



# 63RD GRAMMY AWARDS®

RULES AND GUIDELINES



## INTRODUCTION

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### **THESE ARE THE OFFICIAL RULES FOR THE GRAMMY AWARDS.**

All GRAMMY Awards ballots are cast by Recording Academy Voting Members and are subject to classification and qualifications under rules or regulations approved by the Board of Trustees. From time to time, the Board may vote to amend the qualification criteria for consideration for a GRAMMY Award or other award.

# GRAMMY AWARDS YEAR CALENDAR

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GRAMMY AWARDS YEAR CALENDAR	
2019 - 2020	
Sept.1, 2019 - Aug. 31, 2020	Release Eligibility Period
March 1, 2020, 11:59 PM (PT)	Deadline to apply for membership for 63rd GRAMMY Awards. Fees must be paid in order to qualify for voting.
June 1, 2020, 9:00 AM (PT)	Media Company Registration begins
July 24, 2020, 6:00 PM (PT)	Media Company Registration ends
June 22, 2020, 9:00 AM (PT)	First-round Online Entry Process (OEP) Access Period begins
July 6, 2020, 6:00 PM (PT)	First-round Online Entry Process (OEP) Access Period ends
July 15, 2020, 9:00 AM (PT)	Final-round Online Entry Process (OEP) Access Period begins
Aug. 3, 2020, 6:00 PM (PT)	Final-round Online Entry Process (OEP) Access Period ends
TBD	Nominations announced
14 days after the announcement of nominations	Deadline for errors and omissions to the nominations

2021	
Jan. 26, 2021	Deadline for 62nd GRAMMY credit correction
Jan. 31, 2021	63rd Premiere Ceremony
Jan. 31, 2021	63rd GRAMMY Awards

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## RULE UPDATES FOR 63RD GRAMMY AWARDS

The Board of Trustees ratifies all changes to the GRAMMY process each spring. The following chart shows the rule changes for the current year.

GENERAL & GENRE FIELD			
Field	Category	62nd GRAMMY Rule	63rd GRAMMY Rule
R&B Field	Best Urban Contemporary Album	Best Urban Contemporary Album	New Category Name: Best Progressive R&B Album
Rap Field	Best Rap/Sung Performance	Best Rap/Sung Performance	New Category Name: Best Melodic Rap Performance
Latin Field	Latin Pop Latin Rock, Urban Or Alternative	Latin Pop Latin Rock, Urban Or Alternative	Latin Urban music will now compete with Latin Pop, rather than Latin Rock  Two New Category Names: Best Latin Pop Or Urban Album Best Latin Rock Or Alternative Album
Musical Theater Field	Musical Theater Album	Album Producer(s) and Principal Vocalist(s) with significant contributing performance. The Lyricist(s) and Composer(s) of at least 51% of the new score are eligible for an award if they have written and/or composed a new score that comprises 51% or more playing time of the album.	Added:  Award to as many as four (4) Principal Vocalist(s)  -OR-  Winners Certificates to all vocalists on the recording of an "ensemble-driven" piece
General Field	Best New Artist	- Minimum releases to meet eligibility: five singles/tracks or one album  - Maximum releases prior to the current eligibility year: 30 singles/tracks or three albums	Changed:  - No specified maximum number of releases. Screening committees will determine whether the artist had attained a breakthrough or prominence prior to the eligibility year.
NOMINATIONS REVIEW COMMITTEE			
		62nd GRAMMY Rule	63rd GRAMMY Rule
Term Limits		- Five years on/one year off for committee members  - Five years on/two years off for Chairpersons  - Maximum combined eight consecutive years	- Three years on/one year off for committee members  - Three years on/two years off for Chairpersons  - Maximum combined five consecutive years
Nominations Review Committee Conflict of Interest		Committee members must disclose conflicts and leave the room and not vote in respective categories.	People with actual or perceived conflicts of interest regarding recordings under consideration may not participate on the committees.
National NRC Co-chairs		The President/CEO and the Chair of the Board are mandated to Co- chair the committee.	The mandate is removed.

## MISCELLANEOUS

	62nd GRAMMY Rule	63rd GRAMMY Rule
A&N Proposals	Rejected Awards & Nominations Committee Proposals will not be considered again in the next consecutive year.	Added: Exception: Proposals viewed in a different light due to changes in industry or technology may be considered in consecutive years.
Best Engineered Album Categories	The original digital file and the product sent to the Academy must have quality comparable to at least 16 bit 44.1 kHz.	Higher Resolution Audio is accepted in submissions.



## GENERAL ELIGIBILITY GUIDELINES

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The 63rd GRAMMY Awards eligibility period is Sept. 1, 2019 through Aug. 31, 2020.

The GRAMMY Awards are open to new recordings released during the eligibility period. These recordings must be commercially released, nationally distributed and available from any date within the eligibility period through at least the date of the current year's Final Ballot voting deadline.

### NEW RECORDINGS

"New recordings" is defined as material that has been recorded within five years of the release date and not previously released.

Recordings that are not newly recorded are only eligible in Best Historical Album, Best Compilation Soundtrack Album, Best Immersive Audio Album (if the multichannel mix is new), Best Remixed Recording (if the remix is new), Best Recording Package, Best Special Package (if the package is new), Best Album Notes (if notes are new), and certain multidisc sets in the Classical Field. These classical multidisc releases are eligible even if more than 51% of the playing time was recorded more than five years before the release provided the album contains 100% previously unreleased material, employs a single artist or ensemble only, and contains the work of a single composer only.

### GENERAL DISTRIBUTION

"General distribution" is defined as the broad release of a recording, available nationwide via brick-and-mortar stores, third-party online retailers and/or streaming services. (Imports are not eligible.)

Streaming services is defined as paid subscription, full catalog, on-demand streaming/limited download services that have existed as such within the United States for at least one full year as of the entry deadline. All recordings entered must have an assigned International Standard Recording Code (IRSC).

### ELIGIBILITY PERIOD

Recordings must be available to the public as stand-alone, audio-only purchases or streams, (exceptions: opera, immersive audio album, and music video/music film) beginning on any date within the eligibility year to be GRAMMY-eligible.

### LIMITED EDITION RELEASES

Limited edition releases do not meet the distribution requirement for eligibility. Distribution eligibility is based on an artist's typical shipment policies. The Academy may inquire with the manufacturer as to the number of recordings normally shipped, and if the shipment varies or is substantially less than normal for a particular artist, the Academy reserves the right to determine whether the release is eligible.

### DIGITAL RECORDINGS

The original digital file and the product sent to the Academy must have quality comparable to at least 16 bit 44.1 kHz and 44 kHz/16bit audio for both Best Engineered Album, Non-Classical and Best Engineered Album, Classical. A copy of label credits (producers, mixers, songwriters, etc.) must

be included in the required metadata file. Any requested documentation (including a list of retailers/ streaming services) must be provided if requested by the Academy in order to verify crediting or release date.

## **AUTHORIZED RECORDINGS**

Recordings must be non-infringing, original works of authorship. To the extent a recording embodies in whole or in part the copyrighted work of a third party, appropriate authorization to use and incorporate such copyrighted work must have been obtained. If allegations are made that a recording is unauthorized and does not meet these criteria, the Academy will consider the allegations and determine, in its sole discretion, the eligibility of such recording.

## **SINGLES AND TRACKS**

A single is a song or instrumental recording that is released separately from an album, while a track is an individual song or instrumental recording released as part of an album. A single will often appear as a track on a subsequent album release and a track from a released album can be issued as a single. The GRAMMY rules describe eligibility for tracks and singles in terms of different release structures but the two are judged identically in the categories in which they are both eligible.

A track or single from a previous year's album is eligible in the General, Pop, Dance, Gospel/ CCM, Rock, R&B, Rap, Country, and American Roots Music Fields provided the recording was not entered as a track or single the previous year and provided the album did not win a GRAMMY in a performance category. (Best New Artist is not a performance category; therefore, singles from the previous year's album are eligible in cases where an artist received the Best New Artist award for that album.)

A track from an album released in the current eligibility year is eligible provided the track was not entered as a single the previous year.

A single or track is eligible in one specialized genre field. However, a track or single may be screened into one genre field, while the album on which the track appears may be screened into a different genre field.

If a single is released one year and the music video is released in a different eligibility year, both are eligible in their respective years, even if the music video was nominated or won a GRAMMY Award.

## **ALBUMS**

An album is a collection of audio recordings issued for sale, download or streaming as a unit. To qualify as an album, a release must contain at least five tracks (different songs, not different mixes) and have a total playing time of at least 15 minutes or it may have any number of tracks if the total playing time is at least 30 minutes.

An album must contain greater than 50% playing time of newly recorded (within five years of the release date), previously unreleased recordings. (Best Compilation Soundtrack, Best Historical Album, Best Immersive Audio Album, Best Recording Package, Best Special Package and Best Album Notes accept albums of recordings that are not newly recorded.)

To be eligible in a specific genre field, an album must contain at least 51% playing time of the genre specified by the field. A recording may not be in more than one specialized genre field. However, an album may be in one genre field while one or more tracks from the album may be in a different genre field.

If an album is released one year and an associated music film is commercially released in a different year, both are eligible in their respective years, even if the music film was nominated or won a GRAMMY Award.

## **FEATURED ARTISTS**

To be recognized as a GRAMMY nominee, a featured artist must be credited as a featured artist; and make a significant and artistic contribution beyond accompaniment.

Featured artists are GRAMMY-eligible in Album Of The Year if they perform on more than 33% of the playing time of an album; they are eligible in the genre album categories if they perform on more than 51% of playing time; and are eligible in performance categories if they are credited as a featured artist on the track/single.

If an album is credited to one artist but has many tracks featuring guest artists, it may have to be considered a "Various Artists" album. That determination will be made on a case-by-case basis by the Academy.

## **MULTIPLE MIXES AND REMIXES**

Only one version/mix of a recording is eligible in the GRAMMY process in any year. In cases where different versions of a recording (with featured artists, for example) are released in the same eligibility year, the decision as to which mix of a recording to enter will be made by the label releasing the original artist's version (provided that the chosen mix is otherwise eligible to be entered in the GRAMMY process).

In the Best Song Written For Visual Media category, the film/soundtrack version of a song can be entered, even if it is different from the version entered in other categories.

Otherwise, any current remixes, alternate mixes and any new mixes of recordings released in a previous awards year are only eligible in Best Remixed Recording.

## **SAMPLED AND INTERPOLATED MATERIAL**

A sample is defined as an element of a previously released recording incorporated into a new recording. Samples can be entire parts of earlier recordings or isolated sections of earlier recordings including, but not limited to, tracks with vocals removed, hooks, riffs, bass lines, or background vocals.

Recordings that feature samples and/or any interpolations of previously released material are eligible in all performance categories only if the performance up for GRAMMY consideration is newly recorded per the Academy definition.

Recordings featuring samples are eligible in songwriting categories; however, the writers of the sampled or interpolated material are not considered to be nominees or GRAMMY recipients.

### **VOICES USED AS “INSTRUMENTS”**

Vocal performances are never eligible as instrumental performances, regardless of the method of vocal production (e.g., scatting, beatboxing, throat singing, or vocally mimicking the sound of a particular instrument or ensemble of instruments).

### **RECORDING ACADEMY OR GRAMMY TELECAST RECORDINGS**

Recordings released by the Recording Academy or affiliate-produced releases, including releases of performances from GRAMMY Awards telecasts, are not eligible in the Awards process.

### **STUDENT RECORDINGS**

Student recordings are eligible if they meet all other eligibility requirements.

### **PLAYBACK SYSTEMS**

If a specialized piece of equipment is needed to play a recording (other than a common consumer device such as a CD player, MP3 player, turntable, etc.), the recording is not eligible. For example, Pianocorder cassettes are not eligible because they only play back on a Pianocorder Reproducing System retrofit onto a piano.

### **RECORDINGS MADE OF PLAYBACK SYSTEMS USING PREVIOUSLY RECORDED PERFORMANCES**

A new recording that records a device playing a previously “recorded” performance (i.e., piano rolls, player piano systems, Zenph players, Welte-Mignon systems, etc.), is not eligible in the Best Historical Album category. (A piano roll, etc. is not eligible as a “recording” on its own.) These types of playback-system recordings are only eligible in Best Engineered Album, where the new recording of the playback would be considered.

### **TRANSLATIONS**

For song lyrics or album notes originally written in one language and translated or adapted into another for release, the original writer is always the eligible writer.

## CATEGORY ELIGIBILITY GUIDELINES

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Screening for eligibility and category placement occurs from the time entries are first received until the first ballot is finalized.

### CATEGORY SCREENING

Entries in most categories are screened by committees of genre experts to determine appropriate category and field placement. If a genre screening committee determines that a recording should be moved to another genre, the recording is forwarded and screened by that genre committee.

The Screening Meeting process brings together experts in all the various fields, including individuals from Chapters in all parts of the country, to listen to recordings and make category determinations. In addition to a National Screening Committee, which decides Best New Artist eligibility and makes final decisions on screening issues that cannot be resolved by the genre screening committees, there are separate screening committees for:

- Jazz
- Alternative Music
- Global Music
- Children’s Music
- New Age
- Music for Visual Media
- Rock
- Pop
- Traditional Pop
- Contemporary Instrumental
- Rap/R&B
- Regional Roots
- Reggae
- Classical
- Latin
- Country
- Blues
- American Roots
- Dance/Electronic
- Gospel/CCM
- Musical Theater

Entries in other categories such as Comedy and Spoken Word are screened by staff and, if necessary, by consultation with experts in the genre.

# SUBMITTING ENTRIES FOR GRAMMY CONSIDERATION

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## ACADEMY RIGHTS AND REGULATIONS

The Recording Academy reserves these rights regarding entries:

- To disqualify the affected entry without liability if information is incorrect or incomplete.
- To disqualify the affected entry without liability if the signer fails to send the required product for entries by the due dates.
- To place any selection into the category it deems appropriate; to pass on the eligibility of any selection.
- To designate the classification of achievement (such as performing, songwriting, producing, etc.) to be recognized in the categories.
- To make the final determination of the persons entitled to awards recognition.
- It is the Academy's policy that the GRAMMY be awarded to the person who, at the Academy's sole discretion, is properly entitled to it.
- To determine what constitutes a single and what constitutes an album for purposes of entering.
- To replace track entries by an entry for the entire album if several tracks by the same artist, totaling over 51% of the album's playing time, are accepted in the same category.
- To withdraw any category in any one year if the Academy determines that there is an insufficient number of entries in that category, and, at the Academy's discretion, to place the affected entries in one or more other categories.
- To disqualify without liability what the Academy considers excessive entries.
- To take whatever measures it deems necessary to protect the integrity of the GRAMMY Awards from outside influence, bloc voting or any other factors that could jeopardize this process.
- If a recording is entered inappropriately, and if the error in entering is not discovered by the Recording Academy before the First Ballot mailing, the entry will be disqualified from the process without any liability for further action from the Recording Academy.
- The Recording Academy assumes no liability with respect to craft entries if the required judging copies for nominating committees fail to reach us by the due date.
- An ineligible entry (incorrect release date) that is processed during an Awards Year will be disqualified the following Awards Year.
- User agrees to review Artist/Category List of Entry Submissions prior to Final-submitting in the online process.
- To disqualify an entry if the Recording Academy finds any violation of the Voter Solicitation Guidelines or violation of the Recording Academy member website's For Your Consideration guidelines.

## HOW TO MAKE ENTRIES, WHO MAY ENTER, AND WHEN

Recordings are submitted for consideration through the GRAMMY Online Entry Process (OEP).

All Voting and Professional Recording Academy Members may make GRAMMY entries. Also, registered media companies that release, during the eligibility period, recordings that meets GRAMMY eligibility requirements may make entries.

In advance of the entry period, media companies receive their Online User IDs and passwords to access the GRAMMY Online Entry Process. Voting and Professional members use their GRAMMY member site user ID and password to access OEP online.

For the 63rd GRAMMYS, the first round Entry Access is open to media companies and Academy members from June 22 through July 6. The second round Entry Access is open from the July 15 through Aug. 3.

## **REGISTRATION FEES**

Media companies pay an annual fee to register with the Academy that shall be 20% more than the annual fee paid by individuals for membership. This fee is \$120 for the 63rd GRAMMY Awards. Academy members pay no additional fees to make entries.

## **ENTRY LIMITS**

The Online Entry Process is programmed such that it 1) limits entries in genre (excluding General and craft fields) categories to one per recording for albums; and 2) limits track/single entries to one for performance categories, and one for song/composition categories.

## **NUMBER OF NOMINATIONS**

The number of nominations in the General Field categories (Record Of The Year, Song Of The Year, Album Of The Year, and Best New Artist) is eight. The other categories will have five nominations. In the event of a tie in the nominations, there shall be no more than six and no less than three nominations in these categories.

Each category shall have at least 40 distinct artist entries. If a category receives between 25 and 39 entries, only three recordings will receive nominations in that year.

Should there be fewer than 25 entries in a category, that category will immediately go on hiatus for the current year — no award given — and entries will be screened into the next most logical category.

If a category received fewer than 25 entries for three consecutive years, the category will be discontinued, and submissions will be entered in the next most appropriate category.

## **ENTRY LIST—TYPE/FONT TREATMENTS**

Entrants are allowed the use of special characters and unusual typographical treatments in artist names and titles that appear on our ballot entry lists, so long as the characters used may be found on a computer keyboard or through standard diacritical markings.

## **PRODUCT REQUIREMENTS FOR GRAMMY ENTRIES**

Academy members and media companies are required to provide an eligible streaming link or send product for each entry they make. To satisfy screening and nominating committee requirements, multiple copies of the product are required in some cases.

If required retail-ready product is not received by the deadline, the entry or entries may be disqualified. If the recordings for an entry are not received in the quantity required, the Recording Academy may disqualify the affected entry without liability.

If an eligible streaming link is not provided for an entry, the entrant must submit commercial physical product for each entry in the following quantities:

**GENERAL FIELD ENTRY:** One (1) copy  
**SPECIALIZED GENRE FIELD ENTRY:** One (1) copy  
**PRODUCER OF THE YEAR, CLASSICAL:** Two (2) copies  
**ENGINEERED ALBUM, CLASSICAL:** Two (2) copies  
**OPERA ENTRY:** One (1) DVD  
**MUSIC VIDEO ENTRY:** One (1) DVD, Blu-Ray or flash drive copy  
**MUSIC FILM ENTRY:** Two (2) DVD, Blu-Ray or flash drive copies

Entries in certain categories are judged by special committees and require additional product as below:

**ALBUM NOTES:** One (1) copy  
**REMIXED RECORDING:** Two (2) copies each of original and remix  
**IMMERSIVE AUDIO ALBUM:** Two (2) copies  
**COMPOSING/ARRANGING:** Four (4) copies  
**RECORDING PACKAGE:** Five (5) copies  
**HISTORICAL ALBUM:** Three (3) copies  
**PRODUCER OF THE YEAR, NON-CLASSICAL:** Four (4) copies  
**ENGINEERED ALBUM, NON-CLASSICAL:** Two (2) copies

If an entry is made for the same recording in more than one of the Craft categories, the entrant must send the additional number of copies required per additional category.

A packing list is generated upon completion of online entries. Entrants are advised that a copy of the packing list and product should be sent immediately to the Recording Academy.

For digital-only or streaming-only releases where physical product is required, a burned audio CD is required. Both the original download file and the product sent to the Academy must have quality comparable at least to 16 bit 44.1 kHz; copy of label credits (producer, mixer, songwriter, etc.) must be included in the metadata file.



## NOMINATING PROCESS

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Nominations are determined by Voting Members through the first round ballot or through either the Nominations Review Committee or Craft Nominating Committee processes. All Voting Members are encouraged to vote on the four categories of the General Field. Additionally, voters may vote in up to 15 other categories — based on individual areas of expertise — on both ballots.

### NOMINATION REVIEW COMMITTEES

**General Field (Record Of The Year, Album Of The Year, Song Of The Year, Best New Artist):** This committee consists of at least 20 music generalists who are Voting Members of the Academy, approved by the Trustees. The committee reviews the top 20 selections resulting from the general membership vote on the first ballot, then vote via confidential ballot to select the top eight nominations in each category.

**American Roots, Regional Roots, Children’s Music, Classical, Contemporary Instrumental/ New Age, Country, Dance/Electronic Music, Gospel/CCM, Jazz, Latin, Music Video/Film, Rap, Rock, R&B, and Global Music Nomination Review Committees:** These committees are panels of 13-17 Voting Members who are recognized experts in their respective fields. The committees meet to review and listen to the top 15 selections resulting from the general membership vote on the first ballot in those categories. They then vote via confidential ballot to determine the five finalists in each category.

The Classical Nominations Review Committee can make up to three, rather than two, additions to the first ballot selection list, as long as the vote by the committee to make the third addition is unanimous. Also, the Classical Nominations Review Committee is provided with the top 20 selections from the first ballot in two categories: Best Instrumental Solo and Best Chamber Music/ Small Ensemble.

### Populating The Committees

Each of the Academy’s 12 Chapters engage their Chapter Nominating Committees to suggest and submit names of appropriate members for each Nomination Review Committee. This list is compiled in consultation with the Chapter Executive Director and Chapter President.

The Nominating Committees make best efforts to propose at least two names per committee each year of persons who have not served in the past, in addition to recommending returning members. Chapters are encouraged to increase their outreach efforts throughout each year in order to create a wider and more diverse talent pool from which to draw.

Those suggestions go to the committee chair and staff genre manager, who develop an appropriate and balanced committee slate. This list goes to the National Chair, President/CEO and Awards Department head for further refinement. The refined list then goes to the National Board of Trustees for ratification.

In order to ensure that each committee is not only made up of the most qualified people, but also is balanced by gender (50/50 goal for each committee) and other demographic markers and by subgenre (if applicable), the following approaches are in effect:

- The Committee Chairs and Staff Genre Managers have the option of drawing from the current and previous three years' worth of Trustee-approved candidate lists.
- When Committee Chairs and Genre Managers bring to the attention of individual Chapters the names of members who were unprofessional, uncooperative, disruptive, and/or caused egregious breaches of confidentiality, Chapters must remove those names from their lists and not be permitted to resubmit them again.
- In order to create the best, broadest and most diverse Nominations Review Committees, Committee Chairs and Genre Managers have the option of adding names of Voting Members to the slate presented to the National Chair, et al., up to an amount equal to those submitted by the Chapters.
- Additionally, the President/CEO and National Chair have the authority to select individuals for each committee that were not submitted via the Chapters, Committee Chairs or staff. Such selections may not constitute more than 40% of the General Field Nominations Review Committee and no more than 20% of the other Nominations Review Committees.

### **Means By Which The Genre Committee Chairs Are Chosen**

At the end of each committee meeting, each genre committee will vote by confidential ballot to determine their suggestion for Chair of the following year's committee. These suggestions — along with input from the staff genre managers and Awards Department head — will be strongly considered by the President/CEO and National Chair in their selection of chairs for the following year's committees.

### **Term Limits**

- Three years on/one year off for Committee Members
- Three years on/two years off for Chairpersons

Committee members may serve a maximum five consecutive years, if they served on the committee first and were then elected to be Chair. Two years off would still apply in these cases.

At least 20% of each committee must differ from the previous year's committee. All committees, except for the National Nominations Review Committee, must have no more than 17 and no fewer than 13 members who serve. (Up to 20 individuals may be invited initially, in order to account for cancellations and removal due to conflicts of interest.) The Classical Committee may add up to five engineers and/or producers who are able to address the technical aspects of the Classical Engineering and Producer categories.

### **Means By Which The National Nominations Review Chairs Are Chosen**

The Chair of the Board, in consultation with the President/CEO, shall nominate a Committee Chair or two (2) Committee Co-Chairs. The nominated Chair or Co-Chairs must have previously served on the National Nominations Review Committee. Their selection will be ratified by the Board of Trustees at the same time the committee, itself, is ratified.

**SAFEGUARD FOR EXTENUATING CIRCUMSTANCES:** If, in any given year, it is simply not possible to rotate someone off of the committee or out of the Chair position because there is no appropriate

replacement available, Or if it is necessary to replace someone on any given committee at the last minute for any reason, the President/CEO and Chair of the Academy, in consultation with the Chair or Co-Chairs of the A&N Committee and the head of the Awards Department, shall have the authority to approve the continuation of that person's service or approve the appointment of a new person, respectively.

### **Conflict Of Interest And Confidentiality**

At the time of invitation to participate on a Nominations Review Committee, a conflict of interest disclosure form will be provided. Each person invited to be a member of such a committee must disclose to the best of their knowledge whether, in connection with any recording that may be entered in the current year's GRAMMY Awards process, (a) the person would be in line to receive a GRAMMY nomination or win for any recordings being considered in a particular category, (b) the person would have any direct or indirect financial ties to the recordings or creators under consideration, (c) the person has immediate familial ties to any of the artists in the top voter selections, and/or (d) any other conflict of interest, actual or perceived.

If a recording listed by the invitee presents a conflict of interest, the Academy will notify the committee member that they cannot participate on the committee that year.

If, in the unlikely event that, despite these pro-active efforts a conflict is discovered during the committee meeting, that person will be notified and recused from the meeting.

Failure to voluntarily disclose any conflict of interest will result in the person being barred from future Nominations Review Committee participation.

To protect the privacy of committee participants, their names and involvement will not be disclosed outside of the committee rooms.

### **Committee Process Consistency**

Committees shall function in exact like manner to the extent to which it is logical and feasible, given the disparity of genres in question. That procedure shall be as follows:

- After general introductions and explanations of process, confidentiality and conflict of interest rules, the Chair shall introduce the first category to be adjudicated.
- The Chair shall introduce each selection to be played for the entire room. Selections shall be played in alphabetical order.
- For single/track categories, the selection shall be played in its entirety or until the entire committee signals that it has heard enough by show of hands.
- For album categories, at least five tracks of each selection shall be played per the method above. If at least half of the committee agrees, additional tracks may be played. (Exceptions: multi-track classical works, multi-disc sets, operas, and music films, the parts of which to be played having been determined in advance by the Chair and/or Staff Genre Manager.)
- The Jazz Nominations Review Committee may divide the submissions among individual committee members for a listening period during the first day of the meeting. With the Chair leading the process, each member will present an album to the committee in an efficient and objective manner, i.e., not the five best tracks of an album, but examples that best represent the essence and quality of the recording.

- At the discretion of the Chair, discussion may take place between each selection or at the end of the entire category. The Chair, with the advice and counsel of the Staff Genre Manager, is charged with keeping any such discussion focused on the music at hand. Auxiliary comments — concerning such items as the circumstances of the recording, personal anecdotes, whether a nomination will or won't result in a win, and other subjects not directly related to the finished product as submitted — are forbidden.
- In all Nominations Review Committees, except the National or General Field Nominations Review Committee, where no additional submissions are to be allowed, it shall be the policy that, upon review completion of the 15 submissions, the Chair shall ask the members to cite any possible egregious omissions (e.g., late-year releases or brilliant but less visible independent releases, which hadn't yet caught the attention of voters). Any committee member who wishes to propose the inclusion of such an "add-on" cannot have been involved in the creation, marketing or distribution of that specific product (or its related recording). Unless thereby disqualified, the proponent shall present a knowledgeable and reasoned argument for adding that product to the list, and the recording will be listened to by the committee. If at least two-thirds of the committee members subsequently vote in support, the proposed selection shall be added to the list of 15 for full committee review.
- Thereupon, the committee shall hold a vote to affirm that at least five selections are deemed worthy of nomination. If less than two-thirds of the committee members vote to affirm, additional nominations shall be taken from among the committee members. Those proposed submissions shall be reviewed and voted upon until the committee agrees by a two-thirds majority vote that five worthy nominations exist. The committee shall not institute more than two add-ons.
- Voting for each category shall take place at the end of all listening and discussion for each category via confidential ballot. The ballots are delivered directly to the Academy's vote tabulation firm, Deloitte.

### **Virtual Seat Voting**

The membership vote will be factored into the Nominations Review Committee vote to determine the nominees. This assures the membership will have one virtual seat at the table. The membership vote will be calculated exactly the same as the committee members' votes.

### **CRAFT NOMINATING COMMITTEE GUIDELINES**

Craft categories recognize excellence in highly specialized crafts. Craft Committee members must be Voting Members of the Academy in the membership class which corresponds to the Craft they are being submitted to judge. Each must fill out a Documentation Form listing six tracks or albums for which they have the nomination-eligible credit corresponding to the Craft they are being submitted to judge. The credits must be for recordings released in the previous five years. The form remains on file at the National Office of the Recording Academy and is valid for five years.

**Populating the Craft Committees.** Each Chapter's Executive Director works in concert with the Chapter Nominating Committee and Chapter President to develop a slate of recommendations. These recommendations are narrowed, if necessary, by the President/CEO and National Chair in consultation with the Chief Awards Officer. The final slate is submitted to the National Board of Trustees for ratification. Furthermore, craft committee members are solicited for their recommendations of appropriate committee members, and no person should serve for more than five consecutive years without a break. If deemed necessary to the process, a committee member selected to chair may serve up to an additional three consecutive years.

Nominations in Craft categories are determined by National, Regional, or Chapter Craft Committees as described below.

**Historical Album and Remixed Recording** categories are voted on by National Craft Nominating Committees. Each committee of 25 Voting Members meets to judge all the entries made in the category to select the five nominations.

**For Instrumental Composition, Arrangement, Instrumental Or A Cappella, Arrangement, Instruments and Vocals, and Producer Of The Year, Non-Classical** categories, the first round of voting is in the hands of the General Voting Membership via the first ballot. The second round of voting, however, takes place in Regional Craft Nominating Committees. The top 30 selections from the General Voting Membership in each category (in Producer Of The Year, the top 30 Producers' entered work — which is usually up to 90 titles) appear on the ballot for the Regional Craft Nominating Committees to vote by confidential ballot to select the five nominations. Each of these three regional committees — Eastern, Western and Southern — has 15 Voting Members from chapters in their regions.

**Recording Package and Boxed/Special/Limited Edition Package** meet in Regional Craft Nominating Committees to view and judge all the entries made in the categories and vote by confidential ballot to select the five nominations. This is similar to what is immediately above, but does not involve the General Voting Membership first ballot.

**Best Album Notes** is voted by a single National Craft Nominating Committee. However, this committee does not meet in person or via telecommunications. Rather, the group of 30-50 Voting Members access a password-protected section of the Academy website to view all Notes entries. They vote via a return envelope sent directly to the independent auditing firm, and their votes determine the five nominations.

**Immersive Audio Album:** Nominations in the Best Immersive Audio Album category are selected by a committee of Voting Members. To be eligible to serve on this committee, one must be a Voting Member of the Academy, in good dues standing, and must meet certain qualifications in the Engineering or Producing Fields and be approved by the Trustees. The committee consists of 20-25 members. They review all Immersive Audio Album entries in their meeting and vote for the final five nominees in the category.

## **DEADLINE FOR CLAIMING A NOMINATION BEFORE TELECAST**

The deadline for an individual not credited in the liner notes or metadata files to claim status as a nominee is two weeks after the announcement of the nominations.

The process for corrections to be made to nominations is to have an executive (CEO, president, EVP, SVP A&R, or GM) at the nominated recording's label inform the Awards Department of the correction, specifically detailing what was inaccurately submitted or omitted, an explanation as to why the error took place and what steps are being taken by said company to correct the mistake. The Academy may also in its due diligence require further documentation regarding the inquiry as it sees fit to substantiate its authenticity. Once the information is reviewed and approved by the Chief Awards Officer, the correction is then made and the nomination corrected.

Any individual not included in the Final Nominations List who claims a nomination after the deadline will be informed by staff that all official changes to be made will be done after the awards telecast.

### **DEADLINE FOR CREDIT CORRECTIONS**

The deadline to make requests for crediting changes/additions to nominated or winning albums is one year from the date of the telecast. The process for these requests is as above.

### **NUMBER OF NOMINATIONS ANY NOMINEE MAY RECEIVE**

**RULE A:** 1 nomination only.

**RULE B:** No limit on number of nominations.

**RULE C:** 1 nomination to the Artist — with the following exceptions:  
2 nominations to the Artist if the second is with a co-nominee  
OR  
2 nominations to the Artist if each are with a different co-nominee.

**RULE D:** 1 nomination per Music Video or Music Film

**RULE E:** 1 nomination — with the following exception:  
2 nominations if the Artist is different.

#### **FOR CLASSICAL:**

1 nomination —with the following exception:  
2 nominations if the orchestra or co-nominee is different  
2 nominations (for choral conductor) if chorus is different.

**RULE F:** 2 nominations as follows:  
1 individual nomination and 1 co-nomination  
2 individual nominations  
2 co-nominations.

## NUMBER OF NOMINATIONS BY CATEGORY

### GENERAL FIELD

Record Of The Year (C)  
Album Of The Year (C)  
Song Of The Year (B)  
Best New Artist (A)

### POP

Pop Solo Performance (A)  
Pop Duo Or Group Performance (A)  
Traditional Pop Vocal Album (C)(B)\*  
Pop Vocal Album (C)(B)\*

### DANCE/ELECTRONIC MUSIC

Dance Recording (C)  
Dance/Electronic Music Album (C)(B)\*

### CONTEMPORARY INSTRUMENTAL MUSIC

Contemporary Instrumental Album (C)(B)\*

### ROCK

Rock Performance (A)  
Metal Performance (A)  
Rock Song (B)  
Rock Album (C)(B)\*

### ALTERNATIVE

Alternative Music Album (C)(B)\*

### R&B

R&B Performance (A)  
Traditional R&B Performance (C)  
R&B Song (B)  
Progressive R&B Album (C)(B)\*  
R&B Album (C)(B)\*

### RAP

Rap Performance (A)  
Melodic Rap Performance (C)  
Rap Song (B)  
Rap Album (C)(B)\*

### COUNTRY

Country Solo Performance (A)  
Country Duo Or Group Performance (C)  
Country Song (B)  
Country Album (C)(B)\*

### NEW AGE

New Age Album (C)(B)\*

### JAZZ

Improvised Jazz Solo (A)  
Jazz Vocal Album (C)(B)\*  
Jazz Instrumental Album (C)(B)\*  
Large Ensemble Album (A)  
Latin Jazz Album (C)(B)\*

### GOSPEL/CONTEMPORARY CHRISTIAN MUSIC

Gospel Performance/Song (C)  
Ccm Performance/Song (C)  
Gospel Album (C)(B)\*  
Contemporary Christian Music Album (C)(B)\*  
Roots Gospel Album (A)

### LATIN

Latin Pop Or Urban (C)(B)\*  
Latin Rock Or Alternative (C)(B)\*  
Regional Mexican Music Album (C)(B)\*  
Tropical Latin Album (C)(B)\*

### AMERICAN ROOTS MUSIC

American Roots Performance (A)  
American Roots Song (B)  
Americana Album (C)(B)\*  
Bluegrass Album (C)(B)\*  
Traditional Blues Album (C)(B)\*  
Contemporary Blues Album (C)(B)\*  
Folk Album (C)(B)\*  
Regional Roots Music Album (C)(B)\*

### REGGAE

Reggae Album (C)(B)\*

### GLOBAL MUSIC

Global Music Album (C)(B)\*

### CHILDREN'S

Children's Music Album (C)(B)\*

### SPOKEN WORD

Spoken Word Album (C)(B)\*

### COMEDY

Comedy Album (C)(B)\*

### MUSICAL THEATER

Musical Theater Album (B)

### MUSIC FOR VISUAL MEDIA

Compilation Soundtrack For Visual Media (B)  
Score Soundtrack For Visual Media (B)  
Song For Visual Media (B)

### COMPOSING/ARRANGING

Instrumental Composition (B)  
Arrangement, Instrumental Or A Cappella (E)  
Arrangement, Instruments And Vocals (E)

### PACKAGE

Recording Package (B)  
Boxed/Special/Limited Edition (B)

### NOTES

Album Notes (B)

### HISTORICAL

Historical Album (B)

### PRODUCTION, NON-CLASSICAL

Engineered Album, Non-Classical (B)  
Producer Of The Year, Non-Classical (A)  
Remixed Recording (A)

### PRODUCTION, IMMERSIVE AUDIO

Immersive Audio Album (B)

### PRODUCTION, CLASSICAL

Engineered Album, Classical (F)  
Producer Of The Year, Classical (A)

### CLASSICAL

Orchestral Performance (A)(E)\*  
Opera Recording (A)(E)\*  
Choral Performance (A)(E)\*  
Chamber Music/Small Ensemble Performance (A)(E)\*  
Classical Instrumental Solo (A)(E)\*  
Classical Solo Vocal Album (A)(E)\*  
Classical Compendium (A)(E)\*  
Contemporary Classical Composition (A)(E)\*

### MUSIC VIDEO/FILM

Music Video (D)  
Music Film (D)

\* Rule C if Artist is nominee; \*Rule B if Producer is nominee;  
\* Rule A if Artist is nominee; \*Rule E if conductor is nominee  
and orchestra is different.



## VOTING GUIDELINES

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### **PRESERVING THE INTEGRITY OF THE GRAMMY AWARDS**

It is the goal of the Recording Academy to ensure the GRAMMY Awards process is led in a fair and ethical manner and that Voting Members make their choices based solely on the artistic and technical merits of the eligible recordings. In an effort to maintain a high degree of integrity and transparency, it is crucial that the following guidelines be understood and followed by all Voting Members.

If any activity is determined to work in opposition to the Recording Academy's guidelines, the Academy may take any corrective actions, including disqualification of entries. Furthermore, any member who has authorized, executed or otherwise enabled a voting solicitation activity that is deemed to have undermined the letter or spirit of the Academy's regulations may be subject to suspension or termination of Recording Academy membership.

### **VOTER CODE OF CONDUCT**

Voters shall not allow their choices to be suggested, directed or influenced by anything other than their own analysis of merit, including, but not limited to: personal friendships, company loyalties, regional preferences or sales volume/popularity

Voters shall not accept money or anything of value in exchange for votes, access to other members (member lists and contact information are confidential), submission of materials for GRAMMY consideration, or any other privilege of Recording Academy membership.

Voters shall not enter into any agreements or understandings on how to vote. This includes without limitation:

- "Voting Blocs," or groups of voters who agree to vote together. Such groups may include but are not limited to: voters affiliated with a particular record label or management company, or voters linked through social media.
- "Vote Trading," or offering to vote in any manner in exchange for another's vote.

### **BLOC VOTING**

The Academy reserves the right to establish guidelines for its independent accountants to take confidential corrective action on behalf of the Academy as they may deem appropriate.

### **FINAL VOTING TO SELECT GRAMMY WINNERS**

After the announcement of nominations, the final ballot is made available to all current Voting Members to select GRAMMY winners. All ballots, including those from special committees, are tabulated confidentially by an independent accounting firm.

Results of the final voting are not known until the day of the GRAMMY Awards, when Deloitte delivers sealed envelopes with names of the winners.



## **RESCINDMENT OF GRAMMY**

The GRAMMY process does not produce a ranked result with a winner and ordered runners-up. In any situation where a GRAMMY Award is withdrawn following the presentation, no award is given in that category for that year.

## **FOR YOUR CONSIDERATION (FYC) POLICIES**

While FYC-type events, screenings, advertisements, and formal communications are not prohibited outside of the Recording Academy, the numbers specific to an official Awards category, Field and/or balloting, entry lists and finals lists are proprietary information belonging to the Recording Academy; such information may not be used, disclosed, published or otherwise distributed in connection with any event, advertisement, or for any other purpose.

## **HOSTING FYC EVENTS**

Independent FYC events, programs, or activities may be hosted if they adhere to the guidelines set forth in this document. FYC activities may not include any complimentary meals, alcoholic beverages, gifts, or any other hospitality that could be inferred as a value in exchange for vote consideration. Anything considered by the Recording Academy, in its sole discretion, as unreasonable promotion or gifting is prohibited.

## **ATTENDING FYC EVENTS**

If members are invited to a ticketed FYC event or program, they must purchase tickets at full price (no comps or discounts).

## **GIFTING SHOW TICKETS**

As a normal course of business, talent can provide, and members can accept, individual ticket access and meet-and-greet opportunities through their own personal affiliations. However, widespread gifting of show tickets to members as part of an explicit or implicit FYC/vote solicitation campaign is not allowed. Without limiting the preceding sentence, Recording Academy Chapters may not be used as a conduit for gifting to their members, Governors and/or Trustees. Tickets that are not acquired by members through their own personal affiliations must be purchased at full price (no comps or discounts) — this includes tickets to films and musical theater productions.

## **FYC COMMUNICATIONS AND ADVERTISEMENTS**

For Your Consideration (FYC) marketing communications (“communications”) include, but are not limited to: emails, mailings, invitations, social media, websites, and print ads. Such communications are prohibited unless they include an opt-out option. Also, be advised that the Recording Academy does not release the contact information of its members, therefore you should exercise caution if doing business with any vendor claiming that the vendor has accurate contact lists of Academy members (see Third-Party Solicitation by Independent Contractors below).

FYC communications *can* include:

- Artwork related to product under consideration
- Brief, unembellished descriptions of the recording or creators
- Copies or links to product
- Links to websites that promote eligible recordings

- Link to Recording Academy website where Voting and Solicitation Guidelines are posted
- Lists of the creators who worked on the recording
- Reference to nominations, once nominations are announced. List category(s) by full name
- Reference to the GRAMMY Award with proper registered marks. Reference can be made by name only. Use of logo is prohibited, see below:
  - GRAMMY®
  - GRAMMY® Award
  - GRAMMY Awards® (Only the plural GRAMMY Awards gets the ® on Awards.)
  - GRAMMYS®

FYC communications *cannot*:

- Cast a negative or derogatory light on a competing recording. Any tactic that singles out the “competition” by name or title is not allowed
- Exaggerate or overstate the merits of the music, an achievement or an individual
- Feature nominees on invite as host, moderator or special guest
- Include any Recording Academy trademarks, logos or any other protected information: [www.grammy.com/legal](http://www.grammy.com/legal). Logo use is reserved for paid Recording Academy sponsors or partners
- Include entry list numbers or category numbers
- Include personal signatures, personal regards or personal pleas to listen to the eligible recordings
- Misrepresent honors or awards, past or present, received by either the recording or those involved with production
- Reference the year or the telecast number (i.e., 2020 or 63rd GRAMMY Awards)

### **ACADEMY OFFICE MAILINGS**

Any mailing of FYC product or marketing materials to any of the Recording Academy offices is prohibited, and will not be distributed to members, Governors or Trustees. Such mailings will be disposed of or returned to sender, in the Recording Academy’s sole discretion.

### **TELEPHONE LOBBYING**

Contacting Academy members by phone to promote a GRAMMY-eligible product or achievement is prohibited, even if such contact is in the guise of checking to make sure a sample product or other product was received.

### **THIRD-PARTY SOLICITATION BY INDEPENDENT CONTRACTORS**

There are several marketing companies that claim to have authorized access to Recording Academy member lists and/or Recording Academy staff. There are no such businesses. If a vendor has obtained, through wrongful conduct, an accurate member list, we will disqualify any entry that used the vendor’s services.

## **RECORDING ACADEMY FYC WEBSITE FEATURE**

For Your Consideration promotional listings are available on RecordingAcademy.com free of cost. These listings are intended to provide a fair and equal platform for members to showcase their releases that have been accepted as official entries in the GRAMMY Awards balloting process as specified in the Entry List.

Members whose releases have been accepted as official entries, or members who made entries on behalf of others, as specified in the Entry List, are permitted to post a link or upload their entries. These entries may only be posted once in each of the approved FYC categories, as specified in the Entry List. If a release has been accepted in multiple categories as specified by the Entry List, posting the release once in each of the accepted categories is permitted. Duplicate posts of the same entry in a FYC category, entries posted in the wrong category (aka "miscategorized") and promoting entries outside of the For Your Consideration groups are considered violations of these guidelines. Content will be removed, and members are subject to additional penalties should violations continue.

## **RECORDING ACADEMY HOSTED ACTIVITIES**

GRAMMY-submitted product cannot be the topic of any Recording Academy Voting Member activity or promotion. Anyone who has submitted product for awards consideration during the then-current voting cycle will not be featured by the Recording Academy at Voting Member events, in social media, in recorded/streaming content, or in any other context where it may be perceived the Recording Academy is promoting an eligible product to Voting Members.

Talent not submitting product for Awards consideration during the then-current voting cycle are eligible to participate in all Recording Academy activities, including membership events, digital or social content.

Once your product has been submitted for Awards consideration, FYC product distribution at Recording Academy-hosted events is prohibited. Anyone who violates this will be asked to leave the event and is subject to additional penalties should violations continue.

## **FYC INFORMATION CONTACT**

For further information about these guidelines and regulations, please contact us: 877.637.6816 / [awards@recordingacademy.com](mailto:awards@recordingacademy.com).

It should not be assumed that any tactics or activities not specifically prohibited by these regulations are acceptable. The Recording Academy is willing to review any materials or answer any questions that arise in advance.

We encourage our community to help us avoid and remedy violations of these guidelines and ask that you report any findings to: 877.637.6816 / [awards@recordingacademy.com](mailto:awards@recordingacademy.com).

## AWARDS, CERTIFICATES, AND GRAMMY TICKETS

The following indicates which roles are recognized with a GRAMMY Award statuette and which roles are recognized with a Winners Certificate for all the categories in the GRAMMY Awards process.

GENRE	CATEGORY	STATUETTE	CERTIFICATE
General	1. Record Of The Year	Artist & Producer, Engineer/Mixer, Mastering Engineer, if other than Artist.	Arranger, Songwriter, Musicians & Background Singers, if applicable. (Songwriter of new material only)
General	2. Album Of The Year	Artist & Producer, Engineer/Mixer, Mastering Engineer, Featured Artists, Songwriters, of 33% or more of playing time on the album.	Arrangers & Producer, Engineer/Mixer, Mastering Engineer, Featured Artists, Songwriters, of less than 33% playing time on the album.
General	3. Song Of The Year	Songwriter	Publisher & Songwriter of sampled or interpolated material, if applicable
General	4. Best New Artist	Artist	No Certificates Issued
Pop	5. Pop Solo Performance	Artist	Producer, Engineer & Songwriter
Pop	6. Pop Duo Or Group Performance	Artist	Producer, Vocal Arranger, if not a performer, Engineer & Songwriter.
Pop	7. Traditional Pop Vocal Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Pop	8. Pop Vocal Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Dance	9. Dance Recording	Artist & Producer, Mixer	Engineer & Songwriter
Dance	10. Dance/ Electronic Music Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Contemporary Instrumental	11. Contemporary Instrumental Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Rock	12. Rock Performance	Artist	Producer, Engineer & Songwriter
Rock	13. Metal Performance	Artist	Producer, Engineer & Songwriter
Rock	14. Rock Song	Songwriter	Publisher & Songwriter of sampled or interpolated material, if applicable.
Rock	15. Rock Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Alternative	16. Alternative Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
R&B	17. R&B Performance	Artist	Producer, Engineer & Songwriter
R&B	18. Traditional R&B Performance	Artist	Producer, Engineer & Songwriter
R&B	19. R&B Song	Songwriter	Publisher & Songwriter of sampled or interpolated material, if applicable.
R&B	20. Progressive R&B Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
R&B	21. R&B Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.

GENRE	CATEGORY	STATUETTE	CERTIFICATE
Rap	22. Rap Performance	Artist	Producer, Engineer & Songwriter
Rap	23. Melodic Rap Performance	Artist	Producer, Engineer & Songwriter
Rap	24. Rap Song	Songwriter of new material only	Publisher & Songwriter of sampled or interpolated material, if applicable.
Rap	25. Rap Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Country	26. Country Solo Performance	Artist	Producer, Engineer & Songwriter
Country	27. Country Duo Or Group Performance	Artist	Producer, Vocal Arranger, if not performer, Engineer & Songwriter
Country	28. Country Song	Songwriter	Publisher & Songwriter of sampled or interpolated material, if applicable.
Country	29. Country Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
New Age	30. New Age Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Jazz	31. Improvised Jazz Solo	Artist	Producer & Engineer
Jazz	32. Jazz Vocal Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Jazz	33. Jazz Instrumental Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Jazz	34. Large Jazz Ensemble Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Jazz	35. Latin Jazz Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Gospel/CCM	36. Gospel Performance/ Song	Artist & Songwriter (for new song)	Producer, Engineer & Songwriter (for old song)
Gospel/CCM	37. CCM Performance/ Song	Artist & Songwriter (for new song)	Producer, Engineer & Songwriter (for old song)
Gospel/CCM	38. Gospel Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Gospel/CCM	39. Contemporary Christian Music Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Gospel/CCM	40. Roots Gospel Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Latin	41. Latin Pop Or Urban Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Latin	42. Latin Rock Or Alternative Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.

GENRE	CATEGORY	STATUETTE	CERTIFICATE
Latin	43. Regional Mexican Music Album (including Tejano)	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Latin	44. Tropical Latin Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	45. American Roots Performance	Artist	Producer, Engineer & Songwriter if song is new
American Roots Music	46. American Roots Song	Songwriter.	Publisher & Songwriter of sampled or interpolated material, if applicable.
American Roots Music	47. Americana Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	48. Bluegrass Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	49. Traditional Blues Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	50. Contemporary Blues Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	51. Folk Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
American Roots Music	52. Regional Roots Music Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Reggae	53. Reggae Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Global Music	54. Global Music Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Children's	55. Children's Music Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Spoken Word	56. Spoken Word Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Comedy	57. Comedy Album	Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Musical Theater	58. Musical Theater Album	Album Producer(s), Lyricist(s) & Composer(s), if they have written and/or composed a new score that comprises greater than 50% playing time of the album; Engineer(s)/mixer(s) of greater than 50% playing time on the album; up to 4 Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist. (Certificates are issued for Vocalists in "ensemble-driven pieces.")	Lyricist(s) & Composer(s) of old material or less than 50% of new score; all Vocalists on the recording of an "ensemble-driven piece," defined as one in which performers have comparable musical and dramatic participation in the recording (in contrast to a musical theater work with principals and a chorus); Mastering Engineer, if other than Artist. (Publisher's Certificate for new material)
Music For Visual Media	59. Compilation Soundtrack For Visual Media	Principal Vocalist(s) and album Producer(s), Engineer/Mixer(s) of greater than 50% playing time of the album; Music Supervisor, per criteria.	Producer & Engineer with less than 50% playing time of newly recorded material; Mastering Engineer, if other than Artist.

GENRE	CATEGORY	STATUETTE	CERTIFICATE
Music For Visual Media	60. Score Soundtrack For Visual Media	Composer, Producer & Engineer/Mixer, of greater than 50% playing time on the album.	Publisher, Producer & Engineer with less than 50% playing time of newly recorded material; Mastering Engineer, if other than Artist.
Music For Visual Media	61. Song Written For Visual Media	Songwriter	Publisher
Composing/ Arranging	62. Instrumental Composition	Composer	Publisher
Composing/ Arranging	63. Arrangement, Instrumental or A Cappella	Arranger	No Certificates Issued
Composing/ Arranging	64. Arrangement, Instruments and Vocals	Arranger	No Certificates Issued
Package	65. Recording Package	Art Director	Designer, Illustrator & Photographer, if applicable.
Package	66. Special/ Boxed Recording Package	Art Director	Designer, Illustrator & Photographer, if applicable.
Album Notes	67. Album Notes	Album Notes Writer	No Certificates Issued
Historical	68. Historical Album	Compilation Producer, Restoration Engineer & Mastering Engineer	Producer & Engineer of greater than 50% of original recordings
Production	69. Engineered Album, Non-Classical	Engineers (see P&E list for eligible credits) & Mastering Engineer	No Certificates issued
Production	70. Producer Of The Year, Non-Classical	Producer(s)	No Certificates Issued
Production	71. Remixed Recording	Remixer(s)	No Certificates Issued
Production	72. Immersive Audio Album	IA Engineer, IA Producer and IA Mastering Engineer, if applicable (If album is released only in multichannel format, the Producer(s) and Engineer(s) receive an Award.)	Producer & Engineer of greater than 50% of original recordings
Production	73. Engineered Album, Classical	Engineers (see P&E list for eligible credits) & Mastering Engineer	No Certificates Issued
Production	74. Producer Of The Year, Classical	Producer	No Certificates Issued
Classical	75. Orchestral Performance	Conductor, Orchestra/Large Ensemble; Producer & Engineer, if other than Artist, of greater than 50% playing on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Classical	76. Opera Recording	Conductor, Principal Soloists; Producer & Engineer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Orchestra, Choral Ensembles, Chorus Master & Secondary Soloists; Mastering Engineer, if other than Artist.
Classical	77. Choral Performance	Conductor, Choral Director & Chorus Master, Choral Ensemble; Producer & Engineer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Vocalist performing major solo; Orchestral & Choral Ensemble; Mastering Engineer, if other than Artist.
Classical	78. Chamber Music/Small Ensemble Performance	Conductor & Ensemble; Producer & Engineer, if other than the Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist; Artists with less than 50% playing time.
Classical	79. Classical Instrumental Solo	Instrumental Soloist & Conductor; Producer & Engineer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time & Orchestra; Mastering Engineer, if other than Artist; Accompanist when there is significant accompaniment.



GENRE	CATEGORY	STATUETTE	CERTIFICATE
Classical	80. Classical Solo Vocal Album	Vocal Soloist; Collaborative Artists, Producer & Engineer, if other than Artist, of greater than 50% playing time on the album.	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Classical	81. Classical Compendium	Artist(s) and Producer(s) of over 50% playing time; Recording Engineer(s) and/or Mixer(s) of greater than 50% playing time	Producer & Engineer with less than 50% playing time; Mastering Engineer, if other than Artist.
Classical	82. Contemporary Classical Composition	Composer & Librettist	Publisher
Music Video/Film	83. Music Video	Artist, Video Director & Video Producer	Audio Producer, Audio Mixer & Video Editor

## ACCEPTING THE AWARD

Acceptance of any award bestowed by the Recording Academy shall be deemed to constitute acceptance by the recipient and his or her successors and assigns, of all terms and conditions of the Recording Academy under which such award was given, including rules or regulations approved by the Board of Trustees. In order to protect and maintain the integrity and prestige of the GRAMMY Awards and to ensure that all GRAMMY statuette are used solely for the intended purpose of honoring creative contributions, the Recording Academy requires all recipients to acknowledge and agree to certain terms. Such terms and conditions shall accord with policies adopted by the Board of Trustees, and shall include a policy regarding recipients furnishing the Recording Academy with written acceptance of such terms and conditions.

Award recipients acknowledge and agree that possession of the GRAMMY statuette(s) is granted upon the express condition that the recipient will not use the statuette(s) other than for their own personal, non-commercial purposes. Without limiting the foregoing, any sale, auction, public exhibition, reproduction or other public or commercial exploitation of the statuette by the recipient or any third party, without the express prior written consent of the Recording Academy, is strictly prohibited. Any such actions will be null and void, will not serve to grant to any third party any right, title or interest in the statuette, and will result in the immediate right of the Recording Academy to repossess the statuette, which right the Recording Academy may exercise at any time in its sole discretion. In the event that the statuette is transferred by the recipient, including by operation of law, the transferee shall be subject to and bound by all of the terms set forth as if such transferee were the original recipient of the statuette.

Such rules, regulation or policies may provide that particular awards or categories of awards bestowed by the Recording Academy (a) shall be the property of, and all rights therein (except the right of possession as may be set forth in such rules, regulations or policies) are reserved by the Recording Academy, and (b) shall not be sold, transferred or assigned by the recipient or the recipient's authorized successors without the express written consent of the Recording Academy.

## GRAMMY STATUETTES

Individuals and eligible members of groups of nine or fewer who are GRAMMY nominees on a winning project receive a GRAMMY Award statuette.

Groups of 10 or more members will receive one statuette for the entire group/ensemble. The individual group members are not GRAMMY winners, only the group itself is the winner.



## **LARGE GROUP PINS/CERTIFICATES/TICKETING**

For large groups between 10 and 20 members, the Academy provides a special certificate and pin to each member of the group. The certificates indicate members are part of a large group on a nominated recording.

For these groups of 10 to 20 members, GRAMMY tickets are made available to the group members even though they are not nominees.

For large groups/ensembles/orchestras with more than 20 members, only the group leader is designated as a nominee and no pins, certificates, tickets or statuettes are available to the group members.

## **CHALLENGES TO GRAMMY AWARD ENTITLEMENT**

Decisions regarding GRAMMY Award entitlement are made by the Awards Department of the Recording Academy. Any challenge to a final entitlement decision by the Awards Department shall be made in writing and addressed to the Executive Committee of the Recording Academy. The Executive Committee is empowered to investigate, consider and decide the challenge, and shall have the authority to act with the power of the Board of Trustees for that purpose. The Executive Committee's decision shall be communicated to the challenger in writing and shall be final.

## AWARDS & NOMINATIONS PROPOSALS

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The Recording Academy accepts proposals for changes to the rules, guidelines, definitions, etc. of the GRAMMY Awards. Members of the Academy may submit proposals year-round (the cut-off for proposals to be considered for the following year is March 1). All proposals need to be submitted to the head of the Awards Department and/or the co-chairs of the Awards & Nominations Committee.

Any proposal to create a new category requires a special submission form. Please contact the Awards Department to receive one. Also note that any proposals to create a new category requires a 2/3 supermajority vote of both the Awards & Nominations Committee and the Board of Trustees to pass.

Proposals are debated and voted on by the Awards & Nominations Committee and those that pass go to the Board of Trustees. Proposals that are ratified by the Trustees go into effect immediately for the next GRAMMY Awards.

Proposals rejected by the Awards & Nominations Committee will not be considered again in the next consecutive year. Exception: Proposals that must be viewed in a different light due to changes in the industry or technology. Any proposal author wishing to resubmit under these circumstances may do so, at which point the Awards & Nominations Committee Co-Chairs, National Chair, President/CEO, and head of Awards will convene to discuss. If at least four of these agree, the proposal will be reviewed again in the consecutive year.

## PRODUCER & ENGINEER ELIGIBILITY GUIDELINES

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Working with the Awards Department, the Producers & Engineers Wing maintains and submits to the Awards & Nominations Committee and Trustees a list of credits and definitions to be used in determining eligibility for producers and engineers to receive GRAMMY Awards.

Producers and engineers receive GRAMMY statuettes in any category where they are eligible to be nominated. Additionally, per the rules of the genre album categories (Best Country Album, Best Reggae Album, etc.), eligibly-credited producers and engineers who have worked on greater than 50% of the playing time of a winning album receive a GRAMMY statuette. In these categories, the producers and engineers are not nominees and are compiled and audited after the telecast.

### PRODUCER

The producer of a recording is responsible for working together with the artist to assign credits. The producer is also responsible for supplying accurate credit information to the content owner for the purpose of compiling printed or metadata album credits. The producer should also review finished liner notes to ensure that the information remains correct through that point.

#### ELIGIBLE PRODUCER CREDITS

##### **Producer**

The producer is the primary person(s) contracted by and accountable to the content owner for the task of delivering the recording as a finished product. The producer directs and has overall creative and technical oversight during the recording project, including the individual recording sessions that are a part of the project. Duties of the producer(s) can include:

1. Oversees the recording sessions of a project to realize the goals of both the artist and content owner.
2. Makes creative, technical and aesthetic decisions in the creation of the musical content for a project that realize the goals of both the artist and the content owner.
3. Oversees performances and chooses the final takes or versions used in the final product.
4. Participates in song selection.
5. Works with and oversees the selection of musicians, engineers, singers, arrangers, studios, etc., in collaboration with the artist, assigns credits to performers and technical personnel, and is responsible for supplying accurate crediting information to the record label, media company or content owner as official documentation.
6. Oversees other staffing needs, keeps budgets and schedules, adheres to deadlines, supervises mixing, mastering and overall quality control.

##### **Co-Producer**

This person generally shares some or all of the above responsibilities with a producer or another co-producer, and is assigned a co-producer credit by the artist and/or content owner. A co-producer makes significant and consequential contributions to the outcome of the production to realize the goals of both the artist and content owner.

### **Vocal Production/Vocals Produced By; "Featured Artist" Produced By**

This person has overall creative and technical control of the vocal recording on a project and the individual recording sessions that are a part of that project. He or she is present in the recording studio or at the location recording and works directly with the vocalist(s) and engineer. The vocal producer makes creative and aesthetic decisions that realize the goals of both the artist and the label in the creation of the vocals.

### **Compilation Producer**

**(This credit is eligible in Best Compilation Soundtrack for Visual Media and Best Historical Album categories only)**

This person is the principal producer responsible for supervising and/or exercising control over the work assigned to other producers, engineers, and others on the project. The compilation producer has the primary creative responsibility for the selection of music tracks and other components on a compilation soundtrack or historical album.

### **Immersive Audio Producer**

Same as producer, but for an immersive audio recording.

## **NON-ELIGIBLE PRODUCER CREDITS**

### **Executive Producer**

Often a label representative or a person who secures funding for a project. May be responsible for the overall concept. He or she may monitor the project from time to time to ensure that the producer and artist are on track.

### **Assistant Producer, Associate Producer, Additional Production**

This person is delegated some area of responsibility on a project, but reports to the producer or co-producer(s).

### **Strings (or any other instrument) produced by**

This person works with the individual instruments/elements of the recording and not the overall production.

### **Produced on Behalf of (the content owner)**

Someone who is appointed by the content owner, whose job relates more to that of an executive producer and/or A&R. They may give overall feedback to the project, but are not directly involved in the day-to-day tasks of delivering the recording to the content owner.

## **ENGINEER**

### **ELIGIBLE ENGINEER CREDITS**

#### **Engineer**

The engineer is the primary person or persons actively responsible for the creative process of recording and/or mixing a project as well as technical issues and decisions. This person operates (or

oversees the operation of) the equipment during the recording process, making creative, technical and aesthetic choices in collaboration with the artist and producer in order to realize the sounds and concepts envisioned for the project.

### **Recording Engineer/Recorded By**

Same as engineer, except this person is not involved in final mixing.

### **Mixed By/Mixer/Mix Engineer**

This person works directly with the artist, producer and/or content owner, making creative decisions to achieve the creative goals of the mix, taking previously recorded tracks and creating a mix-down that can then be mastered and distributed.

### **Remix Engineer/Remixer (Best Remixed Recording category only)**

### **Vocals Recorded/Engineered By, "Featured Artist" Recorded/Engineered By**

This person is an engineer with all of the same responsibilities as in the engineer description above, and is responsible for the process of recording vocals, including those designated a "Featured Artist's" vocals on a project.

### **Balance Engineer (Classical)**

This person is an engineer with all of the same responsibilities as in the engineer description above. This credit is most often used in classical music.

### **Mastering Engineer (Best Historical Album, Best Immersive Audio Album, Record Of The Year, Best Engineered Album, Classical, Best Engineered Album, Non-Classical, and Album Of The Year only — subject to percentage rules on Album Of The Year)**

This person is an engineer who is the last creative bridge between the mix process and the distribution process. He or she generally works with a final mix of a project and makes final adjustments to the sound before distribution while maintaining the vision of the artist, producer and label.

### **Tonmeister (Classical)**

This person does the same work as an engineer or balance engineer, but for this name to be correctly applied, he or she must be a graduate of an official Tonmeister program that includes score reading and electronics training as well as education in recording, mixing and editing techniques.

### **Restoration Engineer (Best Historical Album only)**

It is the responsibility of the restoration engineer to transfer and repair the original flat source tapes and discs. The restoration engineer removes or reduces anomalies: unwanted noise or any sound that is obstructing the desirable audio content. Their goal is to take the audio from a flawed or compromised recording to one that is suitable for the mastering engineer to complete.

### **Immersive Audio Engineer**

Same as engineer, but for a recording created in an immersive audio format; or, in the case of a new immersive audio mix of previously recorded material, the engineer who creates the new immersive audio mix(es).

## **NON-ELIGIBLE ENGINEER CREDITS**

### **Pro Tools Engineer (or Digital Audio Workstation (DAW) Engineer) / Pro Tools Operator**

This person is responsible for operation of a Pro Tools or other Digital Audio Workstation during recording and mix sessions, including the archiving and maintenance of the recorded material (data files). This person is not generally called upon to make major aesthetic judgments.

### **Pro Tools Editor (or DAW Editor)**

This person is responsible for the operation of a Pro Tools (or other) Digital Audio Workstation during post recording work on musical performances. This person is also responsible for the archiving and maintenance of the recorded material (data files). This person is not generally called upon to make aesthetic judgments.

### **Additional Pro Tools (or DAW) Engineer**

This person has the same responsibilities as a Pro Tools (or other) Digital Audio Workstation engineer. He or she is often given the title of "Additional" to signify that they have worked on a much smaller percentage of a project.

### **Engineer for Mix**

This person organizes and sets up the mix and assists the mix engineer. Their creative contribution to the mix would not be considered sufficient to receive a mix engineer credit.

### **Assistant Engineer/Second Engineer**

This person is responsible for assisting the engineer(s). They often keep all logs of sessions and materials and operate equipment. They should also have enough engineering skills that they can step in for an engineer in case of an absence.

### **Additional Engineer**

This person has the same responsibilities as an engineer. He or she is often given the title of "Additional" to signify that they have worked on a much smaller percentage of a track or project.

### **Assistant Mix Engineer/Mix Assistant**

This is the same as the assistant engineer except that they only work during the mixing process.

### **Mix Programming**

This person programs musical sequencers, samplers and synthesizers in a remix situation, where an already finished project is retooled with new musical parts to appeal to a specific market.

### **Mastering Engineer**

This person is an engineer who is the last creative bridge between the mix process and the distribution process. He or she generally works with a final mix of a project and makes final adjustments to the sound before distribution while maintaining the vision of the artist, producer and label.

Mastering engineers are not eligible for a GRAMMY statuette except in the categories of Best Historical Album, Best Immersive Audio Album, Best Engineered Album, Classical, Best Engineered Album, Non-Classical, Record Of The Year, and Album Of The Year subject to percentage rules. (Mastering engineers are eligible to receive a Winner's Certificate for all winning genre albums.)

### **Digital Editing**

This person is responsible for operating equipment for editing (generally a digital audio workstation). They can, from time to time, be called on to make aesthetic choices.

### **Digital Engineering/Programming**

Generally a person responsible for the functioning and maintenance of digital recorders and digital audio workstations.

### **DSD Recording (or DSD Engineer, DSD Mixer, etc.)**

This is generally a person responsible for the functioning and maintenance of digital recordings using Direct Stream Digital format equipment.

## MUSIC SUPERVISOR

### **Music Supervisor**

- Identify, secure and supervise any and all music related talent, which includes composers, songwriters, recording artists, on-camera performers, musicians, orchestrators, arrangers, copyists, contractors, music producers, engineers, etc.: liaise and negotiate with talent representation, including legal, label, talent management, agency, business management, etc.
- Possess an accurate knowledge of all costs associated with delivery of music elements. Determine and advise on financial needs of project and generate realistic budget with respect to all music related costs. Deliver all required music elements within the established budgetary parameters.
- Advise on feasibility of schedule based on release, broadcast, campaign or product delivery. Deliver all music elements consistent with specific technical requirements.
- Manage and/or secure legal rights of new and existing recordings, clearances of Synchronization and Master use licenses of pre-existing music, credits, cue sheets, etc. within scheduling parameters.
- Determine the viability of, creation of and securing exposure or distribution of any music related ancillary product, i.e. soundtrack, single, video, internet downloads, etc. for the purpose of promotion or additional revenue streams.

# GRAMMY AWARDS CATEGORY RULES

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## General Field

### RECORD OF THE YEAR

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** Recordings entered for consideration in this category should represent the best overall achievement. The elements to be considered are the performance, production and engineering; secondary elements for consideration are songwriting/composition, arranging and performance of the backup vocalists and musicians, as applicable.

### ALBUM OF THE YEAR

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** Albums entered for consideration in this category should represent the best overall achievement by the performer(s), album producer(s), engineer(s)/mixer(s), and songwriter(s). Other elements to be considered are arranging and musicianship.

### SONG OF THE YEAR

#### A SONGWRITER'S AWARD

#### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** Songs entered for consideration in this category should represent the best achievement in songwriting. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

### BEST NEW ARTIST

#### FOR ALBUMS, SINGLES, OR TRACKS

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

In adjudicating this category, the primary element to consider is the artist's performance. If the artist wrote most or all of the songs, this may be a secondary consideration. Production elements of the recording should not be considered.

- Minimum releases to meet eligibility: five singles/tracks or one album.
- While there will be no specified maximum number of releases, the screening committees will be charged with determining whether the artist had attained a breakthrough or prominence prior to the eligibility year. Such a determination would result in disqualification.



An artist may not enter into this category more than three times, including as a performing member of an established group.

- Solo artists and established duos and groups.
- Solo artists formerly with duos/groups, provided the duo/group had not attained prominence.
- New established duos/groups consisting of former solo artists or former group members, provided that none of the previous solo artists nor the duo/group had attained prominence.
- New recording artists who previously achieved recognition in a different discipline, such as songwriters, politicians, actors, astronauts, etc.

#### NOT ELIGIBLE

- Any artist who had achieved a breakthrough in a prior eligibility year.
- Any artist with a previous GRAMMY nomination as a performer, including a nomination as an established member of a nominated group.

Exception: If an artist is nominated (but does not win) for the release of a single or as a featured artist or collaborator on a compilation or another artist's album before the artist has released at least five singles or an entire album (and becomes eligible in this category for the first time), the artist may enter this category in the eligibility year during which the artist's fifth single/track or first album is released.

- An artist with a previous songwriting GRAMMY nomination, if the nominated song had gained its prominence through a performance by the songwriter as the primary artist.

Exception: If an artist received the nomination (but does not win) for writing a song that had gained its prominence through a performance by the songwriter as the primary artist before the artist has released at least five singles or an entire album (and becomes eligible in this category for the first time), the artist may enter this category in the eligibility year during which the artist's fifth single/track or first album is released.

- Collaborations involving two or more individuals who are not an established group.
- Artists who have been credited only as featured artists.
- Choirs, choruses and large band ensembles (16 or more members).
- Non-music-performing video performers (e.g., dancers, actors).
- Musical craftspeople (songwriters, engineers, producers, art directors, remixers, notes writers, etc.).
- Any person active in public life whose entered recording was not intended to be the subject of a commercial release.
- A group carrying on the name and tradition of a previous group that would be ineligible due to number of recordings or prior breakthrough, even if the personnel changes.
- A group that would be ineligible due to number of recordings or prior breakthrough, even if it changes its name.

\* NOTE: The word "artist" is used inclusively to signify performing solo artists as well as established performing duos and groups.

## Pop Field

### BEST POP SOLO PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in a solo vocal or instrumental pop performance with or without accompaniment.

### BEST POP DUO/GROUP PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in a duo, group, or collaborative vocal or instrumental pop performance. Recordings on which a group receives artist billing are eligible here, even when the vocal features only one member of the group. The entire group or collaborative performance, rather than the presence of a lead vocal performance, determines category eligibility.

### BEST TRADITIONAL POP VOCAL ALBUM

#### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category is for performances of a type and style of song that cannot properly be intermingled with present forms of pop music. This includes older forms of traditional pop such as the Great American Songbook, created by the Broadway, Hollywood and Tin Pan Alley songwriters of the period between the Twenties and the end of World War II, as well as cabaret/musical theater style songs and previous forms of contemporary pop. This would also include contemporary pop songs performed in traditional pop style — the term “traditional” being a reference, equally, to the style of the composition, vocal styling and the instrumental arrangement, without regard to the age of the material.

### BEST POP VOCAL ALBUM

#### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes artistic excellence in pop vocal albums.

## Dance/Electronic Music Field

### BEST DANCE RECORDING

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in dance/electronic recordings. This includes established dance recording genres as well as emerging dance genres to accurately reflect the current trends in dance music. The category is open to recordings specifically and originally targeted to the dance community.

Dance remixes are eligible in the Best Remixed Recording category only and may not be entered in Best Dance Recording.

## BEST DANCE/ELECTRONIC MUSIC ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in dance/electronic music albums with significant electronic-based instrumentation and a rhythmic dance beat. The category includes both emerging and established dance recording genres in order to accurately reflect the current trends in dance music.

Albums of remixes are not eligible; however, remixes may be entered in Best Remixed Recording.

## Contemporary Instrumental Music Field

## BEST CONTEMPORARY INSTRUMENTAL ALBUM

### FOR ALBUMS

#### INSTRUMENTAL ONLY

**SCREENING CRITERIA** Contemporary instrumental music embraces a variety of musical genres. The album concept and production should emphasize instrumental performance, arrangement and/or melodic content. This music should contain contemporary stylistic elements, setting it apart from well-established instrumental styles.

## Rock Field

## BEST ROCK PERFORMANCE

### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in a rock performance by a solo artist, collaborating artists, established duo, or established group.

## BEST METAL PERFORMANCE

### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in a metal performance by a solo artist, collaborating artists, established duo, or established group.

## BEST ROCK SONG

### A SONGWRITER'S AWARD

#### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** Songs entered for consideration in this category should represent the best achievement in songwriting across the spectrum of rock music, including metal. Only the merits of the song itself are to be considered. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

## **BEST ROCK ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes artistic excellence in albums across the spectrum of rock music.

## **Alternative Field**

## **BEST ALTERNATIVE MUSIC ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes artistic excellence in alternative music albums. Alternative music may be defined as a genre of music that embraces attributes of progression and innovation in both the music and attitudes associated with it. It is often a less intense version of rock or a more intense version of pop and is typically regarded as more original, eclectic, or musically challenging. It may embrace a variety of sub-genres or any hybrids thereof and may include recordings that do not fit into other genre categories.

## **R&B Field**

## **BEST R&B PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in a performance by an R&B solo artist, collaborating artists, established duos or groups.

## **BEST TRADITIONAL R&B PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in traditional R&B performance and is intended for recordings that may incorporate additional elements associated with blues, gospel and jazz. Traditional R&B may include such styles as soul, funk, neo-soul, and smooth jazz.

## **BEST R&B SONG**

### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This category recognizes excellence in R&B songwriting that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of R&B music style and culture. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

## BEST PROGRESSIVE R&B ALBUM

### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in albums of progressive vocal tracks derivative of R&B. This category is intended for artists whose music includes the more progressive elements of R&B and may include samples and elements of hip-hop, rap, dance, and electronic music. It may also incorporate production elements found in pop, euro-pop, country, rock, folk, and alternative.

## BEST R&B ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes artistic excellence in albums of R&B music.

## Rap Field

## BEST RAP PERFORMANCE

### FOR SINGLES OR TRACKS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in a performance by a solo rap artist, collaborating rap artists, established rap duos or established rap groups.

## BEST MELODIC RAP PERFORMANCE

### FOR SINGLES OR TRACKS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in performances that use the delivery of rap and melody over modern production. This performance requires a strong and clear presence of melody combined with rap cadence, and is inclusive of dialects, lyrics or performance elements from non-rap genres, including R&B, rock, country, electronic or more. The production may include traditional elements of rap or elements characteristic of the aforementioned non-rap genres. Both the song and melody should be considered to fit these criteria to be accepted in this category.

## BEST RAP SONG

### A SONGWRITER'S AWARD

#### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** This category recognizes excellence in rap music songwriting that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of rap music style and culture. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

## **BEST RAP ALBUM**

### **FOR ALBUMS**

#### **VOCAL PERFORMANCES ONLY**

**SCREENING CRITERIA** This category recognizes artistic excellence in albums of rap music.

## **Country Field**

This field recognizes excellence in country music recordings that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of country music style and culture. The intent is to recognize country music that remains reminiscent of its culture's legacy while also engaging contemporary forms that "push the boundaries" but still are relevant in the collective country music culture.

The field includes recordings and songs that are country in content as opposed to those that may have a "country flavor," but are aimed at the contemporary or pop audience.

## **BEST COUNTRY SOLO PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

#### **SOLO ARTISTS ONLY (WITH OR WITHOUT BAND ACCOMPANIMENT)**

**SCREENING CRITERIA** This category recognizes excellence in recordings of country music performances by solo artists.

## **BEST COUNTRY DUO/GROUP PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

#### **DUO OR GROUP OR COLLABORATION**

**SCREENING CRITERIA** This category recognizes excellence in recordings of country music performance by established duos or groups, or collaborations (with significant performance by both/all collaborative artist(s) beyond accompaniment).

Recordings on which a group receives artist billing are eligible here, even when the vocal features only one member of the group. The entire group or collaborative performance, rather than the presence of a lead vocal performance, determines category eligibility.

## **BEST COUNTRY SONG**

### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This category recognizes excellence in country music songwriting. Songs which contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

## BEST COUNTRY ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence for albums across the country music spectrum.

## New Age Field

## BEST NEW AGE ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in albums of New Age recordings. New Age music is generally ambient, exploratory, and journey-like in nature, welcoming dissonance and consonance alike. It represents a widening field in which various elements and influences from pop, jazz, classical, folk, downtempo, ambient, atmospheric, electronic, and avant-garde idioms may combine to serve the intention of wellness and introspection. By merit of its historical roots, New Age Music may include sacred as well as secular components; however, recordings with sacred content or intent are generally non-sectarian or universal in nature.

Structurally, New Age compositions emphasize texture and space. Instrumentally, the music can contain synthesized and acoustic instruments. Rhythmically, the music can range from meterless to repetitive 4/4 beats. Melodically and harmonically, the composition works to serve the feel and intent.

The category includes environmental recordings (where the recordist would be considered the artist). Seasonal/holiday recordings are not eligible in this category.

## Jazz Field

## BEST IMPROVISED JAZZ SOLO

### FOR SINGLES OR TRACKS WITH AN IMPROVISED JAZZ SOLO

#### VOCAL OR INSTRUMENTAL WITH OR WITHOUT ACCOMPANIMENT

**SCREENING CRITERIA** This category recognizes improvised jazz solos (including vocal jazz solos) of substantive content. It is not for embellishments or fills, written-out solos, or solos that demonstrate some jazz flavoring but that belong in the Pop or R&B fields. Intent and content are the over-riding criteria in determining eligibility of an improved jazz solo.

The improvised jazz solo performances may be taken from an instrumental or vocal single or track. The track must be from an album released in the current eligibility year but may be from an album in another genre field. The soloist need not be the group leader or top-billed artist on the track. Two performers on one recording who solo equally or near-equally may be eligible as one entry at the discretion of the Academy.

Entries in this category are limited to two per artist and may only be made by the soloist or the soloist's representative (management or soloist's primary record label).

## BEST JAZZ VOCAL ALBUM

### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in albums of vocal jazz performance. Jazz elements may include inflection, phrasing, arrangements, repertoire, and/or improvisatory variations. The vocal performances, vocal styling and interpretation must be jazz in content (and not merely performances with some jazz flavoring or those that may use jazz musicians for backup). Pop, R&B or other genre styles of vocal performance, even those by well-established jazz artists, are not eligible.

The vocal performance may be by a solo performer, duo, group (including large jazz vocal ensembles) or collaboration and may be in any language (including Portuguese and Spanish).

If a vocalist(s) and an instrumentalist(s) are billed equally, both (or all) may be eligible for a GRAMMY. This determination, as with cases in which the co-billing involves a band as a whole, will be at the discretion of the Academy.

An entire album entered in the Jazz Vocal category may not be entered again in a Jazz Instrumental category, even if the artist is shifted. If the vocalist(s) and instrumentalist(s) are billed equally, the Academy will determine the appropriate category based on number of vocal tracks versus instrumental tracks; or, if the number of tracks is equal, the total playing time of the vocal versus instrumental tracks.

## BEST JAZZ INSTRUMENTAL ALBUM

### FOR ALBUMS

#### INSTRUMENTAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in albums by individuals or groups generally thought of as “small jazz groups,” typically from one to eight musicians performing jazz music, including straight-ahead jazz and contemporary jazz.

This category may also include albums with larger back-up ensembles that provide coloring and background to what is essentially a small group performance. The extent of interaction between the soloist(s) and the large ensemble employed in the arrangements is the deciding factor for eligibility in those cases. The size of the ensemble is not determinative as much as the instrumental make-up and how the music is scored.

## BEST LARGE JAZZ ENSEMBLE ALBUM

### FOR ALBUMS

#### INSTRUMENTAL OR INSTRUMENTAL WITH VOCALS

**SCREENING CRITERIA** This category recognizes excellence on albums of large jazz ensemble performance, primarily recordings with a “big band sound.” Other large ensemble or orchestral jazz recordings where a number of musicians come together, most commonly to play arrangements featuring the orchestrational possibilities of a large ensemble of musicians are eligible. In some instances, arrangements may be less structured (so-called “hear arrangements”) that nonetheless demonstrate the orchestration possibilities of a large ensemble setting.



Generally, these ensembles must contain nine or more members to be eligible in this category (excluding the conductor or bandleader). The ensembles may be billed as ensembles or under the name of a solo artist who is the featured band or orchestra leader.

Recordings that use synthesizers to imitate the sound of a large jazz ensemble are not eligible in the category.

Large jazz vocal ensemble albums must be entered in Best Jazz Vocal Album.

## **BEST LATIN JAZZ ALBUM**

### **FOR ALBUMS**

### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in Latin Jazz albums by ensembles of any size that represent the blending of jazz with Latin and Iberian-American, Brazilian, and Argentinian tango music.

## **Gospel/Contemporary Christian Music Field**

This field is distinguished from all the other genre fields by the nature of its lyrical content, which explicitly embraces the Christian world view.

## **BEST GOSPEL PERFORMANCE/SONG**

### **FOR ARTISTS AND SONGWRITERS (OF NEW SONGS)**

### **FOR SINGLES OR TRACKS**

### **VOCAL ONLY**

**SCREENING CRITERIA** This category recognizes excellence in a solo, duo, group or collaborative vocal performance and in songwriting (if the song is new) of a traditional Christian, roots gospel or contemporary gospel recording.

## **BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG**

### **FOR ARTISTS AND SONGWRITERS (OF NEW SONGS)**

### **FOR SINGLES OR TRACKS**

### **VOCAL ONLY**

**SCREENING CRITERIA** This category recognizes excellence in a solo, duo, group or collaborative vocal performance and in songwriting (if the song is new) of a contemporary Christian pop, rap/hip-hop, Latin or rock music recording.

## **BEST GOSPEL ALBUM**

### **FOR ALBUMS**

### **VOCAL ONLY**

**SCREENING CRITERIA** This category recognizes excellence in a solo, duo, group or collaborative performance of traditional or contemporary/R&B gospel music recordings. Recordings of sermons are eligible in Best Spoken Word Album.

For choir or chorus albums, the recognition goes to the choir director or choral director at the discretion of the Academy.

## BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in a solo, duo, group or collaborative performance of Contemporary Christian Music, including pop, rap/hip-hop, Latin, and rock. Recordings of sermons are eligible in Best Spoken Word Album.

## BEST ROOTS GOSPEL ALBUM

### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This category recognizes excellence in a solo, duo, group or collaborative performance of traditional/roots gospel music, including country, Southern gospel, bluegrass, and Americana. Recordings of sermons are eligible in Best Spoken Word Album.

## Latin Field

## BEST LATIN POP OR URBAN ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in Latin music recordings that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of Latin pop and urban music styles and culture. The category includes recordings from balladeers and commercial Latin music and is not limited to any one region. It is inclusive of music known as international sound and romantic ballad.

Albums with lyrics that are greater than 50% in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible.

## BEST LATIN ROCK OR ALTERNATIVE ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in Latin rock or alternative music recordings that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of the Latin music style and culture.

Albums with lyrics that are greater than 50% in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible.

## **BEST REGIONAL MEXICAN MUSIC ALBUM, INCLUDING TEJANO**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in recordings of the regional music of Mexico, including banda, norteño, corridos, gruperos, mariachi, rancheros, and huapango, as well as Tejano music. Eligible albums utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of regional Mexican and Tejano music styles and cultures.

Albums with lyrics that are greater than 50% in Spanish or albums with music content that is primarily of a traditional Mexican music genre in style are eligible. The musical style is determinative not the ethnicity of the performer(s).

## **BEST TROPICAL LATIN ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in tropical Latin music recordings, including traditional and contemporary tropical styles like salsa, merengue, vallenato, cumbia, and bachata. Albums that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of tropical Latin music style and culture are eligible. This category houses all tropical genres, not just idioms rooted in history, heritage or tradition.

Albums with lyrics that are greater than 50% in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible

## **American Roots Music Field**

### **BEST AMERICAN ROOTS PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in American Roots Music performance. The category encompasses all of the subgenres of the American Roots Field (Americana, bluegrass, blues, folk, and regional roots music).

### **BEST AMERICAN ROOTS SONG**

#### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This category recognizes excellence in songwriting in any of the subgenres encompassed in the American Roots Music Field, including Americana, bluegrass, blues, folk or regional roots music.

## **BEST AMERICANA ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in albums of Americana music: contemporary music that incorporate elements of various American roots music and vocal styles, including country, roots-rock, folk, bluegrass, R&B, and blues, resulting in a distinctive roots-oriented sound that lives in a world apart from the pure forms of the genres upon which it may draw. While acoustic instruments are often present and vital, Americana often uses a full electric band.

## **BEST BLUEGRASS ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in bluegrass recordings performed in vocal or instrumental styles that utilize bluegrass acoustic instrumentation (variations of fiddle, banjo, guitar, mandolin, bass and Dobro) and singing style, with production and sensibilities distinctly different from a pop approach.

## **BEST TRADITIONAL BLUES ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in albums of traditional blues recordings. Traditional blues includes blues recordings with traditional blues song structures, harmonic structures and rhythms, including traditional blues instruments such as acoustic and electric guitar, piano, organ, harmonica, horns, acoustic and electric bass and drums. It also includes sub-genres such as Delta blues, Piedmont blues, jump/swing blues, Chicago blues, and classic/Southern soul.

## **BEST CONTEMPORARY BLUES ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in contemporary blues recordings. It includes blues recordings that vary from traditional blues song and harmonic structures. May employ non-traditional blues rhythms such as funk, hip-hop, reggae and rock. May include traditional blues instruments and non-traditional blues instruments, as well as contemporary production techniques.

## **BEST FOLK ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in folk recordings in modern and/or traditional vocal and instrumental styles, as well as original material by artists who utilize traditional and/or modern folk elements, sounds and instrumental techniques as the basis for their recordings. Folk music is primarily but not exclusively acoustic, with production and sensibilities distinctly different from a pop approach.

## **BEST REGIONAL ROOTS MUSIC ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in recordings of regional roots styles of music, including Cajun, Hawaiian, Native American, second line brass band, polka, zydeco, other musical styles of southern Louisiana and other regional music, with production and sensibilities distinctly different from a pop approach.

Native American music is defined as recordings that contain traditional and contemporary Native American music elements within composition and arrangement.

On Hawaiian music recordings, the Hawaiian language must be used in greater than 50% of the vocal tracks on the album and final eligibility will be determined by the screening committee.

## **Reggae Field**

### **BEST REGGAE ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in albums of reggae music, including roots reggae, dancehall and ska music.

## **Global Music Field**

### **BEST GLOBAL MUSIC ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in albums of global music, including recordings of international non-Western classical music, international non-American and non-British traditional folk music, international cross-cultural music based on the previously mentioned genres as well as international recordings of global beat, global jazz (with a higher percentage of global than jazz music), global pop, and cross-cultural music.

Albums of reggae, Latin or European pop music are not eligible in this category and should be entered in other categories as appropriate.

## Children's Field

### BEST CHILDREN'S MUSIC ALBUM

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in children's music recordings that utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of children's music. These albums must be created and intended specifically for children.

All children's music recordings belong in this category, even those with a musical style rooted in Latin music, gospel, rock, rap, etc. The word "children" is used broadly, with no specific age range defined.

Children's spoken word albums are eligible in Best Spoken Word Album. Soundtrack albums of children's movies are eligible in Best Compilation Soundtrack For Visual Media.

## Spoken Word Field

### BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS & STORYTELLING)

#### FOR ALBUMS

**SCREENING CRITERIA** This category recognizes excellence in spoken work albums. Albums of spoken word poetry, audiobooks, storytelling, non-musical drama, sermons, narrations with or without music collaboration or accompaniment, and instructional recordings are eligible. (If the recording has musical accompaniment but is primarily spoken word, the narrator would be eligible while the musical accompanist(s) may be identified in parenthesis.)

Recordings that accompany children's picture books are eligible if the recorded content is non-repetitive and otherwise meets the requirements for an album entry.

Recordings that feature song lyrics that are spoken or rapped are eligible in the appropriate genre categories.

Incidental talk or conversation in a studio used as an accent to a musical recording does not constitute a spoken word performance. Compilations or excerpts of previously broadcast radio or television shows, albums of sound effects, and albums of environmental recordings are not eligible in this category.

## Comedy Field

### BEST COMEDY ALBUM

#### FOR ALBUMS

**SCREENING CRITERIA** This category recognizes excellence in comedy recordings, including spoken word stand-up comedy and musical/novelty recordings. New comedy performance albums, whether recorded in a studio or live, and whether recorded in an audio only format or as part of a video project are eligible. As are recordings that are compilations/excerpts from a current year radio or television program, or new recordings of comedy performance first aired on television within five years of the release date.

Recordings that are compilations/excerpts from non-current year broadcast radio or television programs, audiobooks (even if considered humorous), albums of sound effects, and albums of environmental recordings are not eligible in Best Comedy Album and may be entered in other categories as appropriate.

## Musical Theater Field

### BEST MUSICAL THEATER ALBUM

#### FOR ALBUMS

**SCREENING CRITERIA** This category is for recordings of the score of a musical theater work created to support an underlying dramatic intention or theme. This award honors excellence in the performance(s) in and production of musical theater recordings. Elements of the corresponding stage production should not be considered in evaluating the recording.

Recordings of revues that reflect a dramatic theme, including those consisting of songs from the score of a specific musical theater work and those with scores comprised of pre-existing material re-purposed for said revue are also eligible.

Eligible entries must be recordings of work created to support an underlying dramatic intention or theme. (Elements of the corresponding stage production should not be considered in evaluating the recording.)

Benefit/tribute concerts featuring performances of various musical show songs by a specific songwriter and recordings of concert tours are not eligible. Non-musical theater performance albums are likewise not eligible in this category (They may be eligible in Best Comedy Album or Best Spoken Word Album). Archival material whether or not previously released is not eligible here. (Albums containing archival material may be eligible in Best Historical Album.)

## Music For Visual Media Field

### BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM, TELEVISION, VIDEO GAMES, AND OTHER VISUAL MEDIA)

#### FOR ALBUMS

**SCREENING CRITERIA** This category recognizes excellence in soundtrack compilation albums comprised of predominantly song or non-original instrumental compositions, created specifically for or as a companion to, a current legitimate motion picture, television show or series, video game or other visual media production. Albums in this category must be greater than 50% song compilation and may include previously released (not newly recorded) material.

At least two-thirds of the musical tracks on the album must have been used in the motion picture, television show or series, video game, or other visual media production.

An eligible soundtrack album for a documentary, biopic, or a work that combines the two forms, must contain 50% or more of newly recorded music. Category placement will be determined by the predominant nature of the newly recorded music—song or score—featured in the visual medium, and the visual medium must also predominantly feature new recordings.

Greater than 50% of the playing time on an otherwise eligible television soundtrack must be derived from new episodes or new programming that airs during the GRAMMY eligibility year for which it is entered.

Configurations which do not meet the general eligibility guidelines (DVDs or videogames that contain music but are not available as stand-alone audio streams/releases) are not eligible.

Live concert films, live or filmed stage shows, musical/variety television shows, musical documentaries in which the primary focus is live performance or which are primarily “making of” works, and soundtrack albums that are greatest hits/career retrospective are not eligible.

### BEST SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM, TELEVISION, VIDEO GAMES, AND OTHER VISUAL MEDIA)

#### FOR ALBUMS

**SCREENING CRITERIA** This category recognizes excellence in score soundtracks albums. These are albums comprised predominantly of original score and created specifically for, or as a companion to, a current legitimate motion picture, television show or series, video game, or other visual media.

At least two-thirds of the musical tracks on the album must have been used in the motion picture, television show or series, or video game. Greater than 50% of the music on an otherwise eligible television soundtrack must be derived from new episodes or new programming that airs during the GRAMMY eligibility year for which it is entered.



Eligible orchestrations may include vocal coloring (not songs) when used in the overall texture of the orchestra, such as choral groups or solo voices with or without words or syllables.

Soundtracks of live concert films, live or filmed stage shows, musical/variety television shows, and musical documentaries in which the primary focus is live music performance are not eligible.

## **BEST SONG WRITTEN FOR VISUAL MEDIA (INCLUDES FILM, TELEVISION, VIDEO GAMES, AND OTHER VISUAL MEDIA)**

### **A SONGWRITER'S AWARD FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This category recognizes excellence in songwriting for songs with melody and lyrics written specifically for and used in a motion picture, television show or series, video game, or other visual media.

In Best Song Written For Visual Media, the film version of the song may be entered, even if it is different from the version entered in other categories.

Tracks from an album released during a previous year's eligibility period are not eligible in the category. However, where a track from a visual media work is released in the current eligibility year, while the soundtrack album is not being released until the following eligibility year, the track will be eligible for GRAMMY consideration in the later year as long as it was not submitted in any category in the current year.

## **Composing/Arranging Field**

### **BEST INSTRUMENTAL COMPOSITION**

#### **A COMPOSER'S AWARD FOR SINGLES OR TRACKS INSTRUMENTAL ONLY**

**SCREENING CRITERIA** This category recognizes excellence in instrumental composition. The category is open to any original non-classical composition without lyrics first released on a recording during the eligibility year, including original instrumental themes or main titles written for motion pictures or television, jazz compositions, and new composition backing spoken word entries. Instrumental compositions with "vocal coloring" are eligible.

### **BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA**

#### **AN ARRANGER'S AWARD FOR SINGLES OR TRACKS INSTRUMENTAL OR A CAPPELLA ONLY**

**SCREENING CRITERIA** This category recognizes excellence in instrumental arrangements on an instrumental recordings or a cappella arrangements on vocal a cappella recordings. The category is open to singles or tracks from albums released during the current eligibility year only. (Compositions that are extended suites across several tracks are eligible as long as they are clearly conceived and released as such.)

An arrangement is the organization of structure, rhythm, melodies, and harmonies for instruments and/or voices into a cohesive performance piece or recording. An arrangement can be a development, enhanced adaptation or a considerable reworking of an original composition and may include the use of dynamics, modulations, tempo variations, improvisation, and various textures. An instrumental recording with “vocal coloring” is eligible. A vocal arrangement with “instrumental coloring” is eligible.

No arranger may be entered more than twice in the same arranging category, whether for instrumental or vocal arrangement, for arranging entries accompanying the same artist.

## **BEST ARRANGEMENT, INSTRUMENTS AND VOCALS**

### **AN ARRANGER'S AWARD FOR SINGLES OR TRACKS**

#### **VOCAL PERFORMANCES ONLY**

**SCREENING CRITERIA** This category recognizes excellence in arrangements that feature instrumental and vocal performance in any combination. The category is open to singles or tracks from albums released during the current eligibility year only. (Compositions that are extended suites across several tracks are eligible so long as they are clearly conceived and released as such.)

An arrangement is the organization of structure, rhythm, melodies, and harmonies for instruments and/or voices into a cohesive performance piece or recording. An arrangement can be a development, enhanced adaptation or a considerable reworking of an original composition and may include the use of dynamics, modulations, tempo variations, improvisation, and various textures.

No arranger may be entered more than twice in the same arranging category, whether for instrumental or vocal arrangement, for arranging entries accompanying the same artist.

## **Package Field**

### **BEST RECORDING PACKAGE**

#### **AN ART DIRECTOR'S AWARD FOR ALBUMS OR SINGLES**

**SCREENING CRITERIA** This category recognizes excellence in the field of art and packaging for albums or singles released in a standard format. Physical product in any configuration, of any genre of music, released for the first time during the eligibility year (even if recordings were previously released) is eligible provided the packaging is predominantly new. The elements judged in this category include the package design, photography and/or graphic art of the entire package as well as any materials included.

If the album art/package has been previously released, or is being reissued with only minimal new design elements, is not eligible

### **BEST BOXED OR SPECIAL OR LIMITED EDITION PACKAGE**

#### **AN ART DIRECTOR'S AWARD FOR BOXED SET, SPECIAL PACKAGE OR LIMITED EDITION RELEASES**

**SCREENING CRITERIA** This category recognizes excellence in the field of art and packaging for new special edition, or limited edition, or boxed set packages in any configuration, of any genre

of music, released for the first time during the eligibility year (even if recordings were previously released). The elements judged in this category include the package design, photography and/or graphic art of the entire package as well as any materials included.

The packaging must be predominantly new: If the album art/package design has been previously released, or the recording is being reissued with only minimal new design elements, is not eligible.

Limited edition and special package releases must still meet the general distribution requirements to be eligible.

## Notes Field

### BEST ALBUM NOTES

#### A NOTES WRITER'S AWARD FOR ALBUMS ONLY

**SCREENING CRITERIA** This category recognizes excellence in album notes writing. Entries must be one piece of original writing written for a specific album (in any genre) and released as part of that album for the first time during the eligibility year. (In the event of a collaboration where more than one writer has signed the same piece of work, a determination of eligibility will be left to the discretion of the Academy.)

Eligible notes must be of literary excellence, originality, and communicativeness and provide relevant exposition of recorded content. Each entry in the category must be predominantly original writing.

Books or booklets written for an album that are simultaneously released separately do qualify.

Notes taken from previously issued books, articles, or reviews are not eligible. Nor are album notes that are simply testimonials, transcripts of prior interviews not specifically created for the current release, brief letters of praise or congratulations.

## Historical Field

### BEST HISTORICAL ALBUM

#### FOR ALBUMS ONLY VOCAL OR INSTRUMENTAL ALL GENRES

**SCREENING CRITERIA** This category recognizes excellence in newly created albums in any genre that feature historically significant material with new annotation and new packaging that provide important contributions to a fresh historical perspective on the circumstances of the recording in areas of program content and technology and, where relevant, quality remastering and/or audio restoration.

Eligible entries may include previously released recordings, alternate takes, and/or previously unreleased recordings in any combination as well as old motion picture soundtracks, cast show albums and radio broadcasts.

Straight reissues of previously released albums that have no quality restoration or remastering and no changes in their sequence of tracks or packages are not eligible. Variant forms of previously GRAMMY-entered material are not eligible.

This category is not for new recordings of an historic nature or albums that are newly recorded re-creations of historic material, sessions, or events. Those albums should be entered in the appropriate genre categories.

## **Production, Non-Classical Field**

### **BEST ENGINEERED ALBUM, NON-CLASSICAL**

#### **AN ENGINEER'S AWARD**

#### **FOR ALBUMS ONLY**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in engineering. All the eligibly credited recording engineers, mixers/mixing engineers, and mastering engineers on a newly recorded non-classical album released for the first time during the current eligibility year are eligible.

The basic criterion for judging should be the finished product; that is, the commercially released recording itself. In addition, the overall mix, any unique techniques, the quality of sound and the trueness of its reproduction are considered. Other factors, such as overdubbing or the number of tracks used or the site or mode of the recordings, become secondary.

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

#### **A PRODUCER'S AWARD**

#### **FOR ALBUMS, TRACKS, OR SINGLES**

**SCREENING CRITERIA** This category recognizes excellence in production of non-Classical audio recordings. This category is for a producer whose body of work released for the first time during the eligibility year represents consistently outstanding creativity in the area of recording production.

One album OR six tracks or singles constitute the minimum for a producer to be eligible in the category. The body of work will be up to nine projects. If the number of entries submitted exceeds the maximum of nine, the selection of which nine entries to be included will be made by the producer. Minimum qualifications may be satisfied by combining a producer's solo production credits with those as part of a team of producers.

Each producer must provide at least one eligible single or track entry producing an artist other than himself or herself to be eligible in the category.

While an individual may enter recordings that are either solo production efforts or co-production efforts, a production team must enter only projects they have worked on as a team during the eligibility year. An individual cannot appear on the ballot as both an individual and a member of a producer team.

Only recordings released in the current eligibility year are eligible in this category. Tracks from albums released in a previous year are not eligible, even if released as a single in the current year. Rereleased, reissued, and historical recordings are not eligible.

## **BEST REMIXED RECORDING**

### **A REMIXER'S AWARD FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This category recognizes excellence in remixed recordings where the remixer takes previously recorded material and adds or alters in such a way as to create a new and unique performance.

Singles or tracks do not have to be commercially released for sale or streaming if they have been released to clubs or radio in the U.S. for the first time during the eligibility year.

Both the remixed version and the original version of the recording must be provided to the Academy for judging purposes.

## **Production, Immersive Audio Field**

### **BEST IMMERSIVE AUDIO ALBUM**

#### **FOR ALBUMS VOCAL OR INSTRUMENTAL ALL GENRES**

**SCREENING CRITERIA** This category recognizes excellence in multichannel immersive audio recordings. Eligible recordings must be commercially released for sale or streaming on a consumer format/configuration (DVD-Video, DVD-Audio, SACD, Blu-Ray, Atmos, Auro-3D, immersive download, etc.) that provides an original immersive mix (not electronically re-purposed) of four or more channels.

On releases that include multiple distinct mixes, entrants will be prompted to choose which immersive mix they are entering for GRAMMY consideration. Only one mix per album will be eligible.

## **Production, Classical Field**

### **BEST ENGINEERED ALBUM, CLASSICAL**

#### **AN ENGINEER'S AWARD FOR ALBUMS VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in engineering. All the eligibly credited engineers on a newly recorded classical album released for the first time during the current eligibility year are eligible in the category.

The basic criterion for judging should be the finished product; that is, the commercially released recording itself. In addition, the overall mix, any unique techniques, the quality of sound and the trueness of its reproduction are considered. Other factors, such as overdubbing or the number of tracks used or the site or mode of the recordings, become secondary. Any appraisal of a recording should be made on the basis of the total album itself.

## PRODUCER OF THE YEAR, CLASSICAL

### A PRODUCER'S AWARD

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This category recognizes excellence in production of classical audio recordings. This category is for a producer whose body of work released for the first time during the eligibility year represents consistently outstanding creativity in the area of recording production.

One album is required to qualify for entry in the category. A multi-album set of a single work is considered one recording. The body of work will be up to nine projects. If the number of entries submitted exceeds the maximum of nine, the selection of which nine entries to be included will be made by the producer. Minimum qualifications may be satisfied by combining a producer's solo production credits with those as part of a team of producers.

While an individual may enter recordings that are either solo production efforts or co-production efforts, a producer team must enter only projects they have worked on as a team during the eligibility year. An individual cannot appear on the ballot as both an individual and a member of a producer team.

Only recordings released in the current eligibility year are eligible in this category. Tracks from albums released in a previous year are not eligible, even if released as a single in the current year. Rereleased, reissued, and historical recordings are not eligible.

## Classical Field

Several categories in the Classical Field accept albums and tracks. In classical categories where both albums and tracks are eligible, if the entire album qualifies as an entry, then tracks from that album are not also eligible in the category.

Classical tracks (newly recorded) are allowed entry as separate entities regardless of the percentage of playing time of the album and/or other recorded material on the album that may be of a non-classical genre.

## BEST ORCHESTRAL PERFORMANCE

### FOR ALBUMS OR TRACKS

**SCREENING CRITERIA** This category recognizes excellence in recordings of classical orchestral performance. Recordings that are predominantly orchestral in performance and intent by large ensembles of 25 or more, regardless of instrumentation, are eligible. The recordings may include incidental vocal elements.

If one or more orchestral works are coupled with a solo or chamber recording, only the orchestral portion is eligible in this category.

Concertos with solo instrumental performances are eligible in Best Classical Instrumental Solo only.

The orchestral organization is not considered a nominee, only a statuette winner.

## BEST OPERA RECORDING

### ALBUMS ONLY

**SCREENING CRITERIA** This category recognizes excellence in albums of complete opera recordings. (Opera highlights albums, recordings of opera arias, recital repertoire, and albums of vocal solos or choral numbers extracted from complete operas are not eligible.)

Both audio-only and audio-video (DVD) entries are eligible; but in the latter case, only the audio portion is considered.

## BEST CHORAL PERFORMANCE

### FOR ALBUMS OR TRACKS

**SCREENING CRITERIA** This category recognizes excellence in recordings of classical choral performance. Choral ensembles comprised of 16 or more vocalists, whether unaccompanied or accompanied by any number of instrumentalists, with or without conductor, singing in unison or multiple parts are eligible in this category. Choral numbers, operatic or otherwise, qualify only if they have been recorded as separate productions and are not extracted from a complete work.

Choral performances extracted from opera or symphonic recordings are not eligible.

The choral organization is not considered a nominee, only a statuette winner.

## BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

### FOR ALBUMS OR TRACKS

**SCREENING CRITERIA** This category recognizes excellence in classical chamber music and small ensemble performance recordings. Instrumental, vocal or mixed instrumental/vocal groups, with or without conductor are eligible as long as the number of instrumental, vocal, or mixed instrumental/vocal group participants does not exceed 24, not including the conductor.

Choral ensembles comprised of 16 or more vocalists, whether unaccompanied or accompanied by any number of instrumentalists, with or without conductor are eligible in Best Choral Performance only.

## BEST CLASSICAL INSTRUMENTAL SOLO

### FOR ALBUMS OR TRACKS

#### FOR SOLO INSTRUMENTAL PERFORMANCES (WITH OR WITHOUT ACCOMPANIMENT)

**SCREENING CRITERIA** This category recognizes excellence in classical instrumental solo recordings, including concertos and concerto-style works (including multi-instrumental concertos).

## BEST CLASSICAL SOLO VOCAL ALBUM

### FOR ALBUMS ONLY

#### FOR SOLO VOCAL PERFORMANCES

**SCREENING CRITERIA** This category recognizes excellence in albums of classical solo vocal recordings. Eligible albums may contain song literature, operatic arias, vocal cycles (i.e., multi-movement works) and/or other types of vocal music, with one or more collaborating artists such as accompanists, chamber ensembles, choruses and orchestras, with or without conductor. Multiple soloists are eligible in this category.

Arias, operatic or otherwise, qualify only if they are recorded as separate productions and not extracted from a complete work.

## **BEST CLASSICAL COMPENDIUM**

### **FOR ALBUMS ONLY**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes albums of classical music recordings developed and united by an artist, composer, tribute, thematic idea, musical or other unifying concept, including crossover albums that contain greater than 50% classical material.

Albums may include historic, spoken, and/or documentary material, as long as these are in service of the album concept and do not exceed 50% of the total playing time. Albums entered in Classical Compendium may not be entered in other classical categories; however, individual tracks from Compendium entries may be eligible in other classical categories.

## **BEST CONTEMPORARY CLASSICAL COMPOSITION**

### **A COMPOSER'S AWARD**

#### **FOR ALBUMS OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This category recognizes excellence in contemporary Classical composition. It is open to original Classical compositions, including newly composed operas, composed within the last 25 years and released on a recording for the first time during the eligibility year. Eligible compositions must be individual works and world premiere recordings. Classical motion picture and television compositions are eligible here. Audio-video (DVD) of new operas are eligible, but only the audio portion is considered.

New versions, arrangements, suites, transcriptions, re-orchestrations, remixes and/or any other types of variants of pre-existing compositions are not eligible.

The full-length score on PDF must be submitted with each entry for this category.

## **Music Video/Film Field**

### **BEST MUSIC VIDEO**

#### **FOR MUSIC VIDEOS**

#### **VOCAL OR INSTRUMENTAL**

#### **ANY GENRE**

**SCREENING CRITERIA** This category recognizes excellence in music videos. Music videos released online during the current eligibility year, and that are synchronous or predominantly synchronous to a commercially released recording are eligible as long as they are recognized by the artist and /or the record label as the official video for an individual track.

Entrant must provide a streaming link via YouTube or Vimeo to the music video. The link must remain active through the final voting period.



Fan videos or re-edits that are not recognized by the artist and/or the record label as the official video are not eligible. Nor are multitrack videos or visual albums (such works are eligible in Best Music Film). Individual videos taken from video album packages that were eligible in a previous year are not eligible.

A GRAMMY nomination in a performance category does not affect the eligibility of an eligibly released music video of the same recording in the following year(s).

## **BEST MUSIC FILM**

### **FOR MUSIC FILMS**

#### **VOCAL OR INSTRUMENTAL**

#### **ANY GENRE**

**SCREENING CRITERIA** This category recognizes excellence in concert/performance films or music documentaries released for sale to the public for the first time or first appearing on television or online during the current eligibility year. This category includes music-related documentaries with a preponderance of performance-based material and individual music videos that together create a visual album (if videos are packaged and entered together as one cohesive film). While dramatic feature films and biopics are not eligible, films with fictional elements are eligible.

Episodes from television/online series, award shows, music competition shows, fictional music films and musical biopics are not eligible as music films. Nor are re-edited or repackaged old (more than five years from release date) programs, concert films in which the concert was recorded more than five years ago (older concert footage may be used in music documentaries), compilations of music videos by various artists, or any video films or promotional clips that were eligible in a previous eligibility year or compilations of such. The addition of bonus material to an otherwise ineligible music film does not make the release eligible.

Entrants must provide an active streaming link on web platform or movie files on data disc, flash drive, DVD or DVD-R. (Digital master file is a Quicktime.mov codec. HD Apple Pro Res 422 QuickTime file preferred. Native frame rate (usually 23.98 or 29.97 fps) and at a dimension of 1920x1080 or 1280x720.)

A GRAMMY nomination does not affect the eligibility of an eligibly released music film of the same recording in the following year(s).