



 RECORDING ACADEMY®

66TH GRAMMY AWARDS®

RULES & GUIDELINES

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

GRAMMY AWARDS YEAR CALENDAR	
2022-2023	
Oct. 1, 2022 - Sept. 15, 2023	Release Eligibility Period
July 10, 2023, 9 A.M. PT	Media Company Registration begins
Aug. 24, 2023, 6 P.M. PT	Media Company Registration ends
July 17, 2023, 9 A.M. PT	Online Entry Process (OEP) Access Period begins
Aug. 31, 2023, 6 P.M. PT	Online Entry Process (OEP) Access Period ends
Oct. 11, 2023, 9 A.M. PT	First Round Voting begins
Oct. 20, 2023, 6 P.M. PT	First Round Voting ends
Nov, 10, 2023	Nominations Announcement
Dec. 14, 2023, 9 A.M. PT	Final Round Voting begins
14 days after the announcement of nominations	Deadline for errors and omissions to the nominations

2024	
Jan. 4, 2024, 6 P.M. PT	Final Round Voting ends
Feb. 4, 2024	66th GRAMMY Awards Premiere Ceremony®
Feb. 4, 2024	66th GRAMMY Awards

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RULE UPDATES FOR 66TH GRAMMY AWARDS

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

GENERAL & GENRE FIELDS			
Field	Category	65th GRAMMY Rule	66th GRAMMY Rule
General	Record Of The Year, Album Of The Year, Song Of The Year, Best New Artist	Number of final nominees in the General Field is 10.	Reduced the number of final nominees in the General Field to eight.
General	<ul style="list-style-type: none"> ▪ Producer Of The Year, Non-Classical ▪ Songwriter Of The Year, Non-Classical 	Producer Of The Year, Non-Classical was in the Production Field and Songwriter Of The Year, Non-Classical was in the Songwriting Field.	Producer Of The Year, Non-Classical and Songwriter Of The Year, Non-Classical were added to the General Field and the number of final nominees is five.
General	Album Of The Year	Honor all credited artist(s), featured artist(s), songwriter(s) of new material, producer(s), recording engineer(s), mixer(s) and mastering engineer(s) as GRAMMY nominees.	Changed nominations requirements: Honor all credited artist(s), featured artist(s), songwriter(s) of new material, producer(s), recording engineer(s), mixer(s), and mastering engineer(s) of 20% or over playing time of the album as GRAMMY nominees.
All Fields	All Categories	26 genre Fields and the General Field.	Consolidated the number of Fields from 26 genre Fields and the General Field to 11 genre Fields and the General Field so there are more Categories for voters to choose from within each Field.
Jazz, Traditional Pop, Contemporary Instrumental & Musical Theater	Best Jazz Performance	Category Name: Best Improvised Jazz Solo Honors the solo artist for jazz improvisation.	New Category Name: Best Jazz Performance Redefine parameters to include all musicians who share in the creation of a single jazz recording (single or track).
Latin, Global, African, Reggae & New Age, Ambient, Or Chant	Best Música Mexicana Album (Including Tejano)	Category Name: Best Regional Mexican Music Album (Including Tejano)	New Category Name: Best Música Mexicana Album (Including Tejano) Updated criteria and Category name to reflect the current state of the genre. Mexican music is no longer Regional (only in Mexico). Artists in USA, Colombia and Spain create Música Mexicana music.

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Field	Category	65th GRAMMY Rule	66th GRAMMY Rule
Children's, Comedy, Audiobook Narration & Storytelling, Visual Media & Music Video/Film	Best Music Film	This Category includes music related documentaries with a minimum of greater than 50% of performance based material and individual music videos that together create a visual album [...]	Revised Category criteria: Removed greater than 50% performance-based material requirement.
Pop & Dance/Electronic Music	Best Pop Dance Recording	No Category for subgenre recordings that pull from Pop and Dance Fields.	New Category: Best Pop Dance Recording
Pop & Dance/Electronic Music	Best Dance/Electronic Music Album	Previous Category 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/electronic recording genres in order to accurately reflect the current trends in dance/electronic music.	Revised Category criteria: This Category recognizes excellence in recordings from established Dance and Electronic genres such as House, Techno, Trance, Dubstep, Drum & Bass, Electronica, as well as other emerging Dance and Electronic genres, with production and sensibilities distinctly different from a Pop approach.
Pop & Dance/Electronic Music	Best Dance/Electronic Recording	Previous Category criteria: This Category is intended for recordings with significant electronic-based instrumentation generally based around a rhythmic dance beat. The screening process should include established Dance and Electronic recording genres as well as related emerging genres, in order to accurately reflect the current trends in dance and/or electronic music.	Revised Category criteria: This Category recognizes excellence in recordings from established Dance and Electronic genres such as House, Techno, Trance, Dubstep, Drum & Bass, Electronica, as well as other emerging Dance and Electronic genres, with production and sensibilities distinctly different from a Pop approach. The Category is open to recordings specifically and originally targeted to the Dance and/or Electronic market, with significant electronic-based instrumentation generally based around a rhythmic dance beat.
Latin, Global, African, Reggae & New Age, Ambient, Or Chant	Best African Music Performance	No Category for music from the African continent which influenced the American mainstream. No recognition for large volume of records made by African artists.	New Category: Best African Music Performance

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Field	Category	65th GRAMMY Rule	66th GRAMMY Rule
Jazz, Traditional Pop, Contemporary Instrumental & Musical Theater	Best Alternative Jazz Album	No Category for genre-blending that mixes jazz with other genres.	New Category: Best Alternative Jazz Album
Jazz, Traditional Pop, Contemporary Instrumental & Musical Theater	Best Jazz Vocal Album		Addition to Category criteria: Vocal performances, styling, arrangements, and interpretation must be jazz in content and a tributary of the vocal jazz solo or ensemble tradition, and not merely pop/R&B or other non-jazz genre vocal performances employing some jazz flavoring, instrumental improvisation, jazz/swing feel, or those that may use jazz musicians for backup. Pop, R&B, Traditional Pop (including swing dance band stylings made popular during the big-band era, void of the above mentioned jazz vocal elements), or other genre styles of vocal performance are not eligible.
Jazz, Traditional Pop, Contemporary Instrumental & Musical Theater	Best Latin Jazz Album	Previous Category 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.	Revised Category criteria: This Category recognizes excellence in Latin Jazz albums by ensembles of any size or orchestration (with added vocals or not), representing the blending of Jazz and improvisation with any Latin and Iberian-American music, Brazilian, and Argentinian tango music.

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Field	Category	65th GRAMMY Rule	66th GRAMMY Rule
Classical	Best Classical Compendium	<p>Previous Category criteria:</p> <p>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.</p>	<p>Revised Category criteria:</p> <p>For an album developed and united by an artist, composer, tribute, thematic idea, musical, or other unifying concept. Classical crossover projects and albums of at least 50 percent playing time of music that intersects various genres with Classical Music are also eligible in this Category. Albums may embody historic, spoken and/or documentary material, if those portions do not exceed 49% total playing time. Albums entered in Classical Compendium may not be entered in other classical Categories, but individual tracks/pieces may be entered in other Categories.</p>

ELIGIBILITY		
	65th GRAMMY Rule	66th GRAMMY Rule
Awards & Certificates	Producers and Engineers are awarded with a certificate if less than 50% playing time.	<p>Producers and Engineers are awarded with a certificate if less than 50% playing time.</p> <p>All eligibly credited Immersive Producer(s) & Engineer/Mixer(s) are awarded with a certificate.</p>
Generative Artificial Intelligence		Only human creators are eligible to be submitted for, consideration for, nominated for, or win a GRAMMY Award [...]

ONLINE ENTRY PROCESS		
	65th GRAMMY Rule	66th GRAMMY Rule
Entry Submissions	All recordings entered must have an assigned International Standard Recording Code ISRC.	<ul style="list-style-type: none"> ▪ Entrant is required to provide the UPC or ISRC number for the recording being submitted for GRAMMY consideration. ▪ Entrant is required to upload and confirm the full track listing and final crediting of the recording. ▪ Entrant affirms the entered recording should be used for Screening and for the Voting site.
Nomination Change Request	Potential recipient informs Awards Dept. detailing what was inaccurately submitted and explanation as to why the error took place and what steps are being taken to correct the mistake. After approval, Awards makes nomination correction.	<p>Updated policy for nomination change requests from labels and potential recipients.</p> <ul style="list-style-type: none"> ▪ Acknowledgement of credits submitted in Online Entry Process (OEP) ▪ Designated time for corrections after OEP ▪ To request changes to nominations after the nomination announcement, required documents and fees apply ▪ Labels or potential recipients pay \$200 per added name ▪ Credits must be updated across DSPs, as applicable

VOTING PROCESS		
	65th GRAMMY Rule	66th GRAMMY Rule
National Craft Committee	Regional Craft Committee/ Nominating Committee meetings for: <ul style="list-style-type: none"> ▪ Producer Of The Year, Non-Classical ▪ Composing/Arranging ▪ Songwriter Of the Year, Non-Classical 	Converted from Regional to National Craft Committee/ Nominating Committee meetings for: <ul style="list-style-type: none"> ▪ Producer Of The Year, Non-Classical ▪ Composing/Arranging ▪ Songwriter Of the Year, Non-Classical
National Craft Committee	First and Final Round voting is open to all Voting Members for music film and music video Categories.	<p>Added a National Craft Committee for Music Video and Music Film to honor specific crafts and roles of Video & Film direction and production inclusive of the role music and artists play.</p> <p>First Round voting is open to General Voting Members. Final Round voting takes place in National Craft Nominating Committees.</p>

GENERAL ELIGIBILITY GUIDELINES

The 66th GRAMMY Awards eligibility period is Oct. 1, 2022 to Sept. 15, 2023.

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 Round 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 greater than 50% 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. Spoken word albums are not typically available for streaming, so the exception of SoundCloud and various e-reader site links will be allowed for those entries. All recordings entered must have an assigned International Standard Recording Code ISRC or UPC number.

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/16 bit 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/Electronic Music, Gospel & CCM, Rock, Metal & Alternative Music, R&B, Rap & Spoken Word Poetry, Country & American Roots Music, Latin, Global, African, Reggae & New Age, Ambient, Or Chant 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. [For Tracks, this excludes Composition, Arrangements, Song Written For Visual Media, Remixed Recording, Songwriter Of The Year (Non-Classical), Producer Of The Year (Classical and Non-Classical), and all Classical categories.]

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. Updated, revised or expanded versions of previously submitted albums will not be eligible.

Albums must contain greater than 75% playing time of newly recorded (within five years of release date), previously unreleased recordings. To be eligible in a specific Genre Category, an album must contain greater than 50% 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; they are eligible in the genre album Categories if they perform greater than 50% 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, basslines, 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.

GENERATIVE ARTIFICIAL INTELLIGENCE

The GRAMMY Award recognizes creative excellence. Only human creators are eligible to be submitted for consideration for, nominated for, or win a GRAMMY Award. A work that contains no human authorship is not eligible in any Categories. A work that features elements of A.I. material (i.e., material generated by the use of artificial intelligence technology) is eligible in applicable Categories; however: (1) the human authorship component of the work submitted must be meaningful and more than de minimis; (2) such human authorship component must be relevant to the Category in which such work is entered (e.g., if the work is submitted in a songwriting Category, there must be meaningful and more than de minimis human authorship in respect of the music and/or lyrics; if the work is submitted in a performance Category, there must be meaningful and more than de minimis human authorship in respect of the performance); and (3) the author(s) of any A.I. material incorporated into the work are not eligible to be nominees or GRAMMY recipients insofar as their contribution to the portion of the work that consists of such A.I. material is concerned. De minimis is defined as lacking significance or importance; so minor as to merit disregard.

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 (e.g., 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

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 Committee is expected to consider the artist's intent as part of the decision-making process. In cases where a Screening Committee is unsure whether to move the recording to another genre, artist's intent (as indicated by the Category in which the recording was initially entered) should be considered as the deciding factor in the appropriate Category placement.

The Screening Meeting process brings together experts in all the various genres, 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:

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

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

SUBMITTING ENTRIES FOR GRAMMY CONSIDERATION

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 disqualify any entry, and to revoke any nomination and/or GRAMMY Award bestowed, if the Academy discovers that the corresponding entry was submitted in violation of the Academy's Rules and Guidelines.
- 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 greater than 50% 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, 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 the Academy 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 [Voting And Solicitation Guidelines](#) or violation of the Recording Academy member website's For Your Consideration guidelines.
- Participation in the Online Entry Process of the Recording Academy does not guarantee a

GRAMMY nomination or GRAMMY Award.

- Only human creators are eligible to be submitted for consideration for, nominated for, or win a GRAMMY Award. A work that contains no human authorship is not eligible in any Category. The Academy may disqualify any entry in a particular Category, if it determines, in the Academy's sole discretion, that such entry does not incorporate meaningful and more than de minimis human authorship that is relevant to such Category. De minimis is defined as lacking significance or importance; so minor as to merit disregard.

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 meet 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 66th GRAMMYS®, the Entry Access is open to media companies and Academy members from July 17 through Aug. 31.

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 66th GRAMMY Awards.

ENTRY FEES

The per-entry fee structure encourages entrants to consider the value of each entry and make mindful decisions to put forward work that they truly believe is GRAMMY-worthy. All Professional and Voting Members of the Recording Academy will receive five (5) courtesy entries every year. Any member who would be burdened by the entry fees can request the fees be waived by reaching out to the Awards Department at awards@recordingacademy.com

PER-ENTRY FEE SCHEDULE			
	Early Bird Pricing	Standard Pricing	Final Deadline Pricing
	July 17 - July 31	Aug. 1 - Aug. 23	Aug. 24 - Aug. 31
Members	\$40 (after 5 courtesy entries)	\$75 (after 5 courtesy entries)	\$125 (after 5 courtesy entries)
Media Companies	\$65	\$95	\$125

ENTRY LIMITS

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

GRAMMY ENTRIES ARE MADE FOR SPECIFIC RECORDINGS

For each entry in the Awards' Online Entry Process, the entrant is required to provide the UPC or ISRC number for the recording being submitted for GRAMMY consideration. The entrant is also required to upload and confirm the full track listing and confirmed final crediting of the recording. The entrant affirms that it is that specific recording that should be used by our Screening and Craft Committees and should be made available to GRAMMY voters for streaming on our voting sites for two rounds of voting.

Often there may be other versions of the same album or track released. These alternate versions and configurations, which may include Deluxe album versions, alternate singles with added featured or collaborating artists, alternate mixes, or versions exclusive to specific retailers or streaming services, are not considered for GRAMMY Award eligibility when they have a different UPC or ISRC number and tracks or credits that are different from the entered version.

NUMBER OF NOMINATIONS

The number of nominations in the General Field Categories for Record Of The Year, Song Of The Year, Album Of The Year, and Best New Artist is eight. The number of nominations in the General Field Categories for Producer Of The Year, Non-Classical and Songwriter Of The Year, Non-Classical is five. 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.

STREAMING REQUIREMENTS FOR GRAMMY ENTRIES

Academy members and media companies are required to provide several eligible streaming links for each entry they make with the exception of a few in Craft: Best Immersive Audio Album, Best Recording Package, Best Boxed/Special Limited Edition Package, Best Album Notes, and Best Historical Album. The Academy does not monitor how Voting Members listen to music in their home while voting in both the first and second rounds. Providing a variety of streaming links is recommended for the listening function within the voting ballot system.

If required streaming link or retail-ready product is not received by the deadline, the entry or entries

may be disqualified. If the recordings for a Craft entry are not received in the quantity required, the Academy may disqualify the affected entry without liability.

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

BEST ALBUM NOTES: One (1) copy

BEST IMMERSIVE AUDIO ALBUM: Three (3) copies (DVD-Audio, DVD-Video, SACD, Blu-ray, flash drive, or burned download) if immersive album is not uploaded during OEP process

BEST RECORDING PACKAGE: Five (5) copies

BEST HISTORICAL ALBUM: Three (3) copies

PRODUCER OF THE YEAR, NON-CLASSICAL: Four (4) copies if lossless streaming link is not submitted

BEST ENGINEERED ALBUM, NON-CLASSICAL: Two (2) copies if lossless streaming link is not submitted

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.

NOMINATING PROCESS

Nominations are determined by Voting Members through first round voting or Craft Nominating Committee processes. All Voting Members are encouraged to vote in the six Categories of the General Field. Additionally, voters may vote in up to 10 other Categories — based on areas in which the voter is actively engaged as a peer — on both ballots. The 10 additional Categories must be within no more than three Fields.

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 or Executive Committee and Chapter President to develop a slate of recommendations. These recommendations can be supplemented, if necessary, by the CEO and National Chair in consultation with the head of Awards and the Craft Committee Chair(s) for DEI and balance considerations. 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 would 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.

1. Committee members may serve a maximum of eight 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.
2. At least 25% of each committee must turn over from the previous year's committee.

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

For Best Historical Album and Best 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 vote by confidential individual ballot to select the five nominations.

For Best Instrumental Composition; Best Arrangement, Instrumental Or A Cappella; Best Arrangement, Instruments And Vocals; and Producer Of The Year, Non-Classical 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 a National Craft Nominating Committee. 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 National Craft Nominating Committees, made up of 30-40 Voting Members representing all the Chapters, to vote by confidential ballot to select the five nominations.

For Producer of the Year, Classical; Best Engineered Album, Classical; and Best Contemporary Classical Composition Categories in 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 National Craft Nominating Committees. The top 30 selections from the General Voting Membership in each Category appear on the ballot for the National Craft Nominating Committees to vote by confidential ballot to select the five nominations.

1. Each Craft Committee receives a list of 30 titles from the first round of voting by the membership, or possibly more to account for ties.
2. Committee Members serve five years on and one year off; Committee Chairs serve three years on and two years off. 25% turn over each year by the fourth year.
3. Committees are populated the same way current Craft Committees are, with names proposed from Chapters, etc.

Best Recording Package and Best 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 Composition, Arrangement and Producer Of The Year, Non-Classical 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 by individual, confidential ballot, and their votes determine the five nominations.

For Best Immersive Audio Album Nominations 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.

For Songwriter Of The Year, Non-Classical The national Songwriter Of The Year, Non-Classical Nominating Committees are comprised of diverse and “highly relevant” songwriters across all genres and areas of the craft. The committees will be assembled by the Recording Academy. Suggestions for nominating committee candidates will come from the Chapters and be vetted by the Awards Department in consultation with the CEO and Recording Academy Chair. The final population of these committees is done by the CEO and Recording Academy Chair. The Nominating Committee meets once. They are given a list of the voters’ top 30 selections from the first round voting in alphabetical order by songwriter.

The committee is provided the submitted material, both recordings and lyrics, from the songwriters on this list, to listen to and review, and then discuss it amongst themselves. At the end of the Nominating Committee meeting each committee member votes by individual confidential ballot to determine the final nominees. Nominating Committees are chaired by a Voting Member in conjunction with an Academy Staff member. National committee chair recommendations for the following year will be recommended. A committee chair recommendation for the following year is made by the committee at the end of the meeting by secret ballot in accordance with Academy policy. No committee member can serve for more than five consecutive years without a one-year break. (If deemed necessary to the process, a committee member who is selected to serve as Chair may serve up to an additional three years before taking two years off the committee.) The Chair's job will be to guide the committee through the process. Although the Chair shall be impartial on the decisions taken by the committee, they will be a Voting Member of the committee.

For Best Music Video and Best Music Film Categories in 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 National Craft Nominating Committees. This committee would comprise of 16-20 Voting Members, equally balanced in the fields of video and film. The top 30 selections (give or take to account for ties) from the General Voting Membership in each Category appear on the ballot for the National Craft Nominating Committees to vote by confidential ballot to select the five nominations.

1. Committee Members must show documentation of six music videos or three music films to be eligible to serve on the committee.
2. Committee Chairs are determined each year by confidential majority vote from the previous Craft Committee.

The top 30 selections from the General Voting Membership in each Category appear on the ballot for the National Craft Nominating Committee to vote by confidential ballot to select the five nominations. The Music Video & Music Film Craft Committee would meet for two days, in person in an appropriate screening room/venue. They would review the top 30 selections of Music Video entirely, discuss each project, and vote confidentially on the five nominations.

NOMINATION CHANGE REQUEST POLICY

At the time of submission, the submitter will receive a list of names they have submitted as eligibly credited. They need to acknowledge that the list is complete and may not be changed without additional qualifications. After the submission period is closed during the Online Entry Process and before the nominations announcement, the submitter may send changes in the credits with the following required documentation:

- a. Affidavit that the change request has been verified to be true.
- b. Reason for the change.
- c. Submit updated (final) label copy.
- d. Confirmation that the credits have been updated across DSPs as applicable.

DEADLINE FOR CREDIT CORRECTIONS BEFORE THE TELECAST

After the nomination's announcement, the submitter may request changes in the original credits within the period of two weeks after the announcement, with the following required documentation and fees:

- a. A formal statement from the head of the label, content owner or producer on behalf of the content owner, specifically detailing what was inaccurately submitted or omitted, an explanation as to why the error took place, and what steps are being taken to correct the mistake.
- b. A notarized statement from the artist, where applicable.
- c. Submit updated (final) label copy or credit list approved by content owner or producer on behalf of the content owner, where applicable.
- d. Call sheets or studio logs proving the additional person or persons have worked on the recording and their roles, where applicable.
- e. There will be a fee of \$200 per added name. This fee is to be paid in advance of the adjustments by the party requesting the changes.
- f. Confirmation that the credits have been updated across DSPs as applicable.

DEADLINE FOR CREDIT CORRECTIONS AFTER THE TELECAST

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. There will be a deadline of one year from the date of the telecast to make requests to the Awards Department for crediting changes/additions to nominated or winning albums. The requirements are the same as above:

- a. A formal statement from the head of the label, content owner or producer on behalf of the content owner, specifically detailing what was inaccurately submitted or omitted, an explanation as to why the error took place, and what steps are being taken to correct the mistake.
- b. A notarized statement from the artist, where applicable.
- c. Submit updated (final) label copy or credit list approved by content owner or producer on behalf of the content owner, where applicable.
- d. Call sheets or studio logs proving the additional person or persons have worked on the recording and their roles, where applicable.
- e. There will be a fee of \$200 per added name. This fee is to be paid in advance of the adjustments by the party requesting the changes.
- f. Confirmation that the credits have been updated across DSPs as applicable.

After the one-year deadline, any request for changes will have to be made to the Executive Committee of the Board of Trustees of the Recording Academy.

- a. The party requesting the changes is responsible for providing all the necessary documents to show proof of claim.
- b. It will be at the sole discretion of the Executive Committee as to whether to consider the claim.

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.

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 2nd 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

Record Of The Year (C)
Album Of The Year (C)
Song Of The Year (B)
Best New Artist (A)
Producer Of The Year, Non-Classical (A)
Songwriter Of The Year, Non-Classical (A)

POP & DANCE/ELECTRONIC MUSIC

Pop Solo Performance (A)
Pop Duo/Group Performance (A)
Pop Vocal Album (C)(B)*
Dance/Electronic Recording (C)
Pop Dance Recording (C)
Dance/Electronic Music Album (C)(B)*

ROCK, METAL & ALTERNATIVE MUSIC

Rock Performance (A)
Metal Performance (A)
Rock Song (B)
Rock Album (C)(B)*
Alternative Music Performance (A)
Alternative Music Album (C)(B)*

R&B, RAP & SPOKEN WORD POETRY

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 Performance (A)
Melodic Rap Performance (C)
Rap Song (B)
Rap Album (C)(B)*
Spoken Word Poetry Album (C)(B)*

JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER

Jazz Performance (A)
Jazz Vocal Album (C)(B)*
Jazz Instrumental Album (C)(B)*
Large Ensemble Album (A)
Latin Jazz Album (C)(B)*
Alternative Jazz Album (C)(B)*
Traditional Pop Vocal Album (C)(B)*
Contemporary Instrumental Album (C)(B)*
Musical Theater Album (B)

COUNTRY & AMERICAN ROOTS MUSIC

Country Solo Performance (A)
Country Duo/Group Performance (C)
Country Song (B)
Country Album (C)(B)*
American Roots Performance (A)
Americana Performance (A)
American Roots Song (A)
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)*

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

Latin Pop Album (C)(B)*
Música Urbana Album (C)(B)*
Latin Rock Or Alternative Album (C)(B)*
Música Mexicana Album (Including Tejano) (C)(B)*
Tropical Latin Album (C)(B)*
Global Music Performance (A)
African Music Performance (A)
Global Music Album (C)(B)*
Reggae Album (C)(B)*
New Age, Ambient Or Chant Album (C)(B)*

CHILDREN'S, COMEDY, AUDIO BOOK NARRATION AND STORYTELLING, VISUAL MEDIA & MUSIC VIDEO/FILM

Children's Music Album (C)(B)*
Comedy Album (C)(B)*
Audio Book, Narration And Storytelling Recording (C)(B)*
Compilation Soundtrack For Visual Media (B)
Score Soundtrack For Visual Media (Includes Film And Television) (B)
Score Soundtrack For Video Games And Other Interactive Media (B)
Song Written For Visual Media (B)
Music Video (D)
Music Film (D)

PACKAGE, NOTES & HISTORICAL

Recording Package (B)
Boxed/Special/Limited Edition Package (B)
Album Notes (B)
Historical Album (B)

PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT

Engineered Album, Non-Classical (B)
Engineered Album, Classical (F)
Producer Of The Year, Classical (A)
Remixed Recording (A)
Immersive Audio Album (B)
Instrumental Composition (B)
Arrangement, Instrumental Or A Cappella (E)
Arrangement, Instruments And Vocals (E)

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)*

* 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 AND SOLICITATION GUIDELINES

PRESERVING THE INTEGRITY OF THE GRAMMY AWARDS PROCESS

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.

For more information about the Awards rules, eligibility and submission procedures, [click here](#)

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.

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. Members or their designated publicists are restricted to promoting only their own recordings. There shall be no lobbying on behalf of other members. 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
- Include any Recording Academy trademarks, logos or any other protected information: www.grammy.com/legal. Logo use is reserved for paid Recording Academy sponsors or partners
- Include entry list numbers or Category numbers
- Include chart numbers, number of streams, sales figures, or RIAA awards
- 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., 2023 or 66th GRAMMY Awards)

BILLBOARD ISSUE FOR MEMBERS

Recording Academy members receive a complimentary copy of the Billboard GRAMMY Issue unless they choose to opt out. Featured subjects and content are determined independent of the Recording Academy. The Billboard GRAMMY mailing is handled by an independent third-party mailing house who has signed a non-disclosure agreement — the Recording Academy does not disclose the contact information of its members to Billboard.

Any member can take out an advertisement. Advertising restrictions listed above apply. Special rates exist for independent creators. For more information on ad rates, email membership@recordingacademy.com

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.

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.

Additionally, marketing companies may not use subscriber-based publications to distribute promotional materials to an Academy member unless the member is a subscriber to those publications. The Academy defines "subscriber" as a member who has taken the intentional step of requesting that a publication be sent to them on a regular basis. The member does not necessarily have to pay for that subscription.

Marketers are also urged to familiarize themselves with the Recording Academy's regulations for using its intellectual properties: (<https://www.recordingacademy.com/legal>)

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. The duration for the feature is the first round voting period. This feature is not available for the final round voting period.

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 EntryList, 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 MEMBERSHIP-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 and 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. 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.

AWARDS, CERTIFICATES AND GRAMMY TICKETS

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

Genre	Category	Nominee	Statuette	Certificate
General	1. Record Of The Year	Artist(s) & Producer(s), Engineer/Mixer(s), Mastering Engineer(s), if other than Artist(s).	Artist(s) & Producer(s), Engineer/Mixer(s), Mastering Engineer(s), if other than Artist(s).	Arranger(s), Songwriter(s), Musicians & Background Singers, if applicable. (Songwriter(s) of new material only) Immersive Producer(s) & Immersive Engineer/Mixer(s).
General	2. Album Of The Year	Artist(s) including Featured Artist(s), Songwriter(s) of new material, Producer(s), Recording Engineer(s), Mixer(s) & Mastering Engineer(s) with greater than 20% playing time on the album.	Artist(s) including Featured Artist(s), Songwriter(s) of new material, Producer(s), Recording Engineer(s), Mixer(s) & Mastering Engineer(s) with greater than 20% playing time on the album.	Featured Artist(s), Songwriter(s) of new material, Producer(s), Recording Engineer(s), Mixer(s) & Mastering Engineer(s) with less than 20% playing time on the album. Arranger(s) & Sampled/ Interpolated Songwriter(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s).
General	3. Song Of The Year	Songwriter(s)	Songwriter(s)	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
General	4. Best New Artist	Artist	Artist(s)	No certificates issued.
General	5. Producer Of The Year, Non-Classical	Producer(s)	Producer(s)	No certificates issued.
General	6. Songwriter Of The Year, Non-Classical	Songwriter(s) with a minimum of five newly written songs in which they are listed as a non-performing, non-producing songwriter or co-writer.	Songwriter(s) with a minimum of five newly written songs in which they are listed as a non-performing, non-producing songwriter or co-writer.	No certificates issued.
Pop	7. Pop Solo Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s) & Immersive Engineer/ Mixer(s) & Songwriter(s).
Pop	8. Pop Duo/Group Performance	Artist(s)	Artist(s)	Producer(s), Vocal Arranger(s), if not a performer, Engineer & Songwriter(s). Immersive Producer & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Pop	9. Pop Vocal Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Dance/Electronic	10. Dance/Electronic Recording	Artist(s) & Producer(s), Mixer(s).	Artist(s) & Producer(s), Mixer(s).	Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Dance/Electronic	11. Pop Dance Recording	Artist(s) & Producer(s), Mixer(s).	Artist(s) & Producer(s), Mixer(s).	Engineer(s), Immersive Producer(s), Immersive Engineer(s) & Songwriter(s).
Dance/Electronic	12. Dance/Electronic Music Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Rock	13. Rock Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Rock	14. Metal Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Rock	15. Rock Song	Songwriter(s)	Songwriter(s)	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
Rock	16. Rock Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Alternative	17. Alternative Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Alternative	18. Alternative Music Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
R&B	19. R&B Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
R&B	20. Traditional R&B Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
R&B	21. R&B Song	Songwriter(s)	Songwriter(s)	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
R&B	22. Progressive R&B Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
R&B	23. R&B Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Rap	24. Rap Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Rap	25. Melodic Rap Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Rap	26. Rap Song	Songwriter(s) of new material only.	Songwriter(s) of new material only.	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
Rap	27. Rap Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Spoken Word	28. Spoken Word Poetry Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Jazz	29. Jazz Performance	Artist(s); or in the case of a Large Ensemble track, Group Leader and group members if the group is under 10.	Artist(s); or in the case of a Large Ensemble track, the group leader and group members if the group is under 10. If the group is over 20, the sole statuette recipient will be the leader.	Producer(s), Engineer(s), Immersive Producer(s) & Immersive Engineer(s). If the group is 10-20, the Academy provides a special certificate and pin to each member of the group.
Jazz	30. Jazz Vocal Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Jazz	31. Jazz Instrumental Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Jazz	32. Large Jazz Ensemble Album	Group Leader and Group Members if the group is under 10.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album. Group Leader and group members if the group is under 10. If the group is 10-20, award the leader.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer & Immersive Engineer/Mixer.
Jazz	33. Latin Jazz Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Jazz	34. Alternative Jazz Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Pop	35. Traditional Pop Vocal Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Contemporary Instrumental	36. Contemporary Instrumental Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Musical Theater	37. Musical Theater Album	Artist(s) of greater than 50% playing time on the album.	Lyricist(s) & Composer(s), if they have written and/or composed a score that comprises greater than 50% playing time of the album and has not been previously nominated; Engineer(s)/mixer(s) of greater than 50% playing time on the album; up to four 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 previously nominated 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(s), if other than Artist(s). (Publisher's Certificate for new material). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Country	38. Country Solo Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
Country	39. Country Duo/Group Performance	Artist(s)	Artist(s)	Producer(s), Vocal Arranger, if not performer, Engineer(s), Immersive Producer(s), Immersive Engineer(s) & Songwriter.
Country	40. Country Song	Songwriter(s)	Songwriter(s)	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
Country	41. Country Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	42. American Roots Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer & Songwriter(s) if song is new.
American Roots Music	43. Americana Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s) if song is new.

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Genre	Category	Nominee	Statuette	Certificate
American Roots Music	44. American Roots Song	Songwriter(s)	Songwriter(s)	Publisher & Songwriter(s) of sampled or interpolated material, if applicable.
American Roots Music	45. Americana Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	46. Bluegrass Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	47. Traditional Blues Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	48. Contemporary Blues Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	49. Folk Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
American Roots Music	50. Regional Roots Music Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Gospel	51. Gospel Performance/Song	Artist(s) & Songwriter(s) (for new song).	Artist(s) & Songwriter(s) (for new song).	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s) (for old song).
Contemporary Christian Music	52. CCM Performance/Song	Artist(s) & Songwriter(s) (for new song).	Artist(s) & Songwriter(s) (for new song).	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s) (for old song).

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Genre	Category	Nominee	Statuette	Certificate
Gospel	53. Gospel Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Contemporary Christian Music	54. Contemporary Christian Music Album	Artist(s) of greater than 50% playing time on the album	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Gospel	55. Roots Gospel Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Latin	56. Latin Pop Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Latin	57. Música Urbana Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Latin	58. Latin Rock Or Alternative Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer & Immersive Engineer/Mixer(s).
Latin	59. Música Mexicana Music Album (Including Tejano)	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Latin	60. Tropical Latin Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Global Music	61. Global Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer(s) & Songwriter(s), if song is new.
Global Music	62. African Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s), if song is new.
Global Music	63. Global Music Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50 % playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Reggae	64. Reggae Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
New Age, Ambient Or Chant	65. New Age, Ambient Or Chant Album	Artist(s) of greater than 50% playing time on the album.	Artist(s) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Children's	66. Children's Music Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Comedy	67. Comedy Album	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Spoken Word	68. Audio Book, Narration And Storytelling Recording	Artist(s) of greater than 50% playing time on the album.	Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Music For Visual Media	69. Compilation Soundtrack For Visual Media	Principal Artist(s) with significant contributing performances, and/or in-studio Producer(s) of a majority of the tracks on the album. Up to two album Producers and Music Supervisors.	<p>Principal Artist(s) with significant contributing performances, and/or in-studio Producers of a majority of the tracks on the album. In the absence of those, award to the individual(s) proactively responsible for the concept and musical direction of the album and for the selection of artists, songs and producers, as applicable.</p> <p>For albums consisting largely of pre-existing masters, up to two album Producers and up to two Music Supervisors, per criteria. For albums consisting largely of new recordings, awards to the Principal Artist(s) with significant contributing performance(s) (Ensemble-Driven Casts in which performers have comparable musical and dramatic participation in the recording are not eligible); up to three Producer(s) (in extraordinary circumstances an appeal for a possible fourth will be considered); and up to two Music Supervisors, per criteria. Engineer/Mixer(s) of greater than 50% playing time of newly recorded material.</p>	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s), Immersive Engineer/Mixer(s).
Music For Visual Media	70. Score Soundtrack For Visual Media (Includes Film And Television)	Composer(s)	Composer (s), Producer(s) & Engineer/Mixer(s), of greater than 50% playing time on the album.	Publisher, Producer(s) & Engineer(s) with less than 50% playing time of newly recorded material; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Music For Visual Media	71. Score Soundtrack For Video Games And Other Interactive Media	Composer(s). In cases where more than one composer is listed, a minimum of 33% playing time will be required.	Composer(s), Music Producer(s) & Engineer/Mixer(s). In cases where more than one composer is listed, a minimum of 33% playing time will be required. If a composer has a separate production team, then the 33% playing time will apply to the Music Producer(s) and Engineer(s)/Mixer(s).	Publisher, Producer(s) & Engineer(s) with less than 50% playing time of newly recorded material; Mastering Engineer(s), Immersive Engineer(s) if other than Artist(s). In cases where the 33% is applied to composers and the production teams, certificates to Composer, Producer(s) & Engineer(s) of less than 33% , if other than artist. Immersive Producer(s) & Immersive Engineer/Mixer(s).
Music For Visual Media	72. Song Written For Visual Media	Songwriter(s)	Songwriter(s)	Publisher
Music Video/Film	73. Music Video	Artist(s), Video Director(s) & Video Producer(s).	Artist(s), Video Director & Video Producer(s).	Audio Producer(s), Audio Mixer & Video Editor.
Music Video/Film	74. Music Film	Artist(s), Video Director(s) & Video Producer(s) of over 51% of the total playing time of music video.	Artist(s), Video Director(s) & Video Producer(s) of over 51% of the total playing time of music video.	Audio Producer(s), Audio Mixer & Video Editor, Artist(s), Video Director & Video Producer(s) with less than 51% playing time of music video.
Package, Notes And Historical	75. Recording Package	Art Director(s)	Art Director(s)	Designer, Illustrator & Photographer, if applicable.
Package, Notes And Historical	76. Boxed Or Special Limited-Edition Package	Art Director(s)	Art Director(s)	Designer, Illustrator & Photographer, if applicable.
Package, Notes And Historical	77. Album Notes	Album Notes Writer(s)	Album Notes Writer(s)	No certificates issued.
Package, Notes And Historical	78. Historical Album	Compilation Producer(s), Restoration Engineer(s) & Mastering Engineer(s).	Compilation Producer(s), Restoration Engineer(s) & Mastering Engineer(s).	Producer(s), Engineer(s) of original recordings; Producer(s), Engineer(s) of under 50% playing time. Immersive Producer(s) & Immersive Engineer/ Mixer(s).
Production	79. Engineered Album, Non-Classical	Engineers (see P&E list for eligible credits) & Mastering Engineer.	Engineers (see P&E list for eligible credits) & Mastering Engineer.	No certificates issued.
Production	80. Engineered Album, Classical	Engineers (see P&E list for eligible credits) & Mastering Engineer.	Engineers (see P&E list for eligible credits) & Mastering Engineer	No certificates issued.
Production	81. Producer Of The Year, Classical	Producer(s)	Producer(s)	No Certificates issued.
Production	82. Remixed Recording	Remixer(s)	Remixer(s)	No certificates issued.

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Genre	Category	Nominee	Statuette	Certificate
Production	83. Immersive Audio Album	IA Engineer, IA Producer & IA Mastering Engineer, if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s) receive an award).	IA Engineer, IA Producer & IA Mastering Engineer, if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s) receive an award).	Producer(s) & Engineer(s) of greater than 50% of original recordings.
Composing/Arranging	84. Instrumental Composition	Composer(s)	Composer(s)	Publisher
Composing/Arranging	85. Arrangement, Instrumental Or A Cappella	Arranger(s)	Arranger(s)	No certificates issued.
Composing/Arranging	86. Arrangement, Instruments And Vocals	Arranger(s)	Arranger(s)	No certificates issued.
Classical	87. Orchestral Performance	Conductor	Conductor, Orchestra/ Large Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist. Immersive Producer(s), Immersive Engineer/Mixer.
Classical	88. Opera Recording	Conductor, Principal Soloists & Producer(s).	Conductor, Principal Soloists; Composer(s) & Librettist if each wrote 100% of the music and libretto of the opera (for new recordings of the entire opera).	Producer(s) & Engineer(s) with less than 50% playing time; Orchestra, Choral Ensembles, Chorus Master & Secondary Soloists; Mastering Engineer, if other than Artist(s). Immersive Producer & Immersive Engineer/Mixer(s).
Classical	89. Choral Performance	Conductor, Choral Director & Chorus Master.	Conductor, Choral Director & Chorus Master, Choral Ensemble; Producer(s) & Engineer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Vocalist performing major solo; Orchestral & Choral Ensemble; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s).
Classical	90. Chamber Music/ Small Ensemble Performance	Conductor & Ensemble.	Conductor & Ensemble; Producer(s) & Engineer(s), if other than the Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s); Artists with less than 50% playing time. Immersive Producer(s) & Immersive Engineer/Mixer(s).

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Genre	Category	Nominee	Statuette	Certificate
Classical	91. Classical Instrumental Solo	Instrumental Soloist & Conductor.	Instrumental Soloist & Conductor; Producer(s) & Engineer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time & Orchestra; Mastering Engineer(s), if other than Artist(s); Accompanist when there is significant accompaniment. Immersive Producer(s) & Immersive Engineer/ Mixer(s).
Classical	92. Classical Solo Vocal Album	Vocal Soloist, Pianist & Conductor.	Vocal Soloist; Collaborative Artist(s), Producer(s) & Engineer(s), if other than Artist(s), of greater than 50% playing time on the album.	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s).
Classical	93. Classical Compendium	Artist(s) & Producer(s) of greater than 50% playing time.	Artist(s) & Producer(s) of greater than 50% playing time. Composer(s) with 50% playing time, and only the sole Librettist/ Lyricists, if any, whose lyrics comprise greater than 50% of the playing time for new works; Recording Engineer(s) and/or Mixer(s).	Producer(s) & Engineer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s).
Classical	94. Contemporary Classical Composition	Composer & Librettist.	Composer & Librettist.	Publisher

ACCEPTING THE AWARD

Acceptance of any award bestowed by the Recording Academy shall be deemed to constitute acceptance by the recipient and their 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 statuettes 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, regulations 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.

AWARDS & NOMINATIONS PROPOSALS

The Recording Academy accepts proposals from Voting and Professional Members to change the rules, guidelines and definitions of the GRAMMY Awards. Members of the Academy may submit proposals year-round; the cutoff date for proposals to be considered for the following year is March 1. To receive the 2024 proposal template and guidelines, and to submit all completed proposals, please contact the Awards Department at 2024awardsproposals@grammy.com.

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. Any proposal author wishing to resubmit under these circumstances may do so, at which point the Awards & Nominations Committee Co-Chairs, National Chair, CEO, and Chief Awards & Industry Officer will convene to discuss. If at least four of these agree, the proposal will be reviewed again in the consecutive year.

Please note that any proposal to create a new Category will require a two-thirds supermajority vote of both the Awards & Nominations Committee and the Board of Trustees to go into effect.

PRODUCER & ENGINEER ELIGIBILITY GUIDELINES

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, and 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. They are present in the recording studio or at the location recording and work 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. They 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)

This person is an engineer who is the last creative bridge between the mix process and the distribution process. They generally work with a final mix of a project and make 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, they 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. They are 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. They are 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. They generally work 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. (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

- 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 preexisting 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

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 music and lyrics to be eligible in a songwriting Category (For purposes of these guidelines, wherever there is a reference to "music and lyrics," melody qualifies as music.) 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.

ELIGIBLE

- 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 they change their name.
- NOTE: The word "artist" is used inclusively to signify performing solo artists as well as established performing duos and groups.

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 themselves 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.

SONGWRITER OF THE YEAR, NON-CLASSICAL

A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

SCREENING CRITERIA This Category recognizes the written excellence, profession and art of songwriting for non-performing and non-producing songwriters.

This Category is for songwriters whose body of work released for the first time during the current eligibility year represents artistic excellence in the area of songwriting.

Songwriters must have written a minimum of five songs in which they are credited "solely" as a songwriter or co-writer. Songs in which the songwriter was also credited as a Primary or Featured Artist, Producer or any other supporting role do not qualify to achieve a minimum song threshold for consideration.

Songwriters may supplement their core five song submission with up to four more songs in which the songwriter has songwriting credits as well as additional credits such as Primary or Featured Artist, Producer or any other supporting role.

The maximum number of songs cannot exceed nine entries, which is comparable to the number of submissions allowed for consideration in the Producer Of The Year, Non-Classical Category.

Songs from albums released in a previous year are not eligible, even if released as a single or added to a new album released during the current eligibility year. Rereleased, covered, remixed, reissued, and historical recordings of songs are not eligible.

Pop & Dance/Electronic Music 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 POP VOCAL ALBUM FOR ALBUMS - VOCAL ONLY

SCREENING CRITERIA This Category recognizes artistic excellence in pop vocal albums.

BEST DANCE/ELECTRONIC RECORDING FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in recordings from established Dance and Electronic genres such as House, Techno, Trance, Dubstep, Drum & Bass, Electronica, as well as other emerging Dance and Electronic genres, with production and sensibilities distinctly different from a Pop approach.

The Category is open to recordings specifically and originally targeted to the Dance and/or Electronic market, with significant electronic-based instrumentation generally based around a rhythmic dance beat. Dance remixes are eligible in the Best Remixed Recording Category only and may not be entered in Best Dance/Electronic Recording.

Note: Recording MUST contain greater than 50% new material. If the vocals or any significant part of the music have not been recorded within the last five years, or were released prior to this year's eligibility period, it can only be entered in Best Remixed Recording.

BEST POP DANCE RECORDING FOR SINGLES OR TRACKS - VOCAL ONLY

SCREENING CRITERIA Pop Dance is generally uptempo, danceable music that follows a pop arrangement, featuring strong rhythmic beats, significant electronic-based instruments with an emphasis on the vocal performance, melody and hooks. Pop Dance is highly eclectic, borrowing influences from other genres and is generally suitable for a contemporary pop audience. Additionally, it is common for Pop Dance to be inspired by many sub genres of Dance & Electronic music, but be differentiated by vocals that are generally present throughout and high in the mix. Dance remixes are eligible in the Best Remixed Recording Category only and may not be entered in Best Pop Dance Recording.

Note: Recording MUST contain greater than 50% new material. If the vocals or any significant part of the music have not been recorded within the last five years, or were released prior to this year's eligibility period, it can only be entered in Best Remixed Recording.

BEST DANCE/ELECTRONIC MUSIC ALBUM FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in recordings from established Dance and Electronic genres such as House, Techno, Trance, Dubstep, Drum & Bass, Electronica, as well as other emerging Dance and Electronic genres, with production and sensibilities distinctly different from a Pop approach.

The Category is open to recordings specifically and originally targeted to the Dance and/or Electronic market, with significant electronic-based instrumentation generally based around a rhythmic dance beat.

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

Rock, Metal & Alternative Music 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 music 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.

BEST ALTERNATIVE MUSIC PERFORMANCE FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes artistic excellence in an alternative performance by a solo artist, collaborating artists, established duo, or established group 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 subgenres or any hybrids thereof and may include performances that do not fit into other genre Categories. Performances 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 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 subgenres or any hybrids thereof and may include recordings that do not fit into other genre Categories.

R&B, Rap & Spoken Word Poetry 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 utilizes 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 music 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.

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 utilizes 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 music 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.

BEST SPOKEN WORD POETRY ALBUM

FOR ALBUMS

SCREENING CRITERIA This Category recognizes excellence in spoken word poetry albums. Spoken Word or Spoken Word Poetry is an oral poetic performance art that refers to the poem as well as the performers' aesthetic qualities such as intonation, vocal inflections, rhythmic cadence, and musicality. Albums of spoken word poetry with or without music collaboration or accompaniment are eligible. (If the recording has musical accompaniment but is primarily spoken word, the spoken word artist would be eligible while the musical accompanist(s) may be identified in parentheses.)

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 poetry 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. Television shows, albums of sound effects and albums of environmental recordings are not eligible in this Category.

Jazz, Traditional Pop, Contemporary Instrumental & Musical Theater Field

BEST JAZZ PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in a performance by a jazz solo artist, collaborating artists, established duos, or groups, with emphasis on jazz improvisation and ensemble interaction. Jazz instrumental and jazz vocal tracks are both eligible.

BEST JAZZ VOCAL ALBUM

FOR ALBUMS - VOCAL ONLY

This category recognizes excellence in albums by jazz vocal soloists, duos, or jazz vocal groups (including small or large jazz vocal ensembles), and/or large ensembles featuring voice, with specific attention to the differentiating elements of the vocal performance/interpretation itself, and without limitations to language (Portuguese and Spanish included). Solo jazz vocal elements include improvisational phrasing, melodic-based improvisation (lyric, word, or scat), jazz style, and utilization of harmonic/melodic vocabulary found within the jazz genre. Ensemble jazz vocal elements may include rhythm/feel, harmony, inflection, improvisation, arrangement/writing, and phrasing.

Vocal performances, styling, arrangements, and interpretation must be jazz in content and a tributary of the vocal jazz solo or ensemble tradition, and not merely pop/R&B or other non-jazz genre vocal performances employing some jazz flavoring, instrumental improvisation, jazz/swing feel, or those that may use jazz musicians for backup. Pop, R&B, Traditional Pop (including swing dance band stylings made popular during the big-band era, void of the above mentioned jazz vocal elements), or other genre styles of vocal performance are not eligible.

If vocalist(s) and 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 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 makeup 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 “head 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 or orchestration (with added vocals or not), representing the blending of Jazz and improvisation with any Latin and Iberian-American music, Brazilian, and Argentinian tango music.

BEST ALTERNATIVE JAZZ ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This category recognizes artistic excellence in Alternative Jazz albums by individuals, duos, groups/ensembles (large or small), with or without vocals. Alternative Jazz may be defined as a genre-blending, envelope-pushing hybrid that mixes jazz (improvisation, interaction, harmony, rhythm, arrangements, composition, and style) with other genres, including R&B, Hip-Hop, Classical, Contemporary Improvisation, Experimental, Pop, Rap, Electronic/Dance music, and/or Spoken Word. It may also include the contemporary production techniques/instrumentation associated with other genres. (Instrumental albums in the well-established Smooth Jazz style will remain in the Contemporary Instrumental Category.)

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 1920s 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 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.

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 preexisting material repurposed 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.

Country & American Roots Music Field

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 music 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.

**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 (bluegrass, blues, folk, and regional roots music).

**BEST AMERICANA PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL**

SCREENING CRITERIA This Category recognizes excellence in performances of Americana music: contemporary music that incorporates 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 AMERICAN ROOTS SONG
A SONGWRITER'S AWARD VOCAL**

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. Instrumentals are not eligible in this Category. A song must comprise music and lyrics to be eligible in a songwriting Category.

BEST AMERICANA ALBUM FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in albums of Americana music: contemporary music that incorporates 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 subgenres 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 recordings of regional roots styles of music, including Cajun, Hawaiian, Native American, Second Line brass band, polka, zydeco, go-go, swamp pop, and others, 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% or more of the vocal tracks on the album and eligibility will be determined by the Screening Committee.

Gospel & Contemporary Christian Music Field

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 Audio Book, Narration And Storytelling Recording.

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 Audio Book, Narration And Storytelling Recording.

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 Audio Book, Narration And Storytelling Recording.

Latin, Global, African, Reggae & New Age, Ambient, Or Chant Field

BEST LATIN POP 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 MÚSICA URBANA ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA Best Música Urbana encompasses music greater than 50% Spanish lyrics, originating in reggaeton and other Latin urban styles, including rap, house, R&B, trap, and others.

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 MÚSICA MEXICANA ALBUM (INCLUDING TEJANO)

FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in recordings of Música Mexicana including all the styles: banda, norteño, corridos, gruperos, mariachi, rancheros, sierrero, jarocho, huasteco 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 música Mexicana 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.

BEST GLOBAL MUSIC PERFORMANCE FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category is intended for vocal and instrumental performances with strong elements of global cultural significance that blend music forms and techniques found in pop, R&B, dance, rap, and folk with unique music forms, local expressions and techniques found among the global diaspora originating outside the United States. The combination gives a unique sense of melody, rhythm, harmony, and lyric that is of global appeal.

BEST AFRICAN MUSIC PERFORMANCE FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA Eligible recordings include vocal and instrumental performances with strong elements of African cultural significance that blend a stylistic intention, song structure, lyrical content and/or musical representation found in Africa and the African Diaspora. The African Diaspora is the worldwide collection of communities descended from native Africans or people from Africa, predominantly in the Americas.

BEST GLOBAL MUSIC ALBUM FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category recognizes excellence in albums of global music. This specifies music that incorporates global music elements uniquely found beyond traditional U.S. conventions or styles, including music that utilizes unique local expressions from across the globe. Given its inclusive nature, this Category focuses on the excellence and quality of the recordings and performances themselves, independent of a particular genre or style (despite its popularity at any given moment in time).

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

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.

BEST NEW AGE, AMBIENT OR CHANT ALBUM FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA This Category may incorporate elements and influences from diverse musical genres to serve common artistic intentions and functional uses which may include a) creating a textural-focused atmospheric musical journey, b) forming soundscapes for relaxation, meditation, introspection, or focus, c) fostering wellness or inner/spiritual awakening, or d) making devotional offerings. Recordings may include sacred as well as secular components; recordings of a spiritual nature may originate or be adapted from global sacred traditions or come from an intent that is universal in nature.

The music may be improvisational and exploratory, emphasize texture and space, or be structurally composed including melody, rhythm, repetition, and themes. Music may be consonant or dissonant and may be contemplative and gentle, dynamic or avant-garde. Vocal music is welcomed as well as solo or multi-instrumentals. Recordings may incorporate acoustic, synthesized or environmental sounds. The Category includes environmental recordings (where the recordist would be considered the artist).

Children's, Comedy, Audio Book Narration and Storytelling, Visual Media & Music Video/Film 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 Audio Book, Narration And Storytelling Recording. Soundtrack albums of children's movies are eligible in Best Compilation Soundtrack For Visual Media.

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. 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, are also eligible.

Recordings that are compilations/excerpts from non-current year broadcast radio or television programs, audio books (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.

BEST AUDIO BOOK, NARRATION AND STORYTELLING RECORDING FOR ALBUMS

SCREENING CRITERIA This Category recognizes excellence in spoken work albums (not including Spoken Word Poetry). Albums of audio books, 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 a spoken work, the narrator would be eligible while the musical accompanist(s) may be identified in parentheses.) 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 work 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.

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 video games 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.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.

2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

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

SCREENING CRITERIA This Category recognizes excellence in score soundtrack 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 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. 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.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA FOR ALBUMS

SCREENING CRITERIA This Category recognizes excellence in score soundtrack albums comprised predominantly of original scores and created specifically for, or as a companion to, a current video game, or other interactive media (AR/VR/portable devices, etc.), released within the qualification period. At least two-thirds of the musical tracks for the album must have been used in the shipped game product, as either in-game, live action play or Cinematics within the video game or interactive media product. Album releases will adhere to the same timing guidelines delineated in the Music For Visual Media Field whereby the media product and the soundtrack album often are not in the same eligibility year. The Academy recognizes these timing discrepancies, evaluates them and adjusts accordingly. Eligible scores may include vocal coloring (not songs) when used in the overall texture of the composition, such as choral groups or solo voices with or without words or syllables.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

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.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

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. Multitrack videos or visual albums (such works are eligible in Best Music Film) are not eligible either. 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-focused 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 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.

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

Package, Notes And Historical 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, it 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/packaging 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.

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 eligible that are simply testimonials, transcripts of prior interviews not specifically created for the current release, brief letters of praise, or congratulations.

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 a 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. Up to three compilation producers can be entered for each entered album.

Production, Engineering, Composition & Arrangement Field

BEST ENGINEERED ALBUM, NON-CLASSICAL AN ENGINEER'S AWARD FOR ALBUMS - 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.

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.

BEST REMIXED RECORDING

A REMIXER'S AWARD - FOR SINGLES OR TRACKS

SCREENING CRITERIA This Category recognizes excellence in remixed recordings ("remixes") where the remixer takes previously recorded and released material and creatively adds to, alters or transforms it in such a way as to create a new and unique performance. The Category is not for "covers," re-recordings, remastered releases of previously issued recordings, or edits which are only a shortened version of a master recording for marketing or broadcast purposes. Also, the addition of a vocal performance by a featured artist without substantive change to the original music recording is not eligible as a remix. 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 available to the Academy for judging purposes.

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 repurposed) 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.

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 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.

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, TRACKS OR SINGLES

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 FOR ALBUMS

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, TRACKS OR SINGLES

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, TRACKS OR SINGLES

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 COMPENDIUM FOR ALBUMS - VOCAL OR INSTRUMENTAL

SCREENING CRITERIA For an album developed and united by an artist, composer, tribute, thematic idea, musical, or other unifying concept. Classical crossover projects and albums of at least 50% playing time of music that intersects various genres with Classical Music are also eligible in this category. Albums may embody historic, spoken and/or documentary material, if those portions do not exceed 49% total playing time. Albums entered in Classical Compendium may not be entered in other classical Categories, but individual tracks/pieces may be entered in other Categories. Award to the artists, conductors, composers, and producers with 50% or more playing time.

BEST CONTEMPORARY CLASSICAL COMPOSITION A COMPOSER'S AWARD - FOR ALBUMS, TRACKS OR SINGLES 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, reorchestrations, remixes, and/or any other types of variants of preexisting compositions are not eligible.

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

**BEST CLASSICAL INSTRUMENTAL SOLO
FOR ALBUMS, TRACKS OR SINGLES
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.