKETING

Andy Limpus

VICE PRESIDENT, EXECUTIVE SEARCH & HEAD OF TALENT ACQUISITION

Angelo D'Agostino

VICE PRESIDENT, HUMAN RESOURCES

Anne Doyle

VICE PRESIDENT, HUMAN RESOURCES

Brian Vrabel

HEAD OF INDUSTRY, CPG AND HEALTH

Constance Ejuma

VICE PRESIDENT, CONTENT PERFORMANCE & ANALYTICS

Courtney Goldstein

VICE PRESIDENT, HUMAN RESOURCES

Dan Gerber

VICE PRESIDENT, STRATEGIC PARTNERSHIPS

Danielle Levine

VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL

Eddie Ko

VICE PRESIDENT, ADVERTISING OPERATIONS

Eugenia Miranda Richman

VICE PRESIDENT, EDITORIAL INNOVATION

Gurjeet Chima

GLOBAL VP, HEAD OF INTERNATIONAL MARKETS

Hector Nino

VICE PRESIDENT, HUMAN RESOURCES

Joni Antonacci

VICE PRESIDENT, SALES OPERATIONS

Josh Qualy

VICE PRESIDENT, PROGRAMMATIC SALES

Karl Walter

VICE PRESIDENT, CONTENT

Keir McMullen

VICE PRESIDENT, HUMAN RESOURCES

Lise Berichel

VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL

Michael Reed

HEAD OF INDUSTRY, AUTOMOTIVE SECTOR AND DS PENSKE AUTOSPORT TEAM

Richard Han

VICE PRESIDENT, INTERNATIONAL SALES

Scott Ginsberg

HEAD OF INDUSTRY, PERFORMANCE MARKETING

Sonal Jain

VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL

Tim Chan

VICE PRESIDENT, E-COMMERCE

Tom McGinnis

VICE PRESIDENT, CORPORATE CONTROLLER

SUBSCRIPTIONS

Call 212-832-4053 or
email customerservice@billboard.com.

REPRINTS AND PERMISSIONS

For accolades, awards seal artwork and article reprint licensing,
email The YGS Group, Billboard@theygsgroup.com.

PURCHASES

To order individual magazine issues,
go to billboard.com/backissues.

FOR YOUR GRAMMY® CONSIDERATION



10K [PROJECTS]



ATLANTIC
OUTPOST

CHARLI XCX MUSIC, FASHION, FILM

ALBUM OF THE YEAR
BEST ALTERNATIVE MUSIC ALBUM

“CAMERA”
RECORD OF THE YEAR
SONG OF THE YEAR

**“NO ONE LASTS FOREVER
FEAT. DAVID CRONENBERG”**
BEST ALTERNATIVE
MUSIC PERFORMANCE

“ROCK MUSIC”
BEST MUSIC VIDEO

“CHARLI XCX PRESENTS MUSIC, FASHION, FILM (FULL FILM)”
BEST MUSIC FILM

“A meta masterpiece”
The Guardian

“...brilliant”
Rolling Stone

“*Music, Fashion, Film* is another fascinating, addictive, singular catalog entry in a body of work that is quickly becoming one of the 21st century’s most formidable”
billboard

“...an uncompromising work that places her in conversation with some of her heroes”
The New York Times

“...urgent and timeless”
NME

“Razor-sharp”
VARIETY

“On *Music, Fashion, Film*, Charli xcx stands equal to her idols”
FADER

“One of her greatest albums yet”
CONSEQUENCE

BEST OF 2026
Rolling Stone billboard
VOGUE



THE ROMANTIC BRUNO MARS

ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

“I JUST MIGHT”
RECORD OF THE YEAR
BEST MUSIC VIDEO

“DANCE WITH ME”
BEST TRADITIONAL R&B PERFORMANCE
BEST R&B SONG

“WHY YOU WANNA FIGHT?”
BEST R&B SOLO PERFORMANCE

“RISK IT ALL”
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE



“...this generation’s greatest showman”
Rolling Stone

“Mars is an undisputable hitmaker”
AP

“...*The Romantic* is irresistible”
USA TODAY

“...a slew of powerful vocal performances and meticulous production”
HYPEBEAST

“Bruno Mars is proof that the greatest things in life are worth the wait” (“Risk It All”)
billboard

“Bruno Mars Stays on Top as ‘I Just Might’ Dominates Billboard Charts”
COMPLEX

BEST OF 2026
Rolling Stone
billboard Esquire



ALEX WARREN

WILDCHILD

ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

“EMERALD EYES”
RECORD OF THE YEAR

“FEVER DREAM”
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE

“The sincere
warmth of
WILDCHILD makes
you want to root
for him”
RollingStone

“Always a
musician first
and foremost”
NME

“Lit-from-within
songcraft”
VARIETY

“[On *WILDCHILD*]
It’s hopeful.
It’s joyful”
*American
songwriter*

*iHeart
Radio
MUSIC
AWARDS*
5x Winner



DON TOLIVER

BEST NEW ARTIST OCTANE

ALBUM OF THE YEAR
BEST RAP ALBUM

“E85”
RECORD OF THE YEAR
SONG OF THE YEAR
BEST MELODIC RAP PERFORMANCE
BEST RAP SONG

“BODY”
BEST RAP PERFORMANCE

*AMERICAN
MUSIC
AWARDS*
2x Nominee

*AWARDS
26*
Nominee

*VMA
VIDEO MUSIC AWARDS*
Nominee

“...breakout star
and reliable
hitmaker...”
RollingStone

“...the No. 1 new
hip-hop star of the year”
The New York Times

“*OCTANE*...perched
atop rap’s hierarchy
for the year”
billboard

“...one of the biggest
rappers on Earth, with,
maybe, the hottest tour
ticket in hip-hop”
Pitchfork

“...executive produced
by the artist himself...
it is comprehensively
the most refined and
cohesive music
of his career”
npr

BEST OF 2026
billboard *RollingStone*
ADER *COMPLEX*



CARDI B

AM I THE DRAMA?

ALBUM OF THE YEAR
BEST RAP ALBUM

"ERRTIME"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST RAP PERFORMANCE
BEST RAP SONG

"SAFE (FEATURING KEHLANI)"
BEST MELODIC RAP PERFORMANCE

"PICK IT UP (FEATURING SELENA GOMEZ)"
BEST POP DUO/GROUP PERFORMANCE

"We've waited seven long years for the rap queen's second album, and she does not disappoint"

RollingStone

"Cardi's righteous fury unleashes her brilliance"

Pitchfork

"...an unflinching, raw and refined record that never loses its footing"

VARIETY

"Cardi sufficiently reminds us why the crown was hers"

billboard



6x Nominee
+ Winner



3x Winner



Best Hip Hop Winner



2x Nominee



STELLA LEFTY

BEST NEW ARTIST

LONG WAY HOME

ALBUM OF THE YEAR
BEST CONTEMPORARY COUNTRY ALBUM

"BOSTON"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY SONG

**"SOMETHING TO LOSE"
(WITH VINCENT MASON)**
BEST COUNTRY DUO/GROUP PERFORMANCE



3x Nominee
Best New Artist
Best Country
Song of Summer

2026 Variety
Power of Young
Hollywood Honoree

"...one of the genre's most exciting emerging talents"

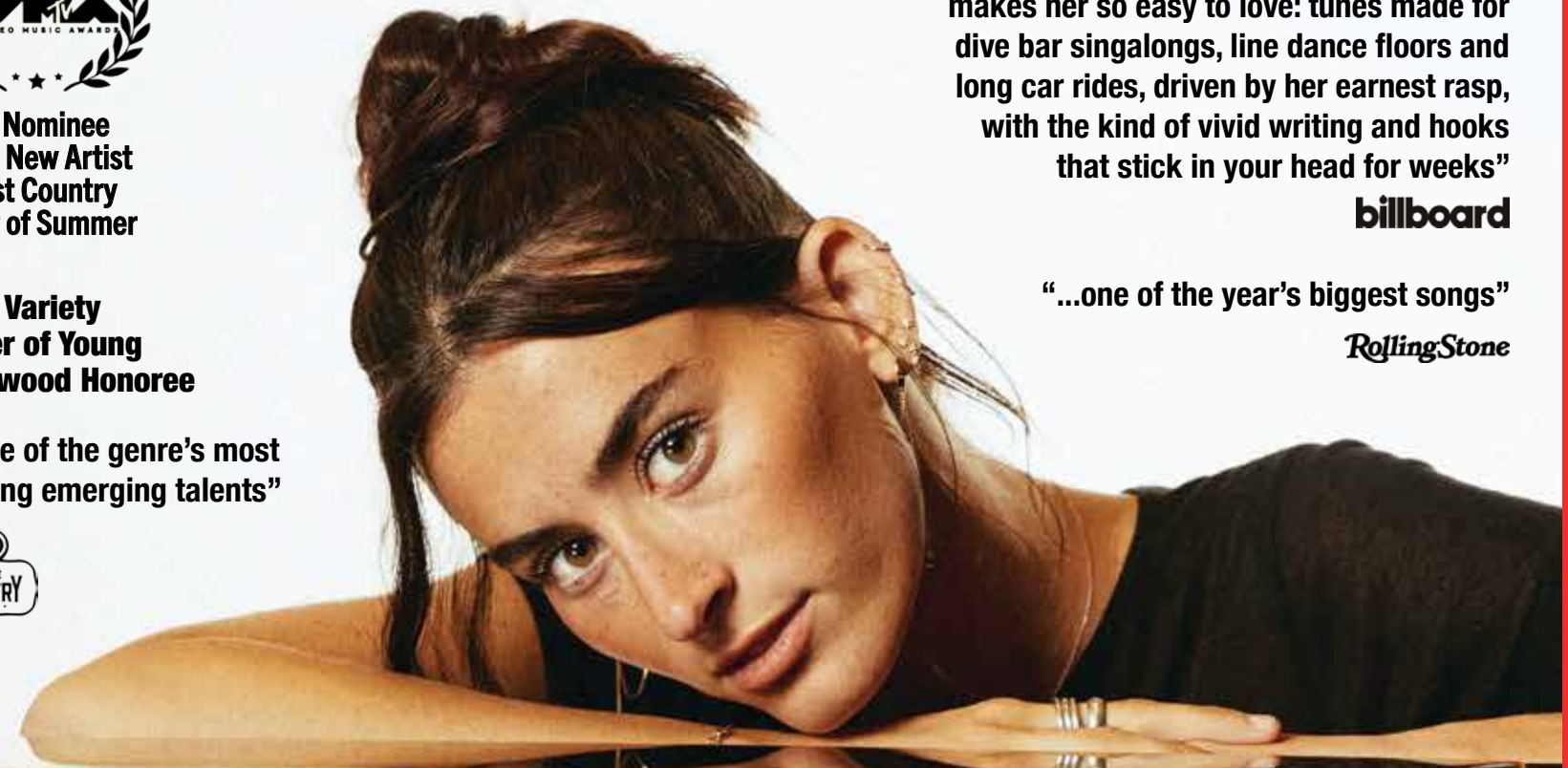


"...a perfectly concise portrait of what makes her so easy to love: tunes made for dive bar singalongs, line dance floors and long car rides, driven by her earnest rasp, with the kind of vivid writing and hooks that stick in your head for weeks"

billboard

"...one of the year's biggest songs"

RollingStone



ATLANTIC
OUTPOST

CHARLEY CROCKETT

CLOVIS

BEST TRADITIONAL COUNTRY ALBUM

“COUNTRY MUSIC”

BEST COUNTRY SOLO PERFORMANCE

BEST COUNTRY SONG

“Texas singer-songwriter Charley Crockett has refined a soulful country purview, crooning sweetly about love and perseverance in misfortune and yielding rave reviews”

VULTURE

“Clovis isn’t merely an interesting chapter in Crockett’s career. It’s simply one of his best albums”



Country Central

“...an intensely personal affair”

RollingStone

“....a prolific force in country music”

STEREOGUM

Atlantic
OUTPOST

BELLA KAY

BEST NEW ARTIST

MY RECKLESS ABANDON

ALBUM OF THE YEAR

BEST POP VOCAL ALBUM

“ILOVEITILOVEITILOVEIT”

RECORD OF THE YEAR

SONG OF THE YEAR

BEST POP SOLO PERFORMANCE

“THE SICK”

BEST ALTERNATIVE MUSIC PERFORMANCE

“A FATHER’S LAMENT”

BEST AMERICANA PERFORMANCE

BEST AMERICAN ROOTS SONG

“...one of music’s most promising young artists”

billboard

“Bella Kay is turning brutal honesty into winning pop songs”

GENIUS



Best New Artist
Nominee



Song of the Summer
Nominee



CHARLI XCX WUTHERING HEIGHTS

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

"HOUSE FEATURING JOHN CALE"

BEST ROCK PERFORMANCE
BEST ROCK SONG
BEST SONG WRITTEN FOR VISUAL MEDIA

"DYING FOR YOU"

BEST POP SOLO PERFORMANCE



Nominee

BEST OF 2026

billboard *VARIETY* ELLE
VOGUE CONSEQUENCE

"it's the best
interpretation since Kate
Bush's 1978 song of the
same name"

VOGUE
(Best Albums of 2026)

"A windswept,
gothic triumph"
The **INDEPENDENT**

"The songwriting is
uniformly fantastic..."
The **Guardian**

"...delicious gothic pop"
NME

"Here she is once again at
the center of pop culture..."
Pitchfork

"a sweeping fever dream
of a soundtrack...
a delectable pop album"
SLANT

"addictive pop"
CONSEQUENCE



kehlani

ALBUM OF THE YEAR
BEST R&B ALBUM

"OUT THE WINDOW"

RECORD OF THE YEAR
SONG OF THE YEAR
BEST R&B SOLO PERFORMANCE
BEST R&B SONG

"SWEET NUTHINS
(FEAT. LEON THOMAS)"

BEST R&B COLLABORATION OR
DUO/GROUP PERFORMANCE



2x Nominee



2x Winner



Winner



2x Nominee + Winner

2026 **BILLBOARD**
R&B ARTIST OF THE YEAR

2026 **BILLBOARD** WOMEN IN MUSIC
IMPACT AWARD RECIPIENT

"Kehlani hits every note that
any album gunning to be an
'R&B classic' should"
billboard

"...Her self-titled
[album] only
further cements
her position
in the wider
R&B canon"
ADER

"...a satisfying
time capsule of R&B"
NME

"Part of Kehlani's
charm is the
effortlessness of
her voice, which
is so powerful and
distinctive"

VARIETY

BEST OF 2026

billboard *VARIETY*
COMPLEX ELLE



FORREST FRANK

DAWN PATROL

(FORREST FRANK, PARTY WAVE)

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

"OKAY!"

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"...one of CCM's
most essential artists"

billboard

"...Frank continues
to redefine the
boundaries of modern
Christian music"



-CCM Music



10K PROJECTS

charlie *Puth*

Whatever's Clever!

ALBUM OF THE YEAR

BEST TRADITIONAL POP VOCAL ALBUM

"CHANGES"

RECORD OF THE YEAR
SONG OF THE YEAR

"LOVE IN EXILE"

(FEAT. MICHAEL MCDONALD & KENNY LOGGINS)"

BEST TRADITIONAL POP VOCAL PERFORMANCE

"SIDEWAYS (FEAT. COCO JONES)"

BEST POP DUO/GROUP PERFORMANCE

"THE STAR SPANGLED BANNER - LIVE"

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

"Puth at his most
visionary..."

VARIETY

"Glistening, crisply
detailed sound"
Los Angeles Times

"Impeccable,
refined production..."
PastE

"Whatever's Clever is his best work yet"
RollingStone

"Puth has opened a window
into his personal and
creative evolution, building
on and transforming the
kinds of sounds he
was raised on"

VOGUE



TWENTY ONE PILOTS Breach

ALBUM OF THE YEAR
BEST ROCK ALBUM

“DRAG PATH”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST ROCK PERFORMANCE
BEST ROCK SONG
BEST MUSIC VIDEO



Winner



2x Nominee



2x Nominee

“Twenty One Pilots
prove rock’s not dead”



FUELED BY RAMEN

RAVYN LENAEE



ALBUM OF THE YEAR
BEST PROGRESSIVE R&B ALBUM

“HANDLE”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE

“NEVER LET ME GO”

BEST TRADITIONAL R&B PERFORMANCE
BEST R&B SONG

“REPUTATION (FEAT. DOMINIC FIKE)”

BEST POP DUO/GROUP PERFORMANCE

“Blue Island is
Ravyn Lenae’s most
ambitious swing yet”
billboard

“...undeniably
heartfelt songwriting
and composition”
ADER

“...intimate lyricism”
Los Angeles Times

“Lenae sounds
sweeter than ever”
Pitchfork



Nominee



Nominee



Nominee



Nominee



THE WAR AND TREATY

The Story of Michael & Tanya

BEST AMERICANA ALBUM

“RECLAIM ALL OF YOUR TIME”
(FEAT. VALERIE JUNE AND WYNONNA)

BEST AMERICANA PERFORMANCE

“IT’LL HURT ME MORE
THAN IT’LL HURT YOU”

BEST COUNTRY DUO/GROUP PERFORMANCE

“YOU CAN’T HURT
ME ANYMORE”

BEST AMERICAN ROOTS SONG

“SHOULDN’T HAVE”

BEST R&B COLLABORATION OR
DUO/GROUP PERFORMANCE

“DON’T SAY GOODBYE”

BEST TRADITIONAL R&B PERFORMANCE
BEST R&B SONG

“...this music is so personal.
It talks about heartache. It talks about
pain...growth. It talks about redemption”

© CBS MORNINGS

“The husband-wife duo,
and their tight band,
deliver fresh, soul-inflected
songs of uncommon power”

npr

“Popular music is littered with dynamic duos
connected in ways that are both personal
and profound. Yet few have shown the verve
and versatility expressed by the powerful
pairing known as The War and Treaty”

American
songwriter
THE LITTLE WHITE



ATLANTIC
OUTPOST

hilary duff

luck...or something

ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

“MATURE”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE

“It’s a triumph, and one of the best
pop stories of the past year”

billboard

“A cohesive, no-skips record...
that holds very little back”

RollingStone

“A bracingly honest record”

Los Angeles Times



“luck... or something reframes
Duff as a pensive, introspective pop artisan
who trades bombast for perspective...”

VARIETY

BEST OF 2026

RollingStone VARIETY billboard



Sublime

UNTIL THE SUN EXPLODES

ALBUM OF THE YEAR
BEST ROCK ALBUM

“UNTIL THE SUN EXPLODES”
BEST ROCK PERFORMANCE
BEST ROCK SONG

“[*Until The Sun Explodes*] deftly blends modern sensibilities with the staple Sublime sound, effortlessly slotting into the group’s catalog”

Newsweek

“...*Until The Sun Explodes* captures the essence of the veteran alternative group act”

billboard

“What emerges from the 21-song track list is the evolution of a trademark sound that gives a nod to the past while standing strong on its own”

Los Angeles Times

“*Until the Sun Explodes* sounds like a classic Sublime album”

Pitchfork



Alternative
Song of the Year Winner

REGIME
MUSIC GROUP



MELANIE MARTINEZ

HADES
ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

“THE VATICAN”
SONG OF THE YEAR
RECORD OF THE YEAR
BEST POP SOLO PERFORMANCE

“What Martinez has is a bottomless supply of ideas — and there’s perspective and insight... No matter what apocalypse we’re living through, Martinez will survive as a world-builder with something left to say”

RollingStone

“... a prolific visionary...”

RollingStone

“*HADES* positively seethes...

It’s exciting, terrifying and awesome all at the same time”

VARIETY



MOTIONLESS IN WHITE Decades

BEST ROCK ALBUM

"Wickedly thrashing beats,
metalcore-monstrous
riffs and vibrant, healing choruses"

REVOLVER

"...gorgeously gothic"

ROCK SOUND

"R.I.P."
(FT. SKYLAR GREY)

BEST ROCK PERFORMANCE
BEST ROCK SONG

Topped **billboard** Hot Hard Rock Songs
chart for 9 weeks

"AFRAID OF
THE DARK"

BEST METAL PERFORMANCE

"...A new anthem..."

KERRANG!



ROADRUNNER
RECORDS

YG *The Gentlemen's Club*

ALBUM OF THE YEAR
BEST RAP ALBUM

"OMG (FEAT. PUSHA T)"
RECORD OF THE YEAR

"HITMAN"
BEST RAP SONG
BEST RAP PERFORMANCE

"SIMON SAYS
(FEAT. ISAIAH FALLS,
ODEAL & SASHA KEABLE)"
BEST MELODIC RAP PERFORMANCE

"...an Olympic-level
self-examination"
Rolling Stone

"...his best
work in decades"
GQ

"...a testament to YG's
knack for storytelling"

THE
NEEDLE
DROP



4
HUND

10K[PROJECTS]

FETTY WAP

ZAVIER
ALBUM OF THE YEAR
BEST RAP ALBUM

“FOOL FOR YOU”

RECORD OF THE YEAR
BEST R&B SOLO PERFORMANCE

**“WHITE ROSES FEATURING
DIVINITY & YMANIE”**

SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE

**“I REMEMBER/DEAR ZAVIER
FEATURING G HERBO”**

BEST RAP PERFORMANCE
BEST RAP SONG

“... some of the best,
and diverse, music of his career”

ADER

“Zavier feels like both
a reintroduction and new chapter”

AP

“Fetty Wap is back”



“Fetty Wap is reintroducing himself”

RollingStone



SKRILLEX

SOMA

BEST DANCE/ELECTRONIC ALBUM

“SMOKE” (WITH ISOXO, CRISTALE, TEEZANDOS)

BEST DANCE/ELECTRONIC RECORDING

“DURO” (WITH YOUNG MIKO)

BEST DANCE POP RECORDING

“...one of the
most important
electronic artists
of a generation”
billboard

“It’s a perfectly
engineered taste of bliss”
Pitchfork

“This album shows that he’s
still one of the best in the genre”
Newsweek

“...one of electronic music’s
biggest album releases
of the year”

SPYGLASS



SHINEDOWN

E I **δ** H T

ALBUM OF THE YEAR
BEST ROCK ALBUM

“SEARCHLIGHT”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE

“SAFE AND SOUND”

BEST ROCK PERFORMANCE
BEST ROCK SONG

“Shinedown has made a career of baring their souls in their music. *EI8HT* is another victory, maybe their biggest yet”

AP

“...*EI8HT* spans an emotional gauntlet”
RollingStone



PROLIFIC

NIPSEY HUSSLE • BINO RIDEAUX
BEST HISTORICAL ALBUM

“Most marathons have a beginning and end, but even in spirit, Nipsey Hussle continues to run laps, without a finish line in sight”

VIBE
MAGAZINE

“Bino’s smoky melodies easily mixed with Nip’s spoken wisdom and street savviness... form a potent combination...”

billboard

“*Prolific* is decidedly sentimental ”

GQ



DO WE HAVE ROYALTIES FOR YOU?



More than \$800 Million Distributed To Musicians and Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For You
www.afmsagaftfund.org



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998
info@afmsagaftfund.org



charts

DATA FOR WEEK OF 10.3.2026



Bangerz To Bass: Miley's Back At No. 1

BILLBOARD 200

1

Bass Persuades
Miley

LAST WEEK	PEAK POSITION	WEEKS ON CHART
—	1	1

AFTER MORE THAN A DECADE, Miley returns to No. 1 on the Billboard 200. Her Atlantic debut, *Bass Persuades*, opens atop the chart with 61,000 equivalent album units earned in the United States in the week ending Sept. 24, according to Luminate. The superstar, who is now billed as Miley, last led with *Bangerz* in October 2013. In total, her six No. 1s and 16 top 10s encompass her work billed as Miley and Miley Cyrus, alongside her soundtrack albums as Disney character Hannah Montana.

The new set arrived in relatively short order, having been announced Sept. 1 before it dropped Sept. 18. The project was ushered in by its lead single and title track, which became her 24th top 40-charted

Billboard Hot 100 hit.

Album sales make up the majority of *Bass Persuades*' first-week units, with 47,000 generated thanks to a bevy of purchasing options. It was available across 16 vinyl variants (one with a bonus track), nine CD variants (also one with a bonus track), six download variants (most with bonus tracks) and a cassette.

Miley is the third act in 2026 to go at least a decade between Billboard 200 leaders. Bruno Mars returned to No. 1 on the March 14 chart with the debut of *The Romantic*, 13 years after he was last on top with *Unorthodox Jukebox*. ASAP Rocky arrived at No. 1 on the Jan. 31 ranking with *Don't Be Dumb*, 10 years and six months after he last led the list with *At.Long.Last.A\$AP*. —KEITH CAULFIELD

Hot 100									
2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
			#1 for 24 WEEKS SAL						
1	1	1	Choosin' Texas	Ella Langley	E. LANGLEY, B. WEST, M. LAMBERT (E. LANGLEY, C. L. DICK, M. LAMBERT, J. TAYLOR)	SAW GOD/COLUMBIA/TRIPLE TIGERS	1	49	
2	2	2	Boston	Stella Lefty	J. REEVES (G. ENGER, J. K. HINDLIN, J. REEVES, N. KAHAN, S. LEFTY)	SANDLOT/ATLANTIC OUTPOST/ATLANTIC	2	25	
4	3	3	Been By Now	Morgan Wallen	J. MOI, CHARLIE HANDSOME, M. HASTINGS, H. COMPTON (M. C. WALLEN, R. H. BLOCK, J. BYRON, B. PENDERGRASS, T. PHILLIPS, CHARLIE HANDSOME)	MERCURY/REPUBLIC/BIG LOUD	2	9	
5	4	4	Hate That I Made You Love Me	Ariana Grande	A. GRANDE, ILYA, MAX MARTIN (A. GRANDE, I. SALMANZADEH, MAX MARTIN)	REPUBLIC	1	17	
6	5	5	Dracula	Tame Impala & JENNIE	K. R. PARKER (K. R. PARKER, S. AARONS, JENNIE, C. GIBERT)	COLUMBIA	5	52	
10	7	6	BbY WOW	Karol G With Judeline & rusowsky	TAINI, O. FEDU, KAROL G, RUSOWSKY (M. E. MASIS FERNANDEZ, O. FEDU, KAROL G, L. FERNANDEZ CASTREJO, A. J. CORREA RIOS TORRES, R. MEDIAVILLA, C. D. BURRELL)	BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	6	7	
7	8	7	So Easy (To Fall In Love)	Olivia Dean	J. H. RYAN, J. BUNETTA, Z. NAHOME (O. L. DEAN, J. H. RYAN, A. R. ALLEN, M. WOLF GANG)	POLYDOR/ISLAND/REPUBLIC	5	52	
8	9	8	Man I Need	Olivia Dean	Z. NAHOME (O. L. DEAN, T. JESSO JR., Z. NAHOME)	POLYDOR/ISLAND/REPUBLIC	2	57	
NEW		9	Last Thing You Need	Morgan Wallen	CHARLIE HANDSOME, J. MOI (B. PENDERGRASS, R. C. MCGILL, J. BYRON, M. C. WALLEN, CHARLIE HANDSOME)	TAKE-TWO INTERACTIVE SOFTWARE/ATLANTIC	9	1	
9	10	10	Be Her	Ella Langley	E. LANGLEY, B. WEST, M. LAMBERT (E. LANGLEY, S. AHNQUIST, J. M. SCHMIDT, M. W. HARDY)	SAW GOD/COLUMBIA/TRIPLE TIGERS	2	32	
45	22	11	STM Nicole Kidman	ADELA	B. SLATKIN, D. BRADY (ADELA, B. SLATKIN, W. T. WALSH, JULIA MICHAELS, UFFIE, D. BRADY)	CAPITOL/INTERSCOPE CAPITOL	11	3	
3	6	12	I Knew It, I Knew You	Taylor Swift	J. M. ANTONOFF, T. SWIFT (T. SWIFT, J. M. ANTONOFF)	PIXAR/WALT DISNEY/REPUBLIC/MCA NASHVILLE	1	16	
12	12	13	Stupid Song	Olivia Rodrigo	D. NIGRO (O. RODRIGO, D. L. NIGRO)	GEFFEN/INTERSCOPE CAPITOL	3	15	
15	13	14	I Just Might	Bruno Mars	BRUNO MARS, D. MILE (BRUNO MARS, D. EMILE II, P. M. LAWRENCE II, B. BROWN)	ATLANTIC	1	37	
11	11	15	Risk It All	Bruno Mars	BRUNO MARS, D. MILE (BRUNO MARS, D. EMILE II, J. E. FAUNT LEROY II, P. M. LAWRENCE II)	ATLANTIC	4	30	
13	14	16	Midnight Sun	Zara Larsson	MARGO X S. MNEK, H. GAO (Z. M. LAWSON, H. GAO, U. OSISIOMA EMEKIKE, M. WILDMAN)	SOMMER HOUSE/EPIC	13	36	
14	15	17	I Can't Love You Anymore	Ella Langley & Morgan Wallen	B. WEST, A. GOODLOE, E. LANGLEY (E. LANGLEY, A. GOODLOE, J. TAYLOR)	SAW GOD/COLUMBIA/TRIPLE TIGERS	4	22	
20	19	18	Babydoll	Dominic Fike	D. FIKE (D. D. FIKE, J. CRUZ)	SANDY BOYS/COLUMBIA/LEGACY	16	33	
18	18	19	Janice STFU	Drake	NOT LISTED (A. GRAHAM)	OVO SOUND/REPUBLIC	1	19	
19	20	20	Earrings	Malcolm Todd	MALCOLM TODD, C. ZIMAN (M. HOBERT)	COLUMBIA	19	30	
Go to the Chart Beat section of billboard.com for complete charts coverage.									



HOT 100

1

“Choosin’ Texas”
Ella Langley

ELLA LANGLEY'S "CHOOSIN' TEXAS" adds a record-extending 24th week at No. 1 on the Billboard Hot 100. A week earlier, the song surpassed Mariah Carey's 22 weeks at the summit logged since 2019 for her seasonal classic "All I Want for Christmas Is You."

"Choosin' Texas" totaled 22.3 million official streams (up 2% week over week), 57.9 million radio airplay audience impressions (down 1%) and 9,000 sold (up 55%) in the United States Sept. 18-24, according to Luminate.

The track holds for a 24th week at No. 1 on Streaming Songs and continues for a 19th week atop Digital Song Sales — where it overtakes BTS' "Dynamite," from 2021, and "Butter," from 2020, for the longest reign in the chart's history.

"It's changing my life, it's changing the lives of the writers of this song," Langley posted on Instagram on Sept. 22 about "Choosin' Texas," which she co-penned with Luke Dick, Miranda Lambert and Joybeth Taylor. "It's changing the lives of my family and it is truly growing an atmosphere for something I'm gonna be able to do the rest of my life."

—GARY TRUST

HOT 100 FIRST-TIMERS			
Artists who have recently made their initial appearances on the chart			
ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Blake Whiten	“Bet on That”	98	Aug. 29
Los Dos de Tamaulipas	“Ayúdame”	99	Aug. 29
Belly Gang Kushington	“WTF GOIN” with 21 Savage	85	Sept. 5
Hazlett	“Keep Dancing” with Rod Wave	72	Sept. 12
	“Venusian” with Rod Wave	88	
Aimee Carty	“2017 (Streamer U)” with Rod Wave	90	Sept. 12
Luv Von	“Mainstay” with Rod Wave	94	Sept. 12
Zach John King	“Get To Drinkin’ ”	87	Sept. 19
Elevation Worship	“God I'm Just Grateful” with Chandler Moore	91	Sept. 19
Chandler Moore	“God I'm Just Grateful” with Elevation Worship	91	Sept. 19
comehelpglo	“onsra”	92	Sept. 26
Elevation Rhythm	“Washed”	97	Sept. 26
Corey Taylor	“Joseph” with Falling in Reverse and Serj Tankian	82	Oct. 3
Bóia	“Duvet”	93	Oct. 3

BILLBOARD NOT USE THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY LUMINATE. RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY LUMINATE AND SALES DATA AS COMPILED BY LUMINATE. SEE CHARTS. LEGEND OF BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA, LLC AND LUMINATE, INC. ALL RIGHTS RESERVED.



WHERE
CONTENDERS
ARE MADE.

WHERE ARTISTS FIND THEIR VOICE,
THE INDUSTRY TAKES NOTICE,
AND FANS FIND THEIR FAVORITES.

Before the awards, there are the stages where artists build careers, connect with fans, and create the moments that become part of music history.

VENU® is building those stages nationwide – for the artists shaping what's next and the fans who get to be there when it happens.

FAN-FOUNDED. FAN-OWNED. ARTIST-INSPIRED.

GOOD LUCK TO ALL THE GRAMMY CONTENDERS.



DISCOVER
WHAT'S NEXT
VENU.LIVE

PRESENTER OF THE BILLBOARD DISRUPTOR AWARD @ LIVE MUSIC SUMMIT 2025/26

©2026 VENU Holding Corporation

Listed on NYSE American: VENU

BILLBOARD 200

29



Carly Rae Jepsen
Day and Night

It's the fifth top 40 project for the singer-songwriter as it arrives with 22,000 equivalent album units earned in the United States in the week ending Sept. 25, according to Luminate.

88



Yeat
Cocoon

The rapper nabs his ninth set on the Billboard 200 while also scoring his eighth title on Top Rap Albums, all of which have reached the top 20.

130



BE:FIRST
Watch Me

The Japanese boy band makes its *Billboard* album chart debut, starting with 11,000 units – driven almost entirely by album sales. The set also enters at No. 3 on World Albums.

3

Riley Green

That's Just Me



Riley Green gets his first top 10 on the Billboard 200 as *That's Just Me* debuts at No. 3. It launches with 60,000 equivalent album units earned (his best week by units). Of that sum, album sales make up 29,000 (his best sales week; it debuts at No. 2 on Top Album Sales). It also scores top 10 starts on Top Country Albums, Vinyl Albums, Independent Albums and Top Streaming Albums.

The album's first-week sales were boosted by its availability across 13 vinyl and CD variants (some with bonus tracks), two download editions (one with a bonus track) and a cassette. The new studio project was preceded by the single "Think as You Drunk," which holds at its No. 11 high on Country Airplay.

That's Just Me follows the country singer-songwriter's last full-length, *Don't Mind If I Do*, which debuted and peaked at No. 25 in 2024 and has spent 99 weeks on the list. —KEITH CAULFIELD

Billboard 200

2 Wks. Ago		Last Week		This Week		Artist IMPRINT/DISTRIBUTING LABEL		Title		Peak Pos.		Wks. On Chart	
HOT SHOT DEBUT		1		1		#1 for 1 WEEK		Miley Bass Persuades		1		1	
						MCEO/ATLANTIC/AG							
1	2	2		Ella Langley Dandelion		SAWGOD/COLUMBIA		1		24			
NEW		3		Riley Green That's Just Me		NASHVILLE HARBOR/BIG MACHINE		3		1			
3	4	4		Morgan Wallen I'm The Problem		BIG LOUD/MERCURY/REPUBLIC		1		71			
2	3	5		Olivia Rodrigo you seem pretty sad for a girl so in love		GEFFEN/INTERSCOPE CAPITOL		1		15			
5	5	6		Noah Kahan The Great Divide		MERCURY/REPUBLIC		1		22			
NEW		7		beabadoobee Pylon		BEABADOOBEE/DIRTY HIT/INTERSCOPE/INTERSCOPE CAPITOL		7		1			
-	1	8		Jhene Aiko Westside Whimsy		ALLEL/ARTCLUB/DEF JAM/REPUBLIC		1		2			
9	6	9		Drake ICEMAN		OVO SOUND/REPUBLIC		1		19			
13	10	10		Noah Kahan Stick Season		MERCURY/REPUBLIC		2		200			
10	9	11		Olivia Dean The Art Of Loving		POLYDOR/ISLAND/REPUBLIC		3		52			
4	13	12		ADELA PRIMA		CAPITOL/INTERSCOPE CAPITOL		4		3			
12	12	13		Morgan Wallen One Thing At A Time		BIG LOUD/MERCURY/REPUBLIC		1		186			
7	8	14		Rod Wave Don't Look Down		ALAMO		1		4			
18	14	15		SZA SOS		TOP DAWG/RCA		1		198			
11	11	16		Karol G No Me Arrepiento de Sentir Tanto		BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL		8		7			
NEW		17		Lizzy McAlpine Angel		INDIGO BLUE/RCA		17		1			
14	15	18		Michael Jackson Thriller		EPIC/LEGACY		1		737			
19	16	19		Michael Jackson Number Ones		MJJ/EPIC/LEGACY		6		256			
6	7	20		Ariana Grande petal		BABYDOLL/REPUBLIC		1		8			

LUMINATE BILLBOARD 2010: THE WEEK'S MOST POPULAR ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, STREAMING-EQUIVALENT ALBUMS AND TRACK-EQUIVALENT ALBUMS, AS COMPILED BY LUMINATE. SEE LUMINATE.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2010 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

LUMINATE

SALES AND
STREAMING DA
COMPILED BY

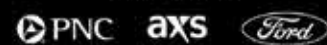
Photo by Catherine Powell

**CONGRATULATIONS VINCE GILL
ON SIX SOLD-OUT SHOWS!**



RYMAN

RYMAN SPONSORS





GLOBAL 200

1

"BbY WOW"

Karol G with
Judeline & rusowsky

KAROL G, JUDELINE AND rusowsky's "BbY WOW" banks a fourth week at No. 1 on the Billboard Global 200. The song accumulated 51.5 million streams and 1,000 in sales worldwide Sept. 18-24, according to Luminate. It totaled 38.8 million streams outside the United States.

The collaboration first topped the Global 200 three weeks earlier, before becoming Karol G's first multiweek No. 1 on the chart. She previously led with "TQG" (with Shakira) in the song's debut week in March 2023. "BbY WOW" is the first leader on the list for both Judeline and rusowsky.

Meanwhile, ADÉLA boasts two songs from her debut full-length, *PR/MA*, in the Global 200's top five as "Nicole Kidman" surges 11-3 (32.5 million streams worldwide, up 41%) and "Ain't in LA" holds at its No. 5 high (30 million, up 14%). The Slovak singer-songwriter-dancer is the first artist this year to simultaneously chart two initial top five hits in the tier. In 2025, HUNTR/X and Saja Boys, both from Netflix's *KPop Demon Hunters*, achieved the feat.

Deeper on the chart, two songs make notable entrances, led by bôa with "Duvet" at No. 188 (11.5 million streams). The track was originally released by the British band in 1998 and has gained new attention this decade on TikTok. In 2024, the group released its first album in 19 years, *Whiplash*.

Plus, Jamie Miller's "Babydoll" debuts at No. 197 (8 million). The song by the Welsh singer-songwriter, who competed on *The Voice UK* in 2017, concurrently becomes his first entry on the Billboard Hot 100, aided by 160,000 in radio airplay audience and 3,000 sold stateside. —GARY TRUST

Global 200						
2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
1	1	1	#1 for 4 WEEKS BbY WOW	Karol G With Judeline & rusowsky	1	7
2	2	2	Choosin' Texas	Ella Langley	2	48
(59)	(11)	3	GG Nicole Kidman	ADELA	3	3
(4)	3	4	Training Season	Dua Lipa	3	35
(9)	(5)	5	Ain't In LA	ADELA	5	8
3	4	6	Dai Dai (FIFA World Cup Official Song 2026)	Shakira X Burna Boy	1	18
7	6	7	Ordinary	Alex Warren	1	85
6	7	8	Hate That I Made You Love Me	Ariana Grande	1	17
8	9	9	Stupid Song	Olivia Rodrigo	1	15
10	10	10	Man I Need	Olivia Dean	2	57
16	12	11	Earrings	Malcolm Todd	11	25
11	14	12	The Cure	Olivia Rodrigo	2	18
12	13	13	Beauty And A Beat	Justin Bieber Featuring Nicki Minaj	1	24
25	24	14	The Fate Of Ophelia	Taylor Swift	1	51
17	19	15	Self Aware	Temper City	12	25
5	8	16	Loser	Tame Impala	3	8
19	20	17	Iris	Goo Goo Dolls	17	160
13	18	18	Boston	Stella Lefty	10	22
20	23	19	Die With A Smile	Lady Gaga & Bruno Mars	1	110
15	15	20	Dracula	Tame Impala & JENNIE	2	50

VIDEO FERGUSON

BILLBOARD GLOBAL 200: THE WEEK'S MOST POPULAR SONGS BASED ON STREAMING AND SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY LUMINATE.
 *PEAK POS. = HIGHEST POSITION ON CHART.
 *WKS. ON CHART = NUMBER OF WEEKS SONG HAS BEEN ON CHART.
 *SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2026 BILLBOARD MAGAZINE AND LUMINATE INC. ALL RIGHTS RESERVED.

LUMINATE

STREAMING AND SALES DATA PROVIDED BY LUMINATE. CHARTS COMPILED BY BILLBOARD.



Missing Out on Mechanical Streaming Royalties from The MLC?

The MLC's first market share distributions for remaining unclaimed royalties will begin in 2027.

Now is the time to review your catalog and ownership information using The MLC's free tools to help ensure you're collecting the royalties you've earned.



Learn more at
themlc.com/marketshare



1

WEEKS ON CHART

394

streams Sept. 18-24, according to Luminate. His 46th and 21st top 10 on the respective charts is from *Grand Theft Auto VI: The Album*, due Nov. 19, the same day as the video game's launch.

-RUSS PENUELL



Mars 'Might' Make Chart History

Bruno Mars nears historic territory on Hot R&B/Hip-Hop Songs as "I Just Might" moves to within one week of tying the record for the chart's longest rule. The reigning champ reaches 30 weeks at No. 1; with another, the song would tie Kendrick Lamar and SZA's "Luther" for the most since the list became the genre's singular songs chart in October 1958. "I Just Might" continues its command thanks to a strong airplay lead, as the cross-format hit rebounds to No. 5 on the all-genre Radio Songs chart (54.4 million in audience), augmenting its streaming totals (5.3 million, essentially even week over week).

-TREVOR ANDERSON



Swift's 'Encore' Incoming

Taylor Swift dropped a deluxe edition of her blockbuster *The Life of a Showgirl* album on Sept. 25 (dubbed *The Life of a Showgirl: The Encore*) with four previously unreleased tracks, including the single "Patient Zero." If the superstar debuts atop the next Hot 100 (dated Oct. 10), it will mark her 16th leader. And, if the album dances back to No. 1 on the Billboard 200, it will collect its 13th total week on top. Swift introduced the world premiere of the music video for "Patient Zero" during the live broadcast of the MTV Video Music Awards (Sept. 27).

-KEITH CAULFIELD

DATA FOR WEEK OF 10.3.2026

Artist 100

Artist 100					
2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 for 41 WEEKS Morgan Wallen	BIG LOUD/MERCURY/REPUBLIC	1 394
2	2	2	Ella Langley	SAWGOO/COLUMBIA	1 107
3	3	3	Olivia Rodrigo	GEFFEN/INTERSCOPE CAPITOL	1 235
31	33	4	Riley Green	NASHVILLE HARBOR/BMLG	4 108
46	61	5	Miley	MCEO/ATLANTIC/AG	3 266
6	6	6	Drake	OVO SOUND/REPUBLIC	1 637
5	5	7	Bruno Mars	ATLANTIC/AG	1 617
8	9	8	Luke Combs	SEVEN RIDGES/COLUMBIA NASHVILLE/SMN	1 499
9	12	9	Noah Kahan	MERCURY/REPUBLIC	1 164
10	11	10	Taylor Swift	REPUBLIC	1 635
7	7	11	Michael Jackson	MJJ/EPIC	1 549
9	10	12	Olivia Dean	POLYDOR/ISLAND/REPUBLIC	3 55
4	8	13	Ariana Grande	BABYDOLL/REPUBLIC	1 562
23	19	14	sombr	SMB/WARNER	5 76
12	13	15	KATSEYE	HYBE/GEFFEN/INTERSCOPE CAPITOL	1 69
20	17	16	Stella Lefty	SANDLOT/ATLANTIC OUTPOST/ATLANTIC/AG	16 22
14	18	17	Fleetwood Mac	WARNER/RHINO	3 390
26	34	18	Rihanna	WESTBURY ROAD/ROC NATION	1 411
11	24	19	ADELA	CAPITOL/INTERSCOPE CAPITOL	11 3
RE-ENTRY		20	beabadoobee	DIRTY HIT	20 2

WALLEN: JASON KEMPIN/GETTY IMAGES. MARS: JOHN V. ESPARZA. SWIFT: TAS RIGHTS MANAGEMENT.

LUMINATE BILLBOARD ARTIST 100: THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY LUMINATE, RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY LUMINATE AND STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY LUMINATE. SEE CHARTS. (FOR INFO ON HOW TO COMPETE FOR LUMINATE AND EXPLORE LUMINATE, VISIT WWW.LUMINATE.MUSIC)

LUMINATE

IRPLAY, SALES
AND STREAMING
DATA COMPILED BY

THANK YOU ALAN JACKSON

**for partnering with us on this historic moment
in your epic career!**

ALAN JACKSON'S LAST CALL: ONE MORE FOR THE ROAD FINALE

**SOLD OUT! Setting a New Record as
The All-Time Highest Grossing, Single Day,
North American Concert!**

\$34,728,554.00

Nissan Stadium - Nashville, TN - June 27, 2026

56,109 Tickets Sold!

SPECIAL THANKS TO:

Debbie Doebler | Manager* Joey Lee | WME *

Russell Doussan | DMG Presents * Nathan Baugh | Peachtree Entertainment



WME



Earth, Wind & Fire

NO. 3



‘September’ Returns To Hot 100

Another 21st night of “September” spells huge returns for the Earth, Wind & Fire classic, which reenters the R&B Streaming Songs chart at No. 3. For the Sept. 18-24 tracking week, “September” registered 6 million official streams in the United States, up 51% from the previous week, according to Luminate. Thanks to the boost, “September” debuts on the Streaming Songs chart at No. 46. It marks the first appearance for the band, whose *Billboard* chart history began with its self-titled album in May 1971.

“September” soars back onto the Billboard Hot 100 at No. 45, its first time on the chart since 1979. The R&B staple logged 18 weeks from November 1978 to March 1979, peaking at No. 8 that February.

The “September” bump extends to other parts of the iconic group’s catalog. “Let’s Groove,” a No. 3 Hot 100 hit in 1981, rose to 2.6 million in streams, up 13%, while the band’s *Greatest Hits* jumped to 13,000 equivalent album units, a 40% hike, prompting a No. 14 return on Top R&B Albums.

—TREVOR ANDERSON

Guaraldi

NO. 4



From *Peanuts* To *Muppets*

It’s that time of the year when Vince Guaraldi’s classic soundtrack to the animated special *It’s the Great Pumpkin, Charlie Brown* starts to post gains on the charts. The set holds at No. 4 on Traditional Jazz Albums but garnered a 6% increase in equivalent album units earned in the United States in the week ending Sept. 24, according to Luminate. It’s one of two projects by the late Guaraldi in the top 10, as the Vince Guaraldi’s Trio’s *A Charlie Brown Christmas* soundtrack is pushed back a spot to No. 10 despite a 7% gain.

Just outside the top 10 is another teaming between a jazzy human and an iconic kid franchise, as *Seth MacFarlane Sings The Muppets* debuts at No. 11. The 14-track project boasts favorites from the Muppets canon, including “Movin’ Right Along,” “Bein’ Green” and “Rainbow Connection.” It’s the seventh chart entry for MacFarlane on the ranking.

—KEITH CAULFIELD

R&B Streaming Songs				
Last Week	This Week	Title	Artist	Wks. On Chart
IMPRINT/PROMOTION LABEL				
4	1	#1 for 19 WEEKS		
		Billie Jean	Michael Jackson	38
		EPIC/LEGACY		
1	2	So Good	Jhene Aiko Featuring Kendrick Lamar	2
		ALLEL/ARTCLUB/DEF JAM/REPUBLIC		
RE-ENTRY	3	September	Earth, Wind & Fire	52
		ARC/COLUMBIA/LEGACY		
5	4	Sure Thing	Miguel	152
		BYSTORM/BLACK ICE/JIVE/LEGACY/RCA		
10	5	I Just Might	Bruno Mars	37
		ATLANTIC		
RE-ENTRY	6	Snooze	SZA	183
		TOP DAWG/RCA		
RE-ENTRY	7	Purple Rain	Prince And The Revolution	14
		NPG/WARNER/RHINO		
8	8	Noble	F3mii	17
		ROBOTS AND HUMANS/COLUMBIA		
RE-ENTRY	9	The Feeling	Steve Lacy	9
		L+M/RCA		
11	10	Beat It	Michael Jackson	22
		EPIC/LEGACY		

Traditional Jazz Albums				
Last Week	This Week	Artist	Title	Wks. On Chart
IMPRINT/DISTRIBUTING LABEL				
1	1	#1 for 188 WEEKS		
		Frank Sinatra	Ultimate Sinatra	399
		FRANK SINATRA ENTERPRISES/CAPITOL/UME		
2	2	Laufey	Bewitched	159
		LAUFEY/AWAL		
3	3	Laufey	A Matter Of Time	57
		VINGOLF/AWAL		
4	4	Vince Guaraldi	It's The Great Pumpkin, Charlie Brown (Soundtrack)	61
		LEE MENDELSON FILM/CRAFT/CONCORD		
5	5	Michael Buble	The Best Of Buble	103
		REPRISE/WARNER		
6	6	Laufey	Everything I Know About Love	158
		LAUFEY/AWAL		
7	7	Nat King Cole	The Very Best Of Nat King Cole	155
		CAPITOL/UME		
10	8	Louis Armstrong	Wonderful World: The Best Of Louis Armstrong	82
		VERVE/UME		
8	9	Miles Davis	Kind of Blue	32
		COLUMBIA/SONY COMMERCIAL MUSIC GROUP/ANALOGUE PRODUCTIONS		
9	10	Vince Guaraldi Trio	A Charlie Brown Christmas (Soundtrack)	184
		FANTASY/CRAFT/CONCORD		

For your consideration



Flea
Honora
Album of the Year
Alternative Jazz Album
Engineered Album, Non-Classical
Album Cover

“A Plea”
Record of the Year
Song of the Year
Music Video

Josh Johnson
Producer of the Year, Non-Classical

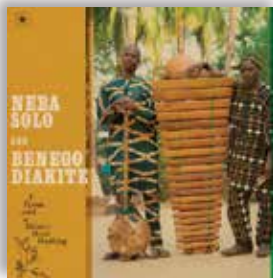
“Traffic Lights (feat. Thom Yorke)”
Alternative Music Performance

“Morning Cry”
Jazz Performance

“Fraild”
Instrumental Composition

“Thinkin Bout You”
(Arranged by Flea & Nathaniel Walcott)
Arrangement, Instrumental or A Cappella

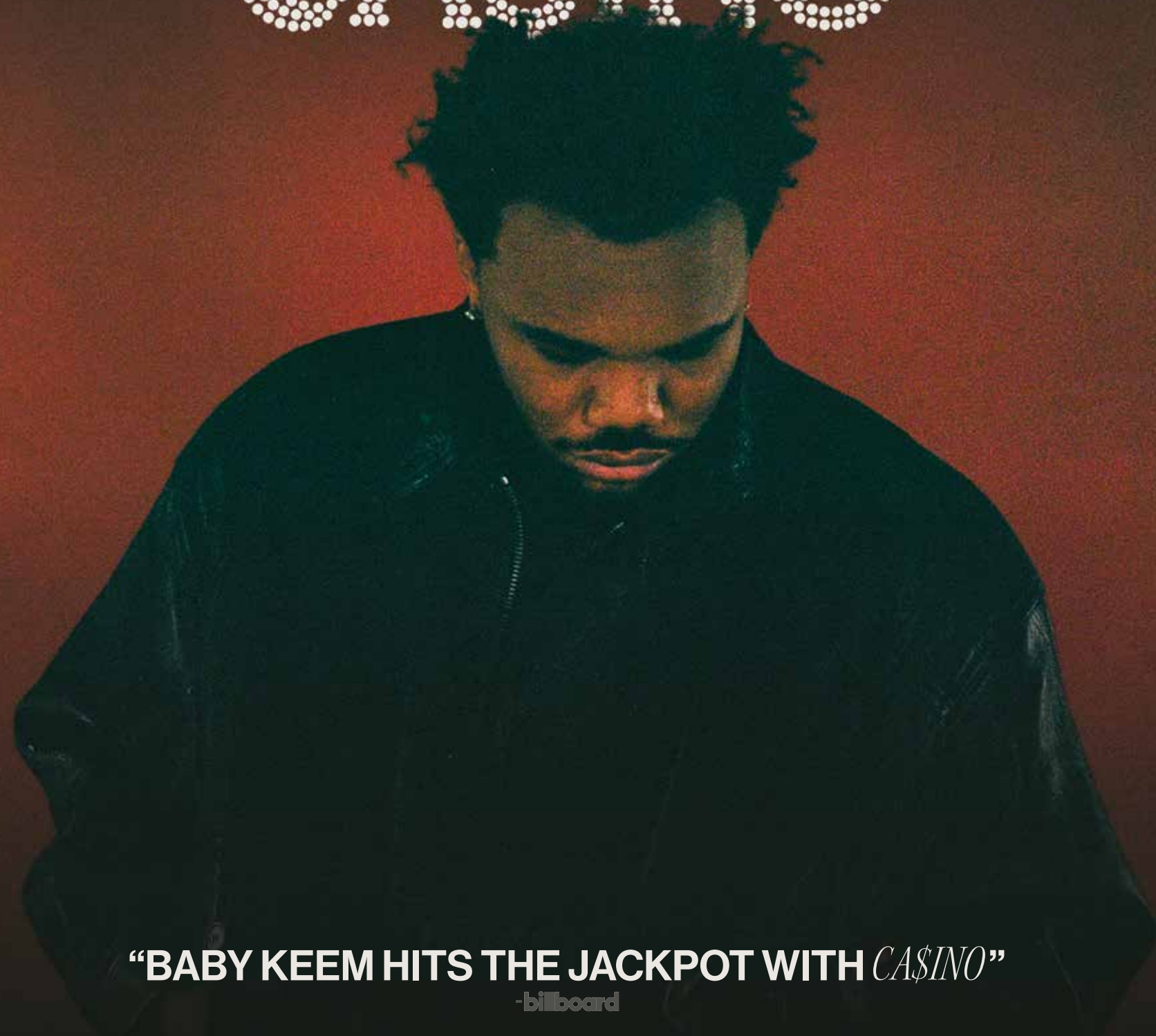
“Wichita Lineman (feat. Nick Cave)”
(Arranged by Flea)
Arrangement, Instruments and Vocals



FOR YOUR GRAMMY® CONSIDERATION

BABY KEEM

CASINO



“BABY KEEM HITS THE JACKPOT WITH *CASINO*”

- **billboard**

“HIS MOST REVEALING [ALBUM]...
A COMPACT, CHAOTIC, HEAD-TURNING TREATISE”

- **npr**

“SUCCINCT BUT IMMACULATELY DETAILED...A RECORD OF REAL COMPLEXITY”

- **CLASH**

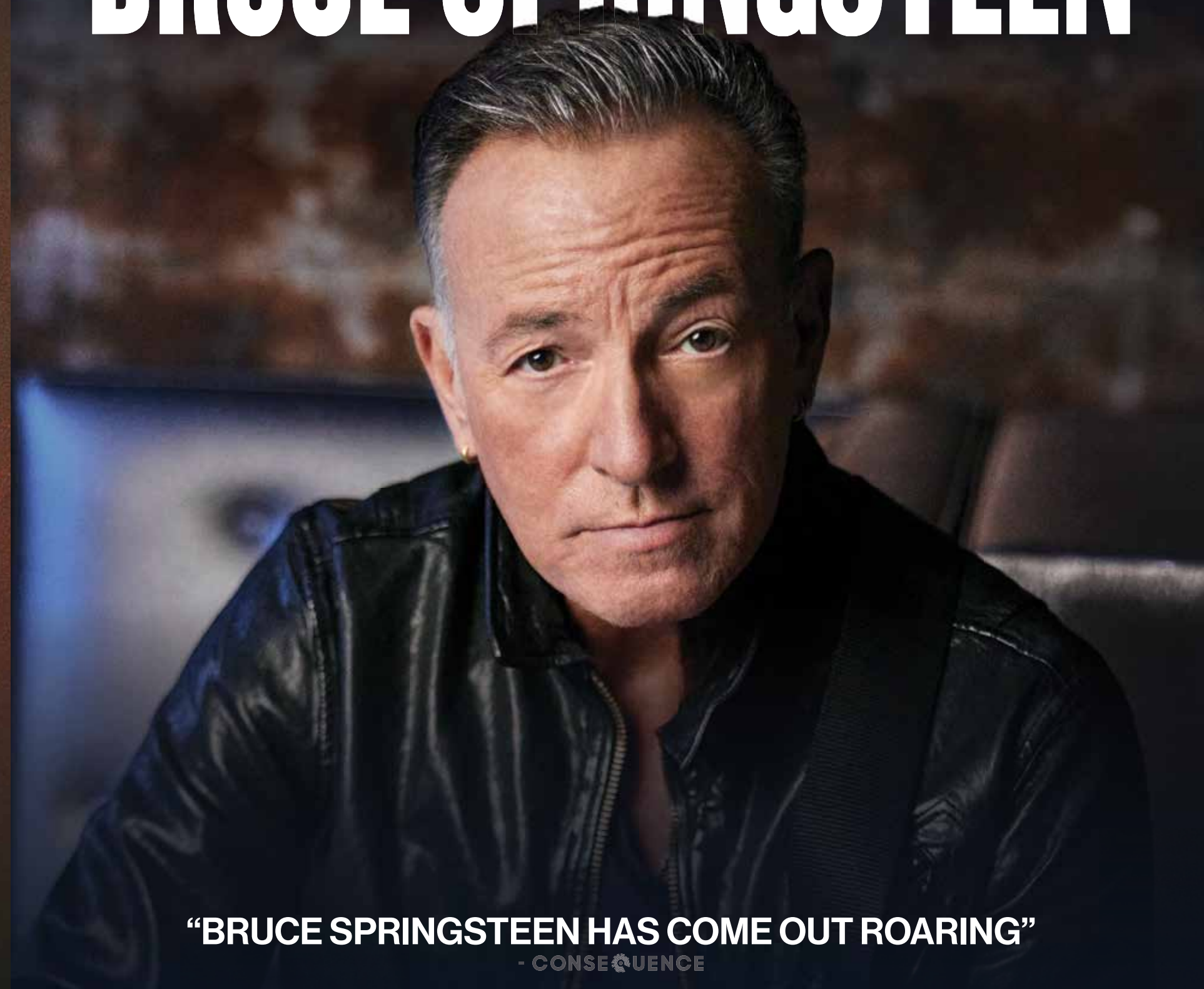
“THE MOST REFLECTIVE KEEM’S EVER BEEN”

- **Pitchfork**



FOR YOUR GRAMMY® CONSIDERATION

BRUCE SPRINGSTEEN



“BRUCE SPRINGSTEEN HAS COME OUT ROARING”

- **CONSEQUENCE**

“ONE OF THE MOST POLITICALLY CHARGED TRACKS OF HIS CAREER”

- **billboard**

“A RARE TALENT FOR CAPTURING CULTURAL
FLASH POINTS AND CRYSTALLIZING THEM IN SONG”

- **The New York Times**

“A SEARING PROTEST”

- **TIME**



FOR YOUR GRAMMY® CONSIDERATION

dominic fike



TWO GLOBAL SMASH HITS THIS YEAR WITH
“BABYDOLL” AND “WHITE KEYS”

“HE EMBODIES THE HAZY, GENRE-LESS FUTURE OF POPULAR MUSIC”
- *The New York Times*

“[HE] MIGHT JUST SET THE BLUEPRINT FOR THE FUTURE OF MODERN POP STARS”
- *Q*

“POISED FOR STARDOM”
- *Rolling Stone*



FOR YOUR GRAMMY® CONSIDERATION

Ella Langley Dandelion



“CHOOSIN’ TEXAS”
THE BIGGEST SONG OF 2026

“WELCOME TO THE CELESTIAL PANTHEON OF MODERN COUNTRY MASTERS, ELLA”
- *Variety*

“NO ONE HAS DONE MORE FOR COUNTRY MUSIC THIS YEAR THAN LANGLEY”
- *Rolling Stone*

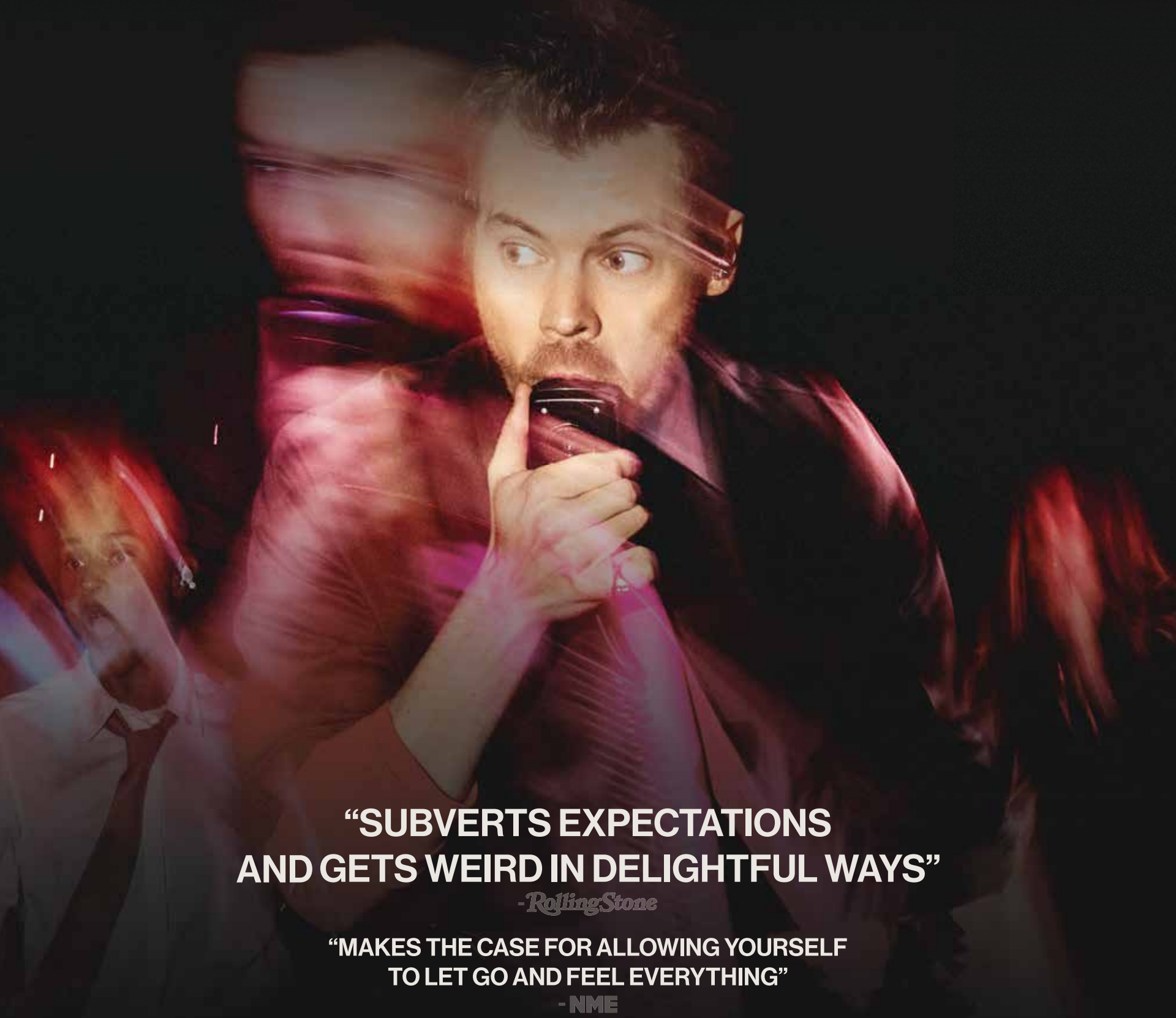
“HEARTFELT HIT-MAKING AT ITS FINEST”
- *American Songwriter*



FOR YOUR GRAMMY® CONSIDERATION

HARRY STYLES

KISS ALL THE TIME. DISCO, OCCASIONALLY.



**"SUBVERTS EXPECTATIONS
AND GETS WEIRD IN DELIGHTFUL WAYS"**

-RollingStone

**"MAKES THE CASE FOR ALLOWING YOURSELF
TO LET GO AND FEEL EVERYTHING"**

- NME

"A CELEBRATION OF LIBERATION AND FOLLOWING ONE'S INSTINCT"

-billboard

**"LIFTING US UP AND SENDING
US OFF WITH A SIMPLE MESSAGE OF UNITY"**

- CONSEQUENCE



FOR YOUR GRAMMY® CONSIDERATION

Malcolm Todd



**HIS BIGGEST ALBUM DEBUT
WITH *DO THAT AGAIN* + BREAKOUT SINGLES
*"I SAW YOUR FACE," "OBSESSICA" AND "EARRINGS"***

"A RISING STAR WITH A KNACK FOR INTIMATE POPCRAFT"

-RollingStone

"MALCOLM TODD IS AT HIS FREEST AND MOST CONFIDENT ON *DO THAT AGAIN*"

-GRAMMY.com

**"LAYERED, SOULFUL VOCALS CAPTURE THE ANGST
AND EXCITEMENT OF THOSE FIRST STEPS IN YOUR TWENTIES"**

-CLASH



FOR YOUR GRAMMY® CONSIDERATION

MEGAN MORONEY



“CLOUD 9 **SOLIDIFIES HER AS A MAINSTREAM COUNTRY STAR”**

-Pitchfork

“UNDERNEATH THE PASTEL-PINK HUES...THERE’S NEWFOUND EMOTIONAL COMPLEXITY”

-RollingStone

“CAPTURES AN ARTIST FULLY STEPPING INTO HER IDENTITY”

-American Songwriter

“POINTS THE GENRE TOWARD THE FUTURE IN ALL THE BEST WAYS”

-Esquire



FOR YOUR GRAMMY® CONSIDERATION

ROSALÍA LUX



BEST OF 2025 ALBUMS LIST

billboard CONSEQUENCE DAZED popMATTERS

The Guardian The INDEPENDENT Entertainment

“ROSALÍA IS REDRAWING POP’S MAP AT A STUNNING PACE”

-Pitchfork

“A MAXIMALIST AND AVANT-GARDE WORK THAT DEFIES MAINSTREAM POP CONVENTIONS”

-AP

“AN ARRESTING ALBUM OF ASTONISHING SCOPE AND AMBITION”

-NME



FOR YOUR GRAMMY® CONSIDERATION

\$LAYYYYTER



THE BREAKOUT POP CULTURE ARTIST OF 2026

"SLAYYYYTER IS ABSOLUTELY FEROCIOUS"
-Pitchfork

"A TRUE POP QUEEN FINALLY MAKING
THE BIG BREAKTHROUGH SHE'S ALWAYS DESERVED"
-RollingStone

"ONE OF 2026'S BREAKOUT POP STARS"
-The New York Times



FOR YOUR GRAMMY® CONSIDERATION

TAME IMPALA



"AFTER A DECADE AND A HALF OF
APPROACHING PSYCH-POP LIKE A NASA SCIENTIST,
TAME IMPALA HAS ACHIEVED LIFTOFF"
- STEREOGUM

"A RECORD OF UNFLINCHING SELF-ACCEPTANCE"
-GQ

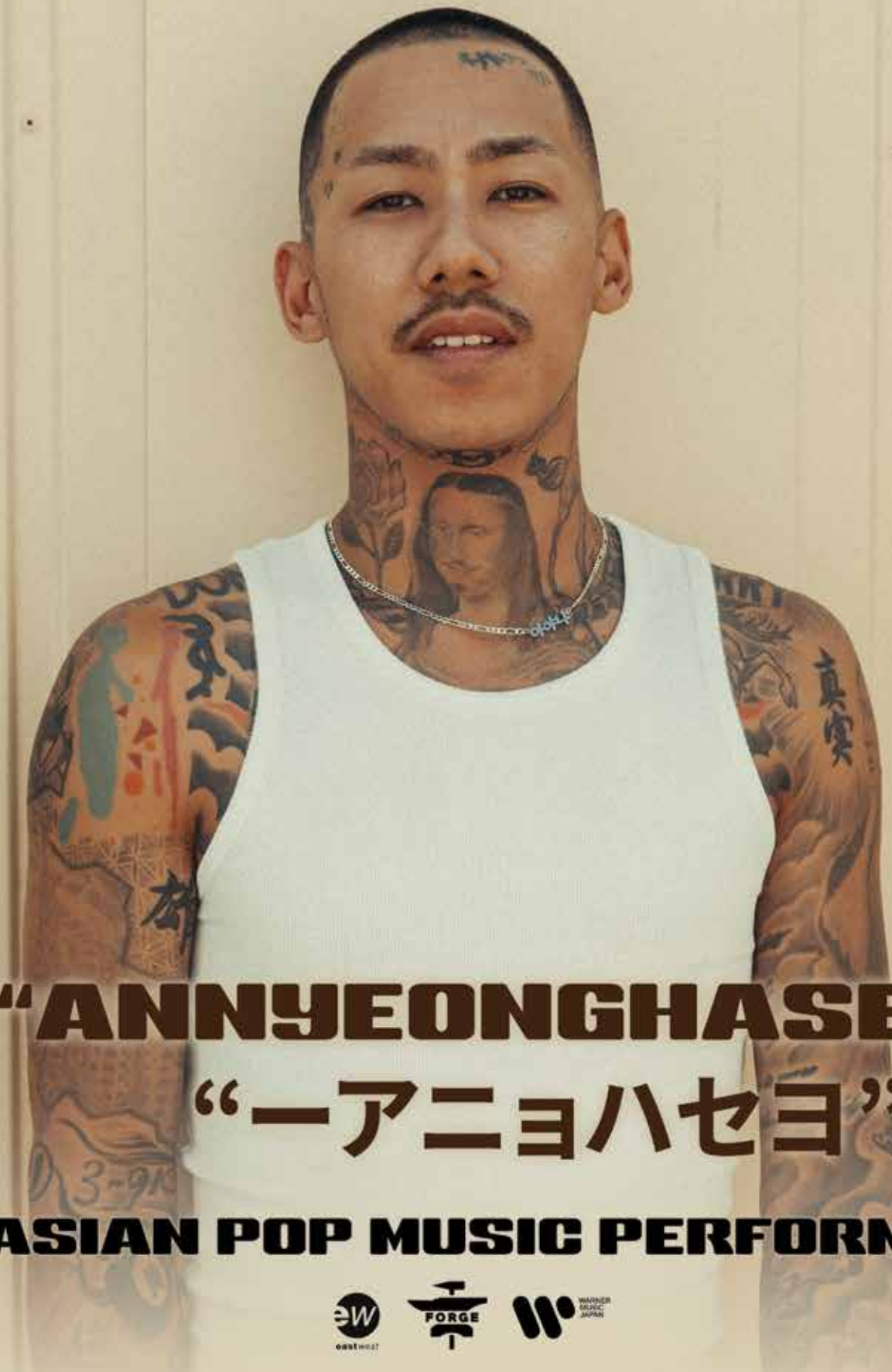
"TAME IMPALA HAS NEVER BEEN MORE POPULAR"
-UPROXX



FOR YOUR GRAMMY® CONSIDERATION

YUK: Chiba

LIL MOSHPIT



“ANNYEONGHASEYO”

“一アニヨハセヨ”

BEST ASIAN POP MUSIC PERFORMANCE



market

MUSIC AND MONEY

Five Years Later, Aaliyah Family Feud Drags On

In 2021, the star’s catalog finally became available again after a decade out of print amid a battle over rights — but the back-and-forth behind the scenes never stopped

BY RACHEL SCHARF

IN MAY 2021, THREE MONTHS BEFORE Aaliyah’s music catalog returned to market after a decade of infighting over her estate, the late singer’s family members signed a deal directing how they’d split up royalties once Blackground Records began making money from it again.

It wasn’t long before that contract became the topic of lawsuits — and now, five years after a moment that was supposed to end the long-running family drama for good, the court fight is ongoing.

That’s perhaps unsurprising. Aaliyah’s family was well known for feuding during the decade her music was out of circulation following her death in a plane crash in 2001 — a fact some say is to blame for the catalog’s long dormancy.

Historically, the disagreements were between Barry Hankerson, Aaliyah’s uncle and the owner of Blackground Records, and the late singer’s estate, controlled by her mother, Diane Haughton. But the contract in question didn’t involve Haughton. This time, Hankerson is pitted against Aaliyah’s cousin, Jomo Hankerson — his own son.

In the May 2021 deal, Barry and Jomo Hankerson signed a written agreement granting Jomo a 20% stake in Blackground. The Blackground catalog encompasses most of Aaliyah’s music, including her albums *One in a Million* from 1996 and 2001’s *Aaliyah*, as well as early masters for Timbaland & Magoo, Tank, Toni Braxton and JoJo.

The contract coincided with Barry finally agreeing, after years of stops and starts, to a distribution deal with EMPIRE that would make the music available again. The Bay Area-based music company put out the Blackground catalog as planned — on streaming services for the first time, and reissued in physical formats after years out of print — through a series of rolling releases between August and October 2021.

While the music releases went smoothly and led to commercial success, including top 10 entries on multiple *Billboard* charts, trouble was already brewing behind the scenes. Jomo sued Barry at the end of the release schedule, claiming in an October 2021 lawsuit that his father had not delivered his 20% of the profits as promised.

In response, Barry leveled a shocking claim: that Jomo had coerced him into signing over an unearned 20% share in Blackground by stealing Aaliyah’s master recordings while his father was recovering from a stroke in early 2021. According to Barry, Jomo threatened to leak the masters online — ruining the then-pending deal with EMPIRE — unless he was given



IFPI launched an initiative against streaming fraud that’s being supported by dozens of music companies.

Indie music finance platform **beatBread** named **Andreea Gleeson** as its new CEO.

a hefty stake in the catalog. Barry said he had given Jomo the shares under “great duress” while still in fragile health and sought to void the contract entirely.

Ultimately, Jomo and Barry resolved the lawsuit in late 2022 with a settlement, in which Barry agreed to pay Jomo a \$1.3 million lump sum. Going forward, this agreement would reduce Jomo’s ownership stake in the Blackground catalog from 20% to 12%. But the peace would not hold for long.

Blackground’s work continued to chug along as the years went by. The label’s catalog remained commercially available, and two posthumous Aaliyah tracks were released: “Poison,” a 2021 collaboration with The Weeknd, and “Gone” featuring Tank, which topped *Billboard*’s Adult R&B Airplay chart in 2025. The Blackground team also continued to make deals in the industry, naming a new president in October 2021, plotting a posthumous album release and selling its composition rights to the upstart firm Legacy Publishing earlier this year, among other publicly reported moves.

But at the beginning of 2026, Jomo once again sued his father for failing to pay his share of the Blackground royalties, claiming Barry had

worked to “systematically cheat” him out of his 12% with a series of fraudulent “schemes and machinations.”

In the new lawsuit, Jomo asked a judge to hold Barry accountable to the 2022 settlement and claimed his father had refused to share the \$15 million in profits he had received from two unspecified transactions over the years.

Barry responded once again by seeking to void his son’s ownership stake in Blackground. In a June 2026 countersuit, he claimed that, just like the original 2021 share-split agreement, Jomo had also strong-armed him into signing the 2022 settlement, again by threatening to post Aaliyah’s unreleased music online.

Barry’s latest court filings also alleged that Jomo engaged in widespread financial misconduct when he worked for Blackground years earlier. Barry went so far as to say his son was partially to blame for the 2001 plane crash that killed Aaliyah at the age of 22: “[Jomo] failed in his responsibility to accompany and coordinate the travel of his late cousin, Aaliyah, to a music video shoot in the Bahamas,” read the countersuit. “Tragically, it is well known that she passed away as a result of a plane crash that took place during that trip — travel that was not coordinated by [Jomo] and travel that may have been avoided had [Jomo] followed through on his compensated task of travel coordination.”

Both Jomo’s lawsuit and Barry’s counterclaims remain pending in Georgia court. Lawyers on both sides of the litigation did not return *Billboard’s* requests for comment.

Over the years, Aaliyah’s official estate (known as Aaliyah LLC) has publicly distanced itself from Blackground’s operations. Run by Haughton, who is Aaliyah’s mother and Barry’s sister, the estate does not own any shares in the music catalog. For a decade, Barry’s stated reason for the Blackground catalog not being available was a personal one: his understanding that Haughton, from whom he has been largely estranged in the 25 years since Aaliyah’s death, did not want the music out, with Barry unwilling to go against his sister’s purported wishes. (The Aaliyah estate has denied this.)

Haughton has not been involved at all in the financial feud between Jomo and Barry. She has, however, found herself in a separate, drawn-out legal skirmish with her brother since Aaliyah’s music returned to market five years ago. According to court filings, Haughton demanded a \$243,000 royalty payment from Blackground in July 2021, which the label ultimately paid her in 2023.

Blackground sued Haughton to claw back this royalty in 2024, claiming it was actually barred by the terms of a 2003 settlement between Virgin Records and Aaliyah’s estate. In that deal, Virgin paid Aaliyah’s parents a confidential sum to resolve their claims that the label’s alleged negligence was partly to blame for her deadly plane crash.

At the time of her death, Aaliyah was jointly signed to Blackground and Virgin. Blackground thus alleges that the broad release of claims in the Virgin wrongful death settlement should also prohibit Aaliyah’s parents from demanding any additional money from Barry’s label.

The lawsuit against Haughton was initially dropped after Blackground failed to serve her with court papers. Blackground refiled the claims in May, though court records show Haughton has yet to be served with the lawsuit. Haughton’s lawyer tells *Billboard* they cannot comment on a lawsuit that’s never been served.

As these various legal battles continue to play out in court, Barry is still operating Blackground — or, as it’s generally referred to now, “Blackground 2.0.” While the label is no longer under its distribution deal with EMPIRE, Barry has since found another distributor, and the catalog is still available on streaming services. It’s not clear whether new physical albums are being produced at the moment.

Blackground also has a frontline division with a roster including soul artist Cecily Wilborn, rapper Yung Booke, R&B group Final Draft and gospel singer Carvin Winans of the legendary Winans family.

Then there’s the lure of a posthumous Aaliyah album. Since the rerelease of her music in 2021, Barry has been saying he’s hard at work on a complete collection of new music from his niece called *Unstoppable*. It’s a promise that’s been repeated over the years, and one that has come close to fruition at times but never actually gotten over the line. And it’s the one thing that fans of the singer have been clamoring for in the quarter-century since she died, with intense curiosity over what remains unreleased.

As of press time, no *Unstoppable* release date has been set. **B**

Additional reporting by Dan Rys.

Universal Music Group signed a new, multiyear licensing agreement with **ElevenLabs** that will see the companies partner on an AI-powered music platform.

Spotify promoted **Joe Hadley** to vp of global music content and partnerships.

Music’s Stock Market Stumble

UMG and WMG have good company among media organizations whose stocks are down this year

IT’S A TOUGH TIME to be a publicly traded music company. Often the bellwether for the music industry, Universal Music Group’s stock is down 34% so far in 2026, trading at 14.48 euros as of Sept. 24, while the stocks of Warner Music Group (WMG) and Spotify are each down by more than 10%, to \$27.29 and \$511.38 per share, respectively.

Music companies are not the only publicly traded media and entertainment outfits experiencing a down year: Disney’s stock is down 7%, Comcast’s is down 20% and Netflix’s is down 21%. But UMG’s 25% one-day share price decline on July 31 following its first-half earnings results shows investors’ broad unease with music stocks, financial analysts say.

“Entertainment and media is not seen as an AI winner; and if you’re not, you’re not doing well in this market,” TD Cowen senior analyst Doug Creutz says, adding this is the broadest downward trend he has seen for the entertainment and media sector in 20 years.

In recent years, both UMG’s and WMG’s business plans included cost cuts and negotiating more favorable licensing agreements with its streaming partners. But in the past few quarters, WMG has expanded margins and UMG has not. Sony Music Entertainment is protected from investor scrutiny to some degree because of its inclusion in Sony Group, which is typically judged by its largest business, the game and network services division.

Creutz, who has buy ratings on all three companies, predicted in a research note this spring that increases in the minimum rates the digital streaming partners pay labels should boost their streaming revenue. “This should have been their year,” Creutz says.

Instead, UMG’s subscription streaming revenue decelerated in the second quarter from the first quarter to 6.7% revenue growth compared with 7.9% in the first quarter. Operating margin declined to 14.6% from 16.1% in the first six months of 2025 on a 5% drop in operating income.

Rothschild & Co Redburn analyst Ed Vyvyan, who has a sell rating on UMG, says investors understand the business but they’re reassessing the stock’s value.

“The kind of profit and margin that was initially expected at Universal’s [initial public offering] is not necessarily the type of profit and margin that is being indicated at the moment by performance,” Vyvyan says.

With streaming growth slowing, each major has sought to develop its music distribution offerings. However advanta-

geous it will be in the long run, Vyvyan says UMG’s acquisition of Downtown dilutes its profit margins in the short term. WMG may be benefiting from building its own distribution offering under ADA, which has lagged behind its competitors for years, but that means the margins from its label business remain stronger for now.

“If you are signing artists on a legacy deal, or you’re collecting royalties where you’re just distributing,” Vyvyan says, “the margin profile and cash return on that revenue is significantly lower in distribution than the legacy label.”

The acquisition of Downtown; investing in AI; catalog deals; and signing artists on more generous terms are good steps to take to prepare UMG for the future, Vyvyan says. But David Schulhof, founder and CEO of the music industry exchange traded fund MUSQ, says investors are impatient for major labels to uncover strong sources of revenue outside of what they get from streaming services.

“If you’re a content owner, like UMG or WMG, I think you’re worried today,” Schulhof says. “They can’t just be dependent on Spotify revenue. They need to own everything or be a partner with the artist on everything.”

While labels could obviously benefit from gaining a share of touring, merchandise and/or endorsement revenue, it is unlikely artists will agree to resurrect the multirights contracts, or 360 deals, offered during the piracy era of the 2000s and early 2010s, analysts say. From superstar artists to talent just bubbling up, a growing share of artists is favoring distribution deals over traditional record-label contracts.

“There’s pressure coming from the broader industry, from artists, from what’s happening with social media and the internet,” Vyvyan says. “They are caught in crosswinds.”

—ELIZABETH DILTS MARSHALL



PHOTO: GLENN KARP/GETTY IMAGES

AJ Kross

God Made a Small Town

Some songs
take you home.

The New Single - Out Now
Listen Now



How Much Money Has Ella Langley’s ‘Choosin’ Texas’ Generated?

The longest-ever Hot 100 chart-topper has lassoed millions in revenue

BY ELIZABETH DILTS MARSHALL AND ED CHRISTMAN

WITH MORE THAN 1.6 BILLION STREAMS worldwide, Ella Langley’s hit song “Choosin’ Texas” was anointed the song of the summer, and as of Sept. 24, it holds the record for the longest run atop the Billboard Hot 100 at 23 weeks. But what is that worth in 2026?

“Choosin’ Texas” surpassed Mariah Carey’s perennial “All I Want for Christmas Is You,” previously the record holder with 22 weeks, and moved ahead of crossover country hits such as Shaboozey’s “A Bar Song (Tipsy)” and Lil Nas X’s “Old Town Road,” which both spent 19 weeks at No. 1.

Billboard estimates the hit has generated nearly \$14.6 million from audio streams, video streams and digital sales worldwide, as well as radio airplay in the United States, since its release in early October, based on data provided by Luminate.

Representatives for Langley at Sony Music did not respond to a request for comment. These calculations are for the net revenue that will go to her label, SAWGOD/ Columbia Records, and her publisher, Sony Music Publishing. The artists’ and songwriters’ shares of these figures depend on the terms of their contracts, which are not known.

Like “A Bar Song (Tipsy)” and other country hits that achieved mainstream popularity, old-fashioned terrestrial radio, and to a lesser extent satellite and internet radio, are driving a significant share of the revenue that Langley,

her label and co-writers Luke Dick, Miranda Lambert and Joybeth Taylor will collect.

“Choosin’ Texas” has racked up more than 1 million U.S. airplay spins, according to Luminate, which *Billboard* estimates will generate over \$2.6 million in revenue. The gigantic response from radio results in publishing royalties generating a larger proportional share than usual compared with label revenue. Breaking out the \$14.6 million total, *Billboard* estimates overall global publishing royalties generated nearly \$6.2 million and global label revenue contributed nearly \$8.4 million, excluding revenue and publishing royalties from sales of Langley’s album, *Dandelion*, for which “Choosin’ Texas” is the lead single.

BMI, Langley’s performing rights organization, collects licensing fees and pays royalties to her and the song’s other co-writers based on factors including airplay frequency and audience. The airplay audience for “Choosin’ Texas” is nearly 2.4 billion, according to Luminate.

By comparison, “A Bar Song (Tipsy)” generated \$10.7 million in the United States from audio and video streams, digital song sales and airplay spins for the year spanning from Dec. 29, 2023, to Jan. 2, 2025. That song, which arrived in April 2024, was also heavily played on mainstream radio. In the roughly nine months in 2024 after the song’s release, “A Bar Song (Tipsy)” had 1.3 million airplay spins, generating an estimated \$3.2 million.



The revenue generated by Carey’s “All I Want for Christmas Is You,” which arrived in 1994 and first topped the Hot 100 in December 2019, dwarfs both of these hits, in part due to the song’s decades-longer lifespan. While the song was never commercially released as a single, individual hits typically generated more revenue when music lovers bought CDs, compared with streaming the song digitally. Additionally, since streaming became the dominant way to consume music, the popularity of holiday songs on digital service providers has surged as the revenue model shifted from counting sales to measuring consumption, meaning Carey’s Christmas juggernaut continues to generate steady and significant revenue.

Billboard used Luminate data for on-demand and programmed audio and video streams and digital song downloads worldwide; U.S. radio airplay spins; and RIAA U.S. data to determine wholesale rates and per-stream rates provided by financial sources at major and independent labels. **B**

A NEW LOOK FOR WARNER

IN ONE OF THE most widely telegraphed moves in the record business of recent years, Val Blavatnik — son of Warner Music Group vice chairman and majority owner Len Blavatnik — has officially joined the executive leadership team at WMG, the company announced Sept. 25.



Blavatnik, 28, has been named managing director of Warner Music North America, U.K. and corporate development, part of a slew of executive moves the major made, and he will be tasked with helping knit closer together Warner’s U.S. and U.K. operations, a source says, and seek merger and acquisition opportunities to

help bridge any gaps.

It’s a big step for Blavatnik, who had been special adviser to WMG CEO Robert Kyncl since 2024 and just graduated from Harvard Business School in the spring. For the last few years, industry sources had been expecting him to step into a major role at the company once he finished his studies, and during that time he has been involved in some of Warner’s AI initiatives and helping in the reshaping of Atlantic Music Group under Elliot Grainge, the 32-year-old son of Universal Music Group chairman/CEO Lucian Grainge, who was appointed to the top job at AMG in 2024. Grainge, too, has a new role in the setup, taking on oversight of ADA in the United States as its new chairman.

Blavatnik’s role, and more significantly his purview, is also important in the new structure of Warner. Over the past 13 months, Warner has systematically

shifted its U.K. leadership strategy so its British labels report into their American counterparts, resulting in a series of high-profile senior executive exits: first Tony Harlow, who had been Warner Music U.K. CEO for six years; then Isabel Garvey, who had spent three years as its COO; and now Simon Robson, who had spent 30 years at Warner and was most recently president of Europe, the Middle East and Africa. That role will now be taken up by Warner Iberia head Guillermo Gonzalez, who will report to Alejandro Duque, the longtime Warner Latin chief who last year was also put in charge of ADA globally and now will take on the role of president of Warner Music International, greatly expanding his oversight in under two years. Sonny Takhar, who was a founding partner of Syco Entertainment, has been named chair/CEO of Warner Music U.K., reporting to Blavatnik.

In place of the traditional U.K. structure is now a more global leadership approach headquartered out of the United States, with non-English international realigning under Duque. It’s a fundamental shift — both generationally and in style.

“These frontline executive changes enhance our best-in-class leadership team with diverse skill sets to execute on the next chapter of WMG’s growth,” Kyncl said in a statement. “Elliot, Aaron [Bay-Schuck, chairman/CEO of Warner Records], Alejandro and Guillermo are exceptional, dynamic and proven leaders who have transformed their domains, and elevating them allows us to further scale their success. I’m also excited to welcome Val to the executive team, where his operational and strategic focus will help us build our momentum across key markets.”

—DAN RYS

MOONBLOOM

PRESENTED BY VOILÀ

OCT 27 - LOS ANGELES, CA - THE FONDA

OCT 29 - PHOENIX, AZ - THE VAN BUREN

OCT 31 - DALLAS, TX - HOUSE OF BLUES

NOV 02 - NASHVILLE, TN - BROOKLYN BOWL

NOV 04 - CHARLOTTE, NC - THE FILLMORE

NOV 06 - PHILADELPHIA, PA - UNION TRANSFER

NOV 07 - NEW YORK, NY - IRVING PLAZA

NOV 08 - BOSTON, MA - ROYALE

NOV 11 - DETROIT, MI - ST. ANDREWS

NOV 12 - CHICAGO, IL - HOUSE OF BLUES

NOV 15 - DENVER, CO - SUMMIT MUSIC HALL

NOV 23 - GLASGOW, UK - THE GARAGE

NOV 24 - MANCHESTER, UK - ACADEMY 2

NOV 26 - LONDON, UK - O2 SHEPHERDS BUSH EMPIRE

NOV 29 - PARIS, FR - LE TRIANON

NOV 30 - BRUSSELS, BE - ANCIENNE BELGIQUE

DEC 02 - COLOGNE, DE - CARLSWERK VICTORIA

DEC 04 - PRAGUE, CZ - ROXY

DEC 05 - VIENNA, AT - FLEX

DEC 07 - BERLIN, DE - ASTRA

DEC 09 - UTRECHT, NL - TIVOLIVREDENBURG

DEC 10 - HAMBURG, DE - FABRIK

WHERE MUSIC MEETS MAGIC



Oklou (left) and Underscores

Concord's Progressive Pop Push

Years after making bets on a slew of producers on the cutting edge of internet culture, the publisher is reaping the benefits as music follows suit

BY KATIE BAIN

THIS YEAR, a host of electronic producers has pushed the boundaries of pop music toward the far-flung margins of internet culture.

After a standout Coachella 2026 performance, French producer Oklou co-produced the dreamy "Final Feliz" for Karol G's August album, *No Me Arrepiento de Sentir Tanto*. Sibling duo Frost Children released its own record, *Tweaker*, and produced on Kim Petras' 2026 album, *Detour*, and on the most streamed track from its deluxe edition, "Need for Speed." Meanwhile, Norwegian artist Aksel Arvid executive-produced PinkPantheress' *Fancy That?* and its remix project, *Fancy Some More?*, including the massive "Stateside" remix with Zara Larsson, which reached No. 6 on the Billboard Hot 100.

At the same time, Jane Remover played their biggest show to date at New York's Terminal 5 in September, Kyle Shearer co-wrote Slayyyter's 2026 smash "DANCE..." and Underscores had a breakout year with their acclaimed album *U* and slot opening for Charli xcx, whose recent works had major contributions from longtime collaborator A.G. Cook and his P.C. Music crew.

Together, these producers make music at the intersection of internet culture and pop, forming a scene and sound widely referred to as hyperpop. But well before hyperpop was making an impact on the charts, Concord Music Publishing was making moves in the space, signing and developing all the aforementioned artists and other adjacent writers, producers and acts now pushing mainstream pop forward.

"We didn't necessarily look at it as a scene," Concord senior vp of A&R Jeremy Yohai says of building this of-the-moment roster. "We looked at it as individual artists who were pushing things forward sonically and aesthetically and doing something different. That's what's attractive to us."

Concord's A&R team, which includes Yohai and senior directors of A&R Bradly Palmer and Matt Megan, began signing these artists around 2021. At the time, producers rose from the froth of the internet in the post-pandemic era and the long-gestating hyperpop genre — pioneered in the 2010s by artists like SOPHIE and A.G. Cook — came to the fore thanks to acts like Charli xcx and 100 geecs.

Concord's long-term investment is now paying off, as its artists influence the broader direction of dance-pop and mainstream pop with

global superstar collaborations while pushing the genre's boundaries with their own work.

"The wins these artists are having show that they're making progressive pop music that fans are really gravitating to and that mainstream is catching on," Yohai says. "They are playing headline shows to thousands of fans, getting booked for massive festival sets and are now being chased by major record labels."

Concord's focus was less about trend-hopping and more about being excited by individual artists with a fresh sound and clear longevity, which isn't always assured in the TikTok era. "The folks we signed had songs that we thought would transcend the movement; who would still have careers in five years," Megan says.

Beyond marquee collaborations and chart successes, music licensors have also looked to instill visual projects with this fresh sound. Among the wins for Concord are Oklou's work co-composing the score for the upcoming animated feature *In Waves*, which will be distributed by Netflix. (This score will also include a collaboration with Underscores.) Frost Children's glitchy "Flatline" was featured on the *EA Sports FC 24* soundtrack, while A.G. Cook scored this year's mockumentary *The Moment*, starring Charli xcx.

Given how nontraditional these artists are, getting these kinds of placements often requires Concord's A&R team to act as translator for the synch team responsible for marketing this music to film, TV and video games. "A lot of times we're like, 'Think of Underscores as like, a very cool Britney Spears record mixed with K-pop made by a trans woman in her basement,'" Yohai says. "'Think of Frost Children as today's Iona Pop and think of Jane Remover as the indie-rock version of Playboi Carti.'"

Concord's early investment in hyperpop involves identifying singular artistic voices before the mainstream catches up, then positioning them to shape it. "We did make a financial investment to these artists that, for many, allowed them to focus on making music full time," Yohai says, "but I'd like to think our investment is beyond financials — it's about the support we've brought both creatively and strategically."

"We saw the potential and believed in the scenes they were developing online and [in] their cities," Yohai continues. "They were pushing pop music forward, or just in a different direction." **B**

Megan Thee Stallion signed a distribution partnership deal with Interscope Records and her Hot Girl Productions.

The RIAA reported that Latin music revenue grew 8.6% to \$542 million at midyear 2026, outpacing the overall U.S. market.

Suno's Next Frontier

The leading AI music platform wants to play nice with the industry. After using millions of uncensored songs to create AI models that can spit out finished music — and then facing bruising copyright litigation from all three majors over it — Suno settled with Warner Music Group last year and vowed to forge "a new chapter in music creation" that would see musicians reaping payment from the booming technology. In September, after striking similar partnerships with BMG and Believe, Suno finally released its new, label-backed model (dubbed v6), touting it as a way for AI and music to "move forward together." But it remains unclear what exactly that path looks like — and whether artists, not to mention the rest of the music business, want to walk down it.

The Fight Goes On

Suno may have settled with Warner, but other major players appear less eager for peace. Universal Music Group and Sony Music Entertainment have not only refused to settle, but they just filed a scathing new case after the release of v6 that claims Suno "threatens the entire music ecosystem" and is "saturating the market" with AI slop that "cheapens" the real thing. Round Hill has filed its own lawsuit, which it has pointedly vowed not to settle: "We intend to take these cases to trial," the company said in a statement. And a group of artists, including Jason Isbell, has filed a class action accusing Suno of stealing their likenesses by using names, voices and artistic identities without their permission. So while v6 has been touted as a model trained "in partnership with the music industry," there remain many players not on board.

Open Questions

Beyond pending litigation, much remains unclear about how Suno's partnership with music companies will work. The AI firm is sharing revenue with its partners, but how much? Will payments be perpetual? And how are they allocated to different partners? Is it just based on catalog size, or can Suno's outputs be traced back to specific training songs for splitting up royalties? Meanwhile, UMG and Sony question whether the new model is really such a fresh start, arguing it was still trained on "synthetic" data — or AI-generated songs created by Suno's prior, uncensored models. And none of this gets into an area of even trickier problems: individual musicians and songwriters.

Impact On Artists And Songwriters

For many in the industry, the most important question about Suno's new approach is how artists and songwriters will get paid — or if they can refuse to be a part of it at all. Warner has said its artists will be asked to opt in for the use of their likenesses or compositions in Suno's outputs, but not whether they'll have the same power to decide whether their music is used by Suno for training its models. BMG and Believe, meanwhile, have said their artists will be given opt-in power over both training and outputs, with Believe's CEO saying artists "must consent first, period." How many artists want to take part is anyone's guess; stars like SZA have called AI music "disgusting," but other acts might see value in a new revenue stream. For artist representatives, figuring it all out comes down to what kind of leverage they have to address a brand-new technology under existing record contracts. As one told *Billboard* recently, "It's the Wild, Wild West."

—BILL DONAHUE

SUNO



FOR YOUR GRAMMY® CONSIDERATION
BEST MUSIC FILM

MAN ON THE RUN

FROM ACADEMY AWARD®-WINNING DIRECTOR
MORGAN NEVILLE

Amazon MGM Studios Guilds.com AMAZON MGM STUDIOS

Warner Chappell Music co-chair/COO **Carianne Marshall** exited her role after seven years.

Universal Music Group sued **DistroKid** over claims that the music distributor is flooding streaming platforms with "AI-generated slop."

From The Desk Of...

JAMIE CERRETA

PRESIDENT, U.S. AND CANADA, PEERMUSIC

BY KRISTIN ROBINSON

WHEN HE WAS IN his early 20s, touring bassist Jamie Cerreta was doing what he calls “the worst thing you can do” as a musician: looking for a job in the music industry. “I was trying to do both,” he jokes now, 30 years later. “When you’re an artist, everybody says you’ve got to give it 100%, but I thought I might like to get into the music business, too.”

Cerreta sought an interview with an executive at peermusic, which he says was largely informational and didn’t lead to a job. “But obviously, I had big hopes of where it would lead,” he says. It inspired the young Cerreta to make a career pivot from being the one onstage to the one scouting talent from the crowd. He eventually landed a gig at Mercury Records in 1997; in 2002, he joined Chrysalis’ publishing division, where he found he had a penchant for building up rosters from scratch — something he’d go on to do many times in the coming years.

“There was basically no roster, and we were charged with building up one in the U.S. as a competitive alternative place for songs,” Cerreta explains about his time at the U.K.-based Chrysalis. “We became known as the development place.” His first signing was Ray LaMontagne, and from there he signed a stable of tastemaking indie talents like My Morning Jacket, Manchester Orchestra, St. Vincent and Bon Iver.

But as the 2010s set in, the independent publishing market shifted — Chrysalis was sold to BMG, along with a slew of other independents such as Bug, Windswept and Cherry Lane — and Cerreta went on to co-found his own outfit, Big Deal Music,



in 2012, focusing more on chart hits. “A lot of those companies sold because they weren’t sure where the industry was going,” Cerreta says. “We could also see the tea leaves as Spotify was emerging: A lot of middle-class artists who would sell half a million records — and that was a really good business to be in in 2010 or 2007, with good publishing earnings — unfortunately found it a lot harder to earn money with the advent of Spotify.”

The plan for Big Deal worked: With hitmakers like John Ryan, Julian Bunetta, Dan Wilson and Teddy Geiger, Big Deal talent regularly wrote

songs that landed on the Billboard Hot 100, including hits by Shawn Mendes, One Direction and Taylor Swift, and the company became a dominant force in independent publishing. Eventually, in 2020, Cerreta and his co-founders sold the company to Merck Mercuriadis’ Hipgnosis.

Now, Cerreta is enjoying a bit of a homecoming. In early 2026, he was named president of the U.S. and Canada for the nearly 100-year-old family-owned publisher peermusic, the same company that sparked his interest in the music business in the first place. His mandate is a familiar

one: Build up the frontline roster. He’s already begun to deliver, signing deals with Jim James and his band, My Morning Jacket, which Cerreta has worked with for the last 20 years; Blake Mills; This Is Lorelei; Water From Your Eyes; No I.D.; Rob Moose; Pavement; and MJ Lenderman. He also launched a venture with POEMS, the publisher behind hits by Benson Boone, Selena Gomez, Doja Cat and more.

“Coming back as the president of the company 30 years later is wild,” Cerreta says, shaking his head in disbelief. “But it really feels full circle.”

YULESA VENDOZA

Here’s to the songs, the stories, and the people behind them.



awardsagency.co

STAY CONNECTED

BMG and Concord completed their merger after receiving all regulatory approval.

Josephine Vaccarello was promoted to president of Madison Square Garden Entertainment.

What attracted you to peermusic?

I've worked at companies that were partially worldwide, mostly U.S.- and European-based. But to have a global system of 39 offices in 33 countries is incredible. The offering is huge. To be competitive with anyone, and to know from being a client that the service is going to be delivered, is also huge. We can offer any type of deal. We can do outsourced deals around the world. It puts us in a position to be competitive on anything.

Peermusic has a long, storied history that you can build on, but it also means you're not coming into a clean slate. How did you navigate taking the job and making it your own while keeping tradition alive?

The tradition is amazing. Being a company that's been involved in working with songwriters for 100 years across three generations of family members, and the fact that it's a family-owned business that has taken care of songwriters [is invaluable] — having a long-term view on the value of copyrights and understanding what it means to work with an artist or a song for a long period of time [is important] — in our business these days there are somewhat short-term goals around the business. Publishing is not a short-term goal.

Deal structures in publishing have changed a lot, and what songwriters are looking for when they sign with a publisher seems to have changed. What do songwriters want in 2026?

The biggest thing a songwriter wants is service. They want a relationship. They want to know that they have the attention not just of the creative team but of the full company, and that they have access to them.

The deal structures are ever-evolving. In some ways, they're going to shorter terms and shorter retention, and then rolling over on themselves. I'm seeing life-of-copyright deals again for the first time in a long time around certain opportunities for writers that maybe give them access they didn't have.

What do you mean by "access"?

In a lot of these situations, it's being around writers who are having big hits. That kind of access.

What do you think about the state of the independent publishing

business in 2026?

I think it's really healthy. People are looking for lots of different options, and it's fantastic that there are a lot of options for songwriters. There are every shape and size, and I encourage everyone I meet to meet as many different styles as they can. At the end of the day, I want songwriters to be as committed to coming here as we are committed to bringing them here.

One of the real lessons I've learned in my career is that you can't sign everything. You have to cultivate the grass you're standing on, worry about

artists in the world and having hits. That was a closed-off zone that you had to earn your way into, build, get there and find access to, and people were protective of it.

But I think the biggest songwriters in the world recognize that an artist who doesn't necessarily have everything going on could have a hit. So I think there's a lot of songwriters going toward their passions and artists who move them, as opposed to thinking about artists who will immediately have success or are poised to have success because they have the backing of something.

such a hot market and likely a much more dependable business?

First and foremost, we're across all of that. We're also doing acquisitions. Peer has an incredible catalog that stretches across 100 years, so the base of what we have in terms of special catalog is already here. But I think it's about seeing an open lane to build a creative staff, build new catalog and support songwriters. There are all different shapes and sizes of [publishing] companies, but our primary focus right now is roster-building, bringing in artists and creating a community. I think there's a lot of

"The idea that labels had a series of artists they were going to promote and make into stars — I think songwriters look at that as no longer being the case. You can be a young songwriter who's just starting out and have a hit."

what you can worry about and give your full attention to the writers who want to be here. We're not right for everyone. There are different places, all different sizes and shapes, and songwriters have different needs. I can only do what we do.

What are you hearing from songwriters about the hardest things facing them today?

There are certainly rate issues and questions about how they should manage AI. Those are business-level concerns. But in general, I feel there's real excitement because there's a new spirit in songwriting that a hit can come from anywhere now. The idea that labels had a series of artists they were going to promote and make into stars — I think songwriters look at that as no longer being the case. You can be a young songwriter who's just starting out and have a hit.

You also see it from the biggest songwriters in the world. There was a time when there was a group of songwriters writing for the biggest

The idea that a hit can come from anywhere is a refreshing way to look at it. Some will see it more negatively, as it's impossible to know what comes next. How much data goes into your decision-making as an A&R executive?

We're always looking at the data. It shouldn't be ignored, but it can't be the predominant part of our decision-making. That goes back to community and relationship-building. I want everyone who works here to have that passion about signing an artist — not to say, "We should do this because the numbers are right." We're not a company that's going to take a ton of shots. It's not good for a company like us to be flip-pant about someone's career because we weren't invested with passion from the start and were just reading research and numbers.

Why do you think peermusic was ready to dive even further into frontline, in an age when buying and selling catalogs has become

opportunity within the consolidation of companies to be a great global independent. That offering is special, and I've been lucky to see that a lot of managers, artists and lawyers are very interested in it.

Are you typically doing co-publishing deals, administration deals or a mix?

For new artists, we're primarily doing co-publishing, but we do all of them. We're doing the Gram Parsons deal, which is an administration deal. I just signed Tedeschi Trucks, and there are a lot of combinations in that. It's catalog, and there's an administration portion and a co-publishing portion to some of the deals. We just signed Pavement, which is an administration deal with the potential of a go-forward deal. On the frontline, we prefer co-publishing, but that's why I wanted to join Peer. We have the opportunity to do any kind of deal, whatever works, because we've decided to work together. ■



For Your GRAMMY® Consideration

SIENNA SPIRO

Debut Album **Visitor** Featuring "Die On This Hill"

2026 MTV VMA Winner
**Best New
Artist**



Los Angeles Times

"Spiro's voice stands out: Rich and pulpy, with a crack she knows how to deploy for maximum heartbreak, it might be the most impressive instrument to come out of England since Adele emerged nearly two decades ago."

billboard

"[Spiro's] deep alto voice dazzles like shafts of light through a stained-glass window."

VARIETY

"...One of the greatest voices of her generation...bolstered by a lyrical and musical sensibility that provide everything her instrument needs to deliver a happy succession of knockout blows. Sienna Spiro (is) likely to be entertaining us for decades to come..."



FOR YOUR GRAMMY® CONSIDERATION

ROLLING STONES



FOREIGN TONGUES

"MORE GUITAR-CENTRIC AND HOLISTICALLY STONES-Y THAN THEIR LAST OUTING, THE LATEST FROM THE WORLD'S GREATEST ROCK & ROLL BAND IS BUILT TO SATISFY."

"FOREIGN TONGUES IS AN ALBUM THAT LIVES UP TO THEIR LEGACY"

★★★★ **RollingStone**

"WE'LL TELL YOU WHAT DOES LOOK, OR RATHER SOUND, GOOD — JAGGER'S VOICE. WE'LL HAVE WHAT HE'S HAVING, AS THEY SAY."

★★★★ **AP**

"...THE NEW SONGS WOULD SIT COZILY BETWEEN THE LIKES OF 'SHATTERED,' 'MISS YOU,' 'EMOTIONAL RESCUE,' AND 'JUMPING JACK FLASH'"

VULTURE

"THE STONES HAVE RARELY SOUNDED LOOSER OR MORE ALIVE. THE BAND DELIVERS A CLUTCH OF STRONG SONGS"

Los Angeles Times



FOR YOUR GRAMMY® CONSIDERATION

PHOLKS

LEON THOMAS



{ "One of R&B's foremost
practitioners of melisma." }

The New York Times

{ "Leon Thomas is
a craftsman first." }

VICE

{ "One of R&B's most
exciting voices." }

ESSENCE

"A CLASSIC
BABY BANGER"
HYPEBEAST

"AN ICONIC
COLLABORATION"
hah

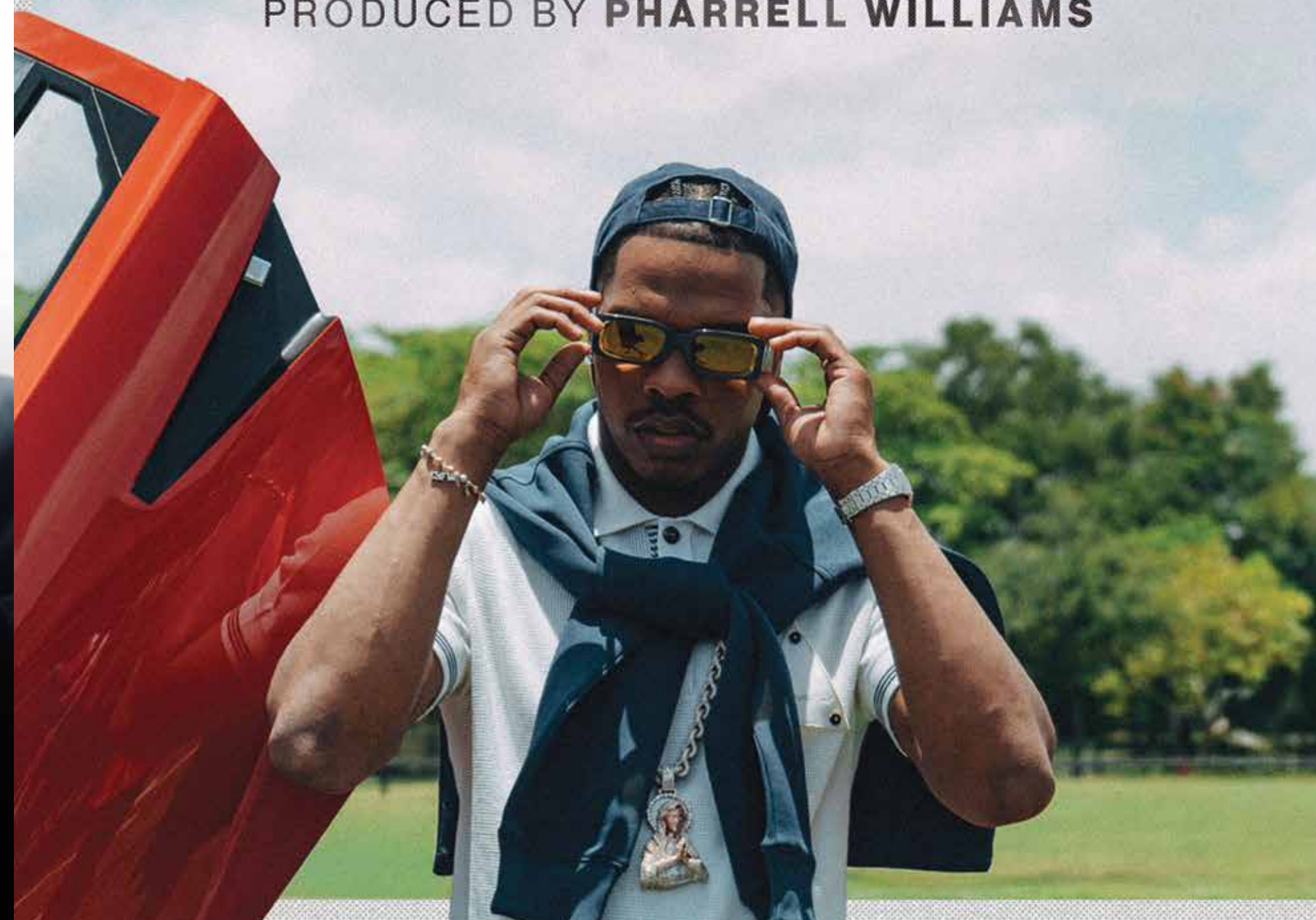
"RAGS-TO-RICHES
ANTHEM"
COMPLEX

FOR YOUR GRAMMY® CONSIDERATION

Lil' Baby

DEAD FRESH

PRODUCED BY PHARRELL WILLIAMS



MASEGO

FOR YOUR
GRAMMY®
CONSIDER
AYEE!TION



FIX
YOUR
FACE

BEST R&B ALBUM

BREATHE

BEST R&B SONG

"a musical shapeshifter, the creator of a blueprint for a new kind of sound"

npr

"The singer and musician exist at the three-way intersection of classic soul music, modern R&B, and a one-of-a-kind hybrid street of jazz and rap credits"

BE
IT★

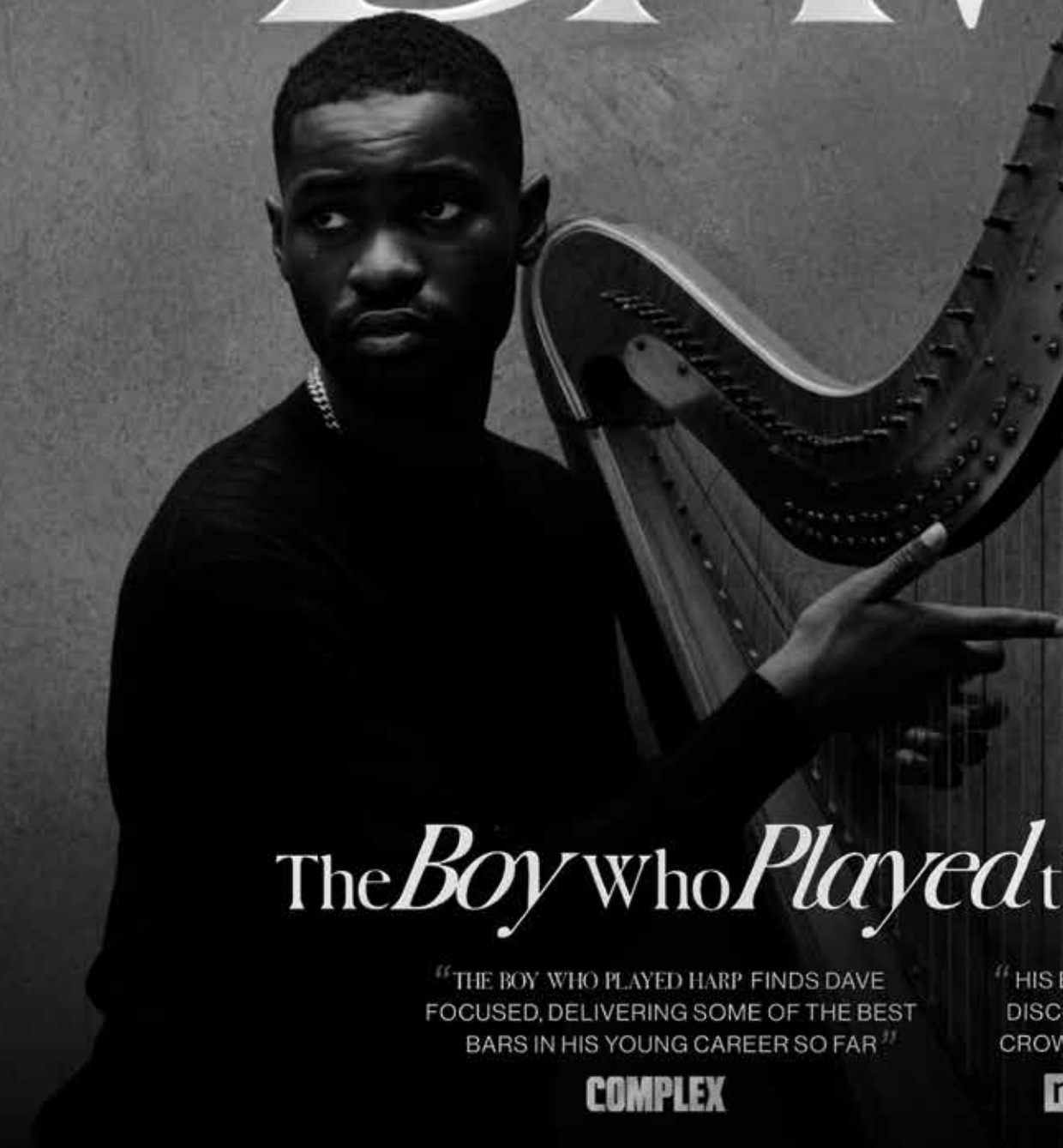
"Masego has become a defining voice in the evolving landscape of modern R&B"

CLASH



FOR YOUR GRAMMY® CONSIDERATION

DAVE



The Boy Who Played the Harp

"THE BOY WHO PLAYED HARP FINDS DAVE
FOCUSED, DELIVERING SOME OF THE BEST
BARS IN HIS YOUNG CAREER SO FAR"

COMPLEX

"HIS ESTEEMED
DISCOGRAPHY'S
CROWNED JEWEL"

npr

Raindance (feat. Tems)

"A SWEET, STRIPPED-DOWN TAKE ON AN AFROSWING LOVE SONG"

Pitchfork

billboard

April 20, 2026

MUSIC | ROCK | FEATURE

The Long and Winding Tale of the Band Known as The Grimm

By Fred Bronson

“Once upon a time, there was a band called The Grimm. Maybe you’ve never heard of them.”

“That could be because the Salt Lake City-based musicians came oh-so-close to signing a major label deal...”

“But that wasn’t the end of their story. Lost tapes were discovered in 2014.”

“We had recorded over 30 songs—enough for three albums—that never saw the light of day.”

— Greg Ericksen

And now, 60 years after they first got together, the re-formed Grimm has another chapter, with a brand-new album, *Grimm Fairy Tales*.”



1966

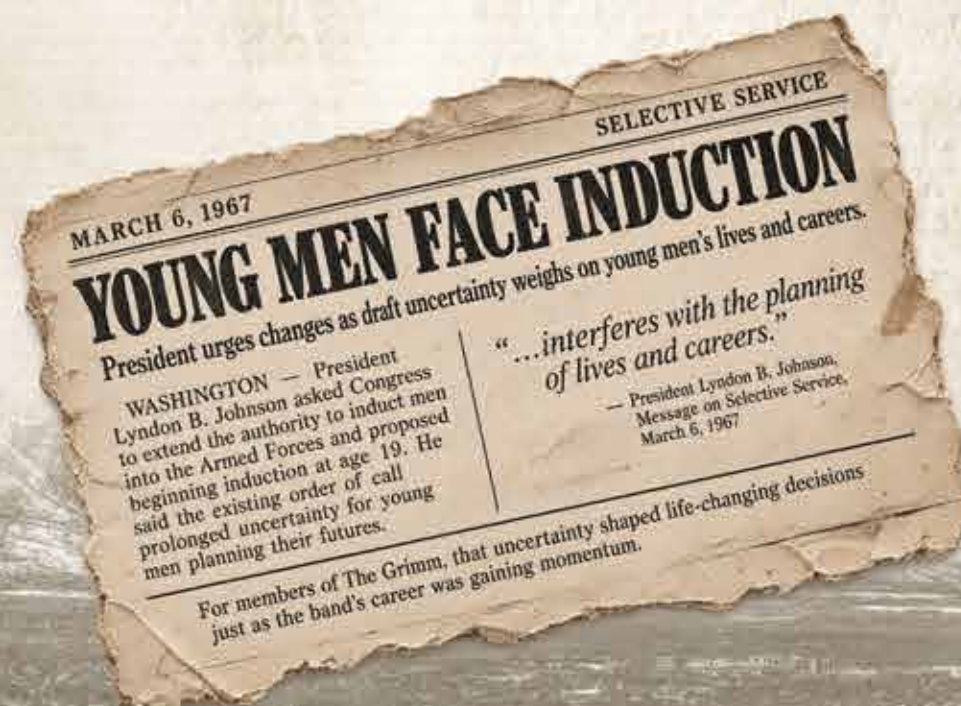
SOME STORIES
NEVER REALLY END.

THEN.

NOW.

ALWAYS.

THE
GRIMM®



SOME STORIES
NEVER REALLY END.

THEN.

NOW.

ALWAYS.

THE
GRIMM®

For Your Grammy® Consideration

ALBUM

GRIMM FAIRY TALES



Featuring
BLACK FINGER WOMAN
TRACK + OFFICIAL MUSIC VIDEO

“‘Black Finger Woman’ is an allegory about a fictional charcoal artist who erases original creators — a metaphor about our concern that AI will replace human artistry” — Greg Ericksen



“Real music made by real people who have feelings, emotions and soul.”
— Fred Bronson, *Billboard*

Listen here



thegrimm.com

When Dolly Parton died Aug. 25 at the age of 80, the music world lost an iconic singer, performer and songwriter who had lifted country music to new heights through her angelic voice and complex, often deeply personal songs; an ambassador for country music around the globe with a transcendent, effervescent personality and larger-than-life image; and a humanitarian who gave millions of dollars to charity and set an example for how to use fame and fortune to lift the lives of others.

Befitting her storied career and influence, Parton had a long history with the Grammy Awards: She received her first nomination 56 years ago and won 10 competitive Grammys, as well as a lifetime achievement honor. Her appearances at the awards shows were as memorable for her sparkly, flamboyant outfits as for her performances. Vince Gill — who, along with Parton, received a 1996 Grammy nomination for their “I Will Always Love You” collaboration — exclusively shares with *Billboard* his memories of their long friendship, and what he’ll miss most about Parton.

—MELINDA NEWMAN

Remembering Dolly Parton



Dolly At The Grammys, Through The Years



At the 1977 Grammy Awards.



Performing “Here You Come Again” with Katy Perry (left) and Kacey Musgraves at the 2019 Grammy Awards as part of a Parton tribute.



Duetting with Brad Paisley at the 2001 ceremony.



Performing “Jolene” with her goddaughter Miley Cyrus as part of the 2019 Parton tribute.

CLOCKWISE FROM LEFT: SILVER SCREEN COLLECTION/GETTY IMAGES; RON DALLA/SON DALLA COLLECTION/GETTY IMAGES; KODAK/DAVID J. PHILLIPS/GETTY IMAGES; DAVE HOGAN/GETTY IMAGES; KEVIN MAZUR/GETTY IMAGES



At the 1977 ceremony.



With (from left) Les Paul, Chet Atkins and Freddy Fender in 1977.



At the 2000 ceremony.

Vince Gill: ‘Dolly Was A Joy’

Vince Gill worked with Parton on several occasions, including their 1995 collaborative rendition of her “I Will Always Love You.” The song won vocal event of the year at the 1996 Country Music Association (CMA) Awards and was nominated for a Grammy for best country collaboration with vocals. Gill also contributed guitar and vocals to some of his fellow Country Hall of Famer’s albums, including Eagle When She Flies and White Limozeen. Here, Gill offers his memories of working with the late music legend.

When I was a boy, I watched *The Porter Wagoner Show*. When Dolly came on [the show], I remember how pure and beautiful that voice was. I was an instant convert, and I couldn’t be a bigger fan of what she did, the songs she wrote and what a gift of a human being she was to everybody. She meant a lot to not only the world, but to me.

I remember one year we did an awards show... I was going to do “My Kind of Woman/My Kind of Man,” a duet I had with Patty [Loveless]. Dolly sang it with me because Patty couldn’t be there. The last notes of the song, Dolly looked at me, and the crowd’s going crazy. She goes, ‘I’m no Patty Loveless, but you ain’t no Porter Wagoner, either!’ That’s so her, always willing to light up the room with laughter and make a good joke — sometimes at her own expense. That’s what made her so disarming, and so beautiful and charming.

I did some harmony on some of her records over the years, and she invited me to [record] ‘I Will Always Love You’ with her. We were around each other a good bit. When we sang [“I Will Always Love You”] at the [CMA] awards, we hit that very last note in harmony and it was one of the most powerful things I’ve ever heard in my whole life. It was really an amazing moment



Gill and Parton in 2016 at the CMA Awards in Nashville.

in my lifetime.

Her voice was so beautifully appropriate for where she was from. She sounded exactly like what you think a singer from the mountains of East Tennessee would sound like, as pure a voice as there’s ever been. People talk about who the greatest country

singer is. Well, nine times out of 10, they’re going to mention men, but I put Dolly up there with [Merle] Haggard, [George] Jones, Hank Williams, all the greats. She was every bit as special as any of those people.

Dolly had been over here [at Gill’s home studio in Nashville]

to sing a time or two, and the headphones would smell like Dolly for a good while. I remember the smell of her perfume. You knew she’d been there, and not a room did she walk in that she didn’t own. Every time I was around her, she just had a wicked sense of humor. Dolly was always a joy.

I remember we were doing a TV show together in Austin. My daughter Corrina couldn’t have been more than 3 or 4, and she was so taken by all of Dolly’s jewelry. Dolly was so sweet to her, let her sit in her lap and play with her jewelry and earrings. Corrina still remembers it to this day.

How many people can you find that everybody loved? It’s very few. I think the example she led with is the greatest gift of all. The songs are great. The voice is great. The career was great. All those things are beyond true, but the grace that she carried and presented herself with was all the advice you’d ever need. If you want to do something, do it like she did.

—AS TOLD TO JESSICA NICHOLSON

Grammys Gold, By The Numbers

By Paul Grein

37

YEARS SHE RECEIVED ONE OR MORE NOMINATIONS — MORE THAN ANY OTHER VOCALIST, ANY OTHER WOMAN AND ANY OTHER COUNTRY ARTIST. ONLY COMPOSER-CONDUCTOR JOHN WILLIAMS HAS BEEN NOMINATED IN MORE YEARS (43).

2

NOMINATIONS RECEIVED IN THE ALL-GENRE GENERAL FIELD SONG OF THE YEAR FOR “9 TO 5” AND ALBUM OF THE YEAR FOR *TRIO*

55

TOTAL NOMINATIONS RECEIVED

75

AGE WHEN SHE WON HER MOST RECENT GRAMMY, FOR BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/ SONG FOR “THERE WAS JESUS,” A COLLABORATION WITH ZACH WILLIAMS

4

NOMINATIONS SHARED WITH HER LONGTIME DUET PARTNER PORTER WAGONER AND, LATER, HER *TRIO* COMPATRIOTS LINDA RONSTADT AND EMMYLOU HARRIS, MAKING THEM HER MOST FREQUENT COLLABORATORS ON GRAMMY-NOMINATED PROJECTS

504

LENGTH, IN MINUTES, OF HER AUDIOBOOK *BEHIND THE SEAMS: MY LIFE IN RHINESTONES*, WHICH BROUGHT PARTON HER MOST RECENT NOMINATION, FOR BEST AUDIO BOOK, NARRATION AND STORYTELLING RECORDING

5

TOTAL NOMINATIONS RECEIVED RELATED TO “9 TO 5” — THE SMASH SINGLE, THE SCORE SOUNDTRACK AND, LATER, THE CAST ALBUM FROM THE BROADWAY ADAPTATION. IT WON BEST COUNTRY SONG AND BEST FEMALE COUNTRY VOCAL PERFORMANCE.

0-13

PARTON’S GRAMMYS TRACK RECORD BEFORE SHE WON BEST FEMALE COUNTRY VOCAL PERFORMANCE IN 1979 FOR *HERE YOU COME AGAIN*

10

GRAMMYS WON (PLUS A LIFETIME ACHIEVEMENT AWARD)

22

NOMINATIONS SHARED WITH OTHER PERFORMERS

2001

YEAR PARTON FIRST PERFORMED ON THE GRAMMY TELECAST, SINGING HER BLUEGRASS RENDITION OF BILLY JOEL’S “TRAVELIN’ PRAYER” FOR WHICH SHE WAS NOMINATED FOR BEST FEMALE COUNTRY VOCAL PERFORMANCE

4

RECORDINGS IN THE GRAMMY HALL OF FAME: “COAT OF MANY COLORS,” “JOLENE,” “I WILL ALWAYS LOVE YOU” AND *TRIO*

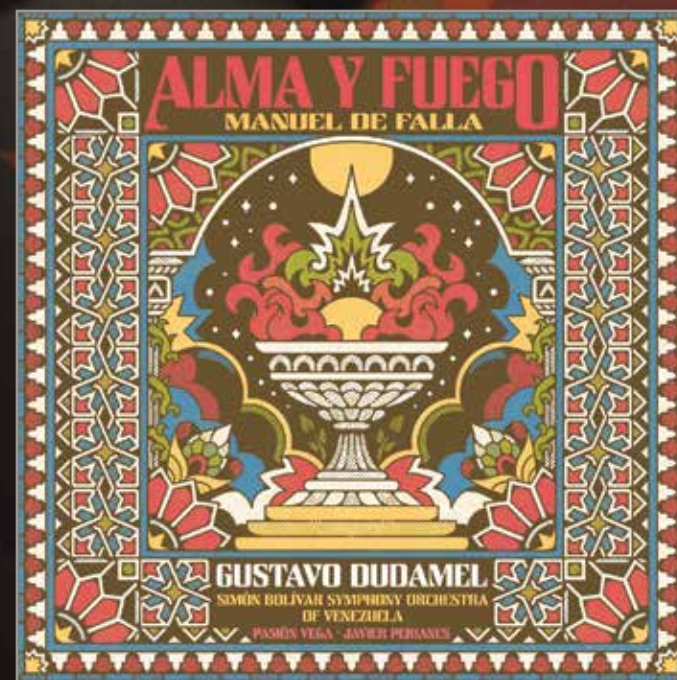
39

NOMINATIONS RECEIVED IN COUNTRY CATEGORIES

FOR YOUR GRAMMY® CONSIDERATION



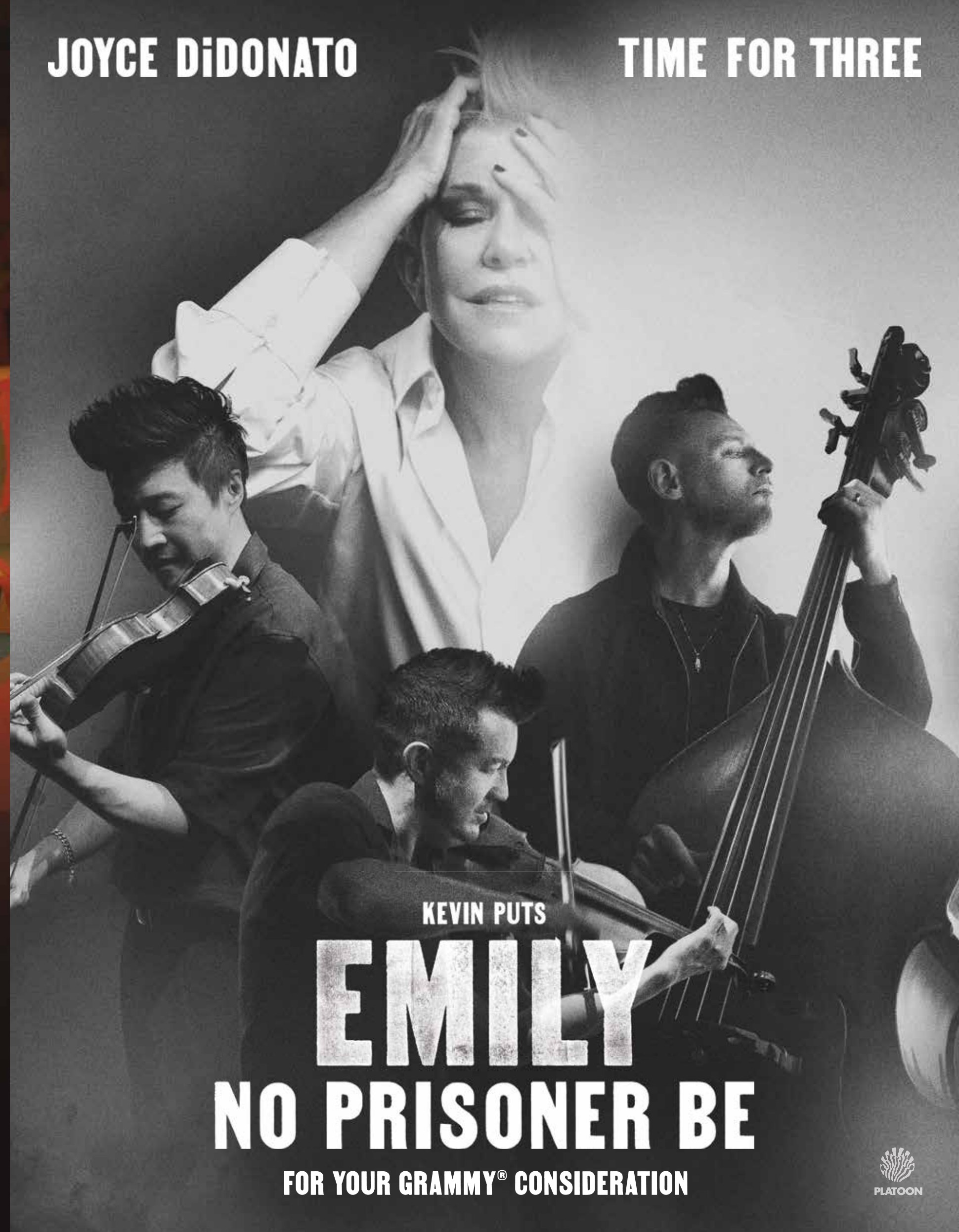
PÁJAROS MÁGICOS
GUSTAVO DUDAMEL,
LOS ANGELES PHILHARMONIC



ALMA Y FUEGO
GUSTAVO DUDAMEL, SIMÓN BOLÍVAR
SYMPHONY ORCHESTRA OF VENEZUELA

JOYCE DiDONATO

TIME FOR THREE



KEVIN PUTS
**EMILY
NO PRISONER BE**

FOR YOUR GRAMMY® CONSIDERATION

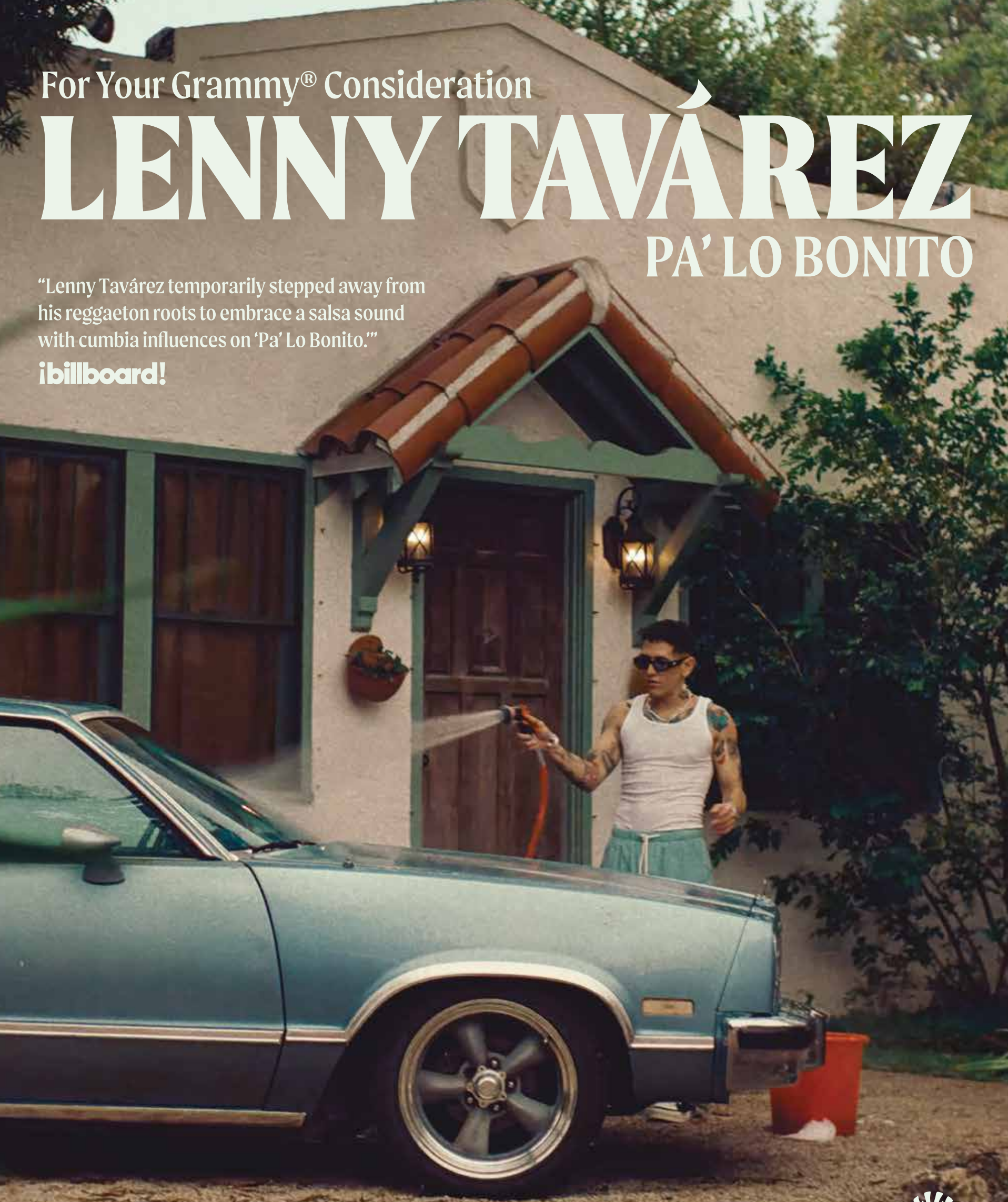
For Your Grammy® Consideration

LENNY TAVÁREZ

PA' LO BONITO

"Lenny Tavárez temporarily stepped away from his reggaeton roots to embrace a salsa sound with cumbia influences on 'Pa' Lo Bonito.'"

ibillboard!



Produced by the legendary Sergio George

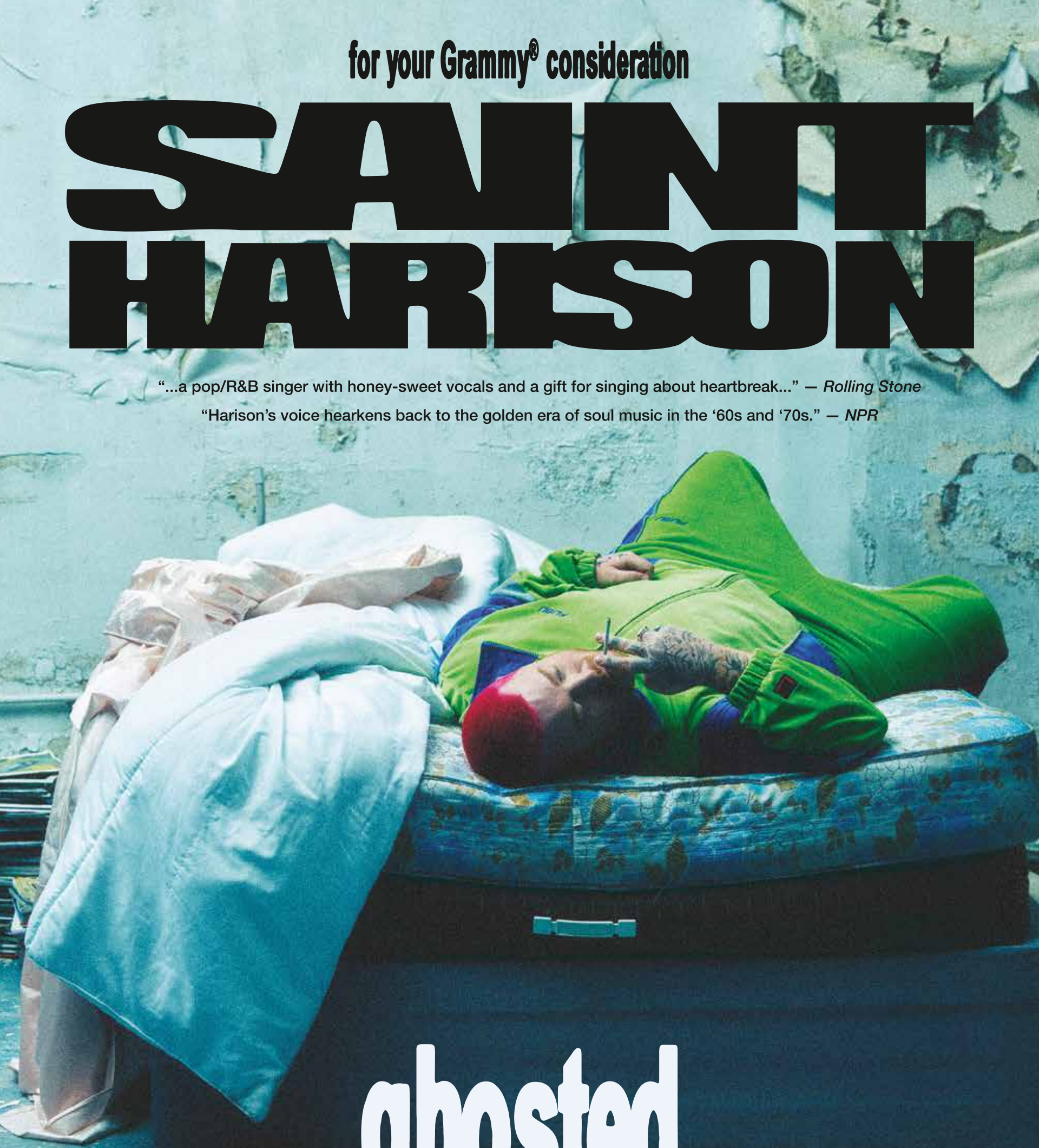


for your Grammy® consideration

SAINT HARRISON

"...a pop/R&B singer with honey-sweet vocals and a gift for singing about heartbreak..." — *Rolling Stone*

"Harrison's voice hearkens back to the golden era of soul music in the '60s and '70s." — *NPR*



ghosted

featuring the single "bad"

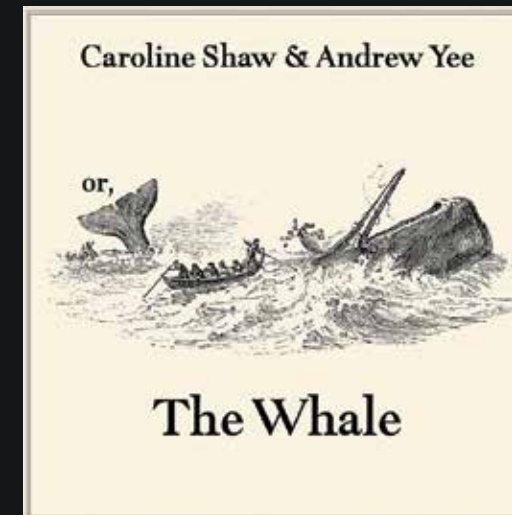


For Your Grammy® Consideration

"A force of nature..." — *Hypebot*



FOR YOUR GRAMMY® CONSIDERATION



OR, THE WHALE
CAROLINE SHAW & ANDREW YEE



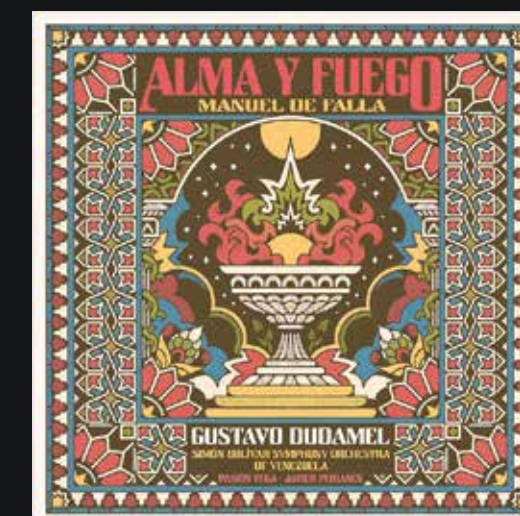
PÁJAROS MÁGICOS
GUSTAVO DUDAMEL,
LOS ANGELES PHILHARMONIC



THE CENTRAL PARK FIVE
ANTHONY PARNTHER, LONG BEACH OPERA



UKRAINIAN MIXTAPE
DALIA STASEVSKA, BBC SYMPHONY
ORCHESTRA



ALMA Y FUEGO
GUSTAVO DUDAMEL, SIMÓN BOLÍVAR
SYMPHONY ORCHESTRA OF VENEZUELA



EMILY — NO PRISONER BE
JOYCE DIDONATO, TIME FOR THREE



WILLOWS
PEKKA KUUSISTO,
NORWEGIAN CHAMBER ORCHESTRA



FROM ORDINARY THINGS
SETH PARKER WOODS



**BEETHOVEN & BARBER:
VIOLIN CONCERTOS**
STELLA CHEN, JEAN-JACQUES KANTOROW,
ACADEMY OF ST MARTIN IN THE FIELDS



— FOR YOUR GRAMMY® CONSIDERATION —



AVATAR: FIRE AND ASH

ORIGINAL MOTION PICTURE SOUNDTRACK



MOANA

ORIGINAL SCORE



MOANA

ORIGINAL MOTION PICTURE SOUNDTRACK



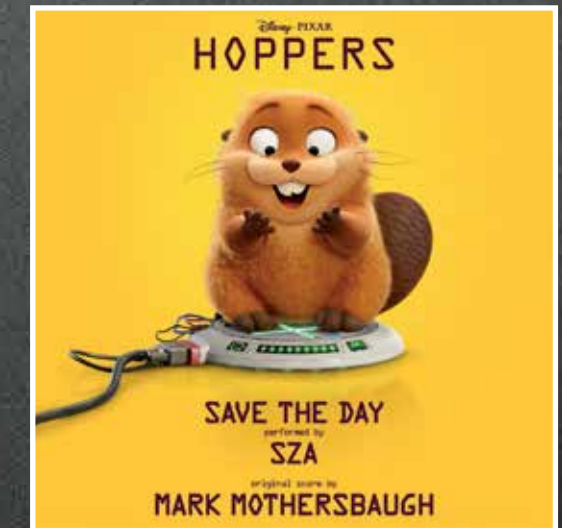
ZOOTOPIA 2

ORIGINAL MOTION PICTURE SOUNDTRACK



TOY STORY 5

ORIGINAL MOTION PICTURE SOUNDTRACK



HOPPERS

ORIGINAL MOTION PICTURE SOUNDTRACK



MARVEL'S WOLVERINE

ORIGINAL VIDEO GAME SOUNDTRACK



STAR WARS: ZERO COMPANY

ORIGINAL VIDEO GAME SOUNDTRACK



THE DOG STARS

ORIGINAL MOTION PICTURE SOUNDTRACK



STAR WARS: THE MANDALORIAN AND GROGU

ORIGINAL MOTION PICTURE SOUNDTRACK

Disney Music Group

Disney Music Group

FOR YOUR GRAMMY® CONSIDERATION

Ashley McBryde Wild

BEST CONTEMPORARY COUNTRY ALBUM

"What If We Don't"

BEST COUNTRY SOLO PERFORMANCE,
BEST MUSIC VIDEO

"Bottle Tells Me So"

BEST COUNTRY
SONG

"One of the most compelling records of her career, a fearless, unvarnished portrait of an artist who's no longer running from where she came from, but finally standing in it"

ALL COUNTRY NEWS

"McBryde's rawest and wildest album to date."

SPIN

"One of Nashville's most reliable and sophisticated songwriters"

Los Angeles Times

"One of Nashville's brightest innovators"

npr

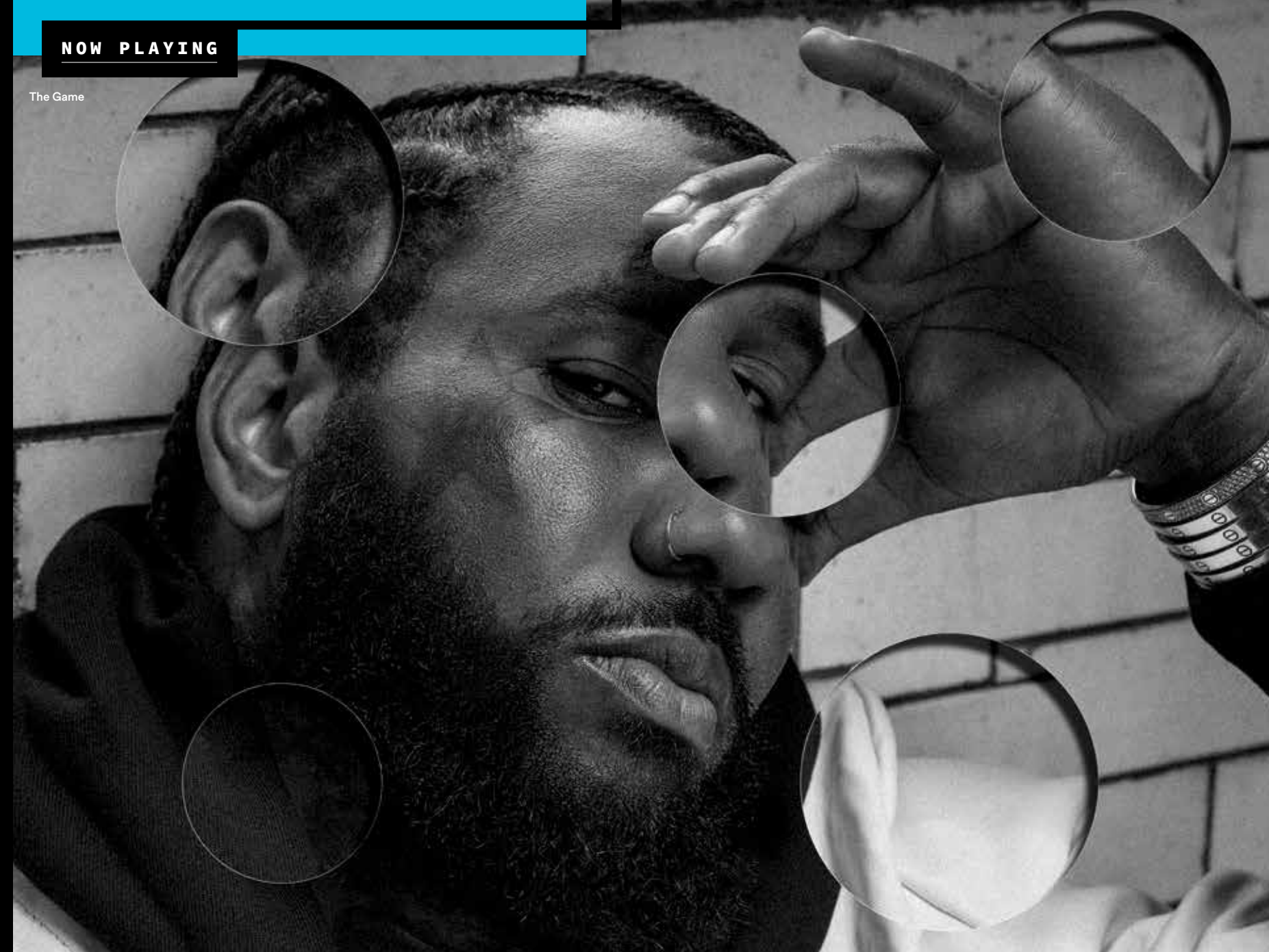


WARNER
RECORDS
NASHVILLE

sound

NOW PLAYING

The Game



Back To The Future

Some hip-hop artists are putting modern twists on their past hits. Is it working?

BY MICHAEL SAPONARA

ILLUSTRATION BY KENSUKE KOIKE

WHEN THE GAME recently decided he wanted to remix his 2005 hit "Hate It or Love It," "Everybody thought that I was crazy," he says. "They're like, 'This is a classic. You shouldn't touch this. How are you going to make it better?' And I thought to myself, 'I love challenges, so how *am* I going to make it better?'"

Without original collaborator 50 Cent on the hook — which two decades ago helped the song reach No. 2 on the Billboard Hot 100 — The Game brought Snoop Dogg into the fold, helping the Doggfather to write a verse that recalls his iconic counting flow on Dr. Dre's 1992 G-funk classic "Nuthin' but a 'G' Thang." Both Game and Snoop made references to the original "Hate It or Love It," while saluting West Coast legends including Nipsey Hussle, 2Pac and Ice Cube. A sample of Bobby Caldwell's 1978 hit "What You Won't Do for Love" — not present on the 2005 track — tied the new version together.

"Love It or Hate It," The Game figured, would generate buzz for the August release of his 11th studio album, *The Documentary III* — and serve as connective tissue between

his new project and his debut album, *The Documentary*, which featured “Hate It or Love It” and stamped him as a torchbearer of West Coast hip-hop in the aughts.

“I knew for my core fans, them being able to go down memory lane and in such a nostalgic way early on in the album would set the tone for the listener and kind of trick your ears into understanding that this album is going to be a classic album too,” he says. “So when you listen to the song, you think you’re listening to ‘Hate It or Love It’ because you’re used to it, but you’re not. That’s just me playing mind games with my fans — and even myself.”

“Love It or Hate It” was part of a trio of rap remixes that arrived this summer — and all reanimated existing hits. Meek Mill recalled his millennial motivational scripture “Dreams and Nightmares” for the new “Nightmares to Dreams,” and DJ Shadow and Run the Jewels celebrated 10 years of their collaborative “Nobody Speak” with “Nobody Speak Part 2,” which featured buzzy rappers Denzel Curry and TiaCorine.

Crate-digging, and flipping known intellectual property, have always been fundamental to hip-hop. Nas released a sequel to “N.Y. State of Mind” (“N.Y. State of Mind Pt. II”) five years after dropping his classic *Illmatic* (the revamped track appeared on his 1999 album, *I Am...*), and more recently, Lil Uzi Vert released “P2,” a sequel to the top 10 2017 smash “XO Tour Llif3” that arrived three years after the original and used its same hypnotic melody and TM88 production. (“P2,” which featured on 2020’s *Eternal Atake*, reached No. 11 on the Hot 100.)

Reworking catalog hits of the past — albeit by other artists — has previously proved to be a formula for chart success, given how TikTok and social media have disrupted traditional music consumption methods. Just consider how Metro Boomin, The Weeknd and 21 Savage’s “Creepin’” remade Mario Winans’ “I Don’t Wanna Know” and scored a top five Hot 100 hit nearly two decades after the Bad Boy singer’s original.

With the genre’s scarcity on the charts in 2026 — so far, Drake is the only rapper to notch a top 10 hit on the Hot 100 this



Left: Killer Mike (left) and El-P of Run the Jewels. Right: Meek Mill.

year as a lead artist — flipping a once-big hit might seem like an easy remedy. And considering the dearth of new mainstream stars — outside of Doechii and Don Toliver, other emerging talents have yet to commercially break through — hip-hop veterans have more of an opening to notch genuine hits.

But among The Game, Meek Mill and



DJ Shadow, only Meek’s “Nightmares to Dreams” reached the Hot 100, landing at No. 82 for just one week before falling off the chart. Overall, these remixes failed to generate a lasting buzz in a current mainstream climate that’s shown to be less hospitable to hip-hop than it has been in the recent past. The Game credits the genre’s lackluster showing lately to a

modern disconnect from the generation of rap he was raised in where titans sparred in collaboration and juicy remixes ruled.

But a recent text exchange with 310babii gave him some hope. The rising West Coast rapper reached out to him looking for advice on improving his artistry — the first time The Game says that a rap newcomer has personally sought him out.

And while the two haven’t revealed any plans to work together just yet, cross-generational collaboration has proved mutually beneficial for veterans and rising talent across genres and eras, from Jay-Z co-signing an emerging Drake in 2009 to Tyler, The Creator guesting on rising rapper AZ Chike’s single “Look Like My Mama” this August. So while remixing one’s own work of the past may be a cool curio for serious fans, collaboration among genre titans and newcomers could be the real key to getting rap back in the conversation and on the charts. “Everyone’s so selfish and all about ‘me,’ when it should be about us,” The Game says. “And fans know the difference.” **B**

“I knew for my core fans, them being able to go down memory lane and in such a nostalgic way early on in the album would set the tone.”

—THE GAME

FOR YOUR GRAMMY® CONSIDERATION

BEST SONG WRITTEN FOR VISUAL MEDIA

“I Knew It, I Knew You”

Performed by Taylor Swift

Written by Taylor Swift and Jack Antonoff

I knew you
Through the daze of the blades
of the grass in summer
Parachutes for the free fall
of being younger
I memorized the sound of your bare
footsteps running wild -
it's been a long time
Life has ways of leaving those
days behind
But seeing you tonight
I remembered I loved you



JEWELS: SCOTT LEAGU/GETTY IMAGES; MILL: CHRISTOPHER POLK

Troye Story

After his last album was a party, Sivan and his collaborators discuss its unexpected, “kind of chaotic” follow-up

BY KATIE ATKINSON

AFTER PAINSTAKINGLY pursuing what he calls “perfect pop” on his euphoric 2023 album, *Something To Give Each Other*, Troye Sivan could have easily stuck around the dancefloor for his next project. After all, *Something* was somewhat of a breakthrough for Sivan, 31, bringing him his first three Grammy nominations, two new Billboard Hot 100 hits (“Rush” and “One of Your Girls”), and a pair of high-profile tours: his own solo trek and the blockbuster Sweat Tour with Charli xcx.

Instead, Sivan leaned into the swinging pendulum of life on *She’s the Best*, his fourth album out Oct. 9 on Interscope. “I wanted there to be this kind of push-and-pull between going from the stage and feeling like this hyper-empowered, hyper-sexualized, connected

version of myself to then the reality of going back to the hotel and at times, honestly, feeling the most isolated that I felt in my life,” Sivan says. “That tension made me want to make something that felt really layered.”

To achieve that depth, Sivan surrounded himself with his closest collaborators (read: real-life friends) to co-write and co-produce, including a trio that goes back to his 2015 debut, *Blue Neighbourhood* — Jack Antonoff, Allie X and Leland — as well as Charli, his brother Tyde Levi and even, for the first time, producing himself.

Previewing the album’s duality, Sivan first released the moody, talky title track (complete with a Nicole Kidman-starring music video) followed by “Party,” a Madonna-sampling club banger. “It

was a constant feeling of pressure, and then immediately realizing that the only antidote is to completely fuck it off,” says Sivan, who, together with Levi and Leland, spoke with *Billboard* about the making of his new album. “I would have been really disappointed in myself if I had made something that I thought other people wanted from me more so than something that I wanted to make.”

Was there any sort of mission statement while making this album?

TROYE SIVAN That was one of the pressures. On the last album, it’s very easy to sum up where I was in my life at that time in a single sentence that felt very marketable and easy to understand. Some of the tension that I felt was, “Life doesn’t feel like that at the moment.” The album ended up being all about that.

LELAND Not every day is going to be Troye in a session like, “I’m feeling like I felt when we made ‘Rush’ — let’s make that again!”

What was that dynamic like in the studio?

SIVAN On my last album, I was very focused on trying to create this sort of

“perfect pop” — and I still absolutely love that and will forever for the rest of my life — but I’m really inspired by people who act really instinctively, and that reminds me of when I used to make music when I was 13 in my room. So I recorded a lot of the vocals at home, and I’m a producer on this album for the first time on a couple of songs.

What was the genesis of “Party”?

SIVAN We were writing a really sad song, and then I was like, “Let’s also write something dancey and up.” And we started coming up with this lyric that was loosely inspired by the Lady Gaga interview where she’s like, “Bus, club, another club.”

How did you get permission from Madonna to sample “Music” on the song?

SIVAN It’s kind of a lame story...

You’re still trying?

SIVAN Don’t joke! Because we were filming the most ambitious music video of my life while still figuring out the clearance of it all. So I was like, “This better work, because God knows what’s going to happen if it doesn’t.” But no, we literally just asked and I was very pleasantly surprised that they made it really easy.

TYDE LEVI Don’t think that we weren’t waiting by the phone to hear whether Madonna was on board or not.

SIVAN My first memory of music is “Like a Prayer.” I used to run around in our playroom at home and just sing it and sing it and sing it. My parents said that’s when they realized that I had a nice voice. Then the “Girl Gone Wild” video made me gay, basically.

LELAND Same.

There are unexpected production touches throughout the album, like the sound of a phone busy signal or heavy breathing. What was the intention behind those?

SIVAN I liked the idea that we could introduce these sounds that really place the album in the real world that make it feel like this living, breathing kind of chaotic thing in the same way that life does. To me, this is a very walk-around-and-listen album. It feels like you’re a part of the world still.

LELAND So much of this album happened outside of the studio. Lyrics were finished at dinners, songs were talked through at lunches or over morning FaceTimes and a second verse was finished here [at home].

LEVI The three songs that I’m on were all made in my bedroom at Troye’s house in Melbourne. We’re not in the biggest studio with the craziest equipment, and I think that did bring a roughness that Troye wanted to go after. **B**

Additional reporting by Keith Caulfield. Hear the full conversation with Troye, Tyde and Leland on Billboard’s Pop Shop Podcast.

MARCUS COOPER

FOR YOUR GRAMMY® CONSIDERATION

BEST SONG WRITTEN FOR VISUAL MEDIA

“ZOO”

PERFORMED BY SHAKIRA

WRITTEN BY ED SHEERAN & BLAKE SLATKIN AND SHAKIRA



GEEKING OUT WITH...

Remi Wolf

Remi Wolf looks ecstatic on the cover of her third studio album, *Mud* (out Oct. 9 on Island Records) — despite fully being slathered in dirt. The new project, rooted in Wolf's signature amalgamation of exuberant alternative pop-rock and ruefully self-aware lyricism, creates a sonic mixture much like the coarse substance itself: "Once you're out of it, you're left with all these beautiful minerals and your skin's all clear," says Wolf, whose 2024 hit "Cinderella" reached No. 48 on *Billboard's* Hot Rock & Alternative Songs chart and who this year guested on an episode of hit Amazon show *Off Campus*. Inspired by the 30-year-old's love of the grit and freedom of Lucinda Williams' songwriting, *Mud* dives head-first into the messy reality of love, loneliness and self-doubt, with a touch of country twang and a surprise assist from John Mayer on the dreamy "Moon So High." "Making this album felt like a very cleansing process for me," Wolf adds. "I went into it feeling emotionally very stuck, feeling the shittiest I've felt for a long time. But I came out of it so cleansed. It was like wiping away the dirt." Here's what inspired the album.

—TAYLOR MIMS

Survivor

Wolf suspects the album's theme came, at least in part, from the reality TV mainstay *Survivor* she watched while making it. In July, she released the music video for hazy lead single "Twiggy," which depicts her rolling around alongside Wallows drummer Cole Preston in a thoroughly vetted mud pit. "You can't just go to Home Depot, buy a bag of dirt and put water in it because it has fucking parasites in it," she says. So, she researched how *Survivor* went about creating theirs. "They're on some crazy shit. They're shipping dirt out from the U.S. and fully sifting gallons and gallons of mud and dirt. It's like spa dirt apparently." Once the adrenaline from the video shoot wore off, Wolf realized her knees were cut up and she was shivering from the cold. She recalls thinking, "Fuck. I don't think I'd make it on *Survivor*."

Oil Pastels

As Wolf was ideating the album's aesthetics, she went to see a psychic. "The first thing she said to me was, 'I know you're depressed, and I know you're really anxious. What you need to be doing is painting and drawing,'" recalls Wolf, who has done both since she was a kid. She started using oil pastels daily for intense six-hour sessions, ripping through pages of notebooks to create the visual language for the album. "It was another version of cleansing and purging this energy that was latent inside me," she says. One drawing of three "really happy, but kind of demented" inflatable tube men inspired the music video for the single "Bottle" that ultimately featured nine of the figures in a corral. "The song is all about being stuck in place and I was like, 'These inflatable guys, they're so free, happy and crazy, but they are literally stuck in place,'" she says. "I love that juxtaposition."

Chili

For the past two years, Wolf has been refining her chili recipe. She says it's the perfect meal for a big group of people making music together in Airbnbs, Wolf's preferred approach to recording (for *Mud*, she found spots in Big Bear and Joshua Tree, Calif.). "I would be in charge of every meal because I'm a control freak and I like cooking," Wolf says. "We would be writing these songs, jamming and I'd be in the kitchen cooking," she says. "Then they'd hand the mic over to me across the counter, and I'd be singing and then I'd hand it back, stirring my chili all at the same time." For Wolf's "incredibly fire recipe," it's all about browning the bacon, charring the peppers just right and adding a decent helping of both pinto and kidney beans. "It's a love language. If people like the chili, I'm like, 'I love you,' and you feel it."

Q & A

'Spring' Fever

"I HAVE GOTTEN SOME RANDOM EMAILS from people saying, 'Don't fuck it up,'" Celia Rowilson-Hall says with a laugh. The choreographer has worked across fashion, film (*The Testament of Ann Lee*, *The Drama*) and music videos (David Byrne, Alicia Keys) — but her latest project is especially high stakes: the off-Broadway production of the groundbreaking musical *Spring Awakening* (in previews Nov. 27 for a Dec. 17 opening).

Based on a late-19th-century play about German teens confronting sex, academic pressure, abuse and suicide, *Spring Awakening's* Tony Award-winning folk-rock score (co-written by Steven Sater and the late Duncan Sheik) and standout youthful cast (including stars-to-be Lea Michele and Jonathan Groff) revolutionized Broadway when it opened 20 years ago. This revival, which boasts a cast of new names and is directed by Tony winner Danya Taymor (*The Outsiders*), is likely to be one of the buzziest shows of the fall season.

"The one thing that is not lost on me is the incredible impact that this show had 20 years ago and continues to," says Rowilson-Hall, who recently wrapped choreographing *Please*, Halina Reijn's A24 movie that will feature Gracie Abrams' film acting debut. "I can't tell you how many friends my age say, 'This is the show that changed my life.'"

Had you seen the original Broadway production before signing on for this one?

I couldn't afford to go because I was fresh out of college, but I remember the buzz. When [Danya and I] met, I was like, "I confess, I didn't see [the original]," and she said, "Neither did I." We decided to use that as understanding what we're stepping into but also that we're going to bring our own lens to it.

What are you focusing on through the movement?

A big thing is representing the women and their bodies and their physicality in a very empowered way. Making sure the female desire is very felt. As I've been observing teens over these past few months, I think there's this incredible understanding and force inside the body that actually gets a little lost as you become an adult. They're in their bodies in a really self-assured way, even if their minds are doing something really different, and that's a really exciting juxtaposition.

There was a huge open call for this production. What were the auditions like?

We had people come in and sing pop and rock songs, and it was a lot of Olivia Rodrigo, Joni Mitchell, Brandi Carlile — a lot of Brandi Carlile actually sung by men!

Was it intentional to avoid casting established stars?

It was exciting [to find] a cast that weren't household names — I think that's following the spirit of the show 20 years ago. In storytelling, if you don't have associations with that face in front of you, you get to put a lot of your own story onto it.

—REBECCA MILZOFF



Rowilson-Hall (right) at New York's Studio Seaview theater in August.

WOLF: JACARNT GRAY; ROWILSON-HALL: MICHAEL REMPEL/IS

FOR YOUR GRAMMY® CONSIDERATION

Disney
MOANA
VOICES ACROSS THE OCEAN
MUSIC INSPIRED BY

BEST GLOBAL MUSIC ALBUM

BEST IMMERSIVE AUDIO ALBUM

BEST ALBUM COVER

ALBUM EXECUTIVE PRODUCERS

DWAYNE JOHNSON

LAUREN HASHIAN

TIANA NONOSINA LIUFAU

KAYLA FA'AMALIGI

Disney Music Group



CLOCKWISE FROM RIGHT: ASHLEY OSBORN, NICK WHITMILL, COURTESY OF TRAIL'S END CAMP; © COURTESY OF TIMBER LAKE CAMP

Left, from top: Just Your Type performed this summer at Timber Lake Camp in New York and Trail's End Camp in Pennsylvania. Above, from left: Bryan, Caden, Toby, Recker and Tyler.

ONE TO WATCH

Just Your Type

FROM	United States, England
AGE	Recker, 16; Toby, 16; Caden, 17; Bryan, 18; Tyler, 16
LABEL	Wexler Records/Republic Records
FOUNDATION	The five members of Just Your Type weren't sure that the boy band route was right for them — until they heard what veteran songwriter-producer Freddy Wexler (Billy Joel, Justin Bieber, Ariana Grande) was building. Wexler auditioned more than 1,300 young performers in search of the next great group, with hundreds scouted on social media, which is how he found members Caden Adamonis and Recker Eans. From there, Caden brought in Tyler George, who then tagged in Toby Green, while Recker welcomed Bryan Chan. By July 2025, the quintet — which cites boy bands like Backstreet Boys, One Direction and BTS but also artists ranging from Prince to blink-182 as influences — relocated to Los Angeles from their homes in England and elsewhere in the United States for an intensive year of training. After spending 10 months together, where they turned their individual musical strengths into a cohesive live act, the members began to feel like a family. That feeling clicked into place during JYT's first performance together at the SIX Compound yearly dance showcase in Los Angeles this April. "We were in training for so long that we didn't get to really share what we've been working on," Caden recalls. "As soon as we did, I was like, 'This is it. This is the moment. We're not messing around.'"
DISCOVERY	JYT is taking a decidedly old-school approach to building its fandom. This summer, the band embarked on a tour of summer camps across New York, Pennsylvania and Massachusetts, performing for more than 15,000 campers along the way — the tour wasn't a walk in the park, though: The teenagers in the audi-

ence were without their phones for the summer, leaving JYT tasked with entertaining and winning over the notoriously skeptical demographic. "I'd watch kids [in the audience] with their arms crossed, and then by the end, [they'd] be up on their feet," Wexler says. To wit, Recker's favorite moment of the tour was when one camper who'd given the band a thumbs-down at the beginning of its performance later approached the members to say how "awesome" they were. Without social media to fuel buzz, word about JYT instead spread through letters sent back home and to friends at other camps — and the response was so strong that camps were soon reaching out to book additional performances. The camp tour also reinforced what Wexler believes makes JYT different: "The idea of a boy band, which historically was a manufactured concept, only works today if it's real."

FUTURE JYT's members naturally have their sights set on becoming one of the world's biggest groups, dreaming of world stadium tours and even Grammy recognition — but they are most dedicated to building a legacy defined by live performances. Wexler hopes to get there in the next five years, insisting that by then, people won't simply call JYT one of the greatest boy bands, but "one of the greatest live acts in the world." For now, JYT is still collecting its firsts, from its December 2025 debut single, the melodic R&B-pop song "What U Want" (it has released four more singles since), to its first arena performances this fall (including the entirety of the Jingle Ball tour). JYT was also recently revealed to be the first artist collaboration with Gap's newly launched Fashiontainment platform that will include a fashion collection, docuseries and mall tour. But, as ambitious as they may be, JYT's members are making sure not to lose sight of the group's core. As Tyler says, "We're just five best friends."

—ALICIA URREA



ON THE ROAD WITH...

Charli xcx onstage in Philadelphia in September.

Charli xcx

BY ERIC RENNER BROWN

AFTER SPENDING OVER a decade pushing pop forward from its periphery, Charli xcx seized the zeitgeist in 2024 with *brat*. The Grammy-winning album propelled her to arena headliner for the first time — and now the 34-year-old is filling those same rooms and topping festival bills in support of her July rock-infused album, *Music, Fashion, Film*. For the tour, which wraps its North America leg in October and heads to Europe in February, she’s still doing things her way, with an uncompromising, high-concept show that leans heavily on *brat* and *Music*. “I’m not really performing to please anyone other than myself,” she says, “which is maybe not the attitude that everybody takes, but that’s the attitude that I take.”

You debuted this show while headlining Chicago’s Lollapalooza for the first time. How intimidating was that?

That was so wild, to be honest, and really exciting. There was a world where I could have played songs from my catalog that everybody definitely knows — but I am not really that interested in doing that anymore. I [wanted] to use it as an opportunity to challenge an audience and the idea of what a festival set can be.

How does touring allow you to express a side of your creativity that you can’t in the studio?

For this show in particular, we really wanted to make things feel as cinematic as we possibly could, whilst obviously understanding the parameters of being in an arena. Being in an arena, you can make things feel really maximalist. You can throw all of the toys [at an audience] right away. But I think what we’ve done with the show is we’ve practiced some restraint, so that when you do feel that moment of pyro, it stands out.

Was there something with this show that you had always wanted to do but hadn’t previously been able to pull off?

Yeah, like, the whole thing. (*Laughs.*) As an artist, I’ve really climbed my way up from nothing — I used to perform with an iPod on a makeshift stage, and that was my production.

A David Cronenberg monologue ends *Music, Fashion, Film*, and one line — “oblivion is freedom” — recurs throughout the show. Why that specific line?

It’s the part that’s most related to how I feel about performance, for better and worse. For me, performing live is very physical, sometimes very painful. I just have to throw myself into it and lose my inhibitions and almost enter another state — which might sound pretentious to some people, but whatever. I have to lose myself to be able to feel free onstage, and so “oblivion is freedom” was the perfect thing to pepper across the live show, because it’s genuinely how I feel when I perform and it’s the mission statement of the album, in a way. Destroying what is comfortable and what you know can sometimes lead to this new creative freedom.

How do you view the totality of the show?

It’s my perspective on being an artist, yes, but also being human. Not to get too deep — I know that, for some people, it’s just a pop show — but I think there is a chaos and a freedom and a sadness and a beauty to existence, and I suppose I’m trying to put all that into this one show. I think I have been a walking contradiction throughout my life as an artist, but I think that that is what it is to be human. **B**

INSIDE LOOK

‘IF THE FESTIVAL IS ALIVE, RORY IS ALIVE’

EVERY YEAR IN BALLYSHANNON, a small town in Ireland with 2,200 residents, an independent international music festival takes place to honor the most famous person born there: Rory Gallagher. Often heralded as one of the greatest guitarists ever, Gallagher died in 1995 at just 47 years old — yet his legacy has only become stronger each year since.

This year’s Rory Gallagher International Tribute Festival (held May 28 through June 1) was the biggest yet, bringing in nearly 10,000 fans (compared with roughly 200 at its 2003 inaugural event), with more than half coming from outside Ireland. The festival’s scale is unusual for an event that, by festival founder and operator Barry O’Neill’s own account, has never spent a cent on advertising. “It’s word-of-mouth,” he told *Billboard* during the festival, though he credits Ireland’s national tourism board for some of the international turnout.

Then, just days after it ended, its future was thrown into doubt: Tickets.ie, the online ticketing platform the festival used for sales, abruptly ceased trading as part of a liquidation that left it owing over 1 million euros across several festivals and other events, including 283,000 euros owed to the Rory Gallagher International Tribute Festival, according to press reports. As O’Neill told Dublin publication *Hot Press*, he had been assured through email from the ticketing service that the festival’s remaining funds would arrive within two days. Hours later, he found a notice on its website that the company had shut down. (Oshi Software, which traded as Tickets.ie, didn’t respond for comment.) On June 8, a petition to settle debts, liquidate assets and distribute any remaining proceeds was filed in Ireland’s High Court. The shortfall left the festival owing the artists and production companies 200,000 euros in bills, which organizers are now hoping to raise with crowdfunding (a GoFundMe has raised close to 97,000 euros of its 150,000 goal).

Since the guitarist’s death, his brother, Donal Gallagher, has managed his musical estate, overseeing his recorded catalog now owned by Universal Music Group and including Strange Music, the publishing company Rory founded in 1972, which the estate still owns. This year, there was a 50th-anniversary Record Store Day release of *Calling Card* and the Sept. 25 publication of Donal’s memoir, *Edged in Blue: A Rock and Roll Odyssey With Rory Gallagher*, with a foreword from Joe Bonamassa (who released his own Gallagher tribute album, *The Spirit of Rory Live From Cork*, in June). But it’s the festival that has always had the most impact.

“The festival helps bring Rory to a younger audience,” Donal says. “Rory had seemed to drop out of sight for a few years; then the YouTube generation came along, and with that, Rory’s stature has grown.” Irish band Johnny Gallagher & The Boxty Band’s Gallagher (no relation) agrees, adding, “When we kicked this off, there was no music scene in Ballyshannon. Nowadays, the kids are all playing [a] Stratocaster because they found an icon. If the festival is alive, Rory is alive.”

—ED CHRISTMAN



A crowd at the 2024 Rory Gallagher International Tribute Festival in Ballyshannon.

CHARLI XCX: REDLIFE; GALLAGHER: KERRY IRVINE PHOTOGRAPHY

FOR YOUR



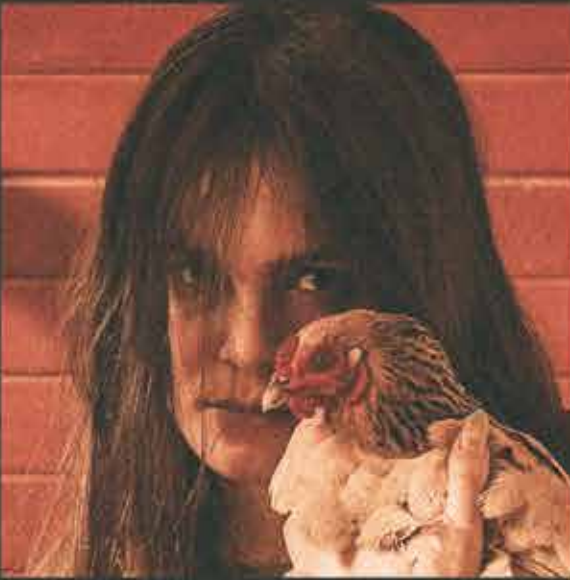
CUPKAKKE



DILJIT DOSANJH



BABY SMOOVE



SOFIA ISELLA

tuneCORE.



SNOW THA PRODUCT

GRAMMY® consideration



FOR YOUR GRAMMY® CONSIDERATION



RAYE

HUMAN RE SOURCES



DE LA SOUL

MASS APPEAL



MEGADETH

BLK/BLK /
TRADE CRAFT



BELLY GANG
KUSHINGTON

LVRN



PESO PLUMA,
TITO DOUBLE P

DOUBLE P
RECORDS



GORILLAZ

KONG



ADAM
LAMBERT

MORE IS MORE



TXC

LVRN



ARCÁNGEL

RIMAS



GRACE
POTTER

THIRTY TIGERS



JIM
GAFFIGAN

COMEDY DYNAMICS,
NACELLE



WYCLEF JEAN

MRI



JORJA SMITH

FAMM



NU GENE A

NG RECORDS



EVITA: THE
FULL ALBUM

THE OTHER
SONGS



KNOCKED
LOOSE

PURE NOISE



SKYLAR
GREY

CASUAL RECORDS



MUMFORD
& SONS

GLASSNOTE
MUSIC



JILL
SCOTT

HUMAN RE SOURCES



ENGELBERT
HUMPERDINCK

CLEOPATRA
RECORDS



BARRY
MANILOW

STILETTO
ENTERTAINMENT



YOASOBI

ECHOES



IAN
MUNSICK

WEST TO THE BEST/
TRIPLE TIGERS



CHARLOTTE
DE WITTE

KNTXT

★ LADIES & GENTLEMEN! — FOR YOUR GRAMMY® CONSIDERATION : THIS MUSIC MAY CONTAIN HOPE ★

by
RAYE

THIS MUSIC MAY CONTAIN
HOPE
- THE NEW ALBUM -

17
SONGS!

★ ★ Ft. 160 ★ ★
★ MUSICIANS ★



★ ★ ★ YES DARLING! FYC: RECORD OF THE YEAR, ALBUM OF THE YEAR, SONG OF THE YEAR ★ ★ ★

ROLLING STONE:

"Transcendent"

ELLE MAGAZINE:

"[A] masterful album [that] showcases RAYE's incredible vocal and songwriting prowess."

FORBES:

"RAYE [is paving] the way for independent artists and reshaping the music industry."

MISS **JILL**
SCOTT

RollingStone

"Jill Scott pushes her adventurous streak to the fore... Her performances feel artful and technically impressive, girded by a hard-won graininess and a nearly 30-year career."

npr

"Scott is clearly in communion with her tribe here, outside world be damned."

VARIETY

Scott finds her surest footing in the music: "To Whom This May Concern" is, artistically, her most experimental album to date, a project that paints with wildly broad strokes and continuously returns on its investment.

FOR YOUR GRAMMY® CONSIDERATION

**TO WHOM THIS
MAY CONCERN**

FEATURING "PRESSHA"

NAACP IMAGE AWARD WINNER FOR ELLA SOLD OUT US TOUR 3X BET NOMINATED FOR TWTMC

FOR YOUR GRAMMY®
CONSIDERATION

पर्यटन

GORILLAZ
THE MOUNTAIN



"EPIC... THE GORILLAZ'S WHITE ALBUM"

NPR

"GENRE-BLURRING, CULTURE-JAMMING"

STEREOGUM

"TRANSCENDENT"

FLOOD

"A PROPER INTERNATIONAL ADVENTURE"

BILLBOARD

FOR YOUR GRAMMY® CONSIDERATION

THE SELF-TITLED FINAL STUDIO ALBUM
FROM GLOBAL HEAVY METAL ICONS

MEGADETH



CATEGORIES

ALBUM OF THE YEAR / METAL PERFORMANCE
MUSIC VIDEO / RECORD OF THE YEAR / ROCK ALBUM
ROCK PERFORMANCE / ROCK SONG / SONG OF THE YEAR

"ONE OF THEIR STRONGEST
ALBUMS OF THE 21ST CENTURY"

HAMMER

"ONE OF THE BIGGEST METAL ALBUMS OF
2026... THE ALBUM WORKS AS BOTH A
SUMMATION AND REMINDER OF WHY SO
MANY PEOPLE FELL IN LOVE WITH
MEGADETH IN THE FIRST PLACE"

REVOLVER

"THE MUSIC ON THE NEW MEGADETH IS AN
AFFIRMATION OF EVERYTHING MUSTAINE
CREATED...THE SUMMARY OF A LEGACY THAT
OUGHT TO SPEAK FOR ITSELF"

Rolling Stone

"ULTIMATELY, CLOSING THE BOOK
ON MEGADETH'S DISCOGRAPHY
IS MOMENTOUS, TRULY
SIGNIFYING THE END OF AN ERA"

DISTORTED SOUND
FESTIVALS - GIGS - BLOGS - ALBUMS - SINGLES - OPINIONS - INTERVIEWS & MORE

"AN UNCOMPROMISING CLIFF DIVE INTO A
CHURNING WHIRLPOOL OF CRUNCHING
GUITAR RIFFS, RAPID-FIRE SOLOS
AND TUMBLING BEATS THAT SPANS THE
BAND'S CAREER AND INCLUDES A VARIETY OF
BREAKNECK THRASH, SNEERING,
PUNK-ISH METAL AND BLAZING ROCK"

Los Angeles Times



DAVE MUSTAINE
LEAD VOCALS, LEAD, RHYTHM, AND ACOUSTIC GUITARS

TEEMU MÄNTYSAARI
LEAD, RHYTHM, AND ACOUSTIC GUITARS

JAMES LOMENZO
BASS GUITAR

DIRK VERBEUREN
DRUMS

PRODUCED BY:
DAVE MUSTAINE & CHRIS RAKESTRAW



BLKII BLK
RECORDS



Asian Pop Music Performance / Music Video / Song Written For Visual Media



YOASOBI

"The duo's entire artistic identity is... rooted in the specificity of
Japanese literary culture, and they have been one of the fast-
est-growing Japanese acts in the world, in the recent past."

- Forbes

"In the landscape of modern J-pop, few forces have reshaped
the global trajectory of the genre quite like YOASOBI."

- HYPEBEAST

"They're helping redefine what a global J-pop act can look like."

- LUNA
COLLECTIVE

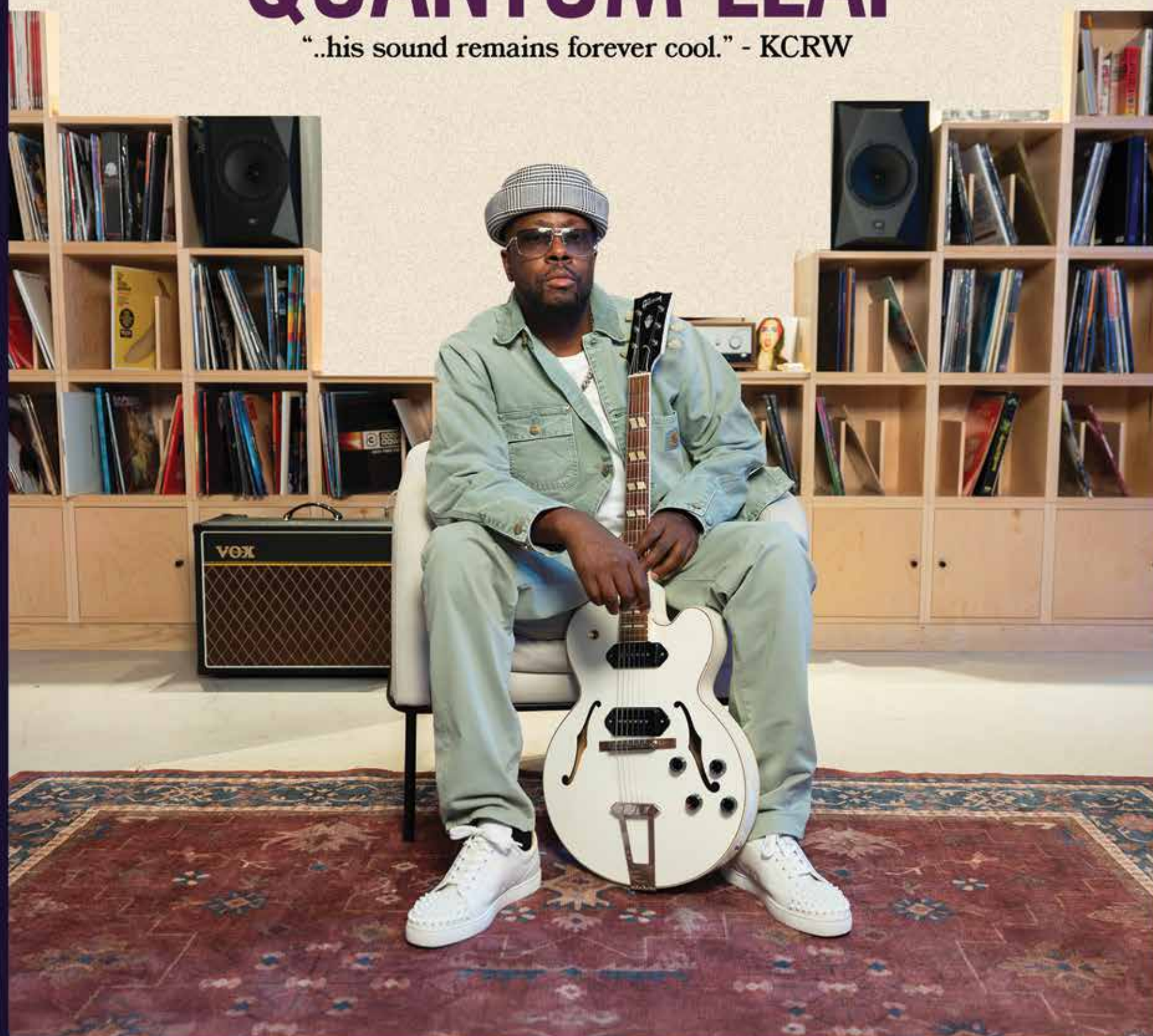
FOR YOUR GRAMMY® CONSIDERATION

Orchard Echoes

FOR YOUR CONSIDERATION

WYCLEF JEAN QUANTUM LEAP

"..his sound remains forever cool." - KCRW



FOR YOUR GRAMMY® CONSIDERATION



wave to earth

bad pieces



"impressive musicianship,
and undeniable stage presence"

FADER

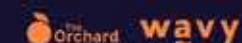
"a cinematic experience
rarely found in an era
of two-minute singles."

billboard

"a sound that feels both
mature and inspired"

HIT PARADER

FOR YOUR GRAMMY® CONSIDERATION



ROSY ZHAO

BLACK VEIL BRIDE

SONG OF THE YEAR
POP SOLO PERFORMANCE
RECORD OF THE YEAR

"Rosy Zhao's breath-to-rage transition doesn't crack. Controlled, intentional — more disciplined than anyone expected from a first English single."

"Rosy Zhao sings 'I'm a black veil bride' like a declaration, not a disguise. The sweet girl is gone. What's left is a woman who chose the dark and made it hers."

"'Black Veil Bride' is Rosy Zhao taking the pen from everyone else's hand. The song, the look, the narrative — hers."

FOR YOUR GRAMMY® CONSIDERATION



CACTUS



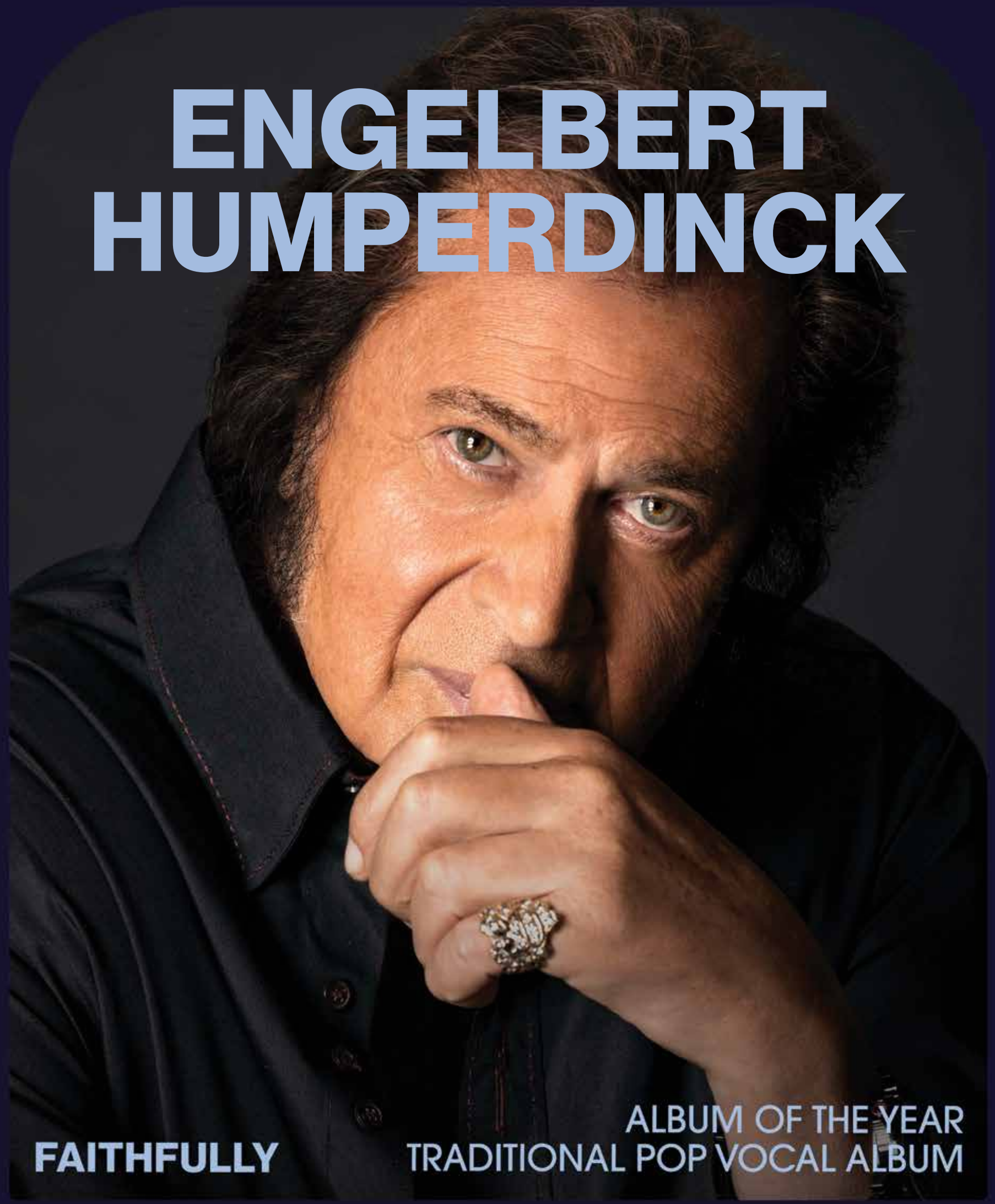
TEMPLE OF
BLUES II
CLEOPATRA RECORDS

BEST
CONTEMPORARY
BLUES ALBUM

FOR YOUR GRAMMY® CONSIDERATION



ENGELBERT HUMPERDINCK



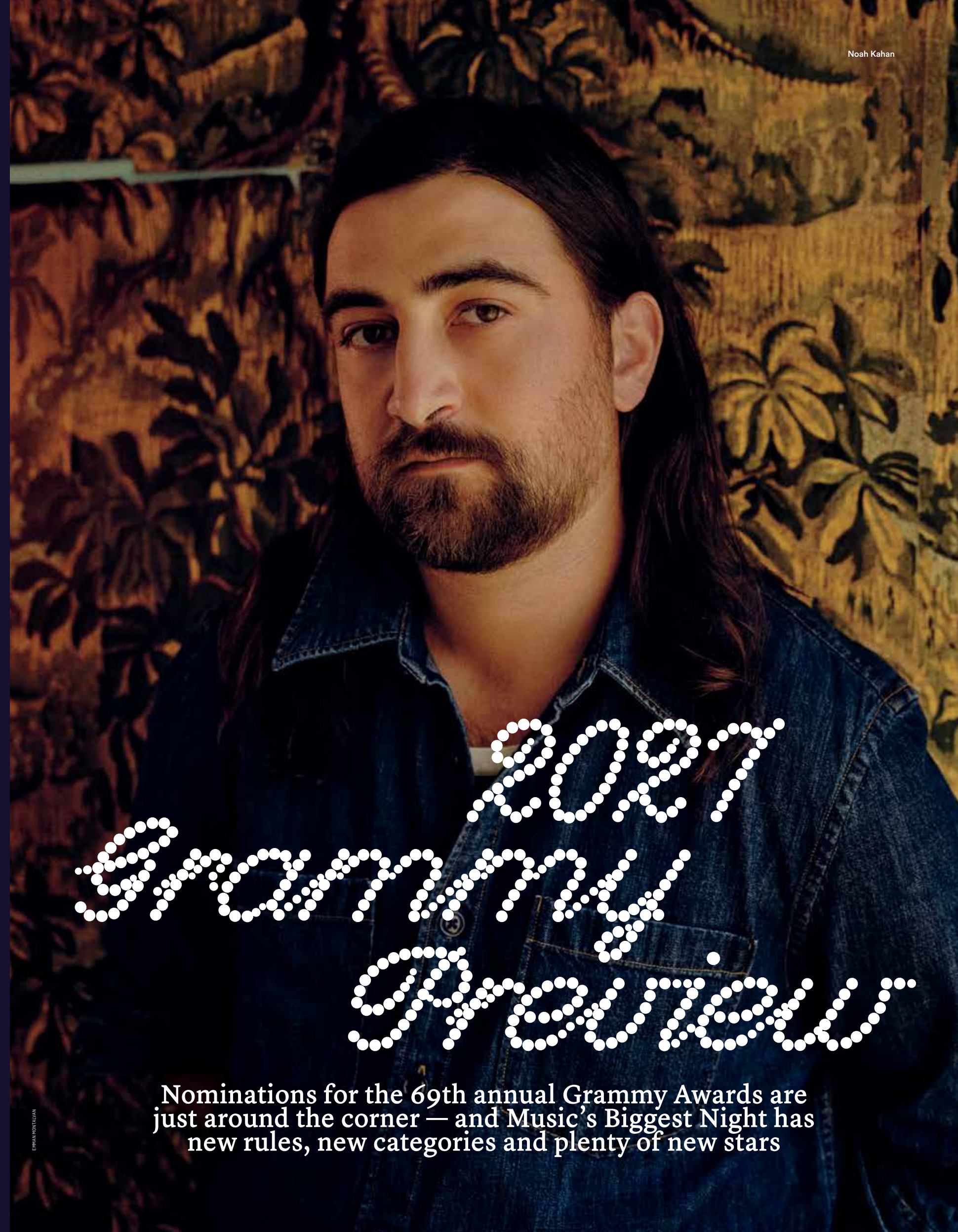
FAITHFULLY

ALBUM OF THE YEAR
TRADITIONAL POP VOCAL ALBUM

FOR YOUR GRAMMY® CONSIDERATION



Noah Kahan



2021
GRAMMY
NOMINEE

Nominations for the 69th annual Grammy Awards are just around the corner — and Music's Biggest Night has new rules, new categories and plenty of new stars

EPHRAIM HODOLAN

Rolling Stone

By Lyndsey Havens

Photographed by
Emman Montalvan

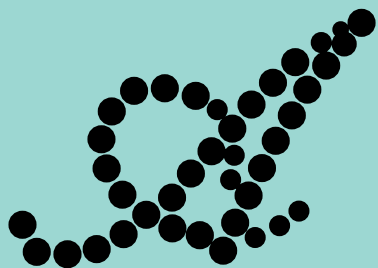
Kahan photographed Sept. 2 at the Thomas W. Phillips Residence in Los Angeles.
Styling by Elliott Taylor
Found shirt and Todd Snyder pants.

With his epic *The Great Divide*, Noah Kahan proved he’s a generational singer-songwriter — and a strong album of the year contender. He’s finally OK with that



Bode jacket, shirt and pants.

STYLIST: PETER GUERINACABLE. GROOMING: BY ANANDA WILSON.



A rooster has interrupted Noah Kahan’s train of thought. “Sorry,” he says, collecting himself as he inhales and glances toward the yard of the early-20th-century craftsman home in Los Angeles’ West Adams neighborhood where we’re sitting.

Kahan is coming down from the 29-date North American leg of his *The Great Divide* tour that wrapped 48 hours ago — and exhaustion is, understandably, creeping in. He has three weeks off before heading overseas for 28 more dates across Australia, New Zealand, Ireland, the United Kingdom and Europe, but he’s not expecting much of a break when he makes a brief return to his very well-known home state. “It’s going to be an intense time,” he says, “but it’ll be nice to be in Vermont.”

As Noah Kahan, resolutely normal 29-year-old newlywed, he has a lot of weddings to attend during the time off. As Noah Kahan, stadium-packing folk-pop sensation, he still has a few work obligations too. There’s his Emmys appearance, where he sang “Bridge Over Troubled Water” during the In Memoriam segment, followed by his annual Folk & Fairways golf tournament and headlining concert in Vermont that benefits his mental health nonprofit, The Busyhead Project. This year, the two-day event raised \$3 million, boosting the organization’s total to \$13 million since launching in 2023. In his last week off, as temperatures in Vermont dip into the 60s, he’s hoping to bust out his fall wardrobe.

“I have a lot of light sweaters and pants that are cool, a lot of beanies,” he says, as if visualizing how cozy he will soon be. “Summer has been great, but I feel like I’ve been touring so much that I’ve kind of missed it. And no matter where I am, it’s just hot. So I’m excited for it to be chilly, get all emo, nostalgic smells, stuff like that.”

Kahan famously captures the feeling of that seasonal shift — which he dubs “late-August angst” — on “End of August,” the opening track of *The Great Divide*, his acclaimed fourth album that debuted atop the Billboard 200 following its April 24 release. An arguably now more famous line comes right before that, when he declares: “The minute that September hits/I’m going off my medicine.” He did not.

“I think when I wrote that I was like, ‘Oh, hopefully by the end of August I’ll be ready to get off them,’ ” he says. “No. We’re still on. Please do not go off your medication. Listen to that doctor on TikTok, not me.”

That kind of candor about, well, everything in his life — from medication and mental health to family ties and traumas — is precisely what has made Kahan such a widely embraced star, though he’d never

call himself one: “I don’t consider myself anything,” he says with a shrug. The way he sings about it all, setting his rich and layered storytelling to lush, rootsy instrumentation, has established him as one of this generation’s most gifted songwriters. But before *The Great Divide* took shape, Kahan wasn’t sure that he’d reach this point.

Discovered at just 18 on SoundCloud by his now-longtime manager Drew Simmons, Kahan signed a record deal in 2015 with Republic Records by then-vp of A&R Ben Adelson. (Kahan’s team, including THE:TEAM’s Joe Atamian and Paige Maloney, who book him in North and South America, have all been with him from day one.) “It was pretty simple,” Adelson says today. “Heard the music and was immediately like, ‘He’s an amazing songwriter.’ ” It’s what hooked Simmons, too, “first and foremost” and made him bet on a little-known teen from Vermont. “I thought for certain something great was going to come out of this songwriter at some point,” he says.

He was right, though it took years of patience and trust in the direction Kahan wanted to pursue. After emerging as Republic’s buzzy new alternative-pop artist, his 2019 debut full-length, *Busyhead* (largely produced by Joel Little), debuted atop *Billboard*’s now-defunct Heatseekers Albums chart while follow-up album *I Was / I Am* inched closer toward the sound he’s since become known for.

What came next, to put it plainly, changed Kahan’s life. When his third album, *Stick Season*, arrived in 2022, it debuted at No. 14 on the Billboard 200 and brought folky pop-rock to the highest reaches of the all-genre charts for the first time in over a decade. Eight months after its release, with the arrival of its 2023 deluxe edition, *Stick Season (We’ll All Be Here Forever)*, and first standard vinyl release, the album shot to No. 3 on the Billboard 200 and hit No. 1 on Top Rock & Alternative Albums, Top Alternative Albums and Americana/Folk Albums, and with the Post Malone-featuring bonus track “Dial Drunk,” Kahan earned his first Billboard Hot 100 entry.

The following year was a whirlwind. Kahan was nominated for best new artist at the 2024 Grammy Awards; released another deluxe set, *Stick Season (Forever)*, featuring star collaborators including Post, Kacey Musgraves, Hozier, Gracie Abrams and Brandi Carlile on already released tracks, which helped bump the original album to a new No. 2 peak on the Billboard 200; and that summer sold out Boston’s Fenway Park, then his biggest show to date, on his massive, 85-date We’ll All Be Here Forever Tour.

By that time, he was spent. He’d been on the road for two years and living within an album cycle that extended far beyond what anyone, Kahan included, had anticipated. *Stick Season* had catapulted him to a level of fame that felt daunting, and as he returned home (he splits time between Nashville and Vermont), it left him contemplating its impact on himself, his creative process and everyone around him.

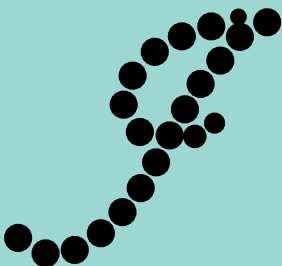
He chronicled that dizzying aftermath in the surprisingly vulnerable Netflix documentary, *Noah Kahan: Out of Body*, released this March and directed by Nick Sweeney. It set the stage for *The Great Divide*’s arrival a month later, laying bare the complicated familial relationships he exam-

● 2027 Grammy Preview

ines in great detail on the album. And in the end, Kahan’s 2026 looked a bit like his 2024 — only even bigger. Because this time, he and his team were braced for impact.

The Great Divide — including its 21-track deluxe edition, *The Last of the Bugs*, which arrived mere hours after the original album’s release — scored Kahan the biggest week of his career, earning 389,000 equivalent album units in the United States the week ending April 30, according to Luminate. And on this stadiums-only tour, every stop was as big as Fenway.

“I’ve never been proud of anything I made the way I’m proud of this album,” Kahan admits. “It was so hard to make and I was so worried about it. The fans knew how much anxiety I had around [it]. To see them just be like, ‘Dude, we know what you went through. Relax, we like it’ — it was like I’d already been accepted, and I didn’t know that they were going to keep me around if I wouldn’t release something great. And to [feel] like, yes, they’re fans of my music, but they also seem to be rooting for the creative journey, made me really proud. Knowing that they’re there for whatever that looks like for me made me feel like maybe I’ll have a long career — *longer* career — than I thought.”



In the spring of 2025, Kahan and his manager Simmons, a partner at Foundations (home also to Chappell Roan, Laufey and Slayyyter), intentionally went one month without speaking. It was the longest they had gone since meeting each other.

“There was a period where I was like, ‘I acknowledge that we are friends and we are partners, but I also embody the pressures of your career — please step away from that,’ ” Simmons says. “I think it was really helpful for him to get the approval to just ignore the pressure for a while and go live his life. And he came back from that moment with a different energy.”

Since signing him to Republic, Adelson — who is now president/COO of Mercury Records, the REPUBLIC Collective label that he relaunched with Tyler Arnold in 2022 and that Kahan transitioned to ahead of *Stick Season* — has emphasized that artist development, at any point in a career, requires time. “We’ve always worked with him,” Adelson says. “When he wanted to make *Stick Season* in Vermont, I was like, ‘Go ahead, let’s see what happens.’ And this last album was, ‘It’s a big record, there’s a lot at stake. You don’t have to release music in 2025 — let’s make sure it’s great.’ Giving him that time and space, even from the beginning, to find where he wants to go and what inspires him and how he wants to get there — for us, it’s just trusting our artists.”

Instead of releasing music last year, Kahan stretched his time crafting *The Great Divide* (he also married his longtime partner, Brenna Nolan, after proposing in 2023). He reteamed with collaborator Gabe Simon, with whom he made *Stick Season*, but also welcomed a new producer into his fold: Aaron



Found shirt and pants, Marc Nolan shoes.

● 2027 Grammy Preview

Dessner of The National, who has produced projects for stars like Taylor Swift and Gracie Abrams. In December 2024, Kahan took a solo trip to Dessner’s storied Long Pond studio in upstate New York.

“I think when he came to me he was nervous,” Dessner recalls. “And he said before he got here over text and then again when he arrived, ‘Dude, I think we’re just going to hang out.’ What came out fairly quickly was ‘Porch Light’ and that line, ‘Whatever made you famous made you sick.’ You could feel that he was reckoning with this stratospheric success and the feeling of just running on fumes that comes with endless touring and the adulation and thousands of people staring at you. It can make you feel out of body, which I can relate to, this feeling of, ‘Who am I, actually?’ I just think he was in a bit of a strange place ... he wanted to write a new record, but there was real unease about that. And he was finally able to settle in and really give voice to it, which he does on all these songs.”

One of the first that helped the album click was its title track. (Kahan had teased “The Great Divide” on tour in 2024, but in Simon’s estimation, they reworked it 25 to 30 times over the next year.) “I think what I was struggling with between *Stick Season* and *The Great Divide* is, ‘How do I not just do the same thing?’ ” Kahan says. “I’m still really interested in Vermont and New England and my family, and I realized that there are so many stories within stories and layers within layers, and every moment is massive and magnificent no matter how small it feels. I learned that through the ‘Great Divide’ writing process.”

Simmons adds that while the song was never identified as the album’s lead single during the creative process, it became “an axis this album’s storyline was going to revolve around.” By summer 2025, more of that story had come into focus and upon hearing some demos, a familiar feeling washed over Adelson. “He fucking did it. We’re going to be good.”

Simon recalls going to sequence the album with Kahan and listening with fresh ears after taking a bit of a break. “He and I looked at each other like, ‘It’s pretty good.’ Noah and I actually left with smiles on our faces.”

Kahan admits to having a hard time describing his own sound, and with *The Great Divide*, he leaned into that ambiguity. “We explored different parts of music that we love so that way we don’t ever feel like we’re boxed into something,” he says. “It can be confusing for people, but I think storytelling is my favorite way to describe the music. That’s my total intention: to try to tell stories.”

That storytelling, mind you, is so intricate that Kahan and Simon mapped it out *SVU*-style on a whiteboard. It’s why Adelson compares the album to “a great book that you want to read over and over again ... Even for myself, it provokes memories and makes you think of your own life and your own world.”

Upon its April release, all 21 songs from *The Great Divide: The Last of the Bugs* charted on the Hot 100, making Kahan just the 13th artist in the chart’s 68-year history to enter at least as many songs simultaneously. Of those entries, 13 reached the top 40. “The Great Divide” had previously debuted and peaked at No. 6, earning Kahan his highest-charting hit to date. It topped Adult Alternative Airplay for 11 weeks, the most by any song since 2017.



Todd Snyder shirt and pants,
Marc Nolan shoes.

That commercial dominance could set him up for a big night at the Grammy Awards next February. After competing for best new artist just two years ago, with *The Great Divide* and its title track Kahan is a serious contender for album, song and record of the year nominations — not to mention any other rock, folk and pop nods he may get. Acknowledging his own ambition — while joining the ranks of such smaller circles — is something Kahan is still getting used to. Even landing the lead single for the *Hunger Games: Sunrise on the Reaping* soundtrack, the haunting and emotive “Draw You Out” (which he co-wrote and co-produced with Dessner) puts him in the elite company of just Taylor Swift, Lorde, Coldplay and Olivia Rodrigo, who have all written flagship songs for the blockbuster franchise — and could even land him an Academy Award nomination (“Fuck it, I want that EGOT,” he says with a laugh).

His sold-out stadium run, which began in June, was also a wake-up call to precisely what kind of “a strange mountain we’re on.” He realized, “You start to not have a ton of people that have done some of these venues before, and that’s not to say it in an arrogant way. It’s just like, there’s nine people who have played this place before, and half of them are Paul McCartney. Sometimes I have a hard time finding people who have gone through this. But I have had conversations with some legends that have been at the stadium level before, knowing the demands that come with that, and it’s been really helpful.” (He’s now one of only four acts who’ve been inducted into the Fenway Music Hall of Fame, along with Billy Joel, Zac Brown Band and, yes, McCartney.)

Despite playing to the biggest crowds of his career, Kahan has managed to maintain a rare level of accessibility. He admits to being a “big Twitter guy” largely because of how funny he finds his fans and how much he loves engaging with them through humor. “I feel like there’s a roast-y element to them, and that’s how I interact with people, [having grown] up in a big family with a lot of funny people, never taking anything too seriously,” he says. “You’ll see on my Twitter, it’s me literally talking about my butt and then me tweeting out lyrics that are so depressing. The fucking emotional whiplash is crazy. I do think that’s how I live and how I exist — and my fans are all about it.

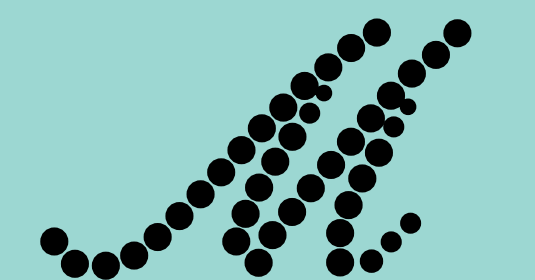
“But I also think they’re really open with each other — again, not to toot my own horn,” he continues, “because there’s a lot of transparency from me about mental health on Twitter and Instagram and I’m always updating people with how I’m doing. Or you can just tell from some of the tweets that maybe I’m not doing great at some points. The amount of conversations I have with people now who come up to me and they’re like, ‘My antidepressants have got me feeling this weird side effect.’ That is not an easy conversation to have. At least it wasn’t for me ... And what I see at the shows are people legitimately in stages of joy and grief and all these different feelings coming out at once, and it’s so fucking awesome. That’s why I go to therapy, to experience that kind of feeling.”

Throughout the tour so far, he also used Twitter to announce each night’s surprise song — an idea he got from Taylor Swift. “I only went to one of the Eras Tour shows but it just adds something that makes each city feel like it’s getting a special moment. And I did have two albums before *Stick Season*, and people

are fans of those albums. Sometimes I remember that my career isn’t 5 years old. I’ve been here 10 years almost.”

And with that decade of hard work, Simmons says Kahan has earned a new kind of agency over his career and what comes next.

“We want to give him the space to not have to tour this album forever and instead, on his own terms, determine when the end date is of that promotional cycle,” Simmons says. “He doesn’t have to operate on a timeline that is dictated to him ... he’s arrived at the place where he can dictate that for his career, which is amazing.”



“My mom, when I was a little kid, was like, ‘You’re going to get a Grammy someday,’” Kahan recalls. “I was like, ‘Shut up, mom. No way.’ ”

He was always interested in awards shows and loved watching the Grammys, Oscars and Emmys as much for the performances as for the comedic monologues. By the time he got his first nomination, for best new artist, it was a moment he and his always supportive mother had both spent a lot of time thinking about, “which is so weird,” Kahan says. “You’re in New Hampshire when you’re 11 years old, so far away from the Grammys, but for some reason we were both like, ‘That would be really cool.’ ”

He recalls the first time he saw a Grammy up close at producer Joel Little’s home studio during one of their early recording sessions in L.A. “I would fucking tiptoe by it so I didn’t knock it over,” Kahan says. Yet, as he soon learned firsthand, actually being at the awards show and competing for a trophy of his own would stir up a complicated set of emotions.

“You’re on a red carpet, there’s famous people everywhere. You literally feel like you’re at Madame Tussauds,” he says with a laugh. “There’s famous people legit everywhere. And they’re super cool and you can go talk to them and shit. Then the seat-filler people think you’re famous and you’re like, ‘Dude, I think I’m a seat-filler too.’ ”

It’s an experience he wrote about in earnest detail on the contemplative “Orbiter,” a fan favorite and one of the four *Last of the Bugs* bonus tracks that became an unexpected hit, performing especially well on TikTok, where it’s soundtracked over 5.5 million clips and counting. “It was the first song I wrote after a long period of not connecting with music and really not feeling a lot of inspiration or truth in what I



The Great Uniter

The first time producers Aaron Dessner and Gabe Simon met was around the 2024 Grammys; the next was last spring, in Dessner's upstate New York backyard. As Dessner puts it, that second meeting, at his Long Pond studio, was the pair's "first immersion" into working together. There, with Kahan, they wrote three *The Great Divide* songs. While the two had different degrees of history with Kahan — Simon collaborated on *Stick Season*; Dessner had a golf, soccer and getting-to-know-you writing session with him at Long Pond — the two united to help Kahan bring cohesion across the album's 21 songs (including its deluxe edition). They spoke about why it was "brilliant" of Kahan to pair them up.

Aaron, what made you want to work closely with Noah?
AARON DESSNER I was a fan, like everybody, of *Stick Season* and I had seen him play [at] Boston Calling [in 2023]. [My band] The National was playing after Noah and it was in Boston, an epicenter of his fanbase. And I remember all the dudes in The National were watching and everyone was singing every word and it was just amazing — and also classic The National, we had to go on after that and we were like, "Womp womp."

GABE SIMON The curse of every great indie band.
DESSNER And then when I got to record Gracie [Abrams] and play some guitar and stuff on [the *Stick Season* (Forever) remake of] "Everywhere Everything," of course you get inside something and you feel things ... Any songwriter, if you're a fan and make music every day like we do, you always dream of how you would bounce off of it.

SIMON I remember, this was probably August right before Noah went up to work with Aaron, and Noah came to me like, "Dude, I'm going to work with Aaron Dessner." He was so excited. We had done "The Great Divide" early on in the process and then he was in this weird figuring-out-what-the-fuck-is-going-on phase. He had been doing some writing with outside writers and it wasn't going well and it was the first time I saw a glimpse of him being excited about bringing in another collaborator. It was a perfect stimulus that we needed to start rounding the corner.

DESSNER And from the other side, it was always clear that Gabe and Noah had been doing heavy excavation, basically, with "The Great Divide" and "Doors" and these huge songs that took a lot of effort to figure out what they were, and also pushing into places that were different, and Noah had nerves about that. Because you guys had made a really classic album that this was coming after, and that's not the easiest thing for anyone.

SIMON It's a total bitch. Eventually, when we got together in the fall of last year, we were starting to inch toward this cohesion.

DESSNER I think that was a brilliant decision of Noah's to basically combine us at different points, especially at the end because we had to bring it together somehow. At the end of the process, we took everything down to Nashville where Gabe often works at Gold Pacific [Studios].

SIMON Aaron and I got to have a couple of days just him and I, really looking under the hood and getting on completely the same page, which I think is something that is really lost in the collaboration process when you're making records with more than one producer.

You two and Noah were the sole writers and producers on the angsty "Downfall" and "A Few of Your Own" and the intimate "Lighthouse." Gabe, you've said Noah wanted to write

"angry dark shit," but these came out instead ... Do earlier angrier versions exist?

SIMON It's funny: "Orbiter" was a song that he started writing when we were doing the *Forever* deluxe. We had a demo of "All Them Horses" and then he started playing this emo-grunge version of "Orbiter." The only thing he had was, "I circle you-u-u-u-u," and we were all like, "Yeah, pretty cool, man."

DESSNER Nine times out of 10, a song like that would not be what it is. But there's a weird magic of his fanbase and him as a songwriter that people are listening to. I don't think anyone, including Noah and definitely the label, could have seen that.

SIMON The sad angry dark shit, you have not heard. But at the same time, you have "Downfall," arguably one of the most fucked-up songs, period. But it's done in a way that has a levity and almost feels more Fleetwood Mac, so it doesn't leave you feeling like Noah is a dick for saying what he's saying; it has a joy to it.

Noah does balance heavy lyrical concepts with melodic production — and his live shows really highlight that.

SIMON You have these people who are dancing to songs like "New Perspective" and "The Great Divide" with lyrical concepts that are really hard and heavy, but they're doing it with such joy. I grew up in a churchy community and I'm not really in that space anymore, but what I loved was that sense of people being connected and able to sing something together and have a spiritual experience. And there's something about the way that Noah opens up and is vulnerable about himself — he's self-deprecating, hilarious but also there's not a night that he's not going to cry on "Willing and Able" or [have] a pin-drop moment for a track like "Orbiter."

Why do you think *The Great Divide* has become bigger than *Stick Season*?

SIMON *Stick Season* took three years to become really big and I think that now, it's like, "Oh, it's always been big." But it wasn't. And people are still really liking *Stick Season*, and then you double down on it with a record that gives them about 20% more of what they want, but about 80% new narratives, new directions, new intentions, new storylines. It's not about a place anymore, it's about the people he connects with. You can get lost in the lore of that. And I think what was so cool about it was watching these people go crazy on the internet talking about the way the songs connected them in different ways and different therapists breaking down their meanings. It's no longer about music — now it's about culture and people, it's about humanity and society as a whole. I think that's why it's bigger.

I'm assuming there's still music on the cutting room floor. What would your hope be if there is?

DESSNER It's a curious question because I don't know that [Noah] writes bad songs. But I also think a lot of these songs are specific and there tends to be a conversation happening.

SIMON We had a whiteboard [that] had all the narrative ties. Some people have whiteboards for "put tambourine here." Our whiteboard was like, "Is this talking about your brother, your sister, your friendships, your marriage? Is this talking about yourself?" If a song didn't fit fully — even if it was a banger — it did not make that cut. And I think that shows how willing Noah was to just focus on the narrative, because he's definitely not going, "This is my last record."

—L.H.

● 2027 Grammy Preview

was thinking or feeling,” Kahan says. Its first verse in particular describes his initial Grammys experience: “It’s not my first time bitter, drunk on a red carpet/ Or my first time losing, and it won’t be my last ... California’s so much more than some awards show.” (For the record, Victoria Monét won that year.)

“Who the fuck thinks that’s relatable to Joe Schmo in Randomville? But who would’ve thought Vermont would be so relatable to the global marketplace?” Simon asks. “He has this way of being able to communicate these ideas that you and I might never ever experience, and yet you feel it. That’s a gift. That’s Mark Twain, Aaron Sorkin-level writing.”

Kahan says “Orbiter” is about a feeling that extends beyond awards shows, one that has followed him throughout his career, “of being on the outside of a moment is the best way to put it. To feel like not belonging anywhere and being with the people that feel like the moon to me, that feel like they are always there and always someone I can look to and feel like even if I don’t belong right here, I know I belong with you.”

Going back to when he was playing open mics, “I was always the youngest one and I always felt like I was the worst. And then when I got to Nashville, I had a record deal and all my friends went to college, and that was disorienting. And then when I got to New York, it was the same shit. Everyone was always busy. I’m like, ‘How do you have things to do?’ ” Even after the success of *Stick Season*, “I felt completely out of my depth. I never feel in place anywhere, really. Not in a sad way, but I always feel like I’m a little bit somewhere else, and those people in my life — my wife, my mom, the fans — have been the constants and have been things that I can always look to.

“The Grammys experience was overwhelming,” he continues. “I was so honored to be nominated and I am really excited to get a chance to go and see all the people in L.A. and do that again.” He lets out a bit of an anxious sigh. “And I don’t know what’ll happen, obviously, but I’m excited — it hasn’t scarred me. I think if anything, I’m trying to grow past the feeling I have in that song. It would be nice if I could feel more deserving of experiences. I’m still grappling a lot with what that song means to me.”

The *Great Divide* album cycle, in fact, kicked off during the awards show this year. Like SZA and Lady Gaga before him, Kahan landed Mastercard’s coveted cinematic Grammys commercial for the album’s lead single and title track. It was an appealing move, says Simmons, who had seen the “pedigree” of the spot.

“As we’re on the front side of an album cycle, particularly one with expectations like this, it’s always like, ‘What is going to help us cut through the noise and give us a platform to represent this art and this story in a way that would feel the most accurate to what the artist wants?’ ” Simmons says. “Mastercard was really open to designing this in a way that could highlight the aspects of this album and song that were really important to Noah: the narrative of masculinity and male relationships and the death of friendships and the guilt that comes with leaving your earlier existence and going off to have a worldly experience that your friends aren’t having. That’s really nuanced and you wouldn’t think that that would be something that a major brand would be willing to entertain as a priority. And, you know, being able to reveal it [during] the Grammys, we got so many eyeballs on it.”

Having only scored two prior nominations (the other was a 2025 nod for best country duo/group performance with Kelsea Ballerini on “Cowboys Cry Too”), Kahan could soon join yet another exclusive group of artists. While it’s somewhat common for a best new artist nominee to land an album of the year nod years later, it’s rarer to lose best new artist and go on to win album — only seven artists in Grammys history have done so.

“He’s become one of the artists that culture builds around, and that really wasn’t established earlier on,” Simmons says. “The level of exposure and success of *Stick Season* multiplied with *The Great Divide* album cycle has crystallized that. I think he has become one of those artists that helps to define modern music.” (His influence is now scattered across the charts, from rising folk-pop artists like Alyssa Grace and Buffalo Traffic Jam to country singer Stella Lefty, whose credited interpolation of “Stick Season” has helped her hit “Boston” reach No. 2 on the Hot 100.)

Kahan’s own influences skew a bit older. Asked who he’d wish to perform with if he was chosen for one of the Grammys’ signature pairings of a modern star with an icon, his top picks include Cat Stevens (“doing ‘Father and Son’ or ‘Peace Train’ would be incredible”), Paul Simon, Graham Nash and Counting Crows’ Adam Duritz.

His admiration for Simon in particular is what made his Emmys In Memoriam performance such an obvious “yes,” Simmons says. “The opportunities have become more vast and wider-reaching, but it almost feels like our focus is even further narrowed in that Noah is one of the best songwriters making music right now and we just have to give him opportunities to show that,” he says. “Because it was a Paul Simon song, who is one of Noah’s biggest inspirations and also one of the greatest songwriters on the planet, any time we can put him in the category of other world-class songwriters it just feels like he’s starting to really fit in and be at home there. I think he’s starting to believe it himself now, which is a really beautiful thing to see.”

Kahan’s current dreams are less career-focused and lean more into, as he says, “basic caveman stuff” — like running a 5K in under 24 minutes and cooking healthier. And while he does have a couple of songs he’s working on — “I’ve thought about doing concept things, and I have a couple weird ideas rolling around about local shit, but nothing substantial yet” — he says he’s starting to become a little too comfortable thinking about what’s ahead, joking that “I need to start freaking out.”

He usually starts writing again in the winter, when it becomes “fucking miserable” outside — and he might already have next summer spoken for as well. But after teasing a potential 2027 outing during his final North American show on Aug. 31, he won’t clarify anything just yet. “One thing I never did on the last tour was live in the moment,” he says, “and I’m trying to live in the moment as much as I can.”





Illustration
by Oyow

The Grammys set out to highlight Asian music, only to wind up with controversy. What is the best path forward?

On Sept. 3, native Chinese singer Miist found herself on a Zoom call with more than 80 other artists, executives and stakeholders from the Asian music community, as well as trustees and governors from the Recording Academy. She was there to explain her point of view on the recent introduction of the Grammy category for best Asian pop music performance. The new category, one of five to be introduced for 2027, had come under fire after K-pop juggernaut BTS alluded to its introduction as the reason the group would not be submitting its music, including monster comeback album *ARIRANG*, for consideration at the forthcoming Grammy Awards — prompting the academy to call for a review process.

“We all understand this new category needs to evolve, but everybody mostly had the attitude of, ‘We’re here to help,’” Miist says of the meeting, called *A Conversation With Leaders in Asian Music*, one of several that the academy convened following the BTS blowback. “Asians make up over 50% of the world population. If the Grammys represent the best in the world, shouldn’t Asia be represented?”

Backlash was not what Recording Academy CEO Harvey Mason Jr. had in mind when introducing the new category. Upon the announcement in June, he said he was excited to recognize the impact being made by Asian performers on music around the world. “As Asian pop’s influence has continued to grow within our process, our members and trustees

felt this was the right moment to create a category that more accurately reflects the genre’s scale, artistry and global impact,” he wrote in a statement about the new category, which would be classified under the pop field. “Asian pop music is one of the most significant and sustained forces in the global music industry. Its impact is well-established, and it continues to grow and shape music culture around the world.”

The category — designed to honor “excellence in Asian pop music performances originating from or widely recognized within Asian markets, including but not limited to K-pop, J-pop and C-pop, with meaningful use of one or more Asian languages” — had been under discussion for years, as the academy sought a way to acknowledge the global rise and wild popularity of K-pop acts in particular. And its addition felt even more urgent after the record-setting success of animated film *Kpop Demon Hunters* and its breakout single, “Golden,” in 2025, when the song spent eight weeks at No. 1 on the *Billboard* Hot 100. “As we move forward,” Mason added, “we can continue to explore additional ways of recognizing even more creators within the broader Asian music community.”

That enthusiasm didn’t last. Six weeks after the category’s announcement, the members of BTS — the most popular K-pop group in the world and one of the most significant Asian pop bands in history — wrote in coordinated social media posts that they would withhold their music from the 2027 Grammys. “I

hope that music can be heard and loved for what it is, rather than being divided by region or language,” the members each wrote individually. “Thank you to ARMY and everyone who is always with us.”

In recent years, the Recording Academy has sought to broaden the Grammys’ scope and become more inclusive, annually inviting thousands of new members into its ranks and touting the diversity of those new classes; of the 4,000 invited in 2026, for example, the academy said that 50% were under the age of 40, 43% were women and 55% were people of color. That has manifested in new categories, too: In 2023, the academy introduced a new best African music performance award a year after Rema and Selena Gomez’s “Calm Down” spent 10 weeks at No. 1 on *Billboard*’s Radio Songs chart; this year, following Bad Bunny’s album of the year victory, it also introduced best Latin song to honor songwriting in Spanish.

In each instance, the academy has said that the aim was to find a way to honor artists from around the world in an increasingly global music business. But those efforts haven’t always been welcomed by those they are intended to boost. As Latin categories have been introduced in recent decades (from best Latin pop album in 1984 to best música urbana album in 2022), some have suggested that region-specific categories pigeonhole artists and gatekeep them from the general field categories of album, song and record of the year and best new artist.



That appears to be BTS’ argument. (HYBE, the group’s label, declined to comment for this story.) No one is entitled to a Grammy, and BTS is in good company alongside artists including The Beach Boys, Cat Stevens and Snoop Dogg, to

name a few, who have not yet received a competitive one. They’re not alone in withholding their work from consideration as protest, either: Drake, The Weeknd and Morgan Wallen have all done so in recent years for various reasons.

But since BTS helped usher in the global K-pop explosion in 2019, the year the group first reached the Hot 100’s top 10, just two K-pop artists have been nominated in the marquee categories — Rosé for record and song of the year for

"APT.," her collaboration with Grammy darling Bruno Mars, and HUNTR/X's EJAE among the "Golden" writers nominated for song of the year, both in 2026 — and both lost. BTS received a nomination for album of the year for its appearance on Coldplay's "My Universe," though that song's parent album, *Music of the Spheres*, also lost. Across all Grammy categories, BTS has received five nominations and lost each one; HUNTR/X is the only K-pop act to have won any Grammys, after "Golden" won best song written for visual media this year.

Still, many believe that any representation is welcome, even if the Asian pop category itself needs work. (Miist said that "95% of the engagement was positive" after she wrote an op-ed for *Billboard* about why she would be entering the category despite the backlash.) "I understand what BTS is saying, but I don't think that having a category, much like everybody else has a category for their region of the world, deters us from achieving greatness," says Sean Miyashiro, founder and CEO of Asian music company 88rising. "I would assume that if an Asian artist made a really good jazz album or made a really good pop album or eventually makes the album of the year, that the Grammys see and acknowledge that."

The issue that the Grammys often have to contend with in introducing new categories is garnering enough submissions to make a category viable, sources say, as well as with a voting community that is not particularly fluent in K-pop or other Asian genres. That could mean that some acts find themselves confined to region-specific categories while the voting bloc gets up to speed. But, several sources add, that will also get artists in the door in the first place.

Latin music artists, then, are providing the blueprint for what is possible for rising global regions. In 2019, Rosalía became the first artist who sings primarily in Spanish to be nominated for best new artist; this year, Bad Bunny's *DeBí TIRAR Más FOToS* became the first Spanish-language album to win album of the year. "It's been a journey to get here," says Rebeca León, who managed Rosalía at the time of her nomination and currently works with Ozuna and more. "Things have been happening in that direction for a long time. Since the democratization of music with Spotify

Who Could Make Grammy History In Asian Pop Performance?

With two of K-pop's biggest names out of the running — in addition to BTS, Blackpink's four all-English songs from February's *Deadline* won't qualify due to the Recording Academy's rule that nominees "must feature meaningful use of one or more Asian languages" — the race is wide open for the potential nominees in the much-discussed category's first year.

aespa, "Lemonade"

The K-pop quartet spent this eligibility year building its U.S. profile with a Lollapalooza debut, a North American arena tour through the fall, plus collaborations with Anderson .Paak, Becky G and Ty Dolla \$ign. This pulsating electronic-pop track sung in both English and Korean peaks in a bridge showcasing Winter and Ningning's harmonies before the production drops out ahead of a run of Winter's belts.

Kenshi Yonezu, "Iris Out"

A genuinely experimental piece that threads flashes of piano, brass and drum'n'bass under Yonezu's theatrical vocal attack (the 35-year-old is the sole writer, composer, producer, arranger and programmer), the opening theme to Japanese blockbuster *Chain-saw Man – The Movie: Reze Arc* hit No. 5 on the Billboard Global 200, the highest peak for a Japanese-language song to date, and

and YouTube and Apple Music, that barrier that was there is gone."

As of press time, the academy was still debating any changes following its listening sessions and review of its new category. Miist, for her part, suggests that the name of the category was part of the problem, and that it should be reconfigured to emphasize language as a defining feature of the category; BTS, for example, sings primarily, though not exclusively, in English on *ARIRANG*. But the fact that the Grammys have been widening their scope has generally been seen as a net positive in recent years.

spent 14 weeks atop the Japan Hot 100. "Jane Doe," Yonezu's duet with J-pop legend and *Kingdom Hearts* singer Hikaru Utada for the film's closing theme, could be a second strong submission option.

Miist & Narada Michael Walden, "It's Too Late To Love You (Chinese & English Edition)"

Miist is a Chinese-born former bookkeeper who reached the top 25 of *Billboard*'s Adult Contemporary chart with this song's original version; Walden is a three-time Grammy winner and legendary producer known for his work with Whitney Houston and Mariah Carey, among others. But on this power-pop ballad, the generationally different artists (Walden also sings) are perfect complements, carrying the same melody in Mandarin and English. Miist has announced this submission and explained her support for the new category in a guest column for *Billboard*.

SB19, "Visa"

The breakout pop act became the first Filipino group to play Lollapalooza this summer, months after "Visa" debuted in the top 10 of *Billboard*'s World Digital Song Sales chart. Written and co-produced by leader Pablo, the percussive track was inspired by visa denials the group faced on its world tour and takes on the obstacles Filipinos confront working and performing abroad (it also name-checks Olivia Rodrigo and Bruno Mars, both of whom have Filipino heritage). Sony Music Philippines confirms the submission.

Stray Kids, "STAY"

While their bigger hits "This & That" and "Do It" would be eligible (they peaked at Nos. 38 and 68 on the Billboard Hot 100, respectively), Stray Kids' March release, "STAY," would be the more moving choice as a Grammy submission. The harmony-heavy track is dedicated to the Stray Kids fandom of the same name — who'd likely find a win for it especially sweet.

—JEFF BENJAMIN

"It's like the Mecca, right? You haven't really become a global superstar until you're mainstream in the U.S.," León says. "So I think having that institution, which is synonymous with music achievement, [recognize it] is so important because it puts it on the global stage in a real way, and they deserve it. And the communities — Latin communities, Asian communities — they show up. They buy tickets. They're online. They're on Twitter. They're on TikTok. They're supporting. [These artists] deserve to have a space where they're recognized."

For Your Grammy® Consideration

LAINIEY WILSON

"2026 has been one hell of a year for Wilson"

RollingStone



"Phone, Keys, Wallet"

Lainey Wilson & John Mayer

"Wilson's greatest strength remains her ability to sound human"

ALL COUNTRY NEWS

"Can't Sit Still"

Lainey Wilson

"A rollicking stomp of a song where the frenetic music perfectly matches the driving lyrics"

billboard

Lainey Wilson:
Keepin' Country Cool
A Netflix Documentary

Wilson's story is deeply personal, wildly inspiring and rooted in authenticity"

Amy Scott, Director



By
Katie Bain

Illustration by
Vanessa Saba

When legacy acts score album of the year nods
(and wins), it doesn't always go over well —
but this year, three deserving veterans who
generated buzz could be deserving nominees



New, acclaimed albums by The Rolling Stones, Paul McCartney and Madonna could all be Grammy contenders — but this isn't 1987, the last and only time those three icons were all nominated for Grammys in the same year.

Fast forward nearly four decades and each of these artists' well-received 2026 albums — Madonna's club world manifesto *Confessions II*, The Stones' rock and blues romp *Foreign Tongues* and McCartney's folkie nostalgia trip *The Boys of Dungeon Lane* — are in the conversation for album of the year at the 2027 awards. But considering how the awards have evolved, is this a good year to be a legacy artist at the Grammys?

Twenty years ago, legacy artists went on a surprising run at the Grammys, with Herbie Hancock and Robert Plant & Alison Krauss winning album of the year in 2008 and 2009, respectively. (Those wins were somewhat controversial: Hancock's album of Joni Mitchell covers, *River: The Joni Letters*, beat out Amy Winehouse's *Back to Black* and Kanye West's *Graduation*, while Plant & Krauss' *Raising Sand* trumped Radiohead's *In Rainbows* and Lil Wayne's *Tha Carter III*.)

For legacy acts, this type of later career win can be especially meaningful. "For many artists, the Grammy remains the pinnacle of peer recognition," says Helen Bruner, a Grammy-nominated recording artist (with Terry Jones), former Recording Academy national trustee and onetime president of its Philadelphia chapter. "An album of the year nomination can affirm that an artist with an extraordinary history is still creating work capable of moving the culture forward."

In 2005, Ray Charles' *Genius Loves Company* (the artist's posthumously released album of high-profile collaborations) won album of the year over major projects by Green Day and Alicia Keys. Going back further, Steely Dan's *Two Against Nature* and Bob Dylan's *Time Out of Mind* both won the award long after the artists' most prolific eras. Bruner posits that this recognition is particularly valuable when it comes at that late date, as it signifies that the artist is "still contributing, still evolving and still capable of shifting culture."

Such nominations still happen, even if they haven't recently yielded wins. In 2023, Swedish pop greats ABBA got a nod for *Voyage*, its first album of new material in 40 years, while classic crooner Tony Bennett got the nod in 2022 for

Love for Sale, his second collaborative album with Lady Gaga.

But with a voting body that's now younger and more diverse, the chances of legacy artists earning nods — much less winning — are slimmer than they once were. According to the Recording Academy, more than 3,800 music creators and professionals joined as part of the 2025 new member class (those eligible to vote for the 2026 Grammys), with 50% of that class ages 39 or younger, 58% being people of color and 35% identifying as women. As part of a continued effort to grow and diversify its membership, the academy extended invitations to more than 4,000 music creators and professionals for its 2026 new member class, who are eligible to vote for the 2027 awards. That has likely helped propel artists with younger-skewing fanbases like Harry Styles, Bad Bunny and Billie Eilish to taking home the top prize in the 2020s.

"A younger voting membership will certainly decrease the dominance of older artists," says Steve Greenberg, a 30-year voting member, a former member of the New York chapter's board of governors and a two-time Grammy winner. "That's probably a good thing, because it's always good to make room for younger artists."

Still, with nominations in the album of the year category directly determined by rank-and-file Grammy voters since 2021, when the academy disbanded its nominations review committees, the mass familiarity with The Stones, McCartney and Madonna may give them a competitive edge.

"Artists like these would be most likely to get nominated in an album category," Greenberg says. "Especially album of the year, where you have people from every corner of the industry and every genre of music voting for the category. The only names everybody's heard of might be the legacy artist."

With the album of the year category expanding from five to eight nominees in 2019 (where it remains today, following a two-year bump-up to 10 in 2022 and 2023), artists with such broad recognition may simply have the statistical advantage in a more crowded field. "In some ways getting nominated is the hardest part," Greenberg says. "Once you get nominated, you don't need such an overwhelming percentage of the vote to win."

But McCartney, Madonna and The Stones (who collectively have 124 nominations extending back to 1965) will

be competing with some of today's biggest hitmakers, most likely including some combination of Taylor Swift, Olivia Rodrigo, Olivia Dean, Bruno Mars, Noah Kahan, RAYE and Rosalía.

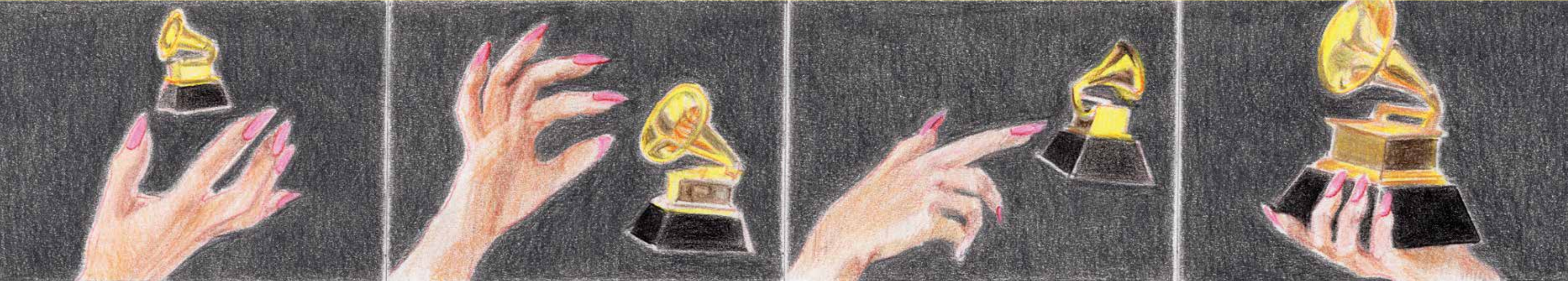
"Today, legacy artists exist alongside entirely new generations of superstars who are creating their own cultural moments," Bruner says. "The voting body also spans generations, bringing different musical experiences and perspectives to the process. I think that makes the conversation more interesting. A legacy artist today isn't simply being considered in the context of their history."

Being a megastar for decades has its advantages, though: With their global visibility and sustained name recognition, Madonna, The Stones and McCartney have all gotten major rollouts and top-tier press around their new projects. "I'm sure that attention will help them in the race for a Grammy," Greenberg says.

That said, The Stones and Madonna have actually only been nominated for album of the year once each — The Stones for *Some Girls* at the 1979 ceremony and Madonna for *Ray of Light* in 1999. McCartney has been nominated four times since The Beatles split up: in 1975 with *Band on the Run* (with Wings), in 1983 with *Tug of War*, in 1998 with *Flaming Pie* and in 2006 with *Chaos and Creation in the Backyard*.

The Stones received the formal lifetime achievement award in 1986, and McCartney received it in 1990. While it's possible voters may see this year as the final opportunity to recognize these artists in their lifetimes (McCartney is 84, Mick Jagger is 83, Keith Richards is 82 and Ronnie Wood is 79), Madonna's *Confessions II* seized the cultural conversation in a way the other two did not, debuting atop the Billboard 200 and making the 68-year-old the first artist to top the chart in the 2020s and three other decades. She was the big winner at the MTV Video Music Awards in September, taking home seven prizes including artist of the year; the Grammys wouldn't exactly be going out on a limb nominating her for album of the year.

And while wins for legacy artists in previous years seemed like proof to some that the Grammys were out of touch, one for Madonna would be both a nod to a longtime icon and an acknowledgment of one of the year's buzziest albums — arguably a double win for both Madonna and the academy itself.



So

By Josh Glicksman

When

one

Illustration by Kristina Tzekova

When Chappell Roan took the stage in 2025 to accept her best new artist Grammy and give an impassioned plea for labels to provide their rosters with a livable wage and healthcare, she paused before emphasizing “especially to developing artists” — an ever-widening catch-all term in today’s industry.

“There’s so much out there vying for people’s attention,” says Justin Eshak, co-chairman/co-CEO at Island Records, which in 2026 became the first label to have back-to-back best new artist wins (with Roan followed by Olivia Dean) in decades. “Rare is the case that someone’s going to bust through in 12 months. It takes four to five years for that to happen.”

The Recording Academy has taken note of that trend as well. In June, among a slew of changes and new categories set to take effect at the 69th annual Grammy Awards, the academy announced a significant shift to best new artist’s eligibility criteria: The number of times an act may be submitted for consideration has increased from three to four.

“It’s not the first time there’s been a decision by our awards and nominations committee to take a deeper look at best new artist,” says Ruby Marchand, the Recording Academy’s chief awards and global industry officer. A category-specific task force created last year “met multiple times and even convened a special meet-

Artists’ paths to success are longer and more varied than ever before — so the Recording Academy changed the best new artist criteria to better reflect how they break today

ing of artists from all genres within the confines of the task force to talk through different points of view. We wanted to make sure that the creative community was fully involved.”

The change could have a defining impact on this year’s field of potential nominees. Ella Langley — a likely front-runner, with the pull of her record-breaking 24 weeks (and counting, at press time) at No. 1 on the Billboard Hot 100 for “Choosin’ Texas” — would’ve been ineligible for the category prior to the shift. The same goes for Megan Moroney, fueled by her Billboard 200-topping album, *Cloud 9*, as well as for Geese, the New York rockers who played big stages around

the world, from major festivals to *Saturday Night Live*.

“That category is ultimately about the impact on culture,” says Zena White, COO of Geese’s label home, Partisan Records. “It shouldn’t always be about the number of sales, the number of streams or the amount of radio play that an artist is getting because culture is way more nuanced than that.” To wit, Marchand notes that the Recording Academy has now revised the category description’s language from looking for acts that have achieved “prominence” to seeking ones with “significant cultural and community impact upon the industry and musical landscape.”

Explaining its rationale for an additional year of eligibility, the academy has emphasized the idea of artist development as continually evolving — particularly at a time when listeners are engaging with new music in an ever-expanding variety of ways. More than ever before, acts may need more time and more releases before achieving the level of impact in the revised category description.

There’s no shortage of such acts vying for nods this year. Slayyyter supported Charli cxc on tour as early as 2019 before breaking through at last with her dance-pop album *Wor\$T Girl in America* this spring; Don Toliver scored his first No. 1 on the Billboard 200 at the top of the year with his fifth studio album; seven years after debut single “3 Nights” cracked the Bubbling Under Hot 100 chart, Dominic Fike is enjoying his biggest musical success yet ahead of a new album in October; and Role Model

has followed up a 2025 viral breakout that came nearly a decade into his career with his first-ever Hot 100 entry, his latest album’s lead single, “High Hopes 3000.”

“I just know from doing artist development for close to two decades, an artist is never truly developed,” White says with a laugh. “We’re changing as people and therefore their emotions are changing, and how they put their language out into the world and how people receive that is changing.”

The criteria adjustment ultimately allows for a much deeper pool of potential nominated acts in what has become one of the most important categories of the evening for artists, both in the short and long term. Over the past decade in particular, winners outside of the pop realm have seen instant gratification. In the week following Chance the Rapper’s best new artist win at the ceremony in 2017, he had 38.5 million official on-demand song streams, according to Luminate — a 103% increase from the week prior.

“Rare is the case that someone’s going to bust through in 12 months. It takes four to five years for that to happen.”
—Justin Eshak, Island Records

Samara Joy, the jazz singer who took home Grammy gold in the category in 2023, surged 343% in weekly official on-demand song streams, while her album *Linger Awhile* debuted on the Billboard 200 and reached No. 1 on Jazz Albums for the first time. Jamie Krents, president/CEO of UMe and Verve Label Group, says that the win opened, “literally and figuratively, lots of doors” for Joy, who is signed to Verve.

“Things like film opportunities, an outpouring of artists wanting to do duets with her, big producers wanting to work with her, doing music for movies and offers to do Broadway,” Krents recalls. “Every possible medium that you would think that kind of prestige would open, it did.”

And pop-leaning winners with more established mainstream followings prior to the show are profiting plenty, too. Roan’s and Dean’s streams spiked following their victories — 70% and 39% increases in the following week’s official on-demand song streams, respectively. But perhaps even more importantly, thanks to the Grammys introducing performances from every best new artist nominee to the main telecast two years ago, recognition in the category has become that much more valuable.

“Those are the things that really catapult those artists,” Eshak says. “The industry might be recognizing them because we have a different vantage point from the rest of the world. But there are very few unifying, monoculture events that happen anymore. And the Grammys, at least in music, is one of those. Getting

that nomination and being able to perform is such an incredible opportunity.”

Adds White: “Our job as a label is to take an artist and reach as many people as possible. You do that far more when you’re featured in the main event in any way.”

Plus, as the lead-up to Music’s Biggest Night becomes increasingly packed with industry events, nominees have opportunities to literally get into rooms they might be shut out of otherwise. Spotify’s best new artist party has given contenders an additional stage over the past decade, and long-standing celebrations like the Clive Davis Pre-Grammy Gala and the MusiCares Person of the Year gala also give some of the competition yet another platform. “Your nomination is kind of your entrée into a weekend,” Krents says.

“BNA has become what takes over the week,” Eshak says. “You have the big categories that are showcased on the telecast, but the scene behind the scene is a celebration of new artists. That’s incredible for the business because our job as frontline labels is to identify, sign and help these artists get to that next stage.”

But as the category expands its eligibility window, so too does the idea that “new” isn’t much confined to the time-related sense of the word. In the past few years, nominees have included Sabrina Carpenter, Jelly Roll and Khru-

angbin — all of whom had been officially releasing music for more than a decade at the time of their nomination.

And there’s still no upper limit on the quantity of musical output where eligibility is concerned. In fact, there’s only a minimum: Eligible artists must have released at least five tracks or an album in order to be up for consideration. And while the industry seems to by and large support this year’s criteria adjustment, Krents

“It gets confusing sometimes to the fans because they might say, ‘How is this person a best new artist when I have three or four of their records?’ But the reality is that people are taking very circuitous paths to finding their ultimate [success].”

**—Jamie Krents, UMe/
Verve Label Group**

adds that the onus falls on the show itself to adequately explain how the category works to the general public.

“I think it gets confusing sometimes to the fans because they might say, ‘How is this person a best new artist when I have three or four of their records?’” he says. “But the reality is that people are taking very circuitous paths to finding their ultimate [success].”

There aren’t current plans to adjust the name of the category, either. While other ceremonies like the MTV Video Music Awards, BRIT Awards and Juno Awards have all cycled through various equivalent titles over the years (from most promising female and male vocalist of the year to artist to watch), the brand equity of the existing name is too valuable, Marchand contends — even if a term like “breakthrough” may better encapsulate the prize.

“The task force talked this through so, so, so thoroughly,” she says. “There was a feeling, especially talking with the music creators who were able to advise the task force, that best new artist as a category has a particular meaning and value. It is indicative of what it is to rise to that level of impact, as it is now being described, without having to adjust the name of the category. There was a real comfort in acknowledging that there is something truly meaningful and iconic within our awards architecture.”

Will Country Stars Lasso General Category Slots?



In the 2020s, country music has rarely gotten its due in the general field Grammy categories — album, record and song of the year and best new artist. Highly regarded artists like Eric Church, Cody Johnson and Lainey Wilson have yet to be nominated in those marquee categories, while Luke

Combs’ smash remake of Tracy Chapman’s Grammy-winning “Fast Car” — which could have been built in a Grammy lab — wasn’t nominated for record of the year. But there is good reason to think the genre’s fortunes will improve in 2027.

Ella Langley could become the first country artist to be nominated in each of the four general field categories since Bobbie Gentry in 1968 (the first artist from any genre to achieve the feat). Both crossed over on the strength of Billboard Hot 100-topping singles that became cultural phenomena: Gentry’s “Ode to Billie Joe” and Langley’s “Choosin’ Texas.” With her album *Dandelion*, which features the hit, Langley could also become the first core country artist to land an album of the year nod since Kacey Musgraves was nominated (and won) with *Golden Hour* in 2019. (Beyoncé’s *Cowboy Carter* won in 2025, but she has prospered in numerous genres.)

And this year, for the first time in Grammy history, three (or possibly more) country

artists may be nominated for best new artist. Langley and Megan Moroney (who made history in March when they became the first pair of female country artists to simultaneously top the Hot 100 and the Billboard 200, respectively), seem like sure bets, while Stella Lefty, Tucker Wetmore and The Red Clay Strays have a reasonably good chance of joining them.

Two country artists have been simultaneously nominated in the category on two occasions: Kelsea Ballerini and Maren Morris in 2017 and Luke Combs and Margo Price in 2019. But country artists have had a harder time getting nominated in the category in this decade. The most inclusive definition of country would put the count at seven (Yola, Ingrid Andress, Jimmie Allen, Molly Tuttle, Jelly Roll, The War and Treaty and Shaboozey), comprising less than 12% of nominees — and none of these artists won. The last country act to take home the prize was Zac Brown Band in 2010. —PAUL GREIN

FOR YOUR GRAMMY® CONSIDERATION

LUKAS GRAHAM
Good Times

ALBUM
OF THE YEAR
“GOOD TIMES”

AMERICAN ROOTS
PERFORMANCE
“GOOD TIMES”

RECORD
OF THE YEAR
“BEFORE YOU GO”

AMERICANA
ALBUM
“GOOD TIMES”

SONG
OF THE YEAR
“BEFORE YOU GO”

AMERICANA
PERFORMANCE
“TO KNOW A GIRL”

AMERICAN
ROOTS SONG
“GOOD TIMES”

POP SOLO
PERFORMANCE
“BEFORE YOU GO”



It doesn't get the hype of artist-led categories, but for pop fans who love the liner notes, producer of the year, non-classical is one of the Grammys' most perennially fascinating competitions. These five rising, behind-the-scenes maestros have worked on major hits for such likely 2027 contenders as Noah Kahan, Ariana Grande and Rosalía — and could be first-time nominees in the category

By Andrew Unterberger

Gabe Simon

The Lowdown

First breaking into the music industry as the co-founder of buzzy early-2010s alt-rock outfit Kopecky, Simon pivoted to writing and producing for big-name artists. While he placed songs on albums by pop stars like Dua Lipa ("Begging") and Lana Del Rey ("Blue Bannisters") over the last decade, his level-up moment came in 2022 alongside alt-folk singer-songwriter Noah Kahan, co-producing the entirety of Kahan's No. 2-peaking Billboard 200 breakthrough set, *Stick Season* — including its Hot 100 top 10 title track.

The Case For 2027

While *Stick Season* made Kahan a Grammy best new artist nominee in 2024, its follow-up, this year's *The Great Divide* — co-produced by Simon and Aaron Dessner, with a sound engineered to fill the stadiums Kahan's now playing — confirmed him as a superstar, debuting atop the Billboard 200 with the best first-week numbers of any rock album in the streaming era. Simon also earned credits on a number of 2026 singles released by country rocker Koe Wetzel, including "Jaded," his top 20 Hot 100 hit team-up with Ella Langley.

Ilya

The Lowdown

Iran-born, Sweden-based Ilya Salmanzadeh has been a top 40 force since he first earned writer and producer credits on mid-2010s Billboard Hot 100 top five hits by Taylor Swift ("Bad Blood"), Ellie Goulding ("Love Me Like You Do") and Ariana Grande ("Problem"). But while he's worked with many of pop's biggest modern stars, his presence on their hits has often been overshadowed within their credits by big-name co-writers and co-producers, particularly his longtime collaborator Max Martin.

The Case For 2027

Ilya is a trusted artistic partner of Grande's dating back to 2014, but he shouldered more of the creative load than ever for the chilly sonics on her Billboard 200-topping July album, *Petal*, as her lone co-writer and co-producer on nine of its 12 tracks (with Martin also credited on the remaining three). He also served as one of the primary writer-producers on late-2025 sets by veteran pop stars Ed Sheeran (*Play*) and Khalid (*After the Sun Goes Down*).

Zach Nahome

The Lowdown

The British writer-producer has built up an impressive and diverse list of U.K. collaborators over the past five years, including Slowthai, PinkPantheress and Bakar. But Nahome became globally unignorable in 2026 after linking up with one of the biggest breakout stars in recent years, Olivia Dean.

The Case For 2027

Nahome has production credits on all 12 of the tracks on Dean's immaculate 2025 album, *The Art of Loving* — a No. 3-peaking Billboard 200 album still in the chart's top 10 nearly a year later — including its pair of long-running Hot 100 top 10 hits, the irresistible "Man I Need" and "So Easy (To Fall in Love)." He also has a credit on Justin Bieber's *SWAG II* (the extended late-2025 reissue of the singer's *SWAG*), on the Bakar-featuring "Don't Wanna."

FOR YOUR GRAMMY® CONSIDERATION

CARÍN LEÓN



MUDA
ALBUM

"BUILT AROUND TRANSFORMATION, RISK, AND INSTINCT, MUDA PROVES THAT REGIONAL MEXICAN MUSIC NO LONGER HAS BOUNDARIES."

HOLA! USA

"CARÍN LEÓN NEVER SHIES AWAY FROM A CHALLENGE: WITH MUDA, HE TOOK RISKS AND PUSHED HIS SOUND BEYOND THE BOUNDARIES OF REGIONAL MEXICAN MUSIC."

PEOPLE

"AN ALBUM THAT SPANS GENRES FROM SKA AND SOUL TO NORTEÑO AND SALSA, SHOWCASING HIS VERSATILITY."

BILLBOARD

"A DEFINING VOICE IN CONTEMPORARY MEXICAN MUSIC."

ROLLING STONE EN ESPAÑOL



● 2027 Grammy Preview

Margo XS

The Lowdown

Margo XS has been one of the pop underground's hottest producers for years now, providing cutting-edge sonics for cult favorites like Harmony Tividad, Alice Longyu Gao and Terror Jr. She leveled up in 2025 with her work on a series of singles for alt-pop star Kim Petras and on Zara Larsson's career-reinventing *Midnight Sun*, even earning a best dance pop recording Grammy nomination last year for the latter's title track.

The Case For 2027

Her work with Petras and Larsson continues to pay dividends. Margo produced many of the highlights on the former's well-received May release, *Detour*, and continued to bask in *Midnight Sun*'s extended daylight on that set's much-anticipated *Girls Trip* remix album, where she was also credited as a featured artist on the remix to "Pretty Ugly" alongside JT. If she's nominated, Margo XS would be the third woman recognized in the category in the past 20 years, following Linda Perry and Alissia.

Noah Goldstein

The Lowdown

Goldstein is certainly no stranger to the Grammys, with wins in the best rap album (Kanye West's *My Beautiful Dark Twisted Fantasy*, 2012) and best Latin rock or alternative album (Rosalía's *Motomami*, 2023) categories. Those victories bookended credits on Billboard 200-topping projects by The Weeknd (*Beauty Behind the Madness*), Frank Ocean (*Blonde*) and Drake (*More Life*), among many other big names.

The Case For 2027

Goldstein's Rosalía partnership remained fruitful with the release of her 2025 album, *LUX* — he's one of two producers (along with Dylan Wiggins) credited on every track. The multilingual set, which debuted at No. 4 on the Billboard 200, drew rapturous reviews from all corners of the musical world, with particular praise for its gorgeously ornate, genre- and culture-blending, alternately minimal and maximal soundscapes.

Will Women Make Dance The Night's Can't-Miss Category?



Nearly 20 years ago, Madonna's *Confessions on a Dancefloor* made her the first female recipient of the best dance/electronic album Grammy. Now, the Queen of Pop is arguably the strongest contender to win the same award at the 2027 ceremony for her Billboard 200-topping sequel, *Confessions II*. Given the recent run of female winners in the category — FKA twigs (*Eusexua*, 2026) and Charli xcx (*brat*, 2025) won the last two years, and Beyoncé took it home for *Renaissance* in 2023 — Madge could certainly find herself back on the Grammy stage, or at least in the company of a few other ladies on the nominee slate.

Best new artist hopeful Slayyyter has emerged as one of pop's biggest breakout stars with her raucous *Wor\$T Girl in America*, and she may ride the success of "Beat Up Chanel\$," "Crank" and "Dance..." to her first best dance/electronic album nod. Bebe Rexha, who has two prior nods in the dance field, could gain another thanks to her Dance Albums chart-topper *Dirty Blonde*.

Robyn may land her fourth nomination in this category for *Sexistential*, and Zara Larsson, who picked up a best dance pop recording nod for "Midnight Sun" last year, could earn another for that song's eponymous parent album (provided it doesn't, alternately, compete in pop vocal album). Elsewhere, hyperpop artist Underscores is currently opening for Charli xcx's *Music, Fashion, Film* tour, gaining the right kind of buzz to possibly break into the final lineup of nominees.

With the genre growing 18.9% year over year in U.S. on-demand audio streams, according to Luminate's midyear report, they'll face a particularly stacked list of potential competitors. Skrillex, who's tied with The Chemical Brothers as the most-awarded act in this category, is a safe bet to receive a nomination for *SOMA*, as is English duo Prospa for *Free Your Mind*, whose title track topped Dance Airplay for two weeks. Fred again..., one of dance's brightest stars, is also in the running with his Latin Mafia-assisted *9 Months & 50 Hours*, as are Kaskade (*Undux*), Illenium (*Odyssey*), Chanel Tres (*Enigma POV*), John Summit (*Ctrl Escape*), Major Lazer (*Gyalgebra*) and Madeon (*Victory*).

Tame Impala may also contend. The artist's album *Deadbeat* was submitted in this field, *Billboard* has confirmed, while three of its hits ("My Old Ways," "Dracula" and "Loser") were submitted across three different genres (dance/electronic, pop and alternative, respectively) — though ultimately, the Recording Academy's screening committee will also have its say.

—KYLE DENIS

FOR YOUR GRAMMY® CONSIDERATION

Black Label Society

ENGINES OF DEMOLITION

OZZY'S SONG

A FAREWELL BALLAD TO A BELOVED FRIEND AND MENTOR.

FORTY YEARS AFTER OZZY OSBOURNE DISCOVERED ZAKK WYLDE, ONE SONG. A LIFETIME OF MEMORIES. A LEGACY THAT LIVES ON.

OZZY'S SONG

SONG OF THE YEAR • RECORD OF THE YEAR • BEST ROCK SONG • BEST ROCK PERFORMANCE • BEST MUSIC VIDEO

ENGINES OF DEMOLITION

ALBUM OF THE YEAR

NAME IN BLOOD

BEST METAL PERFORMANCE



ILLUSTRATION BY JOSH FURBER

MNRK HEAVY

● 2027 Grammy Preview

Sienna Spiro

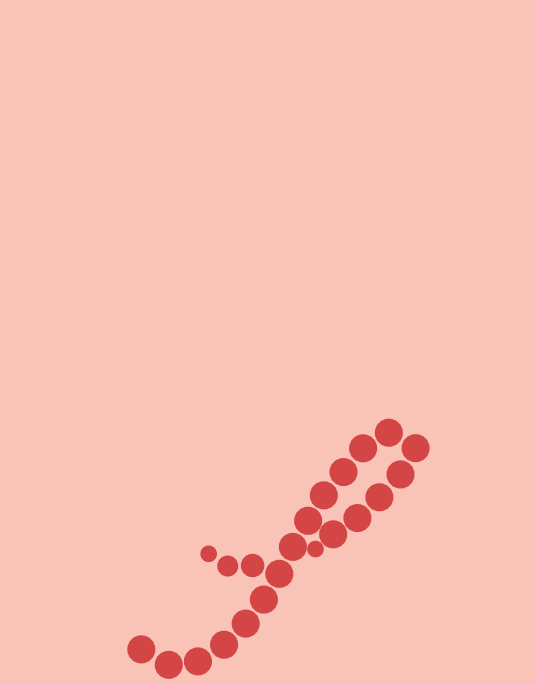
That's what British singer-songwriter Sienna Spiro calls the retro-glam, vocally stunning artist — and, possibly, best new artist candidate — she transforms into as a performer

By Hannah Dailey

Photographed by
Dima Hohlov

Spiro photographed Sept. 9 at
Loft Studios in London.

Styling by Edie Rose



Sienna Spiro always beats Omer Fedi to the studio. “I’m usually pretty early — I’ve never gotten there before her,” the hitmaking producer tells *Billboard* with a laugh. “She’s always there on the piano, like, ‘OK, I have a song.’ The best stuff that we’ve made together is stuff that she basically comes to the studio with the song 99% done.”

So, when Fedi arrived at New York’s Electric Lady Studios for one of the rising English singer-songwriter’s last sessions for her debut album, *Visitor*, she greeted him — with the idea, hook and chords for single “Great Expectation” ready to go. “She said, ‘Oh, I had this idea. What do you think?’ ” he recalls, still in awe. “[She] did it all alone, sounding amazing.”

This is a side of Spiro with which the public — knowing her more as an incredible vocalist than anything else — isn’t as familiar. But at just 20 years old, she’s completely in control of her artistry, down to every word she sings.

The London native was just a teenager when a TikTok of her singing FINNEAS’ “Break My Heart Again” yielded an immediate influx of interested managers and, soon afterward, label offers. Since partnering with Miriam Maslin at Method Music for management and inking a deal with Capitol Records, she’s established herself as one of Gen Z’s most gifted performers — and has proved her hitmaking capabilities. By early 2026, Spiro had made her first appearance on the *Billboard* Hot 100 with her breakout single, “Die on This Hill,” which went on to peak at No. 19. (Meanwhile, since its July debut, “Great Expectation” has been climbing the Hot 100, and it recently made Spiro the youngest British female artist to score a U.K. No. 1 in 12 years.) And yes, she really does write all of her own songs.

Now, as she sips tea in the back corner of Bar Italia in London’s Soho neighborhood — down the street from her favorite jazz bar, Ronnie Scott’s — she has her sights set on the future, mapping out her biggest goals.

“Playing the Royal Albert Hall with an orchestra, doing a James Bond song — I would absolutely die and come back to life three times if I got to do that,” she says, a faint splash of freckles visible across the bridge of her nose in the absence of her usual

1960s-esque makeup. “Headlining Glastonbury would be incredible. I’d love to score a film one day — I’m a really big fan of [*The Odyssey* and *Sinners* composer] Ludwig Göransson, he’s incredible.”

On days like today, in her oversized mustard-colored raincoat and unstyled hair falling loosely over her shoulders, Spiro is still able to walk around in public without being recognized. “If I haven’t got my hair on, I’m actually fine — no one knows me,” she notes, referring to her signature beehive, before blushing. “I mean, not that I — I’m not that big, to be honest,” she says with a laugh. “But if I’ve got my hair on, a couple of people will come say hi.”

Pretty soon, she’s likely to have more difficulty flying under the radar. Spiro drew such a massive audience at her Lollapalooza set this year that some people had to climb trees just to get a glimpse of her, and *Visitor* debuted in the top 10 of the *Billboard* 200 and at No. 2 in the United Kingdom. Later, we’ll discover with excitement that both of us heard her song “Material Lover,” from this year’s *Devil Wears Prada 2* soundtrack, playing on the radios in our respective Uber rides to meet each other.

She’s also generated considerable Grammy buzz as a probable nominee for best new artist — a category that has historically favored big-voiced British balladeers: Adele, Amy Winehouse, Sam Smith, all of whom Spiro cites as personal heroes. But if that’s on her bucket list as well, it’s the entry she’s most hesitant to discuss. “I feel like I can’t even speak about it,” Spiro says, covering her face. “I don’t want to jinx anything.”

“It would be an honor,” she adds, though she “would never want it to decide who I am [or] to put it too high up in my head and be like, ‘If I don’t do that, I’m shit.’ ”

Making sure that the right things are motivating her has been of particular focus for Spiro lately. Finally over the hump of releasing her first full-length, she’s gearing up for several months on the road for her most demanding headlining tour yet, with theater dates across North America, Asia, Oceania and Europe starting in October. She’s been working on new music here and there, but not for the sake of “topping” herself or churning out another album as soon as possible. When she hit a period of writer’s block recently, she was frustrated because it clogged up her way of “functioning.” She loves singing “more than anything else in life,” and of songwriting, she simply says: “I need it to live.”

That’s exactly why she also won’t compromise her vision for any external pressures, be it commercial success, reviews or social media validation. Music was her respite from bullying in her adolescence, as well as the outlet through which she found her voice

as a teenager, when she transferred to the prestigious East London Arts & Music school. Spiro knows she needs to keep her love for what she does as pure as possible, which has gotten more complicated in the last couple of years.

“I remember a time [recently] where I was singing, and I wasn’t doing it with my heart [or] because I felt something,” she says. “I was doing it and waiting for somebody to react. And I was like, ‘I’m going to die if I keep doing that.’ ”

So what exactly does Spiro’s way of doing things look like? For starters, it wasn’t a team of branding or style experts that decided on her look. She was the one who, after initially struggling to find an aesthetic that felt true to her, gravitated toward retro glam and finally felt at home. It takes hairstylist Jack Luckhurst about 90 minutes each time to tease her hair to perfection, she says, but they might have to consider a different game plan in the near future. “I’m going to need a wig soon,” she admits, laughing. “All this back-combing is actually ripping my hair out.”

She doesn’t feel buried underneath all of the eyeliner and hairspray. If anything, it makes her feel like an enhanced version of herself — “Sienna Premium,” as she puts it.

“I love stepping into something,” she notes. “Because whatever happens, life goes on. I might be on my period, crying, hungry — something might be happening, [but] to know that I can put on my dress, my shoes, my hair that feels like an elevated version of myself ... I think I’d find it hard if I looked the same off and on [the job]. I don’t feel like I’m in a costume, but it feels far enough away that I feel like I can show up for anything.”

Spiro also insisted on making music the way her biggest idols, Nina Simone and Etta James, used to. All 10 tracks on *Visitor* were recorded with live brass and strings, mostly in single takes. Before even getting to that stage, she toured multiple studios in search of rooms that offered the perfect amount of natural reverb, rather than simply adding it in after the fact with a computer plug-in.

It’s an order of operations that may soon be lost in an age where entire albums can be created on a laptop, but thanks to Spiro, at least one 21st century producer may carry it forward. “I’d never recorded

Louis Vuitton dress, vintage earrings.



HAIR BY JACK LUCKHURST AT THE ONLY AGENCY WAREHOUSE BY BROOKLYN TURNBULL AT THE WALL GROUP ON SITE PRODUCTION BY LINDSAY JILL ROTH



Vintage Saint Laurent dress,
Hervé Guyel shoes.





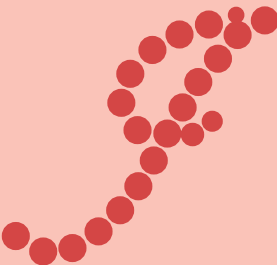
Vintage coat, Christian Dior tights.

on tape before,” says Fedi, who executive-produced *Visitor*. “[It was] so slow, but the result was just so good. We didn’t have the computer and all the tools in the world, you know? I feel like the limitation is what inspired us to create.”

The hitmaker, who’s worked on *Billboard* chart-toppers by Lil Nas X and Justin Bieber, was first introduced to Spiro after Capitol co-president Lillia Parsa phoned him to say that she’d “found the greatest singer she ever heard,” he recalls. After one session with Spiro, Fedi says he cleared his calendar indefinitely to work with her as much as he could.

“She’s way more than just a ‘recording artist,’” the producer says, praising his collaborator’s singular attention to detail. “We could be recording a live band, and I come out to the control room like, ‘What do you think?’ And she’ll be like, ‘We need to change the kick [drum] a little bit.’”

“Sienna is a generational artist with a vision that is truly unparalleled,” Parsa tells *Billboard*. “It’s been incredible to experience her extraordinary talent and work ethic. Sienna has so much more ahead of her, and the Capitol team and I are grateful to be a part of her journey.”



Ironically, it’s Spiro’s genuine devotion to tradition that has made some question her artistic authenticity — like when she draws criticism that she’s simply “reheating the nachos,” in internet parlance, of Adele or Winehouse.

Spiro has had her own qualms about it in the past, too. She used to worry that her affinity for slower, belted songs might make her seem “boring” — until she realized that forcing other styles just to prove something would defeat the point. “It’s what I do best, it’s what I know how to do,” she says, shrugging.

“Classic sounds is what I grew up on. It speaks to me more than anything else,” Spiro continues. “It’s like if I was the best sprinter, and suddenly I started doing hurdles. Why would I do that? I could try, but I’m not going to get very far with the hurdles. I’m a sprinter. That’s what I am, that’s what I love, that’s what I’m good at.”

She also defies the label of “confessional songwriter,” withholding any personal details or gossip in her lyrics. In a post-Taylor Swift pop landscape where listeners have come to expect young female stars to connect with their audiences through such storytelling, that can be perceived as impersonal.

But she sees the ability to capture broader, more universal emotions without pinning them to specific

Charles and Patricia Lester coat.

personal experiences — the way a Great American Songbook standard would — as an art in and of itself. “My favorite songs that connect with me the most don’t tell me what to think. They just suggest,” she explains. “I feel like now people think saying something outrageous in a song, just for the sake of saying something outrageous, is how you have to write. I think you can write something beautiful without laying it all out.”

And make no mistake: Spiro’s songs are deeply personal to her, even if no one knows exactly who or what they’re about. “He’s Not My Baby, I’m His” details the painful experience of dating a man approximately twice her age, who she’s said did not have “good intentions.” She describes “Pure” as an examination of everything she “didn’t want to admit” to herself, encompassing her deepest insecurities and occasional struggle to see herself as a “real person” in moments of depression.

One of her biggest fears, aside from feet — “I just hate feet,” she quips dryly — is winding up alone. “This can be a really lonely job, and I’m so young,” she says, already sounding wiser than she has any right to be. “I think if you’re not careful, because everything’s so quick, you can lose a lot of people. It’s not normal to move this fast. So I’m just careful to keep the people in my life close to me that I love and care about.”

For her, that involves making a dedicated effort to stay up to date on the lives of her friends and siblings, no matter how tired she is at the end of her busy days. Her older sister Talia sits supportively nearby at Bar Italia and lovingly jokes as we part ways that she can always bring out Sienna’s “weirdness” just by being in the same room, even in the most professional of industry settings. Between tour rehearsals, Spiro has also been working on decorating her first-ever apartment — she recently moved into her own place around Notting Hill — and generally prioritizing a balanced personal life to avoid burnout.

And yes, that includes making time for dating as well. “You’ve got to,” she says wistfully, offering up exactly as few specifics on the matter as she does in her songs. But she does gush: “Love is amazing — sorry, I’m talking like this because I just went to a wedding, but it is so beautiful. To observe, to be part of ... I think it’s important to have that in your life.”

As for how she fared facing her first round of album feedback, Spiro admits to looking at and feeling flummoxed by some of the reviews of *Visitor*. “I just was reading them, and sometimes it’s like, ‘What? That’s not what I meant,’ ” she says, scrunching up her face. “But you know what? That’s life. You’re not going to be able to make everyone happy, and you have to just do what you need to do and what you think is right and what comes to you and that’s what I did.”

Still, the overall perception of Spiro as a young artist is positive. The proof is in the success she’s



seen in such a short period of time — rarely does a performer come along whose raw talent excites and moves people as much as hers has, and her voice is consistently lauded. It’s only worth examining the other stuff because of how clear it is that Spiro wants to be recognized as more someday.

“I really appreciate when people compliment my voice,” she says earnestly the day after our first chat at the cafe, now transformed in full glam and a fiery red trench coat that she jokes makes her feel “like Paddington” for her *Billboard* photo shoot. (Earlier, she personally went through a rack of vintage clothing to select which pieces she wanted to wear, rejecting one coat by a luxury brand after realizing it was made with real fur and another woolly white number once she determined, flapping her arms and honking comically, that it made her look “like a goose.”)

“But to me,” she goes on, “I want to be an amazing musician. I want to be an amazing songwriter. I really care about that [distinction].”

Even now, Spiro is taking piano lessons as frequently as she can to improve upon the skills she already taught herself in the past. “This guy who’s teaching me, he explained it as, ‘You’ve learned loads of dances, but you didn’t learn how to move,’ ” she says. “I think you can skip a lot of steps being a musician these days. I want to be someone that is really well versed and knows as much as I can.”

It’s what Maslin, her manager, admires most about her. “Sienna’s talent is undeniable, but it’s her work ethic, ambition and commitment to her craft that make me most proud to manage her,” she tells *Billboard*. “Everything happening now is the result of years of hard work, and it still feels like we’re only at the very beginning.”

And someday, probably years after everything else on the goal sheet is checked off, you might even see Spiro back here in London, pouring back into the community she loves — while also giving Ronnie Scott’s a run for its money.

The subject arises as we discuss Olivia Rodrigo, whose song “Less” Spiro recently covered for BBC Radio 1’s Live Lounge. Spiro says that the American singer has been a supportive friend as she navigates the industry, checking in over text every so often, and she praises Daisy Chain Fields, where Rodrigo brought together an all-women festival lineup and raised millions for women’s charities in August. “What a pioneer, and what an unbelievable human being,” Spiro raves. “How lucky are we to have a girl like that as a role model?”

Is there a cause Spiro might like to similarly champion in the future? “My real dream, to be honest with you,” she says quietly, “is to open a jazz club.

“I found myself in jazz clubs,” she continues. “It’s the small venues, especially after COVID, that are losing a lot of money and closing down. Live music is everything, but I think a lot of musicians are essentially losing the passion. Everything we have to do — [you] have to be an influencer to be a musician, and I don’t think that’s right. So my dream really is to open a jazz club and support new musicians, young musicians, old musicians, have everyone there and have it as a place that feels like home for musicians.

“I’m so scared of this art dying,” she confesses. “Having a place that keeps it alive ... it can’t go anywhere. If I can do anything about it, I absolutely will.”



Will The Biggest Artists Split How They Submit?

It’s a nice problem to have: When artists are fortunate enough to have multiple strong Grammy contenders in the same eligibility year, they must decide which to enter in the marquee categories of record and song of the year. (They are free to enter more than one hit in either or both pools, but that could result in vote-splitting.)

Artists traditionally pick what they see as their strongest entry and submit it in both categories. In recent years, however, some have diverged from that path, entering different works for each. The mini trend began a decade ago when Bruno Mars entered “24K Magic” for record and “That’s What I Like” for song; both won. That same year, Jay-Z entered “The Story of O.J.” for record and “4:44” for song; both were nominated.

Other artists have also found luck with this strategy. For the 2024 ceremony, Jon Batiste entered “Worship” for record and “Butterfly” for song. A year later, Sabrina Carpenter entered “Espresso” for record and “Please Please Please” for song. In both cases, both were nominated.

This year, informed sources say, some artists with multiple 2026 hits are expected to follow the tried-and-true route and enter the same work in both categories, including Olivia Dean (“Man I Need”) and Olivia Rodrigo (“the cure”).

But expect to see a few splits. Bruno Mars is planning to enter the uptempo “I Just Might” in record and the Latin-tinged ballad “Risk It All” in song. Look for Taylor Swift to enter “The Fate of Ophelia” (which became her longest-running No. 1 hit on the *Billboard* Hot 100) in record and her *Toy Story 5* tune, “I Knew It, I Knew You,” in song — which would conveniently put a spotlight on the Pixar film song just as Academy Award voting season approaches.

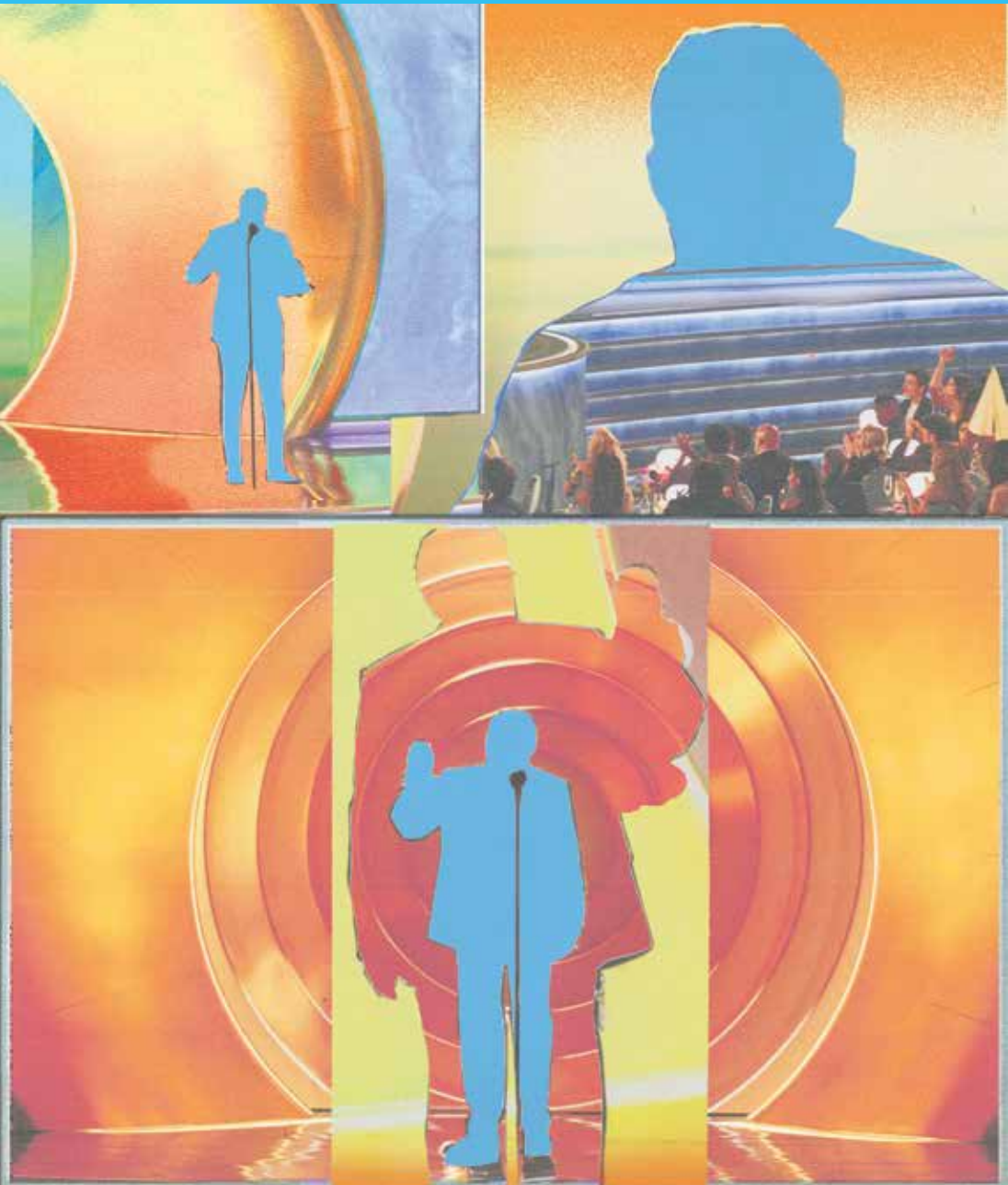
—P. G.



Without an obvious star like Kendrick Lamar in contention — and given some of hip-hop’s declines in the past year — the genre’s marquee category chances may be slimmer

By Andrew Unterberger

Illustration by Chris Burnett



“At the end of the day, nothing more powerful than rap music,” Kendrick Lamar said onstage at the 2025 Grammys. “We are the culture.”
The Los Angeles rapper was accepting

song of the year for “Not Like Us,” which won five awards that night, including record of the year. Lamar would return the following year to pick up another five Grammys for his *GNX* album and its

smash SZA collaboration “Luther,” which made him the first solo male artist to win record of the year in consecutive years. And *GNX* was nominated for album of the year in 2026 alongside Tyler, The Creator’s *Chromakopia* and Clipse’s *Let God Sort Em Out* — only the second time three rap albums were up for that prize in the same year.
Of late, hip-hop has had a starring role on Music’s Biggest Night — but 2027 could be different. As it has for much of the streaming era, hip-hop reigned supreme in 2026 as the most consumed form of popular music, leading all genres in streams. Look a little closer, however, and its chart dominance has been slipping for years.
In October 2025, the Billboard Hot 100 had no rap songs in the top 40 for the first time since 1990. As of this September, no rapper has reached the chart’s top 10 as a lead artist this year outside of Drake, who notched nine songs in the region in the debut week of his much-anticipated *ICEMAN* album. Even in terms of sheer streams, the Luminate midyear report showed the R&B/hip-hop genre falling 1.6% year over year, while “experienc[ing] the sharpest decline in equivalent market share since 2023,” as its Billboard 200 market share fell from 40% to 30%.
Meanwhile, this year, with no major eligible releases from Lamar — or Clipse or Tyler — it’s unclear who, if anyone, will carry the hip-hop torch at the 2027 Grammys. Similarly, after DoeChii vied for best new artist and won best rap album in 2025 and followed it up with song and record of the year nominations in 2026, there’s not another rising star waiting in the wings.
“This was a pretty weak year for stand-out [hip-hop] releases with storylines,

FOR YOUR GRAMMY® CONSIDERATION

RETURNING TO MYSELF

Brandi Carlile

Featuring 2026 Americana Honors & Awards Song Of The Year **Returning To Myself**
Human
Church & State
You Without Me

Record of the Year
Human

Album of the Year
Returning To Myself

Song of the Year
Returning To Myself

Best Rock Performance
Church & State

Best Rock Song
Church & State

Best American Roots Performance
You Without Me

Best Americana Performance
Returning To Myself

Best American Roots Song
Returning To Myself

Best Americana Album
Returning To Myself

Best Music Video
Human

Best Music Film
Be Human: A Concert For Minneapolis

“One of her finest efforts and one of the best albums of the year.”

VARIETY

“A bona fide superstar whose compositions feel like instant classics.”

npr music

“At her most insightful, honest, reflective best”

RollingStone
★★★★★

LOST HIGHWAY

1

FOR YOUR GRAMMY® CONSIDERATION

Featuring
Dry Spell

Kacey Musgraves

MIDDLE OF NOWHERE

**"Country's
Most Boundary -
Pushing Artist"**
The INDEPENDENT

**"Smart Musical
Storytelling"**
THE WALL STREET JOURNAL

**"...the genre's
greatest crossover
success..."**
THE NEW YORKER

LOST HIGHWAY



Record of the Year
Dry Spell

Album of the Year
Middle of Nowhere

Song of the Year
Dry Spell

**Best Country Solo
Performance**
Dry Spell

**Best Country Duo/
Group Performance**
Horses and Divorces
ft. Miranda Lambert

Best Country Song
Dry Spell

**Best Contemporary
Country Album**
Middle of Nowhere

Best Music Video
Dry Spell

FOR YOUR GRAMMY® CONSIDERATION

Ken Carson

XPERIMENT

Album of the Year
xperiment

Best New Artist

**Best Rap
Performance**
fw00

**Best Melodic Rap
Performance**
ghost w/ Lil Uzi Vert

Best Rap Song
wedidit ft. Playboi Carti

Best Rap Album
xperiment

Featuring
ghost
w/ Lil Uzi Vert

"...pure electricity"
NME

**"one of the leaders of the modern-day rap underground,
a cult scene currently in a tug-of-war with other subgenres
for how the next 10 years of hip-hop will sound."**

COMPLEX

**"Rap could have another niche superstar on its hands
that the mainstream won't be able to ignore."**

billboard

SPiUM



Record of the Year

RUNWAY w/ Doechii

Album of the Year

Apple Music Live: MAYHEM Requiem

Song of The Year

RUNWAY w/ Doechii

Best Pop Solo Performance

The Dead Dance

Best Pop Duo/Group Performance

RUNWAY w/ Doechii

Best Pop Vocal Album

Apple Music Live: MAYHEM Requiem

Best Song Written for Visual Media

RUNWAY w/ Doechii

Best Music Video

RUNWAY w/ Doechii

Best Music Film

Apple Music Live: MAYHEM Requiem

Lady Gaga

MAYHEM: REQUIEM

"thrilling and unexpected..."

a testament to the creative power of Gaga."

VARIETY

RUNWAY

Two 2026 VMA Nominations including "Best Dance"

"A blockbuster in every sense"

CLASH

THE DEAD DANCE

"a twitchy, propulsive pop anthem"

billboard



FOR YOUR GRAMMY® CONSIDERATION

Record of the Year

Go Girl w/ Latto & Doja Cat

Album of the Year

Finally Over It

Song of the Year

Go Girl w/ Latto & Doja Cat

Best R&B Album

Finally Over It

Best Melodic Rap Performance

Go Girl w/ Latto & Doja Cat

Best Rap Song

Go Girl w/ Latto & Doja Cat

Best Music Video

FMT

Summer Walker

FINALLY OVER IT

"'Finally Over It' is a real album — something you can put on and leave on, like a slow-burning candle that warms up any room it's in."

VARIETY

"...she's the most intriguing and ambitious soul singer of her generation..."

The New York Times

"When it comes to mainstream, hip-hop-flavored R&B, Walker is one of the genre's true standard-bearers."

billboard

FOR YOUR GRAMMY® CONSIDERATION

Featuring
Go Girl
w/ Latto & Doja Cat

FOR YOUR GRAMMY® CONSIDERATION

Record of the Year

Fix Ur Face w/ Fred Durst

Best Rock Performance

Fix Ur Face w/ Fred Durst

Best Rock Song

Fix Ur Face w/ Fred Durst

Best Music Video

Fix Ur Face w/ Fred Durst

Featuring

FIX UR FACE w/ Fred Durst

MICK

*"A classic-sounding
nu-metal banger."*

KERRANG!

*"A nu-metal
inspired rager."*

ROCK SOUND

*"A loud, aggressive record
built on distorted guitars and
high-energy delivery."*

COMPLEX



FOR YOUR GRAMMY® CONSIDERATION

Best Music Film

Hit Me Hard and Soft: The Tour (Live in 3D)

Billie Eilish

HIT ME HARD AND SOFT: THE TOUR
(LIVE IN 3D)

*"A better-than-front-row
view of the passion Eilish puts
into each syllable."*

Los Angeles Times

*"Billie Eilish commands
a massive stage in an
electrifying concert movie
where her real co-performer
is the audience."*

VARIETY

*"A totally immersive
experience into the power
of Eilish's music."*

The New York Times

Paramount+

DIRECTED BY
JAMES CAMERON & BILLIE EILISH

Darkroom





FOR YOUR GRAMMY® CONSIDERATION

Best New Artist

Role Model

CHUCK TIMELY & THE HOURGLASS

"It's rollicking, easygoing indie pop...satisfying twang...undeniably endearing"

Paste

"Dove deeper into his roots on a strong new album"

RollingStone

"Often rowdy and loose and at other times lovelorn and downtrodden, Chuck Timely sounds like a 21st-century approach to heartland pop"

npr



KAROL G

NO ME ARREPIENTO DE SENTIR TANTO

Featuring
BbY WOW w/Judeline, rusowsky
Still w/Bruno Mars
Ahí w/Drake

FOR YOUR GRAMMY®
CONSIDERATION

Record of the Year
BbY WOW w/Judeline, rusowsky

Album of the Year
NO ME ARREPIENTO
DE SENTIR TANTO

Song of the Year
BbY WOW w/Judeline, rusowsky

**Best Pop Duo/Group
Performance**
Still w/Bruno Mars

Best Latin Song
Ahí
w/Drake

Best Latin Pop Album
NO ME ARREPIENTO
DE SENTIR TANTO



"But what happens when the showgirl goes home, wipes off her makeup, and is left to sit with her dark blue feelings? Welcome to No Me Arrepiento de Sentir Tanto."

RollingStone

"The album is a headphone album during an era where she's making stadium music."

COMPLEX

"On her new album, the Colombian pop star turns heartbreak into a deeply personal and genre-defying work, embracing the creative freedom that comes with her status as a global superstar."

CONSEQUENCE

Bichota



Will Drake's Relationship To The Grammys Stay On Ice?



In May, Drake's trifecta of album releases — the highly anticipated *ICEMAN*, plus *Habibti* and *Maid of Honour* — stormed the Billboard 200. *ICEMAN* topped the chart, while fan favorite singles "Janice STFU" and "Shabang" topped the Billboard Hot 100 and reached No. 4, respectively. After his bruising 2024 rap battle with Kendrick Lamar — and the Grammy wins that followed for his opponent — it seemed like Drake's fortunes might have shifted. But even that scorching run might not be enough to convince him to repair his fractured relationship with the Recording Academy.

Drake's most recent Grammy win as a lead artist — one of just five out of 56 career nominations — came in 2019, when "God's Plan" won best rap song. During his acceptance

speech, Drake famously criticized awards shows as an "opinion-based sport" before the broadcast cut away.

His frustrations only deepened from there. In 2020, Drake publicly backed The Weeknd when the latter's *After Hours* and "Blinding Lights" were shut out of nominations. The following year, Drake withdrew his nominations for best rap album (*Certified Lover Boy*) and best rap performance ("Way 2 Sexy").

Though Drake later returned to Grammy contention — and won as a featured artist on Future's "Wait for U" in 2023 — his icy relationship with the academy hasn't exactly thawed. Lamar's five-for-five sweep for "Not Like Us" at the 2025 Grammys only added more fuel to their rivalry.

And despite Drake's record-setting success this year, sources tell *Billboard* that he did not submit any albums or songs for Grammy consideration ahead of the deadline. For now, it seems, Drake's Grammy comeback remains frozen.

—CARL LAMARRE

with narratives," observes academy member and record executive Riggs Morales. "Forget that it didn't even sell. It just wasn't even talked about [the same way]."

Academy member Chris Anokute, who has worked as a senior vp at Universal Music Group and Epic Records, calls the doomier headlines about hip-hop's downward overall commercial trajectory "fake news" and more about changes in the streaming landscape than anything else. But he does acknowledge that the relative lack of new genre stars on par with ascendant ones like Drake, Young Thug and Future from the 2010s is more than just an aberration.

"I don't know if you're ever going to get that level of star [again] in today's marketplace, when everything is crowded by the attention economy," Anokute says. "The streamers are the new rappers. If you ask any kid under the age of 18, they're more excited about iShowSpeed than they are about Loe Shimmy ... They all want to be streamers. They don't want to be rappers."

So without brand-new stars at the highest Grammy level, and in the absence of some of the most reliable favorites of recent years — including Drake, who (see story, above) sources tell *Billboard* did not submit his three 2026 albums or any of their songs for Grammy consideration — who could represent for hip-hop in the biggest categories at the 2027 awards?

One potential contender is A\$AP Rocky. A long-respected hip-hop veteran (and widely recognized celebrity, partly due to his relationship with Rihanna), he returned with his first new album in nearly

eight years this January with the Billboard 200-topping *Don't Be Dumb*.

"A\$AP Rocky, to me, made the album of the year," says Anokute, adding that the album's genre-blending sonics — it integrates punk, psychedelic and jazz influences into its trappy base — and its wide array of collaborators could make it a general field Grammy contender. "A lot of the people who vote [on those categories] are engineers, musicians, right? They nerd out on that stuff. So I think you're going to get those votes."

Don Toliver, the ascendant trap&B hitmaker, could also make an impact — based on his career-best-performing *OCTANE*, released in January, and breakout hit "E85," which spent 25 weeks in the Hot 100's top 40 this year. "That was one of the biggest songs of the year," Anokute says of the track, adding that its genre-blending nature is a boon to its overall chances.

Morales acknowledges that both Rocky and Toliver may get recognized in 2027 but cautions that for rising hip-hop artists like Toliver, getting on the radar of the Grammys' general field voters doesn't happen all at once. "It does take a second for folks to be front and center and make it to where they are now household names [to those members] — that is a four- to five-year, maybe even six-year process," he explains. "I think [Toliver's] a project or two away from [that kind of awareness]. But I think this might be his entry point."

Plenty of other rappers have outside chances to end up as general field nomi-

nees, including veteran stars like Cardi B and J. Cole, who released projects that were well-received but lacked the cultural impact of past releases, as well as Vince Staples and Rapsody, with albums that drew critical raves but little mainstream notice. Still, the usual ilk of Grammy front-runners, who match major commercial and critical relevance with a history of general field recognition, are absent from the hip-hop landscape this year.

Even with the lack of sure things, Anokute observes that the number of plausible pathways to the awards' general categories means that if hip-hop totally gets shut out, "then we have a big problem ... then there's definitely an issue with the complexity of who's voting — because it's not indicative of what the reality is, socially and culturally."

But while Morales agrees that hip-hop remains atop the cultural heap when it comes to popular music, he's less worried about the implications of a potential shutout in the general categories, seeing this as more of a "transitional" period for the genre.

"It happens every few years ... the world is waiting for some new fresh blood to make this interesting again," he says. "I don't know that we have that yet, [but] I'm monitoring the development of someone like a Rod Wave, same way I'm looking at Don Toliver. There's a young crop of folks coming up that are probably a year or two away in the development process of breaking through and being able to take over and get a nod in the general categories."

FOR YOUR GRAMMY® CONSIDERATION



POPPY • AMY LEE • COURTNEY LAPLANTE

END OF YOU

BEST METAL PERFORMANCE



ILLUSTRATION BY JOSE FLORES



Illustration by
Crystal Zapata

Multilingual music is no longer an outlier at the awards — and could become an even bigger presence this year

By Leila Cobo

FOR YOUR GRAMMY® CONSIDERATION

MASTERS OF THE UNIVERSE

“WE HAVE THE POWER!” “UTTERLY EPIC!” -LOUDER



MASTERS OF THE UNIVERSE DELUXE EDITION
Daniel Pemberton, Brian May, The Darkness
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA



“THE LEGEND OF ETERNIA”
Brian May, Daniel Pemberton, The Darkness
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS



“MASTERS OF THE UNIVERSE [END CREDITS]”
Daniel Pemberton, Brian May, The Darkness
BEST SONG WRITTEN FOR VISUAL MEDIA



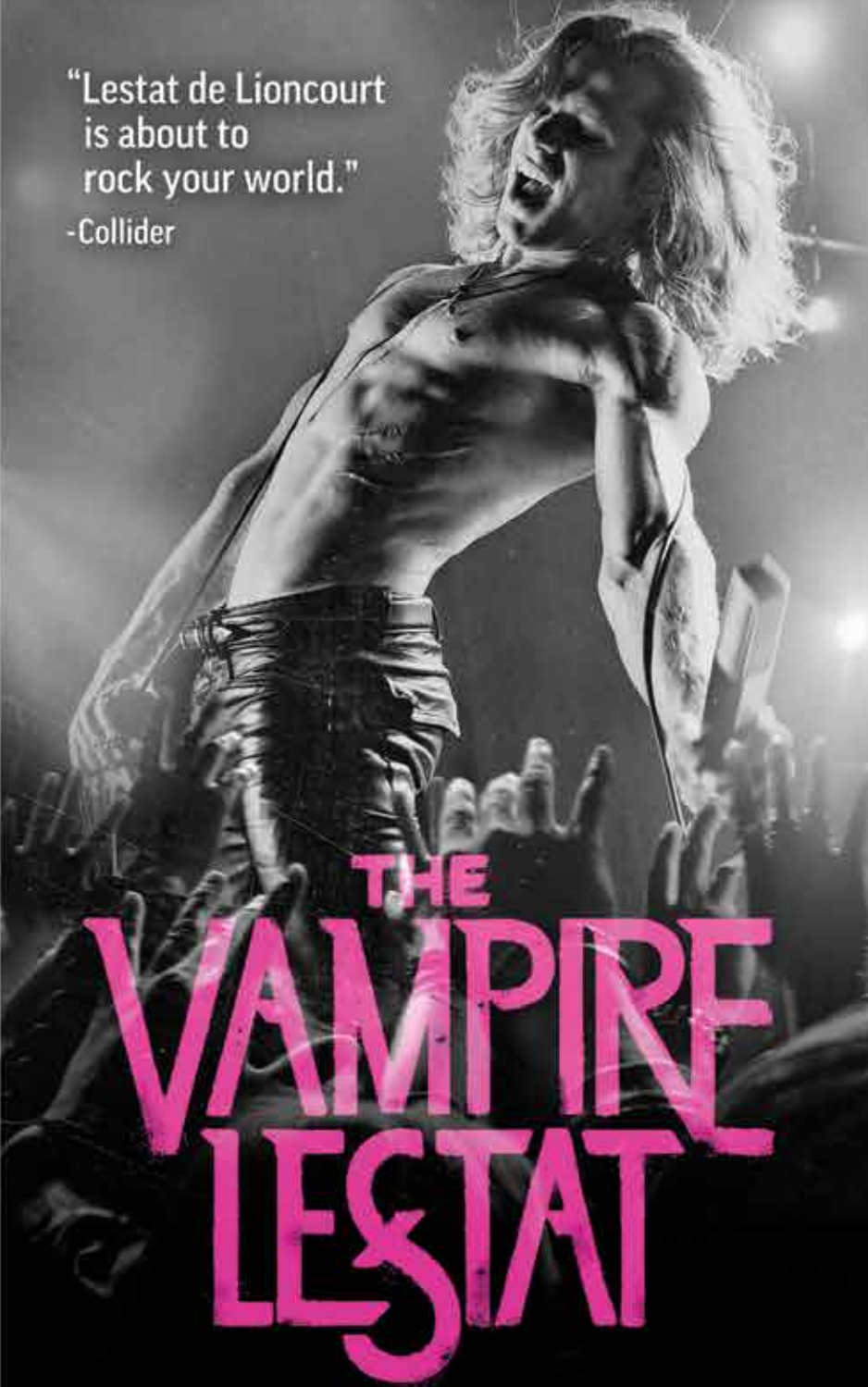
“THE POWER OF GRAYSKULL”
Daniel Pemberton, Brian May
BEST INSTRUMENTAL COMPOSITION



FOR YOUR GRAMMY® CONSIDERATION

“Lestat de Lioncourt is about to rock your world.”

-Collider



THE VAMPIRE LESTAT: THE FAILURES
Best Compilation Soundtrack for Visual Media
The Vampire Lestat, Sam Reid, Daniel Hart

“THE LONELINESS”
Best Song Written for Visual Media
Daniel Hart

THE VAMPIRE LESTAT (ORIGINAL SERIES SCORE)
Best Score Soundtrack for Visual Media
Daniel Hart

“BLOOD MARRIAGE”
Best Instrumental Composition
Daniel Hart

“BLACK LICORICE”
Best Arrangement, Instruments and Vocals
The Vampire Lestat, Sam Reid, Daniel Hart

When Bad Bunny recorded *DeBí Tirar Más FOTOS (DTMF)*, he wasn't focused on commercial success — and Grammy nominations weren't even a consideration.

"I said: I'm making an album in Puerto Rico, for Puerto Ricans," he told *Billboard* in 2025. "I was perfectly happy to have it be successful in Puerto Rico ... This one was for my own, for my family, for my friends."

Of course, *DTMF* turned out to be far more than a family affair. The album propelled Bad Bunny to the top of the *Billboard* 200 (for the fourth time), and to headlining the Super Bowl halftime show, something only two other Latin acts — Jennifer Lopez and Shakira — have accomplished.

The icing on the cake was *DTMF* winning album of the year at the 2026 Grammy Awards, marking only the second instance in the awards' nearly 70-year history that an album primarily in a language other than English won the category; the first was Stan Getz and João Gilberto's seminal *Getz/Gilberto*, recorded mostly in Portuguese, in 1965.

What were once blips on the modern music timeline now feel like harbingers of things to come for 2027. Rosalía's multilingual *LUX* — where the genre-defying artist sings in 13 languages, including Spanish, English, Latin and Mandarin — is generating buzz as a serious album of the year contender. Had BTS opted to submit to the Grammys, its Korean and English *ARIRANG* would almost certainly have also been in discussion, especially given that BTS became the first K-pop act to ever garner a Grammy nomination in 2021.

Both of these albums were unequivocal commercial successes: *ARIRANG* debuted at No. 1 on multiple charts, including the *Billboard* 200, Top Album Sales and Vinyl Albums, while *LUX* debuted at No. 4 on the *Billboard* 200 and at No. 1 on five *Billboard* sales charts (Top Latin Albums, Top Latin Pop Albums, Classical Albums, Classical Crossover and World Albums). They reflect the broader globalization of pop music, with fans increasingly willing to consume music that is not in English or their native language.

As Luminate's 2026 midyear report puts it, "The music ecosystem is undergoing a shift as the historical dominance of English-language tracks steadily declines." In the United States today, according to the report, nearly one in 10 streams is of music in Spanish, and in the first quarter, casual listenership of music in Spanish

reached 54%, higher than it's ever been. In Europe, where markets are known for "borderless streaming diversity," the most listened-to pop album so far this year is the bilingual *ARIRANG*.

"Passion for music discovery has always been there, but now it's intensified and spread to casual consumers, expanding possibilities for artists worldwide. It's a beautiful thing," says Colleen Theis, president/COO of The Orchard, who has long worked with emerging markets around the world.

"People appreciate great artistry and long for a sense of community," she adds. "These things transcend language. Artists that bring those elements together are drawing fans into their world more rapidly than ever. Rosalía's *LUX* is an excellent example of an album that defies categorization and is an enduring work of art, and people responded accordingly."

But while an enthusiastic and wider-than-ever audience may be listening now, the Grammys have long appeared inured to such outside influence. Other than Bad Bunny (who has been nominated twice) and *Getz/Gilberto*, only one other album primarily in another language has ever been up for album of the year. *The 3 Tenors in Concert 1994* — featuring Plácido Domingo, Luciano Pavarotti, José Carreras and conductor Zubin Mehta — was nominated in 1995 and drew ire in a year where no alternative or hip-hop artists received nods, leading to allegations that the Recording Academy was out of touch. Partly as a result, the academy's nominating committees, comprised of knowledgeable voting members who were invited to deliberate on final nominees, were created — and for the next 22 years, those committees (whose membership was not public and who met privately) failed to nominate a single non-English language album or song in any of the four marquee categories.

Then came "Despacito," which spawned a cultural revolution and was the most-streamed track of 2017. It was nominated in 2018 for three Grammys — including song and record of the year for its bilingual version featuring Justin Bieber — but won none.

The pendulum began to swing in favor of allowing the full membership to vote for finalists, and by 2021, the academy, now under the leadership of CEO Harvey Mason Jr., began a concrete, tangible effort to expand and diversify its voting pool. That year, it went back to allowing the full academy membership to decide the fate

of the final nominations, eliminating most nominating committees altogether.

In the last two years alone, 4,900 new voting members joined the academy as part of its new membership model, introduced in June 2019, that aims to boost the number of women, people of color and people under 40 in the academy through each year's new member class.

"Since transforming our membership model seven years ago, we've made it our ongoing mission to build an active and engaged voting body — one where every genre and craft is well-represented and that reflects the vibrant ecosystem of our creative community today," Mason says. While Latin music is "an integral aspect of this evolution," so are other genres and music made in other languages that might have been ignored by voters before.

Looking at Latin music in particular, it's clear some concrete changes have resulted. Prior to Mason's first outreach in 2019, fewer than a dozen Latin acts had performed live on the telecast in nearly 50 years. Then, in 2019, the show opened with a standout Latin medley featuring a slew of performers: Camila Cabello with Young Thug, J Balvin, Ricky Martin and Arturo Sandoval. Since, there has been at least one Latin performance per year and music in Spanish has become a normalized presence on the telecast.

That normalization seems to have now extended to the nominees and winners themselves. Rosalía, for example, drew plenty of attention when, in 2020, she became the first artist who sings in Spanish to garner a best new artist nomination (José Feliciano won in 1969, but for an English-language album). The following year, Anitta, who sings in Spanish, Portuguese and English, was nominated in that category. This year, no one would bat an eye at an album of the year nomination for the acclaimed *LUX*.

"In any given year, the outcomes on Grammy night truly come down to what resonates with our voters. While our efforts to ensure a well-represented voting body matter enormously, so does the music itself," Mason says.

"It's an undeniable moment in time where we are one world," says Rebeca León, Rosalía's former manager who now manages artists including Danny Ocean and Tokischa. "Rosalía made a great album, and may the best album win. Good music can be made in any corner of the world. And I hope it doesn't stop with the Spanish language. We have to advocate for more."

FOR YOUR GRAMMY® CONSIDERATION

DAUGHTRY

"SHOCK TO THE SYSTEM"

BEST ROCK ALBUM

BEST ALBUM COVER

"ANTIDOTE"

BEST ROCK PERFORMANCE

BEST ROCK SONG

BEST MUSIC VIDEO



BIG MACHINE ROCK



Lost Weekend

By Christine Werthman

Phoebe Bridgers and her *Lost Weekend* collaborators dive into how they made her expansive new album — which could well wind up a multicategory contender

● 2027 Grammy Preview

Six years passed between Phoebe Bridgers' second and third solo albums, but it was hardly time off. Between 2020's *Punisher* — her major breakthrough, which yielded her a best new artist Grammy nomination — and 2026's *Lost Weekend*, the singer-songwriter, with Lucy Dacus and Julien Baker, dropped *the record*, their Grammy-winning debut album as boygenius; toured as a solo artist, with boygenius and as an opener on nearly a dozen Eras Tour dates with Taylor Swift; launched Saddest Factory Records as an imprint of her label, Dead Oceans (which ultimately absorbed Saddest Factory in June); and filmed her acting debut in Lance Oppenheim's recently released *Primetime*. Amid all those professional milestones, Bridgers also ended a high-profile relationship with actor Paul Mescal; lost her father, Tony Bridgers; and started dating comedian Bo Burnham.

That deep well of experiences informed the songs that would become *Lost Weekend*. While some ideas on the album date back as far as 2022, Bridgers began writing and recording for the project in earnest in 2024. Though her first two albums were mostly made with producers Tony Berg and Ethan Gruska at Sound City Studios in Van Nuys, Calif., Bridgers added to her recording locations this time around — visiting Electric Lady Studios in New York and Tamarind in Los Angeles — and her production team, bringing on perennial Grammy favorite Jack Antonoff for the first time, with additional work from Alex G. With more musicians in tow as well, Bridgers stretched her predominantly rock sound to new melodic territory, from ambient electronic to driving country.

Bridgers first shared the new material in May at a club in New Mexico, kicking off a series of phone-free, secret pop-up shows at smaller venues across the country that culminated with Madison Square Garden in New York on June 4. Upon announcing *Lost Weekend*'s August arrival later that month, she logged back-to-back appearances on *The Tonight Show Starring Jimmy Fallon* in July, playing new single "Lost Boys" each time, first with a rock band of children and the next night an acoustic rendition with veteran musicians. Bridgers capped off the unorthodox rollout by hosting worldwide release-week listening parties at planetariums.

The critically acclaimed album (which reached No. 2 on the *Billboard* 200) has made Bridgers, who took home four Grammys in 2024 — more than anyone else that year — one of indie-rock's front-runners for the 2027 ceremony. With nine of her collaborators, Bridgers explains how the emotional, unusual and expansive world of *Lost Weekend* came together.

Tony Berg, producer Initially, you might look at her career and go, "Gee, six years between solo albums and 10 or 11 years to produce three solo albums." It was a long time because there was a lot of material, and Phoebe, if she senses something can be better, doesn't have a problem coming to us and saying, "I want to start this over."

Ethan Gruska, producer After *Punisher*, there was boygenius, and after that, I very clearly remember Phoebe going, "I'm going to take some time off," and a year or two into her lost weekend, her time off, time away, I was starting to get glimpses from her that she was writing.

Christian Lee Hutson, songwriter My memory is, right after *Punisher* came out, some of the first ideas for the record came, but not in any grand, fully realized way.

Gruska Phoebe kind of started by saying, "I want to really bring in new musicians and new people to inspire us and surprise us." She wanted an injection of freshness that's hard to provide when you're so entrenched in a flow.

Phoebe Bridgers I knew I wanted to work with Tony and Ethan again — you know, "if it ain't broke" and so on and so forth. Tony and Ethan are my family. But I knew I wanted to change the sound of this one and that fresh blood would help.

Gruska Alex [G] kind of was brought into the mix before Jack [Antonoff], and I was thrilled about that because I'm such a huge fan of Alex. Alex and Phoebe and Christian were writing and making sketches of stuff.

Marshall Vore, songwriter-drummer We went to Philadelphia to see Alex for four or five days or something and we went into a studio — Christian, Bo [Burnham], me and Alex and Phoebe — to make songs.

Bridgers I have wanted to work with Alex for over a decade. Went to Philly with Alex and Christian to work. One of the times, he played me a discarded idea that turned into "Lost Boys." He's the most creative person I've ever met. And definitely the funniest.

Berg As funny as I think all the people in the room were, he's funnier. His take on the world is unusual.

(FOR YOUR CONSIDERATION)



“I was like, ‘I love this melody so much. I’m going to write to it just to try to get lyrics out.’”

Gruska I remember Phoebe playing me something that Jack had put together from the voice memo that ended up being the first “Lost Weekend” song, because there’s three iterations of it on the record.

Vore The way I remember [“Lost Weekend”] was that she was sort of having writer’s block, and she found that melody from Damien Jurado [from his “The Last Great Washington State”]. She was like, “I love this melody so much. I’m going to write to it just to try to get lyrics out.”

Gruska Generally, we would bring in musicians for their expertise on a particular instrument or style. But with Alex, we were like, “We just want you to play anything on everything.” The ending of “Liberty Tree,” when it goes into this very strange, dissociated “ooh”—ing melody, the whole palette at the end was Alex in 40 minutes on a Mellotron.

Bridgers Then when the L.A. fires happened [in January 2025], I was evacuated from my house for three weeks, so I went to New York. Lee [Foster, studio manager] at Electric Lady gave me a writing room and one day Jack [Antonoff] crashed.

Hutson He’s the ghost of Electric Lady. Anytime you’re there, you’ll expect a haunting — Jack to wander down the stairs, find you in some cavernous basement studio and bless you with his presence for a moment.

Bridgers I certainly wasn’t looking for more producers, but I had been mostly looking at my phone and not writing. He brought me a little drum machine, and that was it. He appears to those who need him most.

Jack Antonoff, producer I kind of live upstairs at Electric Lady and I think she was in the middle room or something. But it was truly one of those stories that reminds me of stories I heard from like the ’70s, where two people were in the same studio not working together, kind of run into each other, get talking, start playing a few things here and there.

Gruska I remember Phoebe playing me something that Jack had put together from the voice memo that ended up being the first “Lost Weekend” song, because there’s three iterations of it on the record.

Vore The way I remember [“Lost Weekend”] was that she was sort of having writer’s block, and she found that melody from Damien Jurado [from his “The Last Great Washington State”]. She was like, “I love this melody so much. I’m going to write to it just to try to get lyrics out.”

Gruska It went from that voice memo to this outro because Phoebe had showed Jack [composer] Paul Lansky. Jack sampled it [Lansky’s “Notjustmoreidlechatter”], and I was just hearing from Phoebe that Jack was a wizard and took it and sampled it and created what was the framework

and kind of the basis and really like a majority of that outro. The kind of flurry of that outro and I just remember hearing it, and I remember seeing her excitement about it.

Antonoff I think it was, well, what if it is the voice note? And then what if it goes from the most non-sonic thing possible, just like a little voice note on the phone, to the most sonic exploration possible of this sample and this chaos and all this stuff? I felt like what Phoebe was articulating, it’s where she was at from the writing of this, and all the grief and all the joy and all the terror mixed together. There was just something really interesting about going from zero to 1,000 without any warning. It’s simple enough to gently make something sound this way or that way. But in my experience, it’s when you really just say fuck it and take a big swing with people that you actually build a different kind of trust.

Gruska From there, Jack was just slowly introduced in the process. To be able to enter into a group of people that have been working together for nine years the way that he did, and to share his expertise and also bring a level of comfort and personality and friendship was just so impressive.

Vore There had been a decade of precedent, and he was a completely different energy, which was really necessary. It needed to be fun again. I found him to be so kind and just made you feel like you were 15 in your garage again.

Hutson I think that Jack’s gift as a producer and as a person is that he’s a really good listener. He’s very selfless and listens to what you want and is not afraid to try things, even if they don’t work.

Antonoff I don’t know if I’m a good listener or anything like that, but my philosophy on why I do this doesn’t come from hearing solely my ideas come to life. My ego and spirit come from realizing a vision. That’s the whole job. There’s so many twisting alleyways within that, but it’s like, that’s it. When the real fun times happen is when you have that clear direction, and everyone’s sort of flying a plane together.

Bridgers There’s a reason he’s the guy. He really knows what is great about everyone he works with and gave me so much confidence to experiment. The best example of his brain is “Kill Me.” He made the whole album 30% stranger.

Gruska It went from an insular group to a very large group of people and musicians, and it was beautiful. Chris Thile, Caroline Shaw, unbelievable talents that would just come in and throw this amazing paint and then we all got to collage it together.

Thile I remember her really wanting to not be always singing small, but to sing out big and resonant and not just put the echo on later, but like, “Let’s do it real,” as much as she can do. “I want to do this as real as we can.”

Chris Thile, Nickel Creek We had three days together [at Sound City in November 2025]. The freaking “Lost Weekend” situation was so fun when that happened. I play this funny instrument [mandolin] that’s only used for seasoning unless it’s in a bluegrass context. I’ll try every now and then [to] take a big swing, and almost always it’ll get voted off the island. “Oh, we were thinking a little bit more like that R.E.M. mandolin thing, ‘Losing My Religion’ at the end.” Mandolin’s most fundamental moment in the history books. Whereas this situation was just like, “Hey, try some shit on the outro of this,” and so I’m like, “I mean, I could go like this,” and they were like, “Yeah, do that!” And there it is at the end of the title track, that outro.

Caroline Shaw, vocal arranger I met up with her at her apartment in New York [on March 23, 2025]. I’ve been in rooms with big stars and lots of producers around, and sometimes it feels like there are lots of sharks, like, producers getting their stuff on and I sense the artist being a little overwhelmed by that. So I just remember telling her, “You stay in control of what you want.” It was nice to be in a room of ... I would say they’re more like whales.

Bridgers We were all working together in the end, but I really enjoyed hopping around from place to place, with fresh ears every time. The nice thing about so many producers was that it was like having a reverse band. Lots of input, but ultimately, I make the final call.

Hutson [Phoebe] is extremely focused and has a lot of what I think all of my favorite writers have: enough doubt to make sure that you try really hard to get it right.

Thile This is a fearless record. There’s a couple of illustrious producers, and she is in there, hands-on and exploding with ideas.

Greg Leisz, pedal steel guitar The thing that I noticed the most was that there was a lot of respect for her ideas. She was really driving the enthusiasm for the event as it was going on. She would be walking around listening. She wasn’t passive at all.

Shaw I remember her really wanting to not be always singing small, but to sing out big and resonant and not just put the echo on later, but like, “Let’s do it real,” as much as she can do. “I want to do this as real as we can.”

FOR YOUR GRAMMY® CONSIDERATION

GEESE

GETTING
KILLED

“ART FOR AN ARTLESS ERA”
THE NEW YORKER (#1 ALBUM OF THE YEAR)

“ONE OF THE BEST, STRANGEST,
AND MOST COMPELLING ROCK
RECORDS OF THE YEAR”
Pitchfork (9.0 BEST NEW MUSIC)

“GEESE REMIND US WHY
REAL BANDS MATTER”
Rolling Stone

“AMERICA’S MOST THRILLING
YOUNG ROCK BAND”
GQ



play it again
sam

● 2027 Grammy Preview

Antonoff When we first started, the big conversation, which became a huge conversation on the whole album, was obscuring [the] organic-synthetic [divide], playing with all of it until it just is its own *Lost Weekend* thing and not something you can even identify anymore. That’s the whole point, productionwise, of the album and the thing we put such a microscope on, of obscuring those two things.

Gruska I knew that it had to feel different and not like *Punisher* 2.0. With every artist and with every project, you live in the shadow of the thing you just did until you don’t. I think the subject matter was so nude that [it had to be] surrounded by tones and sounds [that] had to have the kind of roughness and rawness that the songs had.

Bridgers The first and last song was “As Above.” It was a kind of Pavement-sounding indie rock idea I was playing at sound checks on tour in 2022. Something about walking around Saint Petersburg [Russia] because I was reading [Elif Batuman’s] *Either/Or*. It stayed pretty aimless for a while. Then it was about abortion/my dad’s death making me consider having a kid someday for the first time. When Christian and I were trying to crack the end and wrote, “You won’t have to believe in magic, leave it to me and I’ll make it happen,” we both cried.

Hutson “As Above” took a long journey. I think that one was the most frustrating because we kept coming back to it and being like, “Oh, you again.” (*Laughs.*) Even that was kind of fun though, like a crazy crossword that you’ve been working on for a long time. I think the fastest one was “Haunted.”

Vore I remember being a big champion of that song because I love country music and bluegrass music and Irish music. I remember her being pretty reluctant about it, like, “Is it just kind of like, cheugy?” And I was like, “This is so good.” But I also earnestly listen to Megan Moroney.

Antonoff [We spent a] ton of time at Sound City. I think all studios look like the inside of the person whose studio it is, and there’s no doubt in my mind that Sound City is a living map of Tony. Tony would pull out some child tape recorder that someone sent him from Indonesia, and it didn’t work, but it exploded, and as it exploded, the whole thing’s like a Rube Goldberg machine. Tape shoots out and knocks into something that falls into something else and then hits a harpsichord, and someone gets an idea. There’s a slapstick nature to that place where there’s just stuff, and all the stuff is informing this great desire to just try things.

Bridgers The freakiest night by far was one with Jon Brion. He brought a U-Haul full of priceless instruments to Sound City at 9 p.m., gave Tony a Guatemalan marimba, played a synthesizer that looks like Battleship — that sounded so good we opened the album with it — ripped a guitar solo and left at about 5 a.m.

Gruska The general throughline of everybody that worked on the record is that there’s a lot of extremely fucking funny people. It’s a lot of work, but it’s also a lot of hanging and shooting the shit and laughing. Sometimes on sessions, you’re nose to the grindstone, but if we’re working and there’s several hours of hanging out, it does actually make the hours of work, which end up being less, more productive.

Antonoff The process was full of wonderful surprises. That’s when you know you’ve reached something, when you’re split down the middle: half completely comfortable and familiar with something and half completely shocked by it.

Berg It was only in the home stretch that it was clear to me that Phoebe felt the need for all 16 songs to be on the album. I thought initially it might be more concise, but she had a broader story to tell and more things that she wanted to deal with.

Leisz It’s an artist’s record. It’s somebody that is really focusing on their art without, I think, a whole lot of trying to make something commercial. It’s adventurous.

Bridgers It’s all my ideas. I’m very lucky to not have to do anything I don’t want to do, so I don’t show up resentfully anywhere anymore. I was fixated on the idea of LARPing [live-action role-playing] in general for this album because of my old skeleton suit. I was thinking about people whose lives revolve around dressing up. Because I dress up as myself. It was [director and *Primetime* co-producer] Ari Aster’s idea to do the ren faire thing with Lance [Oppenheim, who co-directed the “Lost Boys” music video]; he wanted to see slo-mo LARPers beating each other up. I’ve known Lance since I was a teenager and trust him with my life.

Lance Oppenheim, director I met Phoebe back in 2014. She was basically the same then as she is now: so chill, so funny, so sharp. We had such a great time working together [on *Primetime*], and I kept thinking during production how much I wanted to work with her again. I was so happy when she thought of me for “Lost Boys.” Phoebe knew she

wanted something LARP-adjacent and to be the leader of a vagabond troupe living off the grid. She also wanted to work with Skyler Gisondo again — they share a lot of screen time in *Primetime*. We shot the video over two days in Atlanta [in April].

Leisz I was in Europe on vacation when she did *The Tonight Show*. They called me to play [on “Lost Boys”], but I was on vacation. So I was curious because I didn’t play on the song [on the album], and there wasn’t any reason for me to be on it that I could see. And then I watched it, and the first thing I saw was all these kids. And then I became aware that she did a version with old people, and I realized that she wanted me to come and play in that band. (*Laughs.*)

Shaw I did one of those planetarium listening sessions in Portland [Ore.]. I hadn’t heard [the album]. I think it’s really beautiful.

Gruska If we’re talking about growth, it was another cut above for me. Like, “Wow, we’re really going for something,” and it comes through when I listen back. I feel the team all just going, “No, let’s not stop until it’s weird and perfect.”

Hutson This is what happens when people who really, really, really love each other come together to serve something that is greater than themselves. I think it’s a feat of what love and friendship and taking care and listening actually looks like and what it can do. You can end up with this beautiful piece of art that is very healing for everyone that worked on it.

Bridgers Having the album in the world is wild. It was very intense to write and very acutely painful to release. I’ll never get over how profound it is to have people sing the songs I wrote about my dad back to me. I wish he could have seen it. ■

"A striking addition to the rich canon of country concept albums"

The Guardian

“An ambitious, cinematic tale of love and vengeance... [Shaboozey] has stayed true to his vision, blending genres and, most importantly, himself.”

NME

FOR YOUR GRAMMY® CONSIDERATION

Shaboozey

THE OUTLAW CHERIE LEE
& OTHER WESTERN TALES

EMPIRE AD

THE OUTLAW CHERIE LEE
& OTHER WESTERN TALES

ALBUM OF THE YEAR
CONTEMPORARY COUNTRY ALBUM
RECORDING PACKAGE
IMMERSIVE AUDIO ALBUM
ENGINEERED ALBUM, NON CLASSICAL
ALBUM COVER

BURN IT DOWN
WITH LEON BRIDGES

COUNTRY
DUO/GROUP
PERFORMANCE

KISSED BY AN ANGEL
COUNTRY SONG

COWGIRL

RECORD OF THE YEAR
SONG OF THE YEAR
COUNTRY
SOLO PERFORMANCE
MUSIC VIDEO

HIGH NOON
WITH GUNNA

MELODIC RAP
PERFORMANCE

TOOK A WALK FROM
“THE LONG WALK”

WITH STEPHEN WILSON JR.
SONG WRITTEN
FOR VISUAL MEDIA

RollingStone

“The genre-bending artist’s concept album is a commendable experiment in storytelling... he’s done something admirable, taking the resources his unexpected success made available to him and trying something new.”

THE WALL STREET JOURNAL

FOR YOUR GRAMMY® CONSIDERATION

DIRTY BLONDE BEBE REXHA

DIRTY BLONDE

ALBUM OF THE YEAR
DANCE/ELECTRONIC ALBUM
ALBUM COVER
RECORDING PACKAGE

NEW RELIGION

WITH FAITHLESS
DANCE POP RECORDING
RECORD OF THE YEAR
SONG OF THE YEAR

SAD GIRLS

WITH DAVID GUETTA
DJS FROM MARS REMIX
REMIXED RECORDING

DIRTY BLONDE

THE SUPER DIRTY CUT
MUSIC FILM

"PART DIARY PART
DANCE-FLOOR
CONFESSION"

Forbes

"BEBE'S BET ON
HERSELF HAS
PAID OFF"

PAPER

BEST DANCE



"ELECTRIFYING
RETURN TO HER
DANCE-POP ROOTS"

People

"THIS IS THE PERFECT
SOUNDTRACK FOR A
MESSY GIRL SUMMER"

npr



GRAND
HUSTLE



FOR YOUR GRAMMY® CONSIDERATION

PRESENTED BY T.I.

KILL THE KING

LET 'EM KNOW

RECORD OF THE YEAR
SONG OF THE YEAR
RAP SONG
RAP PERFORMANCE
MUSIC VIDEO

KILL THE KING

ALBUM OF THE YEAR
RAP ALBUM
ALBUM COVER
RECORDING PACKAGE

"T.I. IS ONCE AGAIN PROVING HIS
**STAYING POWER
IN HIP HOP.**"

THE SOURCE

"KILL THE KING ... IS HIS FAREWELL TO
THE GAME. A FINAL REMINDER, AS HE CALLS
IT, TO REINFORCE WHY HE'S **DONNED THE
TILTED FITTED CROWN** FOR YEARS."

XXL

"ON THE ALBUM HE'S CALLING HIS LAST,
T.I. TURNS OUT TO BE A BETTER ELEGIST
THAN A KING. IT'S THE MOST **ALIVE**
HE HAS SOUNDED IN YEARS."



"THE PROJECT IS HIS MOST
**UNAPOLOGETICALLY
ATLANTA WORK** IN YEARS."

COMPLEX



FOR YOUR GRAMMY® CONSIDERATION

THROUGH THE WALL

R O C H E L L E
J O R D A N

THROUGH THE WALL
ALBUM OF THE YEAR
DANCE/ ELECTRONIC ALBUM

LADIDA
DANCE/ELECTRONIC
RECORDING

THE BOY
DANCE POP RECORDING

I'M YOUR MUSE
(RON TRENT REMIX)
REMIXED RECORDING

BITE THE BAIT
R&B SOLO PERFORMANCE
R&B SONG



"TO PUT IT SIMPLY: MAKING
ART AND CONSTANTLY RAISING
THE BAR IS CODED IN HER DNA."

LISTEN

"JORDAN'S BEEN AHEAD OF THE
CURVE FOR OVER A DECADE."



"CASUALLY HYPNOTIC"
STEREOGUM

"YOU CAN COUNT ON ROCHELLE
JORDAN TO MAKE A LIFE OF SIN
SOUND HEAVENLY."

billboard

"THERE'S A SENSE OF
INTROSPECTION IN HER MUSIC,
AN ARTFUL APPROACH TO
STORYTELLING THAT ALWAYS
LEAVES YOU WANTING TO
KNOW MORE"



FOR YOUR GRAMMY® CONSIDERATION



ASAKE

M\$NEY



"Asake's rise in the music
industry is both a result
of his growing
popularity and a
new benchmark
for contemporary
Afrobeats."

Rolling Stone

"The Nigerian
Superstar is on
a trajectory like
no other."

office

"Each song carried a story,
weaving through themes of
love, faith, and ambition,
all grounded in his
Yoruba roots."



"His rise is not
accidental. It is the
result of fearless
creativity and a
refusal to dilute
identity for
acceptance."

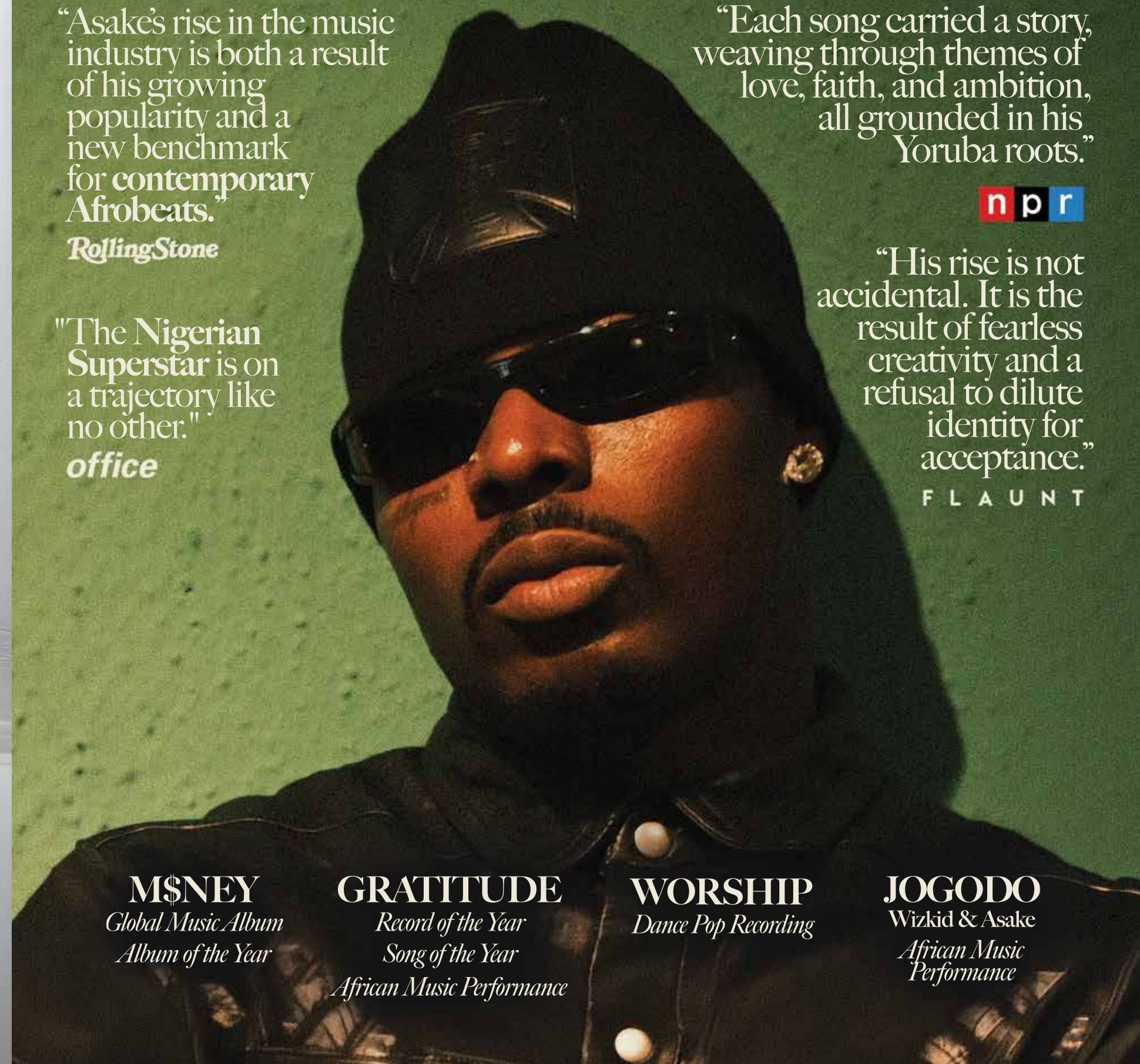
FLAUNT

M\$NEY
Global Music Album
Album of the Year

GRATITUDE
Record of the Year
Song of the Year
African Music Performance

WORSHIP
Dance Pop Recording

JOGODO
Wizkid & Asake
African Music
Performance



FOR YOUR GRAMMY® CONSIDERATION

PHOEBE BRIDGERS LOST WEEKEND

ALBUM OF THE YEAR
RECORD OF THE YEAR "LOST BOYS"
SONG OF THE YEAR "LOST BOYS"
BEST ALTERNATIVE MUSIC ALBUM
BEST ALTERNATIVE MUSIC PERFORMANCE "KILL ME"
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS "THE GOVERNOR'S WALTZ"

"THE BEST ALBUM OF HER CAREER"
THE NEW YORK TIMES

"FOR THE SINGER OF A GENERATION,
IT WAS MORE THAN WORTH THE WAIT"
ROLLING STONE UK ★★★★★

"A HEADY, POTENT, OCCASIONALLY WRENCHING ALBUM,
ALBEIT ONE FLECKED WITH OPTIMISM"
THE GUARDIAN ★★★★★



Baby Rose *Journalism*

**For Your Grammy®
Consideration**

"[BABY ROSE'S] VOICE IS GENERATIONAL"
NPR

"MORE SO THAN EVER BEFORE, BABY ROSE USES
VULNERABILITY WITHIN HER LYRICAL PALETTE"
FLOOD

"ROSE EMBODIES THE ESSENCE OF HER NAME [...] A
SYMBOL OF BEAUTY, LOVE, AND EMOTION THAT IS
LAYERED AND OFTEN COMPLEX."
Rolling Stone



LISTEN



"Commands the distinction
with its dreamlike tangle of
genre ideas."
- THE NEW YORKER

ajamnet
the color of rain

"A beautiful nest that I want to crawl into.
It feels like a spiritual slumber party."
- NPR

"She pulls together threads from
traditionally separate discourses to create work
that feels like it cannot be contained..."
- THE GUARDIAN

"Jazz, soul, hip hop, and blues all
refract through the prism of her
poetic constructions, revealing
new shades of her sound..."
- PITCHFORK

"Words secure, fly, spit and ricochet
off an experimental jazz and soul bedrock
with psychedelia bulging at its seams."
★★★★★
- JAZZWISE

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



DINOSAUR JR

for your Grammy® consideration

BEST ROCK ALBUM
There Near

BEST ROCK PERFORMANCE
Several Got Away

BEST ROCK SONG
Several Got Away

"The messiest and most blown-out music they've made this side of the millennium"
PITCHFORK

"[There Near] might be the very best of their excellent 21st century run"
UNCUT

"An 11-song project full of fuzzed-out tones, explosive rhythms, slacker vocals, and, of course, some noisy shredding... the gang still has it"
CONSEQUENCE

"MITSKI DEMONSTRATES HERSELF A POWERHOUSE SINGER IN HER OWN RIGHT"
BILLBOARD

"MITSKI HAS NEVER BEEN AFRAID OF THINKING BIG"
ROLLING STONE



MITSKI

NOTHING'S ABOUT TO HAPPEN TO ME

FOR YOUR GRAMMY® CONSIDERATION

Album of the Year
Record of the Year - Where's My Phone?
Song of the Year - I'll Change For You
Best Alternative Music Album
Best Alternative Music Performance - I'll Change For You
Best Rock Performance - Where's My Phone?

"ANXIETY POP TOLD WITH AN INDIE-ROCK HEART"
PITCHFORK

"THE SONGWRITING COMES ALIVE WITH IMAGERY AND ACHE"
THE NEW YORKER

"[A] SUPERB NEW ALBUM"
THE NEW YORK TIMES



FOR YOUR GRAMMY® CONSIDERATION

KEVIN MORBY

LITTLE WIDE OPEN

BEST AMERICANA ALBUM

BEST AMERICANA PERFORMANCE - JAVELIN

BEST AMERICAN ROOTS SONG - BADLANDS

"LITTLE WIDE OPEN IS THE MOST COHESIVE, TUNEFUL AND CLEANLY DRAWN ALBUM OF MORBY'S CAREER"
PITCHFORK



MUNA

DANCING ON THE WALL

FOR YOUR GRAMMY® CONSIDERATION

"DANCING ON THE WALL IS A FULL-BODIED CONTINUATION OF [MUNA'S] RISING ARCH"
-BILLBOARD

"[AN] ALBUM OF WALL TO WALL BANGERS"
-NPR MUSIC

FOR YOUR CONSIDERATION

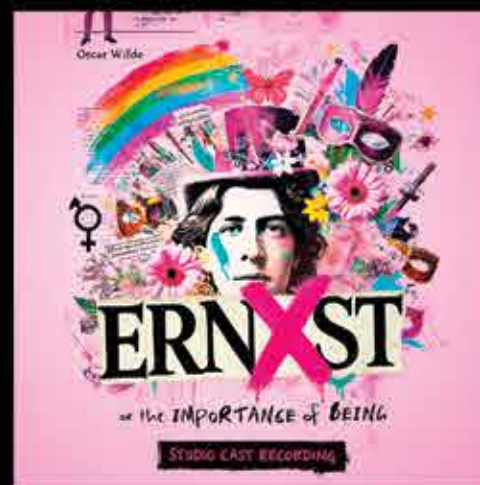


MUSICAL THEATER ALBUM THEY'RE PLAYING OUR SONG (NEW SPANISH CAST RECORDING)



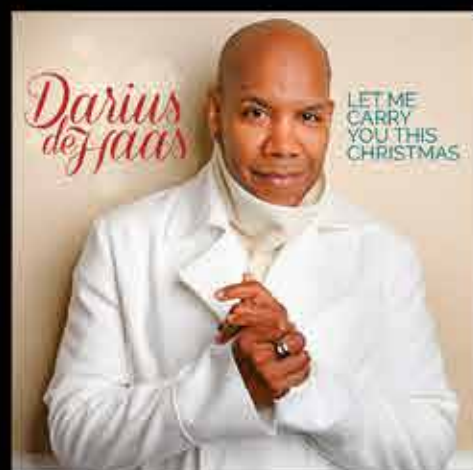
Music by Marvin Hamlisch, Lyrics by Carole Bayer Sager
Album Produced by Arturo Díez Boscovich,
Antonio Banderas, Manolo Toro, Sean Patrick Flahaven
Principal Vocalists: Miquel Fernández & María Adamuz

MUSICAL THEATER ALBUM ERNXST, OR THE IMPORTANCE OF BEING (STUDIO CAST RECORDING)



Music by Bree Lowdermilk, Lyrics by Kait Kerrigan
Album Produced by Bree Lowdermilk, Kait Kerrigan, Zachary Orts, Sean Patrick Flahaven
Principal Vocalists: J. Harrison Ghee, Bonnie Milligan, Joy Woods, Anna Zavelson, Wren Rivera

TRADITIONAL POP VOCAL ALBUM LET ME CARRY YOU THIS CHRISTMAS DARIUS DE HAAS



ALSO FYC:

Best Traditional Pop Vocal Performance:

"Have Yourself A Merry Little Christmas (feat. Armand Hirsch)"

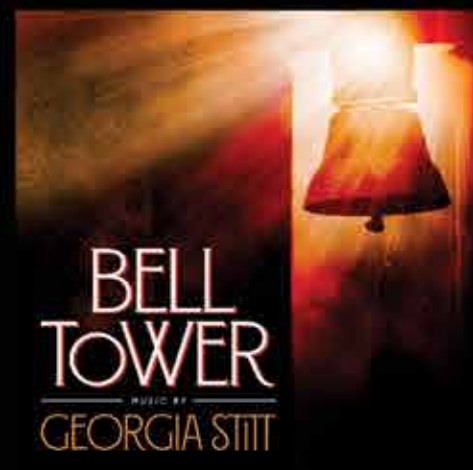
"Let Me Carry You This Christmas (feat. Matthew Whitaker)" – Darius de Haas

Best Arrangement, Instruments and Vocals: "Cool Yule" – Tedd Firth, Darius de Haas, Charlie Rosen

"We Need A Little Christmas Medley (Deck The Halls / Children Go Where I Send Thee)"

– Tedd Firth, Darius de Haas, David Chase

CLASSICAL COMPENDIUM BELL TOWER MUSIC BY GEORGIA STITT



26 art songs featuring: Kate Baldwin, Sierra Boggess, Tituss Burgess
Nikki Renée Daniels, Andrea Jones-Sojola, Marc Kudisch, Ruthie Ann Miles,
Kelli O'Hara, Hila Plitmann, Rebecca Luker

ALSO FYC:

Best Chamber Music/Small Ensemble Performance:

"Let This Darkness Be A Bell Tower" – Georgia Stitt & Hila Plitmann

FOR YOUR CONSIDERATION BEST MUSICAL THEATER ALBUM

The most award-winning musical of the season, including four 2026 Tony Awards®:

BEST REVIVAL OF A MUSICAL
BEST PERFORMANCE BY A LEADING ACTOR IN A MUSICAL Joshua Henry
BEST PERFORMANCE BY A LEADING ACTRESS IN A MUSICAL Caissie Levy
BEST SOUND DESIGN OF A MUSICAL Kai Harada

2025 BROADWAY CAST RECORDING

RAGTIME THE MUSICAL

PRINCIPAL VOCALISTS JOSHUA HENRY, CAISSIE LEVY, BRANDON URANOWITZ, COLIN DONNELL, NICHELLE LEWIS, BEN LEVI ROSS
ALBUM PRODUCED BY SEAN PATRICK FLAHAVEN, LYNN AHRENS, STEPHEN FLAHERTY
RECORDED, EDITED, AND MIXED BY IAN KAGEY MASTERED BY OSCAR ZAMBRANO
ART DIRECTION BY BY DEREK BISHOP

ALSO FYC

Traditional Pop Vocal Performance: "Back to Before" – Caissie Levy, "Make Them Hear You" – Joshua Henry, "Wheels of a Dream" – Joshua Henry & Nichelle Lewis
Engineered Album, Non-Classical
Recording Package



LISTEN
CTR.FM/TO/RAGTIME

FOR YOUR GRAMMY® CONSIDERATION

YOSHIKI & JOSH GROBAN

Japanese music icon YOSHIKI brings one of Japan's most beloved ballads to the global stage, featuring Josh Groban singing in both Japanese and English recorded live at Walt Disney Concert Hall.

BEST ASIAN POP MUSIC PERFORMANCE

Forever Love

(LIVE)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

YOSHIKI

2025 TIME **100** World's Most Influential People
VARIETY 2024 International Achievement in Music

Josh Groban

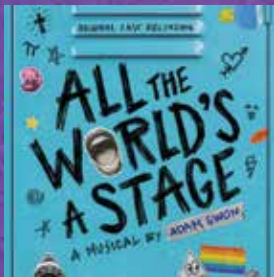
Tony®, Emmy®, and 5-time Grammy-nominated
singer and songwriter



BMG



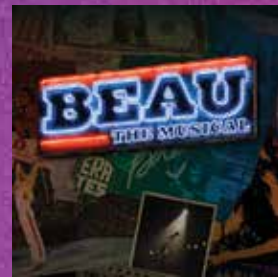
Melodée



All the World's a Stage: A Musical (Original Cast Recording)
Best Musical Theater Album
Best Traditional Pop Vocal Performance (Pieces, Together)
Best Engineered Album, Non-Classical



Astronaut 63 (five songs from "Ten Brave Seconds")
Best Musical Theater Album
Best Traditional Pop Vocal Performance (Astronaut 63)



BEAU: The Musical
Best Traditional Pop Performance (Crush)
Best Traditional Pop Vocal Performance (It Couldn't Be)



Becomes a Home
Best Contemporary Folk Album
Best American Roots Performance (Gloucester)



Blood/Love: A Vampire Pop Opera (Concept EP)
Best Musical Theater Album
Best Arrangement, Instruments, and Vocals (Last Drop)



**JOY MACHINE
RECORDS**

**FOR YOUR GRAMMY®
CONSIDERATION**

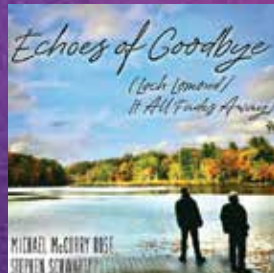


**Schmigadoon!
(Original Broadway Cast Recording)**

Best Musical Theater Album
Best Traditional Pop Vocal Performance (Tribulation)
Best Engineered Album, Non-Classical
Best Arrangement, Instruments and Vocals (Tribulation)
Best Arrangement, Instrumental or A Cappella (Exit Music)



BLUDLINE: the mixtape
Best Musical Theater Album



Echoes of Goodbye (Lach Lomond/It All Fades Away)
Best Tradition Pop Vocal Performance



Echoes of the Street
Best Traditional Pop Vocal Album
Best Traditional Pop Vocal Performance (Ooh Whee)



Is Miss Thing On?
Best Traditional Pop Vocal Album
Best Traditional Pop Vocal Performance (Cry Me A River)



Love Somebody Now (World Premiere Recording)
Best Musical Theater Album
Best Traditional Pop Vocal Performance (Love Somebody Now)



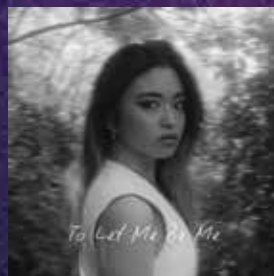
Signs of Life (The Concept Album)
Best Musical Theater Album



Snow White & Me
Best Musical Theater Album



Lullabies for the End of the World
Best Rock Album
Best Rock Performance (Sunny Day Death Scene)



Miu Sato
Best Arrangement, Instruments, and Vocals (Hold On)
Best Arrangement, Instruments, and Vocals (Who Do I Wanna Be)



Moonshine & Mistletoe (An Appalachian Christmas Celebration)
Best Musical Theater Album



My 80-Year-Old Boyfriend
Best Musical Theater Album
Best Arrangement, Instruments, and Vocals (Unbound - Orchestral Version)
Song of the Year (Unbound)



New York in the Summer
Best Pop Solo Performance



Songs for Lonely Lovers
Best Traditional Pop Vocal Album
Best Traditional Pop Vocal Performance (The Boulevard of Broken Dreams) • Best Jazz Performance (Don't Get Around Much Anymore)



Songs from Your Friends & Neighbors Season 2 - EP
Best Traditional Pop Vocal Performance (Keep Me in Your Heart)



The Griswolds' Broadway Vacation
Best Musical Theater Album



The Jack of Hearts Club (Original Cast Recording)
Best Musical Theater Album
Best Traditional Pop Vocal Performance (Shadows)



The King's Critique (Original Concept Recording)
Best Traditional Pop Vocal Performance (Falling)



Penelope: Live at Joe's Pub (Original Cast Recording)
Best Musical Theater Album
Best Traditional Pop Vocal Performance (Penelope)



The Queen of Magic - EP
Best Traditional Pop Vocal Performance (Never Enough)



Return to Mama
The Harry Belafonte Best Song for Social Change Award (Ice Age) (Send A Wave)



Reunions: A New Musical (Original Off-Broadway Cast Recording)
Best Musical Theater Album



Sh-Boom! Life Could Be A Dream (Original Cast Recording)
Best Musical Theater Album



We Shall Someday: A New Musical (Original Cast Recording)
Best Musical Theater Album



Witch Hunt
Best Musical Theater Album



LISTEN & LEARN MORE AT
JOYMACHINERECORDS.COM

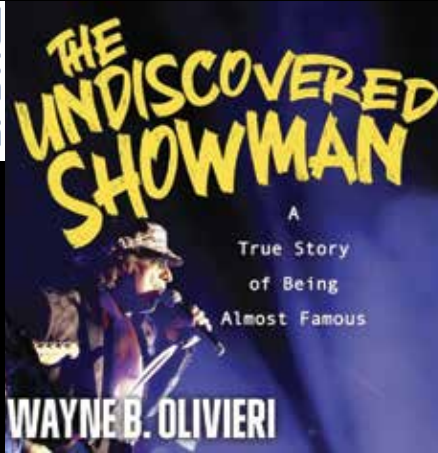
 **Congratulations to our talented Indie Collaborative members
and the incredible music they created this year!**



"Peace War," produced by Narada Michael Walden, blends a vibrant, driving Latin pop groove with an urgent call for global harmony.

As a Lebanese American and child of war, Amanda has dedicated her life to healing others through her songs, and she hopes to help end generational trauma for all children of war around the world.

The Harry Belafonte Best Song for Social Change Award
<https://www.amandaabizaid.com/fyc>



Best Audio Book, Narration And
Storytelling Recording
<https://shorturl.at/5W3k3>



Best Arrangement, Instrumental or
A Cappella
<https://youtu.be/JkMXTnOWTOQ>



Best Americana Performance
grant-maloy-smith.com/fyc2026

At barely five months old, Gloria Domina was given up for adoption by her birth mother. Her new parents welcomed her and raised her with love. But there was always something missing in Gloria's life – a missing piece of the puzzle in her heart. She wondered for years about her birth parents and the rest of her family. Who were they, and what had they gone through? Decades later, she found them.

*"...a heartfelt and lovely song...great storytelling...
~ Matthew Shell, Producer*



Best Regional Roots Music Album
<https://www.rhondahead.com>



Best American Roots Song
Best American Roots Performance
<https://marthareich.com/fyc-woody-s-lullaby>



Best Chamber Music/Small Ensemble
Performance
<https://E4TT.org/fyc2026.html>



Best Musical Theater Album
Best Traditional Pop Vocal Performance: "Meant to Be" – Vivian Fang Liu, feat. Syreeta Thompson and Charu Suri
<https://www.ebsoriginals.com/recordings>

Based on Dr. Rupam Sarmah's book and film, theater lovers can now stream the entire production adapted for the stage by Emmy® Award Winner, Eileen Bluestone Sherman. Recorded by a cast of outstanding artists from Broadway, television, and renowned concert halls, the musical boasts an eclectic score by a variety of award-winning songwriters, including the Bluestone Sisters.

The fascinating play (based on several true stories) has a worthy mission... to illuminate the theme, "Ability in Disability." A fresh and unique story, ONE LITTLE FINGER will inspire conversation among all ages.



Best Progressive R&B Album
Best Remixed Recording
<https://downjazzrecords.com>



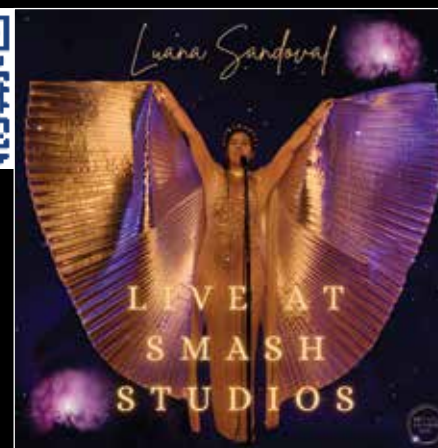
Best New Age, Ambient or Chant Album
<https://www.adambokesch.com>



Best Country Solo Performance
<https://tinyurl.com/dimitrisnezis>



Best Americana Album
<https://gigidenisco.com>



Best Traditional Pop Vocal Album
<https://luanasandoval.com/fyc>



Best New Age, Ambient or Chant Album
www.jenniferdefrayne.com/fyc



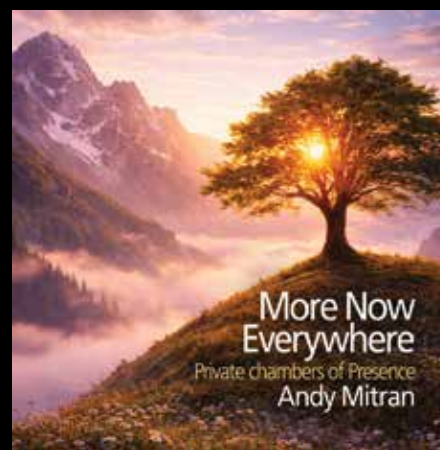
Best Children's Music Album
Song of the Year
<https://www.shoebiter.com/fyc>



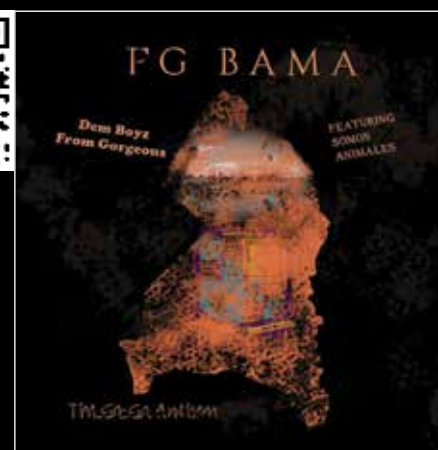
Best Traditional Pop Vocal Performance
<https://shorturl.at/vjmv7>



Best Melodic Rap Performance See
FYC page for all categories
<https://shorturl.at/oNuJ7>



Best Contemporary Instrumental Album
<https://www.andymitranmusic.com/fyc>



Best American Roots Song
<https://soundcloud.com/ellorenz/pg-bama>



Best American Roots Song
Grant Maloy Smith, Mary Dawood Catlin, Todd Catlin
grant-maloy-smith.com/fyc2026ts

Indie artists: join the Indie Collaborative for free at www.indiecollaborative.com/join

The dream ain't dead, it's just waiting on us to wake it up.

IT'S GOTTA Be US

Be The People is powered by a growing coalition of over 50 leaders, companies and organizations, including the National Basketball Association, Martin Luther King III, Aloe Blacc, Imagine Entertainment, Special Olympics, Goodwill and Habitat For Humanity.

"Gotta Be Us (Be The People)"
Momo Boyd, Trevor Jackson, Smino, Luke Borchelt,
Sadie Rose Van & Black Awakening Choir at VCU

Co-Written & Produced by Poo Bear



JAMES FAUNTLEROY

FOR YOUR CONSIDERATION
SONGWRITER OF THE YEAR, NON-CLASSICAL

RISK IT ALL
BRUNO MARS

CHA CHA CHA
BRUNO MARS

GOD WAS SHOWING OFF
BRUNO MARS

ON MY SOUL
BRUNO MARS

DANCE WITH ME
BRUNO MARS

I THINK YOU'RE SPECIAL
JUSTIN BIEBER & TEMS

ECHOES
THE KID LAROI

WHEN THE CITY SLEEPS
ALEX ISLEY
FEAT. JAMES FAUNTLEROY

WILD RIDE
DURAND BERNARR
FEAT. JAMES FAUNTLEROY

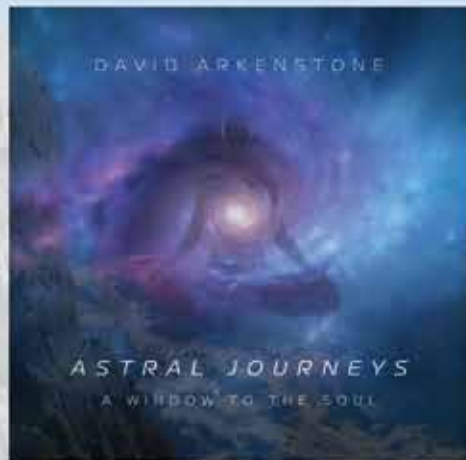
For Your Consideration

Best Arrangement, Instruments and Vocals

David Arkenstone - composer, producer, performer, multi-instrumentalist - is at the height of one of the most prolific and creatively diverse careers in contemporary instrumental music.



Best New Age, Ambient or Chant Album



Few artists nearly four decades into a recording career are continuing to create at this pace - or moving so naturally among genres including New Age, classical, cinematic, orchestral, contemporary instrumental, and pop. With two decades of contributions to World of Warcraft, and now his work within the world of Dungeons & Dragons, David continues to reach new audiences of all ages without leaving behind the musical storytelling that has defined his distinguished career.

Best Classical Compendium



In 2026 alone, David has released music spanning four distinct worlds: New Age with Astral Journeys: A Window to the Soul; classical music with his three-movement orchestral work Dreams Carried On Fire; contemporary instrumental music with Dungeon Masters Official Soundtrack, created for the Dungeon Masters actual play series; and contemporary pop with Carry Us Through, his collaboration with singer-songwriter Mokita.

Best Contemporary Instrumental Album



Remarkably, three of these four major projects feature live orchestral performances, including recordings with the Northwest Sinfonia at SeattleMusic and the Budapest Scoring Orchestra. At a time when technology makes it possible to create convincing orchestral music entirely within a studio, David continues to invest in the scale, depth, and human expression of live musicians.

davidarkenstone.com



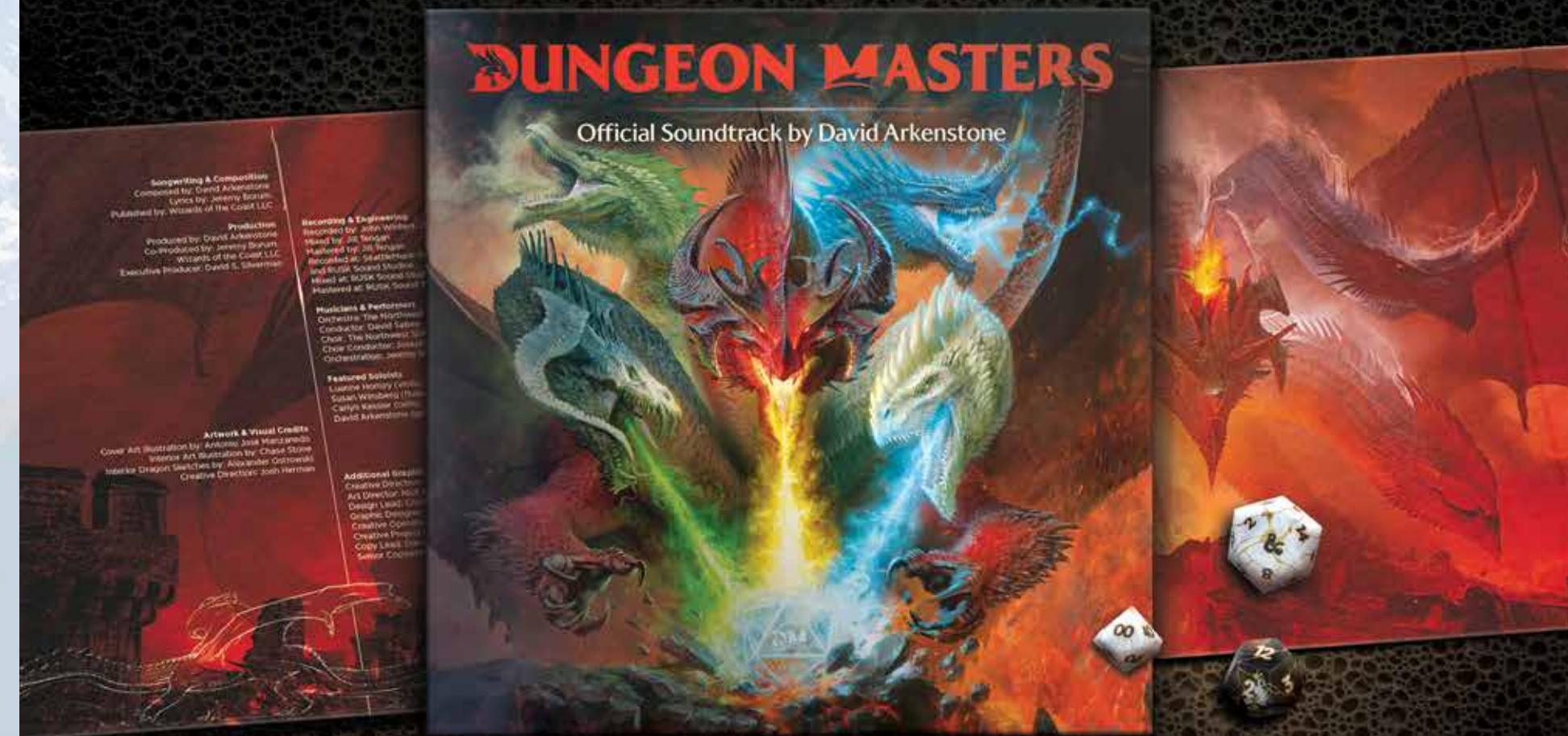
FOR YOUR CONSIDERATION

BEST CONTEMPORARY INSTRUMENTAL ALBUM

ALBUM OF THE YEAR

BEST INSTRUMENTAL COMPOSITION
(HEART OF THE PARTY)

DAVID ARKENSTONE



Composing the **Dungeon Masters Official Soundtrack** took David Arkenstone on an unpredictable quest, imagining countless scenarios that might unfold with a roll of the dice. What emerged is a musical world that travels from quiet wonder to thrilling battles, from tender moments to suspense, from camaraderie to triumph. Across 47 tracks, you'll experience a sweeping, expressive journey that invites you to take your own adventure through music.

Performed by Northwest Sinfonia, conducted by David Sabee. Featured soloists Luanne Homzy on violin, GRAMMY® winner Susan Craig Winsberg on flute, and Carlyn Kessler on cello recorded at RUSK Sound Studios.

LISTEN HERE



FOR YOUR



GRAMMY® CONSIDERATION

BIG LOUD

BIG LOUD ROCK

BIG LOUD
TEXAS



SEVERANCE
RECORDS



Parallel Vision

Zac
Brown
Band

THERE'S A BEAUTY IN YOUR EYES,
IT'S A WONDER TO BEHOLD.



BUTTERFLY

FEAT. DOLLY PARTON
FOR YOUR GRAMMY® CONSIDERATION

"...this deeply-moving ballad brings together two iconic acts
to deliver an emotionally-charged, inspirational message
that is meant to touch the heart."

Parade

"That song, after a lot of these things have been going on, it took on a new meaning. It
means something different to me listening to it through a lot of my heartaches and
struggles. You can apply it to whatever you are going through just to say there is hope,
and just get out there and fly." — Dolly Parton

Interview

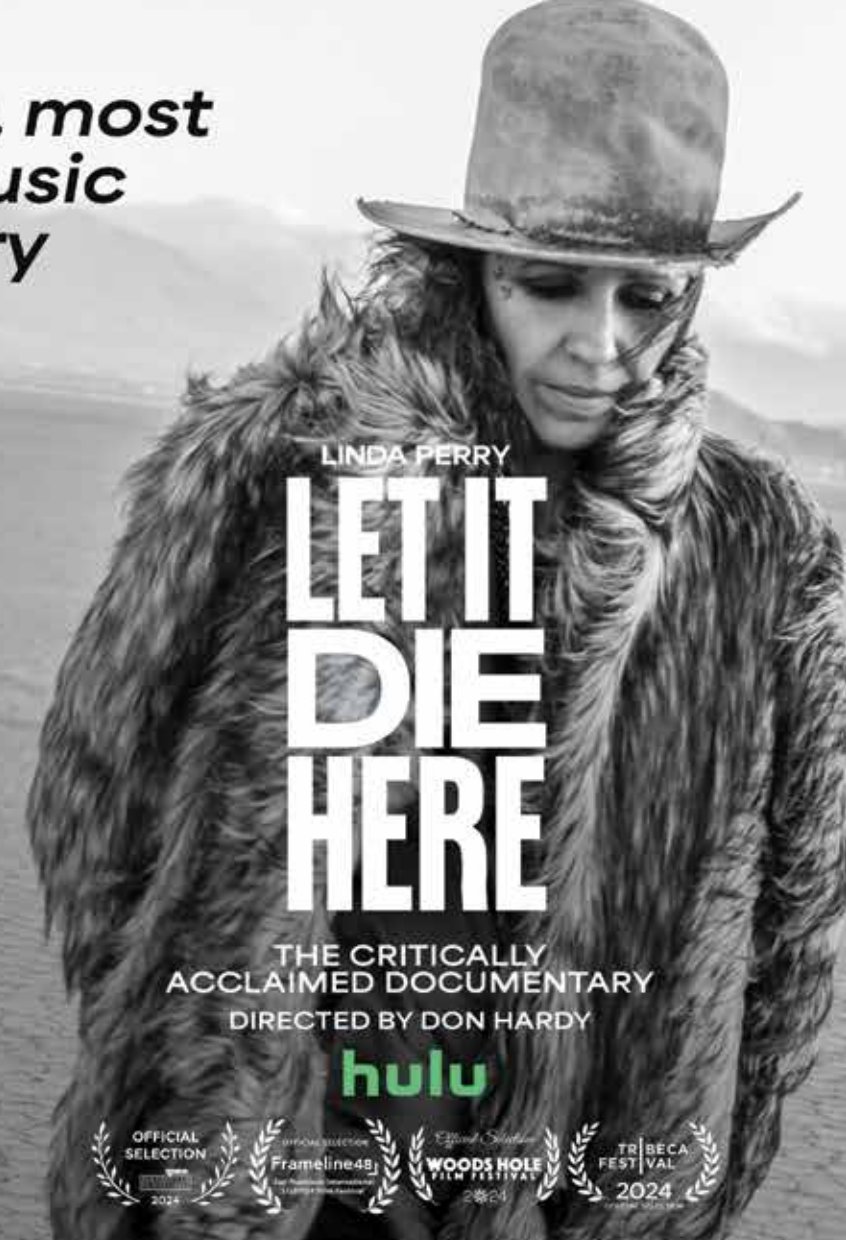
"...A song about accepting one's self
and being unafraid to break free from
unhealthy situations in a quest for peace."

billboard

"The rawest, most
revealing music
documentary
in years"

RollingStone

Featuring the
original song
"What Lies
With You"



100%
Rotten
Tomatoes
MAY 2026

OFFICIAL
SELECTION
2024
Frameline48
WOODS HOLE
FILM FESTIVAL
2024
TRIBECA
FESTIVAL
2024

Mercury
KTF

LINDA PERRY

LET IT DIE HERE

THE NEW STUDIO ALBUM

Featuring "Feathers In A Storm"



"A visceral, propulsive and unflinching work" The Guardian

"Immaculately crafted, played and produced" Rock

KILL
Rock

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

OF POSTMODERN COUNTRY
TRADITIONALISM

... THEIR LATEST RELEASE
PROVES THEY'VE GOT A LOT MORE MILES
TO RIDE BEFORE HANGING UP THEIR SPURS "

Midland

BLUE HIGHWAY
Records

ANDREW WATT

PRODUCER OF THE YEAR, NON-CLASSICAL

- KEITH RICHARDS

"[PAUL MCCARTNEY] FOUND A GREAT PARTNER IN CO-PRODUCER ANDREW WATT...THEY COULDN'T BE BETTER MATCHED."

- VARIETY

"THE BOYS OF DUNGEON LANE IS CERTAINLY AS GOOD AS ANYTHING HE HAS GIVEN US IN THE LAST 50 YEARS."

- THE TELEGRAPH

"WATT HAS GALVANISED THE STONES INTO ACTION AND BROUGHT OUT THE BEST IN THEM..."

- THE TIMES

"..THE BAND DOES SEEM TO KNOW WHICH WAY TO GO — ESPECIALLY UNDER EXPERT GUIDANCE FROM ANDREW WATT.."

-ASSOCIATED PRESS

"...CARLILE'S FINEST WORK SINCE *BY THE WAY*."

- ROLLING STONE

**"WATT TURNS OUT HERE TO BE GOOD WITH TOUCHES THAT WE MAYBE
HAVEN'T HEARD SO MUCH ON HIS OZZY OR PEAL JAM RECORDS..."**

- VARIETY

"THE ALBUM'S BEST TRACK, 'DANCETERIA,' IS MADONNA'S FRESHEST, MOST DEBAUCHEROUS SONG IN WHAT FEELS LIKE FOREVER."

- PASTE

"THE SONG MARKS STIPE'S FIRST IN THREE YEARS AND CAME ABOUT THANKS TO WATT."

- ROLLING STONE

"FITTINGLY, THE TRACK IS BOOMING WITH IN-YOUR-FACE BASS AND FILLED WITH THE EXACT TYPE OF CONFIDENT SASS THAT ANYONE ABOUT TO HIT THE RUNWAY WOULD WANT TO HEAR."

- BILLBOARD



THE FUTURE OF MUSIC & ENTERTAINMENT LIVES HERE

Music Business B.B.A.
at the Curb College of
Entertainment & Music
Business in Nashville, TN

- Located in the heart of Music City at Music Row
- Extensive connections with industry partners and alumni network
- Courses and internships also offered in Los Angeles and New York
- Hands-on learning experiences with the Grammy Awards, CMA Fest, Bonnaroo Music & Arts Festival and much more
- Expert faculty with extensive industry experience

The only music
business program
with **AACSB**
INTERNATIONAL
ACCREDITATION
in the world

**TOP
MUSIC
BUSINESS
SCHOOL**
— *Billboard*

Students organize
and produce
**ARENA-SIZED
SHOWCASES**
on campus
each year

For more than 50 years, graduates of Belmont University's Music Business program have been leading the entertainment industry and shaping culture with an unwavering spirit of innovation — and students today are continuing the tradition.

Learn more at belmont.edu/curb



**BELMONT
UNIVERSITY**

players

CELEBRATING MUSIC'S MOVERS

From left: Liverpool Institute of Performing Arts co-founder Mark Featherstone-Witty, Academy of Motion Picture Arts and Sciences president Lynette Howell Taylor, composer Tom Fletcher, Paul McCartney, actor-producer-screenwriter Stephen Graham, Brown Girls Films production company founder Cathy Tyson, *Africa Oyé* artistic director Paul Duhaney and LIPA principal/CEO Sean McNamara at LIPA's graduation ceremony in July.



2026 TOP MUSIC BUSINESS SCHOOLS

The next generation of industry leaders is finding expertise — beyond AI — at colleges and universities across the nation and abroad

BY CATHY APPLEFELD OLSON AND THOM DUFFY

IN THE AGE OF AI, who needs a college education? An AI agent's deft reply: "AI makes information cheap; it doesn't replace judgment, deep expertise, mentorship, networks or credentials required in [many] fields. The real question is: What path best builds the skills, credibility and opportunities your goals require?"

For many targeting careers in the music business, their path will lead them to one of *Billboard*'s Top Music Schools.

For more than a decade, *Billboard* has been spotlighting schools that are educating the next generation of music industry leaders, as well as the artists and producers who recognize the importance of the business skills these schools teach.

Billboard selects its top music business schools based on industry recommendations, alumni information provided by honorees from our multiple power lists, years of reporting on educational options and on information requested from the schools themselves. We invite selected schools to tell us what makes their pro-

gram unique, to boast about accomplished alumni and to describe specific courses, events and speakers.

Not surprisingly, students increasingly will be offered courses like Artificial Intelligence in the Entertainment Industry: Benefits, Risks and the Future, offered at American University in Washington, D.C., which explores the ways AI is transforming music creation, distribution and rights management.

Billboard does not rank the schools here; they are listed alphabetically, and areas of expertise range from performance to production to management. The U.S. Department of Education hosts a free online College Scorecard that provides quantitative information to complement the qualitative profiles here, including specific data on college costs, graduation rates, employment and student debt. Students also should review the Federal Student Aid Financial Responsibility Composite Scores, compiled by the Department of Education, to confirm the financial stability of schools they are considering.

In July 2025, the passage of major tax and spending legislation imposed new limits on some

types of federal student loans. And college debt can significantly affect student options after graduation. So here, *Billboard* has included more affordable public colleges and universities. We also continue to recognize historically Black colleges and universities like Howard University and Tennessee State University and continue to add schools from outside music industry capitals, like debut honorees University of Hartford in Connecticut, University of Louisiana at Lafayette and the University of Memphis.

There is no doubt that students planning careers in the music business — or any field — face more uncertainty than ever in the age of AI. At the commencement address of Middle Tennessee State University in June, Big Machine Label Group founder/CEO Scott Borchetta, a major supporter of the music business school that now bears his name, drew boos from graduates when he spoke of AI's importance.

But Borchetta pushed back on their reaction. "Platforms and systems come and go," he said. "What is still the most valuable commodity is great content, great storytelling. AI is not going to change that."

Abbey Road Institute

LONDON
Established in 2015 by the London studio immortalized by The Beatles, Abbey Road Institute offers a variety of curriculum tracks for students seeking music industry careers. The Advanced Diploma in Music Production and Sound Engineering recently launched the Dolby Atmos Mixing for Music short course and Song Production Master Class, which welcomes producers and engineers to take a deep dive on their approach to production. Students are primarily based at Angel Studios in London and regularly run recording workshops at Abbey Road Studios. Students working toward an Audio Post Production Diploma attend a Foley Recording workshop at Sound Disposition in North London and a master class in the Mix Stage at Abbey Road, while those in the Dolby Atmos course attend a master class at Dolby HQ in Soho, London. The institute has affiliated programs in Paris; Amsterdam; Berlin; Frankfurt, Germany; Johannesburg; and Miami.

American University

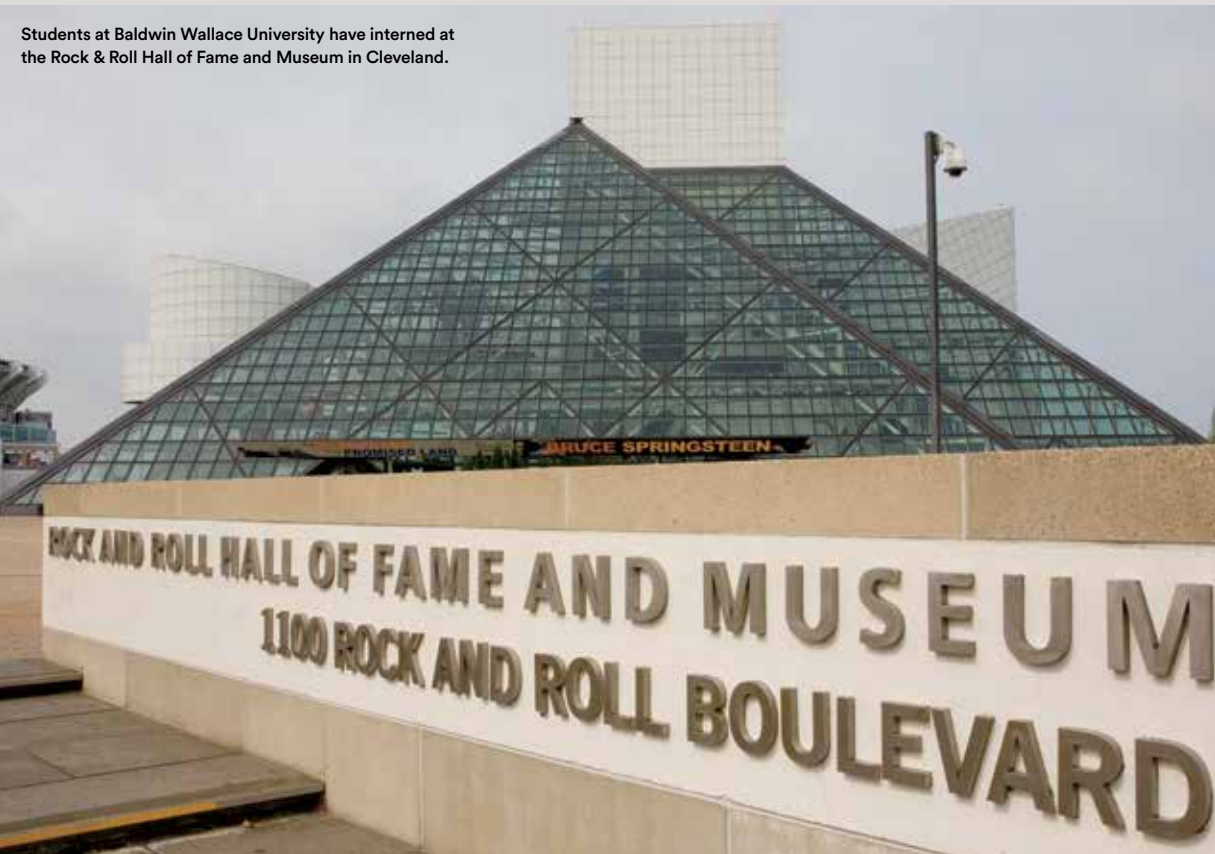
BUSINESS AND ENTERTAINMENT PROGRAM
WASHINGTON, D.C.
American University's Business and Entertainment Program, housed in the Kogod School of Business, offers a unique perspective about the legal and business intersections in the music industry. It provides students a front-row seat to the legislative and regulatory agencies behind copyright law and their roles in the ever-changing technological landscape. The program expanded this year to include Sports and Entertainment as a popular specialization for students who wish to focus on ways that those two industries meet the demands of fans and consumers. A popular course is Artificial Intelligence in the Entertainment Industry: Benefits, Risks and the Future, which explores how AI is transforming music creation, distribution and rights management.

Auburn University

AUBURN, ALA.
Along with relevant coursework and industry-led master classes, Auburn's music business program features a faculty-sponsored, student-run record label that released four professionally produced student projects created through the Clayton Recording Arts Honors program. Required courses prepare students for careers across the music industry and are taught by experienced faculty with professional backgrounds. Graduates of the program have secured positions at companies including WME, Sony and THE-TEAM. BMG Nashville senior vp/head of creative Chris Oglesby recently spoke as part of the Master Class series, which all music business minors, commercial music majors and comp tech majors are invited to attend.

Baldwin Wallace University

BEREA, OHIO
Located just 15 minutes from downtown Cleveland, Baldwin Wallace University has prepared students for successful careers in the music business for over 30 years. Music industry majors receive specialized instruction from industry professionals and their classroom



Students at Baldwin Wallace University have interned at the Rock & Roll Hall of Fame and Museum in Cleveland.

experiences are supplemented by internships steeped in Cleveland's vibrant musical economy. Internship partners include Blossom Music Center, the Beachland Ballroom & Tavern and the Rock & Roll Hall of Fame and Museum. This spring, music industry students took a networking trip to New York, where they visited Amazon Music, Concord, Independent Artist Group, Live Nation and Universal Attractions Agency.

Belmont University

CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS
NASHVILLE
Graduates of Curb College include songwriter-producer Gabe Simon (Noah Kahan, Koe Wetzel, Lana Del Rey and Dua Lipa), Spirit Music Group CEO Frank Rogers and Songwriters Hall of Fame inductee and Tape Room Music founder Ashley Gorley. The college within Belmont University pairs rigorous business training with six specialized study tracks. With the school's main campus one block from Music Row and with recording studios on site, students work inside the industry beginning their first year. In addition to semester programs in New York and Los Angeles and nearly 30 international courses, the Belmont Showcase Series gives students full ownership of live production, planning and execution of six major concerts and four writers' rounds annually. Curb College also partners with the College of Pharmacy & Health Sciences for Belmont's Center for Mental Health in Entertainment.

Berklee College of Music

BOSTON
Berklee offers a bachelor of music in music business, where students focus on the primary drivers of the global music ecosystem including record companies, concerts and touring, music publishing and artist management. The Boston campus also offers a bachelor of arts program in music industry leadership and innovation, which is open to nonmusicians. The Berklee Popular Music Institute's flagship program, BPMI Live, offers a yearlong experience in which students scout, develop and tour with emerging artists at the industry's largest music festivals. This spring, students enrolled in the course brought Jazz Cuti to Oberkampf (France) and Leila Lamb to Southside (Germany) and Pinkpop (Netherlands).

Berklee College of Music

VALENCIA CAMPUS
VALENCIA, SPAIN
Berklee Valencia's master of arts in global entertainment and music business stands out through its hands-on approach, location and global perspective. The program explores key markets across Europe, Latin America, Asia and Africa through guest speakers and industry engagement. Students work on real-world projects and customize their studies through electives aligned with their career goals. The course Technology Practicum offers a critical examination of emerging technologies such as AI, equipping students as future-ready music industry professionals while also engaging with ethical, legal, cultural and labor questions. Students also participate in the annual Berklee Global Career Summit, featuring keynotes, panels and mentoring from international experts.

UNIVERSITY OF NORTH TEXAS®



YEARS STRAIGHT

BILLBOARD'S
TOP MUSIC
BUSINESS SCHOOLS

MBA in Music Business
Bachelor of Arts in Commercial Music
Business, Production, Music for Media, General Studies in Commercial Music
Minor in Commercial Music



YAMAHA
INSTITUTION OF
EXCELLENCE

HOLLYWOOD REPORTER
TOP 20 MUSIC
SCHOOLS IN THE WORLD



BETTER
LOOK
NORTH.



GEORGE ROSE/GETTY IMAGES

BIMM University
BIMM MUSIC INSTITUTE

LONDON
The BIMM Music Institute combines specialized music-business teaching with direct industry access. Students work on live briefs, placements and major events, learning from active professionals across management, marketing, publishing, events and media, while a dedicated team connects them with employers and professional opportunities. Glastonbury Festival head of productions Emma Reynolds-Taylor recently delivered a master class on careers and operations in major event production, which directly led to one student securing a monthlong paid role in the Pyramid Stage production office, while 16 others supported teams working across stage and hospitality areas at the festival. Alumni include Chrysalis Records and Blue Raincoat Music senior vp of marketing James Meadows and Bex Redwood, who co-runs Republic of Music's artist management division. The institute has affiliated campuses in Manchester, England; Dublin; and Berlin.

The BRIT School
CROYDON, ENGLAND

The British Record Industry Trust (the charitable division of U.K. labels trade group BPI that presents the BRIT Awards) partnered with the British government in 1991 to create The BRIT School, which prepares students ages 14 and older for a range of industry careers both on- and offstage. Its deep industry integration ensures students take part in weekly master classes and learn from professionals across every area of the business. Spotify artists and music marketing manager Jonathan Chabala and Sony Music Entertainment senior director of brand partnerships Andre Carroll are among

graduates of the school, where students gain practical experience through live projects, networking opportunities, showcases and a self-directed final major project. Through Universal Music Group's Amplify U program, select students shadow professionals at UMG offices in partnership with U.K. music safety organization Music Guardians. Olivia Dean, the reigning best new artist Grammy winner, is one artist to have emerged from The BRIT School.

California State University,
Northridge

NORTHRIDGE, CALIF.
At CSUN's music industry studies program, the student-run record label, VOVE Records, hosts an annual California tour in the spring, giving students real-world experience in booking, tour management and live production. Students also attend major industry gatherings, including The NAMM Show and SXSW, as well as label and studio visits, enabling them to build professional networks beyond the classroom. Located in the suburbs of Los Angeles, the program regularly brings Grammy-winning artists and senior executives to campus for intimate conversations with students. Recent guests include JBR Creative Group CEO Alison Ball, Grammy-winning producer Terrace Martin, jazz drummer Clayton Cameron and Grammy-winning mixing engineer Erik Madrid.

Delta State University
ENTERTAINMENT INDUSTRY STUDIES PROGRAM

CLEVELAND, MISS.
Housed within the College of Business, the Delta Music Institute's program provides hands-on experience in

artist management, music publishing, entertainment marketing, live-event production and entrepreneurship as students work toward a bachelor of science in entertainment industry studies. Students regularly participate in industry-focused travel experiences, including a recent trip to Los Angeles through Grammy U where they met with music industry professionals and toured leading entertainment organizations. On campus, those in the popular course DMI Artist Management develop strategic career plans, evaluate revenue opportunities and examine how emerging technologies such as AI are reshaping artist development, marketing, audience engagement and the broader music industry. The course emphasizes practical, real-world business applications.

Drexel University

**WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN
PHILADELPHIA**
Drexel's co-op program ensures music industry students spend six months working in the industry at labels, management companies, publishing firms, venues, agencies and studios. Experiential education is embedded throughout the curriculum. Courses like the flagship Mad Dragon Music Group bring hands-on experience across record label operations, artist development, A&R, marketing and promotion, e-commerce and business operations. During the 2025-26 academic year, MDMG students put out previously unreleased recordings from the Sigma Sound Studios Collection in the Drexel Audio Archives dating back to 1972 by psychedelic funk/soul group Choice 4 Inc. The collection includes approximately 7,000 audio-tapes from the iconic recording studio that helped define "The Sound of Philadelphia."



The BRIT School principal Stuart Worden onstage during The Other Songs Live in partnership with the school at the Palladium Theatre in London in May.



YOUR SOUND.
YOUR BUSINESS.
YOUR MOVE.

Study music publishing, supervision, A&R, artist management, tour management.

Bachelor of Science in Entertainment Business, Music Business concentration.

Start at WWW.LAFILM.EDU

THE LOS ANGELES FILM SCHOOL®

Important information about the educational debt, earnings, and completion rates of students who attended this school can be found at: lafilm.edu
© 2026 The Los Angeles Film School. All rights reserved. The term "The Los Angeles Film School" and The Los Angeles Film School logo are either service marks or registered service marks of The Los Angeles Film School. Accredited College, ACCSC. VA-Approved by CSAAVE. 0926

JORDAN PECKVETTY IMAGES



Students at Full Sail University gained behind-the-scenes access at Electric Daisy Carnival in Las Vegas.

Full Sail University
SCHOOL OF MUSIC AND RECORDING
WINTER PARK, FLA.

Full Sail University's music business program provides students with a comprehensive curriculum covering essential areas of the music industry, including publishing, management, licensing, marketing and data analysis. They gain hands-on experience by working with emerging artists on real-world projects, and off-campus experiences enhance coursework in classrooms. In recent months, students received exclusive behind-the-scenes access to Electric Daisy Carnival, including a Q&A with festival executive producers; toured the Welcome to Rockville festival grounds at Daytona International Speedway ahead of the event; and participated in field trips to nearby Orlando to visit the Kia Center, Camping World Stadium and AFRO TV Studios. Alumni include WME agent Andrew Mack and Universal Music Latino senior vp of A&R Duarte "Duda" Figueira.

Hofstra University
HEMPSTEAD, N.Y.
Hofstra's proximity to New York City provides ample opportunity for experiential learning and many students complete six to eight internships during their four years at the university at companies including Spotify, Warner Music, LoyalT Management, BMI and the Bonnaroo festival. The music business program offers a cross-disciplinary curriculum incorporating music, music business, music production, prelaw, fine arts/ design and general business and marketing. This year, it partnered with Hofstra's Frank G. Zarb School of

Business to launch an accelerated five-year program combining a bachelor in music and performance and a master of business administration. Alumni include Neil Gillis, co-founder and president of Round Hill Music Publishing, who was recently elected to the board of the National Music Publishers' Association.

Howard University
THE WARNER MUSIC/BLAVATNIK CENTER
FOR MUSIC BUSINESS
WASHINGTON, D.C.
Under the direction of 30-year music industry executive Jasmine "Jazz" Young, who led marketing campaigns for artists including Jay-Z and DMX, Howard's Warner Music/Blavatnik Center emphasizes real-world application alongside academic excellence. Students learn from industry practitioners who've built careers at companies including Warner Music Group, Def Jam, Atlantic Records and Live Nation. Placing AI at the forefront of learning, the center recently hosted a "discussion" with AI artist Xania Monet, the virtual persona created by Mississippi poet and designer Telisha "Nikki" Jones. In partnership with the RIAA, students engaged in conversations exploring the legal, ethical, creative and commercial impact of AI on music creation, ownership and artist rights. Courses, like a new offering centered on the career of Cardi B, are continually being updated to stay culturally relevant.

Kennesaw State University
THE JOEL A. KATZ MUSIC AND
ENTERTAINMENT BUSINESS PROGRAM
KENNESAW, GA.
Coy Bowles and John Driskell Hopkins of the Grammy-winning Zac Brown Band are artists-in-residence at Kennesaw's Joel A. Katz Music and Entertainment Business Program, whose graduates include Red Light Management manager Ashley Majher Manarino and Warner Bros. urban marketing associate Riley Donnellan. Housed in the Michael J. Coles College of Business and bearing the name of the legendary entertainment attorney who died in 2025, the program is open to all undergraduate majors. All students in the upper-level capstone courses complete three externship opportunities at companies ranging from Sony Music, Greenberg Traurig and Live Nation to Sixthman and Coca-Cola Studios to earn their minor or certificates.

Liverpool Institute for the Performing Arts
LIVERPOOL, ENGLAND
Founded by Paul McCartney and educator Mark Featherstone-Witty and marking its 20th anniversary this year, LIPA offers both a bachelor of arts (honors) and a master of arts program in music industry management. In each, students train alongside an eclectic mix of musicians, dancers, engineers, producers, technicians, designers and filmmakers. Hands-on experiences include the three-week music festival Zube Xtra, which features performances by final-year music students. In their senior year, bachelor of arts students complete a

CHASE STEVENS/LAS VEGAS REVIEW-JOURNAL/UTIBANE NEWS SERVICE/GETTY IMAGES

WE'RE IN THE BUSINESS OF MUSIC

Proud to be a
Billboard Top Music
Business School



AMERICAN UNIVERSITY'S
KOGOD SCHOOL *of* BUSINESS

three-month industry placement tailored to their career ambitions; recent assignments include Various Artists Management, Warner Music, Live Nation and Blackstar Amplification. The school also has a partnership with local government entity Sefton Council, where students work on live events at the Liverpool venue Salt and Tar and its music festival.

Long Island University

THE ROC NATION SCHOOL OF MUSIC, SPORTS AND ENTERTAINMENT

BROOKLYN
Since its launch in 2021, the Roc Nation School founded by Jay-Z in partnership with Long Island University has brought industry professionals and events to campus. Roc Nation vp of brand and strategic partnerships Felicia Alston recently dropped in, and the most recent She Rocks Awards event featured student performances and the chance to connect with women trailblazers. Students have access to recording studio technology like Dolby Atmos, and they prepare for behind-the-scenes careers in the industry through courses focused on creating, producing and understanding the business of music. Additionally, the school's continued relationship with JPMorgan Chase assists aspiring music executives with money management.

Los Angeles College of Music

PASADENA, CALIF.
LACM recently added a new degree offering — bachelor of arts in music education — which, like all degrees at the college, adheres to the same core focus on three essential elements: craft, business and technology. Across its programs, LACM provides students with over 150 opportunities per year to learn from active music industry members through master classes, panels and field trips to companies in the greater L.A. area. Courses like New Technology Development — where students apply technologies such as AI, blockchain and crypto to create marketing assets, innovative fan engagements and revenue opportunities — are consistently updated to keep pace with the demands of an evolving industry.

The Los Angeles Film School

THE LOS ANGELES RECORDING SCHOOL

LOS ANGELES
The Los Angeles Recording School (a division of the Los Angeles Film School) offers an online music business program shaped by industry veterans who teach the mechanics of the business including A&R development, concert and tour management and music industry marketing and is built to accommodate flexible schedules. Alumnus Anthony Vilchis, a Grammy-nominated mixing and mastering engineer with more than 600 major-label credits including Sabrina

Carpenter's Billboard 200 No. 1 *Short n' Sweet*, is among frequent guest speakers. Students also regularly tour local recording studios, with recent trips including Sunset Sound, Clear Lake and The Watche, and participate in events such as the Mix Masters series and The Sound Check, as well as attend panels with industry experts in A&R, production and music licensing.

Loyola University

SCHOOL OF MUSIC AND THEATRE PROFESSIONS

NEW ORLEANS
Through the launch of Wolf Moon Entertainment — a first-of-its-kind, university-embedded umbrella organization of seven student-run businesses — the newly renamed bachelor of science in music business integrates revenue generation, technology and design directly into the classroom at Loyola's School of Music and Theatre Professions. Interscope Records senior director of international marketing Kendall Cousin and East/West Studios chief engineer Chaz Sexton are among graduates of the school, which recently launched the 4+1 degree partnership that provides seamless transition from undergraduate studies into its master of business administration program. Beyond local opportunities, students can participate in the London Summer Music Industry Program and newly launched Hollywood Program.

Middle Tennessee State University

SCOTT BORCHETTA COLLEGE OF MEDIA AND ENTERTAINMENT

MURFREESBORO, TENN.

MTSU's College of Media and Entertainment got a significant boost this year: a new name reflecting a \$15 million contribution from Big Machine Label Group founder Scott Borchetta. The school also launched several new degree offerings: a graduate master of science in legal studies/entertainment concentration, an undergraduate minor in live entertainment and a master of fine arts in film and TV (the lattermost collaborating with the master of fine artists in recording arts technologies). Students immerse themselves into the Nashville industry ecosystem and have produced live concert streams on Hulu for the Bonnaroo festival and handled sound reinforcement for concerts, athletic events and televised broadcasts on ESPN+. More than 65 guest speakers visited during the 2025-26 year, including RIAA CEO Mitch Glazier.

Monmouth University

WEST LONG BRANCH, N.J.

Monmouth University's music industry program offers a foundation in music business, performance, production, marketing, publishing, concert promotion, media relations, merchandising and talent development. On campus, students gain experience through The Bruce Springsteen Center for American Music, a 30,000-square-foot cultural and academic center, and through behind-the-scenes roles with the annual American Music Honors program. Through the university's student-run label, Blue Hawk Records, they work as A&R representatives, managers, producers, marketers and artists while releasing original music and producing live events. As a collegiate chapter affiliate of Women in Music, Monmouth also reinforces industry preparation through mentorship and professional access.



SEAN ZAVINUTICK/REXUS/GETTY IMAGES

60 YEARS AT THE FOREFRONT OF MUSIC INDUSTRY EDUCATION

Celebrating six decades of music industry education and recognized by Billboard as a top music business school every year since the list's inception

SCAN TO LEARN MORE



Offering Bachelor's, Certificates, Master's, and Combined Law & Master's Degrees in Music Industry

Available on campus and online
Designed for musicians and non-musicians alike

FROST | SCHOOL OF MUSIC
UNIVERSITY OF MIAMI



The STAX Museum of American Soul Music has provided internship opportunities to students from the Mike Curb Institute for Music at Rhodes College in Memphis.

New York University
CLIVE DAVIS INSTITUTE OF RECORDED MUSIC
NEW YORK

The world mourned the death of the Clive Davis Institute's namesake this year, but the school is keeping the legacy of the legendary music executive alive with its state-of-the-art Brooklyn facility that fosters interdisciplinary collaboration in several studios, performance spaces, labs and a live venue. New to the curriculum are The Business of Touring and Live Events taught by Avanthi Govender and The Business of Hip-Hop taught by Andre Howard. Off campus, students are immersed in industry experiences through internships, a mandatory study abroad program and association with the Clive Davis Institute Berlin and the NYU Global network. This year, alumna and Grammy-nominated artist and founder of Debay Sounds Maggie Rogers created a foundation and scholarship initiative to support students pursuing degrees in music production.

New York University
STEINHARDT SCHOOL OF CULTURE, EDUCATION AND HUMAN DEVELOPMENT
NEW YORK

The Steinhardt music business program celebrates its 50th anniversary this fall and, under the new leadership of veteran professor Dr. Sam Howard-Spink, it continues to evolve with an increased focus on the global music industry, especially Asia and Latin America. Students in the bachelor of science in music business program, launched last fall, spend their first years at NYU London, where they take core introductory courses along with the course London Calling: British Music From Wardour Street to Wembley, which covers the history of British popular music. All undergraduate students spend at least one semester abroad during their four-year degree.

Northeastern University
COLLEGE OF ARTS, MUSIC AND DESIGN
BOSTON

The Northeastern music industry program is built on a commitment to experiential learning, and its comprehensive curriculum is paired with its signature co-op program that places students in paid, six-month professional roles at major industry companies. Students have access to a university-based music synch service developed in-house called Good Dog Licensing, where they gain experience in music supervision, licensing, artist relations and synch deal-making on real projects. In the classroom, courses are ever evolving. New this year is Music and AI: Creativity, Culture, Commerce, which explores the ways AI is reshaping the music business — from songwriting tools and streaming algorithms to copyright, licensing and economic disruption.

Occidental College
JOHN BRANCA INSTITUTE FOR MUSIC
LOS ANGELES

The past year was full of major developments at the John Branca Institute, which debuted at Occidental College in 2024, following a \$5 million gift to the school from the renowned music attorney. An internship program offers 10 students the chance to explore career pathways across sectors including philanthropy, marketing, social media, data, production and management at The Hollywood Bowl, Walt Disney Concert Hall or The Ford. New to the course roster are Music Branding and Marketing, taught by Occidental alum and Sony Music Entertainment associate director of international marketing Olivia Wilk, and Music Contracts and Financial Management. The institute also launched an initiative where assistant professor Ramona Gonzalez (aka music artist Nite Jewel) is joined by four industry experts to provide

feedback on albums that students submitted for their senior project.

Oklahoma State University
GREENWOOD SCHOOL OF MUSIC
STILLWATER, OKLA.

OSU's Greenwood School boasts two resident bands, Other Lives and Cross Canadian Ragweed, with whom students regularly engage by observing songwriting and recording sessions, tour rehearsals and management meetings. Recent in-person guests include Chris DuBois, who founded music publishing company Sea Gayle Music with Brad Paisley and Frank Rogers, and Paycom Center GM Chris Semrau. Annually, students attend the Oklahoma Film and Music Day at the Oklahoma State Capitol and visit companies like high-fidelity auto audio manufacturer Kicker. In collaboration with the Spears School of Business, music industry majors can start a master of business administration program their senior year.

Rhodes College
MIKE CURB INSTITUTE FOR MUSIC
MEMPHIS

Celebrating its 20th anniversary this year, the Mike Curb Institute for Music at Rhodes College centers the historically rich and artistically vibrant city of Memphis in student experiences. In addition to innovative courses, the institute's fellowship program provides funding for students to work directly with local organizations and professionals such as Goner Records, Royal Studios, the Overton Park Shell, Music Export Memphis, the STAX Museum of American Soul Music and Grammy and Emmy winner Robert Gordon. Students can also design music-industry experiences through the college's internship program in New York or its Arts & Language Across Spain program. Funding is also available to help support self-designed experiences tailored to each student's unique interests.

Rowan University
COLLEGE OF THE ARTS
GLASSBORO, N.J.

Classroom knowledge is tapped immediately at Rowan's College of the Arts. Through its Artist Services course series, students operate a record label as a core part of the curriculum. Under the guidance of professors Steve Feinberg and Michael McArthur — managers who have worked with artists including Kehlani, New Constellations, Good Charlotte, My Morning Jacket and The Chicks — students sign artists, build release strategies, develop press campaigns and manage the full arc of a project. Rowan's music industry program also developed a partnership with Live Nation, through which students gain technical insights and have the opportunity to meet with artists at venues across the nearby Philadelphia area.



2026 releases for your
GRAMMY®
CONSIDERATION



Complications in Sue
Opera Philadelphia
Best Opera Recording
Best Contemporary Composition



Danzando Para Los Oídos
Anna Meyer, alto flute
Maria Marmarou, percussion
Best Global Music Album



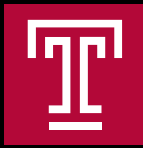
Live From Tokyo, volume I
Temple University Jazz Band
Terell Stafford, director
Best Large Jazz Ensemble Album



Longings
Rick Barrantes Agüero, bassoon
Best Chamber Music/Small Ensemble Performance



Only Moments to Live
Temple University Wind Symphony
Matthew Levy, tenor saxophone
Emma O'Halloran, composer
Best Classical Instrumental Solo
Best Contemporary Classical Composition

 **Temple University**
Center for the Performing and Cinematic Arts



State University of New York,
College at Oneonta

ONEONTA, N.Y.
Opportunities for students interested in nonperforming roles abound in SUNY Oneonta's music industry program. TikTok/ByteDance music licensing counsel Carla Web, YouTube Music head of West Coast label partnerships Noah Rakoski and Interscope Records director of marketing Chelsea Dankner are among alumni of the program, which this year began organizing graduate meetups at The NAMM Show. Students attending the event in Southern California could connect with Los Angeles-based alumni. Music industry students complete a sequence of general education courses pertinent to nonperforming roles in the music business including computer, technology and communications courses and must choose at least one elective that focuses on a nonperforming area, including commerce, consumerism and concert production.

Syracuse University
BANDIER PROGRAM FOR RECORDING AND
ENTERTAINMENT INDUSTRIES

SYRACUSE, N.Y.
Syracuse's Bandier Program — from which upwards of 90% of grads find music industry jobs within the first year postgraduate — brings timely executives to campus every Wednesday night with its weekly Rezak lecture series. Last year's talks, which featured more than 40 speakers, included REPUBLIC Collective president/CEO Jeffrey Remedios, NBCUniversal president of music Mike Knoblauch and Suno chief music officer

Paul Sinclair. Every year, faculty accompany a dozen students on a trip to meet with music industry leaders in key emerging markets. Recent stops included China, Korea, Colombia, Brazil, Vietnam, Thailand and, this past year, India, where students met with Bollywood companies, record labels, tour promoters and management firms. Former *Billboard* editorial director Bill Werde is the director of the Bandier program.

Temple University
KLEIN COLLEGE OF MEDIA AND COMMUNICATION
PHILADELPHIA

Temple's Klein College is scheduled to open the Caroline Kimmel Pavilion for Arts and Communication in fall 2027. The building will feature a reconstruction of the historic Sigma Sound Studio 1, outfitted with state-of-the-art equipment. Meanwhile, courses are continually evolving. In the new Artificial Intelligence and the Creative Industries course, students explore the application of AI in creative production across sound, video and writing. Life and Work in Music City: Navigating the Entertainment Industry in Nashville includes a week of professional development workshops and meetings with industry organizations and executives in the music capital. Klein College also has a close relationship with Rock Litzitz, a collaborative production campus in Pennsylvania designed for the live-entertainment industry.

Tennessee State University
COMMERCIAL MUSIC PROGRAM
NASHVILLE

Located in Music City, TSU offers access to a variety of music-related organizations that provide internships and entry-level positions, as well as numerous field trips and programming/industry events including those sponsored by BMI, Grammy U, MusicBiz and SAE Institute. Music Business and Law, which examines intellectual property rights including AI, contracts, budgets and revenue generation, and Audio for Video, which delves into AI, are among popular courses for students in the Commercial Music Program. Mechancial Licensing Collective CEO Kris Ahrend and Sweetwater Sound vp of talent acquisition and human resources business partner Jordan Applegate are among recent guest speakers.

Toronto Metropolitan
University
TORONTO

Located in downtown Toronto, TMU's Professional Music program is designed for both artists and nonartists. Students develop expertise in music business, production, entrepreneurship, marketing, management and live events. Courses include a new offering focused on global music stardom and cultural entrepreneurship through the career of Punjabi star Diljit Dosanjh. The course reflects the program's commitment to exploring emerging trends and diverse music markets. Faculty member and *Billboard Canada* Power Player Dr. Charlie Wall-Andrews incorporates principles about the ethical use of AI for students getting ready to work in the music industry in all of her courses. All students in the program also complete a mandatory internship.



The MFSB band at Sigma Sound Studios in 1978. Some 7,000 audiotapes from the iconic studio are housed at Drexel University, while a recreation of the studio will open at Temple University.

MICHAEL PUTLAND/GETTY IMAGES

DREXEL UNIVERSITY MUSIC INDUSTRY PROGRAM

THE FUTURE
OF THE MUSIC
BUSINESS
IS ALREADY
AT WORK.

At Drexel University, students don't just study the music industry — *they experience it.*

6-MONTH CO-OP | INDUSTRY COLLABORATION | HANDS-ON PROJECTS



LEARN MORE ABOUT THE
MUSIC INDUSTRY PROGRAM
DREXEL.EDU/WESTPHAL



DREXEL UNIVERSITY
Antoinette Westphal
College of Media Arts & Design

PROUD TO BE NAMED A 2026
billboard
TOP MUSIC BUSINESS SCHOOL



Klein College of Media
and Communication | Audio and Live
Entertainment

Real
Experience

Build What's Next
in the Music Industry



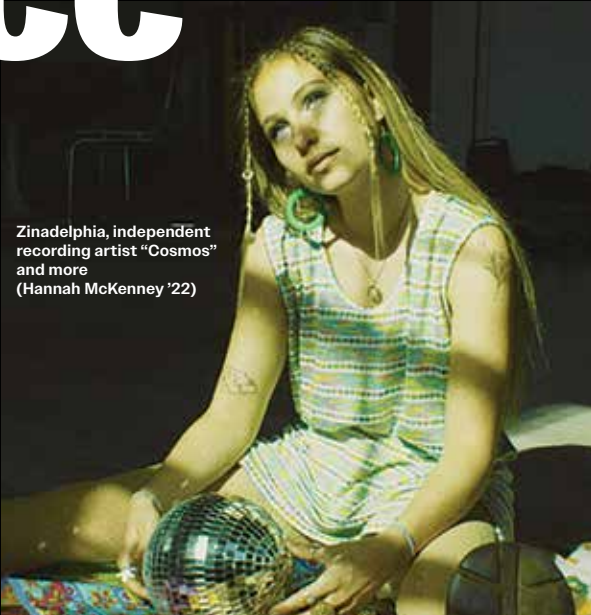
Will Yip '09, Grammy-winning producer and engineer for Turnstile and others

Scan the QR code to learn more.



John Oates '70, one half of the famed musical duo Daryl Hall & John Oates

Phil Nicolo '77, founder Studio 4 Recording, co-founder Ruffhouse Records (Lauryn Hill, The Fugees)



Zinadelphia, independent recording artist "Cosmos" and more (Hannah McKenney '22)

University of California Los Angeles

HERB ALPERT SCHOOL OF MUSIC

LOS ANGELES

The UCLA music industry program within the Herb Alpert School of Music — designed to train industry leaders rather than technicians — held its inaugural career fair in May in collaboration with recruiters from Kobalt, APG, Zeya, Universal Music Group, BMG, Boom Records, Too Lost, Sturdy Co., Primary Wave, SoundCloud, Dawbray Entertainment and Live Nation. Many classes involve field trips to local venues, studios and corporate headquarters, and the university offers two speaker series that bring industry professionals and thinkers to campus every year. EMPIRE president Tina Davis, DJ Wax Motif, Kaskade and Hillary Rodham Clinton were among recent guests. Alumni include Apple Music’s Aditi Sreenivas, TikTok’s Elena Flautor and WME’s Kelsey Kelly.

University of Colorado Denver

MUSIC & ENTERTAINMENT INDUSTRY STUDIES

DENVER

CU Denver’s Music & Entertainment Industry Studies program recently reengineered its curriculum to cover networking, life design, personal branding and other educational skills for effective industry career planning. Its speaker circuit is evolving, too. This year Grammy-winning artist Bela Fleck, singer-songwriter Trevor Hall and electro-folk duo Moontricks conducted master classes. Off campus, the London Calling program enables students to spend two weeks meeting with music and entertainment professionals in the United Kingdom and a summer program in Prague places them in multiple recording/mix sessions and in front of music professionals. Recent courses include The Brand and Business of Billie Eilish, AI and the Future of Music and Women in Music.

University of Georgia

TERRY COLLEGE OF BUSINESS

ATHENS, GA.

Faculty members at the University of Georgia’s music business program, housed in the Terry College of Business, all have significant industry experience — starting with program director David Barbe, engineer-producer for Drive-By Truckers, Deerhunter and Bettye LaVette; bassist with Sugar; and owner of Chase Park Transduction Studios. The final class in the program, Emerging Issues in Music Business, focuses on current industry concerns. Recent topics included AI, the potential restructure of concert promoters and ticketing platforms and business developments and strategies for labels. The program’s two capstone classes require students to have an internship with an active music business, and summer internship options are supplemented by the Bruce Burch Summer Opportunity Fund.

University of Hartford

THE HARTT SCHOOL

HARTFORD, CONN.

The Hartt School, the performing arts conservatory of the University of Hartford for more than a century, offers degree programs in music, dance and theater. The

school’s music management program graduated its first class in 1982, and the newly redesigned bachelor of arts in music management blends classroom learning with hands-on experience across both commercial music and nonprofit arts organizations. In 2022, Hartt launched the Sync Licensing Symposium with 20th Century/Disney’s John Houlihan, BMI’s David Levin and music supervisor Marcus Barone. Beginning in 2027, students are expected to have access to a pathway to earn both a bachelor of arts and master of business administration in just four years through a collaboration with Hartford’s Barney School of Business.

University of Louisiana at Lafayette

LAFAYETTE, LA.

Students design merchandise lines for local artists, work with sales data and settlement sheets and evaluate e-commerce platforms and merch contracts in Music Merchandise and Sales, one of many specialized courses that enhance the curriculum at the University of Louisiana at Lafayette, the first public university in the state to offer degrees in Music Business and Recording Arts. The course Music Business Entrepreneurship leads up to the students’ final project — the collectively organized festival HodgePodge for which they find the venue, bands and sponsors, as well as create merch and marketing campaigns. In February, co-instructor Jonathan Shirley presented on this experiential way of teaching entrepreneurship at the

national conference for entrepreneurship education organization United States Association for Small Business and Entrepreneurship.

University of Memphis

RUDI E. SCHEIDT SCHOOL OF MUSIC

MEMPHIS

A diversity of local partners augment the music program at the University of Memphis, where Andrew Isbell, Jeffery Jordan, Graham Rowell and Spencer Stewart formed The Band Camino in 2015. Studios Memphis Magnetic, Royal and Unapologetic, as well as Mempho Fest, Riverboat Music Festival, Memphis Record Pressing and Connect Music, offer opportunities for students interested in nonperforming roles to experience the music business within a 25-mile radius. On campus, students in the Entrepreneurship Comm Music course create a preliminary business plan for the formation of music industry-related businesses and pitch their plans to the school’s Crews Center for Entrepreneurship as part of the Cordell Jackson Music Ventures Fund.

University of Miami

FROST SCHOOL OF MUSIC

MIAMI

Frost’s program is built for both musicians and nonmusicians and is taught by active industry professionals. Students learn in a globally connected setting, steps from major Latin music offices, while gaining

ERIN GOLDBERG/GETTY IMAGES



Bela Fleck of Bela Fleck & The Flecktones conducted master classes at the University of Colorado Denver.

STUDY THE MUSIC.
SHAPE THE INDUSTRY.

The University of South Carolina School of Music offers a comprehensive education that empowers students to study music in all its forms and shape what comes next.

Led by faculty that includes GRAMMY® Award winners, the USC School of Music provides hands-on learning in and beyond the classroom. Through programs in performance, composition, music education, music industry studies, innovation and community engagement, the school prepares musicians for professional careers and leadership in music.

Grounded in our commitment to Music for the Public Good, we transform lives through music and equip future music leaders to strengthen communities.

Learn more at sc.edu/music.



School of Music
UNIVERSITY OF SOUTH CAROLINA



CREATIVE CAREERS START HERE

At Columbia College Chicago’s School of Business and Entrepreneurship, you’ll find a business school like no other.

UNDERGRADUATE DEGREES

Arts and Entertainment Management **BA**
Live and Events Management
Film and Television Business
Visual Arts Management
Design Management

Creative Professional Studies **BA**

Entrepreneurship and Innovation **BA**

GRADUATE DEGREES

Arts, Entertainment, and Media Management **MAM**

Business Innovation **MBI**

Marketing **BA**
Advertising and Content Creation
Digital Strategy
Fashion Marketing
Public Relations

Music Business **BA**

Entrepreneurship for Creatives **MA**

Strategic Communication **MA**

Columbia
COLLEGE CHICAGO



Learn more at
colum.edu/business





Jason King, dean of the Thornton School of Music at the University of Southern California, at the City Sounds: USC Thornton School of Music Jazz Studies event at Los Angeles' Grammy Museum in April.

hands-on experience and networking opportunities through 'Cane Records, Cat 5 Music, Frost Sounds and Grammy U, as well as campus radio, live productions and a suite of organizations. This past academic year, students traveled to The NAMM Show in January and volunteered at the MusicBiz conference in May. In the fall, Frost School of Music and *The Hollywood Reporter* hosted a co-branded event in Los Angeles related to a Future of Music survey the school commissioned with Yungblud as the keynote speaker. The school recently named producer/songwriter/record executive Matt Serletic as its new dean.

University of North Alabama
DAVID AND JOHN BRIGGS FAMILY DEPARTMENT OF ENTERTAINMENT INDUSTRY

FLORENCE, ALA.
Alumnus John Briggs served as ASCAP's vp of membership for more than two decades. His brother David Briggs was a world-renowned musician, arranger, studio owner and publisher whose career included touring and recording with Elvis Presley. In 2025, a transformative gift from the Briggs family led to the renaming of the university's entertainment industry department, which co-houses the Shoals Music Archive and was recognized this year with a permanent exhibit by the Alabama Music Hall of Fame. Offered as a course, Singing River Records is the program's student-run record label through which students work alongside faculty mentors to manage operations including A&R, marketing, promotion, publicity, distribution, licensing and accounting.

a master in music leadership, focused on arts administration, musical development and leadership development. The school also features a robust internship program and an opportunity for students to travel to Los Angeles during spring break.

University of Southern California
THORNTON SCHOOL OF MUSIC

LOS ANGELES
Recording Academy senior executive director Qiana Conley and Bobby Campbell, who manages Lady Gaga, are among graduates of USC Thornton's music industry program, which features a curriculum that spans artist management, music law, marketing, publishing, touring, music supervision, entrepreneurship and emerging technologies. The annual Music Mentorship Program connects music majors with industry professionals, and USC Thornton's new Stockholm Maymester — coordinated by professor Amy Blackman and partially supported this year by ABBA's Benny Andersson — connects students with global industry leaders through a two-week experience overseas. Music TV producer Suzanne de Passe, members of Shawn Mendes' team and the late industry veteran Clive Davis were among speakers on campus this year, while former Epic Records chairwoman Sylvia Rhone was Thornton's 2026 commencement speaker.

University of South Carolina
SCHOOL OF MUSIC

COLUMBIA, S.C.
Established five years ago, the University of South Carolina's music industry studies program combines interdisciplinary coursework with extensive real-world experience. Through opportunities such as Greene Street Records, Live @ The Underground and industry partnerships, students graduate with practical experience, professional connections and the skills to succeed in today's music industry. The annual Women in Music Conference brings leaders to campus for two days of panels, networking and career development. This year's iteration included Monique Runnels (Ticketmaster), Cameron Boone (Live Nation) and Malaika Alvaro (ASCAP). Through a partnership with Danny Wimmer Presents, students can also work at major music festivals across the country.

William Paterson University
MUSIC AND ENTERTAINMENT INDUSTRIES PROGRAM

WAYNE, N.J.
Sony manager of the Cross-Label team Joelle Filippi, Atlantic Records director of sales and streaming Kaitlyn Sperduto and Atlantic Records director of global marketing Geneva Gamblin are alumni of the Music and Entertainment Industries Program at William Paterson University, where courses evolve with industry trends. Popular class Personal Management in the Music and Entertainment Industry explores topics from the evolution of social media and inclusion of AI to the lessening impact of major labels and rise of artist independence. Off campus, students participate in events connected with Grammy U, New York Music Week, Assistants Vs Agents and the jump.global VOLUMES summit. **B**

REBECCA SAPIRETTI PHOTOS

50+ Years as an Academic Program
All Faculty Have Years of Industry Experience
Student-Run Record Label and Productions
Access to Industry Professionals
Affordable 4-Year Education
Internships Available

DAVID AND JOHN BRIGGS FAMILY
Department of Entertainment Industry
una.edu/entertainment

FOR YOUR GRAMMY® CONSIDERATION

AVE MARIA | The Mater Dolorosa Project

FEATURING
Leneshia Randolph | Vocalist
Tatia Rose | Pianist/Arranger
Tommy Sims | Producer

**ROOTED IN THE DELTA.
BUILT FOR THE MUSIC INDUSTRY.**

Earn a B.S. in Entertainment Industry Studies at the Delta Music Institute.

- Music Business
- Audio Engineering Technology
- Live Entertainment Technology

Learn the business. Make the records. Produce the shows.
A Billboard Top Music Business School, 2022–2026

MAKE MUSIC YOUR BUSINESS.

1003 W SUNFLOWER ROAD | CLEVELAND, MISSISSIPPI

662.846.4579

Scan to explore DMI

FOR YOUR GRAMMY® CONSIDERATION

SANDI PATTY THE VOICE I HAVE NOW

Written by Joel Lindsey | Produced by Gordon Mote

5 Grammy Awards®

40 Dove Awards

4 Billboard Music Awards

Gospel Music Hall of Fame

Indiana Living Legend

“... the comeback is not a greatest-hits victory lap
but a song about the instrument she has now...”



“There are some voices that simply belong to
Christian music history. Sandi Patty’s is one of them.”



‘A shining example of what it means to be bold, brash,
& beautiful... There’s no one quite like her.’

Broadway World

JUDITH OWEN

FOR YOUR CONSIDERATION



Suit Yourself

Discover the New Standard of Jazz, Blues & Soul



LP/CD/DIGITAL

LIVE AT CAFÉ CARLYLE NEW YORK

Tue 6th & Wed 7th October, 35 East 76th St.

8.45pm



www.judithowen.net

By arrangement with Marshall Arts Ltd.



robyn sexistential

"It's no overstatement to say that a lot of today's pop music would not sound the way it does without Robyn"
Variety

"Robyn's long-awaited ninth album perfects her formula for sentimental dance floor hits"
Resident Advisor

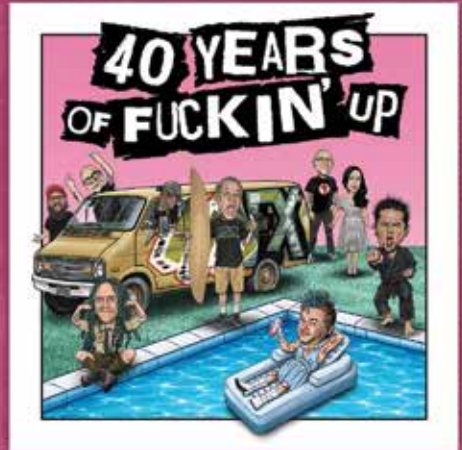
KONICHIWA RECORDS YOUNG

FOR YOUR GRAMMY® CONSIDERATION:

NOFX

BEST ROCK SONG
40 YEARS OF FUCKIN' UP

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
40 YEARS OF FUCKIN' UP: ROTTEN TO THE SCORE


"Rotten to the Score"



ERYKAH BADU THE ALCHEMIST

before the world bows

"A PERFECT ALBUM" - BILLBOARD

CONTROL GROUP YOUNG

FOR YOUR GRAMMY® CONSIDERATION

RACHAEL SAGE & THE SEQUINS

CANOPY

BEST RECORDING PACKAGE

WINNER: 2026 GDUSA DESIGN AWARD

40 PANELS OF PAINTINGS BY SAGE & PHOTOS BY SHERVIN LAINEZ & ANNA AZAROV

- BEST RECORDING PACKAGE - CANOPY
- BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
- BEST INSTRUMENTAL COMPOSITION
- BEST AMERICAN ROOTS SONG

"ONE OF THE MOST COMPELLING AND CREATIVE SINGERS AND SONGWRITERS OF THE MODERN ERA"

songwriter

DESIGNED BY RACHAEL SAGE & SPIT + IMAGE

RACHAELSAGE.COM/LISTEN

fcukers

for your consideration

NINJA TUNE

Galaxy Brain
MARY BETH BARONE

"It's not just deadpan.
It's dead inside."
—Jason Zinaman, *The New York Times*

New limited edition comedy album
in cherry red vinyl - order now!

Use promo code **GRABHERBYTHEGALAXYBRAIN** at checkout for free gifts with
your purchase, including a pair of Mary Beth's underwear (while supplies last).
marybethbarone.shop

LIVE MUSIC IS COOL.

130 Years of the Oregon Symphony

We were founded as the first orchestra on the West Coast, and the Oregon Symphony has pushed boundaries ever since: one artist, one performance, one note at a time. And we aren't stopping now. Every day, we work to boldly reimagine the symphony as locally distinctive, musically adventurous, and deeply impactful on the stage and beyond. Join us in celebrating our rich symphonic history in the 2026/27 season and as we dream big for the next 130 years.

FOR YOUR CONSIDERATION

Andy Akiho: Beneath Lighted Coffers; Concerto for Steel Pans & Orchestra

Experience the multi-Grammy® nominated Oregon Symphony's first live recording with composer and steel pannist Andy Akiho, led by Jean Vollum Music Director David Danzmayr and produced in collaboration with Reference Recordings.



View our season
celebrating 130 years at
orsymphony.org

ENGLISH/ESPAÑOL
503.228.1353

Programs, artists, prices, and
dates are subject to change. All
sales final. Ticket limits apply.

PHONE HOURS
Monday–Friday
10AM–8PM
Concert Saturdays
1–6PM

OREGON
SYMPHONY

HENRY PATTERSON BROADWAY MAYBE

FOR YOUR GRAMMY® CONSIDERATION
BEST TRADITIONAL POP VOCAL ALBUM

THE STORY OF
A CAREER
THAT HASN'T
HAPPENED YET.



"IT'S THE SOUND OF
SOMEONE STANDING JUST
OUTSIDE THE SPOTLIGHT AND
MAKING YOU BELIEVE THEY
BELONG IN IT."

ADVENTURES IN THEATRELAND



"EXCEPTIONAL
VOCAL ABILITY."

MUSICAL THEATRE REVIEW

HENRYPATTERSON.CO.UK/FYC

FOR YOUR GRAMMY® CONSIDERATION

Michael John Ahern Heart Shaped World

*Album of the Year
Best Americana Album
'The Gift' Song of the Year*

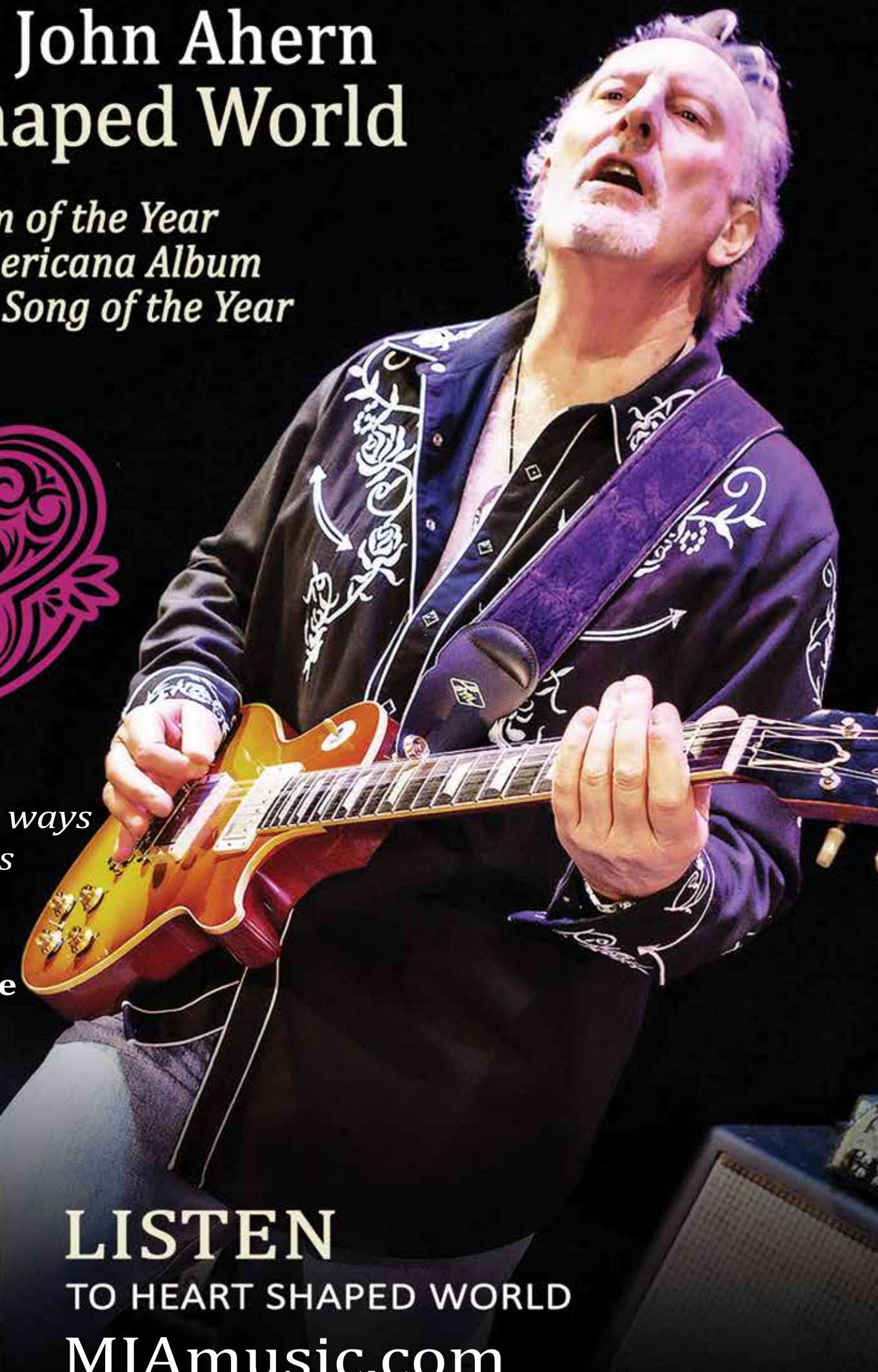


*Nine original songs
exploring the many ways
love shapes our lives*

*Produced by Joel Jaffe
Featuring "The Gift"
with Larry Carlton*



LISTEN
TO HEART SHAPED WORLD
MJAmusic.com





For Your GRAMMY® Consideration

ANOTR FT 54 ULTRA
'TALK TO YOU'

From the Album
'WITNESS'

For Your GRAMMY® Consideration

JACK ANTONOFF

Phoebe Bridgers
LOST WEEKEND

Bleachers
EVERYONE FOR
TEN MINUTES

Taylor Swift
"I Knew It, I Knew You"

Lana Del Rey
"White Feather Hawk
Tail Deer Hunter"

Troye Sivan
"She's The Best"

Doja Cat
VIE

Kelsey Lu
SO HELP ME GOD



FOR YOUR GRAMMY® CONSIDERATION

CARLY PEARCE

HONEST WOMAN

FEATURING:

“DREAM COME TRUE”

“IF I DON’T LEAVE I’M GONNA STAY”

(CARLY PEARCE & RILEY GREEN)

“WHAT IF YOU LOVED ME”

(CARLY PEARCE, MOLLY TUTTLE, DAN TYMINSKI)

“THAT WILLINGNESS TO BE UNFILTERED AND UNAPOLOGETIC IN HER PERSPECTIVES IS THE HEARTBEAT OF PEARCE’S FIFTH STUDIO ALBUM HONEST WOMAN.”

billboard

“THIS IS COUNTRY MUSIC ROYALTY AT WORK...”

“UTTERLY EXQUISITE.”

MUSICROW

“...WILL LIKELY BECOME A CLASSIC.”

songwriter

“...MAINTAINS PEARCE’S COMMITMENT TO TRADITIONAL COUNTRY MUSIC.”

TASTE OF COUNTRY

“...HER MOST CONFIDENT BODY OF WORK YET.”

ALL COUNTRY NEWS

“...VERY MUCH IN THE VEIN OF SONGS THAT LORETTA AND DOLLY WERE PUTTING OUT DURING THE PRIME OF THEIR CAREER.”

WHISKEY & RIFF

BBR

STONE CREEK

BMG

BMG

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSIC FILM



**BILLY
IDOL
SHOULD
BE
DEAD**

“...[the documentary] combines a humorous shrug at his outrageous excesses with something warmly sympathetic.”

-THE GUARDIAN

“DYING TO LIVE”

BEST SONG WRITTEN FOR VISUAL MEDIA

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

“Clever animation explores areas of Idol’s life not caught on camera [...] a new vantage point of Billy Idol.”

-USA TODAY

“Billy Idol is funny and charming, even when describing his deepest, darkest moments.”

-DECIDER

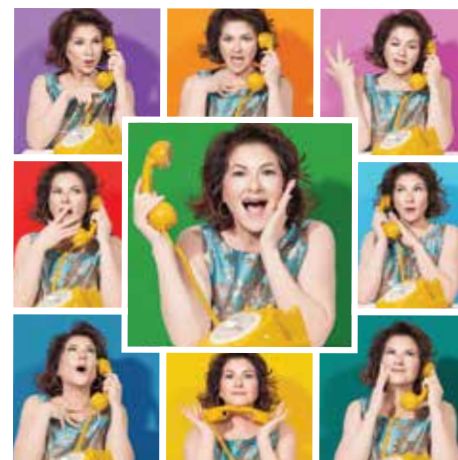
“‘Dying to Live’ is a total rarity in Idol’s catalog. It’s intimate, even gentle, with an arrangement centered on piano and string quartet.”

-THE WRAP

FOR YOUR GRAMMY®
CONSIDERATION

jennifer
madsen

girl talk



jennifer madsen

**BEST TRADITIONAL POP
VOCAL ALBUM**

**BEST ARRANGEMENT,
INSTRUMENTS AND VOCALS**
"Girl Talk"

Brent Edstrom & Jennifer Madsen

**BEST ENGINEERED ALBUM,
NON-CLASSICAL**

BEST IMMERSIVE AUDIO ALBUM

girl talk

FEATURING: Sean Jones, Jeff Coffin, and Ryan Keberle



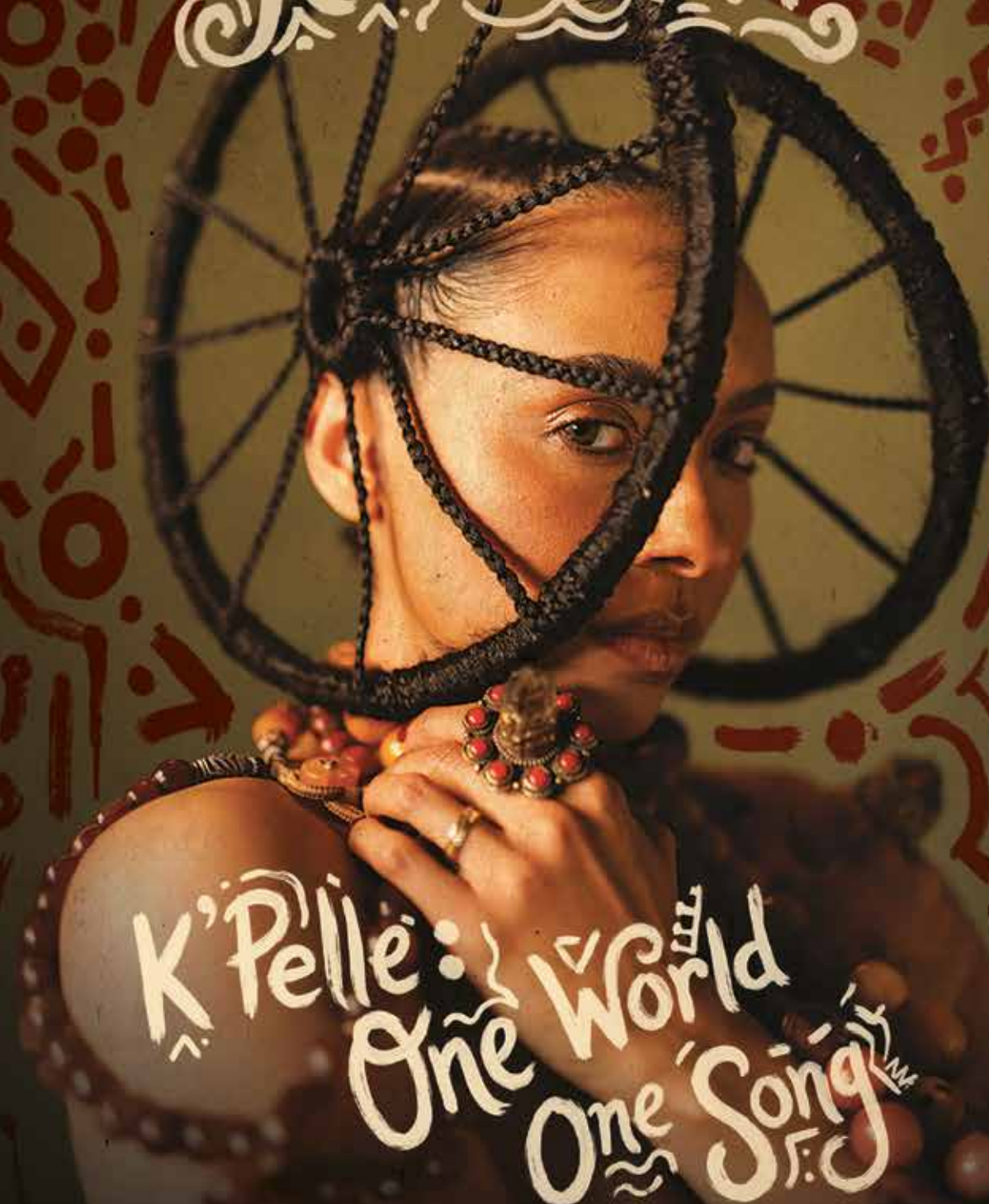
LISTEN TO "GIRL TALK"
jennifermadsen.com/fyc

@JenniferMadsenMusic | JenniferMadsen.com

GRAND CENTRAL
ARTISTS

FOR YOUR GRAMMY® CONSIDERATION

Kat Graham



"Direct and unsparing... in the
tradition of Public Enemy, Woody
Guthrie, and Fela Kuti."

billboard AFRICA

"An ambitious and inclusive project that places
music and cultural diversity at the center of an
album conceived from a global perspective."

RollingStone UK

"Music as a common language,
a neutral territory where
differences can engage in dialogue."

Galore

SOUND
ZOO

RADAR LIVE

Virgin
MUSIC
GROUP

FOR YOUR GRAMMY® CONSIDERATION

GHOST HOUNDS

JUSTIFIED
BEST AMERICANA ALBUM

“JUSTIFIED”
BEST AMERICAN ROOTS PERFORMANCE
BEST AMERICAN ROOTS SONG

“Full-tilt, take-no-prisoners
smorgasbord of rock, roots,
soul, blues, and singularly
badass country.”

COWBOYS INDIANS

“Intriguing, dramatic and
eerie, it’s a country-rock
look into the dark side.”

LOUDER

“Soulful outlaw rock...
Singer SAVNT’s stand-out
pipes are front and centre,
as they should be.”

MUSICROW



GHOSTHOUNDS.COM

FOR YOUR GRAMMY® CONSIDERATION

“BUSTA RHYMES DOESN’T ARRIVE.
HE DETONATES!”
LADYGUNN

“THE MOST CONSEQUENTIAL
GUEST RAPPER IN HIP-HOP HISTORY”
The New York Times

“TRACKS THAT FEEL SIMULTANEOUSLY
CLASSIC AND CONTEMPORARY.”
AP Associated Press

BUSTA RHYMES J DILLA DILLAGENCE II

ALBUM OF THE YEAR



BEST RAP ALBUM

“This Woman”
Busta Rhymes x J Dilla
featuring D’Angelo
RECORD OF THE YEAR
SONG OF THE YEAR
BEST MELODIC RAP PERFORMANCE

“Back Pain, Chest Pain, Head Pain”
Busta Rhymes x J Dilla
BEST RAP PERFORMANCE



“What We Got In Common”
Busta Rhymes x J Dilla
featuring Jon Baptiste & Common
BEST RAP SONG

“WE ARE CLOSING OUT THE YEAR WITH A BANG WITH THE LEGENDARY RAPPER,
PRODUCER, ENTREPRENEUR, ACTOR, AND ICON BUSTA RHYMES.”

Esquire



THE CONGLOMERATE
ENTERTAINMENT

PRNCPLS

911 PROJECT HARMONY

FOR YOUR GRAMMY®
CONSIDERATION

HEART OF THIS TOWN



PASADENA FIRE ENGINEER
CHIEN YU

HE EVACUATED HIS WIFE AND
TWO SONS, THEN RETURNED TO
DUTY DURING THE EATON FIRE.
THEIR ALTADENA HOME WAS
DESTROYED.

THROUGH 911 PROJECT HARMONY,
FIRST RESPONDERS TRANSFORM
THEIR EXPERIENCES OF SERVICE,
SACRIFICE AND TRAUMA INTO
MUSIC — CREATING MEANINGFUL
PATHWAYS TO HEALING FOR
THEMSELVES, THEIR FAMILIES
AND ENTIRE COMMUNITIES.

"As we sifted through the rubble of our home that was
no more, I saw something shining through
the ashes on the floor...."



RANDY SPENDLOVE CHIEN YU JONATHAN FIREY



SCAN TO HEAR THE
FULL STORY & SONG

FOR YOUR GRAMMY® CONSIDERATION

LEANNE MORGAN

unspeakable things

BEST COMEDY ALBUM

"Morgan's unvarnished style of storytelling
shows us why she's resonating with
much of America. There's just no
substitute for a whip-smart
Southern woman telling it like it is."

Los Angeles Times

"It can be hard to think of another
contemporary entertainer who has
managed to enthrall both the
woman who might still call
herself a 'homemaker'
and the elite comedy
establishment."

The New York Times

N



HUGEL

✦ **FOR YOUR GRAMMY®** ✦
CONSIDERATION

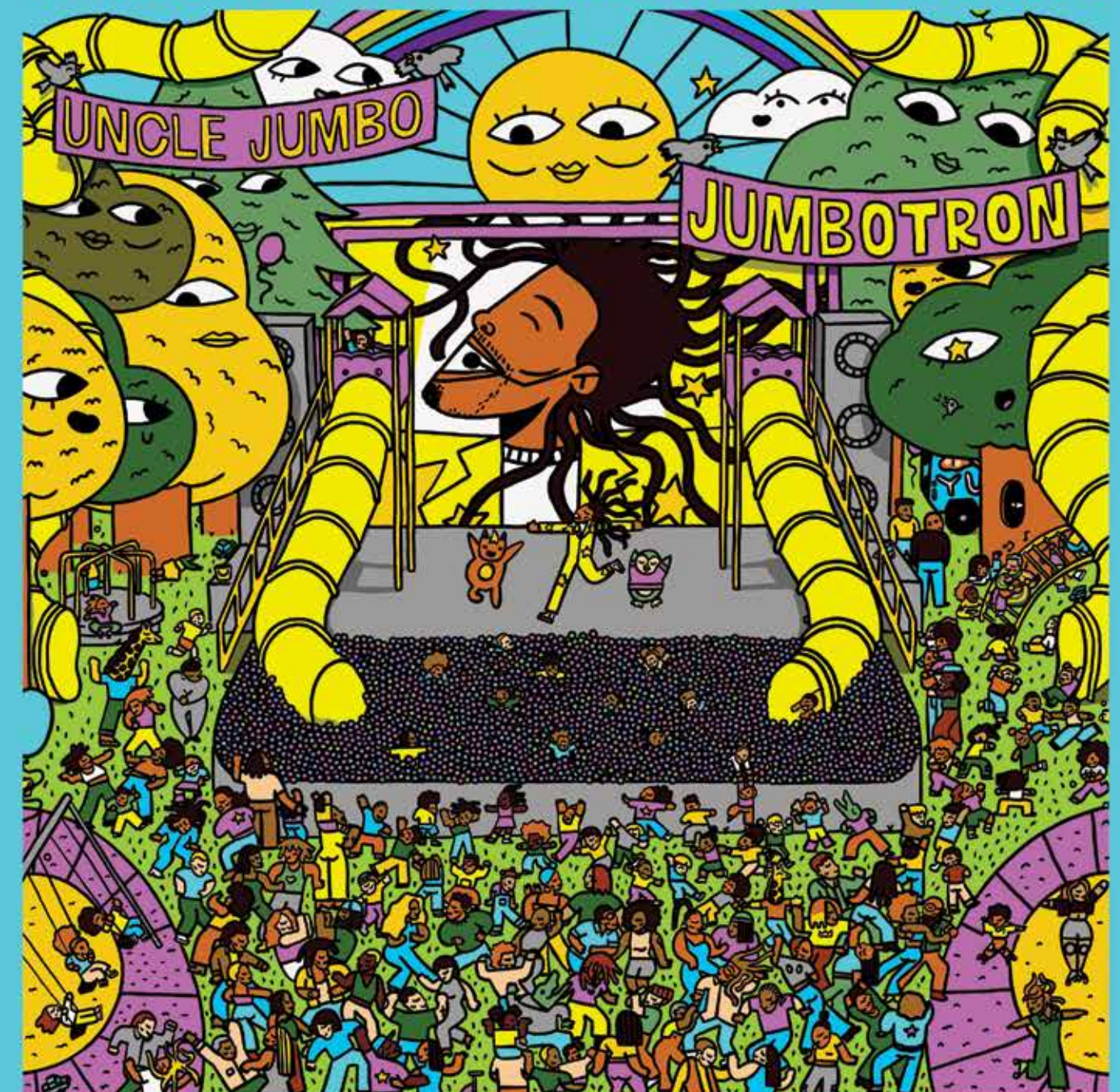
BEST DANCE/ELECTRONIC RECORDING
HUGEL, ULTRA NATÉ
"MOVIN' TO THE SUN"

BEST DANCE/ELECTRONIC RECORDING
HUGEL, ULTRA NATÉ
"FREE"

BEST DANCE/ELECTRONIC ALBUM
HUGEL
"TWENTY ONE"

FOR YOUR GRAMMY® CONSIDERATION
JUMBOTRON
by UNCLE JUMBO

we have the **POWER** to **SHINE** our **LIGHT** on the world



find these hidden objects on the album cover



UNCLE-JUMBO.COM

FOR YOUR GRAMMY® CONSIDERATION

TRISHA YEARWOOD

Christmas

Featuring
"Merry
Christmas,
Valentine"
co-written and
performed
with
Garth Brooks



Produced by **DON WAS**
Arranged and Conducted by **DAVID CAMPBELL**
Engineered by **STEVE GENEWICK**
A timeless holiday collection recorded with
FULL SYMPHONY ORCHESTRA

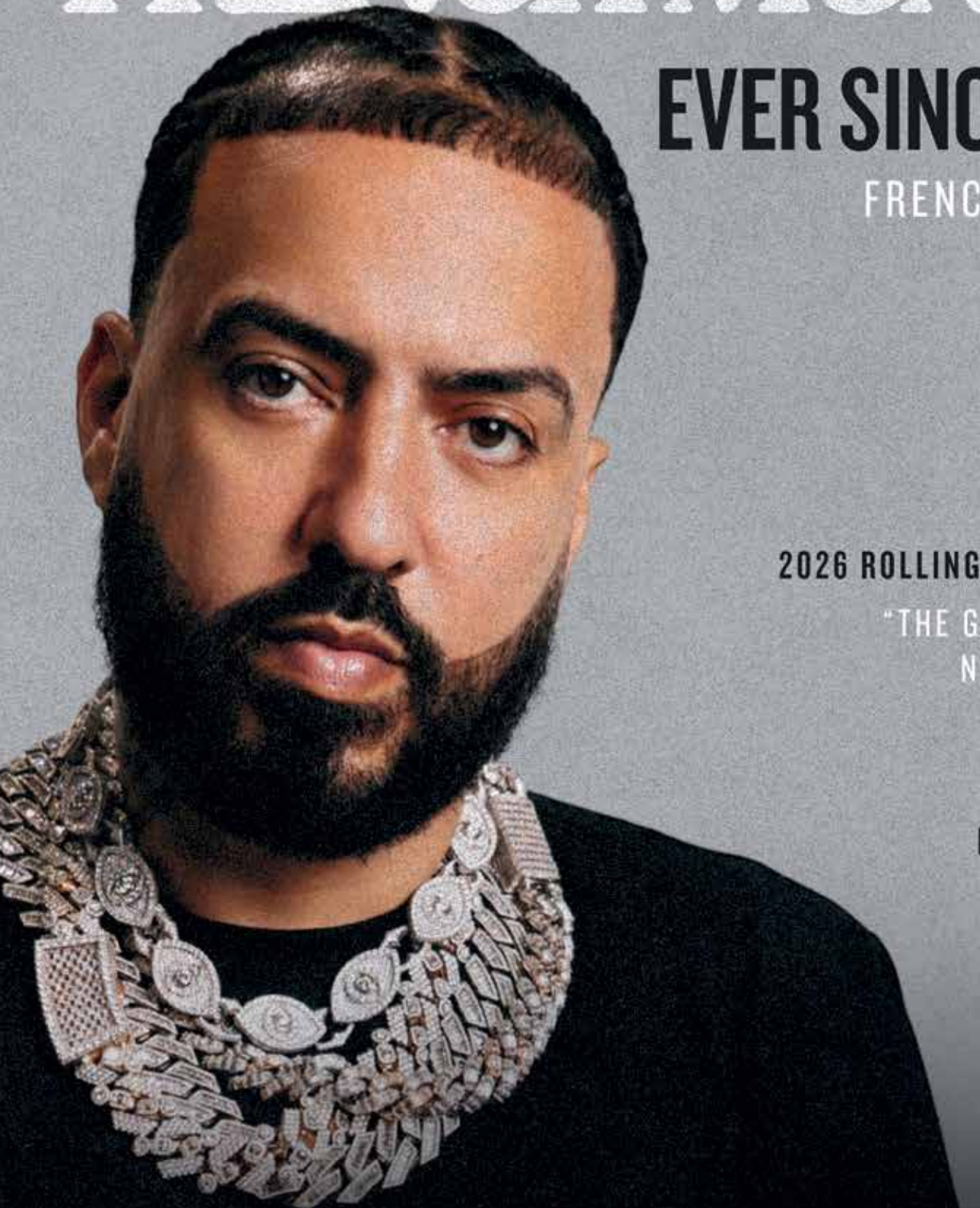
Swandolyn
REAL RECORDS

FOR YOUR GRAMMY® CONSIDERATION

FRENCH MONTANA

EVER SINCE U LEFT ME

FRENCH MONTANA & MAX B



"BEST COLLABORATION"
2026 MTV VMAS NOMINEE

"BEST GROUP"
2026 BET AWARDS NOMINEE

2026 ROLLING STONE CANADA COVER STAR

"THE GLOBAL HITMAKER ENTERS A
NEW ERA OF INDEPENDENCE."

RollingStone

PODCAST SONG OF THE WEEK
The New York Times

"MASSIVE RADIO SMASH."
billboard

"FRENCH MONTANA &
MAX B HAVE A CERTIFIED
SUPER HIT."
EBRO DARDEN

"[EVER SINCE U LEFT ME] LED
THE NY KNICKS TO THE
CHAMPIONSHIP."
DRUSKI

"FRENCH MONTANA IS THE
KING OF NEW YORK."
FUNKMASTER FLEX

THE BIGGEST INDEPENDENT RECORD IN THE EASTCOAST

**COKE
BOYS**

FOR YOUR GRAMMY® CONSIDERATION

RYAN BINGHAM AND THE TEXAS GENTLEMEN THEY CALL US THE LUCKY ONES

"As complete of a record as Bingham has ever recorded."

RollingStone

"Ryan Bingham has come back to music in a big way."

TexasMonthly

"It was worth the wait...a handful of must-hear stories sketched into Bingham's growing songbook of cinematic tales."

Forbes

"This is one smart, encompassing album...He has already won a lasting place in the line of such raspy-voiced singer-songwriters as Bob Dylan, John Prine, Bruce Springsteen and Steve Earle."

THE WALL STREET JOURNAL

FEATURING: "THE LUCKY ONES" · "LET THE BIG DOG EAT" · "RELEVANCE" · "COCAINE CHARLIE"



LISTEN TO
THE ALBUM



FOR YOUR GRAMMY® CONSIDERATION

"JAE has a physical sound that needs to be felt as much as heard."



"Thee JAE has shown he's not limited to only one genre."

24HH

"We're always finding the next one, and there's another guy in the building now y'all need to pay attention to. Thee one and only JAE."

DJ HOLIDAY

**HOT
107.9**

"Wherever, Whenever"
Thee Jae x Lil Mite



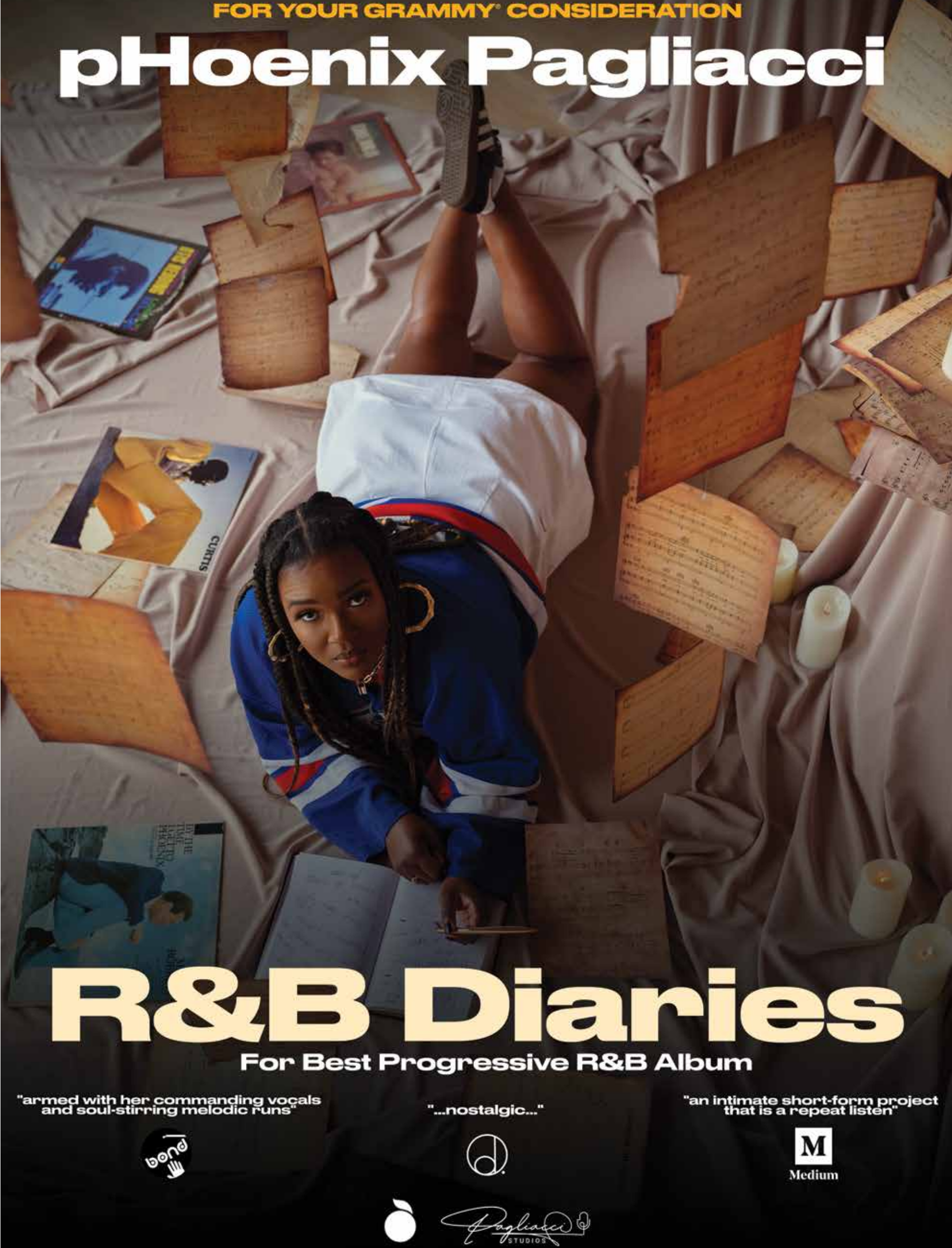
LISTEN NOW

BEST R&B COLLABORATION OR
DUO/GROUP PERFORMANCE



FOR YOUR GRAMMY® CONSIDERATION

pHoenix Pagliacci



R&B Diaries

For Best Progressive R&B Album

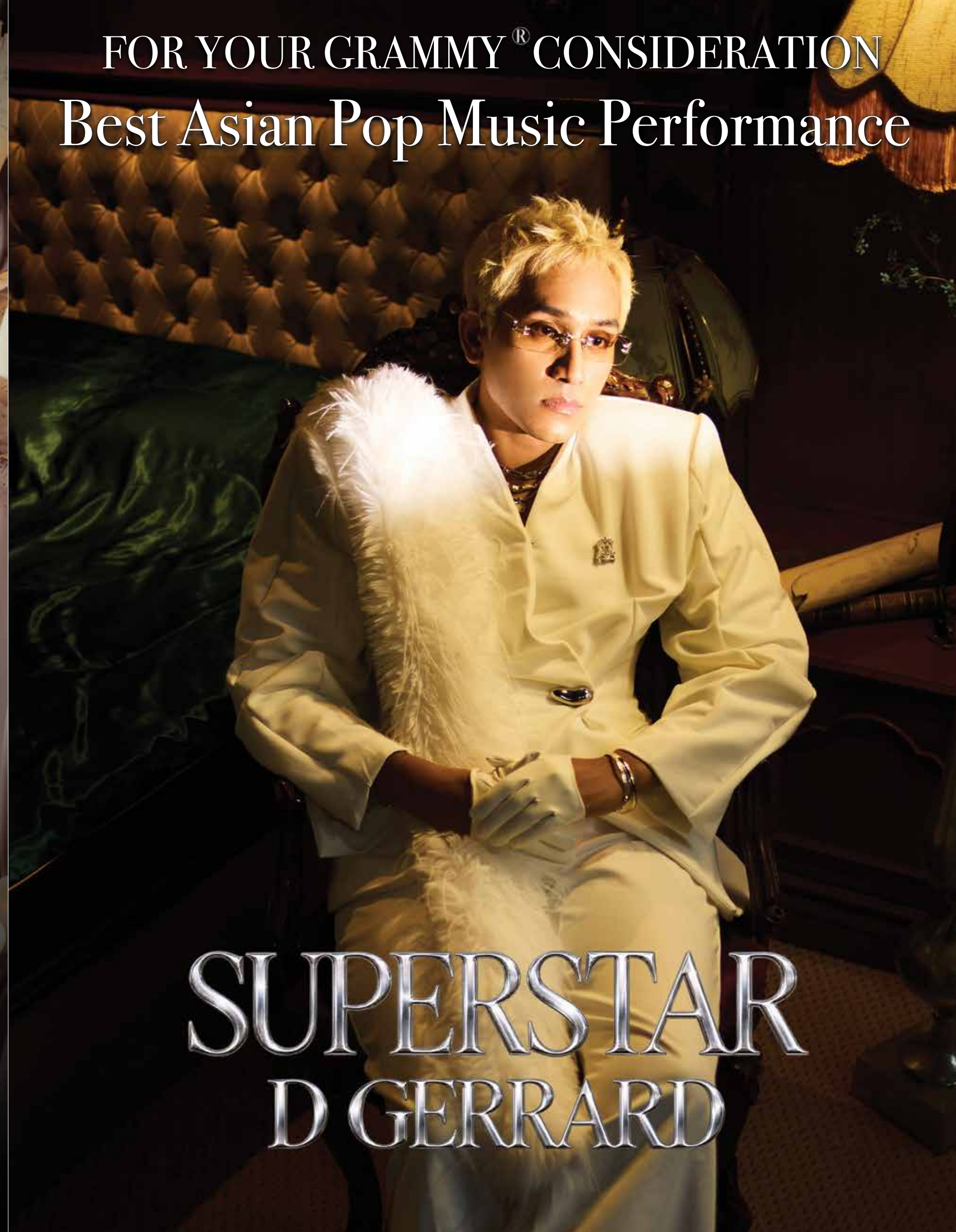
"armed with her commanding vocals
and soul-stirring melodic runs"

"...nostalgic..."

"an intimate short-form project
that is a repeat listen"



FOR YOUR GRAMMY® CONSIDERATION
Best Asian Pop Music Performance



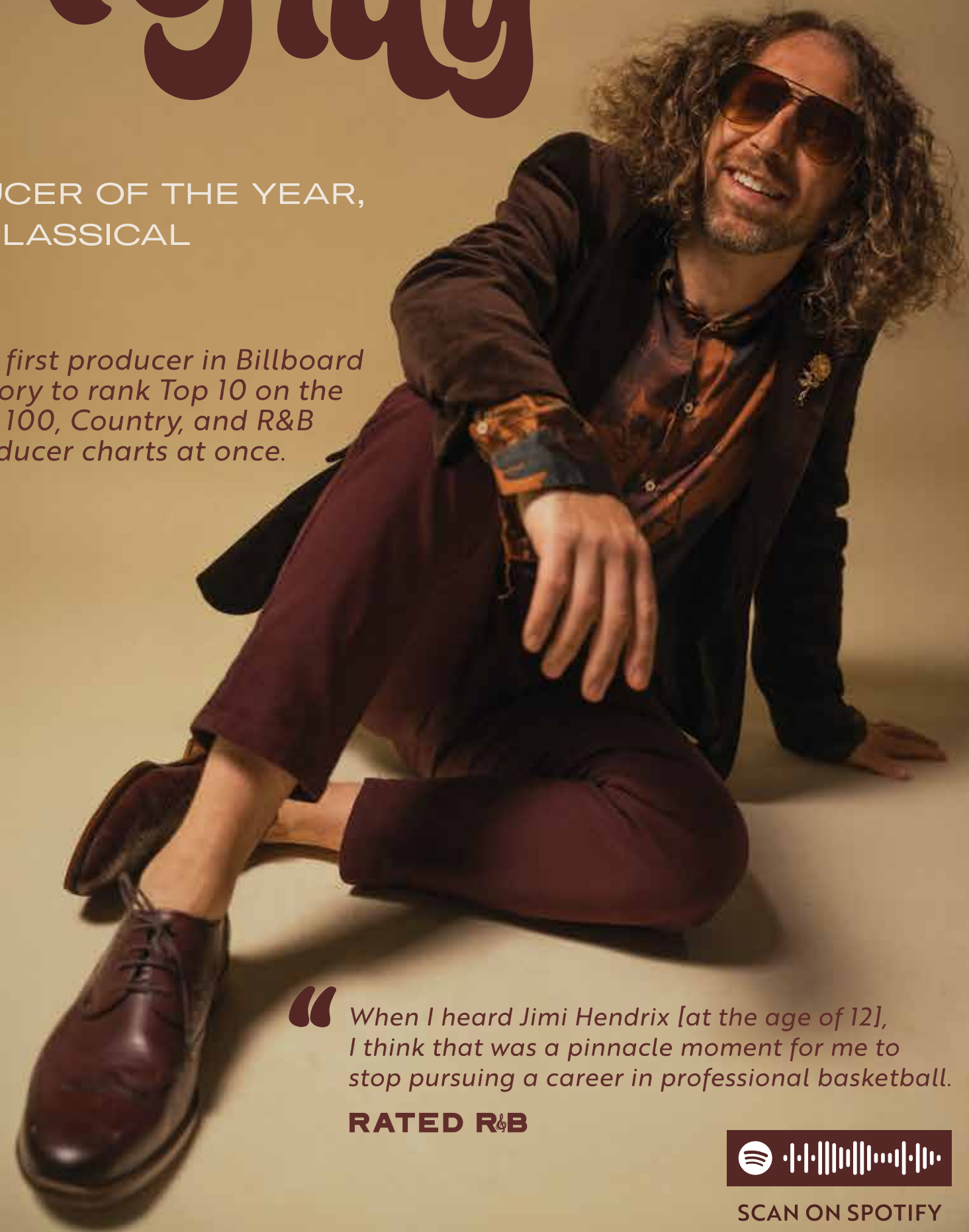
SUPERSTAR
D GERRARD

FOR YOUR GRAMMY® CONSIDERATION

JEFF *Gitty* GITELMAN

PRODUCER OF THE YEAR,
NON-CLASSICAL

 The first producer in Billboard history to rank Top 10 on the Hot 100, Country, and R&B producer charts at once.



“When I heard Jimi Hendrix [at the age of 12], I think that was a pinnacle moment for me to stop pursuing a career in professional basketball.

RATED R&B



SCAN ON SPOTIFY

FOR YOUR GRAMMY® CONSIDERATION

BEST OF ALL FOUR PARTS. ONE VOICE.

The **BEST OF ALL** album brings together the artistry of Original Pilipino Music (OPM) songwriter **Elzar Dodjie Simon**, choral arranger **Joel Navarro**, and four accomplished vocalists in a captivating collection built around intricate four-part harmonies. From the OPM classic “*Ikaw Lamang*” to “*Kulang ang Paleta*,” a new collaboration with Philippine National Artist for Music **Ryan Cayabyab**, the album celebrates the richness and beauty of Filipino music. Mixed and mastered by sound engineer **Jett Galindo**, **BEST OF ALL** is a showcase of Filipino songwriting, vocal artistry, and contemporary choral arrangement.



THE CREATIVE TEAM

ELZAR DODJIE SIMON
Songwriter

JOEL NAVARRO
Choral Arranger

JETT GALINDO
Sound Engineer • Mixing & Mastering

MARTIN ANDREW GUEVARRA
Recording Engineer

THE VOICES (Left to Right)

JOSHUA CADELIÑA
Tenor • Acapellago

NICA TUPAS
Alto • Ryan Cayabyab Singers

MOY ORTIZ
Bass • The CompanyY

BIANCA LOPEZ-AGUILA
Soprano • The Nightingales
Philippine Madrigal Singers



LISTEN TO THE MUSIC



▶ WATCH ON
YOUTUBE

🎵 LISTEN ON
SPOTIFY

For Your GRAMMY® Consideration
THE PRETTY RECKLESS
DEAR GOD



FEATURING
“For I Am Death”
and
“When I Wake Up”

“This is what modern rock should sound like”
RollingStone

“Delivered one of the most complete statements of their career”
MILKY

“A dominant force in modern rock”
REVOLVER

“A record that captures them at their most unfiltered and raw”
PLAYBOY

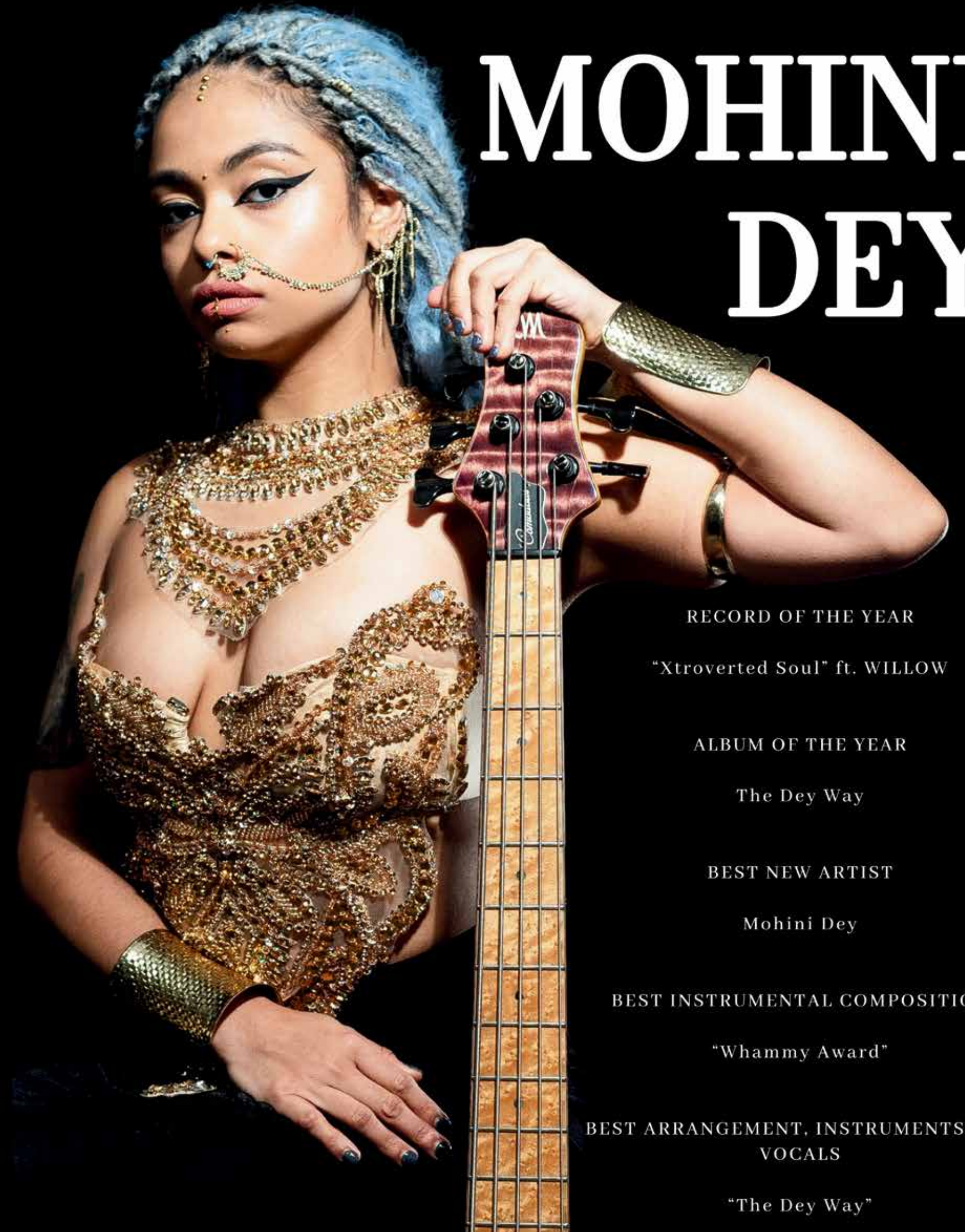
“Some of their best work to date”
KERRANG!

FEARLESS
RECORDS

ACTIVIST

FOR YOUR GRAMMY® CONSIDERATION

MOHINI
DEY



RECORD OF THE YEAR

“Xtroverted Soul” ft. WILLOW

ALBUM OF THE YEAR

The Dey Way

BEST NEW ARTIST

Mohini Dey

BEST INSTRUMENTAL COMPOSITION

“Whammy Award”

BEST ARRANGEMENT, INSTRUMENTS AND
VOCALS

“The Dey Way”



Clockwise: Bad Bunny, Taylor Swift, SZA, Kendrick Lamar and Adele.

How Grammy Winners Have Performed On The Charts

Grammy Award winners and their success on the *Billboard* charts tend to line up closely — with trophy recipients historically reaching lofty heights on both the *Billboard* 200 albums chart and the *Billboard* Hot 100 songs chart. Here, *Billboard* looks at the crossover of critical and commercial achievements over the years for chart-based insights into what to possibly expect come Music’s Biggest Night on Feb. 7, 2027.

—GARY TRUST

96%

Of the **68** album of the year winners, **65** — or **96%** — have reached the *Billboard* 200’s top 10 (two of which did so for the first time following their Grammy wins). **Twenty-six in a row** did so in **1996-2021**, the longest streak of all time.

69%

The **four** most recent album of the year winners led the *Billboard* 200. The record is **six in a row**, in both **1975-80** and **2002-07**. Historically, **69%** of all recipients (47 of 68) have hit No. 1.

THE LAST 10 RECORD OF THE YEAR WINNERS ON THE HOT 100

Year	Title	Artist	Peak
2026	“Luther”	Kendrick Lamar & SZA	No. 1, 13 weeks
2025	“Not Like Us”	Kendrick Lamar	No. 1, 3 weeks
2024	“Flowers”	Miley Cyrus	No. 1, 8 weeks
2023	“About Damn Time”	Lizzo	No. 1, 2 weeks
2022	“Leave the Door Open”	Silk Sonic (Bruno Mars & Anderson .Paak)	No. 1, 2 weeks
2021	“Everything I Wanted”	Billie Eilish	No. 8
2020	“Bad Guy”	Billie Eilish	No. 1, 2 weeks
2019	“This Is America”	Childish Gambino	No. 1, 2 weeks
2018	“24K Magic”	Bruno Mars	No. 4
2017	“Hello”	Adele	No. 1, 10 weeks

THE LAST 10 ALBUM OF THE YEAR WINNERS ON THE BILLBOARD 200

Year	Title	Artist	Peak
2026	<i>DeBí TiRAR Más FOToS</i>	Bad Bunny	No. 1, 5 weeks
2025	<i>Cowboy Carter</i>	Beyoncé	No. 1, 2 weeks
2024	<i>Midnights</i>	Taylor Swift	No. 1, 6 weeks
2023	<i>Harry’s House</i>	Harry Styles	No. 1, 2 weeks
2022	<i>We Are</i>	Jon Batiste	No. 25*
2021	<i>Folklore</i>	Taylor Swift	No. 1, 8 weeks
2020	<i>When We All Fall Asleep, Where Do We Go?</i>	Billie Eilish	No. 1, 3 weeks
2019	<i>Golden Hour</i>	Childish Gambino	No. 4
2018	<i>24K Magic</i>	Bruno Mars	No. 2
2017	<i>25</i>	Adele	No. 1, 10 weeks

*Post-Grammys; previously reached No. 86

84%

Of the **68** record of the year winners, **57** — or **84%** — have made the Hot 100’s top 10. **Seventeen in a row** have since **2010**, the second-longest streak, after a **23-year run** in **1965-87**.

56%

The last **five** records of the year topped the Hot 100. That’s the longest streak since an **eight-year stretch** in **1969-76**. Historically, **56%** of all winners (38 of 68) have led the list.



NO.
3

Beabadoobee’s New Best

SINGER-SONGWRITER BEABADOOBEE bounds in at No. 3 on Top Album Sales with her latest studio album, *Pylon*. She scores her highest-charting set yet and best sales week (25,000 sold in the United States in the week ending Sept. 24, according to Luminate). First-week sales were aided by the album’s availability across 10 vinyl variants (including signed editions), three CD variants (including a signed edition), two cassettes and a download.

Pylon also launches at No. 7 on the overall Billboard 200 — beabadoobee’s first top 10 on the list. In total, the set nabs top 10 appearances across seven charts: Top Album Sales, the Billboard 200, Vinyl Albums, Indie Store Album Sales, Top Rock & Alternative Albums, Top Rock Albums and Top Alternative Albums.

Elsewhere on Top Album Sales, Evan (formerly of ENHYPEN) sees his debut project, *Death Of Me*, start at No. 7 with 15,000 copies sold. Its opening-week sales were aided by its availability across 15 physical variants (all on CD), all containing collectible items such as photo cards, posters and stickers, with some items randomized, including signed editions.

Beck collects his 14th charting title on Top Album Sales as his newest release, *Ride Lonesome*, starts at No. 11. It also enters at No. 2 on Indie Store Album Sales (with 37% of its first-week sales from indie record stores) and No. 8 on Vinyl Albums.

Two steps away from Beck is his prior collaborator Orville Peck, whose new set, *Mule*, gallops in at No. 13. (Beck and Peck teamed for the duet “Death Valley High” from Peck’s *Stampede* in 2024.) *Mule* also moseys in at No. 9 on Americana/Folk Albums, No. 6 on Indie Store Album Sales and No. 10 on Vinyl Albums.

—KEITH CAULFIELD

Top Album Sales				
LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 for 1 WEEK Miley MCEO/ATLANTIC/AG	Bass Persuades	1
	2	Riley Green NASHVILLE HARBOR/BIG MACHINE	That's Just Me	1
NEW	3	beabadoobee BEABADOOBEE/DIRTY HIT/INTERSCOPE/INTERSCOPE CAPITOL	Pylon	1
NEW	4	Anthrax MEGAFORCE	Cursum Perficio	1
1	5	Stray Kids JYP/UNIVERSAL/REPUBLIC	This & That	7
NEW	6	Carly Rae Jepsen SCHOOLBOY/INTERSCOPE/INTERSCOPE CAPITOL	Day And Night	1
NEW	7	EVAN BELIFT LAB/GEFFEN/INTERSCOPE CAPITOL	Death Of Me	1
NEW	8	Luke Bryan ROW CROP/MCA NASHVILLE/MCA	Signs	1
NEW	9	Lizzy McAlpine INDIGO BLUE/RCA	Angel	1
NEW	10	Noah Kahan MERCURY/REPUBLIC	The Great Divide: The Last Of The Bugs (EP)	1
NEW	11	Beck BH MUSIC/ILIAD/CAPITOL/INTERSCOPE CAPITOL	Ride Lonesome	1
NEW	12	BE:FIRST BMSG	WATCH ME (EP)	1
NEW	13	Orville Peck WARNER	Mule	1
3	14	KATSEYE HYBE/GEFFEN/INTERSCOPE CAPITOL	WILD (EP)	6
4	15	ENHYPEN BELIFT LAB/GEFFEN/INTERSCOPE CAPITOL	THE SIN : BLISS (EP)	5
5	16	Olivia Rodrigo GEFFEN/INTERSCOPE CAPITOL	you seem pretty sad for a girl so in love	15
6	17	Michael Jackson EPIC/LEGACY	Thriller	521
RE-ENTRY	18	Five Finger Death Punch BETTER NOISE	Legacy	2
12	19	Phoebe Bridgers DEAD OCEANS	Lost Weekend	6
13	20	Ella Langley SAWGOD/COLUMBIA	Dandelion	24

SALES DATA COMPILED BY LUMINATE. TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, AS COMPILED BY LUMINATE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

FOR YOUR GRAMMY® CONSIDERATION

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

EL TURCO

ORIGINAL SCORE BY

TOYGAR IŞIKLI

A CINEMATIC JOURNEY BETWEEN EAST AND WEST,
BLENDING SWEEPING ORCHESTRATION
WITH EVOCATIVE EASTERN MUSICAL COLORS
TO CREATE A SCORE OF DRAMA,
TENSION AND EPIC SCALE.



Miley, Kahan, Hole Spin Vinyl Chart Wins

AS MILEY LEADS THE LATEST VINYL ALBUMS CHART with her new Billboard 200 No. 1, *Bass Persuades* — scoring her best vinyl sales week ever with 25,000 sold — eight more titles debut in the top 10.

Among the new arrivals is Noah Kahan’s four-song, vinyl-only release, *The Great Divide: The Last Of the Bugs*. The tracks (“Lighthouse,” “Staying Still,” “A Few of Your Own” and “Orbiter”) were originally bonus cuts on a deluxe digital edition of *The Great Divide*, whose original version arrived in April, and not found on any physical release until now.

Elsewhere on the chart, Hole reenters at No. 14 with *Live Through This* while also debuting at No. 22 with *Celebrity Skin*. The band’s first three albums (*Pretty on the Inside*, *Live Through This* and *Celebrity Skin*) were reissued across multiple vinyl and CD editions. All three dot the overall Top Album Sales chart as well, with *Live Through This* and *Celebrity Skin* reentering at Nos. 35 and 45, respectively. *Pretty on the Inside*, the band’s 1991 debut studio album, starts at No. 50, marking its first appearance on a *Billboard* chart.

Other notable arrivals on Vinyl Albums include Chelsea Wolfe and Ken Carson. Wolfe notches her sixth entry on both Vinyl Albums and Top Album Sales as *The Dark* debuts at Nos. 15 and 28, respectively. As for Carson, the physical release of his *xperiment* album (on three vinyl variants and three CD editions) prompts its arrivals at No. 20 on Vinyl Albums and No. 21 on Top Album Sales.

—K. C.

Vinyl Albums				
	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title WKS. ON CHART
NEW		1	#1 for 1 WEEK Miley MCEO/ATLANTIC/AG	Bass Persuades 1
NEW		2	beabadoobee BEABADOOBEE/DIRTY HIT/INTERSCOPE/INTERSCOPE CAPITOL	Pylon 1
NEW		3	Noah Kahan MERCURY/REPUBLIC	The Great Divide: The Last Of The Bugs (EP) 1
NEW		4	Lizzy McAlpine INDIGO BLUE/RCA	Angel 1
NEW		5	Riley Green NASHVILLE HARBOR/BIG MACHINE	That's Just Me 1
NEW		6	Carly Rae Jepsen SCHOOLBOY/INTERSCOPE/INTERSCOPE CAPITOL	Day And Night 1
NEW		7	Anthrax MEGAFORCE	Cursum Perficio 1
NEW		8	Beck BH MUSIC/ILIAD/CAPITOL/INTERSCOPE CAPITOL	Ride Lonesome 1
2		9	Michael Jackson EPIC/LEGACY	Thriller 425
NEW		10	Orville Peck WARNER	Mule 1
5		11	Olivia Rodrigo GEFFEN/INTERSCOPE CAPITOL	you seem pretty sad for a girl so in love 15
8		12	Phoebe Bridgers DEAD OCEANS	Lost Weekend 6
11		13	Noah Kahan MERCURY/REPUBLIC	The Great Divide 22
RE-ENTRY		14	Hole DGC/GEFFEN/UME	Live Through This 2
NEW		15	Chelsea Wolfe LOMA VISTA/CONCORD	The Dark 1
6		16	Michael Jackson MJJ/EPIC/LEGACY	Number Ones 33
NEW		17	Tove Lo PRETTY SWEDE	ESTRUS 1
18		18	Dolly Parton RCA/LEGACY	The Very Best Of Dolly Parton 3
7		19	Olivia Dean POLYDOR/ISLAND/REPUBLIC	The Art Of Loving 45
NEW		20	Ken Carson OPIUM/INTERSCOPE/INTERSCOPE CAPITOL	xperiment 1

PATRICK MCCORMACK

VINYL ALBUMS: THE WEEK'S TOP-SELLING ALBUMS ON VINYL, ACROSS ALL GENRES, AS COMPILED BY LUMINATE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION

BEST RAP ALBUM

DEM GOATS

JUICY J

BEST RAP SONG

YES LORD

FT. LECRAE & KENNETH WHALUM

BEST RAP PERFORMANCE

YES LORD

FT. LECRAE & KENNETH WHALUM

BEST SPOKEN WORD POETRY ALBUM

THE CLOCK DON'T GO BACK

JUICY J



‘Choosin’ Texas’ Team Holds Strong

AS ELLA LANGLEY’S “CHOOSIN’ TEXAS” extends its record run atop the Billboard Hot 100 to 24 weeks, its four co-writers remain prominent on Hot 100 Songwriters. Langley spends a fifth week at No. 1, thanks to that song plus her four other entries in the Hot 100’s top 25 — all of which she co-wrote.

Joybeth Taylor ranks at No. 6, fueled by “Choosin’ Texas,” Langley and Morgan Wallen’s “I Can’t Love You Anymore” (No. 17) and Corey Kent’s “Empty Words” (No. 66). Taylor has climbed as high as No. 2 on Hot 100 Songwriters.

Luke Dick is No. 12 on the strength of “Choosin’ Texas” and Stella Lefty’s “Something To Lose” featuring Vincent Mason (No. 57), while Miranda Lambert follows at No. 13 with credits on “Choosin’ Texas” and Langley’s “Be Her” (No. 10).

—XANDER ZELLNER

Hot 100 Songwriters		
1	#1 for 5 WEEKS	Ella Langley
2		Olivia Rodrigo
3		Drake
4		Dan Nigro
5		Kevin Parker
6		Joybeth Taylor
7		Noah Kahan
8		Malcolm Todd
9		Riley Green
10		Olivia Dean

Hot R&B/Hip-Hop Songwriters		
1	#1 for 76 WEEKS	Drake
2		Pharrell Williams
3		Lil Baby
4		Jhene Aiko
5		Babychiefdoit
6		F3miii
TIE	7	Guiltybeatz
TIE	7	Tems
TIE	9	Brody Brown
TIE	9	Bruno Mars
TIE	9	D'Mile
TIE	9	Philip Lawrence

FOR YOUR GRAMMY® CONSIDERATION



JOE BONAMASSA
B.B. KING'S
BLUES SUMMIT 100

STARRING 40 SPECIAL GUESTS ON 32 SONGS



“2026’s MOST ANTICIPATED ALBUMS LIST” *Esquire*

“A Staggering Lineup of Artists.” “A Landmark B.B. King Tribute Album.” “A Star-studded Tribute Album.”

SPIN

GUITAR

songwriter



Nigro Nabs Another Week At No. 1

DAN NIGRO SPENDS A 54TH NONCONSECUTIVE WEEK at No. 1 on *Billboard*’s Hot 100 Producers chart, powered by six songs from Olivia Rodrigo’s album *you seem pretty sad for a girl so in love*. Leading the way at No. 13 on the *Billboard* Hot 100 is “stupid song,” followed by “drop dead” (No. 21), “the cure” (No. 28), “maggots for brains” (No. 81), “honeybee” (No. 85) and “expectations” (No. 98). Nigro’s time spent at the summit is the second-most in the chart’s seven-year history, after Joey Moi’s 78 weeks. Nigro previously led with hits by Chappell Roan (“Good Luck, Babe!,” “Pink Pony Club” and “Hot To Go!”). Rodrigo’s latest album has spent two weeks atop the *Billboard* 200 and ranked in the top five each week since its debut atop the June 27-dated chart. It’s No. 5 on the Oct. 3 list.

—X.Z.

Hot 100 Producers		
	1	#1 for 54 WEEKS Dan Nigro
	2	Joe Reeves
	3	Kevin Parker
TIE	4	Ben West
TIE	4	Ella Langley
	6	Zach Nahome
	7	Miranda Lambert
	8	Blake Slatkin
	9	Dann Huff
TIE	10	Bruno Mars
TIE	10	D'Mile

Latin Producers		
	1	#1 for 6 WEEKS Karol G
	2	Tainy
TIE	3	Omer Fedi
TIE	3	rusowsky
	5	Rolando Zapata
	6	Orlando Zapata
	7	Ovy On The Drums
	8	Edgar Barrera
	9	Sky Rompiendo
	10	Lenin Ramirez

THE TOP SONGWRITERS AND PRODUCERS ON THE BILLBOARD HOT 100 CHART AND GEMME CHARTS UTILIZE THE HOT 100 FORMULA BLENDING STREAMING, AIRPLAY AND DOWNLOAD SALES DATA. RANKINGS ARE BASED ON ACCUMULATED WEEKLY POINTS FOR ALL CHARTED SONGS. SONGS ARE RANKED BY WEEKLY POINTS. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

LUMINATE

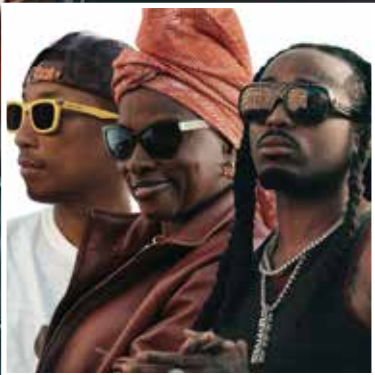
AIRPLAY SALES
DATA COMPILED BY

FOR YOUR GRAMMY® CONSIDERATION

5X GRAMMY WINNER

& HOLLYWOOD WALK OF FAME HONOREE

ANGELIQUE KIDJO



“ONE OF THE MOST INFLUENTIAL CULTURAL AMBASSADORS AFRICA HAS EVER PRODUCED”
— BET

“LIKE SO MUCH OF KIDJO’S BEST WORK... HOPE!! IS CELEBRATORY AND DEFIANT.”
—PITCHFORK

PHOTO: PIERRE BASCHIER



NO.
1

‘Dracula’ Adds Latest Radio No. 1

TAME IMPALA AND JENNIE’S “Dracula” sinks its teeth into the No. 1 spot on *Billboard*’s all-format Radio Songs chart for a second week. It drew 62.6 million in airplay audience Sept. 18-24, according to Luminate.

The song, originally released as a solo effort by Tame Impala last October before its duet version arrived in early February, marks each artist’s first leader on the list. Tame Impala leader Kevin Parker previously hit the chart’s top 10 as co-writer and co-producer of Dua Lipa’s “Houdini” (No. 7 in 2024). The act first made the *Billboard* charts in 2010.

Jennie previously appeared on Radio Songs with “One of the Girls” with The Weeknd and Lily-Rose Depp (No. 48, 2024). (Blackpink, the K-pop group that includes Jennie, has yet to reach the ranking.)

“Dracula” leads Adult Top 40 for a 10th week and Main-stream Top 40 for an eighth week. It ruled Alternative Airplay for two weeks in February.

—GARY TRUST

Radio Songs				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
1	1	#1 for 2 WEEKS Dracula COLUMBIA	Tame Impala & JENNIE	25
3	2	So Easy (To Fall In Love) POLYDOR/ISLAND/REPUBLIC	Olivia Dean	36
2	3	Choosin' Texas SAWGOD/COLUMBIA/TRIPLE TIGERS	Ella Langley	42
6	4	Hate That I Made You Love Me BABYDOLL/REPUBLIC	Ariana Grande	17
8	5	I Just Might ATLANTIC	Bruno Mars	37
5	6	Boston SANDBLOT/ATLANTIC OUTPOST/ATLANTIC	Stella Lefty	15
4	7	Risk It All ATLANTIC	Bruno Mars	27
7	8	I Knew It, I Knew You PIXAR/WALT DISNEY/MCA NASHVILLE/REPUBLIC	Taylor Swift	16
9	9	Midnight Sun SOMMER HOUSE/EPIC	Zara Larsson	25
13	10	Babydoll SANDY BOYS/COLUMBIA/LEGACY	Dominic Fike	14
10	11	Man I Need POLYDOR/ISLAND/REPUBLIC	Olivia Dean	50
11	12	Drop Dead GEFFEN/INTERSCOPE CAPITOL	Olivia Rodrigo	23
18	13	Carry On WARNER/HEY NOW	Kenny Chesney	16
16	14	Mr. Know It All SWIMS INT./WARNER	Teddy Swims	12
14	15	What You Need SINCE 93/RCA	Tems	16
12	16	Be By You SEVEN RIDGES/COLUMBIA NASHVILLE/SMN	Luke Combs	19
15	17	Been By Now MERCURY/REPUBLIC/BIG LOUD	Morgan Wallen	9
17	18	Kid Myself NIGHT TRAIN/BROKEN BOW	John Morgan	19
20	19	Loving Life Again SAWGOD/COLUMBIA/TRIPLE TIGERS	Ella Langley	7
24	20	AH HA ATLANTIC	Cardi B	6

AIRPLAY DATA COMPILED BY LUMINATE. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS RANKED BY ALL-FORMAT RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED. JULIAN K. KANEWICZ

FOR YOUR GRAMMY® AWARD CONSIDERATION — BEST AUDIO BOOK, NARRATION, AND STORYTELLING RECORDING —



“MICHELLE SHOCKED HAS NEVER SOUNDED BETTER! EXCELLENT. The storytelling is GRITTY and THOUGHT-PROVOKING.

Shocked is one of the few artists out there who still has integrity and SOMETHING TO SAY THAT IS WORTH A DAMN.”

—one4review

“Michelle Shocked LOOKS AMAZING, SOUNDS EVEN BETTER and SHE CAN TELL A STORY.

I'm not sure I'd quite grasped how POWERFUL her INCREDIBLE VOICE was before.”

—The Herald

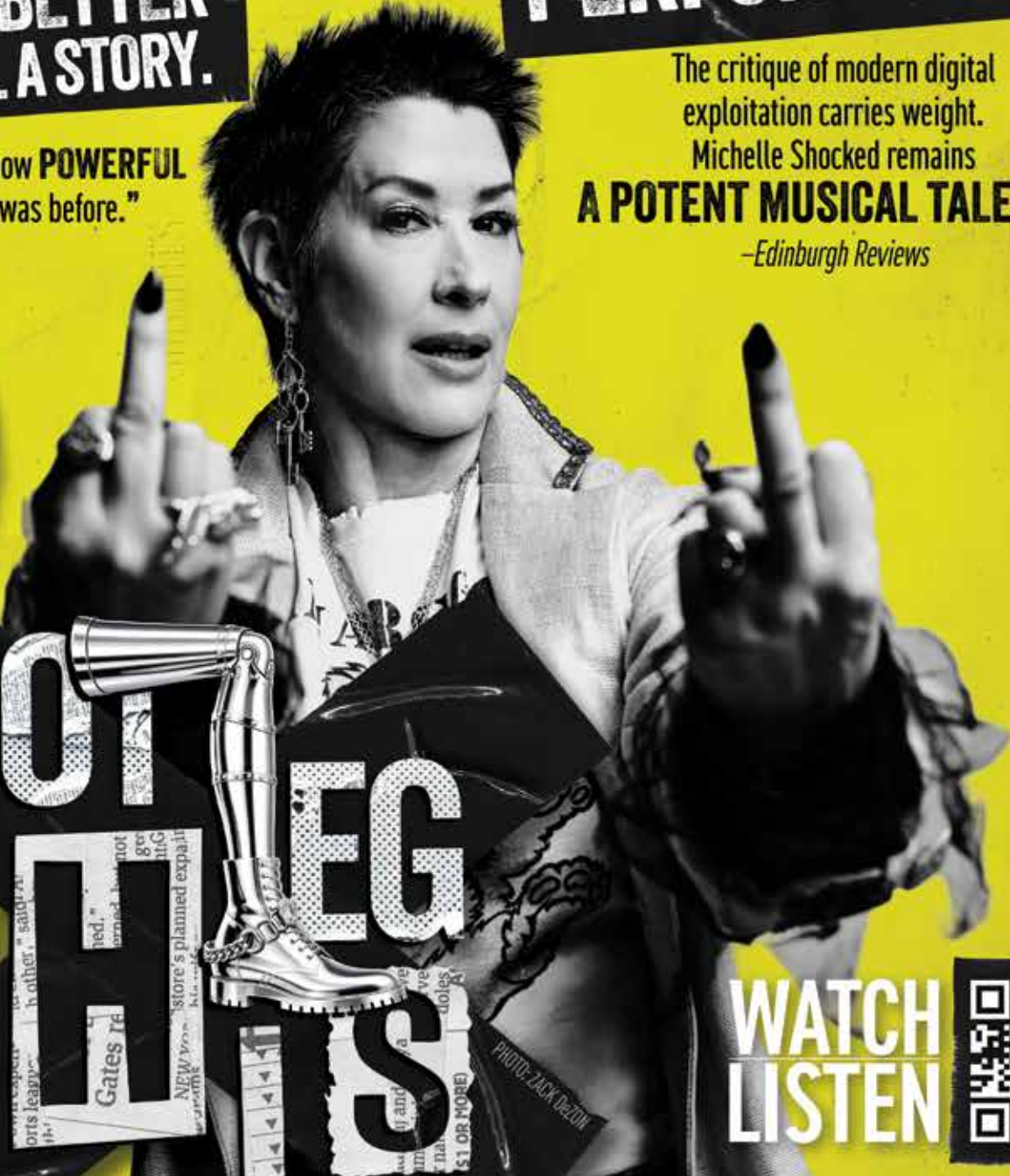
“A CHARISMATIC PERFORMANCE!

The critique of modern digital exploitation carries weight. Michelle Shocked remains A POTENT MUSICAL TALENT.”

—Edinburgh Reviews



BOOTLEG THIEVES



WATCH LISTEN





NO. 3

Duncan Sheik Remembered

DUNCAN SHEIK’S BREAKOUT CLASSIC, “Barely Breathing,” debuts at No. 3 on the Digital Song Sales chart following the singer-songwriter’s Sept. 17 death from cardiac arrest at age 56. The single sold 4,000 downloads in the United States Sept. 18-24, according to Luminate. It also drew 954,000 chart-eligible streams, a week-over-week gain of 211%.

“Barely Breathing” hit No. 16 on the Billboard Hot 100 in 1997. It ranks in the top 40 on both *Billboard*’s Greatest of All Time Adult Alternative Songs and Greatest of All Time Adult Pop Songs chart performance-based recaps. It hit No. 1 on the weekly Triple A Airplay chart and No. 2 on Adult Top 40, as well as the top 10 on Radio Songs and Mainstream Top 40. The song has totaled 153 million U.S. streams, 434 million in radio audience and 648,000 in digital sales.

—KEVIN RUTHERFORD

Digital Song Sales				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
	1	#1 for 19 WEEKS GG Choosin' Texas SAWGOD/COLUMBIA	Ella Langley	49
4	2	Last Thing You Need TAKE-TWO INTERACTIVE SOFTWARE/ATLANTIC/AG	Morgan Wallen	2
NEW	3	Barely Breathing ATLANTIC/RHINO	Duncan Sheik	1
3	4	Bad Times IMAEI ANGEL	Imael Angel	4
12	5	Babydoll REPUBLIC	Jamie Miller	5
RE-ENTRY	6	September ARC/KALIMBA/COLUMBIA/LEGACY	Earth, Wind & Fire	11
RE-ENTRY	7	My Way NASHVILLE HARBOR/BIG MACHINE	Riley Green	3
7	8	Been By Now BIG LOUD/MERCURY/REPUBLIC	Morgan Wallen	9
5	9	Boston SANDBLOT/ATLANTIC OUTPOST/ATLANTIC/AG	Stella Lefty	21
RE-ENTRY	10	You Look Like You Love Me Ella Langley Featuring Riley Green SAWGOD/COLUMBIA		64
9	11	9 To 5 RCA/LEGACY	Dolly Parton	5
2	12	Joseph Falling In Reverse, Corey Taylor & Serj Tankian EPITAPH		2
19	13	I Knew It, I Knew You PIXAR/WALT DISNEY	Taylor Swift	16
14	14	Be Her SAWGOD/COLUMBIA	Ella Langley	32
22	15	I Can't Love You Anymore Ella Langley & Morgan Wallen SAWGOD/COLUMBIA		22
24	16	Movin' To The Sun HUGEL, Imaei Angel & Ultra Nate MAKE THE GIRLS DANCE		9
NEW	17	If You Don't Like Me, Fvck Off L&G	Diane Butler	1
NEW	18	Resting In His Arms SILAS KIRK	Silas Kirk	1
NEW	19	Nicole Kidman ADELA CAPITOL/INTERSCOPE CAPITOL		1
17	20	Dracula Tame Impala & JENNIE COLUMBIA		25

EBET ROBERTS/HIPHENS

THE WEEK'S TOP-DOWNLOADED SONGS, AS COMPILED BY LUMINATE. SEE CHARTS.ILLUSTRATION BY JIMMY KIMBLE. © 2026 BILLBOARD MEDIA LLC AND LUMINATE. ALL RIGHTS RESERVED.

LUMINATE



OLD PIANO

HANDMADE - CUT LIVE - NO AI - MIXED ON A NEVE 8048

Jim Scott mixed **OLD PIANO**. Dann Michael Thompson recorded it at Skywalker Sound. Pete Lyman at Infrasonic Sound mastered it. Ten songs, made the way engineers and artists have made records for thirty years — **and still do.**



Rip Gerber painted the front cover in acrylic, drew and collaged the back from tea-stained charts and cut piano wire, and designed and created the gatefold and inner sleeve.



JIM SCOTT
MIX ENGINEER • PLYRZ STUDIOS



DANN MICHAEL THOMPSON
RECORDING ENGINEER • SKYWALKER SOUND



NOAH LUNA
PRODUCER & CONDUCTOR



RIP GERBER
RECORDING ARTIST • COVER ART



ripgerber.com/oldpiano

SECRET EQUATIONS RECORDS



NO.
7

Teddy Swims' Latest Hit Goes Upstream

TEDDY SWIMS ACHIEVES HIS second-highest-charting hit, among four top 10s, on Mainstream Top 40 as “Mr. Know It All” jumps three spots to No. 7. It passes his “Bad Dreams” (No. 8, April 2025) and “The Door” (No. 9, November 2024). He broke through at the format with “Lose Control,” which led for two weeks in April 2024.

On the Billboard Hot 100, “Mr. Know It All” rises to a new No. 33 best with 3.1 million chart-eligible streams (up 3%) and 31.2 million in all-format radio audience (up 10%) Sept. 18-24, according to Luminate.

On Sept. 27, the singer-songwriter joined sombr, RAYE, Adam Lambert, MEEK, MNEK and Saint Harison for a tribute to the late George Michael at the 2026 MTV Video Music Awards. During the medley, Teddy Swims sang “Careless Whisper,” which Wham! — the duo of Michael and Andrew Ridgeley — took to No. 1 on the Hot 100 for three weeks in 1985.

—GARY TRUST

Mainstream Top 40				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	#1 for 8 WEEKS Dracula COLUMBIA	Tame Impala & JENNIE	45
3	2	Hate That I Made You Love Me BABYDOLL/REPUBLIC	Ariana Grande	17
1	3	I Knew It, I Knew You PIXAR/WALT DISNEY/REPUBLIC	Taylor Swift	16
5	4	Babydoll SANDY BOYS/COLUMBIA/LEGACY	Dominic Fike	28
4	5	Risk It All ATLANTIC	Bruno Mars	30
7	6	Choosin' Texas SAWGOD/COLUMBIA	Ella Langley	34
10	7	Mr. Know It All SWIMS INT./WARNER	Teddy Swims	22
6	8	Midnight Sun SOMMER HOUSE/EPIC	Zara Larsson	36
9	9	So Easy (To Fall In Love) POLYDOR/ISLAND/REPUBLIC	Olivia Dean	39
8	10	Drop Dead GEFFEN/INTERSCOPE CAPITOL	Olivia Rodrigo	23
11	11	I Just Might ATLANTIC	Bruno Mars	37
12	12	Stupid Song GEFFEN/INTERSCOPE CAPITOL	Olivia Rodrigo	12
13	13	My Body Isn't Ready SMB/WARNER	sombr	13
15	14	Animal HYBE/GEFFEN/INTERSCOPE CAPITOL	KATSEYE	8
18	15	Boston SANDELOT/ATLANTIC OUTPOST/ATLANTIC	Stella Lefty	13
16	16	Petal BABYDOLL/REPUBLIC	Ariana Grande	8
17	17	Earrings COLUMBIA	Malcolm Todd	19
14	18	Hit The Wall INTERSCOPE/INTERSCOPE CAPITOL	Gracie Abrams	19
19	19	Lush Life RECORD COMPANY TEN/EPIC	Zara Larsson	25
21	20	Sue Me RCA	Audrey Hobert	23

JOELLE BRACE TAYLOR

MAINSTREAM TOP 40: THE WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM TOP 40 RADIO AIRPLAY DETECTIONS, AS MEASURED BY LUMINATE. BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE, INC. ALL RIGHTS RESERVED.

APPLY DATA COMPILED BY LUMINATE



“ The freedom and complexity of these songs drove me to test my own limits in the creation of this album.”
— Brian Culbertson

LISTEN NOW:



DAY TRIP is a contemporary instrumental album that highlights Brian Culbertson’s strengths as a pianist, composer, arranger, and producer.

FEATURED ARTISTS: Eric Marienthal · Marcus Miller · Sheila E. · Isaiah Sharkey · Branford Marsalis · Kirk Whalum · Mike Stern · Randy Brecker

Brian Culbertson - Piano, Trombone, Keyboards

ADDITIONAL MUSICIANS: Nicholas Cole - Keyboards & co-writer of 9 songs · Nathan East - Bass · Lil' John Roberts - Drums · Lenny Castro - Percussion · Paul Jackson, Jr. - Guitar · Ray Parker Jr. - Guitar · Michael Stever - Trumpet & Arranger · Michael "Patches" Stewart - Trumpet

Brian Culbertson is a multi-instrumentalist, composer, producer, and one of contemporary jazz’s most successful independent artists.

BRIANCULBERTSON.COM



NO.
1

Warren Extends Extra-‘Ordinary’ Reign

ALEX WARREN’S “ORDINARY” adds a 48th week at No. 1 on Adult Contemporary, padding the third-longest domination in the chart’s history, which dates to 1961. Miley Cyrus’ “Flowers” leads with 57 weeks on top in 2023-24, followed by Teddy Swims’ “Lose Control” (49 weeks, 2024-25). Since first topping the chart dated Oct. 25, 2025, “Ordinary” has ceded the summit only to Pentatonix and Frank Sinatra’s virtual duet, “I’ve Got My Love To Keep Me Warm,” for two weeks last holiday season.

Meanwhile, “Ordinary” has combined to score a total 121 weeks at No. 1 on *Billboard*’s airplay charts — the most of any song by that measurement. (“Flowers” follows with 106.) In addition to its AC success, “Ordinary” notched a record 30 weeks atop Adult Top 40, a record-tying 27 weeks atop Radio Songs and a record 16 weeks atop Mainstream Top 40.

—G. T.

Adult Contemporary				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
1	1	#1 for 48 WEEKS Ordinary ATLANTIC	Alex Warren	73
2	2	GG I Just Might ATLANTIC	Bruno Mars	37
3	3	So Easy (To Fall In Love) POLYDOR/ISLAND/REPUBLIC	Olivia Dean	34
5	4	Man I Need POLYDOR/ISLAND/REPUBLIC	Olivia Dean	47
4	5	Golden VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	52
6	6	Opalite REPUBLIC	Taylor Swift	47
8	7	The Fate Of Ophelia REPUBLIC	Taylor Swift	51
9	8	Choosin' Texas SAWGOO/COLUMBIA	Ella Langley	32
7	9	I Knew It, I Knew You PIXAR/WALT DISNEY/REPUBLIC	Taylor Swift	16
10	10	Risk It All ATLANTIC	Bruno Mars	28
13	11	Chanel FAX RECORDS/EPIC	Tyla	3
11	12	Elizabeth Taylor REPUBLIC	Taylor Swift	29
12	13	Folded TSUNAMI MOB/ATLANTIC	Kehlani	18
16	14	Mr. Know It All SWIMS INT./WARNER	Teddy Swims	11
14	15	Dracula COLUMBIA	Tame Impala & JENNIE	17
15	16	Dai Dai (FIFA World Cup Official Song 2026) FIFA SOUND/SALXCO/DEF. JAM/SONY MUSIC LATIN/REPUBLIC	Shakira X Burna Boy	6
17	17	Drop Dead GEFFEN/INTERSCOPE CAPITOL	Olivia Rodrigo	21
18	18	The Great Divide MERCURY/REPUBLIC	Noah Kahan	22
20	19	Hate That I Made You Love Me BABYDOLL/REPUBLIC	Ariana Grande	13
19	20	American Girls ERSKINE/COLUMBIA	Harry Styles	24

ADULT CONTEMPORARY: THE WEEK'S MOST POPULAR SONGS RANKED BY ADULT CONTEMPORARY RADIO AIRPLAY, AS MEASURED BY BILLBOARD.COM FOR COMPLETE TERMS AND CONDITIONS. © 2026 BILLBOARD MEDIA LLC AND UMWA, INC. ALL RIGHTS RESERVED.

JACK D. TROY

FOR YOUR GRAMMY® CONSIDERATION

DAILEY & VINCENT

The critically-acclaimed new album

A BEAUTIFUL LIFE

PRODUCED BY JAMIE DAILEY & DARRIN VINCENT

Featuring

“A Beautiful Life”,
“Butterfly” and “When I Meet My Maker”

“MAINSTAYS
AND TRAILBLAZERS IN THE
BLUEGRASS GENRE”

“SOME OF THE SMARTEST,
MOST COMPELLING BLUEGRASS
MUSIC OF THE 21ST CENTURY”

billboard

BLUEGRASS
TODAY





**NO.
8**

Bryan Tallies 15th Top 10

LUKE BRYAN'S LATEST STUDIO SET, *Signs*, starts at No. 8 on Top Country Albums, earning 18,000 equivalent album units Sept. 18-24, according to Luminate. The 12-song collection continues his longtime collaboration with producers Jeff Stevens and Jody Stevens, who also produced Bryan's eight-week 2015 No. 1, *Kill the Lights*. The new set ranges from the fiddle-laced Luke Combs team-up "Finders Keepers," which debuts at No. 30 on Hot Country Songs, to heartbreak ballad "I Liked Loving You." Bryan co-wrote two of the album's tracks: "Fish Hunt Golf Drink" and "Crooked Rows of Corn."

Signs marks Bryan's 15th Top Country Albums top 10. Dating to his first, *I'll Stay Me*, in September 2007, he now has the most top 10 titles of any artist, ahead of Blake Shelton (14) and Jason Aldean (13) in that span. Bryan has earned nine No. 1s, with 2013's *Crash My Party* his longest-leading (13 weeks).

—RUSS PENUELL

-RUSS PENUELL

Top Country Albums

Last Week		This Week		Artist		Title		Wks. On Chart		
				Imprint/Distributing Label						
				#1 for 20 Weeks						
	1	1		Ella Langley				Dandelion	24	
				SAWGOD/COLUMBIA						
HOT SHOT DEBUT		2		Riley Green				That's Just Me	1	
					NASHVILLE HARBOR/BIG MACHINE					
	2	3		Morgan Wallen				I'm The Problem	71	
				BIG LOUD/MERCURY/REPUBLIC						
3		4		Morgan Wallen				One Thing At A Time	186	
				BIG LOUD/MERCURY/REPUBLIC						
5		5		Morgan Wallen				Dangerous: The Double Album	298	
				BIG LOUD/REPUBLIC						
4		6		Stella Lefty				Long Way Home	5	
				SANDLOT/ATLANTIC OUTPOST/ATLANTIC/AG						
7		7		Ella Langley				Hungover	112	
				SAWGOD/COLUMBIA						
NEW		8		Luke Bryan				Signs	1	
				ROW CROP/MCA NASHVILLE/MCA						
8		9		Luke Combs				The Way I Am	27	
				SEVEN RIDGES/COLUMBIA NASHVILLE/SMN						
6		10		Jason Aldean				30 Number One Hits	50	
				MACON/BROKEN BOW/BMG/BBMG						
10		11		GG	Riley Green				Don't Mind If I Do	100
				NASHVILLE HARBOR/BIG MACHINE						
RE-ENTRY		12		Dolly Parton				Diamonds & Rhinestones: The Greatest Hits Collection	34	
				RCA/LEGACY						
12		13		Zach Bryan				American Heartbreak	227	
				BELTING BRONCO/WARNER						
14		14		George Strait				50 Number Ones	504	
				MCA NASHVILLE/MCA						
13		15		Luke Combs				This One's For You	486	
				RIVER HOUSE/COLUMBIA NASHVILLE/SMN						
11		16		Toby Keith				35 Biggest Hits	406	
				SHOW DOG-UNIVERSAL/UME						
16		17		Zach Bryan				Zach Bryan	161	
				BELTING BRONCO/WARNER						
15		18		Shaboozey				Where I've Been, Isn't Where I'm Going	121	
				AMERICAN DOGWOOD/EMPIRE						
NEW		19		Orville Peck				Mule	1	
				WARNER						
17		20		Morgan Wallen				If I Know Me	434	
				BIG LOUD						

LUMINATE

SOURCE: NIELSEN MUSIC DATA
TOP COUNTRY ALBUMS; THE WEEK'S MOST POPULAR COUNTRY ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES AND STREAMING DATA
BILLBOARD.COM FOR COMPETE RULES AND EXPLANATIONS | © 2026 BILLBOARD MEDIA LLC ALL RIGHTS RESERVED

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSICAL THEATER ALBUM

“A MESMERIZING SCORE” The

🎭 Theater Mania

**“BOLD,
BEAUTIFUL
AND DEEPLY
HUMAN”**

Broadway World

**“PASSION,
INTRIGUE
AND MUSIC
LINGERS”**

Broadway Direct



“A SINGULAR WORK
OF MUSICAL STORYTELLING”

The Wrap

ORIGINAL WEST END CAST RECORDING FROM **MATTHEW WILDER**
WRITER & ARTIST OF *Break My Stride* AND COMPOSER OF *Disney's Mulan*

Music & Lyrics By

Book By

MATTHEW WILDER TIM LUSCOMBE

LISTEN
TO THE
ALBUM



PRODUCED BY MATTHEW WILDERFOR HALLELUJAH PRODUCTIONS, INC.
IN ASSOCIATION WITH PATRICK BYWALSKI/RSO PRODUCTIONS



NO. 1

Uncommon Run For Lefty’s ‘Boston’

“BOSTON” BY STELLA LEFTY holds for a second week at No. 1 on Country Airplay, with 29.5 million audience impressions Sept. 18-24, according to Luminate. Lefty becomes the first solo-billed woman with a debut single to spend multiple weeks atop the chart since Gretchen Wilson, whose “Redneck Woman” ruled for five weeks in 2004.

“Boston” also makes Lefty just the sixth solo-credited woman whose initial Country Airplay entry has led for more than one week. Its two-week reign matches Deana Carter’s “Strawberry Wine” (1996) and Trisha Yearwood’s “She’s in Love With the Boy” (1991) for the fourth-longest among that group. “Redneck Woman” leads, followed by Faith Hill’s “Wild One” (four, 1994) and Cyndi Thomson’s “What I Really Meant To Say” (three, 2001).

Meanwhile, “Boston” reached the Country Airplay summit in its 22nd week on the chart, completing the fastest climb for a debut No. 1 by a solo woman since “Redneck Woman” (12 weeks).

—R. P.

Country Airplay				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
1	1	#1 for 2 WEEKS Boston SANDLOT/ATLANTIC/ATLANTIC OUTPOST	Stella Lefty	23
4	2	Carry On WARNER/HEY NOW	Kenny Chesney	20
3	3	Been By Now MERCURY/BIG LOUD	Morgan Wallen	9
2	4	Be By You SEVEN RIDGES/COLUMBIA NASHVILLE/SMN	Luke Combs	26
5	5	Kid Myself NIGHT TRAIN/BROKEN BOW	John Morgan	64
6	6	Loving Life Again SAWGOO/COLUMBIA/TRIPLE TIGERS	Ella Langley	12
7	7	All My Exes MERCURY/BIG LOUD	Lauren Alaina Featuring Chase Matthew	55
8	8	Country And She Knows It ROW CROP/MCA NASHVILLE	Luke Bryan	26
9	9	Say So WARNER RECORDS NASHVILLE/WRN	Dan + Shay	25
10	10	Get To Drinkin' SONY MUSIC NASHVILLE/SMN	Zach John King	31
11	11	Think As You Drunk NASHVILLE HARBOR	Riley Green	18
12	12	Phone, Keys, Wallet BROKEN BOW	Lainey Wilson & John Mayer	16
14	13	Rethink Some Things SEVEN RIDGES/COLUMBIA NASHVILLE/SMN	Luke Combs	11
13	14	South Of Sanity LEO33	Zach Top	41
15	15	Jaded YELLABUSH/COLUMBIA/RECORDS NASHVILLE	Koe Wetzel & Ella Langley	7
17	16	Painted You Pretty RIVER HOUSE/WARNER RECORDS NASHVILLE/WAR	Hudson Westbrook	31
16	17	Hands Up BALEE & BUDDY/BMG/STONEY CREEK	Jelly Roll	14
18	18	Boots Off CAPITOL NASHVILLE/MCA NASHVILLE	Jon Pardi	36
21	19	Worth Your Word TRIPLE TIGERS	Russell Dickerson	39
20	20	Water At A Wedding NASHVILLE HARBOR	Greylan James	40

COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY COUNTRY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY LUMINATE. AIRPLAY DATA COMPILED BY LUMINATE. BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

FOR YOUR GRAMMY® CONSIDERATION

DIL JALE
Rivita



Best Asian Pop Music Performance
Best Album Cover

Rivita's first Hindi single, Dil Jale is a powerful anthem about turning heartbreak into a fire that refuses to fade. Touching hearts across the globe, Dil Jale represents the bold and ever-evolving sound of Asian Pop music today

दिल जले
रिविता



LISTEN AT RIVITAMUSIC.COM
FOLLOW @RIVITAMUSIC



NO. 1

Anthrax Back On Top

ANTHRAX'S FIRST NEW SET IN 10 YEARS, *Cursum Perficio*, debuts as its second No. 1 on the Top Hard Rock Albums chart. The band previously led the list (which launched in 2007) in 2016 with its last full-length, *For All Kings*. In its first week, ending Sept. 24, the group's 12th studio album earned 22,000 equivalent album units in the United States, according to Luminate. That sum includes 21,000 copies in album sales. With 8,000 in vinyl sales, the set begins at No. 7 on Vinyl Albums. *Cursum Perficio* also starts at No. 27 on the Billboard 200, Anthrax's seventh top 40 album. Among those are two top 10s, 1993's *Sound of White Noise* and *For All Kings*. In total, Anthrax has 14 career entries on the Billboard 200, dating to *Spreading the Disease* in 1985.

-KEVIN RUTHERFORD

Top Hard Rock Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
NEW	1	#1 for 1 WEEK Anthrax MEGAFORCE	Cursum Perficio	1
2	2	Nickelback ROADRUNNER/RHINO	The Best Of Nickelback: Volume 1	392
1	3	Queen HOLLYWOOD	Greatest Hits	508
4	4	Linkin Park WARNER	[Hybrid Theory]	497
3	5	Linkin Park MACHINE SHOP/WARNER	Meteora	421
5	6	Creed THE BICYCLE MUSIC COMPANY/CRAFT/CONCORD	Greatest Hits	205
6	7	Guns N' Roses Geffen/UMe	Greatest Hits	552
7	8	Staind FLIP/ELEKTRA/RHINO	Break The Cycle	22
8	9	System Of A Down AMERICAN/COLUMBIA/LEGACY	Toxicity	362
9	10	Metallica BLACKENED	Metallica	560
10	11	Aerosmith AERODISC/CAPITOL/UMe	Greatest Hits	162
11	12	Evanescence CRAFT/CONCORD	Fallen	182
14	13	Three Days Grace JIVE/RCA/LEGACY	One - X	353
13	14	Bon Jovi ISLAND/UMe	Greatest Hits: The Ultimate Collection	539
12	15	Deftones MAVERICK/WARNER	Around The Fur	132
15	16	Korn IMMORTAL/EPIC/LEGACY	Greatest Hits, Vol. I	201
16	17	Pierce The Veil FEARLESS/CONCORD	Collide With The Sky	137
18	18	Pearl Jam EPIC/LEGACY	Ten	229
17	19	AC/DC COLUMBIA/LEGACY	Back In Black	609
RE-ENTRY	20	Five Finger Death Punch BETTER NOISE	Legacy	2

TOP HARD ROCK ALBUMS: THE WEEK'S MOST POPULAR HARD ROCK ALBUMS, BASED ON MULTI-METRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, TRACK SALES, AND STREAMING. *WEEK-BY-WEEK CHART. **LAST WEEK'S NO. 1. ***WEEKS ON CHART. ****ALBUMS RELEASED IN THE WEEK ENDING OCTOBER 3, 2026. BILLBOARD.COM FOR COMPLETE CHART RULES AND METHODOLOGIES. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

TRAVIS SHINN

FOR YOUR GRAMMY® CONSIDERATION

SASHA ALEX SLOAN

SONGWRITER OF THE YEAR, NON-CLASSICAL

what's wrong with me
Olivia Rodrigo & Robert Smith

Still
KAROL G & Bruno Mars

Switchblade
aespa feat. Ty Dolla \$ign

Way To Go
Zach John King
feat. Brooks & Dunn

Yours
Tucker Wetmore

NOT CUTE ANYMORE
ILLIT

Famous To You
Max McNown

"Sasha is a brilliant songwriter and artist. It's been my pleasure and honor to write with her on many occasions. I think she's of the first rank in terms of creativity, talent, inspiration."
-DAN WILSON

"Sloan knows how to craft a perfect pop melody."
-HARPER'S BAZAAR

"Her singular songwriting voice remains unwavering."
-AMERICAN SONGWRITER



NO.
1

A Perfect Circle

Coming Full Circle

A PERFECT CIRCLE RETURNS TO NO. 1 on the Mainstream Rock Airplay chart for the first time in nearly 13 years, topping the latest list with “Starless.”

The song is the Maynard James Keenan-fronted band’s second ruler following the two-week reign of “Weak and Powerless” in 2003.

The rockers reached Mainstream Rock Airplay eight times in between “Weak and Powerless” and “Starless”; during that span, the group rose to a No. 3 best in 2004 for “The Outsider.”

Keenan boasts an additional No. 1 as the singer of Tool, hitting the top with “The Pot” in 2006.

Concurrently, “Starless” lifts 12-10 on the all-rock-format, audience-based Rock & Alternative Airplay chart with 2.9 million U.S. audience impressions, according to Luminate.

“Starless” is currently a stand-alone single. A Perfect Circle’s latest album, 2018’s *Eat the Elephant*, debuted at No. 1 on the Top Rock & Alternative Albums chart and has earned 292,000 equivalent album units to date.

—K. R.

Mainstream Rock Airplay				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK GG Starless BMG	A Perfect Circle	17
1	2	Rattle The Cage NICKELBACK II/VIRGIN	Nickelback Featuring John 5	10
4	3	Die For You BETTER NOISE	From Ashes To New	12
3	4	Young Again ATLANTIC	Shinedown	13
5	5	Gone, Gone, Gone. HOPELESS	Autumn Kings	26
6	6	See U in Hell NETFLIX	Papa Roach & Hanumankind	15
8	7	Window ROSWELL/RCA	Foo Fighters	8
7	8	Always Let You Down COLUMBIA	Bilmuri & A Day To Remember	27
9	9	R.I.P. ROADRUNNER/ATLANTIC	Motionless In White Featuring Skylar Grey	13
10	10	Beaches In Tennessee MERCURY/BIG LOUD ROCK	Cage The Elephant	10
14	11	Happy Feels Like JUST US LEAGUE	Ninth Key	8
17	12	Nails In The Coffin BETTER NOISE	Five Finger Death Punch	4
13	13	Crying Fire BLACK WALTZ AB/THIRTY TIGERS	Avatar	14
16	14	Blindfold FEARLESS/CONCORD	Wage War	17
18	15	I Know Evil MADISON RECORDS	Fozzy	20
19	16	Do It For The Love MERCURY/BIG LOUD ROCK	Letdown.	12
21	17	Deep MASCOT/MLG	Black Stone Cherry	15
15	18	Eye Of The Storm BETTER NOISE	Five Finger Death Punch	19
12	19	Something Wicked BENJAMIN BURNLEY/BMG	Breaking Benjamin	19
26	20	Tell Me When You've Had Enough AMY LEE/BMG	Evanescence	4

MAINSTREAM ROCK AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM ROCK RADIO AIRPLAY DETECTIONS, AS MEASURED BY LUMINATE. DATA FOR COMPLETE TERMS AND CONDITIONS. © 2026 BILLBOARD MEDIA LLC. ALL RIGHTS RESERVED.

TRAVIS SHINN

FOR YOUR GRAMMY® CONSIDERATION

A\$H.

“LOW KEY LIVE”
A Captivating R&B Performance



WWW.IAMJUSTASH.COM





Drake Rewrites His Record

DRAKE IMPROVES ON HIS PERSONAL-BEST REIGN atop Hot Rap Songs with “Janice STFU” spending a 19th week at No. 1. The single breaks a tie with “Hotline Bling” as his longest leader, with the latter having captured 18 weeks atop the chart in 2015-16.

Overall, “Janice STFU” equals Lil Nas X and Jack Harlow’s 2021 hit “Industry Baby” for the fourth-longest-running No. 1 in Hot Rap Songs history, which dates to 1989. Kendrick Lamar and SZA’s “Luther” heads the leaderboard (47 weeks), followed by Lamar’s “Not Like Us” (26) and Lil Nas X’s “Old Town Road” featuring Billy Ray Cyrus (20).

Notably, “Janice STFU” has not vacated the No. 1 spot through its entire chart run, which began when the track debuted at the summit on the list dated May 30. Consistent streaming numbers have bolstered the song’s prominence as the track rules the Rap Streaming Songs ranking for a 17th week.

—TREVOR ANDERSON

Hot Rap Songs				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
1	1	#1 for 19 WEEKS Janice STFU OVO SOUND/REPUBLIC	Drake	19
2	2	Dead Fresh QUALITY CONTROL/MOTOWN/INTERSCOPE CAPITOL	Lil Baby	10
4	3	Cinderella WARNER	Mac Miller Featuring Ty Dolla \$ign	23
6	4	AH HA ATLANTIC	Cardi B	8
3	5	Spend Dat YUNG MIAMI/UPTOWN/REPUBLIC	Yung Miami	18
5	6	Shabang OVO SOUND/REPUBLIC	Drake	19
7	7	WTF GOIN BELLY GANG KUSHINGTON/LVRN	Belly Gang Kushington & 21 Savage	6
NEW	8	Miss My Dawg LYFESTYLE/FIELD TRIP/CAPITOL/INTERSCOPE CAPITOL	Yeat & Drake	1
8	9	Ghetto Love Story BABYCHIEFDOIT/ARTIST PARTNER GROUP	BabyChiefDoit	12
9	10	onsra LISTEN TO THE KIDS	comehelpglo	3
NEW	11	RHYNO TAKE-TWO INTERACTIVE SOFTWARE/ATLANTIC	Travis Scott	1
11	12	Dope Girl ALAMO	Rod Wave	4
12	13	Ran To Atlanta OVO SOUND/REPUBLIC	Drake Featuring Future & Molly Santana	18
10	14	California Girls SAHLUNA/FREEBANDZ/EPIC	Future	10
14	15	National Treasures OVO SOUND/REPUBLIC	Drake	17
17	16	Pink Blush DOLLY BABE/300/ONERPM/ATLANTIC	dolly babe	5
15	17	Whisper My Name OVO SOUND/REPUBLIC	Drake	18
22	18	Face Card GEFFEN/INTERSCOPE CAPITOL	Skilla Baby Featuring Chris Brown & Bryson Tiller	4
23	19	Okayyy STREAMCUT/RCA	Latto Featuring Doja Cat	7
21	20	2 Hard 4 The Radio OVO SOUND/REPUBLIC	Drake	18

BEN DORADO

NOT RAP SONGS: THE WEEK'S MOST POPULAR CURRENT RAP SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA OR ONLINE MUSIC SOURCES TRACKED BY BILLBOARD. SEE [WWW.BILLBOARD.COM](#) FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA, LLC AND LUMINA, INC. ALL RIGHTS RESERVED.

LUMINA

ARTIST: SALES
DATA: COMPILED BY

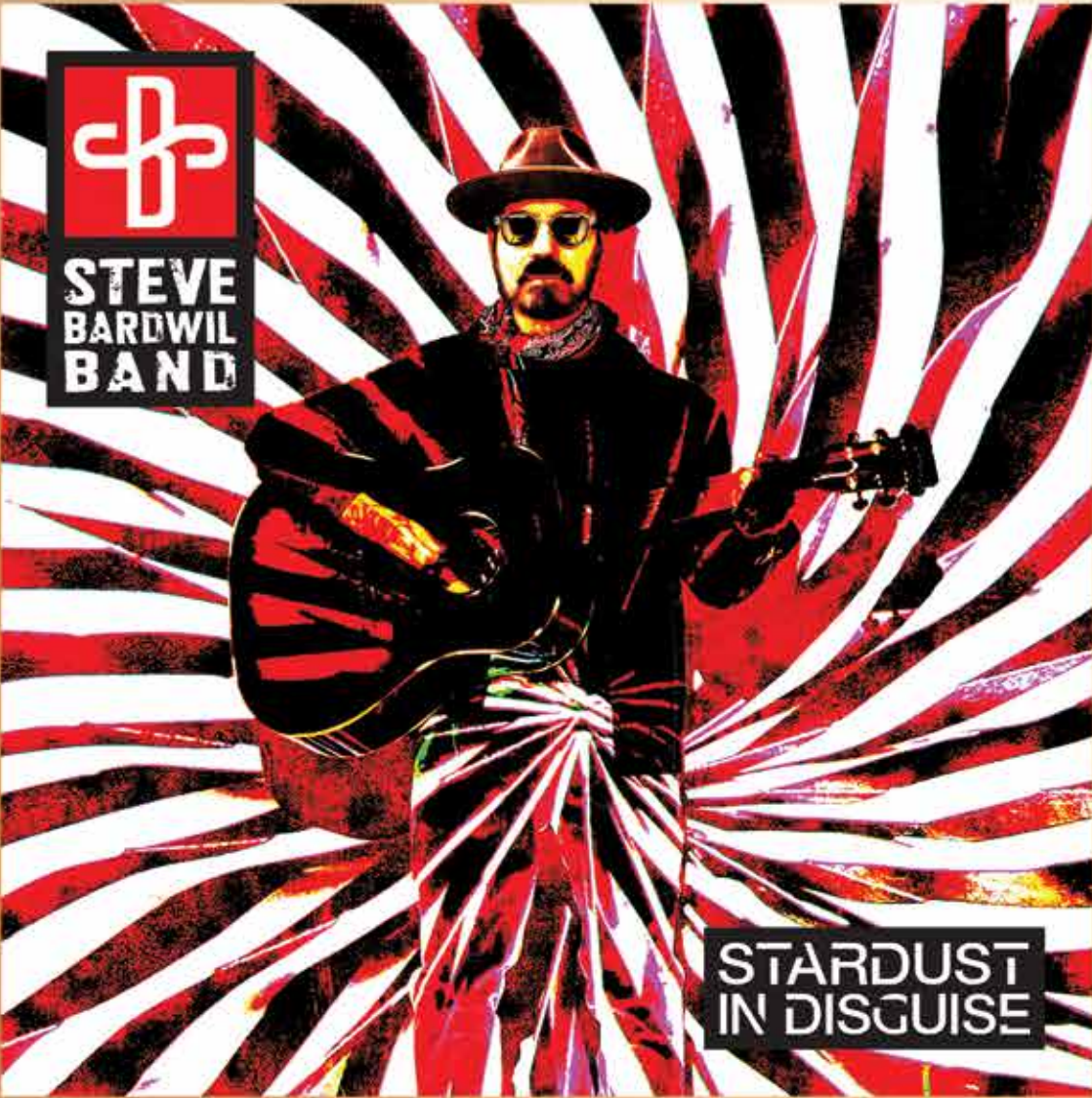
FOR YOUR GRAMMY® CONSIDERATION

STEVE BARDWIL BAND STARDUST IN DISGUISE

BEST AMERICANA ALBUM

“Scarecrow Dreams”
featuring Scarlet Rivera on violin
Best Americana Performance

“If I Had My Way”
Best American Roots Song



Produced and Mixed by Joe Chiccarelli
Mastered by Emily Lazar
Album Art and Design by John Coulter

“wistful love songs and messages of encouragement” - SPIN

“assertive rhythms and melodies that take hold immediately from the get-go”
- Lee Zimmerman (Noted writer for American Songwriter)

“sonically rich” - Tracking Angle

“rich tapestry of psychedelic verve” - Relix



NO. 1

Cardi Gets Last Laugh

CARDI B LIFTS 8-1 ON Mainstream R&B/Hip-Hop Airplay with “AH HA.” The rapper collects her 12th leader with the latest ascent and her first since she featured on Latto’s “Put It on Da Floor Again,” which topped the list in August 2023. The achievement follows near misses for her previous two singles — “Outside” and “Errtime” — both of which peaked at No. 2. For its coronation week, “AH HA” was the most played song on U.S. panel-contributing mainstream R&B/hip-hop radio stations Sept. 18-24, according to Luminate, up 33% in plays compared with the week before. Several iHeartMedia stations registered big gains; Cardi B performed at the iHeartRadio Music Festival in Las Vegas on Sept. 18. Elsewhere, “AH HA” climbs 2-1 to rule the Rap Airplay chart and give the superstar an 11th champ. It also spends a second week atop Rhythmic Airplay and springs 34-24 on the all-genre Radio Songs list.

—T. A.

Mainstream R&B/Hip-Hop Airplay					
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART	
8	1	#1 for 1 WEEK GG AH HA ATLANTIC	Cardi B	8	
1	2	What You Need SINCE B3/RCA	Tems	28	
6	3	Dead Fresh QUALITY CONTROL/MOTOWN/INTERSCOPE CAPITOL	Lil Baby	10	
3	4	Raindance DAVE/NEIGHBOURHOOD/CAPITOL/INTERSCOPE CAPITOL	Dave & Tems	25	
2	5	Morning Dew (Donk) PARKWOOD/COLUMBIA	Beyonce	9	
5	6	Shabang OVO SOUND/REPUBLIC	Drake	15	
11	7	Face Card Skilla Baby Featuring Chris Brown & Bryson Tiller GEFFEN/INTERSCOPE CAPITOL		13	
13	8	Ghetto Love Story BABYCHIEFDOIT/ARTIST PARTNER GROUP	BabyChiefDoit	7	
7	9	Folded TSUNAMI MOB/ATLANTIC	Kehlani	63	
10	10	Spend Dat YUNG MIAMI/UPTOWN/REPUBLIC	Yung Miami	20	
4	11	California Girls SAHLUNA/FREEBANDZ/EPIC	Future	9	
12	12	It Depends Chris Brown Featuring Bryson Tiller CBE/RCA		59	
9	13	Obvious CBE/RCA	Chris Brown	23	
15	14	And Won't T.I. Featuring Summer Walker GRAND HUSTLE/EMPIRE		6	
16	15	WTF GOIN Belly Gang Kushington & 21 Savage BELLY GANG KUSHINGTON/LVRN		5	
14	16	Same Sh!t TOP DAWG/WARNER	Isaiah Rashad	17	
19	17	Is It Love FAX RECORDS/EPIC	Tyla	11	
18	18	Face Down PAPER ROUTE EMPIRE/REPUBLIC	Key Glock	10	
21	19	Butta B HARDNARD	Fatt Smaxk	15	
17	20	Legacy COLE WORLD/DREAMVILLE/INTERSCOPE/INTERSCOPE CAPITOL	J. Cole & PJ	17	

CHARTS
LUMINATE
AIRPLAY DATA
COMPILED BY
LEGEND ON BILLBOARD.COM FOR COMPLETE CHART DATA
MAINSTREAM R&B/HIP-HOP AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM R&B/HIP-HOP AIRPLAY DETECTORS, A.S. CHARTS
LEGEND ON BILLBOARD.COM FOR COMPLETE CHART DATA

NOAH KAHAN
ELLA LANGLEY
MYLES SMITH

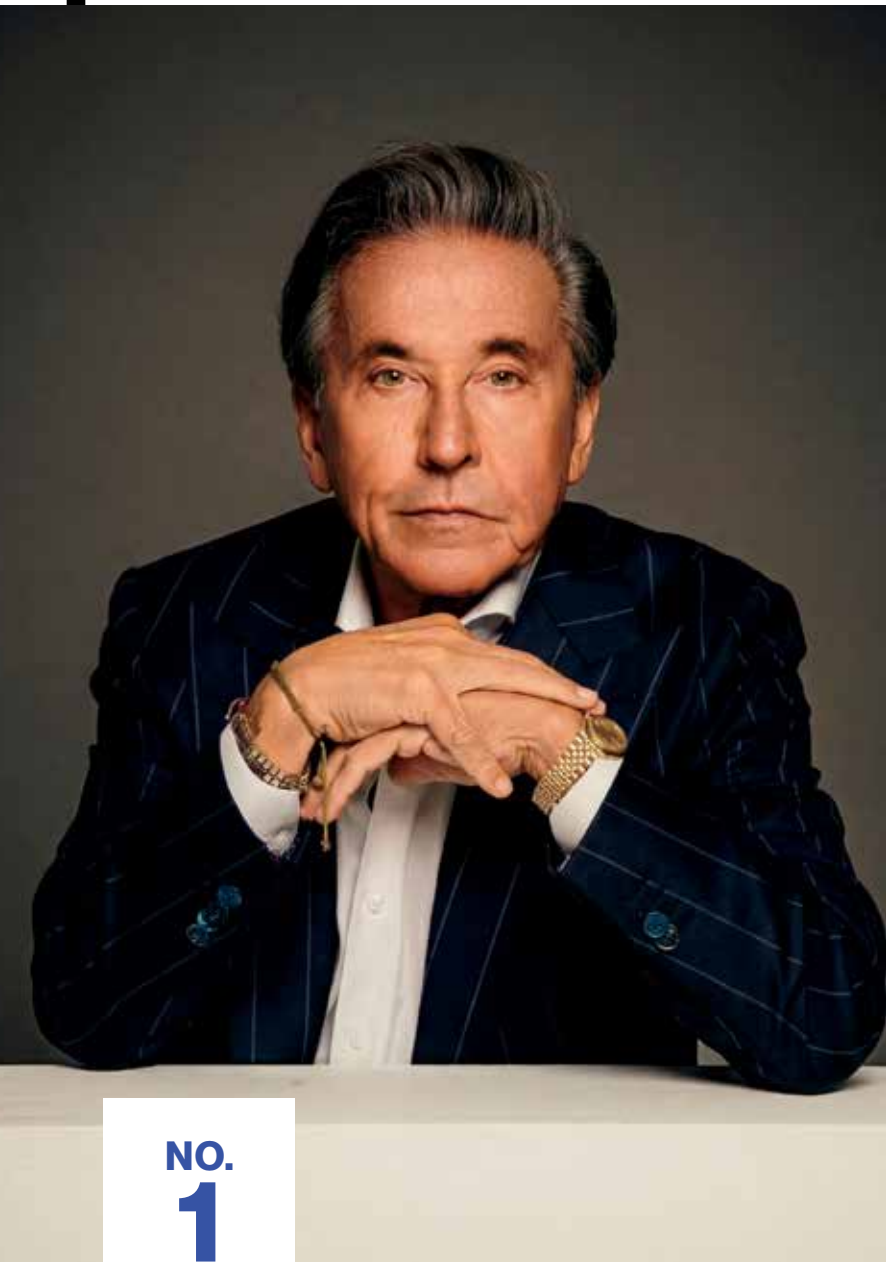
KOE WETZEL
DERMOT KENNEDY
SUKI WATERHOUSE

“FOR YEARS AND FOR MULTIPLE PROJECTS, I HAD BEEN DYING TO FIND SOMEBODY WHO WOULD GO THE DISTANCE WITH ME.”
DERMOT KENNEDY

“GABE IS ALSO AN INCREDIBLE INNOVATOR; AN AMAZING, EMOTIONALLY ARTICULATE PRODUCER THAT CAN UNDERSTAND WHERE SOMEONE IS AND FIND A WAY TO HAVE THE PRODUCTION MEET THEM THERE.”
NOAH KAHAN



FOR YOUR GRAMMY® CONSIDERATIONS
GABE SIMON



NO. 1

Montaner Reaches The Mountaintop

AFTER EIGHT CAREER NO. 1s across the *Billboard* charts, Ricardo Montaner achieves his first on the Latin Airplay list with “Para Que Seas Feliz” — nearly three decades after debuting on the ranking in 1996. It marks the longest wait for a first No. 1 in the history of the 32-year-old chart.

The song — assisted by a remix with Edén Muñoz — climbs with a 39% gain in U.S. audience impressions during the Sept. 18-24 tracking week, according to Luminate.

“My story with *Billboard* is fascinating,” Montaner says. “It gives me immense pleasure to know that we have crossed generations throughout this career. Alongside the ballad, the duet I recorded with Edén also made a very strong impact in the regional Mexican market, and I feel incredibly proud.”

“Para Que Seas Feliz” also adds a third week at No. 1 on Latin Pop Airplay and rises to the top of Regional Mexican Airplay for his first No. 1 on the latter list. —PAMELA BUSTIOS

Latin Airplay				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK Para Que Seas Feliz HECHO A MANO	Ricardo Montaner	9
1	2	Ay! San Miguel I LOVE AMIGUITA/SONY MUSIC LATIN	Romeo Santos & Prince Royce	15
7	3	Koko MR. 305/RIMAS	Omar Courtz	13
37	4	GG BbY WOW BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G With Judeline & rusowsky	2
11	5	Pary BORDERTOWN	Grupo Frontera	8
5	6	De Lejitos LINKED/DYNAMIC/EMPIRE	Jay Wheeler	15
23	7	Al Final del Dia MUSIC VIP	Grupo Firme	4
10	8	Chevere AWOO/WARNER LATINA	ARIA VEGA + Ryan Castro	9
32	9	Pa' El PROMOTODO	Los Angeles Azules y TINI	3
15	10	Ahi BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G With Drake	6
4	11	Polvo Rosita DEL	Lenin Ramirez	10
13	12	Mi Problema ANDALUZ/FONO/UMLE	Calibre 50	5
9	13	Que Vuelta Vox GRABACIONES LOS PODEROSOS/UNIVERSAL MUSIC LATINO/UMLE	Feid	15
34	14	Llevala A La Luna COPAR	Julion Alvarez y Su Norteno Banda	3
6	15	La Clika AFINARTE	Los Dos de Tamaulipas	11
28	16	Desde Que Te Tengo ISLAND/SOCIOS	Carin Leon	2
2	17	Yo No Dije ESPINOZA PAZ/AZTECA	Espinoza & La Fiera de Ojinaga	11
16	18	Apareciste Tu CAPU & REV/COLMENA/AZTECA	Banda La Chacaloza de Jerez Zacatecas	10
19	19	Antes Que El Tiempo Se Vaya SONY MUSIC LATIN	Fonseca & Juanes	16
17	20	Una Aventura INIBIRU/SONY MUSIC LATIN	Ozuna	20

ANDY CHERNIAWSKY/NEAT MANAGEMENT PR

LATIN AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY LATIN RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIANBASE. BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE, INC. ALL RIGHTS RESERVED.

LUMINATE

— FOR YOUR GRAMMY® CONSIDERATION —

BEST CHILDREN’S MUSIC ALBUM

ANGELICA NERO

five-year-old artist



listen here



EXTRAORDINARY EP

Produced with Esjay Jones • Mastered with Emily Lazar



GTA VI Lands Two Latin Chart Hits

GRAND THEFT AUTO VI: THE ALBUM makes a speedy start on Hot Latin Songs as two tracks from the upcoming 34-song set (due Nov. 19) debut on the multimetric chart — including one in the top 10.

Rauw Alejandro’s “Macacoa 2000” opens at No. 10, fueled by 2 million official streams in the United States during the tracking week ending Sept. 24, according to Luminate. The entry marks Rauw’s 17th top 10 and first since “Khe?,” his 2024 collaboration with Romeo Santos.

Meanwhile, “Sexy Magic” — a bilingual collaboration from CA7RIEL & Paco Amoroso, PinkPantheress, Fred again.. and French DJ-producer Étienne de Crécy — debuts at No. 14, driven by 1.5 million official streams. It’s the first chart appearance for each act except Fred again.. His two previous entries include his first top 10, “Te Estoy Correteando” with Latin Mafia, in September. The latter rises to a new No. 4 peak on the Oct. 3 list.

—P. B.

Hot Latin Songs				
LAST WEEK	THIS WEEK	Title (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
1	1	#1 for 6 WEEKS AIR BbY WOW BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G With Judeline & rusowsky	7
2	2	DTMF RIMAS	Bad Bunny	90
3	3	Ahi BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G With Drake	7
7	4	STM Te Estoy Correteando FRED AGAIN../ATLANTIC	LATIN MAFIA & Fred again..	8
4	5	Ayudame AFINARTE	Los Dos de Tamaulipas	26
5	6	Koko MR. 305/RIMAS	Omar Courtz	31
6	7	Matadora BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G	9
8	8	De Lejitos LINKED/DYNAMIC/EMPIRE	Jay Wheeler	24
HOT SHOT DEBUT	9	Macacoa 2000 TAKE-TWO INTERACTIVE SOFTWARE/ATLANTIC	Rauw Alejandro	1
13	10	Alguien Que Te Amaba BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G	7
9	11	RIKI JOSA	Neton Vega	7
10	12	Polvo Rosita DEL	Lenin Ramirez	21
NEW	13	VAMO A VEL UNIVERSAL MUSIC LATINO/UMLE	ROA & Anuel AA	1
NEW	14	Sin Ti AFINARTE	Los Dos de Tamaulipas	1
11	15	Dandy Hats DEL	El Rabbanito	5
NEW	16	Sexy Magic TAKE-TWO INTERACTIVE SOFTWARE/ATLANTIC	CA7RIEL & Paco Amoroso, PinkPantheress, Fred again.. & Etienne de Crecy	1
12	17	Despues de Ti BICHOTA/INTERSCOPE/INTERSCOPE CAPITOL	Karol G & Greg Gonzalez	22
15	18	Nalguita & Teta JOSA	Neton Vega	24
NEW	19	AGUA PARIS LG/SONY MUSIC LATIN	Maluma & Shakira	1
23	20	Desde Que Te Tengo ISLAND/SOCIOS	Carin Leon	9

TAYLOR HILL/GETTY IMAGES
HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY LUMINATE. CHARTS USES A 52-WEEK ROLLING AVERAGE FOR COMPLETE RULES AND EXPLANATIONS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE. ALL RIGHTS RESERVED.



FOR YOUR GRAMMY® CONSIDERATION
VICTORIA GORDON
ANYONE CAN WHISTLE
A TRIBUTE TO THE MUSIC AND GENIUS OF
STEPHEN SONDHEIM

BEST TRADITIONAL POP VOCAL ALBUM
BEST TRADITIONAL POP VOCAL PERFORMANCE
("SEND IN THE CLOWNS")

WWW.VICTORIAGORDONMUSIC.COM



‘Beautiful’ Beginning

FOR KING + COUNTRY, THE NASHVILLE-BASED DUO of brothers Joel and Luke Smallbone, achieves its 10th Top Christian Albums top 10 as *The Most Beautiful Colours* debuts at No. 4 with 7,000 equivalent album units earned in the United States during its opening week (Sept. 18-24), according to Luminate.

The pair has notched three No. 1s on the chart, beginning with *Burn the Ships* in October 2018. The new release is the act’s first studio album in four years and its fifth overall. The project’s Taylor Hill collaboration, “World on Fire,” became for King + Country’s 24th Christian Airplay top 10. The set also includes “My Mosaic” (with Jessica Simpson) while “Ever & Ever Before” features Joel’s wife, Moriah, and Luke’s wife, Courtney. Newest single “What If I Told You” became the duo’s 35th entry on Christian Airplay and is scaling the chart.

—RUSS PENUELL

Top Christian Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 for 62 WEEKS Forrest Frank	Child Of God II	72
		RIVER HOUSE RECORDS/10K PROJECTS/AG		
2	2	Forrest Frank	Child Of God	113
		RIVER HOUSE RECORDS/10K PROJECTS/AG		
3	3	Elevation Worship	So Be It	31
		ELEVATION WORSHIP/PLG		
HOT SHOT DEBUT	4	for KING + COUNTRY	The Most Beautiful Colours	1
		CURB		
4	5	ELEVATION RHYTHM	WASHED	10
		ELEVATION WORSHIP/PLG		
5	6	GG Elevation Worship	Can You Imagine?	175
		ELEVATION WORSHIP/PLG		
6	7	Phil Wickham	Song Of The Saints	54
		FAIR TRADE		
7	8	Brandon Lake	King Of Hearts	67
		BRANDON LAKE/ESSENTIAL/PLG		
8	9	Josiah Queen	Mt. Zion	57
		F&L MUSIC GROUP/JOSIAH QUEEN/CAPITOL/INTERSCOPE CAPITOL/CAPITOL CMG		
9	10	Josiah Queen	The Prodigal	122
		JOSIAH QUEEN		
10	11	Skillet	Awake	645
		ARDENT/ATLANTIC/FAIR TRADE		
13	12	Lauren Daigle	Look Up Child	420
		CENTRICITY/12TONE/WARNER		
12	13	Flyleaf	Flyleaf	433
		A&M/OCTONE/CAPITOL CMG		
11	14	Kanye West	Donda	265
		G.O.O.D./DEF JAM/UME		
14	15	Brandon Lake	House Of Miracles	252
		BETHEL		
15	16	Jamie MacDonald	Jamie MacDonald	35
		CAPITOL CMG		
16	17	Sixpence None The Richer	Sixpence None The Richer	205
		CURB		
17	18	CeCe Winans	More Than This	126
		PURESPRINGS GOSPEL/FAIR TRADE		
18	19	Casting Crowns	Voice Of Truth: Ultimate Hits Collection	328
		BEACH STREET/REUNION/PLG		
19	20	ELEVATION RHYTHM	Victory Lap	70
		ELEVATION WORSHIP/PLG		

TOP CHRISTIAN ALBUMS: THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, BASED ON MULTI-METRIC CONSUMPTION, BLENDING TRADITIONAL SALES AND STREAMING DATA. WEEK-ENDING OCTOBER 2, 2026. *NEW ALBUMS RELEASED OCTOBER 2, 2026. **REISSUES AND COMPILATIONS. BILLBOARD.COM FOR COMPLETE CHART RULES AND DISCLAIMERS. © 2026 BILLBOARD MEDIA LLC AND UNMUSIC INC. ALL RIGHTS RESERVED.

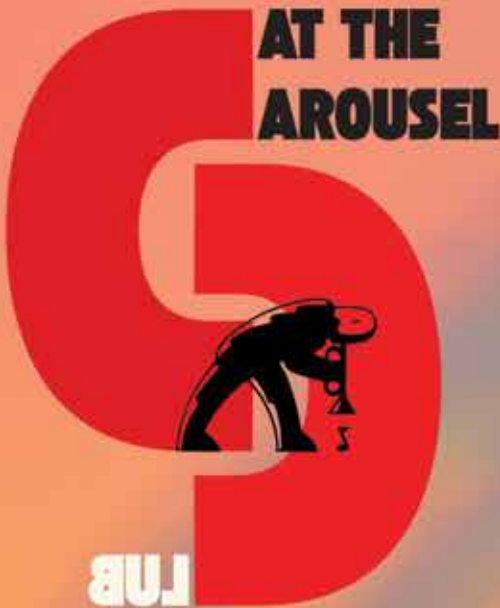
JERRY COWART

MARK ISHAM

FOR YOUR GRAMMY® CONSIDERATION

AT THE CAROUSEL CLUB
Best Contemporary Instrumental Album
Best Immersive Audio Album

TALES OF THE STREET PIANO
Best Instrumental Composition



"Isham has been reborn in his new role as an independent music maker. Jazz's most original genre-jumbler does it again."
—A.D. Amorosi
JazzTimes

"Tales of the Street Piano"... becomes world building... analog synths work in harmony, balancing structure and improvisation."
—Riff

"It's timeless, sounds like the future, present and past... it's easily one of 2026's best records."
—Justin Hopfer

"At the Carousel Club operates according to a different set of values: patience, experimentation, uncertainty, musicianship."
JAZZ CHILL MUSIC

"It's contemporary, it's instrumental, and a touch of jazz so f*&k you."
—Mark Isham



Lewis & One Voice Land Second No. 1

KENNY LEWIS & ONE VOICE EARN THEIR SECOND NO. 1 on Gospel Airplay as “God Did It” completes a record 59-week climb to the summit. Lewis and Ay’Ron Lewis co-wrote the song, which originally appeared on the Chicago-based group’s 2024 album, *The Healing Project*. A radio edit followed in March 2025.

Lewis founded One Voice in 1999 and the act released its debut album, *The Bridge*, in 2002. The ensemble has twice appeared on Top Gospel Albums, with *Refocus* (No. 23 peak in 2017) and *Undefeated* (No. 16, 2020). The latter yielded “He’s Been Good” (featuring Charles Jenkins, Bridgette Hurt and Lemmie Battles), which in February 2022 became Lewis & One Voice’s first Gospel Airplay No. 1.

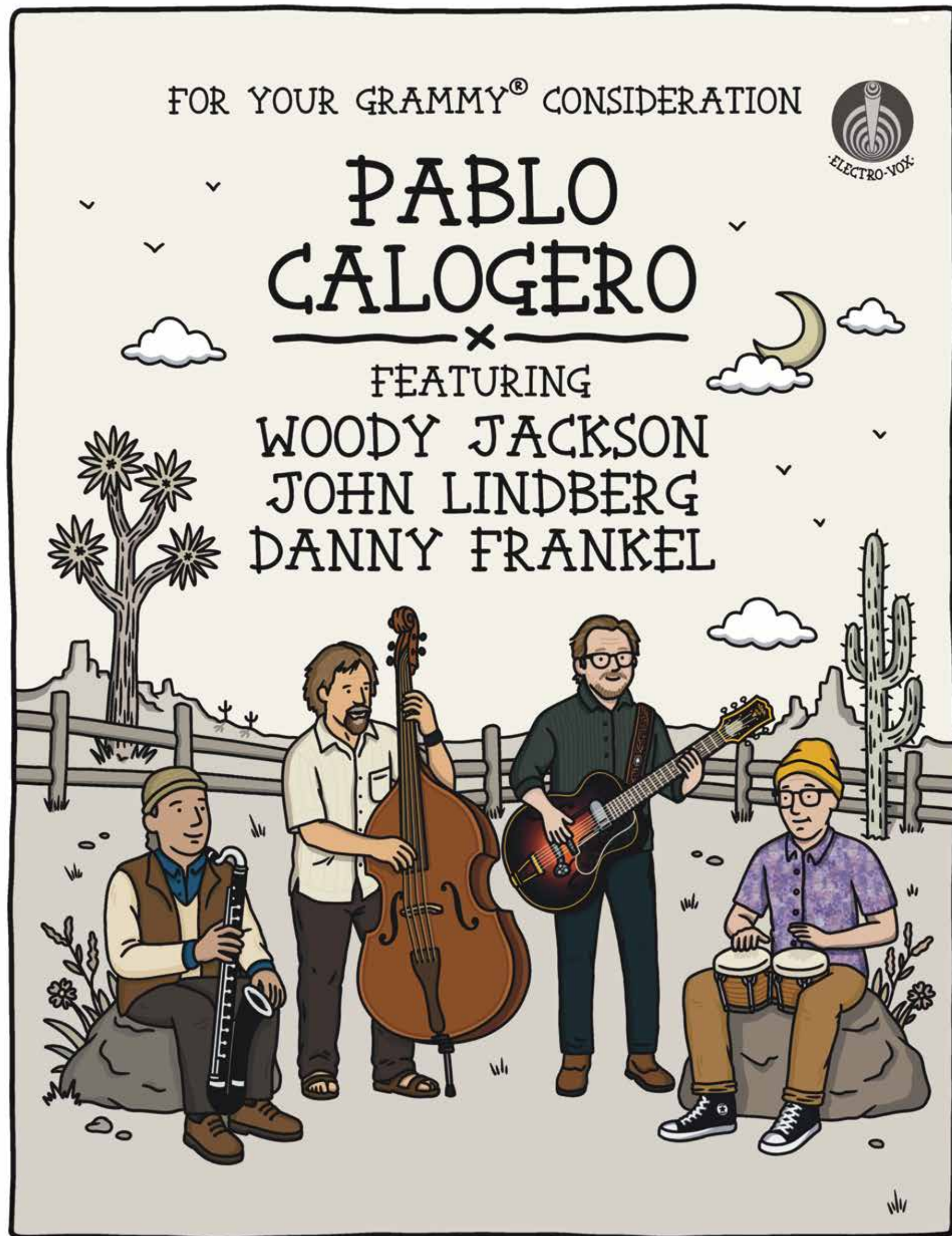
The journey to the list's top spot for "God Did It" surpasses the 48-week rise for James Grear & Company's "Do It Again" (featuring Darrell Walls) between March 2025 and February 2026.

-R.P.

Gospel Airplay				
Last Week	This Week	Title	Artist	Wks. On Chart
IMPRINT/PROMOTION LABEL				
2	1	#1 for 1 WEEK God Did It PURESOUND MUZIK	Kenny Lewis & One Voice	59
3	2	You Are MARQUISE GOLD/FRESH START WORSHIP/MARQUIS BOONE	Fresh Start Worship & Marquise Gold	22
1	3	Your Glory 2 C U BLACKSMOKE	Earnest Pugh	42
5	4	Still On The Throne LEWIS-KORTEZ	Joann Rosario	23
4	5	Always Be Good KEY OF A/FAIR TRADE/TYSCOT	Anthony Brown & group therAPy	11
8	6	You Chose Me CONTEMPO ONE/JDI	Renee Spearman Featuring Montell Jordan & Kim Burrell	22
6	7	After Tonight TRIBL/WRIGHTSOUND	Sensere	28
12	8	History (Breakthrough) WAYNORTH	Jekalyn Carr Featuring Shirley Caesar, Harvey Watkins Jr. & Karen Clark-Sheard	22
11	9	10X My Blessings BLACKSMOKE	Jevon Dewand & The Trap Starz Featuring Isaac Carrie, Jazze Pha, Gaz Money & Blanco Brown	24
14	10	Just You Wait LEWIS-KORTEZ	Nia Allen & MAJOR.	13
10	11	No Failure (Live) MOTOWN GOSPEL	William Murphy	16
7	12	Praise On Go CAJO/TRIBL/IGA DIGITAL	Canton Jones	25
9	13	Hello God TILLYMANN	Tamela Mann Featuring Wyclef Jean & Kirk Franklin	16
13	14	Mercy MORTON/SONO	PJ Morton	22
16	15	Working Toegther VMAN/FAIR TRADE/RED ALLIANCE	VaShawn Mitchell	16
15	16	Thank You For Everything FO YO SOUL/TRIBL/REPUBLIC	Kirk Franklin & Karen Clark Sheard	4
18	17	He's On The Way GIFTBOX/TYSCOT	Tasha Page-Lockhart	13
20	18	His Favorite KORYN HAWTHORNE/MOTOWN GOSPEL	Koryn Hawthorne	4
19	19	More Than This PURESPRINGS GOSPEL/FAIR TRADE/RED ALLIANCE	CeCe Winans Featuring Todd Dulaney	11
21	20	Be Glorified HEARTART/TYSCOT	Darwin Hobbs	10

JASON MCCOY/IMMEDIATE PHOTOGRAPHY

LUMINATE AIRPLAY DATA
COMPILED BY
THE WEEK'S MOST POPULAR SONGS RANKED BY GOSPEL RADIO AIRPLAY DETECTIONS, AS MEASURED BY MEDIABASE
AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS 5 LEGEND ON





Madonna's 10th Dance Airplay No. 1

MADONNA STRUTS TO HER MILESTONE 10th career No. 1 on the Dance Airplay chart, and her third from *Confessions II*, as “Danceteria” surges five spots to the top. Released in July on the legend’s latest album, the song leads with a 34% increase in plays at the format Sept. 18-24, according to Luminate. It follows the set’s “I Feel So Free” — which in May became Madonna’s first No. 1 on a *Billboard* radio chart in 18 years — and “Love Sensation,” which led in August. “Danceteria” also gives Warner Records its fourth Dance Airplay No. 1 of 2026, tying REPUBLIC for the most among all labels so far this year. Aside from the three Madonna leaders for Warner, Jennifer Lopez and David Guetta’s “Save Me Tonight” topped the chart in May. Warner scored four No. 1s on the chart in 2025 after leading all labels in 2024 (seven) and 2023 (four).

—XANDER ZELLNER

Dance Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 for 1 WEEK GG Danceteria WARNER	Madonna	8
5	2	What A Life CATCH & RELEASE	FISHER Featuring Florence Arman	11
1	3	Lovers On The Dancefloor MAISON ARTS	BLOND:ISH Featuring Kurtis Wells	11
2	4	Silver Lining EDDIE O/CASABLANCA/REPUBLIC	Jex	11
6	5	Car Crash R&R DIGITAL/VIRGIN	jigitz & Charlotte Plank	10
7	6	World Away GRYFFIN	Gryffin, BUNT. & Inez	7
8	7	Happiness Is So Sad DANSA	Swedish House Mafia & Lykke Li	8
3	8	Serotonin CROSS/ISLAND/REPUBLIC	James Hype	14
13	9	Silence INSOMNIAC	MEDUZA & RANI	5
11	10	Heartless HANDCRAFT	Mia Takarabe & Steve Aoki	11
9	11	Movin' To The Sun MAKE THE GIRLS DANCE	HUGEL, Imael Angel & Ultra Nate	15
17	12	Say Something SOLOOTOKO	Sonny Fodera & Becky Hill	4
12	13	Free Your Mind CIRCOLOCO	Prospa & Cloonee Featuring Sybil	19
15	14	Sad Girls BEBE REXHA/EMPIRE	Bebe Rexha & David Guetta	15
19	15	Caught In The Fire BREAKAWAY/BOOM.	GIELLE	6
20	16	Way Too Self Aware TEMPER CITY/THIRTY KNOTS	Ian Asher	6
10	17	Masquerade PERFECTO/EMPIRE	Paul Oakenfold & 2LOT	9
14	18	Like A Child ARMADA	Armin van Buuren & Argy Featuring Marlo Rex	13
24	19	Don't Lose Your Head MUSICAL FREEDOM/ATLANTIC	Tiesto & Olivia Sebastianelli	7
27	20	Whatever Turns You On AXTONE	Axwell Featuring Bonn	11

DANCE AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY RADIO AIRPLAY DETECTORS ON DANCE-FORMATTED STATIONS, AS MEASURED BY BILLBOARD.COM FOR COMPLETE DETAILS AND CHART PLACEMENTS. © 2026 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

BARCEL PIAVOTTI

FOR YOUR GRAMMY® CONSIDERATION

KIP WINGER

GIANCARLO GUERRERO
AND THE NASHVILLE SYMPHONY
FEATURING VIOLINIST PETER OTTO

AMERICAN CLASSICS

KIP WINGER

Symphony of the Returning Light

Violin Concerto "In the Language of Flowers"

Peter Otto, Violin

Nashville Symphony • Giancarlo Guerrero

"A leading voice in contemporary classical composition."
- WholeNote

"A winner on every account."
- FanFare

*** VIOLIN CONCERTO: IN THE LANGUAGE OF FLOWERS ***

BEST CONTEMPORARY CLASSICAL COMPOSITION

BEST CLASSICAL INSTRUMENTAL SOLO

BEST ORCHESTRAL PERFORMANCE

*** SYMPHONY OF THE RETURNING LIGHT ***

BEST CLASSICAL COMPENDIUM



NO. 5

Tove Lo Expands Dance Reach

TOVE LO SECURES HER FIRST TOP 10 ON THE Top Dance Albums chart as *ESTRUS* debuts at No. 5, arriving with 10,000 equivalent album units earned in the United States Sept. 18-24, according to Luminate. The Swedish singer-songwriter logged one previous entry on the list when her EP *Heat* hit No. 15 in 2024.

Tove Lo first appeared on *Billboard*'s dance charts in 2013 as a featured artist on Seven Lions' "Strangers" with Myon and Shane 54. The song reached No. 2 on Dance Airplay, where Tove Lo has since upped her count to 10 career charted titles, including three No. 1s: "Heroes (We Could Be)" with Alesso (2014), "Heat" with SG Lewis (2024) and "Cave" with Dom Dolla (2025).

ESTRUS concurrently debuts at No. 17 on Vinyl Albums (3,000 sold on the format), No. 24 on Independent Albums and No. 25 on Top Album Sales (4,000).

—X. Z.

Top Dance Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
NEW	1	#1 for 1 WEEK Miley	Bass Persuades	1
		MCEO/ATLANTIC/AG		
1	2	Tame Impala	Deadbeat	49
		COLUMBIA		
2	3	Lady Gaga	The Fame	654
		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UME		
3	4	ABBA	Gold: Greatest Hits	90
		POLAR/POLYDOR/UME		
NEW	5	Tove Lo	ESTRUS	1
		PRETTY SWEDE		
4	6	Charli xcx	Brat	120
		ATLANTIC/AG		
5	7	Lady Gaga	MAYHEM	81
		STREAMLINE/INTERSCOPE/INTERSCOPE CAPITOL		
6	8	Ke\$ha	Animal	26
		KEMOSABE/RCA/LEGACY		
8	9	Empire Of The Sun	Walking On A Dream	47
		THE SLEEPY JACKSON/CAPITOL/INTERSCOPE CAPITOL		
10	10	Avicii	Avicii Forever	61
		PINGUETTES/GEFFEN/INTERSCOPE CAPITOL		
7	11	Zara Larsson	Midnight Sun	44
		SOMMER HOUSE/EPIC		
11	12	PinkPantheress	Fancy Some More?	30
		PINKPANTHERESS/300/AG		
9	13	Slayyyter	Wor\$T Girl In America	26
		SLAYYYTER/RECORDS/COLUMBIA		
14	14	GG Gorillaz	Demon Days	607
		PARLOPHONE/WARNER		
13	15	C418	Minecraft: Volume Alpha (Soundtrack)	237
		C418/GHOSTLY INTERNATIONAL		
15	16	Calvin Harris	96 Months	95
		COLUMBIA		
16	17	Calvin Harris	18 Months	432
		DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA/LEGACY		
18	18	Fred again.. & LATIN MAFIA	9 Months & 50 Hours	8
		FRED AGAIN../ATLANTIC/AG		
17	19	Drake	Honestly, Nevermind	223
		OVO SOUND/REPUBLIC		
19	20	Calvin Harris	Motion	466
		FLY EYE/COLUMBIA/LEGACY		

TOP DANCE ALBUMS: THE WEEK'S MOST POPULAR DANCE ALBUMS, BASED ON MULTI-METRIC CONSUMPTION. BLENDING TRADITIONAL SALES AND STREAMING DATA. WEEK-ENDING SEPTEMBER 27, 2025. © 2025 BILLBOARD MEDIA LLC AND LUMINATE. ALL RIGHTS RESERVED.

CHARLIE DENIS



FOR YOUR GRAMMY® CONSIDERATION

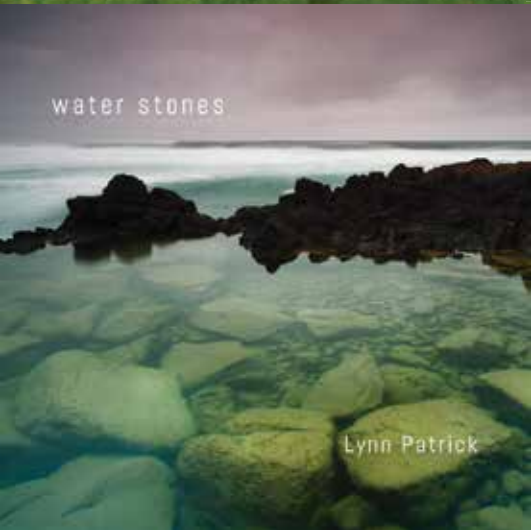
LYNN PATRICK

Water Stones

Best Contemporary Instrumental Album

Lynn Patrick's signature Optimistic Acoustic style—an instrumental blend of contemporary folk, jazz, country and New Age.

Water Stones is rhythmic, uplifting and transformative, with guitar as the voice, joined by bass and percussion, with textures of violin and mandolin.



"On the infectiously engaging, beautifully crafted *Water Stones*, Lynn Patrick takes us on a soul-transformative journey to finding peace, joy and gratitude through some of life's most intense challenges." —**Billboard Contributor, Jonathan Widran**

"*Water Stones* is one of those albums that made me smile, even grin like a kid, the first time I played it...injects some happiness and joy in my day whenever I play it." —**Bill Binkelman, Wind & Wire / Zone Music Reporter**

Winner - Best Instrumental Album of the Year
Indie Acoustic Project Awards 2025-2026

Water Stones in regular rotation on SiriusXM Spa

Songs from *Water Stones* on episodes of Sony Pictures TV's
The Young and the Restless on CBS

Featured on Australia's SoundsLikeCafe's Top Charts

LISTEN



For your Grammy® Consideration
PRODUCER
SHOOTER JENNINGS

4x Grammy Award Winning Producer, Songwriter, and Musician

Clovis – **Charley Crockett**

Rise – **Melissa Etheridge**

Decades – **Jeremy Pinnell**

Dreams to Dream – **Jake Owen**

Tombstone Opera – **James Woods, Bob Wayne**

New Ways to Lose – **American Aquarium**

Country Desire – **Alicia Blue**

“Feelin’ Good Again” – **Turnpike Troubadors, Sierra Hull**

“The Last Wild River” – **Lukas Nelson**



FOR YOUR GRAMMY® CONSIDERATION

MIKE SABATH

PRODUCER

RAYE
Click Clack Symphony
Ft. Hans Zimmer

RAYE
WHERE IS MY HUSBAND!

RAYE
THIS MUSIC MAY
CONTAIN HOPE.

"Superstar producer-songwriter Mike Sabath continues to define modern pop, soul, and big-band production with maximum creative ambition."

songwriter

"Sabath's keyboard groove and horn foundation [...] anchors one of the year's biggest breakouts."

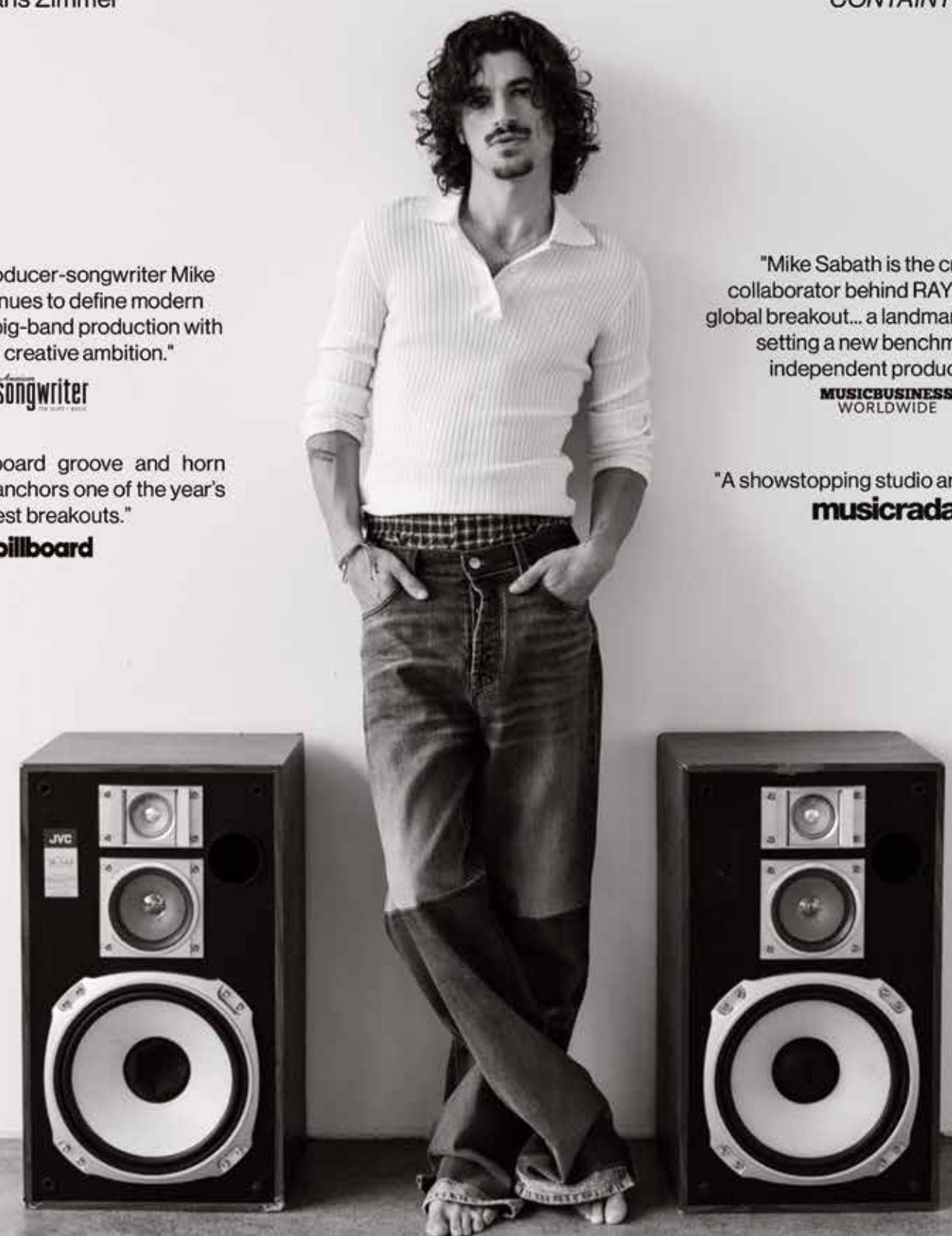
billboard

"Mike Sabath is the creative collaborator behind RAYE's recent global breakout... a landmark album and setting a new benchmark for independent production."

MUSICBUSINESS
WORLDWIDE

"A showstopping studio arrangement"

musicradar.



FOR YOUR GRAMMY® CONSIDERATION

KATIE JENKINS

A SOLAR SYMPHONY

“Composer of undoubted orchestral mastery, and an honesty of emotion.”

CONCERTONET.COM



“A Solar Symphony is a celebration of light, energy, our planet, and the sun. It evokes the stillness and silence of space, with a great sense of cosmic vertigo – the indescribable feeling of realizing our smallness when contemplating the vastness of space and time.”

—KATIE JENKINS



MUSICA
SOLIS

Learn more at www.katiejenkinscomposer.com/about and follow @katiejenkins.composer

FOR YOUR GRAMMY® CONSIDERATION
BEST CONTEMPORARY INSTRUMENTAL ALBUM

RÊVERIE



FOR YOUR GRAMMY®
CONSIDERATION



ED BAZEL
composer

accompanied by the
LONDON PHILHARMONIC ORCHESTRA

FOR YOUR GRAMMY® CONSIDERATION

JOHN MICHAEL FERRARI

Love is...

12 original love songs



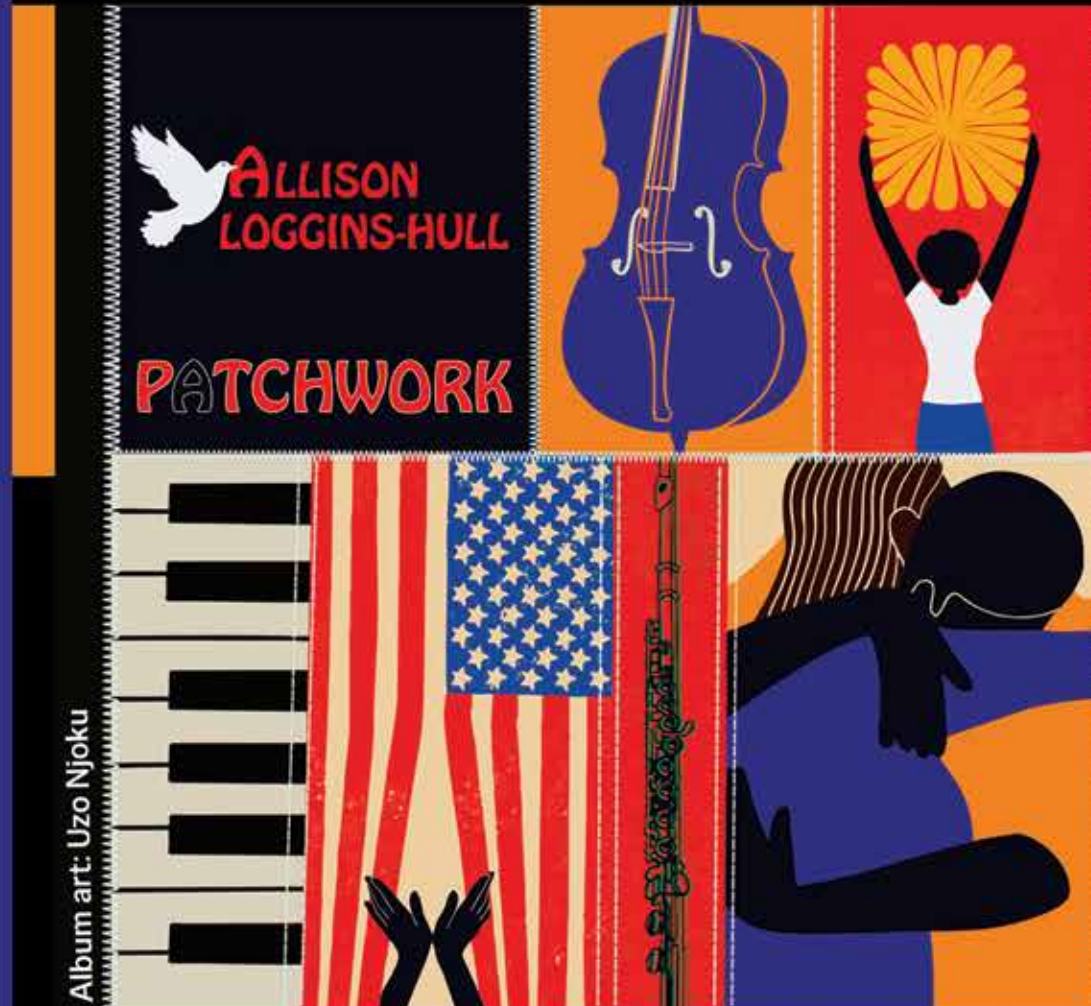
johnmichaelferrari.com/loveis

ORDER SIGNED & NUMBERED LIMITED EDITION VINYL

(DIGITAL RELEASE DATE 7/1/26)



FOR YOUR GRAMMY® CONSIDERATION
ALLISON LOGGINS-HULL
PATCHWORK



Album art: Uzo Njoku

Photos: Roger Mastroianni



"Here is a composer who communicates the uncertainties and injustices of our age with power, conviction, and eloquence."

— *Gramophone*

"From gentle probing to angry protest via sorrow and hope, the ultimate message is one of resilience, cast in a plain-speaking yet stylistically diverse tonal idiom."

— *BBC Music Magazine*

LISTEN HERE:



FOR YOUR GRAMMY® CONSIDERATION
BEST CHAMBER MUSIC / SMALL ENSEMBLE PERFORMANCE

BRIDGETOWER

PROJECT



ILYA KALER
Tchaikovsky, Sibelius & Paganini
Gold Medalist



RASA VITKAUSKAITE
Steinway Artist



PAQUITO D'RIVERA
Multiple Grammy Winner

BEETHOVEN
FLORENCE PRICE
PAQUITO D'RIVERA



BRIDGETOWER
PROJECT

ILYA KALER, violin • RASA VITKAUSKAITE, piano
with RITA DOVE reading selected poems from Sonata Mulattica



EXPLORE
THE PROJECT



RITA DOVE
Pulitzer Prize Winner
Former U.S. Poet Laureate

with acclaimed artists
clarinetist **JONATHAN COHLER** • cellist **DAVE EGGAR**
and Grammy nominated bassist **GREGG AUGUST**

BRIDGETOWERPROJECT.COM

FOR YOUR
GRAMMY®
CONSIDERATION
BEST SPOKEN WORD POETRY ALBUM

it was supposed to be u

the R&B poet

SADIE SOULILOQUY

EXECUTIVE PRODUCED BY
MALIK YUSEF

SADIESOULILOQUY.COM

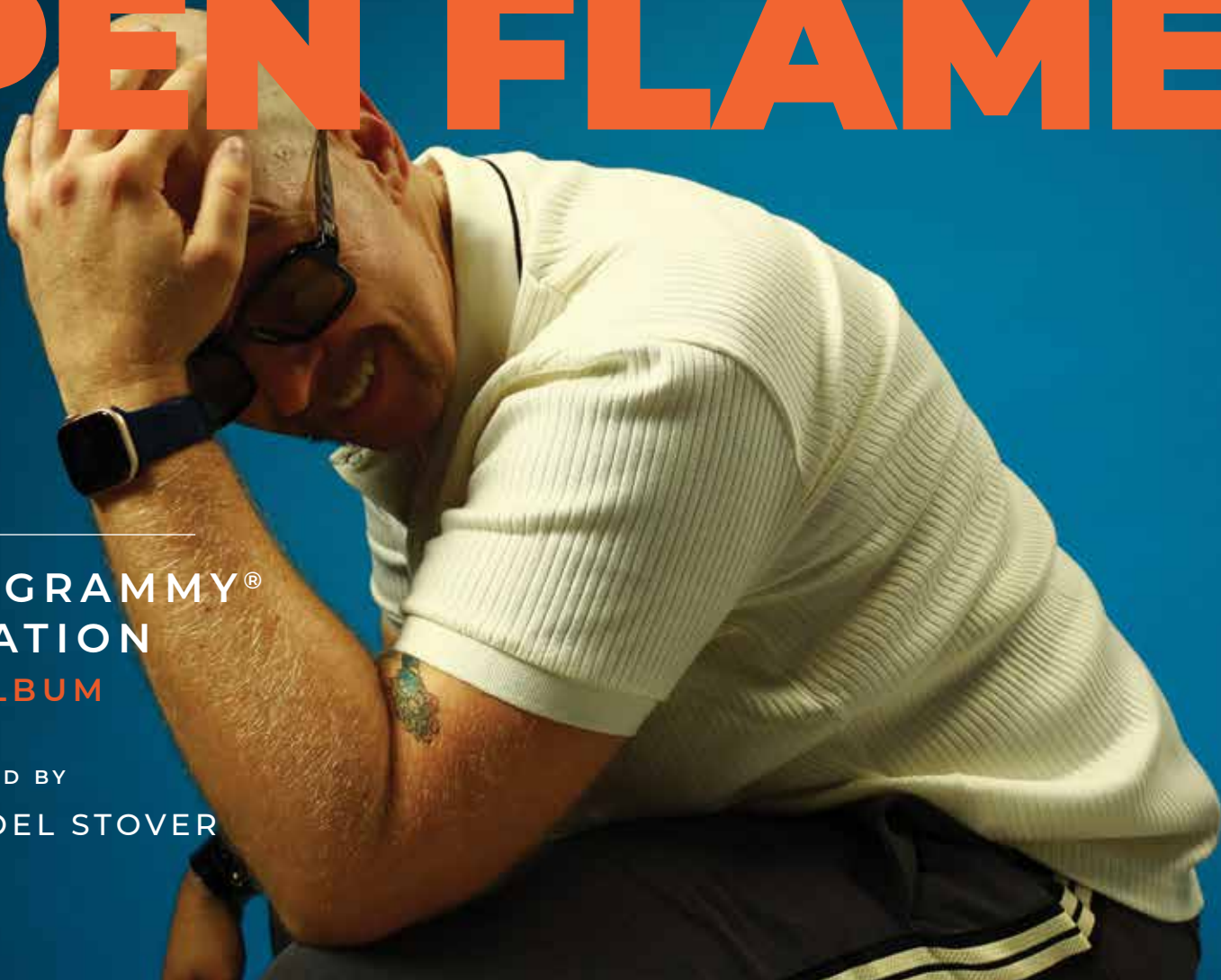


A H E A R T K I N G

OPEN FLAME

FOR YOUR GRAMMY®
CONSIDERATION
BEST ROCK ALBUM

EXECUTIVE PRODUCED BY
DJ MAGIX + JOEL STOVER
AHEARTKING.COM



FOR YOUR GRAMMY® CONSIDERATION

A NEW SPOKEN WORD POETRY ALBUM BY

QUEEN SHEBA

3X GRAMMY NOMINATED FOR
SPOKEN WORD

A TOXIC Love

CHANTÉ
MOORE

MULTI-PLATINUM AWARD
WINNING SINGER

LIL' RONNIE
MULTI-PLATINUM
GRAMMY WINNING
PRODUCER

SCAN TO
LISTEN



FOR YOUR CONSIDERATION / JASTIN MARTIN / FLOW STATE

Lost and defeated, but still hopeful.

The story behind “Flow State”

In January, after three years, Jastin Martin found out she was leaving her label. Her album was finished and turned in. She'd already told her fans it was coming. Then she was told none of it was going to happen.

She called her manager and told him how defeated she felt. How uninspired she was. He told her to write about that.

So she did.

She wrote “Flow State” in her bedroom, on her guitar. It's about not knowing what comes next and trusting anyway. Knowing that what's meant for her will find her at the right time.

At the end of the song, there's a phone call with her mom, telling her everything is happening for the greater good of her purpose. She kept it in the song because she knew someone out there needed those words as much as she did.

billboard

2026 Hip-Hop and R&B
Artists to Watch



FOR YOUR GRAMMY® CONSIDERATION
BEST INSTRUMENTAL COMPOSITION

MICHAEL SHAPIRO'S
ZOOMIES!

INDIANAPOLIS CHAMBER ORCHESTRA
MATTHEW KRAEMER, CONDUCTOR



FOR YOUR GRAMMY® CONSIDERATION

the **EDGE**

TONNE STITH

FEATURING THE #1 ADULT R&B HIT
FLY

THE EDGE BEST PROGRESSIVE R&B ALBUM
FLY BEST R&B SOLO PERFORMANCE
FLY BEST R&B SONG

"HIS ABILITY TO MAINTAIN VOCAL EXCELLENCE WHILE EXPANDING HIS EMOTIONAL STORYTELLING DEMONSTRATES LONG TERM ARTISTIC MATURITY."

Beat

"FLY"...IS A POWERFUL REMINDER OF WHY HIS PEN AND UNMISTAKABLE VOCALS CONTINUE TO RESONATE SO DEEPLY IN TODAY'S R&B LANDSCAPE."

MNRK THISISRNB.com



FOR YOUR GRAMMY® CONSIDERATION

OMARION

"A TOP STAR WHO HELPED DEFINE THE GOLDEN ERA OF R&B." BILLBOARD LIVE

"...THE PROJECT DOESN'T ATTEMPT TO RECREATE WHAT CAME BEFORE...IT HONORS IT, THEN MOVES FORWARD." ROLLING OUT

PART I

BEST R&B SONG - "FANTASY"
BEST R&B ALBUM - "O2- PART 1"
BEST R&B SOLO PERFORMANCE - "FANTASY"
BEST R&B COLLABORATION OR DUO/GROUP PERFORMANCE - "I COULD DO IT" featuring Major League DJz

"THE CHOICE LINKS HIS FORMATIVE ERA WITH HIS CURRENT VOICE, AND IT ACKNOWLEDGES A MUSICAL LINEAGE HE PLACES AMONG FUNK, SOUL, R&B AND POP." NEWSWEEK

GRAMMY



+ JUTES +

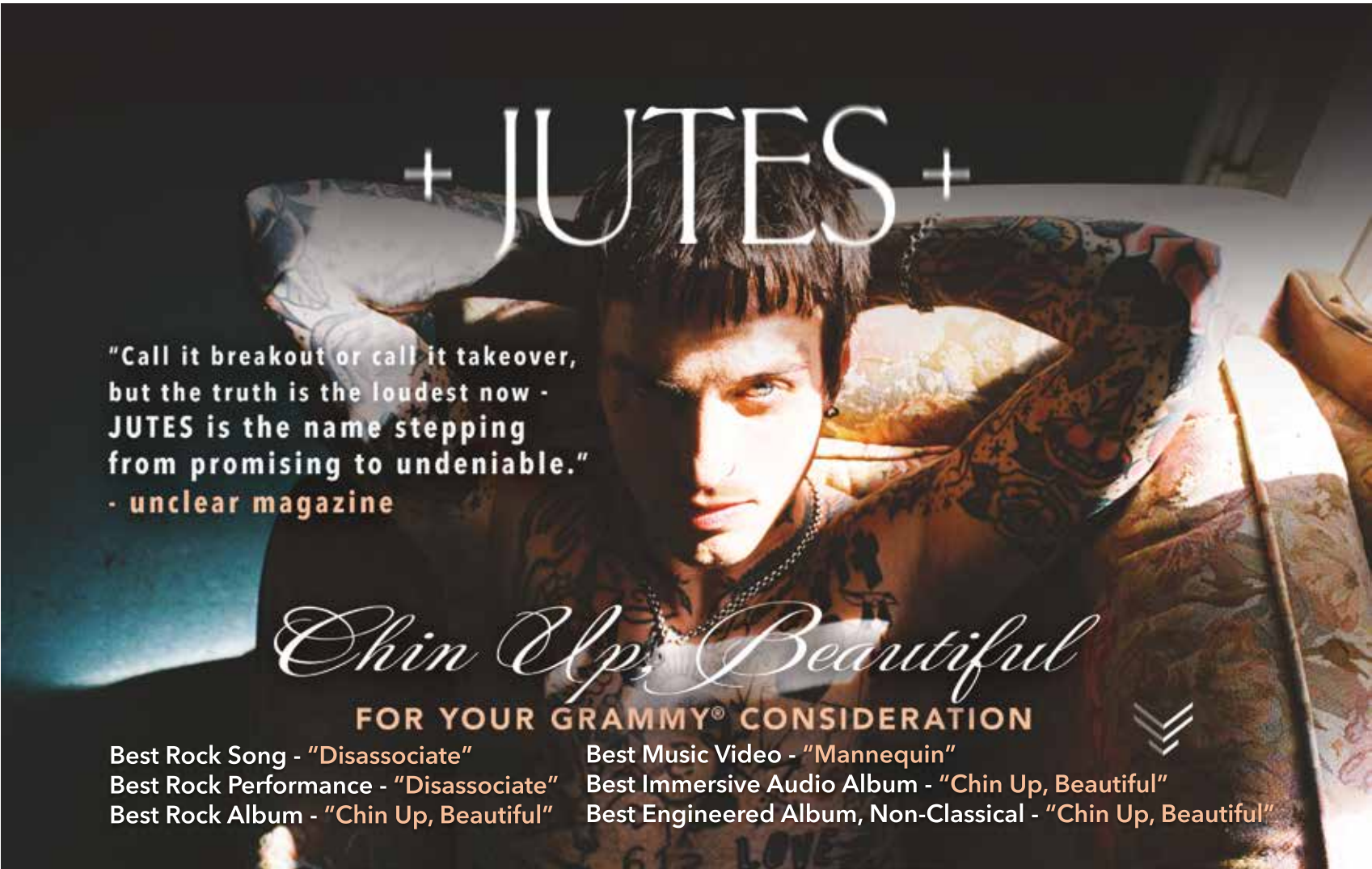
"Call it breakout or call it takeover, but the truth is the loudest now - JUTES is the name stepping from promising to undeniable." - unclear magazine

Chin Up, Beautiful

FOR YOUR GRAMMY® CONSIDERATION

Best Rock Song - "Disassociate"
Best Rock Performance - "Disassociate"
Best Rock Album - "Chin Up, Beautiful"

Best Music Video - "Mannequin"
Best Immersive Audio Album - "Chin Up, Beautiful"
Best Engineered Album, Non-Classical - "Chin Up, Beautiful"



For Your GRAMMY® Consideration

Best New Age, Ambient, Or Chant Album



"Osmunda Music is an ambient, experimental and spiritual experience, where the music becomes a journey of contemplation, energy and inner connection."

— Lacaverna



Scan to listen!

photo: GREGORY BEYLERIAN

For Your Grammy® Consideration Textures in the Realm of Pure Color

BEST CONTEMPORARY INSTRUMENTAL ALBUM

MVI

(MARK VICKNESS INTERCONNECTED)



"... Vickness and MVI embody the belief that music is a universal language that transcends boundaries. Their music speaks to the interconnectedness of humanity, offering a rich tapestry of sounds that resonate with listeners worldwide."

John Stojan, LA Weekly

"... a joyful instrumental journey that showcases their boundless artistry."

Jonathan Currinn,
Good Star Vibes

Two-Time Grammy winner Mads Tolling/violin;
Matt Renzi/winds; Joseph Hebert/cello;
Mark Vickness/guitar; Dan Feiszli/bass
with guest artists Mike Marshall/mandolin and
Carson Moore/banjo

A pure expression of
MVI's signature
progressive acoustic
fusion sound
featuring
arrangements of
Weather Report's
Birdland and Herbie
Hancock's iconic
Maiden Voyage

WWW.MARKVICKNESSINTERCONNECTED.COM

FOR YOUR GRAMMY® CONSIDERATION
BEST CONTEMPORARY INSTRUMENTAL ALBUM

Tyler y Zoro 'Generations'

featuring G. Love, Eddie Perez of The Mavericks,
and Shannon Sanders

G. LOVE



EDDIE PEREZ
OF THE MAVERICKS



SHANNON SANDERS



Different generations. Different genres. One community.

FOR YOUR GRAMMY® CONSIDERATION

Evan Marien



CHRONO

BEST
CONTEMPORARY
INSTRUMENTAL
ALBUM



"Definitely a Tootsie 2.0."
Blogtalk with MJ Racadio

BLOGTALK
WITH MJ RACADIO

"Cool Song last Summer 2026."
by Klubjumpers

"She has arrived in U.S.
Mainstream Pop Music
and Top40."
The Shore 93.5

bit.ly/FYCTootsieGuevara

Social Dragon PR
Public Relations to the Next Level

IT'S TOOTSIE
FOR YOUR GRAMMY® CONSIDERATION — TOOTSIE GUEVARA
BEST DANCE POP RECORDING



KENSHI YONEZU
"IRIS OUT"
THEME SONG FROM THE HIT FILM
CHAINSAW MAN—THE MOVIE: REZE ARC

FOR YOUR GRAMMY® CONSIDERATION
BEST ASIAN POP MUSIC
PERFORMANCE
BEST SONG WRITTEN
FOR VISUAL MEDIA

Milan

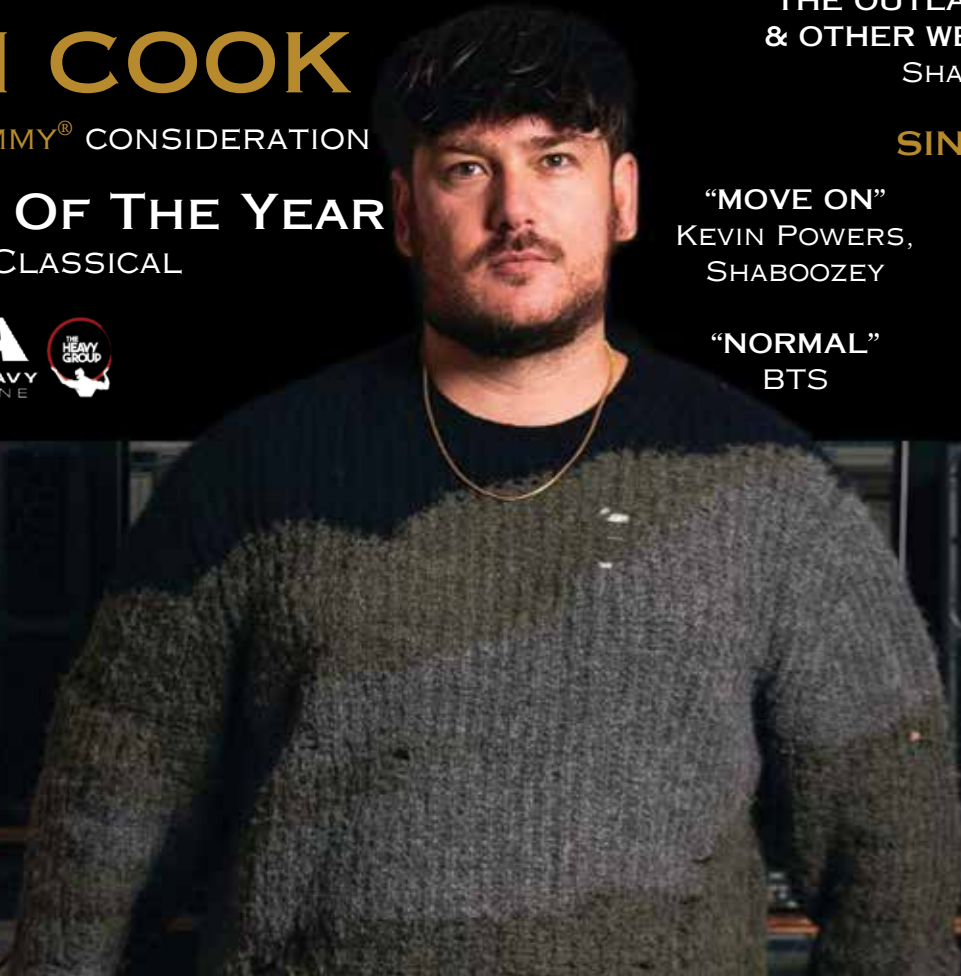


SEAN COOK
FOR YOUR GRAMMY® CONSIDERATION
PRODUCER OF THE YEAR
NON-CLASSICAL

ALBUMS:
"THE OUTLAW CHERIE LEE
& OTHER WESTERN TALES"
SHABOOZEY

SINGLES:
"MOVE ON"
KEVIN POWERS,
SHABOOZEY
"NORMAL"
BTS
"ICONIC BY MISTAKE"
LE SSERAFIM, ILLIT,
KATSEYE
"BANDAID"
KATY PERRY

HEAVY LANE



AKB48

SUKI-ISH AKB48
JAPANESE IDOL GROUP

Fortune COOK
WANTED TO MEET YOU
SURPRIS

AKB48
www.akb48.co.jp

BEST ASIAN POP MUSIC PERFORMANCE
FOR YOUR GRAMMY® CONSIDERATION

好きish
AKB48



— FOR YOUR **GRAMMY®** CONSIDERATION —

Andy James

BEST JAZZ VOCAL ALBUM
BEST ALBUM COVER

HAPPY PEOPLE

VOL 2 “GET READY”

BEST JAZZ PERFORMANCE
“LOVE IS JUST A THING”

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
“GET READY”

La Coq Records

ALICIA WITT

In tribute to David Lynch

A journey through hope, loss, and transcendent love

Produced by 3x Grammy Winner Joe Henry

BETWEEN HEAVEN AND EARTH

“Witt’s best album to date... Ballads sometimes recall Sarah McLachlan, breathe the spirit of the Great American Songbook and, in more playful moments, exude some of the charm of Stephen Sondheim’s musical evergreens... Producer Joe Henry imbues the songs with his signature analog elegance.”

Rolling Stone

“Gorgeously sung... if this is what ‘directing from the beyond’ sounds like, it’s rather beautiful.”

THE TIMES

“Another thoughtful, appealing outing from the performing-arts polymath... a warm, wistful album that spends at least as much time on gratitude as on grief... Witt’s knack for elegant melodies is ever-present.”

ALLMUSIC

FOR YOUR **GRAMMY®** CONSIDERATION

Best Traditional Pop Vocal Album

Record of the Year and Song Of The Year
“Thank You” with 4x Grammy winner John Paul White

Traditional Pop Vocal Performance
Between Heaven and Earth

Best Engineered Album Non-Classical
Between Heaven and Earth

Best Arrangement, Instruments and Vocals
“Between Heaven and Earth”

Best Recording Package

THIRTY TIGERS

— FOR YOUR **GRAMMY®** CONSIDERATION —

LAURA FARRÉ ROZADA
araspel

Laura Farré Rozada’s award-winning tribute to Armenian piano music.

PIANIST | MATHEMATICIAN | RESEARCHER

LISTEN
EXPLORE
ARASPEL
Available on all streaming platforms

www.laurafarrerozada.com

ARMENIAN HERITAGE. A BRIGHTER TOMORROW THROUGH MUSIC.

FOR YOUR **GRAMMY®** CONSIDERATION

ANNE SIBLEY
BIG DREAMS

ANNE SIBLEY

BIG DREAMS — BEST CONTEMPORARY FOLK ALBUM — ANNESIBLEY.COM

Big Dreams weaves lyrical honesty into an intimate folk chronicle of family, transition, and maternal love.

“An emotional collection of songs, perfect for this time. Her crystal voice has never sounded better.”
—Joanne Gardner Lowell

KELLY HALL-TOMPKINS
LOS ANGELES CHAMBER ORCHESTRA
LEONARD SLATKIN

JEFF BEAL
BODY IN MOTION



FOR YOUR CONSIDERATION



"A splendid violin concerto"

"Beal was fortunate to have as the soloist Kelly Hall-Tompkins, who possesses a tone that shone like a polished silver wire as she sailed through the piece from memory."

- SF Classical Voice

"Four Score" is quite a showpiece for the orchestra"

- FINE music radio



JOE DE GREGORIO



Photo by Nick Mango

FOR YOUR CONSIDERATION

Best Arrangement, Instruments and Vocals
YESTERDAY Ft. Peter Erskine, Daniele Truocchio
Arrangement by Joe De Gregorio & Daniele Truocchio

From The Trilogy (The Opening)

Best Jazz Vocal Album
THE TRILOGY (The Opening)
Ft Ron Carter, Peter Erskine & Daniele Truocchio

Best Jazz Performance
NEW ORLEANS BLUES
Ft. Ron Carter, Peter Erskine

SOMEDAY MY PRINCE WILL COME
Ft. Peter Erskine, Ike Sturm

Best Instrumental Composition
SUNSET IN GOTHENBURG
Ft. Peter Erskine, Ike Sturm

Best R&B Collaboration or Duo/Group Performance
BROTHERHOOD (We shall conquer hatred)
Ft. AfroMed Collective

DANIELE TRUOCCHIO
YESTERDAY



Photo by Emanuele Pica

Co-arranger

JOE DE GREGORIO: Piano, vocals, composition, arrangements and production

FOR YOUR GRAMMY® CONSIDERATION



CORY WONG / JOSHUA REDMAN

ON A RANDOM TUESDAY:
LIVE AT THE BLUE NOTE

BEST CONTEMPORARY
INSTRUMENTAL ALBUM



FOR YOUR GRAMMY® CONSIDERATION



RITA WILSON
SOUND OF A WOMAN

FOR YOUR CONSIDERATION
BEST AMERICANA ALBUM
BEST AMERICAN ROOTS PERFORMANCE
BEST AMERICANA PERFORMANCE

"Her most focused release yet, running through a veritable checklist of topics that are of interest to women who have a lot of life experience behind them, and still more ahead."

- PEOPLE

- VARIETY

"Wilson's musical journey has manifested in ways she could never imagine."

- AMERICAN SONGWRITER

"Even in her most heart-rending songs Rita Wilson crafts a meaningful message."

- A TASTE OF COUNTRY

"Her most revealing music yet... bares her soul like never before"

- PEOPLE

"A collection of songs that paints a full picture of what it means to be a woman."

- OPRAH DAILY

"Everything about being a songwriter and a performer... has been about taking risks and putting herself out there."

- CMT



PRODUCED BY
DAVE COBB & RITA WILSON
Written by AMY WADGE and RITA WILSON
With Additional Songwriting by DAVE COBB,
JESSIE JO DILLON, SETH ALLEY and
TRANNIE ANDERSON
Mixed by JACK EMBLEM
Engineered by DARELL THORP,
BRANDON BELL, PHILLIP SMITH
and JUSTIN CORTELYOU
Mixed by JACK EMBLEM
Mastered by PETE LYMAN



SING IT LOUD!

RITAWILSON.COM

@RITAWILSON

312

BILLBOARD.COM

OCTOBER 3, 2026

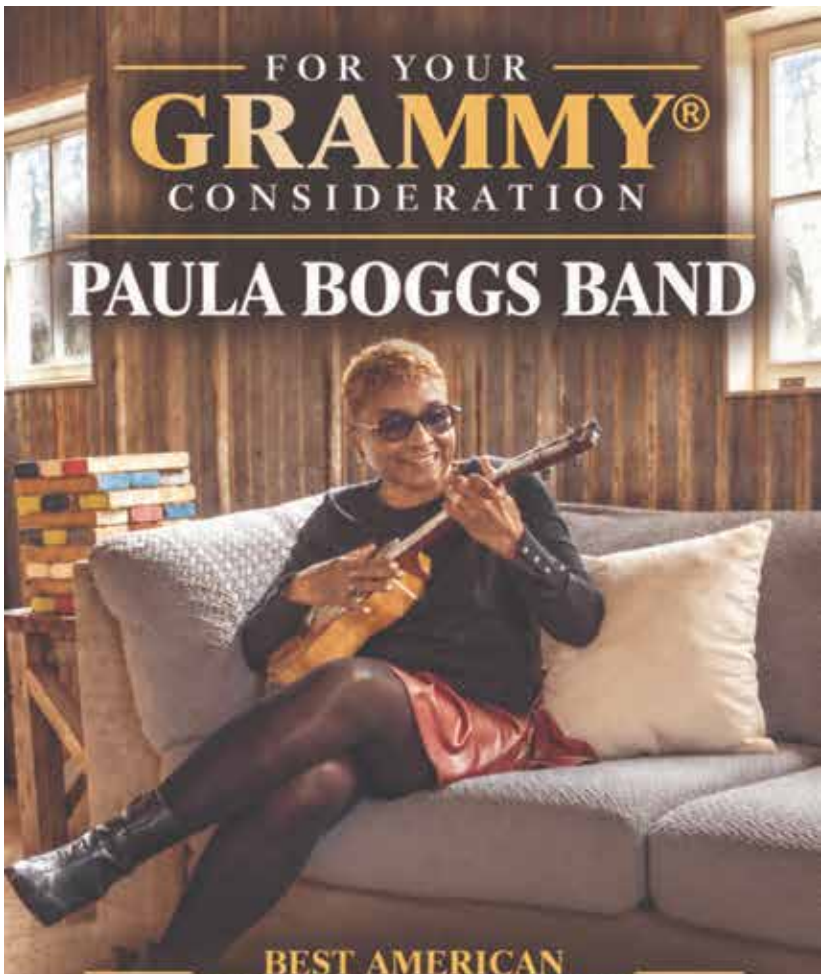
OCTOBER 3, 2026

BILLBOARD.COM

313

FOR YOUR **GRAMMY®** CONSIDERATION

PAULA BOGGS BAND



BEST AMERICAN ROOTS PERFORMANCE

Ain't Gonna Let Nobody Turn Me Round
featuring
Blind Boys of Alabama
Valerie June

"A transcendent... jubilant version of the Civil Rights anthem."
— *Americana UK*

BEST AMERICANA ALBUM

Sumatra

"From folksier Americana style songs to the more powerful push of alt-country roots rock... the musical tone is always a blend of thoughtful joy at its foundation."
— *Americana Highways*



LISTEN NOW

For Your Grammy® Consideration

JOSHUA BRIAN CAMPBELL



BEST NEW ARTIST

BEST AMERICANA ALBUM

DAYS LIKE THESE (WITH SOLOMON FOX)

BEST AMERICANA PERFORMANCE

"WHERE I COME FROM" FEAT. DASHAWN HICKMAN

BEST AMERICAN ROOTS SONG

"NINE-EIGHT"

BEST TRADITIONAL R&B PERFORMANCE

"TRYNA" FEAT. HANK BILAL

BEST JAZZ PERFORMANCE

"TEXT ME BACK (STUNT LIKE CURTIS)"
FEAT. SOLOMON FOX AND NICOLE MCCABE

BEST MUSIC FILM

"LIVE FROM PANTHER CREEK" (DR. PATRICK LINCOLN)

"BEAUTIFUL GIFT! WITH THE SOUL OF THE SOUTH... ALL AROUND EXCITING."
— SONIC SOUL REVIEWS

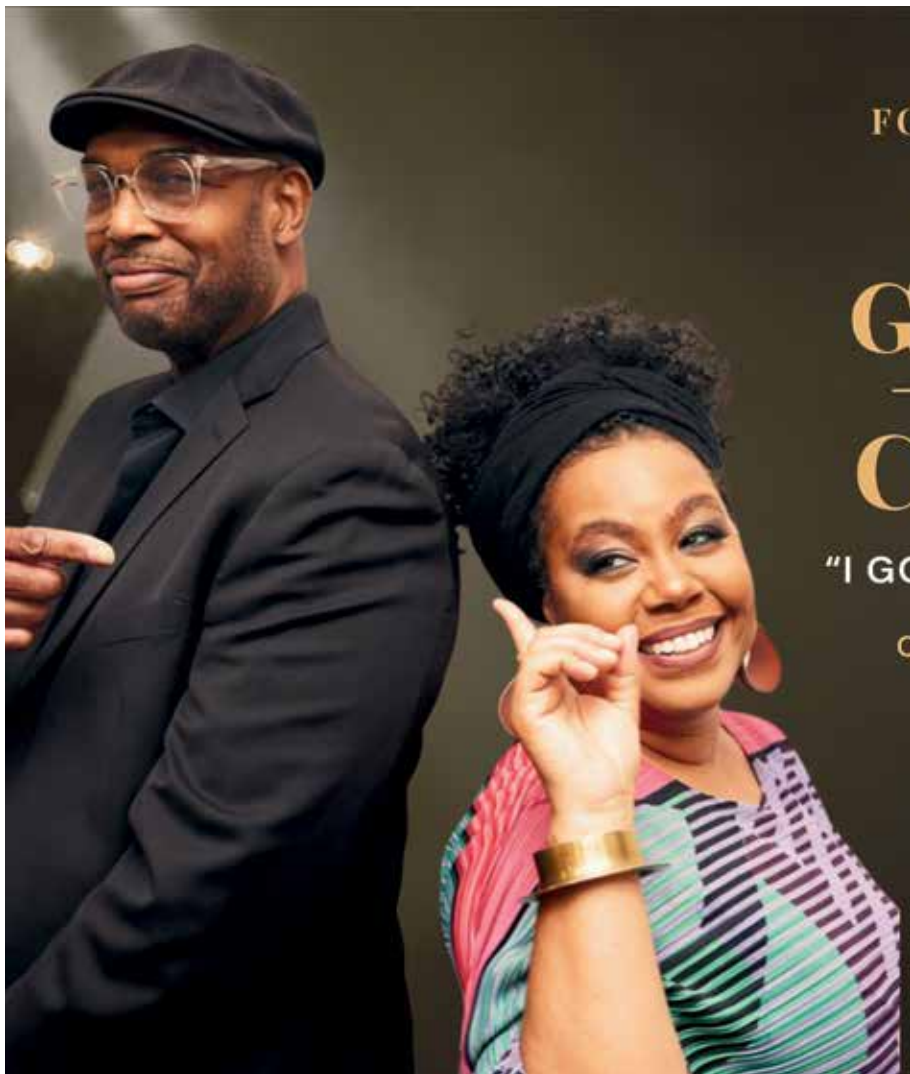
FOR YOUR GRAMMY® CONSIDERATION
BEST JAZZ VOCAL ALBUM

**GERALD VEASLEY
AND
CAROL RIDDICK**

"I GOT LIFE: THE MUSIC OF NINA SIMONE"

QUEST • PASSION • FURY • HOPE

A four-part captivating journey re-imagining Nina Simone's timeless defiance and joy.



BEST NEW ARTIST GRAMMY NOMINEE

For your Grammy® Consideration

TOBE Nwigwe

Songs from the new, groundbreaking album, *The Bridge*, from acclaimed musician, visionary, director and Best New Artist GRAMMY nominee Tobe Nwigwe, with GRAMMY FYC tracks:

"DISGUISE"
(FEAT. SIA, FAT Nwigwe)

"ALL OR NOTHING"
(FEAT. LABRINTH)

"PERFECTION"
(FEAT. FLAVOUR, CS ARMSTRONG)

"The album serves as a mosaic of the diaspora, but one that stays deeply personal to Nwigwe, who has described himself as a first-generation Nigerian American and, most importantly, an Igbo son." — Forbes

"Truly some magnificent art happening here." — VICE

FAT Nwigwe

The powerful, debut single from hailed multi-hyphenate **Fat Nwigwe** for your GRAMMY consideration:

"QUEEN"

"Fat Nwigwe has got some serious bars, and she's fired them off." — Complex

"Fat Nwigwe is ushering in her Queen Mother era." — XXL

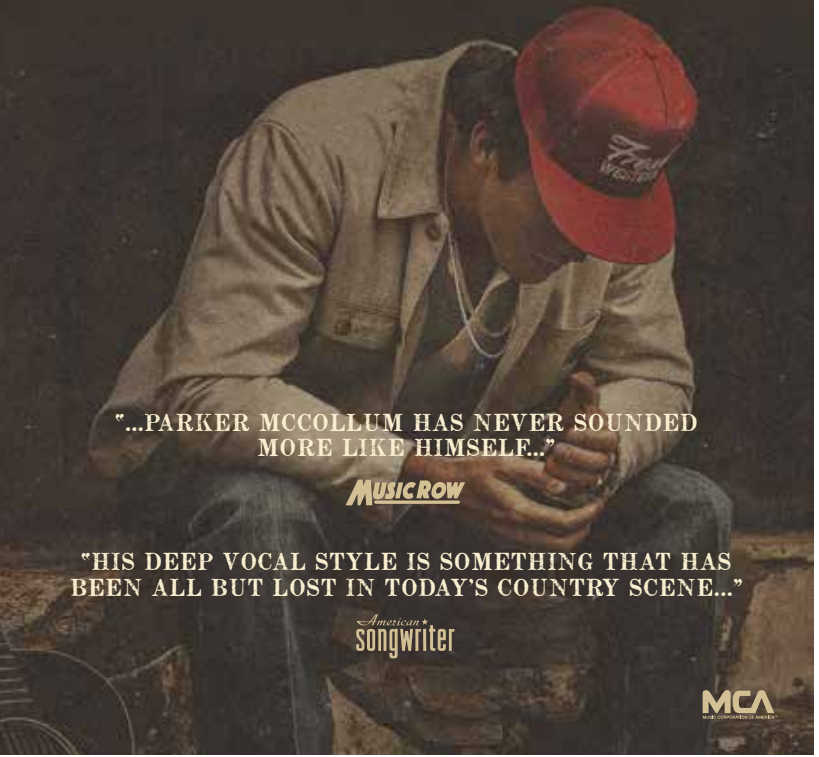


@TOBENWIGWE
TOBENWIGWE.COM

@FATNwigwe
FATNwigwe.COM

FOR YOUR GRAMMY® CONSIDERATION

PARKER MCCOLLUM



"...PARKER MCCOLLUM HAS NEVER SOUNDED MORE LIKE HIMSELF..."

MUSICROW

"HIS DEEP VOCAL STYLE IS SOMETHING THAT HAS BEEN ALL BUT LOST IN TODAY'S COUNTRY SCENE..."

American songwriter

MCA

FOR YOUR CONSIDERATION

MY BIG BOLD & BEAUTIFUL TECHNICOLOR FANTASY



FEATURING VERNON REID & SONDRÁ RADVANSKY

RACHEL FELL DOWN

POTATO CHIP SONG
Featuring Max Atom

BEST ALTERNATIVE JAZZ ALBUM



SCAN TO LISTEN

FOR YOUR GRAMMY® CONSIDERATION

BEST DANCE POP RECORDING

HANDS DOWN, THE MOST HILARIOUSLY DANCEABLE TUNE WE'VE EVER HEARD! LOVE THE HOMAGE TO THE UK, AND IT'S RIGHT GRAND TO HEAR THE RETURN OF MAX ATOM! — QUISP

RACHEL FELL DOWN

POTATO CHIP SONG
Featuring Max Atom

 Spotify  Apple Music  amazon music

FOR YOUR GRAMMY® CONSIDERATION

Best Musical Theater Album

Dead men tell no tales... but we are no men.

Tales of Les Dames Blanches

by Johanna Telander

"Hauntingly beautiful musical theater."

FOR YOUR GRAMMY® CONSIDERATION



Chinese Singer-Songwriter & Producer

Rooted in Chinese culture.
Shaped by fatherhood and faith.
Connected through music and love.

ERIC HZ



Music: Christian TJ | Lyrics: Eric HZ | Producers: Zhang Zhonghao, Christian TJ
Eric HZ | Mixing Engineer: Zhang Xianhua | Mastering Engineer: Chris Gehringer
Guitar (Electric): Xu Xiaobang | Background Vocals: Thomas Wu, Mia Zhang
Derek Roy Li, Isabella Ruoxi Hu, Feiyin Wu, Yuni Guan, Grace Wang.



CHILD / 孩子

A song of fatherhood and unconditional love for anyone who has ever fallen and still been held by love.



ENCOUNTER / 还好遇见你

A song of faith, love, and finding purpose through an encounter with God.

FOR YOUR GRAMMY® CONSIDERATION

BEST TRADITIONAL POP VOCAL PERFORMANCE



SEAN ONO LENNON & CHARLOTTE KEMP MUHL
"LOFT ON USPENARD"
from
STEPHEN TRASK & PETER YANOWITZ'S
THIS AIN'T NO DISCO
(SONGS FROM THE MUSICAL)

 CENTER STAGE RECORDS   

FOR YOUR GRAMMY® CONSIDERATION

BEST ARRANGEMENT FOR INSTRUMENTS AND VOICALS

COLOUR MY WORLD

Mia Moravits and The New Bardots

A Petula Clark Cover!
Arrangers: Gar Francis (Instruments) and Mia Moravits (Vocals)
STREAMING WORLDWIDE



GAR FRANCIS
(Instrumental Arrangement)



MIA MORAVITS
(Vocals & Vocal Arrangement)



THE NEW BARDOTS

"Mia Moravits' voice, that neat blend of poppiness and poise, ranging from powerful choruses to more intimate verses..."
— Dave Franklin

PEACE ♥ A BRIGHTER TOMORROW ♥ MUSIC

FOR YOUR GRAMMY® CONSIDERATION
Best Pop Vocal Album, Best Album Cover

Erin Kamler

Reckoning

RECKONING by Erin Kamler STREAMING NOW
COVER ART: Kate Turning (photography) • Lee Ann Weber (design)

Loving The Fire:
Choosing Me, Finding Freedom
by Deborah Santana

“When a woman
decides to choose herself, everything
changes...”

Available Now
www.deborahsantana.com

FOR YOUR GRAMMY® CONSIDERATION
BLUE KOI MUSIC PRESENTS
SUZANNE'S BAND
BANDANA
WOMAN

- Best Traditional Country Album
- Best Americana Performance
"The Kenney Store"
- Best American Roots Song
"The Kenney Store"
- Best Recording Package
- Best Album Cover
- Best Music Video
"Cruising With You"

www.suzannesband.com

LISTEN NOW:

F. Y. C.
GRAMMY® CONTENDERS
Chris Flow • Canton Jones
Samajesty Starr • Dominion Jones

NBG - Nobody But God
Best Contemporary
Christian Music Performance/Song

FOR YOUR GRAMMY® CONSIDERATION
CORY SHUMAN
PRODUCER OF THE YEAR, NON-CLASSICAL

All Good Maddy Kaus	Never a Doubt Cheryl Chu	Hold My Heart Aubrey Marie	Bad Ego Sydney Van
Victimized Sydney Van	Picture This Ava Grace Nichols	I Miss You Cheryl Chu	Issues Stella Wahl

FOR YOUR GRAMMY AWARDS® CONSIDERATION
ALTER

UNA NOCHE MÁS
BEST LATIN ROCK OR
ALTERNATIVE ALBUM

UNA VEZ MÁS
BEST SONG WRITTEN
FOR VISUAL MEDIA

CUANDO
ÉRAMOS NIÑOS
BEST LATIN SONG

BEST NEW ARTIST

FOR YOUR GRAMMY® CONSIDERATION
SCATTERED THREADS
BEST CLASSICAL INSTRUMENTAL SOLO
BEST ENGINEERED ALBUM, CLASSICAL

THE ALBUM DEBUT OF
Dylan HAMME
WITH PIANIST NICOLE BRANCATO
MUSIC BY WILLIAM SUSMAN

“...riveting...”
-textura

CLICK TO WATCH + LISTEN
SCATTERED THREADS

For your Grammy®
Consideration

GUILHERME
ARANTES

Best Music Video
Producer Of The Year, Non-
Classical
Best Global Music Album
Best Global Music Performance
Best Engineered Album, Non-
Classical

FOR YOUR GRAMMY® CONSIDERATION

NORDKRAFT BIG BAND

RASMUS HOLM

Best Alternative Jazz Album
**EVERYDAY SYNESTHESIA:
SONIC PICTURES**

Best Jazz Performance
SHIRT

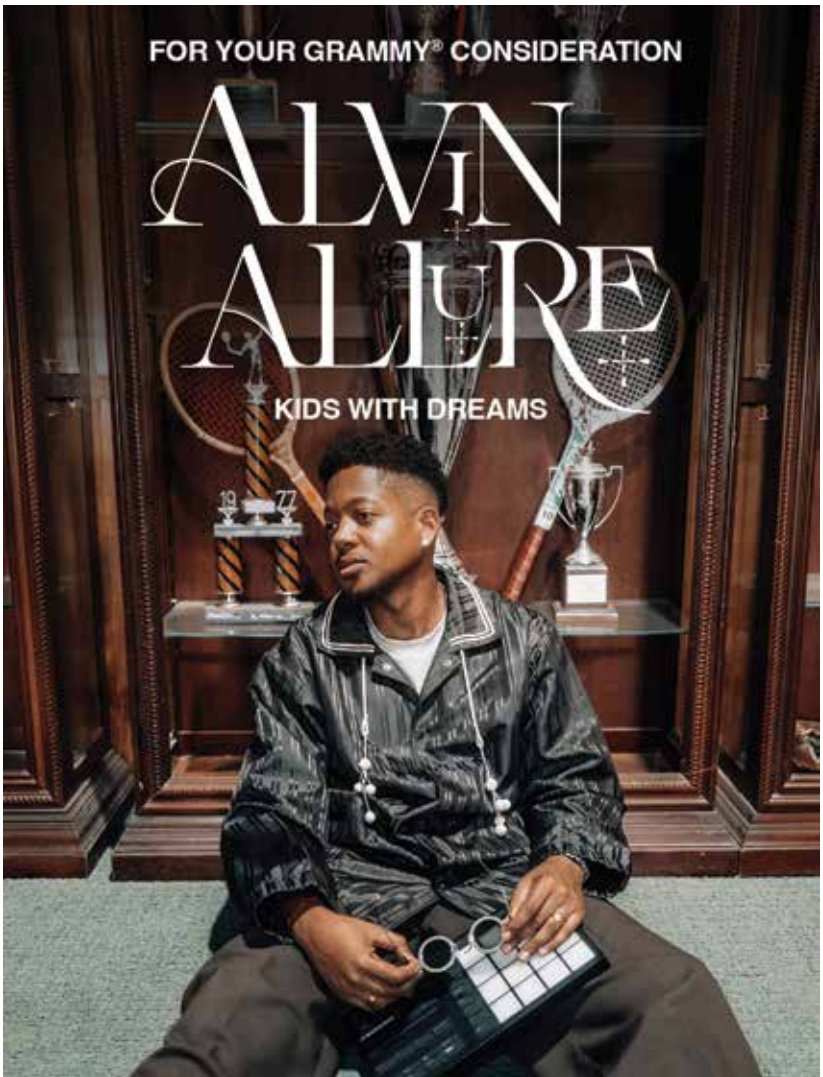
Best Instrumental Composition
SHOE II - PATTERNS



FOR YOUR GRAMMY® CONSIDERATION

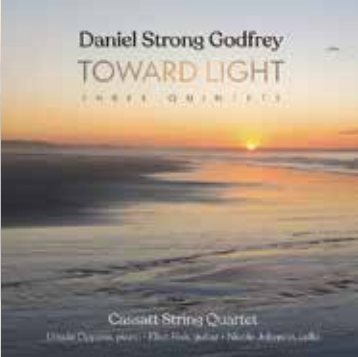
ALVIN ALIURE

KIDS WITH DREAMS



FOR YOUR GRAMMY® CONSIDERATION:

Daniel Strong Godfrey: *TOWARD LIGHT*
Cassatt String Quartet + Eliot Fisk






"Godfrey has assured skill and imagination [and] flawlessly attains what he sets out to achieve." —Fanfare

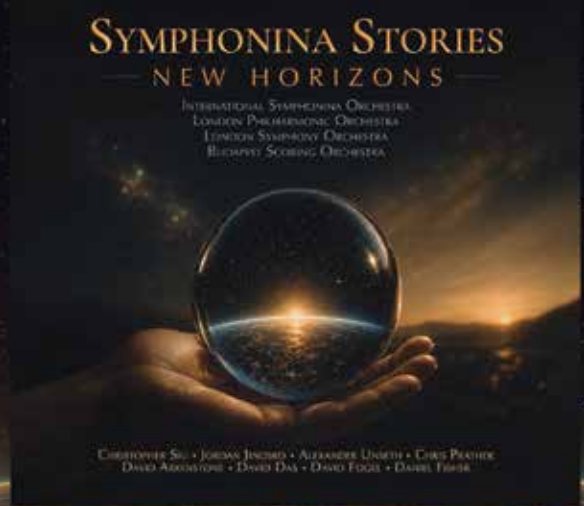


[LISTEN HERE](#)

for your consideration
BEST CLASSICAL COMPENDIUM

SYMPHONINA STORIES — NEW HORIZONS —

INTERNATIONAL SYMPHONIC ORCHESTRA
LONDON PHILHARMONIC ORCHESTRA
LONDON SYMPHONY ORCHESTRA
BIRMINGHAM SCORING ORCHESTRA



EIGHT NEW WAYS TO HEAR A SYMPHONY, FEATURING

**DAVID ARKENSTONE
CHRISTOPHER SIU
JORDAN JINOSKO
ALEXANDER UNSETH**

**DAVID DAS
CHRIS PRATHER
DAVID FOGEL
DANIEL FISHER**



[VISIT SYMPHONINAFYC.ORG](#)



For Your Grammy® Consideration

GABRIELE BALDOCCI

"A pianist of formidable capabilities"
Gramophone

"His timbral solutions range from the inspired to the miraculous."
Musicweb International

"Extraordinary nuances from the piano."
Codalario

FADED GARDENS
BEST CONTEMPORARY INSTRUMENTAL ALBUM

POP ETUDE
BEST INSTRUMENTAL COMPOSITION



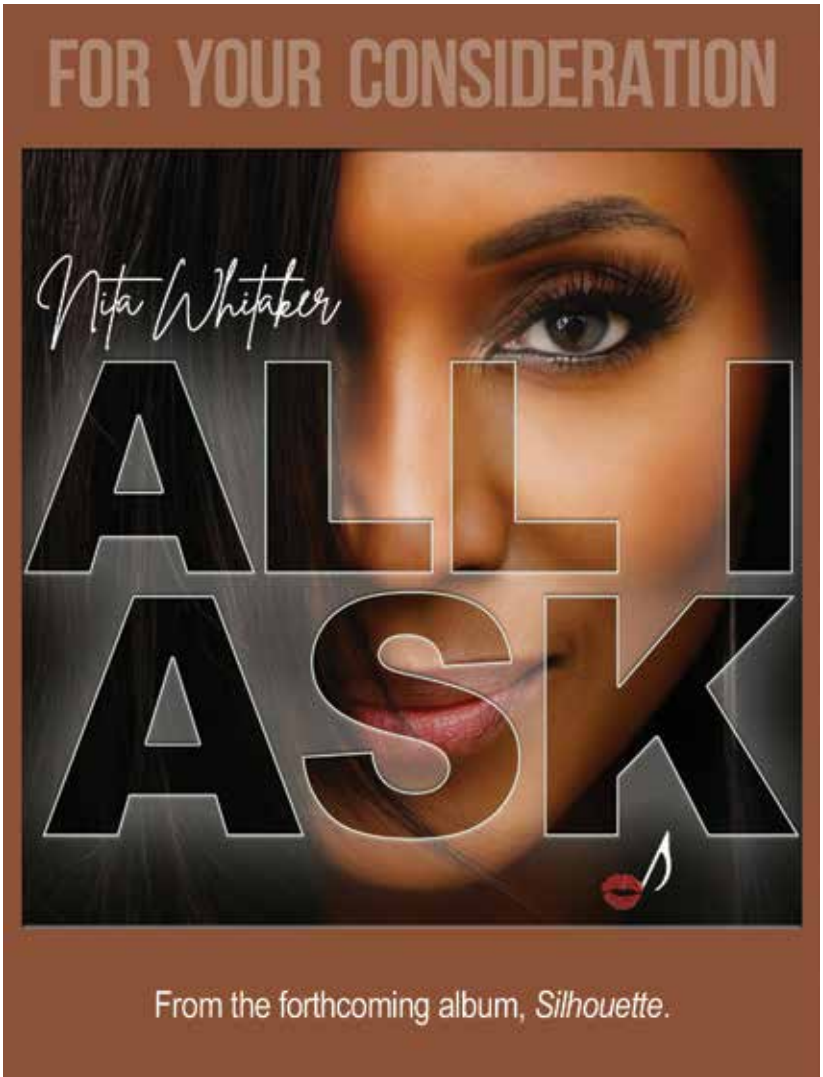

[gabrielebaldocci.com/fyc/](#)

FOR YOUR CONSIDERATION

Nita Whittaker

ALL ASK

From the forthcoming album, *Silhouette*.

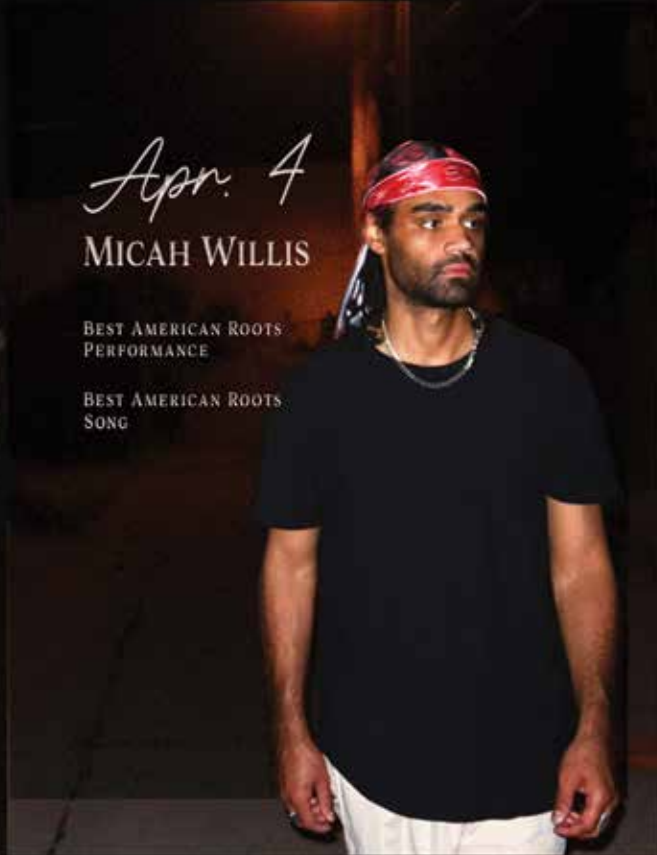


FOR YOUR GRAMMY® CONSIDERATION

Apr. 4
MICAH WILLIS

BEST AMERICAN ROOTS PERFORMANCE

BEST AMERICAN ROOTS SONG



FOR YOUR GRAMMY® CONSIDERATION

MYKEL

HOMETOWN
runaway

BEST NEW ARTIST • BEST POP VOCAL ALBUM

"BRACE FOR IMPACT"
BEST POP SOLO PERFORMANCE

"HOW DO YOU KNOW"
BEST POP SOLO PERFORMANCE

"DRAG YOU DOWN"
BEST ROCK PERFORMANCE




FOR YOUR CONSIDERATION

PINK JAGG

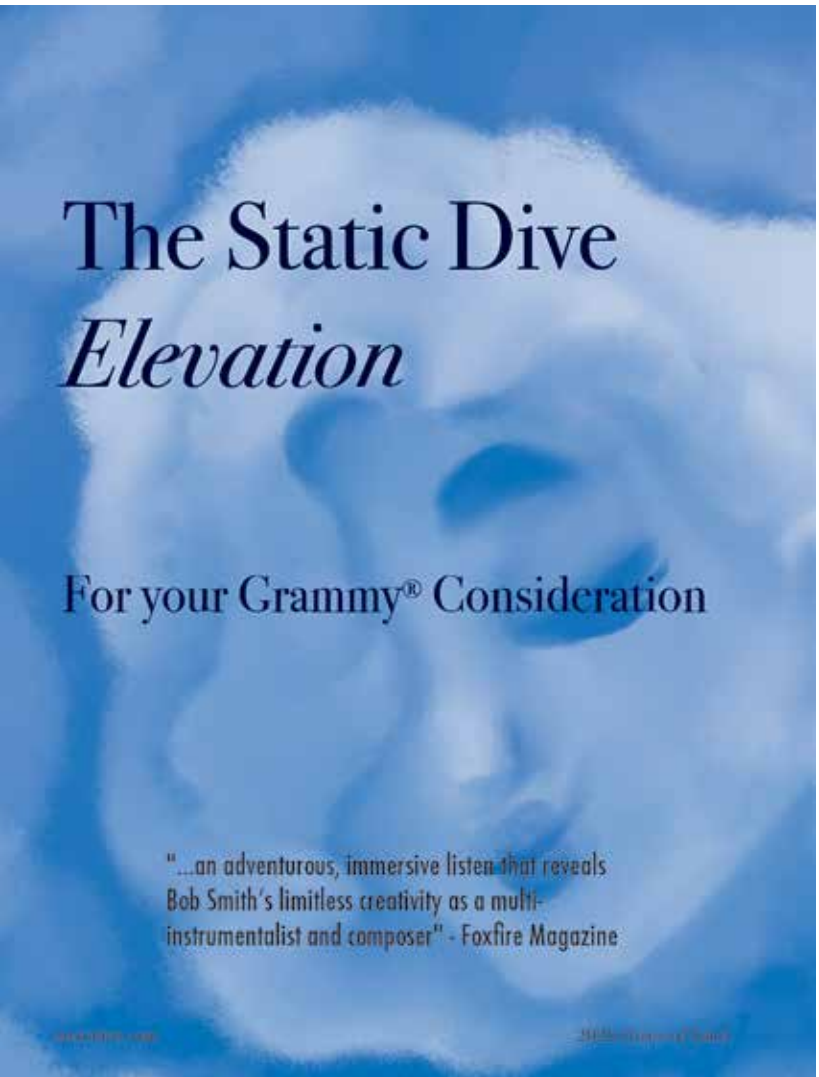
"I C U"
"WORK (KIND IT OUT)"
"SHOTGUN"



The Static Dive
Elevation

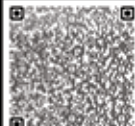
For your Grammy® Consideration

"...an adventurous, immersive listen that reveals Bob Smith's limitless creativity as a multi-instrumentalist and composer" - Foxfire Magazine



☆ **R&B SONG**
◇ **SONG OF THE YEAR**
♥ **R&B SOLO PERFORMANCE**
◇ **SONG WRITTEN FOR VISUAL MEDIA**
♥ **MELODIC RAP PERFORMANCE**

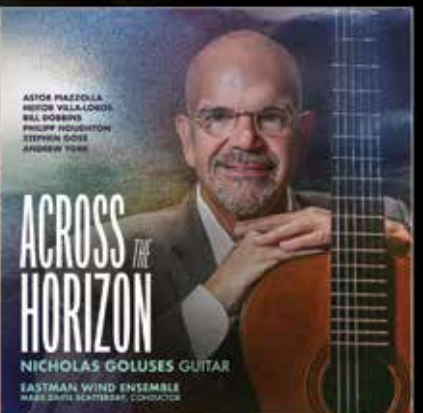
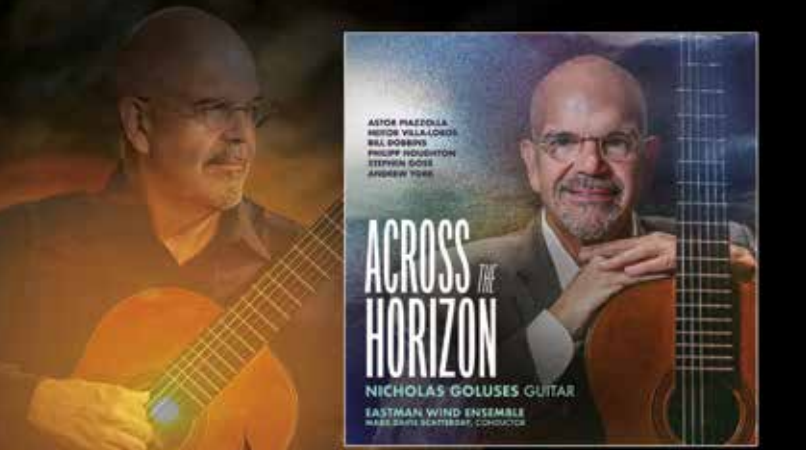
BOSS ACADEMY
FOR YOUR CONSIDERATION
JIMI JAMES\$



FOR YOUR GRAMMY® CONSIDERATION
ASTOR PIAZZOLLA · HEITOR VILLA-LOBOS · BILL DOBBINS
PHILIPP HOUGHTON · STEPHEN GOSS · ANDREW YORK

ACROSS THE HORIZON

NICHOLAS GOLUSES GUITAR
EASTMAN WIND ENSEMBLE
MARK DAVIS SCATTERDAY CONDUCTOR



"Goluses is masterly, a musician's musician."
— American Record Guide



Available now on the Grammy Award-winning
label imprint **ALBANY RECORDS**
albanysrecords.com
parmarecordings.com



FOR YOUR GRAMMY® CONSIDERATION

BEST SPOKEN WORD POETRY ALBUM

THE HOUSE THAT POEMS BUILT

Featuring: Winmarkulabi, King Moore, Shany Hennessey, Kari Aoki, Cypher Mung, Jan Dlam, Lufthaus Sci, Nick Speed, Omar Jass



JESSICA CARE MOORE

Guest Appearances by: Apropos, Nobuko Miyamoto, One Be Lo, Steffanie Christi'an, Audra Kubat, Umar Bin Hassan

"THE HOUSE THAT POEMS BUILT"
JESSICA CARE MOORE

jessicacaremoore.org

John Blair Waldo
MASTERWORKS Reimagined
Guitar, Violin & Guests
with Julia Waldo Smolin, violin & voice



USB-A&C Multi-Album
Relaxation Renditions

FOR YOUR GRAMMY® CONSIDERATION
MASTERWORKS Reimagined — John Blair Waldo
Guitar, Violin & Guests

Featuring the historic first recording of J.S. Bach's
Prelude BWV 1006 arranged for guitar and violin in unison.

For Your Consideration in the following categories:

- Best Chamber Music/Small Ensemble Performance
- Best Arrangement, Instruments and Vocals
- Best Arrangement, Instrumental or A Cappella
- Best Recording Package johnblairwaldo.com

For Your Grammy® Consideration
Subtle Moves in Silence
By Lawrence Haber

A contemporary Jazz adventure.
Presented with stunning recording quality.



Best Contemporary Instrumental Album
Best Engineered Album, Non-Classical

Tchaikovsky spoke through the orchestra.
DOMINIA speaks through violin and metal.

THE SPIRIT OF ST. PETERSBURG
CLASSICAL DRAMA. CRUSHING
GUITARS.



DOMINIA

TAMAS

FOR YOUR CONSIDERATION

FOR YOUR GRAMMY® CONSIDERATION

Everlast

EMBERS TO ASHES

PRODUCED BY YELAWOLF
MIXED BY CHRIS LORD-ALGE

REGIME
THIRTY TIGERS

FOR YOUR GRAMMY® CONSIDERATION

Driven by evocative vocals, soaring harmonies and Santana-esque grooves, Deborah Mannas's "Artificial World" delivers brilliant, irreverent vocal-pop, confronting vanity over humanity with urgent, purpose-driven storytelling.



—DEBORAH—

CHINESE PIPA MEETS UKRAINIAN BANDURA
FOR YOUR GRAMMY® CONSIDERATION
MIN XIAO-FEN & JULIAN KYTASTY
“BOUNDLESS”

Best Global Music Performance
Best Global Music Album

“Come for the multikulti intrigue, stick around for the engaged musicianship.” – DownBeat (★★★★)

“BOUNDLESS” included in DownBeat’s Critics Polls
Beyond Album of the Year category (2025)

“BOUNDLESS” — PRODUCED BY JIM ANDERSON
RECORDED & MIXED BY JIM ANDERSON AND ULRIKE SCHWARZ
MASTERED BY ULRIKE SCHWARZ
ANDERSON AUDIO NEW YORK
MINBLUEPIPA.COM

For Your GRAMMY® Consideration
REBECCA DUPAS
NOT WITHOUT
BLACK WOMEN
(THE DELUXE EDITION)

REBECCA DUPAS

NOT WITHOUT
BLACK WOMEN
THE DELUXE EDITION

THE WOMAN. THE WORLD. THE WAR.
SCORED BY SHARR-ARRAR & MAURICE CARROLL

Poet Rebecca Dupas has garnered notable attention on the live performance of Track 5, “How to Slay a Dragon,” and now presents a spoken word project lauded as both genius storytelling and necessary for the culture.

JOHN LUTHER ADAMS
‘HORIZON’

FOR YOUR GRAMMY® CONSIDERATION
Best Chamber Music/Small Ensemble Performance
Best Contemporary Classical Composition
Best Immersive Audio Album
Best Engineered Album, Classical

★★★★★
“The ACO is in top form...
teeming with life.”
BBC MUSIC MAGAZINE

“Music that presents
a powerful sense
of presence
and purpose.”
GRAMOPHONE MAGAZINE

ACO Australian Chamber Orchestra

FOR YOUR CONSIDERATION
Best Historical Album • Best Album Notes



MA RAINEY

Mother Of The Blues:
The Complete Paramount Recordings 1923-1928

BLACK SWAN RECORDS
GEORGE H. BUCK JAZZ FOUNDATION

Nelia Ross
Unknown Man

GRAMMY AWARDS® NYC

Best Rock Song
Best Rock Performance
Song Of The Year
Record Of The Year
Best Arrangement
Instruments And Vocals

www.neliaross.com

FOR YOUR GRAMMY® CONSIDERATION
BEST ALTERNATIVE JAZZ ALBUM

DROID CHARGE

AMIR ZIV • JORDAN MCLEAN • ADAM HOLZMAN • TIM LEFEBVRE
PRODUCED BY AMIR ZIV

FROM LUMINOUS CLARITY TO SCORCHED TERRAIN

LISTEN EXPLORE

SYSTEM DIALING RECORDS

For Your Grammy® Consideration

Younger Brother

Mutually Assured Distraction **At Home In This World**
with *Mirabelle Rose*

- Album Of The Year
- Best Dance/Electronic Album (Pop & Dance/Electronic)
- Best Engineered Album (Non-Classical)
- Song Of The Year (Rock Metal & Alternative)
- Best Alternative Music Performance

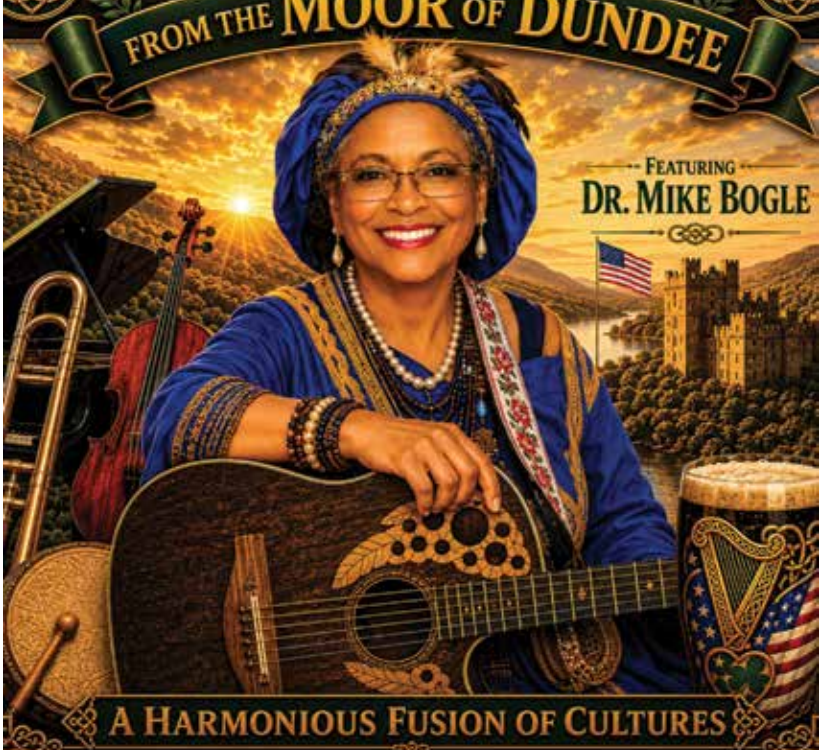


FOR YOUR CONSIDERATION

Celtic Jazz

FROM THE MOOR OF DUNDEE

FEATURING
DR. MIKE BOGLE



A HARMONIOUS FUSION OF CULTURES

FOR YOUR GRAMMY® CONSIDERATION

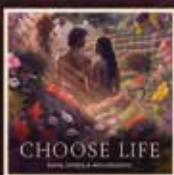
CHOOSE LIFE

KAYA JONES & HOUSENATIC



Best Gospel Performance/Song *Holy* Best Global Music Performance *EXODUS* Best Dance/Electronic Album *Choose Life* Best Dance Pop Recording *HISTORY* Best Dance Pop Recording *Genesis*

"Love Everyone Unconditionally."
KAYA JONES



LISTEN NOW



KAYA.JONES.COM | HOUSENATIC.COM

Apple Music Spotify YouTube

Powered by
ConversionIQ.ai
Conversations that Convert for Creators.

FOR YOUR GRAMMY® CONSIDERATION

BEST NEW AGE, AMBIENT, OR CHANT ALBUM

A SKY THAT KNOWS OUR NAMES

TERRY LEE NICHOLS
FEATURING REBEKAH EDEN



"More than a beautifully composed instrumental album, it is a sweeping musical chronicle of our origins, evolution, civilizations, faith, and shared gratitude for the miracle of existence."
— *New Music Alert*

"A stunning new album...with grace, intensity, and a cinematic sweep."
— *Kathy Parsons, Mainly Piano*

"A musical realm that seems suspended somewhere between prayer and remembrance."
— *Jonathan Widran, The JW Vibe*

ONE SKY. ONE STORY. ALL OF US.

TERRYLEENICHOLS.COM



billboard

ALL THINGS
MUSIC —
STRAIGHT TO
YOUR INBOX

SIGN UP AT
<https://subscribe.billboard.com>

FOR YOUR GRAMMY® CONSIDERATION

ALI SIDDIQ

MY TWO SONS

BEST COMEDY ALBUM



"THE SONGS ARE WILDLY UNPREDICTABLE,
HUGELY ENTERTAINING, AND THE PERFECT
ENCAPSULATION OF PADDINGTON'S IRREVERENCE."

Rolling Stone



FOR YOUR GRAMMY® CONSIDERATION

BEST MUSICAL THEATER ALBUM

PADDINGTON™

THE MUSICAL

MUSIC AND LYRICS BY
TOM FLETCHER

PRODUCED, ARRANGED, AND ORCHESTRATED BY
MATT BRIND

FOR YOUR LATIN GRAMMY® CONSIDERATION

KAROL G

Tropicoqueta.



COMPLEX

"THAT MOMENT, FULL OF CULTURAL PRIDE, MOVEMENT, AND MUSIC, IS WHAT PLANTED THE SEED FOR TROPICOQUETA. FOR KAROL, IT'S NOT JUST AN ALBUM, BUT A CELEBRATION OF LATIN IDENTITY"

Rolling Stone

"SHE BEGAN TO THINK ABOUT ALL OF THE MUSIC THAT HAD INSPIRED HER CHILDHOOD — BAROQUE EIGHTIES BALLADS, SOARING VALLENATOS, MERENGUE FROM DANCE PARTIES IN FAMILY LIVING ROOMS IN MEDELLÍN. WHAT ENDED UP POURING OUT OF HER WAS TROPICOQUETA, A BRIGHT, ORANGE-HUED COMPENDIUM OF 20 SONGS, ALL PULLING FROM DIFFERENT PARTS OF LATIN-POP HISTORY"

Pitchfork

"WITH TROPICOQUETA, KAROL G DELIVERS AN ALBUM FOR PEOPLE WHO LOVE LATIN MUSIC AND SHOW BUSINESS AS MUCH AS SHE DOES. HER AMBITIOUS VISION IS SHAPED BY THOSE WHO'VE COME BEFORE HER AND DEDICATED TO THE COMMUNITIES WHO LIFT HER UP"

Richota 

FOR YOUR **LATIN GRAMMY** CONSIDERATION

GRUPO FRONTERA



MEJOR ÁLBUM DE MÚSICA NORTEÑA

"LO QUE ME FALTA POR LLORAR"

MEJOR CANCIÓN REGIONAL MEXICANA

"OJITOS BELLOS"

*"Su tercer álbum
el más audaz hasta
la fecha".*

RollingStone

*"Esa particular manera
de convertir el desamor
en celebración colectiva".*

billboard

*"The utterly transfixing
beauty behind
'Ojitos Bellos'".*

Apple MUSIC



EDGAR BARRERA



FOR YOUR **LATIN GRAMMY®** CONSIDERATION

SONGWRITER OF THE YEAR

PRODUCER OF THE YEAR



SONY MUSIC
PUBLISHING



ADÉLA

With “Ain’t in LA,” the singer-songwriter has become the rising pop star of her dreams

BY HANNAH DAILEY

PHOTOGRAPHED BY LUISA OPALESKY

▶ ADÉLA is aware that there’s some irony to “Ain’t in LA,” her synth-drenched pop anthem that rejects the romanticization of fame by way of the City of Angels. Not only was the track recorded in the city she’s dismissing, but her follow-up hit is named after Hollywood star Nicole Kidman. Paradoxically, the 22-year-old who admits she had become “fatigued with celebrity culture” is now engrained within it.

Raised in Bratislava, Slovakia, ADÉLA grew up with posters of American pop stars like Miley Cyrus, Ariana Grande and Britney Spears adorning her bedroom walls. In 2023, she got her biggest chance to join their ranks, competing on HYBE x Geffen’s *Dream Academy*, the YouTube competition series that led to the formation of KATSEYE. After her elimination, she pursued a solo career, releasing heart-racing dance-pop singles such as “Homewrecked” and “Superscar” in 2024 and signing with Capitol Records the following year. Then, this spring, she opened on tour for Demi Lovato.

The momentum snowballed with July single “Ain’t in LA,” which scored the rising pop star her first entry on the Billboard Hot 100 (and hits No. 27 on the Oct. 3 chart). Her Lollapalooza debut in August further stirred anticipation for her September debut full-length, *PRIMA*. The album entered the Billboard 200 at No. 4 while “Nicole Kidman” — released as a single the same day the album dropped — has reached No. 11 on the Hot 100 (a new peak on the Oct. 3 list). This year alone, ADÉLA has accumulated more than half a billion global on-demand streams, according to Luminate.

“She’s become somebody everybody wants to root for,” says co-manager Sam Jacobson (Good World Management). “I think people got into the lore and realized she built herself from the ground up. [“Ain’t in LA”] speaks to her mom, her family and to everybody else who has big dreams. It’s an amazing message that a lot of people can relate to.”

Before the studio session that led to its creation, ADÉLA came across an old photograph of her mother as a teenager sitting in front of her own collection of pop culture posters. She, too, had dreamed of moving to L.A. and becoming a star someday. As they were about to leave for the day after working on different material, ADÉLA asked the room if they could try writing a song based on that photo. “Ain’t in LA” came together effortlessly from there (the picture even inspired the lyric “Madonna on the wall next to Destiny’s Child”) with co-writer Theron Thomas contributing the special ingredient: a chopped-and-screwed intro calling back to Cyrus’ “We Can’t Stop,” which he also co-wrote in 2013.

After noticing a positive fan response to her performing the then-unreleased track on tour with Lovato, she wanted to drop it as a single right away. But her team wanted more time to build a proper rollout plan. “The rollout game has changed,” Good World founder and co-manager Brandon Creed says. “There’s a lot of debate and discussion around every move.” Ultimately, ADÉLA’s team trusted her instincts — and it paid off. Since its July release, “Ain’t in LA” has been used more than half a million times on TikTok by fans across the world, including one posted by none other than Kidman.

“Ain’t in LA” is now at the heart of ADÉLA’s ongoing tour through North America and Europe. She’s come a long way since her *Dream Academy* days, at which point she tearfully shared a vital message to other KATSEYE hopefuls, as captured in the Netflix docuseries *Pop Star Academy*. “If you get it, that’s great, but you don’t need it. You’re great on your own.” She took her own words to heart, saying today: “I never in my mind doubted that it would happen.” ■

ADÉLA photographed
Sept. 18 at Brooklyn
Steel in Brooklyn.

No. 5

PEAK ON THE
BILLBOARD GLOBAL 200

FYC

GRAMMY® AWARD WINNING

ARCHITECT OF CONTEMPORARY R&B

LUCKY DAYE

“FLY U OUT” FEAT. LEON THOMAS

“NOWHERE FAST”

“LUCKY DAYE IS A RARE ARTIST WHO HELPED REDEFINE CONTEMPORARY R&B...
THE NEXT LUCKY DAYE ERA IS ON THE HORIZON.” **billboard**

“A MARRIAGE OF CONTEMPORARY AND CLASSIC R&B.” **npr music**

“[LUCKY DAYE] FOCUSES ON INSTRUMENTAL EXPLORATION AND PLAYFUL
GENRE-MELDING. IT’S A THRILL TO SEE AN ARTIST REACH FOR THAT DEPTH OF FEELING.”

Pitchfork

**WARNER
RECORDS**

ISAIAH RASHAD

IT'S BEEN AWFUL

"ONE OF THE MOST COMPELLING AND EMOTIONALLY RESONANT CATALOGS IN MODERN RAP. WITH EMOTIONAL TRANSPARENCY AND RADICAL HONESTY, HE HAS A WILLINGNESS TO EMBRACE VULNERABILITY PUBLICLY."

billboard

"KNOWN FOR HIS INTROSPECTIVE LYRICS, HE'S AN ARTIST WHOSE WORK EMBRACES A MORE HONEST, VULNERABLE STYLE."
THE NEW YORKER

"'IT'S BEEN AWFUL' DEPICTS THE EXCRUCIATING PROCESS OF LIVING WITH YOUR EYES WIDE OPEN, OF HOLDING UP THE MIRROR TO YOUR FACE AND NOT LOOKING AWAY."

RollingStone

"CONTEMPLATIVE AND VULNERABLE."

Pitchfork



FYC

FYC

"Billy Strings has drawn from something old to do something entirely new."

The New York Times

Billy Strings

So Much For Goodbyes

"an idiosyncratic bluegrass record that elegantly makes space for all that the term can hold: grief and gospel, instrumental beauties and breakneck instrumentals, nostalgia and whimsy, train songs and tragedy."

Pitchfork

★★★★★

"staggering, stirring songs of grief draw the blues out of bluegrass...rich and powerful"

The Guardian

"a master bluegrass picker"

RollingStone

"one of the Americana space's most gifted young songwriters and accomplished recording artists"

"An instant addition to the canon of great Americana albums born from personal upheaval."

billboard

"a folk-gothic tour de force"

VICE

"there is grief here, but also warmth and grace"

npr music



REPRISE
r
RECORDS

“a sheer career triumph” *American* songwriter

FYC

josh groban cinematic

“One of the greatest vocalists in the world.”

Jennifer Hudson, *People*

“Groban exercises every facet of his
chameleonic instrument.” ● *USA TODAY*

“Excellent” *COLLIDER*

“Channeling movie magic” *billboard*

REPRISE
R
RECORDS

FYC

MUSE

‘THE WOW! SIGNAL’
FEATURING

“BE WITH YOU”
& “CRYOGEN”
TOPPED CHARTS ALTERNATIVE & ROCK
AROUND THE WORLD

HALF A MILLION TICKETS SOLD
FOR THE WOW! SIGNAL WORLD TOUR

“GETTING BOLDER AND BRASHER AS
THEY CONTINUE, IT’S THEIR MOST
SUCCESSFUL ALBUM IN MANY YEARS.”

RollingStone

“SPACE ROCK ICONS’ BEST ALBUM IN
20 YEARS.”

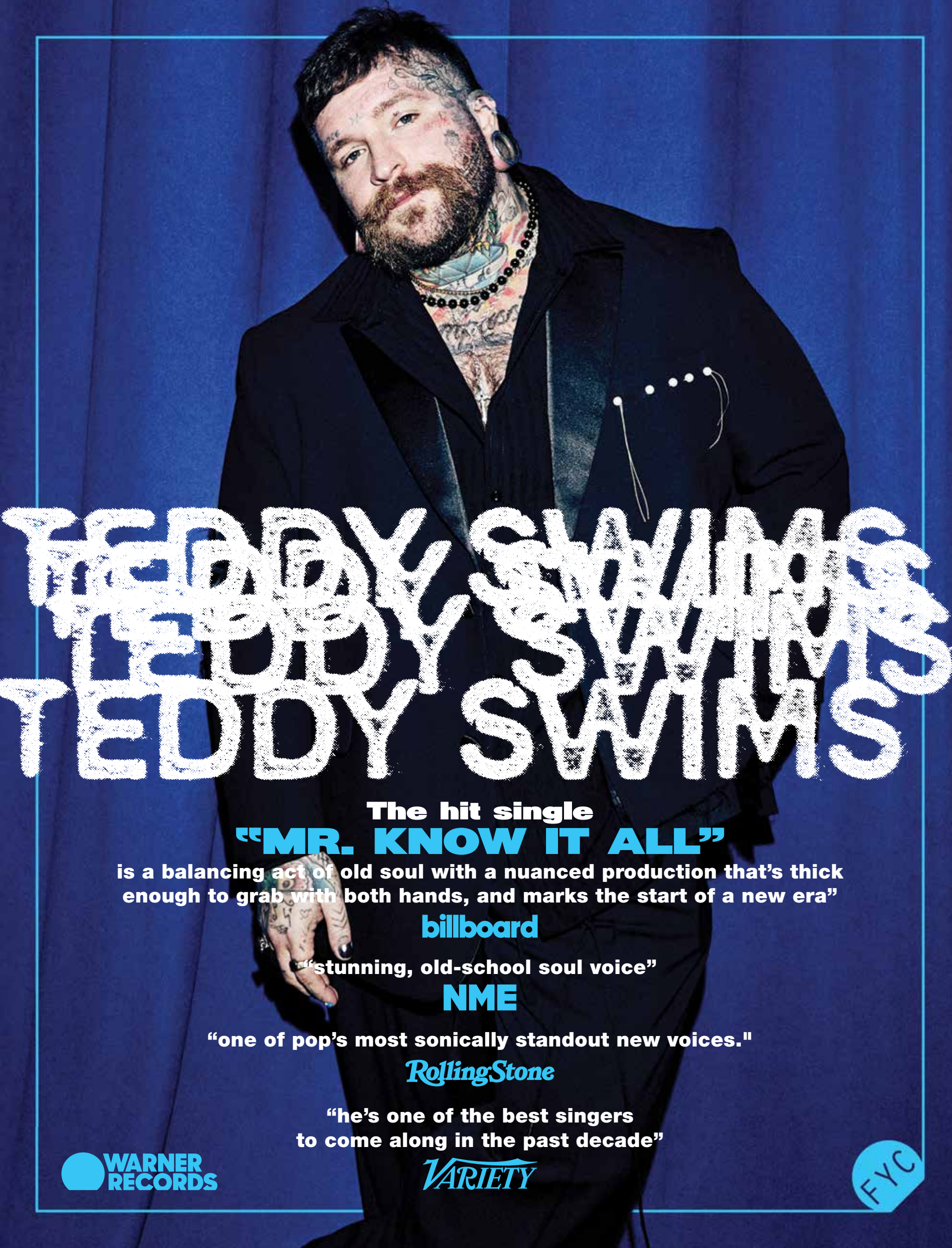
NME

“A FEARLESS, FULL-THROTTLE RETURN TO
EVERYTHING THAT MAKES MUSE GREAT.”

CLASH

WARNER
RECORDS

13
RETURN-3



TEDDY SWIMS TEDDY SWIMS TEDDY SWIMS

The hit single "MR. KNOW IT ALL"

is a balancing act of old soul with a nuanced production that's thick enough to grab with both hands, and marks the start of a new era"

billboard

"stunning, old-school soul voice"

NME

"one of pop's most sonically standout new voices."

RollingStone

"he's one of the best singers
to come along in the past decade"

VARIETY

**WARNER
RECORDS**

FYC

GRAMMY®-NOMINATED

sombr

YOU ARE
THE REASON
Global Headline
Arena Tour
SOLD OUT!

5 SOLD
OUT
NIGHTS
at The O₂ in
London

CHART-TOPPING SINGLES
"HOMEWRECKER," "UNDRESSED"
"12-TO-12"

"a cultural phenomenon." *The New York Times*

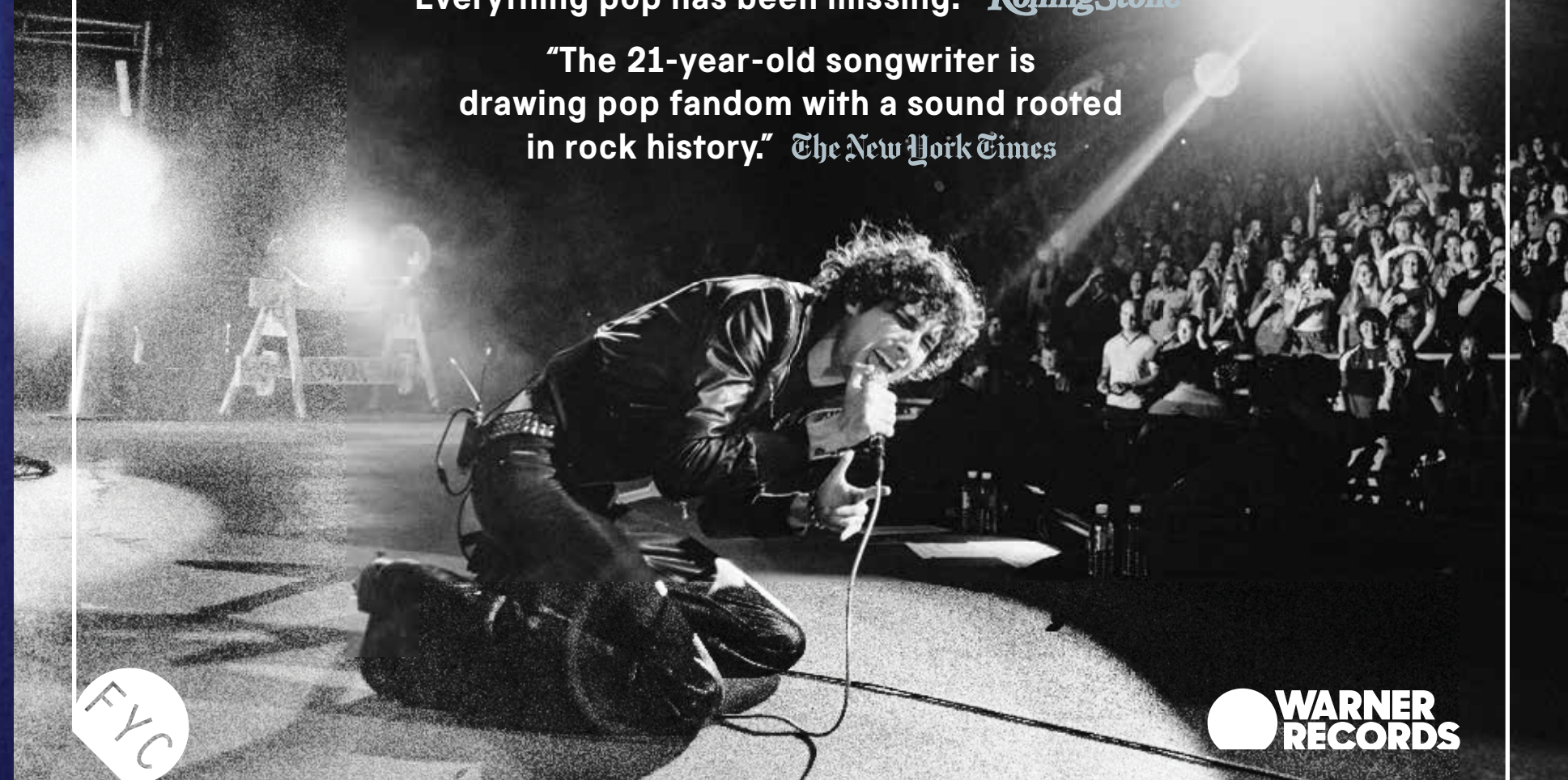
"Knack for luscious harmonies, melancholy lyrics,
and perfect melodies." *RollingStone*

"SOMBR, who writes all of his own songs,
is having a breakout year." **billboard**

"America's new Rockstar." i-D

"Everything pop has been missing." *RollingStone*

"The 21-year-old songwriter is
drawing pop fandom with a sound rooted
in rock history." *The New York Times*



FYC

**WARNER
RECORDS**

“CONFESSIONS II IS A STUNNER.”

FYC

ADVERTISEMENT
BETHANN S. DODD • BILBOARDBOX.COM

billboard

★★★★

“MADONNA FINDS A NONSTOP GROOVE ON
HER BEST ALBUM IN 20 YEARS.”

Rolling Stone

★★★★

“MADONNA HAS MADE HER MOST
VITAL ALBUM IN OVER TWO DECADES.”

NME

MADONNA

“MADONNA'S BACK IN PEAK FORM WITH A
FRESH AND HONEST DANCE
RECORD THAT'S NOT ONLY HER BEST
IN 20 YEARS, BUT A GENUINELY
VITAL ADDITION TO HER CANON. 8.1”

@Pitchfork

“MADONNA ‘DANCETERIA’
#1 SONG OF THE SUMMER”

STEREOGUM

“‘BRING YOUR LOVE’
THE COLLAB OF THE SUMMER”

VOGUE

