68TH GRAMMY AWARDS®

RULES & GUIDELINES

RECORDING ACADEMY®



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GRAMMY AWARDS YEAR CALENDAR

68TH GRAMMY AWARDS YEAR CALENDAR	
68th GRAMMY Eligibility Period	August 31, 2024 - August 30, 2025
Media Company Registration	July 7 - August 22
Online Entry Process (OEP)	July 16 - August 29
First Round Voting	October 3-15
Nomination Announcement	November 7
Final Round Voting	December 12, 2025 - January 5, 2026
68th GRAMMY Awards Premiere Ceremony & 68th Annual GRAMMY Awards	February 1, 2026

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RULE UPDATES FOR 68TH GRAMMY AWARDS

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

- The Best Country Album Category has been changed to Best Contemporary Country Album
- Best Recording Package and Best Boxed Or Special Limited Edition Package have been combined into one Category called Best Recording Package
- The Academy has expanded eligibility in the three Categories which require the sale of physical product for eligibility and require the submission of physical product for GRAMMY judging to allow for product which is sold via the applicable artist's website or artist's record company's website to be eligible for GRAMMY consideration
- Updated Category description for Best Regional Roots Album
- The Academy approved updated language for the Best Progressive R&B Album Category description
- The Academy approved updated language for the Best Dance Pop Recording Category description
- The Academy approved updated language for the Best American Roots Performance and Best American Roots Song Category descriptions

GENERAL & GENRE FIELDS		
FIELD	**CATEGORY**	**68TH GRAMMY RULE**
Country	Best Contemporary Country Album; Best Traditional Country Album	NEW CATEGORY: Best Traditional Country Album RENAMED CATEGORY: The Best Country Album Category has been changed to Best Contemporary Country Album
Package	Best Recording Package; Best Album Cover	NEW CATEGORY: Best Album Cover REORGANIZED CATEGORY: Best Recording Package and Best Boxed Or Special Limited Edition Package have been combined into one category called Best Recording Package
Classical	Best Orchestral Performance; Best Choral Performance; Best Chamber Music/Small Ensemble Performance; Best Classical Instrumental Solo; Best Classical Solo Vocal Album	NEW GRAMMY RECIPIENTS: The Academy has expanded GRAMMY recognition of classical composers and lyricists/librettists in many cases in Classical Categories for winning albums
General	Best New Artist	EXPANDED BEST NEW ARTIST ELIGIBILITY: Expanding Best New Artist eligibility to artists who were nominated in Album Of The Year but whose contributions fell below the current 20% playing time threshold
Package	Best Recording Package; Best Album Cover	CRAFT COMMITTEE PROCESS CHANGE: The Package Craft Committee is changing from three regional committees to one national committee

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Crafts	Recording Package; Album Notes, Historical Album	PHYSICAL PRODUCT DISTRIBUTION ELIGIBILITY EXPANSION: The Academy has expanded eligibility in the three categories which require the sale of physical product for eligibility and require the submission of physical product for GRAMMY judging to allow for product which is sold via the applicable artist's website or artist's record company's website to be eligible for GRAMMY consideration
Regional Roots Music	Best Regional Roots Album	UPDATED CATEGORY DESCRIPTION: Updated category description for Best Regional Roots Album
Musical Theater	Best Musical Theater Album	REVISED GRAMMY RECOGNITION ELIGIBILITY: In Best Musical Theater Album, the number of Principal Vocalists who may be recognized is increased from "up to four" to "up to six"
R&B	Best Progressive R&B Album	UPDATED CATEGORY DESCRIPTION: The Academy approved updated language for the Best Progressive R&B Album category description
Dance/Electronic Music	Best Dance Pop Recording	UPDATED CATEGORY DESCRIPTION: The Academy approved updated language for the Best Dance Pop Recording category description
American Roots Music	Best American Roots Performance; Best American Roots Song	UPDATED CATEGORY DESCRIPTION: The Academy approved updated language for the Best American Roots Performance and Best American Roots Song category descriptions
OTHER AWARDS		
CEO's Merit Award	Harry Belafonte Best Song For Social Change Award	NEW CRITERIA LANGUAGE: The Academy approved refreshed language welcoming single and multi-movement compositions containing lyrics to be submitted for the Harry Belafonte Best Song For Social Change (a CEO's Merit Award)

RULE ONE: GENERAL ELIGIBILITY

The 68th GRAMMY Awards eligibility period is August 31, 2024 - August 30, 2025.
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 (if the package is new), Best Album Cover (if the album cover 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.

See below definitions of singles, tracks, and albums for additional eligibility information.

GENERAL DISTRIBUTION

"General distribution" is defined as the broad release of a recording, available nationwide via streaming services, brick- and-mortar stores and/or third-party online retailers. (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 period through at least the date of the current year's Final Round voting deadline to be GRAMMY-eligible.

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.

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.

RULE TWO: GENERAL AWARDS DEFINITIONS

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, Gospel & CCM, Rock, Metal & Alternative Music, R&B, Rap & Spoken Word Poetry, Country & American Roots Music, Latin, Jazz, 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. Tracks from albums released in a previous eligibility period are not eligible in Best Instrumental Composition or either Arranging category, 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 are not 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 category. A recording may not be in more than one specialized genre category. However, an album may be in one genre category while one or more tracks from the album may be in a different genre category.

Singles released during the current eligibility period will not count against the "new recordings" threshold (for the purpose of defining an album) as long as the singles were not released on an album in any previous eligibility period.

Singles released during the previous eligibility period will not count against the "new recordings" threshold (for the purpose of defining an album) as long as the singles were not entered in a previous awards cycle and were not released on an album in any previous eligibility period.

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.

SONGS

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 an eligible recording.

FEATURED ARTISTS

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

Featured artists are GRAMMY Award-eligible in the genre album categories if they perform greater than 50% of playing time; and are GRAMMY Award-eligible in performance categories if they are credited as a featured artist on the track/single. (Featured Artists who perform on under 50% of the playing time of a winning album receive an Achievement Certificate.)

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 at the Academy's discretion.

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 eligible to be nominees or GRAMMY recipients.

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.

SONG LYRICS AND ALBUM NOTES IN TRANSLATION

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.

RULE THREE: 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 provide streaming links by the end of the eligibility period and/or send the required product for craft entries by the listed due dates.
- If you have not submitted and/or submitted payment for all entries by the OEP deadline (August 29, 2025), your entries will not be processed.
- 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.
- To remove any entry where the submitter is not an individual who would be entitled to receive a nomination and/or in the event of a win, a GRAMMY Award statuette.

RULE FOUR: DESCRIPTIONS OF THE GRAMMY AWARDS CATEGORIES

GENERAL FIELD

RECORD OF THE YEAR
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s), Producer(s), Engineer(s), Mixer(s), Mastering Engineer(s), if other than Artist(s).

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer(s), Mixer(s), Mastering Engineer(s), if other than Artist(s).

ALBUM OF THE YEAR
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s), 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.

GRAMMY statuettes awarded to Artist(s), 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.

SONG OF THE YEAR
A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

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 period.

Nominees are Songwriter(s) of new material.

GRAMMY statuettes awarded to Songwriter(s) of new material.

BEST NEW ARTIST

FOR ALBUMS, SINGLES OR TRACKS

This Category recognizes an artist whose eligibility-period release(s) achieved a breakthrough into the public consciousness and notably impacted the musical landscape. ("Artist" is used inclusively to signify performing solo artists as well as established performing duos and groups.)

In adjudicating this Category, the primary element considered 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 period.
- 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 period during which the artist's fifth single/track or first album is released.

Exception: If an artist was nominated (but did not win) as a featured artist on an Album Of The Year nominated album but their contribution was less than the current 20% playing time nomination threshold, the artist may enter this Category if they are otherwise eligible.

- 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.

Nominee is the Artist.

GRAMMY statuette awarded to the Artist.

PRODUCER OF THE YEAR, NON-CLASSICAL

A PRODUCER'S AWARD - FOR ALBUMS, TRACKS OR SINGLES

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, 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.

Nominee is the Producer.

GRAMMY statuette awarded to the Producer.

SONGWRITER OF THE YEAR, NON-CLASSICAL

A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

This category, which recognizes the written excellence, profession and art of songwriting, 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 four songs in which they are credited as a songwriter

or co-writer. Songs in which the songwriter was also credited as a Primary or Featured Artist or Producer do not qualify to achieve a minimum song threshold for consideration.

In addition, songwriters may enter up to five 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. In the event that over nine titles are entered for a given songwriter, the final determination of which songs will appear on the ballot will be made by the songwriter or the songwriter's representatives.

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.

Nominee is the Songwriter.

GRAMMY statuette awarded to the Songwriter.

POP & DANCE/ELECTRONIC FIELD

BEST POP SOLO PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

This Category recognizes artistic excellence in a solo vocal or instrumental pop performance with or without accompaniment.

Nominee is the Artist.

GRAMMY statuette awarded to the Artist.

BEST POP DUO/GROUP PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST POP VOCAL ALBUM

FOR ALBUMS - VOCAL ONLY

This Category recognizes artistic excellence in pop vocal albums.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

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.

Nominees are Artist(s), Producer(s), Mixer(s).

GRAMMY statuettes awarded to Artist(s), Producer(s), Mixer(s).

BEST DANCE POP RECORDING
FOR SINGLES OR TRACKS - VOCAL ONLY

Best Dance Pop Recording recognizes excellence in dance recordings that are rooted in electronic and club-oriented production, while incorporating elements of pop songwriting and vocals.

Eligible recordings showcase the fundamentals of dance music, like rhythmic momentum, dynamic build-ups and breakdowns, and instrumental-driven energy shifts that define the genre.

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

Nominees are Artist(s), Producer(s), Mixer(s).

GRAMMY statuettes awarded to Artist(s) & Producer(s), Mixer(s).

BEST DANCE/ELECTRONIC ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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 must be made up of at least 50% Dance/Electronic recordings to qualify.

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

Nominees are the Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to the Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST REMIXED RECORDING

A REMIXER'S AWARD - FOR SINGLES OR TRACKS

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.

The original recording being remixed does not have to have been released during the current eligibility period. Only the remixed recording needs to be released for the first time during the current eligibility period. Only one version/mix of a recording is eligible in the GRAMMY process in most Categories in any year. Remixes of current releases and new remixes of recordings released in a previous awards year are only eligible in Best Remixed Recording. Both the remixed version and the original version of the recording must be available to the Academy for judging purposes.

Nominee is the Remixer(s).

GRAMMY statuette awarded to the Remixer(s).

ROCK, METAL & ALTERNATIVE MUSIC FIELD

BEST ROCK PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

This Category recognizes artistic excellence in a rock performance by a solo artist, collaborating artists, established duo, or established group.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST METAL PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

This Category recognizes artistic excellence in a metal performance by a solo artist, collaborating artists, established duo, or established group.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST ROCK SONG

A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

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 period.

Nominees are Songwriter(s) of new material.

GRAMMY statuette awarded to Songwriter(s) of new material.

BEST ROCK ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes artistic excellence in albums across the spectrum of rock music.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

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. Alternative Music 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.

Nominees are the Artist(s).

GRAMMY statuettes awarded to the Artist(s).

BEST ALTERNATIVE MUSIC ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominee is the Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to the Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

R&B, RAP & SPOKEN WORD POETRY FIELD

BEST R&B PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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

Nominee is the Artist(s).

GRAMMY statuette awarded to the Artist(s).

BEST TRADITIONAL R&B PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

This Category recognizes excellence in traditional R&B performance and is intended for recordings that contain classic R&B/Soul vocal, instrumental and compositional elements in a style that distinctly sets its artistic intention apart from a contemporary approach to the genre.

Nominee is the Artist(s).

GRAMMY statuette awarded to the Artist(s).

BEST R&B SONG
A SONGWRITER'S AWARD FOR SINGLES OR TRACKS

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 period.

Nominee is the Songwriter(s) of new material.

GRAMMY statuette awarded to the Songwriter(s) of new material.

BEST PROGRESSIVE R&B ALBUM
FOR ALBUMS - VOCAL ONLY

This Category recognizes excellence in albums of progressive R&B vocal tracks. This Category is intended for artists whose music is rooted in many of the elements of R&B but has a more progressive sound that may include elements such as hip-hop, rap, pop, dance, and electronic music. This category is differentiated from R&B and/or Traditional R&B by an emphasis on experimentation and innovation, often through unconventional song structures, dynamic production techniques, and multi-genre influences that challenge traditional R&B conventions.

Nominee is the Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST R&B ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes artistic excellence in albums of R&B music.

Nominee is the Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST RAP PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL ONLY

This Category recognizes excellence in a performance by a solo rap artist, collaborating rap artists, established rap duos, or established rap groups.

Nominee is the Artist(s).

GRAMMY statuette awarded to the Artist(s).

BEST MELODIC RAP PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL ONLY

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.

Nominee is the Artist(s).

GRAMMY statuette awarded to the Artist(s).

BEST RAP SONG
A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

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 period.

Nominee is the Songwriter(s) of new material.

GRAMMY statuette awarded to the Songwriter(s) of new material.

BEST RAP ALBUM
FOR ALBUMS - VOCAL PERFORMANCES ONLY

This Category recognizes artistic excellence in albums of rap music.

Nominee is the Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST SPOKEN WORD POETRY ALBUM
FOR ALBUMS

This Category recognizes excellence in spoken work 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. The performing spoken word artist is the Nominee in this category.

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 but is not a nominee.)

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.

Nominees are Spoken Word Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER FIELD

BEST JAZZ PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time; (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.)

GRAMMY statuettes awarded to Artist(s) of greater than 50% playing time; (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.

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 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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST JAZZ INSTRUMENTAL ALBUM
FOR ALBUMS INSTRUMENTAL ONLY

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST LARGE JAZZ ENSEMBLE ALBUM

FOR ALBUMS - INSTRUMENTAL OR INSTRUMENTAL WITH VOCALS

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.

Nominees are Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.)

GRAMMY statuettes awarded to Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.), Producer(s), Engineer(s)/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST LATIN JAZZ ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.)

GRAMMY statuettes awarded to Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee.), Producer(s), Engineer(s)/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST ALTERNATIVE JAZZ ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.)

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST TRADITIONAL POP VOCAL ALBUM
FOR ALBUMS - VOCAL ONLY

This category recognizes excellence in albums consisting of a type and style of song and/or performance that cannot properly be intermingled with present forms of pop music. This includes new performances of songs from sources such as the Great American Songbook and classic forms of popular music of any era. Additionally, this Category includes albums of musical theatre songs that, unlike cast albums, are independent of a unifying narrative or underlying dramatic theme. Recordings eligible for this Category include:

Contemporary pop songs performed in a 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.

- Songs defined by one or more of the following qualities inherent in musical theater: a theatrical style of composition, vocal/instrumental performance, and/or arrangement.
- Benefit, tribute, concert, and cabaret albums featuring performances of repertoire as defined above.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST CONTEMPORARY INSTRUMENTAL ALBUM
FOR ALBUMS - INSTRUMENTAL ONLY

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST MUSICAL THEATER ALBUM
FOR ALBUMS

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.

Nominees are Album Producer(s); Lyricist(s) and Composer(s) of greater than 50% of the score of a new recording of a musical theater work. If any previous recording of said score has been nominated in this category, the composer(s) and lyricist(s) of such shall be ineligible to receive an Award but shall receive a Certificate; Award to up to six (6) Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist OR Achievement Certificates to 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).

GRAMMY statuettes awarded to Album Producer(s); Lyricist(s) and Composer(s) of greater than 50% of the score of a new recording of a musical theater work. If any previous recording of said score has been nominated in this category, the composer(s) and lyricist(s) of such shall be ineligible to receive an Award but shall receive a Certificate; Award to up to six (6) Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist OR Achievement Certificates to 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); Engineer(s)/Mixer(s) of greater than 50% playing time on the album.

COUNTRY & AMERICAN ROOTS MUSIC FIELD

BEST COUNTRY SOLO PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL
SOLO ARTISTS ONLY (WITH OR WITHOUT BAND ACCOMPANIMENT)

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

Nominee is the Artist.

GRAMMY statuette awarded to the Artist.

BEST COUNTRY DUO/GROUP PERFORMANCE

FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL
DUO OR GROUP OR COLLABORATION

This Category recognizes country music recordings by a duo or group, both vocal and instrumental, which utilize a stylistic intention, song structure, lyrical content and/or musical presentation to create a sensibility that reflects the broad spectrum of country music style and culture. The intent is to recognize country music that remains reminiscent of its culture's legacy while also engaging

contemporary forms that "push the boundaries" but still are relevant in the collective country music culture.

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.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST COUNTRY SONG
A SONGWRITER'S AWARD - FOR SINGLES OR TRACKS

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

Nominees are Songwriter(s)of new material.

GRAMMY statuettes awarded to Songwriter(s) of new material.

BEST TRADITIONAL COUNTRY ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes excellence in albums of traditional country music, both vocal and instrumental. Traditional country includes country recordings that adhere to the more traditional sound structures of the country genre, including rhythm and singing style, lyrical content, as well as traditional country instrumentation such as acoustic guitar, steel guitar, fiddle, banjo, mandolin, piano, electric guitar, and live drums. It also includes sub-genres such as Western, Western Swing, and Outlaw country.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST CONTEMPORARY COUNTRY ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes contemporary country music recordings, both vocal and instrumental, which utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of contemporary country style and culture. The intent is to recognize country music that remains reminiscent and relevant to the legacy of country music's culture, while also engaging in more contemporary music forms.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST AMERICAN ROOTS PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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 styles of music, including Cajun, Hawaiian, Indigenous/Native American, Second Line brass band, Polka, Zydeco, Go-go, Swamp Pop, Conjunto and others).

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST AMERICANA PERFORMANCE
FOR SINGLES OR TRACKS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST AMERICAN ROOTS SONG
A SONGWRITER'S AWARD

This Category recognizes excellence in songwriting in any of the subgenres encompassed in the American Roots Music Field (Americana, bluegrass, blues, folk, or regional roots styles of music, including Cajun, Hawaiian, Indigenous/Native American, Second Line brass band, Polka, Zydeco, Go-go, Swamp Pop, Conjunto and others).

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

Nominees are Songwriter(s) of new material.

GRAMMY statuettes awarded to Songwriter(s) of new material.

BEST AMERICANA ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST BLUEGRASS ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST TRADITIONAL BLUES ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST CONTEMPORARY BLUES ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST FOLK ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST REGIONAL ROOTS MUSIC ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes recordings of Cultural roots styles of music, including Cajun, Hawaiian, Indigenous/Native American, Second Line brass band, Polka, Zydeco, Go-go, Swamp Pop, Conjunto, and others, with production and sensibilities distinctly different from a pop approach.

These styles of music are defined as recordings that contain traditional and/or contemporary musical elements within composition and arrangement. Eligibility will be determined by the Screening Committee.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

GOSPEL & CONTEMPORARY CHRISTIAN MUSIC FIELD

BEST GOSPEL PERFORMANCE/SONG
FOR ARTISTS AND SONGWRITERS (OF NEW SONGS)
FOR SINGLES OR TRACKS - VOCAL ONLY

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.

Nominees are Artist(s) & Songwriter(s) of new material.

GRAMMY statuettes awarded to Artist(s) & Songwriter(s) of new material.

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG
FOR ARTISTS AND SONGWRITERS (OF NEW SONGS)
FOR SINGLES OR TRACKS - VOCAL ONLY

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.

Nominees are Artist(s) & Songwriter(s) of new material.

GRAMMY statuettes awarded to Artist(s) & Songwriter(s) of new material.

BEST GOSPEL ALBUM
FOR ALBUMS - VOCAL ONLY

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM
FOR ALBUMS - VOCAL ONLY

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST ROOTS GOSPEL ALBUM
FOR ALBUMS - VOCAL ONLY

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

BEST LATIN POP ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST MÚSICA URBANA ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST LATIN ROCK OR ALTERNATIVE ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST MÚSICA MEXICANA ALBUM (INCLUDING TEJANO)
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes excellence in recordings of Música Mexicana including all the styles: banda, norteño, corridos, gruperos, mariachi, rancheros, sierreño, 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 greater than 50% Spanish language lyrics 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).

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST TROPICAL LATIN ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

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.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

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

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.

Nominees are Artist(s).

GRAMMY statuettes awarded to Artist(s).

BEST GLOBAL MUSIC ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST REGGAE ALBUM
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes excellence in albums of reggae music, including roots reggae, dancehall and ska music.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST NEW AGE, AMBIENT OR CHANT ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

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).

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

BEST CHILDREN'S MUSIC ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

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. Because these albums must be created and intended specifically for children, lyrics and English language translations are required with entry submissions.

All children's music recordings belong in this Category, including those with musical style rooted in Latin music, gospel, rock, rap, etc. Instrumental only albums must show a stylistic intention, song structure, content and/or musical presentation to create a sensibility that reflects the broad spectrum of children's music. The word "children" is used with a specific age range defined as infant to twelve years old, differentiating between a child and a teen.

Children's spoken word albums are eligible in Best Spoken Word Poetry Album and Best Audio Book, Narration, and Storytelling Recording. Soundtrack albums of children's movies are eligible in Best Compilation Soundtrack For Visual Media.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST COMEDY ALBUM
FOR ALBUMS

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.

Nominees are Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Artist(s), Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

BEST AUDIO BOOK, NARRATION AND STORYTELLING RECORDING
FOR ALBUMS

This Category recognizes excellence in spoken word 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. The performing narrator or storyteller is the Nominee in this category. (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 but is not a nominee.)

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.

Nominees are Spoken Word Narrator or Storytelling Artist(s) of greater than 50% playing time on the album.

GRAMMY statuettes awarded to Spoken Word Narrator or Storytelling Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album.

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

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/reality 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.

Nominees are 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 are eligible.

GRAMMY statuettes awarded to 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. 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.

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

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.

Greater than 50% of the music on an otherwise eligible Video Game Soundtrack or Interactive Media soundtrack must be derived from new episodes or new programming that is released during the GRAMMY eligibility year for which it is entered. This will apply to new DLC (downloaded content in-game) and Seasonal Expansions as well as brand new content.

Soundtracks of live concert films, live or filmed stage shows, musical/variety/reality 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 three 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.
3. If the visual media was released before the soundtrack, it must be within the current eligibility period or the previous eligibility period. If the visual media work was released before that, it is not eligible.

Nominees are Composer(s) of new material.

GRAMMY statuettes awarded to Composer(s) of new material, Producer(s) & Engineer/Mixer(s), of greater than 50% playing time on the album.

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

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 three 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.
3. If the video game was released before the soundtrack, it must be within the current eligibility period or the previous eligibility period. If the video game was released before that, it is not eligible.

Nominees are Composer(s). In cases where more than one composer is listed, a minimum of 33% playing time will be required.

GRAMMY statuettes awarded to 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).

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

A SONGWRITER'S AWARD FOR SINGLES OR TRACKS

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
3. If the visual media was released before the soundtrack, it must be within the current eligibility period or the previous eligibility period. If the visual media work was released before that, it is not eligible.

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.

Songs from live concert films, live or filmed stage shows, musical/variety/reality television shows, musical documentaries in which the primary focus is live performance, or which are primarily "making of" works, and songs that are greatest hits/career retrospective are not eligible.

Nominees are Songwriter(s) of new material.

GRAMMY statuettes awarded to Songwriter(s) of new material.

BEST MUSIC VIDEO

FOR MUSIC VIDEOS - VOCAL OR INSTRUMENTAL ANY GENRE

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)

Nominees are Artist(s) of newly recorded material, Video Director(s) & Video Producer(s).

GRAMMY statuettes awarded to Artist(s) of newly recorded material, Video Director(s) & Video Producer(s).

BEST MUSIC FILM

FOR MUSIC FILMS - VOCAL OR INSTRUMENTAL ANY GENRE

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).

Nominees are Artist(s) of newly recorded material, Video Director(s) & Video Producer(s) of over 50% of the total playing time of music film.

GRAMMY statuettes awarded to Artist(s) of newly recorded material, Video Director(s) & Video Producer(s) of over 50% of the total playing time of music film.

PACKAGE, NOTES AND HISTORICAL FIELD

BEST RECORDING PACKAGE

AN ART DIRECTOR'S AWARD - FOR ALBUMS OR SINGLES

This Category recognizes excellence in the field of art and packaging for albums or singles. Physical product in any configuration (standard, special edition, limited edition, or boxed sets), 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/packaging has been previously released, or is being reissued with only minimal new design elements, it is not eligible.

An entry in this Category is eligible if the physical product release during the applicable eligibility period either meets the general distribution requirement or was made available for purchase solely via the applicable artist's website or such artist's record company's website, so long as the release meets all other eligibility requirements, is sold as a stand-alone product, and the sales link is available to all consumers (e.g., fan club-only releases or releases through a subscription series are not eligible).

Nominees are Art Director(s).

GRAMMY statuettes awarded to Art Director(s).

BEST ALBUM COVER

AN ART DIRECTOR'S AWARD - FOR ALBUMS ONLY

This Category recognizes excellence in cover art for albums of recordings in 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 creativity, design, illustration, photography, and/or graphic art of the Album Cover.

The Album Cover must be predominantly new: If the album cover art has been previously released, or the recording is being reissued with only minimal new cover art, is not eligible.

Eligible Album Covers can be from digital-only or streaming-only full-length releases as well as albums that have physical configurations. Submission of an Album Cover in this Category would not disqualify the physical package of the same release from being submitted in Best Recording Package. Eligible entries for this category require a high-resolution digital file of the album cover be uploaded with the entry.

Nominees are Art Director(s).

GRAMMY statuettes awarded to Art Director(s).

BEST ALBUM NOTES

AN ALBUM NOTES WRITER'S AWARD - FOR ALBUMS ONLY

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.

An entry in this category is eligible if the physical product release during the applicable eligibility period either meets the general distribution requirement or was made available for purchase solely via the applicable artist's website or such artist's record company's website, so long as the release meets all other eligibility requirements, is sold as a stand-alone product, and the sales link is available to all consumers (e.g., fan club-only releases or releases through a subscription series are not eligible).

Nominee is Album Notes Writer.

GRAMMY statuette awarded to Album Notes Writer

BEST HISTORICAL ALBUM

FOR ALBUMS ONLY - VOCAL OR INSTRUMENTAL ALL GENRES

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.

An entry in this category is eligible if the physical product release during the applicable eligibility period either meets the general distribution requirement or was made available for purchase solely via the applicable artist's website or such artist's record company's website, so long as the release meets all other eligibility requirements, is sold as a stand-alone product, and the sales link is available to all consumers (e.g., fan club-only releases or releases through a subscription series are not eligible).

Nominees are Compilation Producer(s), Restoration Engineer(s) & Mastering Engineer(s).

GRAMMY statuettes awarded to Compilation Producer(s), Restoration Engineer(s) & Mastering Engineer(s).

PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT FIELD

BEST ENGINEERED ALBUM, NON-CLASSICAL

AN ENGINEER'S AWARD
FOR ALBUMS - VOCAL OR INSTRUMENTAL

This Category recognizes excellence in engineering for non-Classical recordings. 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, are secondary.

Nominees are Engineers (see P&E list for eligible credits) & Mastering Engineer.

GRAMMY statuettes awarded to Engineers (see P&E list for eligible credits) & Mastering Engineer.

BEST ENGINEERED ALBUM, CLASSICAL

AN ENGINEER'S AWARD FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Engineers (see P&E list for eligible credits) & Mastering Engineer.

GRAMMY statuettes awarded to Engineers (see P&E list for eligible credits) & Mastering Engineer.

PRODUCER OF THE YEAR, CLASSICAL

A PRODUCER'S AWARD FOR ALBUMS - VOCAL OR INSTRUMENTAL

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 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.

Reissued and historical recordings are not eligible.

Nominees are Producer(s).

GRAMMY statuettes awarded to Producer(s).

BEST IMMERSIVE AUDIO ALBUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL ALL GENRES

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.

Nominees are Immersive Audio Engineer(s)/Mixer(s), Immersive Audio Producer(s) & Immersive Audio Mastering Engineer(s), if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s)/Mixer(s) receive an award).

GRAMMY statuettes awarded to Immersive Audio Engineer(s)/Mixer(s), Immersive Audio Producer(s) & Immersive Audio Mastering Engineer(s), if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s)/Mixer(s) receive an award).

BEST INSTRUMENTAL COMPOSITION

A COMPOSER'S AWARD - FOR SINGLES OR TRACKS INSTRUMENTAL ONLY

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.

Nominees are Composer(s) of new material.

GRAMMY statuettes awarded to Composer(s) of new material.

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

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

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.

Nominees are Arranger(s).

GRAMMY statuettes awarded to Arranger(s).

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

AN ARRANGER'S AWARD - FOR SINGLES OR TRACKS VOCAL PERFORMANCES ONLY

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.

Nominees are Arranger(s).

GRAMMY statuettes awarded to Arranger(s).

CLASSICAL FIELD

Several Categories in the Classical Field accept albums, singles 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

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.

Nominees are Conductor.

GRAMMY statuettes GRAMMY statuettes awarded to Conductor, Orchestra/ Large Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue.

Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.

BEST OPERA RECORDING

FOR ALBUMS

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.

Nominees are Conductor, Principal Soloists & Producer(s).

GRAMMY statuettes awarded to Conductor, Principal Soloists; Composer(s) & Librettist if each wrote more than 50% of the music and libretto of the opera (for new recordings of the entire opera).

BEST CHORAL PERFORMANCE

FOR ALBUMS, TRACKS OR SINGLES

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.

Nominees are Conductor, Choral Director & Chorus Master.

GRAMMY statuettes awarded to Conductor, Choral Director & Chorus Master, Choral Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue.

Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE
FOR ALBUMS, TRACKS OR SINGLES

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.

Nominees are Conductor & Ensemble.

GRAMMY statuettes awarded to Conductor & Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue.

Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.

BEST CLASSICAL INSTRUMENTAL SOLO
FOR ALBUMS, TRACKS OR SINGLES FOR SOLO INSTRUMENTAL PERFORMANCES (WITH OR WITHOUT ACCOMPANIMENT)

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

Nominees are Instrumental Soloist(s) & Conductor.

GRAMMY statuettes awarded to Instrumental Soloist & Conductor; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/ Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue.

Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.

BEST CLASSICAL SOLO VOCAL ALBUM
FOR ALBUMS ONLY - FOR SOLO VOCAL PERFORMANCES

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.

Nominees Nominees are Vocal Soloist, Pianist, Ensemble(s) & Conductor (if applicable).

GRAMMY statuettes awarded to Vocal Soloist; Collaborative Artist(s), Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/ Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue.

Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.

BEST CLASSICAL COMPENDIUM

FOR ALBUMS - VOCAL OR INSTRUMENTAL

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.

Nominees are Artist(s), Conductor(s) & Producer(s) of greater than 50% playing time of the album.

GRAMMY statuettes awarded to Artist(s) & Producer(s) of greater than 50% playing time. Composer(s) with greater than 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).

BEST CONTEMPORARY CLASSICAL COMPOSITION

A COMPOSER'S AND LIBRETTIST'S AWARD - FOR ALBUMS, TRACKS OR SINGLES, VOCAL OR INSTRUMENTAL

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.

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.

Nominees are Composer & Librettist.

GRAMMY statuettes awarded to Composer & Librettist.

RULE FIVE: HOW TO MAKE GRAMMY AWARDS 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. The Recording Academy defines a media company as a legitimate business entity whose core business function is to create, aggregate and promote audio and/or video content for commercial purposes, and that must have verifiable product in national U.S. commercial distribution on our approved streaming platforms within the current eligibility period.

The Recording Academy reserves the right to remove GRAMMY entries where the submitter is not an individual who would be entitled to receive a nomination and/or in the event of a win, a GRAMMY Award Statuette.

Media Companies must register and be approved before being provided access to the OEP platform. Voting and Professional Members will access the OEP platform by logging in to the GRAMMY Member website.

For the 68th GRAMMYs, the Entry Access is open to media companies and Academy members from July 16 through August 29.

REGISTRATION FEES

Media companies pay an annual fee to register with the Academy that is 20% more than the annual fee paid by individuals for membership. This fee is $180 for the 68th 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 contacting the Awards Department at awards@grammy.com.

PER ENTRY FEE SCHEDULE			
	EARLY ENTRY PRICING	STANDARD PRICING	FINAL DEADLINE PRICING
Members	July 16 – August 1 $40 (after 5 courtesy entries)	August 2 - August 22 $75 (after 5 courtesy entries)	August 23 - August 29 $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.

RULE SIX: SCREENING FOR ELIGIBILITY AND CATEGORY PLACEMENT

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) is considered as the deciding factor in the appropriate category placement. Recordings will remain in the genre category in which the recording was initially entered absent a supermajority vote (i.e., not less than 2/3) by the Screening Committee in favor of moving the recording to another category).

The Screening Meeting process brings together experts in 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
- Audio Books
- Blues
- Children's Music
- Classical
- Contemporary Instrumental
- Country
- Dance/Electronic
- Global Music
- Gospel/CCM
- Jazz
- Latin
- Musical Theater
- Music For Visual Media
- New Age/Ambient/Chant
- Pop
- Rap/R&B

- Reggae
- Regional Roots
- Rock
- Spoken Word Poetry
- Traditional Pop

Entries in Comedy Album are screened by staff and, if necessary, by consultation with experts in the genre.

RULE SEVEN: STREAMING LINKS AND PHYSICAL PRODUCT REQUIREMENTS

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.

While entrants are only required to provide one eligible streaming link, up to five links from different eligible streaming services may be entered. These links will appear on the voting ballot for most Categories. Providing a variety of streaming links is recommended for the listening function within the voting ballot system. (Artist/label site streaming links do not qualify.) Entries will be disqualified if a streaming link is not provided or is incorrect.

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 product as below:

- BEST ALBUM NOTES: One (1) copy
- BEST RECORDING PACKAGE: Two (2) copies
- BEST HISTORICAL ALBUM: Two (2) copies
- BEST IMMERSIVE AUDIO ALBUM: Three (3) copies (DVD-Audio, DVD-Video, SACD, Blu-ray, flash drive) if immersive album is not uploaded during OEP process

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.

Product is due at the Recording Academy within ten days of an entry submission. All required product must be received by the Academy by September 8.

An entry in Best Album Notes, Best Recording Package or Best Historical Album is eligible if the physical product release during the applicable eligibility period either meets the general distribution requirement or was made available for purchase solely via the applicable artist's website or such artist's record company's website, so long as the release meets all other eligibility requirements, is sold as a stand-alone product, and the sales link is available to all consumers (e.g., fan club-only releases or releases through a subscription series are not eligible).

Once completed entries are submitted through the OEP platform, a packing list will be emailed to entrant. Entrants are advised that a copy of the packing list and product should be sent immediately to the Recording Academy.

RULE EIGHT: GRAMMY AWARDS NOMINATION VOTING AND FINAL ROUND VOTING

NUMBER OF NOMINATIONS IN EACH CATEGORY

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 seven 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 appropriate 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.

NOMINATION VOTING AND FINAL ROUND VOTING

Nominations are determined by the Academy's 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 COMMITTEES

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 provide documentation that they are actively working in the Craft they are judging by providing current (released in the last five years), nomination-eligible credits corresponding to the Craft they are being submitted to judge.

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. 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. At least 25% of each committee must turn over from the previous year's committee. Each committee votes each year to recommend a Chair for the following year.

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

Best Recording Package, Best Album Cover, Best Album Notes, Best Historical Album, and Best Immersive Audio Album are voted on by National Craft Nominating Committees. These Committees (Package Committee, Album Notes Committee, Historical Album Committee, Immersive Audio Album Committee) are made up of 25 Voting Members who meet to judge all the entries made in the Category and to vote by confidential individual ballot to select the five nominations. These Committees meet in person with the exception of the Best Album Notes Committee, which meets virtually to discuss the entered album notes.

For Best Instrumental Composition; Best Arrangement, Instrumental Or A Cappella; Best Arrangement, Instruments And Vocals; Producer Of The Year, Non-Classical; and Songwriter 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 and Songwriter Of The Year, the top 30 Producers' or Songwriters' entered bodies of work) appear on the ballot for the National Craft Nominating Committees, made up of 25-30 Voting Members representing all the Chapters. The committees review the recordings and lyrics (for Songwriter Of The Year) and vote by confidential ballot to select the five nominations.

In Best Engineered Album, Non-Classical, the first round of voting by the General Voting Membership via the first ballot and a committee vote of each of the Chapter Engineering Committees (made up of one five-person committee in each of the twelve Chapters) determine the Selections List. The second round of voting takes place in the twelve Chapter Craft Committees. The Selections List (the top 30 from the first round member vote plus up to five selections from each of the twelve Chapter Committees) appears on the ballot for the Chapter Committee members to vote by individual confidential ballot to determine 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. Committee Members serve five years on and one year off; Committee Chairs serve three years on and two years off.

For Best Music Video and Best Music Film, 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 comprises 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.

NUMBER OF NOMINATIONS ANY NOMINEE MAY RECEIVE IN ANY ONE CATEGORY

For Categories where the Artist is a Nominee:

Up to two (2) nominations per artist provided at least one (1) is with a co-nominee(s)

For Categories where the Artist is not a Nominee:

Up to two (2) nominations per nominee provided the works are by different Artists (in cases where there are no co-nominees or the same co-nominees)

OR
No limit on number of nominations per nominee provided the works are by different Artists

AND

One is an individual nomination and others are with different co-nominees or each is with different co-nominees

For Body Of Work Categories (Producer Of The Year, Non-Classical; Producer Of The Year, Classical;

Songwriter of the Year, Non-Classical) and Best New Artist

One (1) nomination only per nominee

For Classical Categories

One (1) nomination — with the following exceptions:

Two (2) nominations if the orchestra, chorus or co-nominee is different.

Two (2) nominations if the principal soloists are different.

For Music Video/Music Film Categories

One (1) nomination per video or film

*Works refers to entered albums, tracks, singles, songs, compositions, arrangements, remixes, packages, album notes, music videos/films, etc.

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:

- Affidavit that the change request has been verified to be true.
- Reason for the change.
- Submit updated (final) label copy.
- 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 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.
- A notarized statement from the artist, where applicable.
- Submit updated (final) label copy or credit list approved by content owner or producer on behalf of the content owner, where applicable.
- Call sheets or studio logs proving the additional person or persons have worked on the recording and their roles, where applicable.

- 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.
- Confirmation that the credits have been updated across DSPs as applicable.

Requests for credit changes must be made through the GRAMMY Credit and Nomination Corrections portal.

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 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.
- A notarized statement from the artist, where applicable.
- Submit updated (final) label copy or credit list approved by content owner or producer on behalf of the content owner, where applicable.
- Call sheets or studio logs proving the additional person or persons have worked on the recording and their roles, where applicable.
- 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.
- 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. The party requesting the changes is responsible for providing all the necessary documents to show proof of claim. 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.

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.

RULE NINE: VOTING INTEGRITY AND VOTE 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.

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.

FOR YOUR CONSIDERATION (FYC) CAMPAIGN RULES AND POLICIES

The Academy has codified Rules and Policies governing For Your Consideration (FYC) campaigning. Those Rules and Policies can be found here.

RULE TEN: GRAMMY AWARD STATUETTES, CERTIFICATES AND TICKETS

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

GRAMMY NOMINEE

The roles listed under Nominee indicate who the GRAMMY Nominees are for each category. Individuals who are eligibly credited on a GRAMMY-nominated recording for a nomination-eligible role are GRAMMY Nominees. Nominees receive an invitation to the GRAMMY Awards and information about Nominee ticket(s), as well as a GRAMMY Nominee medallion and Nominee Certificate. Others who worked on the nominated project in a role that is not GRAMMY-nominated are not Nominees but may say that they "worked on a GRAMMY-nominated project."

GRAMMY WINNER

The roles listed under Statuette are the GRAMMY Award winners on the winning projects.

These individuals receive a GRAMMY Award statuette. The list of GRAMMY winners includes the Nominees on the winning project as well as other roles which are recognized with GRAMMY Award statuettes but are not GRAMMY-nominated roles. These non-Nominee GRAMMY winners include eligibly credited producers, engineers and mixers who worked on more than 50% of the playing time of the winning albums in the genre album categories (Best Rap Album, Best Jazz Instrumental Album, Best Comedy Album, etc., and Classical track or album categories if the winning recording is an album.) After the GRAMMY telecast, a list of the eligible producers, engineers and others is compiled and audited to determine those GRAMMY winners. These additional winners are contacted by the Academy and receive a GRAMMY Award (but do not receive GRAMMY Nominee ticket(s), Nominee medallions, Nominee Certificates, etc.)

CERTIFICATES

Individuals on a GRAMMY-winning recording whose roles are listed under Certificate receive an Achievement Certificate from the Academy after the telecast but are not GRAMMY Nominees or GRAMMY winners. These individuals can say they "worked on a GRAMMY-winning project" but are not "GRAMMY winners."

Additionally, those who worked in certain roles on GRAMMY-winning and GRAMMY-nominated projects but are not Nominees, Winners or recipients of Achievement Certificates can order a Participation Certificate. These can be ordered for a fee from the Academy website.

AWARDS & CERTIFICATES				
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 onthe album. Arranger(s) & Sampled/Interpolated Songwriter(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
General	3. Song Of The Year	Songwriter(s) of new material	Songwriter(s) of new material	No certificates issued
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	Songwriter(s)	Songwriter(s)	No certificates issued
Pop	7. Pop Solo Performance	Artist(s)	Artist(s)	Producer(s), Engineer/Mixer(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/Mixer(s) & Songwriter(s). Immersive Producer & Immersive Engineer/Mixer(s)
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	Featured Artist(s), Producer(s) & Engineer/Mixer(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)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Dance/Electronic	11. Dance Pop Recording	Artist(s) & Producer(s), Mixer(s)	Artist(s) & Producer(s), Mixer(s)	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Dance/Electronic	12. Dance/Electronic 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Dance/Electronic	13. Remixed Recording	Remixer(s)	Remixer(s)	No certificates issued
Rock	14. Rock Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)
Rock	15. Metal Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)
Rock	16. Rock Song	Songwriter(s) of new material	Songwriter(s) of new material	Publisher & Songwriter(s) of sampled or interpolated material, if applicable
Rock	17. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time, Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Alternative	18. Alternative Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Alternative	19. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
R&B	20. R&B Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s).
R&B	21. Traditional R&B Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)
R&B	22. R&B Song	Songwriter(s) of new material	Songwriter(s) of new material	Publisher & Songwriter(s) of sampled or interpolated material, if applicable
R&B	23. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
R&B	24. 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	Featured Artist(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)
Rap	25. Rap Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)
Rap	26. Melodic Rap Performance	Artist(s)	Artist(s)	Producer(s), Engineer(s), Immersive Producer(s), Immersive Engineer/Mixer(s) & Songwriter(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Rap	27. 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	28. 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	Featured Artist(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)
Spoken Word	29. Spoken Word Poetry Album	Spoken Word Artist(s) of greater than 50% playing time on the album	Spoken Word Artist(s), Producer(s) & Engineer/ Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Jazz	30. Jazz Performance	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee)	Artist(s) (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, the Group Leader receives the GRAMMY on behalf of the group).	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	31. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Jazz	32. Jazz Instrumental Album	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee)	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, the Group Leader receives the GRAMMY on behalf of the group.) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Jazz	33. Large Jazz Ensemble Album	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee)	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, the Group Leader receives the GRAMMY on behalf of the group.) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Jazz	34. Latin Jazz Album	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee)	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, the Group Leader receives the GRAMMY on behalf of the group.) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Jazz	35. Alternative Jazz Album	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, only the Group Leader is designated as a Nominee)	Artist(s) of greater than 50% playing time on the album (Group Leader and Group Members if the group is fewer than ten members. If the group is ten or more members, the Group Leader receives the GRAMMY on behalf of the group.) & Producer(s), Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Traditional Pop	36. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Contemporary Instrumental	37. Contemporary 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Musical Theater	38. Musical Theater Album	Album Producer(s); Lyricist(s) and Composer(s) of greater than 50% of the score of a new recording of a musical theater work. If any previous recording of said score has been nominated in this category, the composer(s) and lyricist(s) of such shall be ineligible to receive an Award but shall receive a Certificate; Award to up to six (6) Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist OR Achievement Certificates to 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)	Album Producer(s); Lyricist(s) and Composer(s) of greater than 50% of the score of a new recording of a musical theater work. If any previous recording of said score has been nominated in this category, the composer(s) and lyricist(s) of such shall be ineligible to receive an Award but shall receive a Certificate; Award to up to six (6) Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist OR Achievement Certificates to 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); Engineer(s)/Mixer(s) of greater than 50% playing time on the album	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); Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). (Publisher's Certificate for new material). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Country	39. Country Solo Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/ Mixer(s) & Songwriter(s)
Country	40. Country Duo/ Group Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/ Mixer(s) & Songwriter(s)
Country	41. Country Song	Artist(s) of greater than 50% playing time on the album Songwriter(s) of new material	Songwriter(s) of new material	Publisher & Songwriter(s) of sampled or interpolated material, if applicable
Country	42. Traditional 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Country	43. Contemporary 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	Featured Artist(s), Producer(s) & Engineer/Mixer(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	44. American Roots Performance	Artist(s)	Artist(s)	Producer(s), Engineer/Mixer(s), Immersive Producer(s), Immersive Engineer & Songwriter(s) if song is new
American Roots Music	45. Americana Performance	Artist(s)	Artist(s)	Producer(s), Engineer/Mixer(s), Immersive Producer(s), Immersive Engineer & Songwriter(s) if song is new
American Roots Music	46. American Roots Song	Songwriter(s) of new material	Songwriter(s) of new material	Publisher & Songwriter(s) of sampled or interpolated material, if applicable
American Roots Music	47. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(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. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(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. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
American Roots Music	50. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(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	51. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(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	52. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Gospel	53. Gospel Performance/ Song	Artist(s) & Songwriter(s) of new material	Artist(s) & Songwriter(s) of new material	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/ Mixer(s) & Songwriter(s) if song is not new
Contemporary Christian Music	54.Contemporary Christian Music Performance/ Song	Artist(s) & Songwriter(s) of new material	Artist(s) & Songwriter(s) of new material	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer/ Mixer(s) & Songwriter(s) if song is not new
Gospel	55. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(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	56. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Gospel	57. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(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 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Latin	59. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Latin	60. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Latin	61. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Latin	62. 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	Featured Artist(s), Producer(s) & Engineer/Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/Mixer(s)
Global Music	63. Global Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer/Mixer(s), Immersive Producer(s), Immersive Engineer(s) & Songwriter(s), if song is new

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
African Music	64. African Music Performance	Artist(s)	Artist(s)	Producer(s), Engineer/ Mixer(s), Immersive Producer(s), Immersive Engineer(s) & Songwriter(s), if song is new
Global Music	65. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Reggae	66. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(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	67. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Children's Music	68. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Comedy	69. 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	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Spoken Word	70. Audio Book, Narration And Storytelling Recording	Narrator or Storytelling Artist(s) of greater than 50% playing time on the album	Narrator or Storytelling Artist(s), Producer(s) & Engineer/Mixer(s), if other than Artist(s), of greater than 50% playing time on the album	Featured Artist(s), Producer(s) & Engineer/ Mixer(s) with less than 50% playing time; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Music For Visual Media	71. 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	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. 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	Producer(s) & Engineer/ Mixer(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	72. Score Soundtrack For Visual Media (Includes Film And Television)	Composer(s) of new material	Composer(s) of new material, Producer(s) & Engineer/Mixer(s), of greater than 50% playing time on the album	Publisher, Producer(s) & Engineer/Mixer(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)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Music For Visual Media	73. Score Soundtrack For Video Games And Other Interactive Media	Composer(s) of new material. In cases where more than one composer is listed, a minimum of 33% playing time will be required	Composer(s) of new material, 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/Mixer(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	74. Song Written For Visual Media	Songwriter(s) of new material	Songwriter(s) of new material	Publisher
Music Video/Film	75. Music Video	Artist(s), of newly recorded material, Video Director(s) & Video Producer(s)	Artist(s) of newly recorded material, Video Director & Video Producer(s)	Audio Producer(s), Audio Mixer & Video Editor
Music Video/Film	76. Music Film	Artist(s) of newly recorded material, Video Director(s) & Video Producer(s) of over 51% of the total playing time of music film	Artist(s) of newly recorded material, Video Director(s) & Video Producer(s) of over 51% of the total playing time of music film	Audio Producer(s), Audio Mixer & Video Editor, Artist(s), Video Director & Video Producer(s) with less than 51% playing time of music film
Package	77. Recording Package	Art Director(s)	Art Director(s)	Designer, Illustrator & Photographer, if applicable
Package	78. Album Cover	Art Director(s)	Art Director(s)	Designer, Illustrator & Photographer, if applicable
Album Notes	79. Album Notes	Album Notes Writer	Album Notes Writer	No certificates issued
Historical	80. 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; Immersive Producer(s) & Immersive Engineer/ Mixer(s)
Production	81. Engineered Album, Non-Classical	Engineer(s), Mixer(s), & Mastering Engineer. (see P&E list for eligible credits)	Engineer(s), Mixer(s) & Mastering Engineer. (see P&E list for eligible credits)	No certificates issued
Production	82. Engineered Album, Classical	Engineers & Mastering Engineer. (see P&E list for eligible credits)	Engineers & Mastering Engineer. (see P&E list for eligible credits)	No certificates issued
Production	83. Producer Of The Year, Classical	Producer(s)	Producer(s)	No certificates issued

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Production	84. Immersive Audio Album	Immersive Audio Engineer, Immersive Audio Producer & Immersive Audio Mastering Engineer, if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s) receive an award)	Immersive Audio Engineer, Immersive Audio Producer & Immersive Audio 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	85. Instrumental Composition	Composer(s) of new material	Composer(s) of new material	Publisher
Composing & Arranging	86. Arrangement, Instrumental Or A Cappella	Arranger(s)	Arranger(s)	No certificates issued
Composing & Arranging	87. Arrangement, Instruments And Vocals	Arranger(s)	Arranger(s)	No certificates issued
Classical	88. Orchestral Performance	Conductor	Conductor, Orchestra/ Large Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing time on a winning album; Composer (and Librettist/ Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/ Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue. Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.	Producer(s) & Engineer(s) with less than 50% playing time; Soloist(s); Orchestral & Choral Ensemble; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Classical	89. Opera Recording	Conductor, Principal Soloists & Producer(s)	Conductor, Principal Soloists; Composer(s) & Librettist if each wrote more than 50% 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	90. Choral Performance	Conductor, Choral Director & Chorus Master	Conductor, Choral Director & Chorus Master, Choral Ensemble; Producer(s) & Engineer(s), 50% playing time on a winning album; Composer (and Librettist/Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue. Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.	Producer(s) & Engineer(s) with less than 50% playing time; Soloists; Orchestral & Choral Ensemble; Mastering Engineer(s), if other than Artist(s). Immersive Producer(s) & Immersive Engineer/ Mixer(s)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Classical	91. Chamber Music Small Ensemble Performance	Conductor & Ensemble	Conductor & Ensemble; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing time on a winning album; Composer (and Librettist/ Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/ Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue. Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.	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)

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Classical	92. Classical Instrumental Solo	Instrumental Soloist & Conductor	Instrumental Soloist & Conductor; Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue. Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.	Producer(s) & Engineer(s) with less than 50% playing time & Orchestra; Mastering Engineer(s), if other than Artist(s); or accompanying ensemble

GENRE	CATEGORY	NOMINEE	STATUETTE	CERTIFICATE
Classical	93. Classical Solo Vocal Album	Vocal Soloist, Pianist & Conductor	Vocal Soloist; Collaborative Artist(s), Producer(s) & Engineer(s), if other than Artist, of greater than 50% playing on a winning album; Composer (and Librettist/ Lyricist, if applicable) if all the following are true: 1) Greater than 50% of the playing time on the winning product comprises recordings made of world premiere compositions, and Composers whose music comprises greater than 50% of the recordings made on the album shall be eligible to receive a statue. 2) Only those who are the sole Librettist/Lyricist on the winning product that comprises greater than 50% of the playing time on the product are eligible to receive a statue. Note: If a Composer wins the GRAMMY for Best Contemporary Classical Composition in the same year, and that work is represented on a recording that wins in any other Classical category, they shall not be eligible to receive more than one GRAMMY statuette.	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. Classical Compendium	Artist(s), Conductor(s), and Producer(s) of greater than 50% playing time	Artist(s), Conductor(s), andProducer(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). In the case of Composers, if they win the GRAMMY for Best Contemporary Classical Composition the same year, and that work is represented in any other classical category, they shall not be eligible to receive more than one GRAMMY statuette.	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	95. Contemporary Classical Composition	Composer & Librettist	Composer & Librettist	Publisher

RULE ELEVEN: ACCEPTING THE GRAMMY 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. Only (without exception) can an actual GRAMMY Award Winner be photographed holding the GRAMMY statuette. 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 which is engraved with the group/ensemble name and sent to the designated group leader. The individual group members are not GRAMMY winners, only the group itself is the winner.

LARGE GROUP PINS AND TICKETING

For large groups between 10 and 20 members, the Academy provides a special pin to each member of the group to acknowledge that they 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, tickets, or statuettes are available to the group members.

RULE TWELVE: PROPOSALS TO CHANGE GRAMMY AWARDS RULES, GUIDELINES, DEFINITIONS AND CATEGORY DESCRIPTIONS

The Recording Academy accepts proposals only from Voting and Professional Members to change the rules, guidelines, definitions and category descriptions 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 2026 proposal template and guidelines, and to submit all completed proposals, please contact the Awards Department at 2026awardsproposals@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 & Global Industry Officer will convene to discuss. If at least four of these agree, the proposal will be reviewed again in the consecutive year.

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.

RULE THIRTEEN: OTHER RULES AND DEFINITIONS

PRODUCER & ENGINEER ELIGIBILITY DEFINITIONS AND 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 Vocal Pop 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:

Oversees the recording sessions of a project to realize the goals of both the artist and content owner.

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.

Oversees performances and chooses the final takes or versions used in the final product. Participates in song selection.

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.

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.

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 DEFINITION

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.

LIMITED-EDITION RELEASES

Limited-edition releases do not meet the distribution requirement for eligibility in most categories. 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

Engineering and Producer entries require the submission of a lossless streaming link. If that is not available, the original digital file 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.

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.

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.

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.

RULE FOURTEEN: OTHER AWARDS

SPECIAL MERIT AWARDS – LIFETIME ACHIEVEMENT AWARD

The Lifetime Achievement Award is presented by vote of the Recording Academy's National Trustees to performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording. More information about this award, including a list of past honorees, is here.

SPECIAL MERIT AWARDS – TRUSTEES AWARD

This Special Merit Award is presented by vote of the Recording Academy's National Trustees to individuals who, during their careers in music, have made significant contributions, other than performance, to the field of recording. More information about this award, including a list of past honorees, is here.

SPECIAL MERIT AWARDS – TECHNICAL GRAMMY

This Special Merit Award is presented by vote of the Producers & Engineers Wing Advisory Council and Chapter Committees and ratification by the Recording Academy's National Trustees to individuals and/or companies/organizations/institutions who have made contributions of outstanding technical significance to the recording field. More information about this award, including a list of past honorees, is here.

HARRY BELAFONTE BEST SONG FOR SOCIAL CHANGE AWARD

The Harry Belafonte Best Song For Social Change Award is a CEO's Merit Award established by the Recording Academy's National Trustees in 2022 to honor songwriter(s) of message-driven music that speaks to the social issues of our time and has demonstrated and inspired positive global impact. Recipient(s) are selected annually by a committee composed of a community of peers dedicated to artistic expression, the craft of songwriting and the power of songs to effect social change. Named in honor of the late entertainment icon Harry Belafonte, who was a powerful voice for social justice throughout his illustrious career, this award recognizes exceptional contributions to music and social advocacy. More information about this award is here.

MUSIC EDUCATOR AWARD

Presented by the Recording Academy and the GRAMMY Museum, the Music Educator Award was established to recognize current educators (kindergarten through college, public and private schools) who have made a significant and lasting contribution to the field of music education and who demonstrate a commitment to the broader cause of maintaining music education in the schools. More information about this award, including a list of past award recipients, is here.

GRAMMY HALL OF FAME

The GRAMMY Hall Of Fame was established by the Recording Academy's National Trustees in 1973 to honor recordings of lasting qualitative or historical significance that are at least 25 years old. Inductees are selected annually by a special member committee of eminent and knowledgeable professionals from all branches of the recording arts. More information about this award, including a list of Hall Of Fame recordings, is here.