billboard
OCTOBER 5, 2024 • BILLBOARD.COM

SHABOOZEY'S WILD RIDE

PRODUCERS NOW

STARRING

Mustard

El Guincho

Kavi

LP Giobbi

Your Favorite Producer's Favorite Producer

& MORE

GRAMMY PREVIEW

CLASSICAL MUSIC'S BIGGEST ROCK STAR GUSTAVO DUDAMEL IS ABOUT TO GET EVEN BIGGER

billboard
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& MORE

GRAMMY PREVIEW

WITH THE YEAR'S LONGEST-RUNNING NO. 1, CAN SHABOOZEY CORRAL A MAJOR WIN?

ISLAND

Def Jam recordings

Mercury RECORDS

republic records

REPUBLIC

CORPSCOLLECTIVE

EST. 2024

★★★★★

"Instant Classic"
"This might be Taylor Swift's most personal album yet. *The Tortured Poets Department* combines the intimacy of *Folklore* and *Evermore* with the synth-pop gloss of *Midnights* to create music that's wildly ambitious and gloriously chaotic."

Rolling Stone

★★★★★

INDEPENDENT

★★★★★

THE TIMES

★★★★★

THE SUNDAY TIMES

★★★★★

the arts desk

"Taylor Swift's *'Tortured Poets'* is hauntingly brilliant."

USA TODAY.

"*'The Tortured Poets Department'* is messy, unguarded and undeniably triumphant."

billboard

"It's one thing to be prolific. It's another to keep things fresh. Swift, somehow, manages to do both, and no matter how many times she does it, the world remains awestruck."

songwriter

"In moments, her 11th album feels like a bloodletting: A cathartic purge after a major heartbreak delivered through an ascendant vocal run, an elegiac verse, or mobile, synthesized productions that underscore the powers of Swift's storytelling."

AP

republic records

TAYLOR SWIFT

FOR YOUR CONSIDERATION — THE TORTURED POETS DEPARTMENT

NICKI MINAJ

PINK FRIDAY 2

FOR YOUR CONSIDERATION

★★★★

"'*Pink Friday 2*': blockbuster sequel lives up to the hype."

NME

"The album acts as a culmination of Minaj's entire career up until this point and a reminder of her accomplishments across genres during that time."

Forbes

"*Pink Friday 2*...illustrates just how far she has come stylistically and thematically, while also confirming that, all this time later, she still raps circles around her competition."

billboard

"The rap icon's first album in five years is a feast for the ears."

Rolling Stone

"Pink Friday 2: the biggest, brashest queen of rap shows she still has the throne."

Evening Standard.

republic records

ARIANA GRANDE

ETERNAL SUNSHINE

FOR YOUR CONSIDERATION

"Ariana Grande is Gorgeously Exposed on '*Eternal Sunshine*'"

★★★★★

"Instant Classic"

Rolling Stone

★★★★

"It's the most sophisticated project yet from a preternaturally talented vocalist who keeps getting better."

NME

★★★★

The Telegraph

★★★★

The Guardian

"Ariana Grande Lights Up the Sky With '*Eternal Sunshine*'."

billboard

"Critic's Pick"
"Ariana Grande Spins Heartbreak Into Gold on '*Eternal Sunshine*.'"

The New York Times

"She's not only a virtuoso singer but a skilled vocal arranger and producer whose multitracked backing voices are like songs on their own, embellishing and responding to her lead like a troupe of attuned dancers."

VARIETY

republic records

FOR YOUR CONSIDERATION

BRITTANY HOWARD

WHAT NOW

"WHAT NOW' [MAKES] EACH OF HER PREVIOUS DEPARTURES FEEL LIKE A BABY STEP BY COMPARISON."
ROLLING STONE

[WITH] FIVE GRAMMYS®, A BILLBOARD NO. 1 ALBUM, MULTIPLE PERFORMANCES AT THE WHITE HOUSE - HOWARD [REFUSES] TO REPEAT HERSELF
THE NEW YORK TIMES

"THERE ARE FEW THINGS IN THIS WORLD AS CAPTIVATING AS BRITTANY HOWARD."
BILLBOARD

"AS A BAND LEADER, PRODUCER AND A MULTI-INSTRUMENTALIST, [HOWARD] IS IN TOTAL CONTROL OF THE ALBUM'S GENRE-DEFYING ODYSSEY"
NPR

"BRITTANY HOWARD ENTERS HER 'HIGH PRIESTESS' ERA"
HOLLYWOOD REPORTER

"AN OUTRAGEOUSLY GREAT ALBUM" ★★★★★
THE OBSERVER

"WHAT NOW" IS THE PRODUCT OF AN ARTIST AT THE APAX OF HER POWERS, & MASTERWORK THAT ENCAPSULATES HER ARTISTIC STRENGTHS AND MUSICAL PROWESS."
PASTE

ISLAND

FOR YOUR CONSIDERATION

SABRINA CARPENTER

SHORT N' SWEET

"[SABRINA'S] GENRE-HOPPING ALBUM DELIVERS ON THE PROMISE OF ITS CLEVER AND CATCHY SINGLES"
NEW YORK TIMES

"SABRINA CARPENTER SETS A HIGH BAR FOR BIG POP WITH A REFRESHINGLY LIGHT ALBUM THAT'S CHEEKY, CLEVER, AND EFFORTLESSLY EXECUTED."
PITCHFORK

"ONE OF THE MOST ACCOMPLISHED POP ALBUMS OF THE YEAR."
BILLBOARD

"IT'S OFFICIAL: DO NOT UNDERESTIMATE MS. CARPENTER'S PEN."
ROLLING STONE

"SABRINA CARPENTER IS, UNDENIABLY, THE BEST NEW POP STAR."
PAPER MAGAZINE

"MASTERFUL."
VARIETY

ISLAND

FOR YOUR CONSIDERATION

THE LAST DINNER PARTY

PRELUDE TO ECSTASY

"HOW DO YOU BECOME THE U.K.'S HOTTEST NEW BAND? THE OLD-FASHIONED WAY. THE LAST DINNER PARTY HAS RAPIDLY BUILT A FOLLOWING BY METICULOUSLY PLANNING ITS THEATRICAL LIVE SHOWS."
THE NEW YORK TIMES

"PREMIUM DRAMA AND LUSH, EVEN BAROQUE INDIE ROCK BRILLIANCE."
GRAMMY.COM

"THE WHOLE ALBUM FEELS CINEMATIC... [A] SINGULAR ALT-POP SOUND."
BILLBOARD

"A THRILLING DEBUT ALBUM."
ROLLING STONE

"USHERING IN A FRESH ERA OF ROCK THAT'S QUEER, INNOVATIVE, AND A BLOODY GOOD TIME."
ESQUIRE

"THE LAST DINNER PARTY IS THROWING A BAROQUE-POP RAGER AND ALL ARE INVITED."
NPR

ISLAND

FOR YOUR CONSIDERATION

BON JOVI

FOREVER

"BON JOVI IS BACK!"
BILLBOARD

"'FOREVER' IS A WELL-DESERVED VICTORY LAP."
ASSOCIATED PRESS

"FOREVER IS AN ALBUM BY AN ARTIST WHO HAS MUCH TO CELEBRATE AND NOTHING LEFT TO PROVE."
KERRANG!

"BON JOVI ARE BACK AT THEIR BEST WITH 'FOREVER' – A TIMELESS BODY OF WORK THAT CAPTURES THE ENDURING ESSENCE OF ONE OF ROCK'S MOST SUCCESSFUL ACTS OF ALL TIME."
RETRO POP

ISLAND

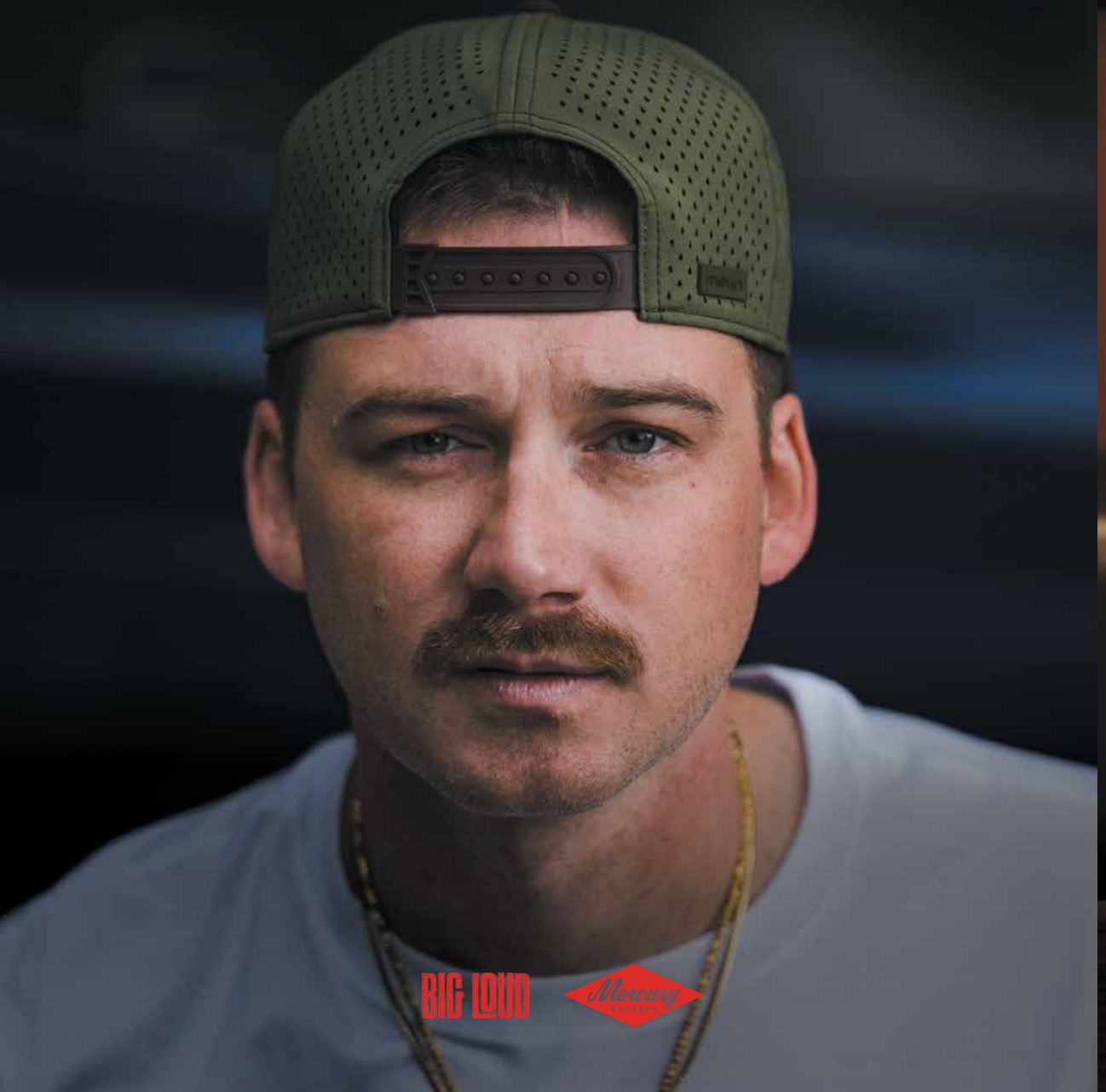
FOR YOUR GRAMMY® CONSIDERATION

MORGAN WALLEN

"The most dominant single of the year so far."
The New York Times

"Juggernaut collaboration."
COMPLEX

"Malone and Wallen's inevitable summer hit..."
Rolling Stone



BIG LOUD

Mercury RECORDS

FOR YOUR GRAMMY® CONSIDERATION

POST MALONE

"..this year no one has gone country more wholeheartedly, or more successfully, than Post Malone.."
THE NEW YORKER

"More important than anything, it's the fun at the core of it all that creates the secret sauce that, before and upon its release, makes the record so compelling."
The Tennessean

"Post Malone defied expectations with his country coded album, F-1 Trillion."
American songwriter

Mercury RECORDS

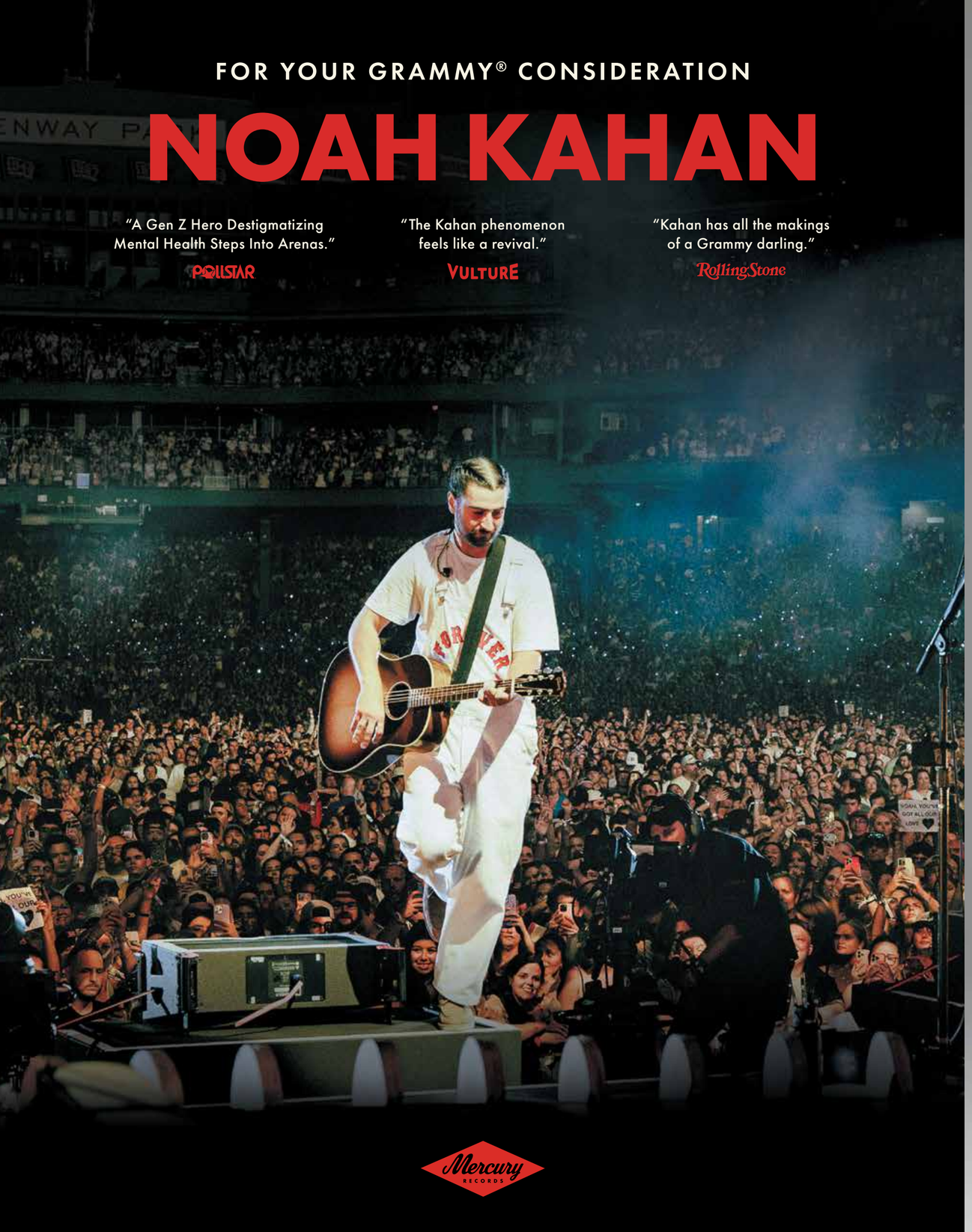
FOR YOUR GRAMMY® CONSIDERATION

NOAH KAHAN

"A Gen Z Hero Destigmatizing Mental Health Steps Into Arenas."
POLLSTAR

"The Kahan phenomenon feels like a revival."
VULTURE

"Kahan has all the makings of a Grammy darling."
Rolling Stone



Mercury RECORDS

FOR YOUR GRAMMY® CONSIDERATION

LL COOL J

THE HIP-HOP VIRTUOSO & GRAMMY-WINNING LEGEND

THE FORCE

THE NEW ALBUM FROM THE LEGEND OF HIP-HOP EXCELLENCE AND CULTURAL IMPACT

"For several weeks now, LL Cool J and Eminem have been rising on the charts in America. The two teamed up for the tune "Murdergram Deux," which seems to only be getting bigger and bigger as time passes."
Forbes

"... he sounds as invigorated and focused as ever."
VIBE

"LL COOL J CAN'T STOP, WON'T STOP. (AND WHY WOULD HE?)"
The New York Times

"LL Cool J's 'The Force' is His Best Album in Over 30 Years"
okayplayer

Def Jam recordings

DEF JAM RECORDINGS SINCE 1984

FOR YOUR GRAMMY® CONSIDERATION

BIG SEAN

THE PLATINUM-SELLING HITMAKER &
GRAMMY-NOMINATED LYRICAL POWERHOUSE

BETTER ME THAN YOU

THE NEW ALBUM FROM THE LEGEND OF HIP-HOP EXCELLENCE AND CULTURAL IMPACT

"Big Sean takes his rightful place among hip-hop veterans on his sixth album, Better Me Than You."

COMPLEX

"For the past three years, Big Sean has stayed away from rapping to focus on building his family and improving himself. He's finally back with a bigger purpose and a dope album."

XXL

Def Jam recordings

DEF JAM RECORDINGS SINCE 1983

FOR YOUR GRAMMY® CONSIDERATION

MUNI LONG

GRAMMY-WINNING
R&B SUPERSTAR

REVENGE

THE NEW ALBUM FROM THE GRAMMY AWARD-WINNING & MULTI-PLATINUM ARTIST

"Muni Long's Revenge is rumored to be the R&B Album of the Year."

VIBE

"From start to finish, Revenge brims with frank, raw emotion and relatable scenarios."

billboard

"Muni Long has declared her new project the R&B album of the year, and she may be right."

hypebae

"Long continues to leave an indelible mark in R&B."

RATED R&B

Def Jam recordings

DEF JAM RECORDINGS SINCE 1983

JOHN LEGEND

FOR YOUR CONSIDERATION —— MY FAVORITE DREAM FOR CHILDREN'S MUSIC ALBUM

"By expanding his musical repertoire with *My Favorite Dream*, Legend has put his artistic versatility on full display."
GRAMMY.com

"... a lush yet gentle collection of songs rich with choral backing vocals and quirky chamber-orchestra textures."
Los Angeles Times

"*My Favorite Dream* spans joyful original compositions and covers of Fisher-Price ditties that many parents know all too well."
VOGUE

"These are soulful, capital-J John Legend songs with poignant messaging"
AP

republic records

PEARL JAM

FOR YOUR CONSIDERATION —— DARK MATTER

"Dark Matter is many things. It's thrilling. It's moving. It's surprising. It's a band still operating at the peaks of their powers."
KERRANG!

"...one of their best and most personal records ever."
Rolling Stone

"Pearl Jam's new album, *Dark Matter*, doubles down on the band's longtime strengths: ferocious hard-rock riffs, neo-psychedelic guitar tangles and Eddie Vedder's urgent moral compass."
The New York Times

"An exhilarating, fist-pumping return."
CLASH

monkeywrench RECORDS

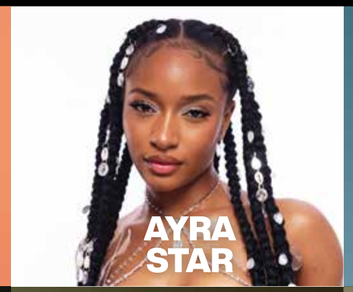
republic records

FOR YOUR GRAMMY®

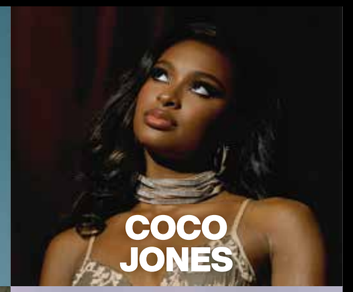
2 CHAINZ & LIL WAYNE

ANITTA

AP DHILLON


AYRA STAR

BILLY PORTER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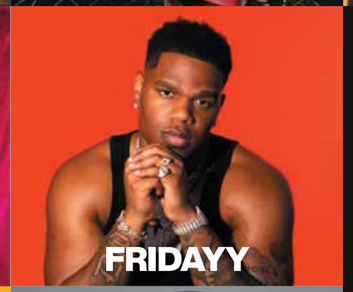
CONAN GRAY


FRIDAYY

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JAMES BAY

JELLY ROLL

JESSIE REYEZ

JONAS BROTHERS

KID CUDI

MARCUS KING

MASICKA

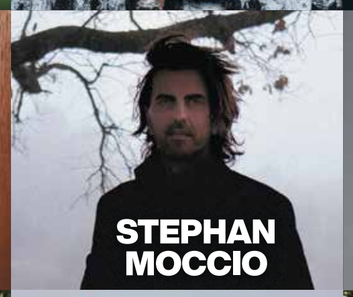
METRO BOOMIN

MIRANDA LAMBERT

ODUMODUBLVCK

REMI WOLF

SOPHIE ELLIS-BEXTOR


STEPHAN MOCCIO

STEVIE WONDER

STRAY KIDS

SWEDISH HOUSE MAFIA

THE KILLERS

THE WARNING

TOMORROW X TOGETHER

TWICE

ZAYN

CONSIDERATION

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OCT. 5, 2024
VOLUME 136
NO. 15

ON THE COVERS
Shaboozey photographed by Eric Ryan Anderson on Sept. 12 at Seret Studios in Brooklyn.

Gustavo Dudamel photographed by Joe Pugliese on Sept. 3 at the Hollywood Bowl in Los Angeles.

THIS PAGE
Amy Allen photographed by Joelle Grace Taylor on Aug. 20 in Los Angeles.

TO OUR READERS
Billboard will publish its next issue on Oct. 26. For 24/7 music coverage, go to billboard.com.

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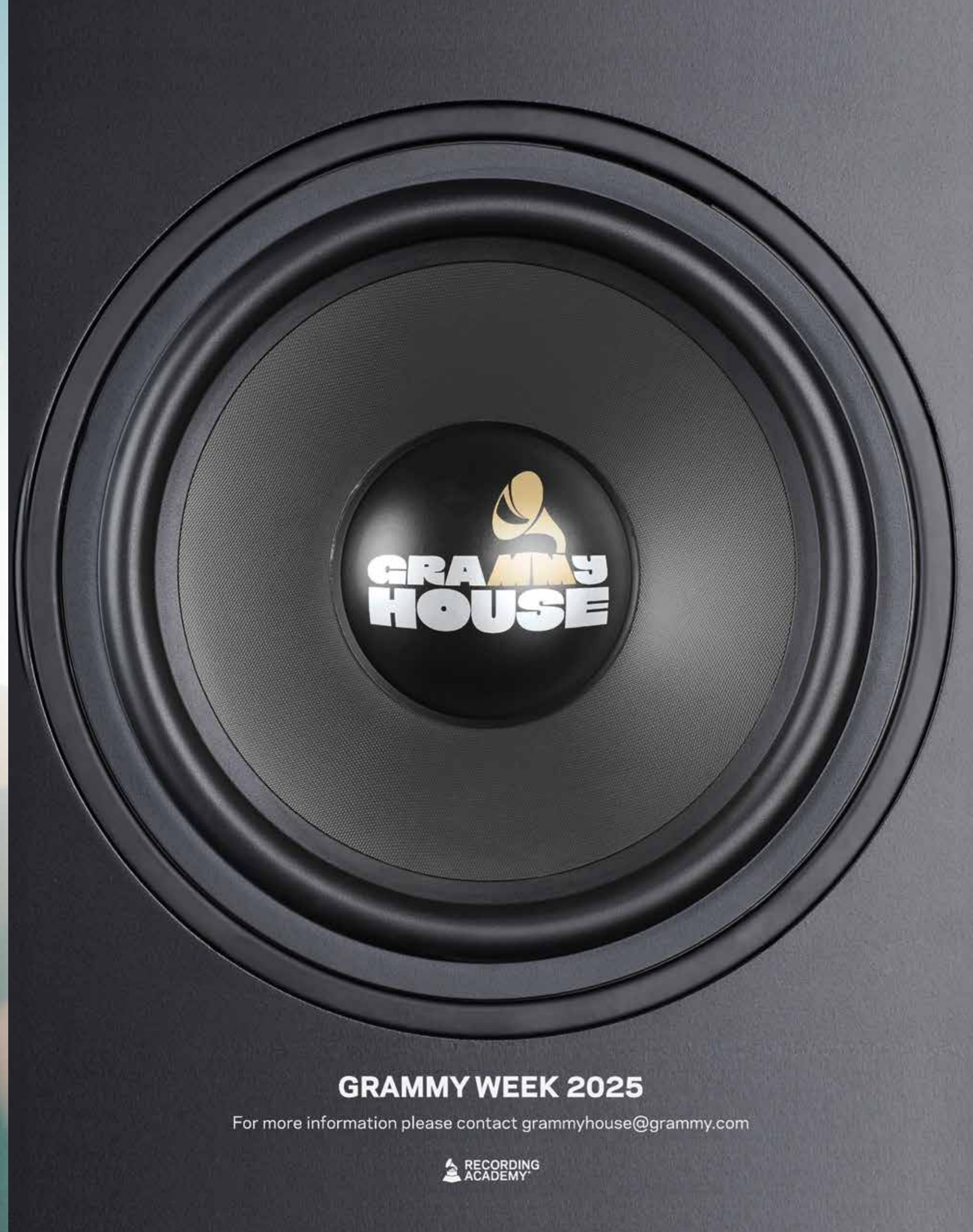

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Mustard photographed by Aaron Sinclair on Sept. 16 at Johnnie's Pastrami in Culver City, Calif.

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ATLANTIC

10K [PROJECTS] 300 E

FOR YOUR
GRAMMY® CONSIDERATION

CHARLI XCX --- BRAT

album executive produced by
charli xcx & a. g. cook

brat

“it’s hard to overstate
brat’s current chokehold on
the culture at large”

BILLBOARD

the most critically
acclaimed album of 2024

METACRITIC

CHARLIXCX.COM/FYC

ATLANTIC

FOR YOUR GRAMMY® CONSIDERATION

JACK HARLOW LOVIN ON ME

ONE OF THE BIGGEST SONGS OF THE DECADE

FOR YOUR GRAMMY® CONSIDERATION

DON TOLIVER

HARDSTONE PSYCHO

HARDSTONE PSYCHO veers off into four different sonic pockets, making for a masterful showcase of the rapper's versatility

HYPEBEAST

"an album fixated on the textural component of modern rap verse and the push to invent a post-rap vision that functions as atmosphere first and foremost"

npr

"a sprawling deep cut from Tame Impala's 2020 album The Slow Rush. It works pretty well as source material for the kind of hazy, expansive rap beat"

STEREOGUM

"a banger that fans will most definitely resonate with"

hnhh

"infectious cut"

REVOLT

FOR YOUR GRAMMY® CONSiDERATiON

COLDPLAY

WE PRAY

(FT. LiL SiMZ, BURNA BOY, ELYANNA & TiNi)

"COLDPLAY'S OPERATiC 'WE PRAY'.. .MANiFESTS GREATNESS iN ADVERSiTY" - **UPROXX**

feelslikeimfallinginlove

"...BUiLT FOR THE KiNDS OF GARGANTUAN STADiUM SiNG-ALONGS THAT HAVE BEEN COLDPLAY'S STOCK iN TRADE" - **STEREOGUM**

for your GRAMMY® consideration

the marías

submarine

"...The Marías return with a dreamy sophomore album..."

RollingStone

"...mesmeric charm [and] cinematic essence..."

USA TODAY

"With lead vocalist María Zardoya's mellow, romantic vocals serving as the unifier...productions...oscillate between dance beats, Latin instrumentals and jazz rhythms...all while furthering their multi-genre, distinguishable and often hypnotic, audio footprint....[On 'Submarine'] The Marías sharpen those features without losing the genre-bending experimentation."

AP Associated Press

ATLANTIC NICE LIFE

FOR YOUR GRAMMY® CONSIDERATION

ATLANTIC

FOSTER THE PEOPLE

PARADISE STATE OF MIND

"...FOSTER AND HIS BANDMATES HAVEN'T LOST A STEP, MAKING THOUGHTFUL, FIRST-RATE POP FOR A JANGLED, INSECURE ERA WITH THE 11-TRACK "PARADISE STATE OF MIND..."

AP Associated Press

"PARADISE STATE OF MIND, THEIR ATLANTIC RECORDS DEBUT, IS A JAUNTY MIX OF DISCO, ROCK, PSYCHEDELIA AND RETRO POP THAT SHOWCASES MARK FOSTER'S PINPOINT SONGWRITING INSTINCTS." billboard

"SONICALLY EXPANSIVE, 'PARADISE STATE OF MIND' MINES FOSTER'S OWN EXPERIENCE FOR A DEEPLY PERSONAL AND WIDELY GROOVING RECORD."

GRAMMY.COM

FOR YOUR GRAMMY® CONSIDERATION

RAVYN LENAE
BIRD'S EYE

"Defined by the airiness of Lenae's melodies — from the excellent opener "Genius" onward, she sounds like a sorceress, conjuring hooks out of the atmosphere around her."

billboard

"The singer collaborates with Dahi for a genre-blending album that experiments within and beyond R&B — always guided by her expansive, cotton candy soft soprano."

Pitchfork

ATLANTIC

FOR YOUR GRAMMY® CONSIDERATION

WALLOWS
MODEL

"Wallows offer us a whiff of an era where iPods were full of steady, joyful rhythm, witty lyricism, and Oxford Commas — though their brand of the sound is uniquely thoughtful, solidly in the present, and has plenty of personality, three times over."

AP

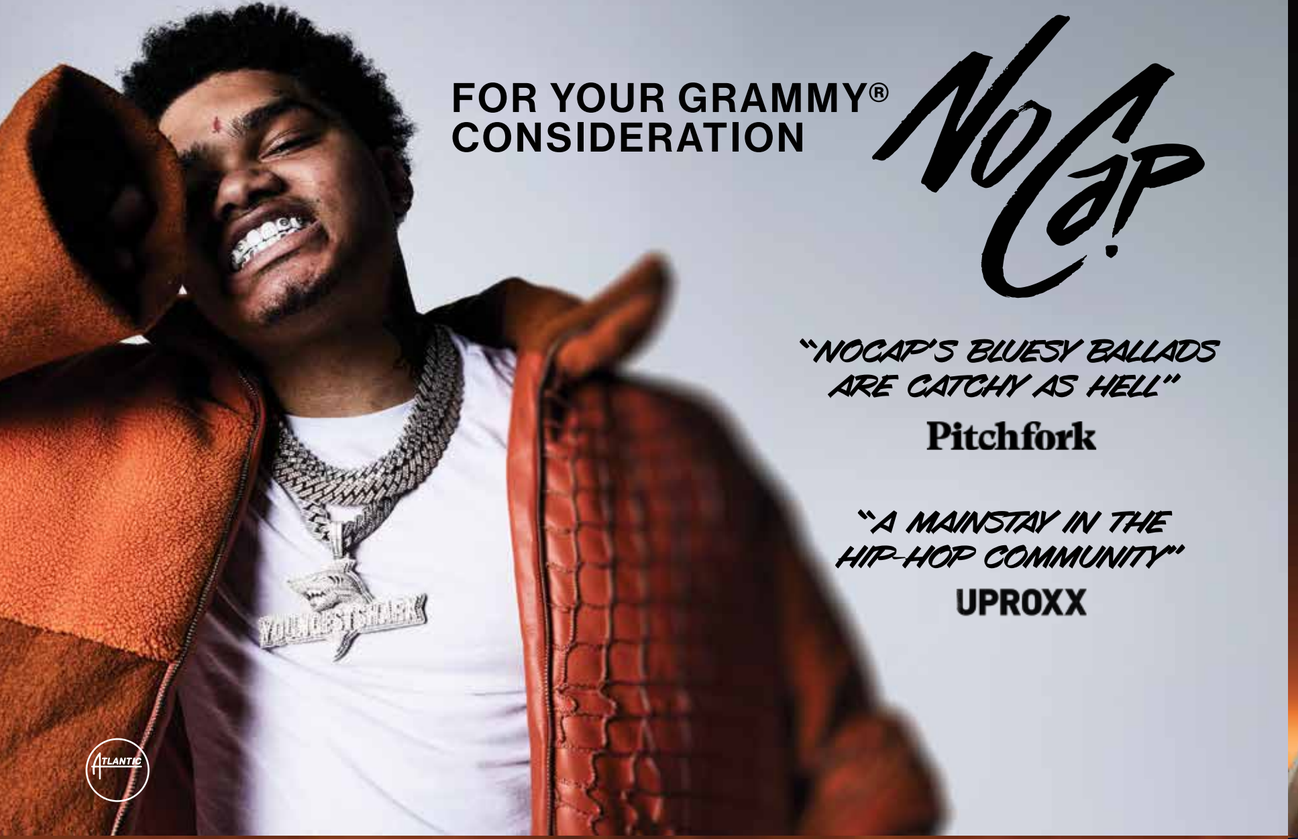
"Wallows have acutely constructed a sonic landscape of earworm guitar hooks, snappy drums and sing-along lyrics. And their third album, Model, helps lift their career into a new sphere of guitar-driven stardom."

GRAMMY.COM

"Arena-ready third album"

RollingStone

ATLANTIC



FOR YOUR GRAMMY® CONSIDERATION

NoCap

"NOCAP'S BLUESY BALLADS ARE CATCHY AS HELL"

Pitchfork

"A MAINSTAY IN THE HIP-HOP COMMUNITY"

UPROXX

FOR YOUR GRAMMY® CONSIDERATION

ORIGINAL BROADWAY CAST RECORDING

SUFFS THE MUSICAL

MUSIC, LYRICS, AND BOOK BY SHAINA TAUB

2 TONY AWARDS INCLUDING BEST SCORE!

"Broadway is joyfully singing songs of suffrage."
The New York Times

"Thrilling and inspiring! A musically rich and dazzlingly entertaining musical. The message is resoundingly clear: Keep Marching."
VARIETY

"Smart, witty, tuneful, and teeming with mighty performances, Suffs — from multi-hyphenate powerhouse Shaina Taub — marches with its head up and heart open. It's full of nerve and spark."
NEW YORK MAGAZINE

FOR YOUR GRAMMY® CONSIDERATION

CORDAE

"As Cordae gears up for the release of ***The Crossroads***, tracks like '***Summer Drop***' and '***Saturday Mornings***' suggest that he's ready to deliver his most cohesive and compelling project yet."

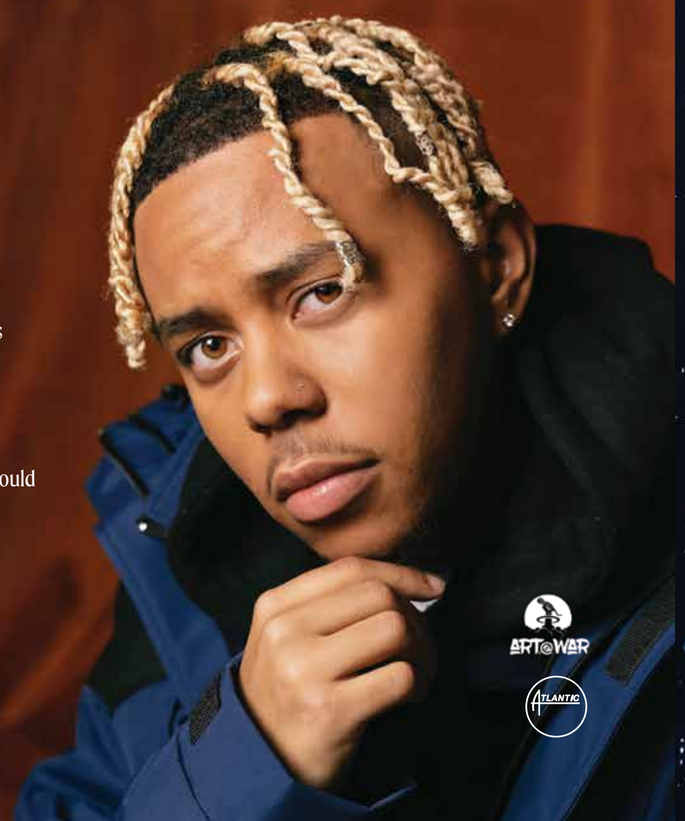
STUPIDDOPE

"'***Saturday Mornings***' sounds like what a Saturday morning should sound like"

HYPEBEAST

"Cordae and Anderson .Paak don't get enough credit. Every song these two make together is a heater, and their latest, '***Summer Drop***,' is proof"

hnhh



FOR YOUR GRAMMY® CONSIDERATION

The Notebook THE MUSICAL

ORIGINAL BROADWAY CAST RECORDING
MUSIC & LYRICS BY INGRID MICHAELSON

"full of butterfly-inducing highs, stunning performances, and beautiful songs"
Entertainment Weekly

"**Ingrid Michaelson's** songs are just beautiful, her lyrics poetic and specific... every cast member feels emotionally connected to the moment with every word and note...it should be studied carefully for the way Michaelson differentiates sentiment and sentimentality, a quality this entire show excels at."
CHICAGO SUN-TIMES

"a love story for the ages"
DAILY NEWS

FOR YOUR CONSIDERATION

GRAMMY® AWARD WINNERS

TWENTY ONE PILOTS

BIGGEST ROCK DEBUT OF THE YEAR

CLANCY

FEATURING THE RECORD-BREAKING SINGLES

"OVERCOMPENSATE" AND **"THE CRAVING"**

"CLANCY IS AN ENERGIZING END OF AN ERA… AND WHAT AN ENDING IT IS."
AP

"CLANCY IS A TRIUMPHANT FULL-STOP… TWENTY ONE PILOTS ARE FLYING HIGHER THAN EVER."
KERRANG!

"ONE OF THE MOST PREVALENT ALTERNATIVE-POP GROUPS OF THE TIMES."
USA TODAY

CLANCY
ALBUM OF THE YEAR
BEST ROCK ALBUM

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

"THE CRAVING (SINGLE VERSION)"
BEST POP DUO/GROUP PERFORMANCE

FUELED BY RAMEN
WARNER MUSIC GROUP

"Nashville's new star"
CBS MORNINGS

Brittney SPENCER

BEST NEW ARTIST

Critically-Acclaimed Debut Album
MY STUPID LIFE

Produced by GRAMMY® winner
DANIEL TASHIAN
Best Country Album

"a celebrated singer-songwriter who is quickly rising in the genre"
tiny desk CONCERTS

BEST ALBUMS OF 2024 SO FAR
Rolling Stone

ARTISTS TO WATCH 2024
TIDAL

Featuring the singles
"BIGGER THAN THE SONG"
Best Country Song

"I GOT TIME"
Best Country Solo Performance

"Brittney Spencer is a star"
AUSTIN CITY LIMITS

5 COUNTRY ARTISTS YOU SHOULD KNOW 2024
billboard

15 RISING ARTISTS TO WATCH 2024
CONSEQUENCE

ATLANTIC

FOR YOUR GRAMMY® CONSIDERATION

3x-GRAMMY® Award Winners
Phil & Tim Hanseroth

The Hanseroth Twins

Best New Artist

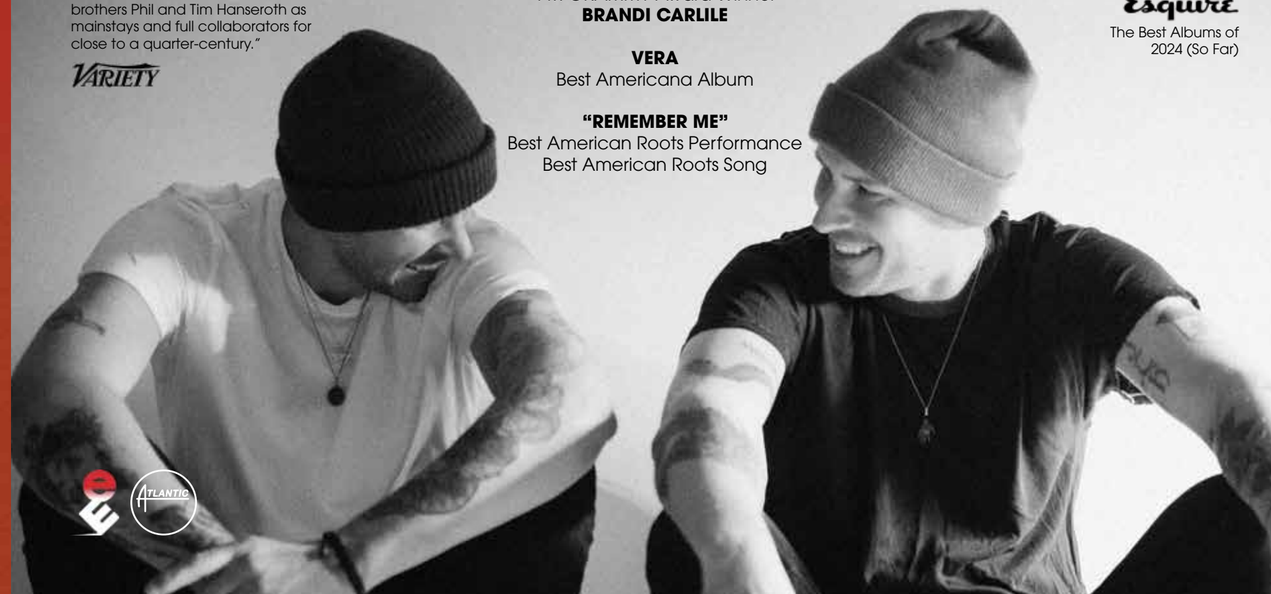
"Fans have long understood it: 'Brandi Carlile' isn't just the name of a singer - its really a band, too, one that has included identical twin brothers Phil and Tim Hanseroth as mainstays and full collaborators for close to a quarter-century."
VARIETY

Executive produced by
11x-GRAMMY Award Winner
BRANDI CARLILE

VERA
Best Americana Album

"REMEMBER ME"
Best American Roots Performance
Best American Roots Song

"they display the sharp songcraft and immaculate harmonies that fans have come to expect."
Esquire
The Best Albums of 2024 (So Far)



ATLANTIC

FOR YOUR GRAMMY® CONSIDERATION

Artemas

THE ALT-POP BREAKTHROUGH ARTIST OF 2024
WITH **"I LIKE THE WAY YOU KISS ME"**

"ONE OF THE BIGGEST AND MOST UBIQUITOUS SONGS OF 2024"
VARIETY

"ARTEMAS HAS HONED HIS SOUND TO PERFECTION"
euphoria

"A TWO-MINUTE BURST OF PULSATING, ICY SYNTH-POP [THAT HAS] BEEN STICKING OUT A MILE IN THE CHARTS NEXT TO SABRINA CARPENTER, KENDRICK LAMAR"
The Guardian

For your GRAMMY © Consideration

FORREST FRANK
CHILD OF GOD

Featuring the Christian Radio Hit
"GOOD DAY"

"An Impressive Start." – Billboard

Featuring

CAIN, Tori Kelly, JVKE, Hulvey, Connor Price,
Caleb Gordon, Sam Rivera, and Jonathan Pokluda

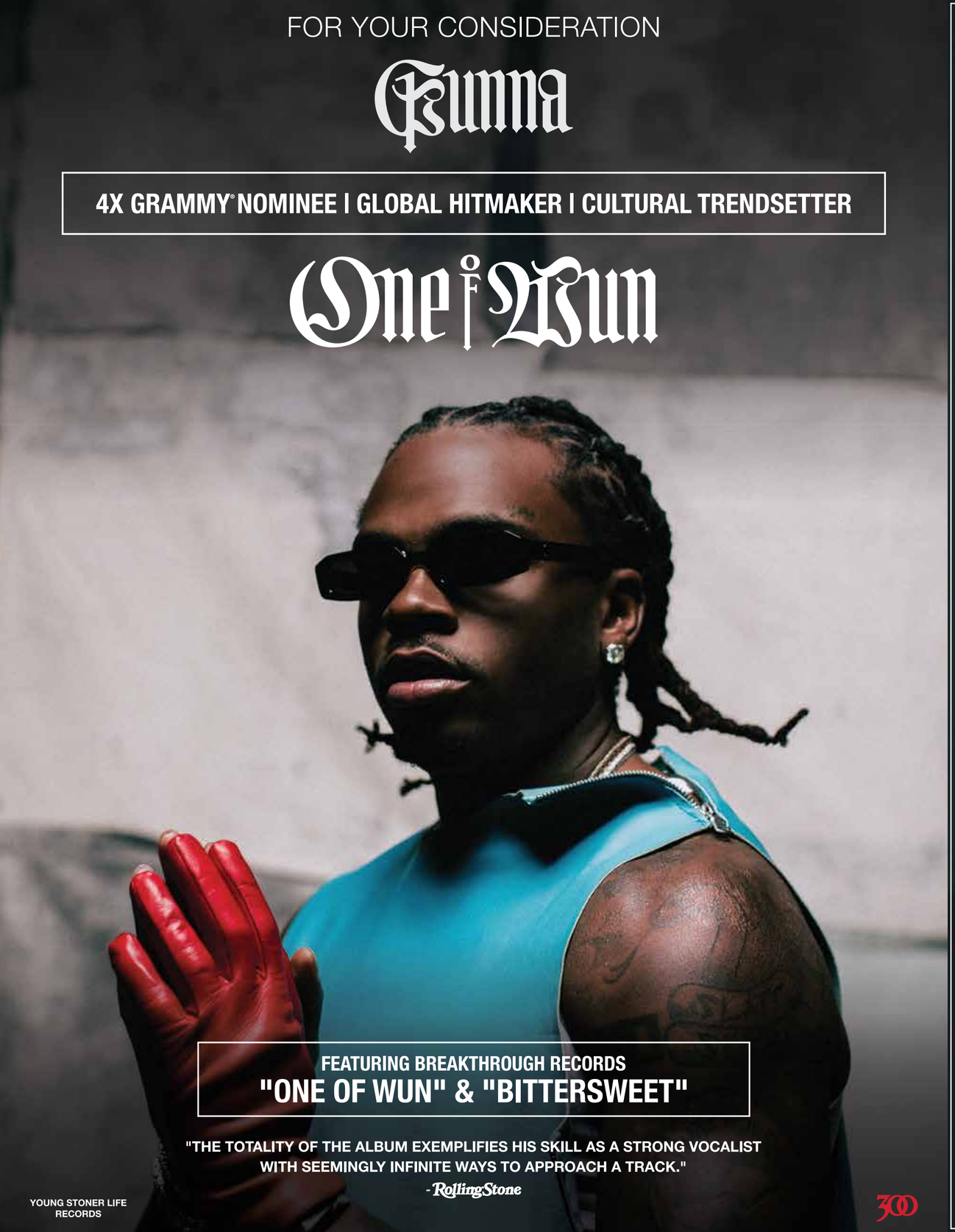
10K [PROJECTS]

FOR YOUR CONSIDERATION

Funna

4X GRAMMY® NOMINEE | GLOBAL HITMAKER | CULTURAL TRENDSETTER

One of Wun



FEATURING BREAKTHROUGH RECORDS

"ONE OF WUN" & "BITTERSWEET"

"THE TOTALITY OF THE ALBUM EXEMPLIFIES HIS SKILL AS A STRONG VOCALIST WITH SEEMINGLY INFINITE WAYS TO APPROACH A TRACK."

-Rolling Stone

YOUNG STONER LIFE RECORDS

300

FOR YOUR CONSIDERATION

Megan Thee Stallion

3X GRAMMY® AWARD WINNER

MEGAN

HOT GIRL PRODUCTIONS

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TITO JACKSON

1953-2024

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An incredible musician and member of the Rock & Roll Hall of Fame

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Joywave[5]

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Mary Poppins

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BEST CHILDREN'S MUSIC ALBUM

SONGS WRITTEN AND COMPOSED BY **PATRICK STUMP**

Walt Disney Records

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

Music by
Andrea Datzman

Music by
Atticus Ross, Leopold Ross, and Nick Chuba

Original Score by
Michael Abels

Score by
John Paesano

Walt Disney Records · Hollywood Records

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FOR YOUR GRAMMY® CONSIDERATION

Best Score Soundtrack for Video Games and Other Interactive Media

Music by Wilbert Roget, II

Best Compilation Soundtrack for Visual Media

Music By Cody Matthew Johnson

Best Instrumental Composition

"Kay Vess, The Outlaw"

STAR WARS OUTLAWS™

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BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA
MUSIC BY JOHN PAESANO

BEST IMMERSIVE AUDIO ALBUM

BEST SONG WRITTEN FOR VISUAL MEDIA
"SWING"
WRITTEN BY DERNST "D'MILE" EMILE II, OLU FANN, EIAN PARKER AND IAN WELCH
PERFORMED BY EARTHGANG FEAT. BENJI.

MARVEL

SPIDER-MAN 2

MUSIC BY JOHN PAESANO

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MARVEL STUDIOS

DEADPOOL & WOLVERINE

ORIGINAL MOTION PICTURE SOUNDTRACK

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM AND TELEVISION)

BEST RECORDING PACKAGE

BEST IMMERSIVE AUDIO ALBUM

BEST INSTRUMENTAL COMPOSITION "LFG" BY ROB SIMONSEN

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA "LIKE A PRAYER" (CHOIR VERSION FROM "DEADPOOL & WOLVERINE")

Marvel Studios' DEADPOOL & WOLVERINE is the highest grossing R-rated movie in cinematic history.

"Simonsen has crafted a breathless, colorful and occasionally very funny score"
—*BBC Music Magazine*, Classical Music

HOLLYWOOD RECORDS MARVEL

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BEST SONG WRITTEN FOR VISUAL MEDIA

STAR WARS

THE ACOLYTE

"...a slow-burn R&B track with the kind of cinematic sweep you'd expect..."

billboard

"Victoria Monét pulls off an entrancing new song..."

STEREOGUM

"POWER OF TWO"
VICTORIA MONÉT

"Having my song be a part of the classic Star Wars franchise via ***The Acolyte*** is such an honor and I'm thrilled for everyone to hear it..." ***- Victoria Monét***

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FOR YOUR GRAMMY® CONSIDERATION

FUTURE & METRO BOOMIN

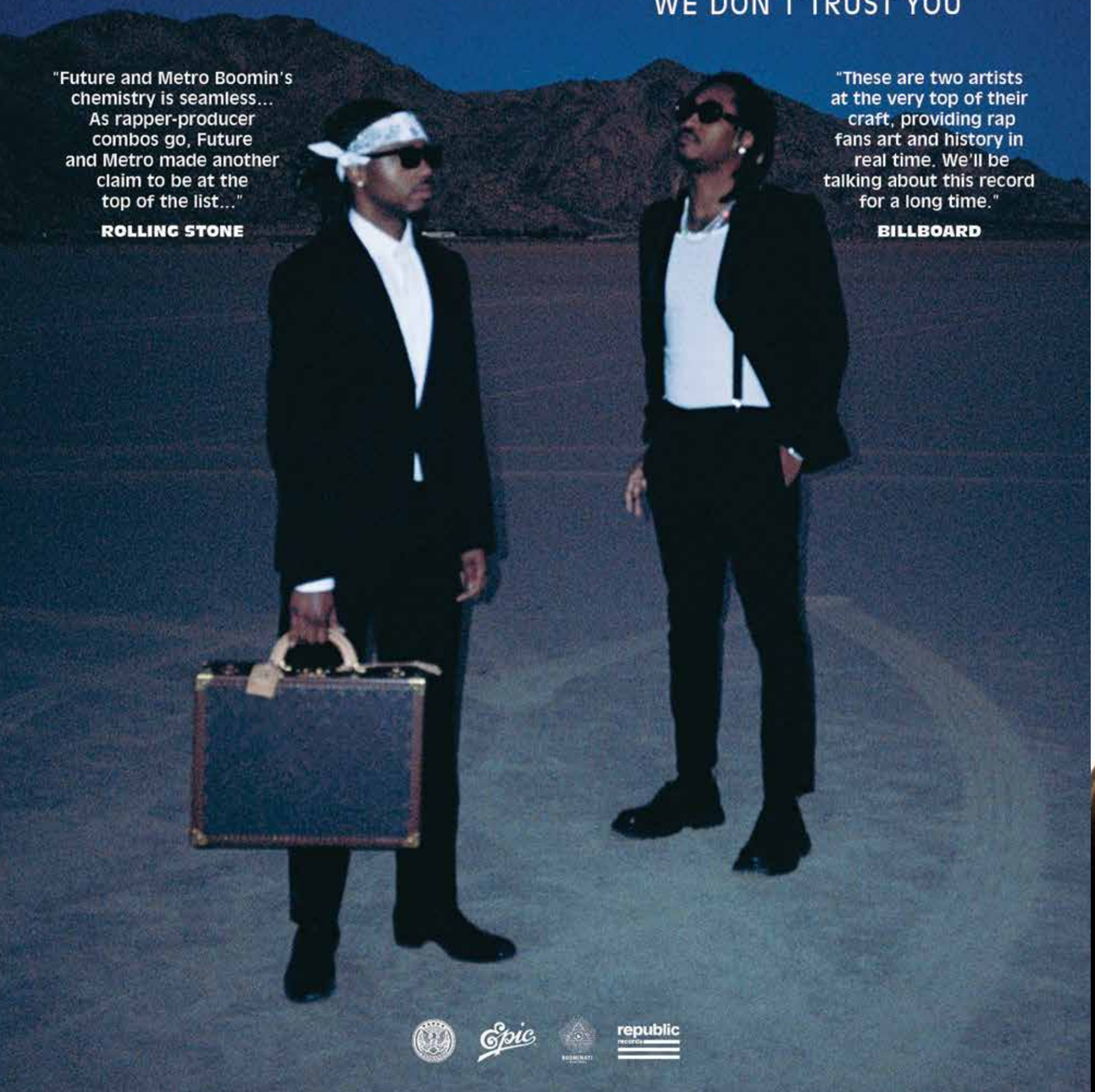
WE DON'T TRUST YOU

"Future and Metro Boomin's chemistry is seamless... As rapper-producer combos go, Future and Metro made another claim to be at the top of the list..."

ROLLING STONE

"These are two artists at the very top of their craft, providing rap fans art and history in real time. We'll be talking about this record for a long time."

BILLBOARD



FOR YOUR GRAMMY® CONSIDERATION

21 SAVAGE

AMERICAN DREAM

"The 'redrum' rapper is getting closer to becoming the new generation's leading rap star."

BILLBOARD

"If you like blockbuster-level rap music, this one demands your attention."

STEREOGUM

"21's strongest rap skills, his caustic sense of humor and deadpan delivery, are fully intact."

VARIETY

"he knows how to create compelling albums with de rigueur elements."

ROLLING STONE

FOR YOUR GRAMMY® CONSIDERATION

MEGHAN TRAINOR

TIMELESS

"...signature self-empowering lyrics but with a constantly modernizing sound."

ROLLING STONE

"Empowerment messages are still at the heart of her specific sound..."

ASSOCIATED PRESS

FOR YOUR GRAMMY® CONSIDERATION

ANDRÉ 3000

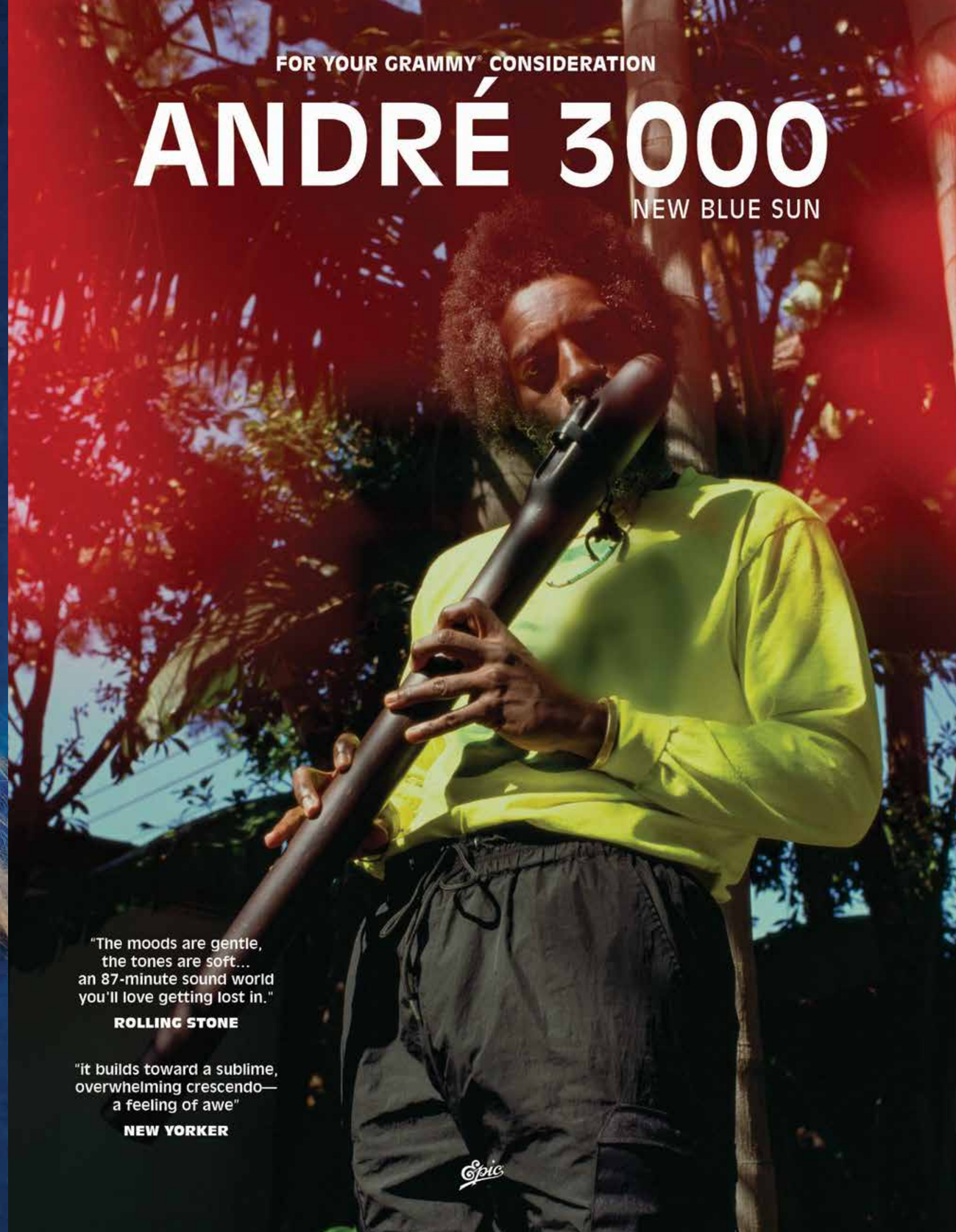
NEW BLUE SUN

"The moods are gentle, the tones are soft... an 87-minute sound world you'll love getting lost in."

ROLLING STONE

"it builds toward a sublime, overwhelming crescendo— a feeling of awe"

NEW YORKER



FOR YOUR GRAMMY® CONSIDERATION

TYLA

TYLA

"The South African singer's star-making debut is a lithe, contemporary take on pop-R&B that pulses with the log-drum heartbeat of amapiano."

PITCHFORK

"With her personality, clear, crisp vocals, and room-filling pride for her South African roots, she offers the world greater exposure to amapiano."

ESSENCE

Epic FAX

FOR YOUR GRAMMY®
CONSIDERATION

YOLANDA ADAMS

BAD BOYS:
RIDE OR DIE SOUNDTRACK

MADISON BEER

JUDAS PRIEST

TORI KELLY

LAMB OF GOD

ZARA LARSSON

MARIAH THE SCIENTIST

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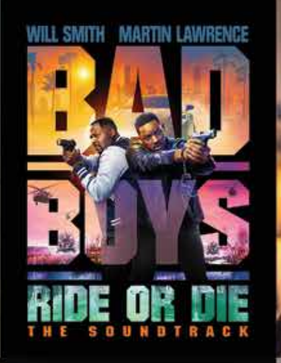

Capitol

CAPITOL MUSIC GROUP – 1750 VINE STREET, HOLLYWOOD, CA 90028

MAGGIE ROGERS
"Don't Forget Me"

ICE SPICE
"Y2K!"

KALI UCHIS
"Orquideas"

YOUNG MIKO
"att."

THE BEATLES
"Now And Then"

DOECHII
"Alligator Bites Never Heal"

YEAT
"2093"

KINGS OF LEON
"Can We Please Have Fun"

NORAH JONES
"Visions"

FOR YOUR CONSIDERATION

Doechii

"It's one of the best rap performances of the year, plain and simple." - Billboard

"Alligator Bites makes Doechii's stance clear: Nobody puts Doechii in a corner." - Pitchfork

"Doechii Reigns Supreme on Alligator Bites Never Heal... one of the year's most fully-realized breakout album[s] [and] one of the year's very best." - Rolling Stone

"Thrilling experience" - NPR

"Alligator Bites Never Heal is a rap odyssey" - THE FACE

TDE Capitol

"Atlanta rap superstar" – Rolling Stone

"The best moments find this fiery artist at the absolute top of his game." – The Guardian

"SET IT OFF is characteristic Offset — energetic, empathetic trap" – The Associated Press

"Offset Plots a Powerful New Course" – The Guardian

"He rarely plays it safe — which is exactly the place where an artist carving a new path for themselves should be." – The Guardian

Capitol

MAGGIE ROGERS

Included in Rolling Stone's "Best Albums of the Year (So Far)"

Included in The New York Times' "Best Songs of The Year (So Far)"

Included in Billboard's "Best Songs of The Year (So Far)"

Included in Vulture's "Best Songs of The Year (So Far)"

DON'T FORGET ME

"The singer-songwriter's third album is her strongest yet, the sound of a wise, clear-eyed, melodious prodigy coming into her own voice." - Pitchfork

"Raw and elemental"
"For such a heavy emotional lift, the album is an easygoing listen, perfect for a Sunday-afternoon drive." - Rolling Stone

"Transcendent songwriting"
"With Don't Forget Me, Rogers sounds fully confident..." - SPIN

It is, in many ways, the loosest and most elemental music she's made...burly, coltish, tender, fun...an intoxicating ease: Rogers sounds unhurried, languid, free." - The New Yorker

Capitol

This City Cinderella is the author of her own fairytale.

"Lyrically, JT is at her sharpest. Her beat selection is precise and varied, lending the project a sense of cohesion that is rare for a mixtape." - PAPER®

"The 16-track offering echoes the sentiment JT introduced on "Sideways" and asserted with even more vigor on 'OKAY' – that she's more than capable of handling herself as a solo artist." – HYPEBEAST

"JT continues to forge her artistry on her own terms, her confidence, unwavering ambition, and unapologetic aura have made her a force to be reckoned with." – ESSENCE

"Today, JT is more inescapable than ever: her first solo singles 'No Bars,' 'Sideways' and 'OKAY' have each progressively surpassed one another, with the latter track becoming her first solo Hot 100 entry." – PAPER

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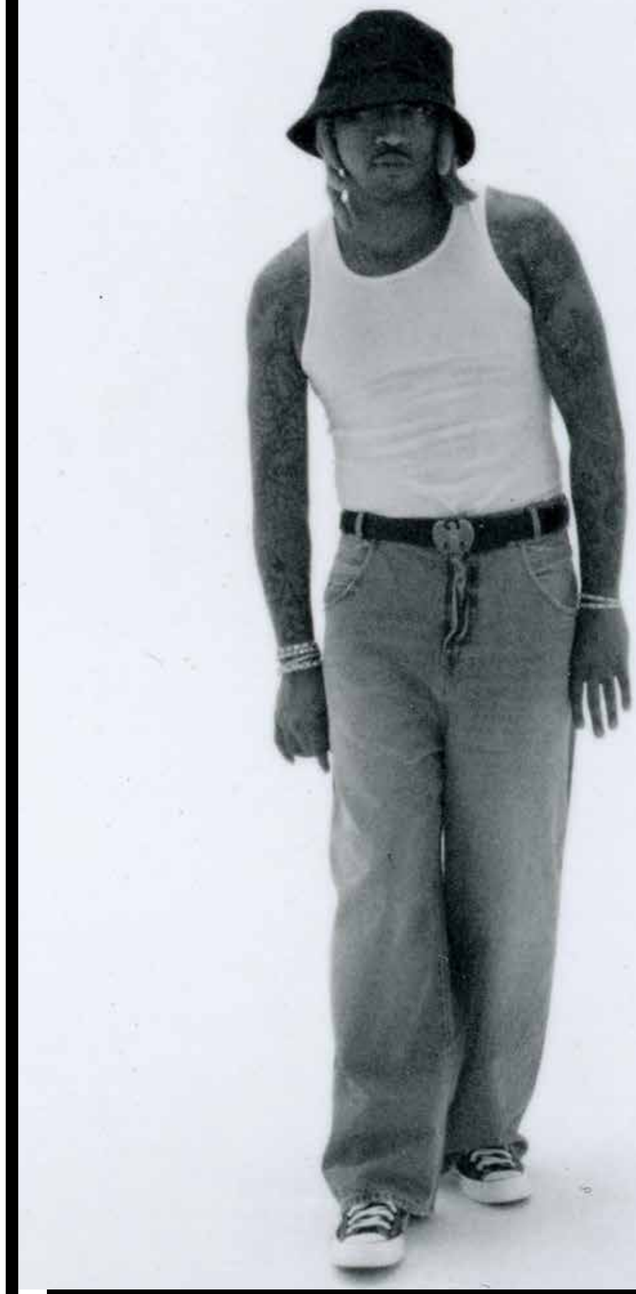


MATT KEAM

Future Scores Third Billboard 200 No. 1 In Six Months

FUTURE MAKES HISTORY again on the Billboard 200 as he becomes the first soloist with three new No. 1s in six months or less, dating back to when the chart began regularly publishing on a weekly basis in March 1956.

His new *Mixtape Pluto* arrives atop the list six months after he logged his previous two leaders, both co-billed sets with Metro Boomin: *We Don't Trust You* (a No. 1 entry on the April 6-dated chart) and *We Still Don't Trust You* (also a No. 1 debut, April 27). His latest release earned 129,000 equivalent album units in the United States in the week ending Sept. 26, according to Luminate. All 17 songs on the streaming edition of *Mixtape Pluto* also debut on the Billboard Hot 100.

The last act to notch three new No. 1 projects as quickly as Future was the *Glee* Cast, which landed three chart-topping soundtracks in less than two months in 2010. Discounting the *Glee* Cast titles — as they were soundtracks and not traditional artist-driven albums — the last act that achieved three new No. 1s as fast as Future was The Beatles in 1965-66, with *Beatles VI* (July 10, 1965), the *Help!* soundtrack (Sept. 11, 1965) and *Rubber Soul* (Jan. 8, 1966).

Future's latest chart feat comes seven years after he became the first, and so far only, artist with back-to-back No. 1 debuts in successive weeks on the Billboard 200 when his *HNDRXX* album replaced his self-titled set in March 2017. **—KEITH CAULFIELD**

BILLBOARD 200

1

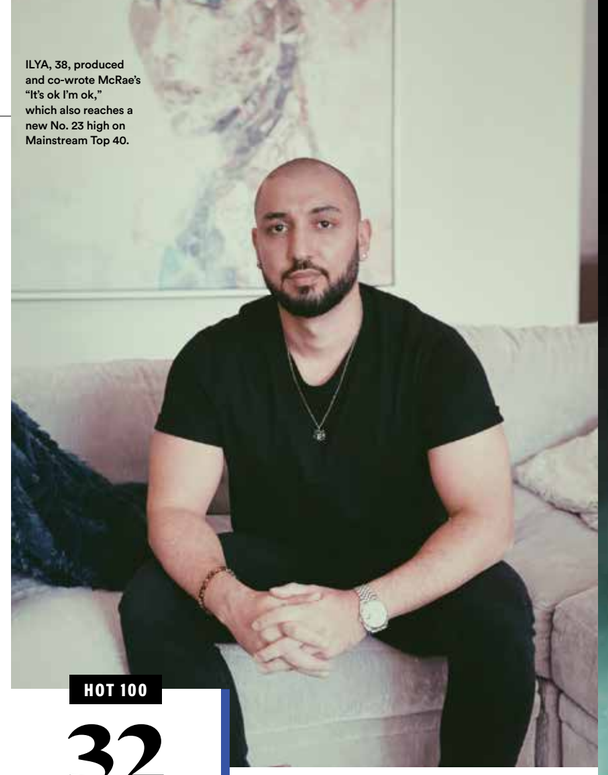
Mixtape Pluto
Future

LAST WEEK	PEAK POSITION	WEEKS ON CHART
-	1	1

Hot 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Title / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
			#1 for 12 WEEKS			
1	1	1	**A Bar Song (Tipsy)** S.COOK,N.SASTRY (C.O.CHIBUEZE,S.C.COOK,N.SASTRY,J.JONES,J.A.KENT,M.A.WILLIAMS)	**Shaboozey** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	1	24
2	2	2	**I Had Some Help** I.BELL,CHARLIE HANDSOME,HOSKINS (A.R.POST,M.C.WALLEN,L.B.BELL,CHARLIE HANDSOME,E.K.SMITH, J.J.HOSKINS,C.P.WALTERS,A.G.GORLEY)	**Post Malone Featuring Morgan Wallen** MERCURY/BIG LOUD/REPUBLIC	1	20
3	(3)	3	**Espresso** J.BUNETTA (S.A.CARPENTER,J.C.BUNETTA,A.R.ALLEN,S.N.JONES)	**Sabrina Carpenter** ISLAND/REPUBLIC	3	24
(7)	(4)	4	**Good Luck, Babe!** D.NIGRO (K.R.AMSTUTZ,D.L.NIGRO,J.D.TRANTER)	**Chappell Roan** KRA/AMUSEMENT/ISLAND/REPUBLIC	4	25
(4)	5	(5)	**Die With A Smile** BRUNO MARS,D'MILE,LADY GAGA,ANDREW WATT (BRUNO MARS,S.G.GERMANOTTA,D.EMILE II, J.E.FAUNTLEROY II,A.WOTMAN)	**Lady Gaga & Bruno Mars** STREAMLINE/INTERSCOPE/ATLANTIC/ICLG	3	6
(5)	6	(6)	**Birds Of A Feather** FINNEAS (B.E.O'CONNELL,F.B.O'CONNELL)	**Billie Eilish** DARKROOM/INTERSCOPE/ICLG	5	19
9	7	7	**Lose Control** INFAMOUS,AMMO,J.BUNETTA (J.E.COLEMAN,J.C.BUNETTA,M.RODRIGUEZ-DIAZ,MIKKY EKKO,J.C.DIMSDALE)	**Teddy Swims** SWIMS INT./WARNER	1	59
8	9	8	**Please Please Please** J.M.ANTONOFF (S.A.CARPENTER,J.M.ANTONOFF,A.R.ALLEN)	**Sabrina Carpenter** ISLAND/REPUBLIC	1	16
6	8	9	**Taste** J.H.RYAN,J.BUNETTA,I.KIRKPATRICK (S.A.CARPENTER,J.H.RYAN,JULIA MICHAELS,A.R.ALLEN,I.KIRKPATRICK)	**Sabrina Carpenter** ISLAND/REPUBLIC	2	5
10	10	10	**Not Like Us** MUSTARD,S.MOMBERGER (K.L.DUCKWORTH)	**Kendrick Lamar** PGLANG/INTERSCOPE/ICLG	1	21
13	11	11	**Beautiful Things** E.BLAIR (B.BOONE,E.BLAIR,J.L.LARSEN)	**Benson Boone** NIGHT STREET/WARNER	2	36
12	13	12	**Too Sweet** BEKON,PETE G,CHAKRA,A.HOZIER-BYRNE (A.HOZIER-BYRNE,D.TANNENBAUM,P.GONZALES, D.N.KRIEGER,S.A.GHEMAN,S.D.JOHNSON,T.R.MEHLENBACHER)	**Hozier** RUBYWORKS/COLUMBIA	1	27
11	12	13	**Million Dollar Baby** M.VOSSBERG,J.ROY,MANNYVELLI,SPARKHEEM,KAVI (T.RICHMAN)	**Tommy Richman** ISO SUPREMACY/PULSE RECORDS/CONCORD	2	22
(14)	(16)	(14)	**Ain't No Love In Oklahoma** CHIP MATTHEWS,J.D.SINGLETON,L.COMBS (L.COMBS,J.L.ALEXANDER,J.D.SINGLETON)	**Luke Combs** UNIVERSAL STUDIOS/ATLANTIC/SEVEN RIDGES/COLUMBIA NASHVILLE	13	19
(18)	(17)	(15)	**Hot To Go!** D.NIGRO (K.R.AMSTUTZ,D.L.NIGRO)	**Chappell Roan** KRA/AMUSEMENT/ISLAND/REPUBLIC	15	17
(17)	(19)	(16)	**Lies Lies Lies** J.MOI (J.J.DILLON,J.MILLER,D.ROSS,C.TOMPKINS)	**Morgan Wallen** MERCURY/BIG LOUD/REPUBLIC	7	12
(15)	(18)	17	**Miles On It** MARSHMELLO,DIGITAL FARM ANIMALS,EARWULF,C.MCDONOUGH (MARSHMELLO,K.BROWN,J.TORREY, R.MCDONOUGH,C.MCDONOUGH,CASTLE,N.J.GALE,T.ERIKSEN)	**Marshmello & Kane Brown** JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	15	21
20	22	18	**Cowgirls** J.MOI,J.DURRETT (R.H.BLOCK,A.G.GORLEY,J.MADDOCKS,E.K.SMITH,CHARLIE HANDSOME)	**Morgan Wallen Featuring ERNEST** BIG LOUD/MERCURY/REPUBLIC	12	41
(19)	24	(19)	**Austin** T.HEIDELMAN (A.D.NOVOTNY,K.T.HEIDELMAN,A.WENDLER,C.R.ARNSPIGER)	**Dasha** VERSION III/WARNER/WMN	18	29
16	21	20	**Bed Chem** I.KIRKPATRICK,J.H.RYAN (S.A.CARPENTER,J.H.RYAN,JULIA MICHAELS,A.R.ALLEN,I.KIRKPATRICK)	**Sabrina Carpenter** ISLAND/REPUBLIC	14	5

Go to the Chart Beat section of billboard.com for complete charts coverage.



ILYA, 38, produced and co-wrote McRae's "It's ok I'm ok," which also reaches a new No. 23 high on Mainstream Top 40.

ANNA SAY

HOT 100

32

"It's ok I'm ok"
Tate McRae

You've worked before with Tate McRae. When did sessions start after her 2023 album, *Think Later*?
ILYA It was a little continuous because she loves writing and being in the studio. "It's ok I'm ok" is one of those records where it was like, "Let's just have fun; let's make something weird." I think it shows a brand-new side to her. The more I've worked with her, the more I feel like she knows herself as an artist. This one was [started] before *Think Later* — she knew that it wasn't right for that moment, but she picked it back up and we really worked to make it into her vision of what she was seeing the song as. That, to me, is really amazing to see.

Tell me more about how the song came together.
The chorus started as a joke: We were in Sweden writing, and when she's in the studio and so focused, she doesn't want to eat or drink anything. She's just like, "I need to finish this song now." Me being the way I am, I'm always like, "Do you want something to drink? Do you want something to eat?" And she would be like, "It's OK, I'm OK," [always] in the same note. And I was just like, "Wait, that's actually kind of catchy." And now it's a song. I like it because it came from her — that's how she says it.

Your credits in 2024 include other notable projects such as Ariana Grande's *Eternal Sunshine*. With the Grammys approaching, what are your hopes?
I think next year's Grammys [ceremony on Feb. 2] is going to be insane. I'm hoping we're going to get nominated, but it's going to be such a competitive year. It might be the best Grammys in a long time in the sense of who's going to be nominated and what potential performances there might be. There was so much good music this year.

—LYNDSEY HAVENS

HOT 100 FIRST-TIMERS

Artists who have recently made their initial appearances on the chart

ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Alex Warren	"Burning Down"	76	Oct. 5

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WEEK-BY-WEEK SALES AND STREAMING DATA COMPILED BY LUMINATE

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BILLBOARD 200

16

P1Harmony
Sad Song

The act achieves its first top 20-charting project with the debut of *Sad Song*, earning 29,000 equivalent album units in the United States in the week ending Sept. 26, according to Luminate.

36

Fleetwood Mac
Rumours

The album, which topped the list for 31 weeks in 1977-78, hits a milestone 600th week on the chart and currently holds the 10th-most total weeks ever on the Billboard 200 among studio albums.

163

Cher
Forever

Her 32nd charting solo album is her eighth best-of package to reach the ranking. It's available as a standard 21-song set or a deluxe 40-track edition, with the former containing 15 Billboard Hot 100 hits.

6
Katy Perry
143

Perry lands her sixth top 10-charting album on the Billboard 200 as her new studio set, *143*, debuts at No. 6. The release earned 48,500 equivalent album units in the tracking week ending Sept. 26. Of that sum, album sales make up 38,000, marking her best sales week since 2017. *143*'s first-week sales were bolstered by its availability across eight vinyl variants (including a signed edition), four CD editions (including a signed version), a cassette tape and multiple digital download iterations (with two exclusive to her web store, each with bonus tracks). Perry dropped a trio of songs prior to the album's full arrival, including lead single "Woman's World," which reached the top 30 on the Mainstream Top 40, Adult Top 40 and Adult Contemporary radio charts.

All six of Perry's major-label full-length studio releases have reached the top 10, stretching back to her *One of the Boys* debut on Capitol in 2008.

—KEITH CAULFIELD

Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT		1	#1 for 1 WEEK **Future** FREEBANDZ/EPIC	Mixtape Pluto	1	1
3	3	2	GG **Chappell Roan** KRA/AMUSEMENT/ISLAND/REPUBLIC	The Rise And Fall Of A Midwest Princess	2	1
1	2	3	**Sabrina Carpenter** ISLAND/REPUBLIC	Short n' Sweet	1	27
2	4	4	**Post Malone** MERCURY/REPUBLIC	F-1 Trillion	1	5
4	5	5	**Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	One Thing At A Time	1	6
NEW		6	**Katy Perry** CAPITOL/ICLG	143	6	82
5	6	7	**Taylor Swift** REPUBLIC	The Tortured Poets Department	1	1
6	8	8	**Billie Eilish** DARKROOM/INTERSCOPE/ICLG	Hit Me Hard And Soft	2	23
NEW		9	**Lil Tecca** GALACTIC/REPUBLIC	Plan A	9	19
8	9	10	**Noah Kahan** MERCURY/REPUBLIC	Stick Season	2	1
7	10	11	**Zach Bryan** BELTING BRONCO/WARNER	The Great American Bar Scene	2	96
9	11	12	**Morgan Wallen** BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	13
88	135	13	PS **Post Malone** MERCURY/REPUBLIC	The Diamond Collection	12	194
11	13	14	**SZA** TOP DAWG/RCA	SOS	1	45
13	12	15	**Charli xcx** ATLANTIC/AG	Brat	3	94
NEW		16	**P1Harmony** FNC/HELLO82	Sad Song (EP)	16	16
12	14	17	**Zach Bryan** BELTING BRONCO/WARNER	Zach Bryan	1	1
16	16	18	**Zach Bryan** BELTING BRONCO/WARNER	American Heartbreak	5	57
18	17	19	**Tito Double P** DOUBLE P	Incomodo	17	123
15	15	20	**Peso Pluma** DOUBLE P	Exodo	5	5

SALES AND STREAMING DATA COMPILED BY LUMINATE

BILLBOARD 200: THE WEEK'S MOST POPULAR ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUM (TEA) UNITS AND ALBUM EQUIVALENT STREAMS (AEA) UNITS. SEE BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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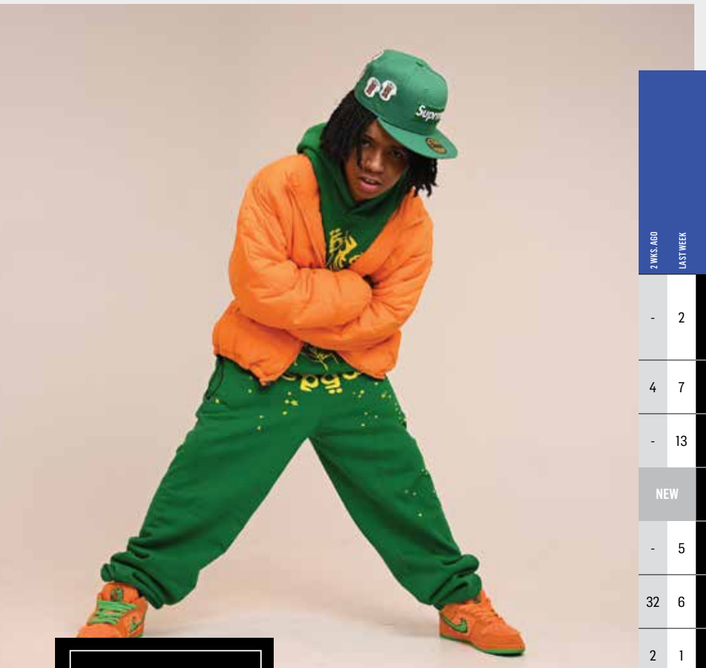

ANNIE DEVINE

1

"Rollin' "
BabyChiefDoit

BABYCHIEFDOIT'S "ROLLIN' " rules the TikTok Billboard Top 50 chart (dated Sept. 28), a week after it launched in the runner-up spot. The track reigns largely thanks to lip-syncs set to its lyrics "Don't slip, don't trip, don't fall/ Come to the crib and take off your drawers."

As with other hits on the chart of late, many TikTok uploads using "Rollin' " set the song to footage from Nickelodeon's *Henry Danger* (which aired in 2014-20). Ashanti's "Rain on Me," the song that originated the trend of memes related to the live-action series, holds at its No. 5 best.

"Rollin' " — BabyChiefDoit's first *Billboard* chart entry — also surged by 135% to 1.1 million official U.S. streams Sept. 13-19, according to Luminate.

Elsewhere, Alphaville's 1984 classic "Forever Young" leaps 7-2 for a new TikTok Billboard Top 50 high. Trends involving the song have ranged from one person lifting and spinning another while water sprays down on them as they reminisce about their younger days to content involving fictional characters who died early in their respective universes.

Meanwhile, "Come Inside of My Heart" by IV of Spades jumps into the chart's top 10 (13-3). The 2019 release has largely been used in general viral content and gained 63% to 215,000 streams in the week ending Sept. 19.

Plus, Jack Johnson's "Upside Down," which hit No. 38 on the Billboard Hot 100 in 2006, debuts at No. 4 on the TikTok Billboard Top 50. Written for that year's film *Curious George*, the fan favorite's return is sparked by a trend in which one person flips another upside down to varying degrees of success. **—KEVIN RUTHERFORD**

TikTok | billboard Top 50

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
-	2	1	#1 for 1 WEEK **Rollin'**	BabyChiefDoit	1	2
4	7	2	Forever Young	Alphaville	2	9
-	13	3	Come Inside Of My Heart	IV Of Spades	3	2
NEW		4	Upside Down	Jack Johnson	4	1
-	5	5	Rain On Me	Ashanti	5	2
32	6	6	Dumb D*#k	Level Featuring Ms. Trill	6	3
2	1	7	Disco	Surf Curse	1	6
48	9	8	Casual	Chappell Roan	8	5
-	4	9	Bigger Better Badder	STAR BANDZ	4	2
22	22	10	Peligrosa	FloyyMenor	10	4
3	8	11	Die With A Smile	Lady Gaga & Bruno Mars	3	5
-	16	12	Da' Dip	Freak Nasty	12	2
RE-ENTRY		13	September	Earth, Wind & Fire	3	3
NEW		14	Keep Up	Odetari	14	1
1	3	15	Symphony	Clean Bandit Featuring Zara Larsson	1	5
5	11	16	Million Dollar Baby	Tommy Richman	1	21
10	14	17	Birds Of A Feather	Billie Eilish	3	18
NEW		18	This Side Of Paradise	Coyote Theory	18	1
NEW		19	Embrace It	Ndotz	19	1
9	10	20	Bed Chem	Sabrina Carpenter	9	4

TIKTOK BILLBOARD TOP 50: THE WEEK'S MOST POPULAR SONGS ON TIKTOK IN THE UNITED STATES. BASED ON CREATIONS, VIDEO VIEWS AND USER ENGAGEMENT. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2024 BILLBOARD MEDIA, LLC. ALL RIGHTS RESERVED.

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ARTIST 100

1

CHAPPELL ROAN

WEEKS ON CHART
24

Roan reaches No. 1 on the Artist 100 for the first time, concurrent with the arrival of new vinyl variants and a cassette tape to celebrate the first anniversary of her debut album, *The Rise and Fall of a Midwest Princess* (see page 246). Meanwhile, on the Billboard Hot 100, her "Good Luck, Babe!" holds at its No. 4 high. **—KEITH CAULFIELD**

NO. **19**

Lil Tecca's 'A' Game

Lil Tecca bursts back onto the Artist 100 at No. 19 thanks to chart activity surrounding his new album, *Plan A*, which launches at No. 9 on the Billboard 200 with 42,000 equivalent album units earned in the United States in the week ending Sept. 26, according to Luminate. *Plan A* gives 22-year-old Lil Tecca his fourth top 10 — and fifth total appearance — on the Billboard 200, joining *We Love You Tecca* (No. 4 in 2019), *Virgo World* (No. 10, 2020) and *We Love You Tecca 2* (No. 10, 2021). The album also makes a high start on the Top R&B/Hip-Hop Albums and Top Rap Albums charts, where it debuts at No. 2 on both lists. **—TREVOR ANDERSON**

NO. **77**

'Do You Remember?' Yes!

The chart's latest tracking week spans Sept. 20-26, capturing "the 21st night of September," as sung in the opening line of the 1979 hit named after the month by Earth, Wind & Fire (above). The track reached No. 1 on Hot R&B/Hip-Hop Songs and No. 8 on the all-genre Billboard Hot 100 in its original run that year. The group returns to the Artist 100 for only the second time in the chart's 10-year history. Meanwhile, the band's *Greatest Hits* (which includes "September") reenters the Billboard 200 at No. 125 (its highest rank since 2021) with 10,000 equivalent album units earned in the tracking week (its largest weekly unit sum since 2016). **—K.C.**

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
4	3	1	#1 for 1 WEEK **Chappell Roan**	KRA/AMUSEMENT/ISLAND/REPUBLIC	1	24
1	2	2	**Sabrina Carpenter**	ISLAND/REPUBLIC	1	43
59	58	3	**Future**	FREEBANDZ/EPIC	1	358
3	5	4	**Morgan Wallen**	BIG LOUD/MERCURY/REPUBLIC	1	290
2	4	5	**Taylor Swift**	REPUBLIC	1	531
RE-ENTRY		6	**Katy Perry**	CAPITOL/ICLG	1	225
6	6	7	**Zach Bryan**	BELTING BRONCO/WARNER	1	124
7	11	8	**Billie Eilish**	DARKROOM/INTERSCOPE/ICLG	1	310
8	10	9	**Luke Combs**	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	395
5	7	10	**Post Malone**	MERCURY/REPUBLIC	1	431
11	9	11	**Teddy Swims**	SWIMS INT./WARNER	7	55
14	13	12	**Jelly Roll**	BAILEE & BUDDY/BROKEN BOW/BMG/BBMG	4	115
10	12	13	**Kendrick Lamar**	PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/ICLG	1	456
RE-ENTRY		14	**P1Harmony**	FNC/HELLO82	14	4
13	15	15	**Shaboozey**	AMERICAN DOGWOOD/EMPIRE	8	24
17	17	16	**SZA**	TOP DAWG/RCA	1	265
19	18	17	**Hozier**	RUBYWORKS/COLUMBIA	3	140
18	16	18	**Benson Boone**	NIGHT STREET/WARNER	6	36
RE-ENTRY		19	**Lil Tecca**	GALACTIC/REPUBLIC	9	33
21	19	20	**Bruno Mars**	ATLANTIC/AG	1	513

ROAN: KATJA OGRIN/REFERNS. EARTH, WIND & FIRE: JABARI JACOBS. LIL TECCA: BARRY BRECHEISEN/GETTY IMAGES.

BILLBOARD ARTIST 100: THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY LUMINATE, RADIO AUDIENCE AND SOCIAL MEDIA ACTIVITY AS MEASURED BY MRC DATA. CHARTS ARE COMPILED WEEKLY AND LISTED BY THE ARTIST'S LEGEND ON BILLBOARD.COM/FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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Pitchfork

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TRENT REZNOR & ATTICUS ROSS

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BOYS NOIZE

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Bryan onstage at Los Angeles' Crypto.com Arena.

ZACH IS BACK AT NO. 1

Bryan's The Quittin' Time Tour transitions to mostly stadiums, yielding his best numbers yet

FOR THE SECOND TIME IN THREE MONTHS, Zach Bryan had the highest-grossing tour in the world. According to figures reported to Billboard Boxscore, The Quittin' Time Tour grossed $93.2 million and sold 467,000 tickets across 13 shows in August, prompting his return to No. 1 on *Billboard*'s monthly Top Tours chart.

Bryan kicked off the tour in March with a string of concerts at North American arenas. As May rolled into June, he began to sprinkle in stadium dates, multiplying his potential nightly audience by three or four and prompting his first monthly win. In August, stadiums made up the majority of his calendar: During the month, such venues accounted for 10 of his 13 shows, spread across major U.S. markets including Atlanta, Philadelphia and Minneapolis. Only his concerts in Kansas City, Mo., and Grand Forks, N.D., were in arenas.

Since The Quittin' Time Tour launched in Chicago on March 5, it has grossed $318.1 million and sold 1.6 million tickets. Bryan will resume the trek with 18 shows in November and December. Most of his remaining 2024 dates bring him back to arenas, which could add another $60 million by the end of the year and put him closer to the $400 million mark. **—ERIC FRANKENBERG**

Top Tours

	Artist	Gross	Total Attendance	No. Of Shows
1	Zach Bryan	$93.2M	467K	13
2	Coldplay	$86.4M	626K	9
3	Metallica	$65.9M	554K	9
4	P!nk	$55.6M	329K	7
5	Kenny Chesney	$52.3M	391K	8
6	Foo Fighters	$29.4M	211K	7
7	Justin Timberlake	$28.8M	229K	15
8	Ed Sheeran	$27.3M	292K	6
9	Luke Combs	$26.5M	212K	5
10	Imagine Dragons	$23.2M	276K	15

Top Boxscores

	Artist(s) VENUE DATE	Gross TICKET PRICES	Total Attendance NO. OF SHOWS	Promoter(s)
1	**Coldplay** ERNST HAPPEL STADION, VIENNA AUG. 21-22, 24-25	$33M $199.74/$22.19	251K 4	Live Nation
2	**Outside Lands Music and Arts Festival** GOLDEN GATE PARK, SAN FRANCISCO AUG. 9-11	$29.5M $1,075/$199	184K 3	Another Planet Entertainment
3	**Coldplay** OLYMPIASTADION, MUNICH AUG. 15-16, 18	$28.6M $165.15/$22.02	210K 3	Live Nation
4	**Kenny Chesney** GILLETTE STADIUM, FOXBOROUGH, MASS. AUG. 23-25	$26.2M $345/$60	183K 3	Messina Touring Group/AEG Presents
5	**Coldplay** CROKE PARK, DUBLIN AUG. 29-30	$24.8M $231.69/$22.09	165K 2	Live Nation
6	**Zach Bryan** LINCOLN FINANCIAL FIELD, PHILADELPHIA AUG. 6-7	$20.7M $555/$25	103K 2	AEG Presents
7	**Zach Bryan** MERCEDES-BENZ STADIUM, ATLANTA AUG. 10-11	$17.8M $595/$25	100K 2	AEG Presents
8	**Metallica** GILLETTE STADIUM, FOXBOROUGH, MASS. AUG. 2, 4	$16.8M $131.30	128K 2	Live Nation
9	**Metallica** SOLDIER FIELD, CHICAGO AUG. 9, 11	$16.3M $121.49	134K 2	Live Nation
10	**Osheaga Music & Arts Festival** PARC JEAN-DRAPEAU, MONTREAL AUG. 2-4	$14.7M $16.347/$90.34	137K 3	evenko, Osheaga

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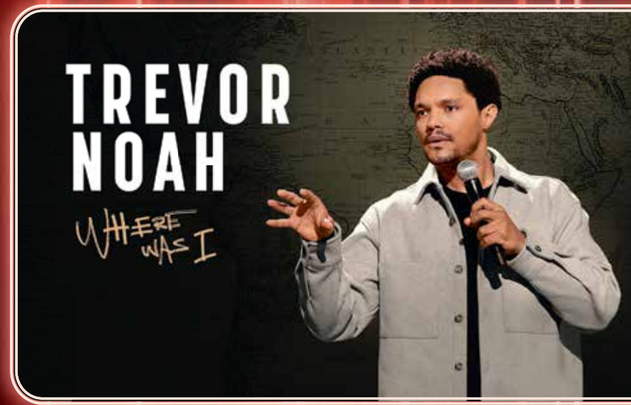
BEST COMEDY ALBUM



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CHRISTOPHER POLK FOR VARIETY

Top Venues

15,001 OR MORE CAPACITY

	Venue (LOCATION)	Total Gross	Total Attendance	No. Of Shows
1	Sphere (LAS VEGAS)	$19.9M	93.3K	6
2	Madison Square Garden (NEW YORK)	$12.6M	129K	11
3	Fiddler's Green Amphitheatre (GREENWOOD VILLAGE, COLO.)	$11.2M	144K	14
4	Merriweather Post Pavilion (COLUMBIA, MD.)	$10.9M	136K	15
5	Ruoff Home Mortgage Music Center (NOBLESVILLE, IND.)	$9.8M	132K	7
6	Barclays Center (BROOKLYN)	$9.8M	92.1K	9
7	T-Mobile Center (KANSAS CITY, MO.)	$8.9M	55.7K	4
8	O2 Arena (LONDON)	$8.5M	83.1K	5
9	PPG Paints Arena (PITTSBURGH)	$7.7M	46.1K	3
10	Movistar Arena (SANTIAGO, CHILE)	$7.6M	156K	26

P!nk

Imagine Dragons' Dan Reynolds

10,001-15,000 CAPACITY

	Venue (LOCATION)	Total Gross	Total Attendance	No. Of Shows
1	Dickies Arena (FORT WORTH, TEXAS)	$11M	147K	18
2	Footprint Center (PHOENIX)	$10.1M	83.5K	8
3	Moody Center (AUSTIN)	$9.1M	108K	14
4	CFG Bank Arena (BALTIMORE)	$8M	70.5K	9
5	Estadio Banorte (MONTERREY, MEXICO)	$7.2M	50.8K	4
6	Pechanga Arena San Diego (SAN DIEGO)	$4.6M	32.9K	4
7	Royal Arena (COPENHAGEN)	$4.5M	30.1K	2
8	Forest Hills Stadium (QUEENS)	$4.4M	52.7K	5
9	OVO Hydro (GLASGOW)	$4M	55K	5
10	Northwell Health at Jones Beach Theater (WANTAGH, N.Y.)	$3.9M	40K	3

5,001-10,000 CAPACITY

	Venue (LOCATION)	Total Gross	Total Attendance	No. Of Shows
1	Red Rocks Amphitheatre (MORRISON, COLO.)	$21.7M	251K	30
2	Mohegan Sun Arena (UNCASVILLE, CONN.)	$6.5M	79.9K	13
3	Hearst Greek Theatre (BERKELEY, CALIF.)	$4.2M	55.8K	7
4	Place Bell (LAVAL, QUEBEC)	$3.9M	53.8K	17
5	The Anthem (WASHINGTON, D.C.)	$3.7M	60.6K	15
6	MGM Music Hall at Fenway (BOSTON)	$3.2M	58.5K	17
7	Greek Theatre (LOS ANGELES)	$2.9M	37.5K	8
8	Bank of New Hampshire Pavilion (GILFORD, N.H.)	$2.4M	27.8K	4
9	YouTube Theater (INGLEWOOD, CALIF.)	$2.3M	27.9K	9
10	Radio City Music Hall (NEW YORK)	$2.3M	30.6K	6

2,501-5,000 CAPACITY

	Venue (LOCATION)	Total Gross	Total Attendance	No. Of Shows
1	Fallsview Casino Resort (NIAGARA FALLS, ONTARIO)	$2.7M	46.2K	14
2	Santa Barbara Bowl (SANTA BARBARA, CALIF.)	$2.4M	27.2K	7
3	The Mission Ballroom (DENVER)	$2.3M	44.8K	16
4	Jacobs Pavilion (CLEVELAND)	$2.1M	35.3K	10
5	Fox Theatre (ATLANTA)	$1.9M	30K	10
6	KEMBA Live! (COLUMBUS, OHIO)	$1.6M	30K	14
7	Lake Dillon Amphitheater (DILLON, COLO.)	$1.4M	23.2K	8
8	Beacon Theatre (NEW YORK)	$1.3M	16.9K	7
9	Durham Performing Arts Center (DURHAM, N.C.)	$1.3M	18.9K	8
10	Roadrunner (BOSTON)	$1.2M	25.2K	8

2,500 OR LESS CAPACITY

	Venue (LOCATION)	Total Gross	Total Attendance	No. Of Shows
1	The Mountain Winery (SARATOGA, CALIF.)	$4M	27.2K	17
2	Masonic Temple Theatre (DETROIT)	$1.7M	30.8K	6
3	Encore Theater at Wynn Las Vegas (LAS VEGAS)	$1.6M	12.4K	10
4	Gerald R. Ford Amphitheater (VAIL, COLO.)	$776K	10.3K	5
5	Mtelus (MONTREAL)	$681K	15.1K	10
6	Deep Ellum Live (DALLAS)	$652K	15K	9
7	9:30 Club (WASHINGTON, D.C.)	$529K	13K	16
8	Agora Theatre (CLEVELAND)	$520K	8.2K	8
9	Ryman Auditorium (NASHVILLE)	$514K	9.3K	6
10	The Eastern (ATLANTA)	$492K	9.5K	7

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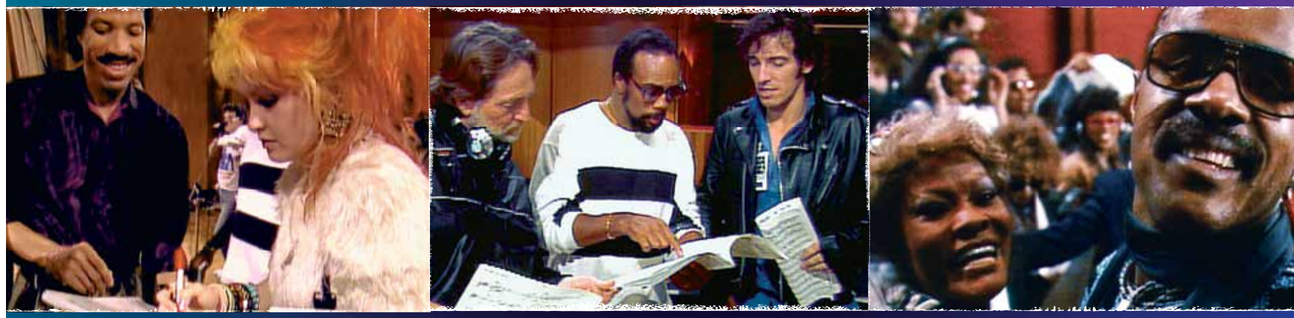
VARIETY

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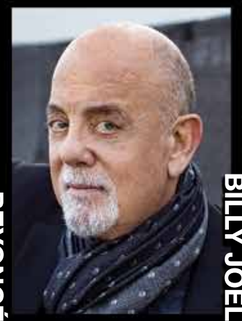
COLUMBIA

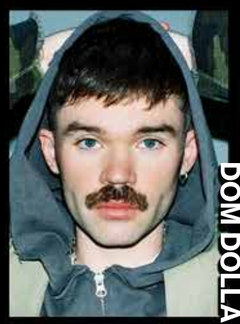
BEYONCÉ


BILLY JOEL

BLINK-182

CENTRAL CEE

CHLÖE


DOM DOLLA

ELLA LANGLEY

GESAFFELSTEIN

GIRL IN RED

HALLE

HOZIER

JESSIE MURPH

KOE WETZEL

LEON BRIDGES

MAREN MORRIS

MEGAN MORONEY

PHARRELL WILLIAMS

THE KID LAROI

TRAVIS BARKER

VAMPIRE WEEKEND

BILLY JOEL

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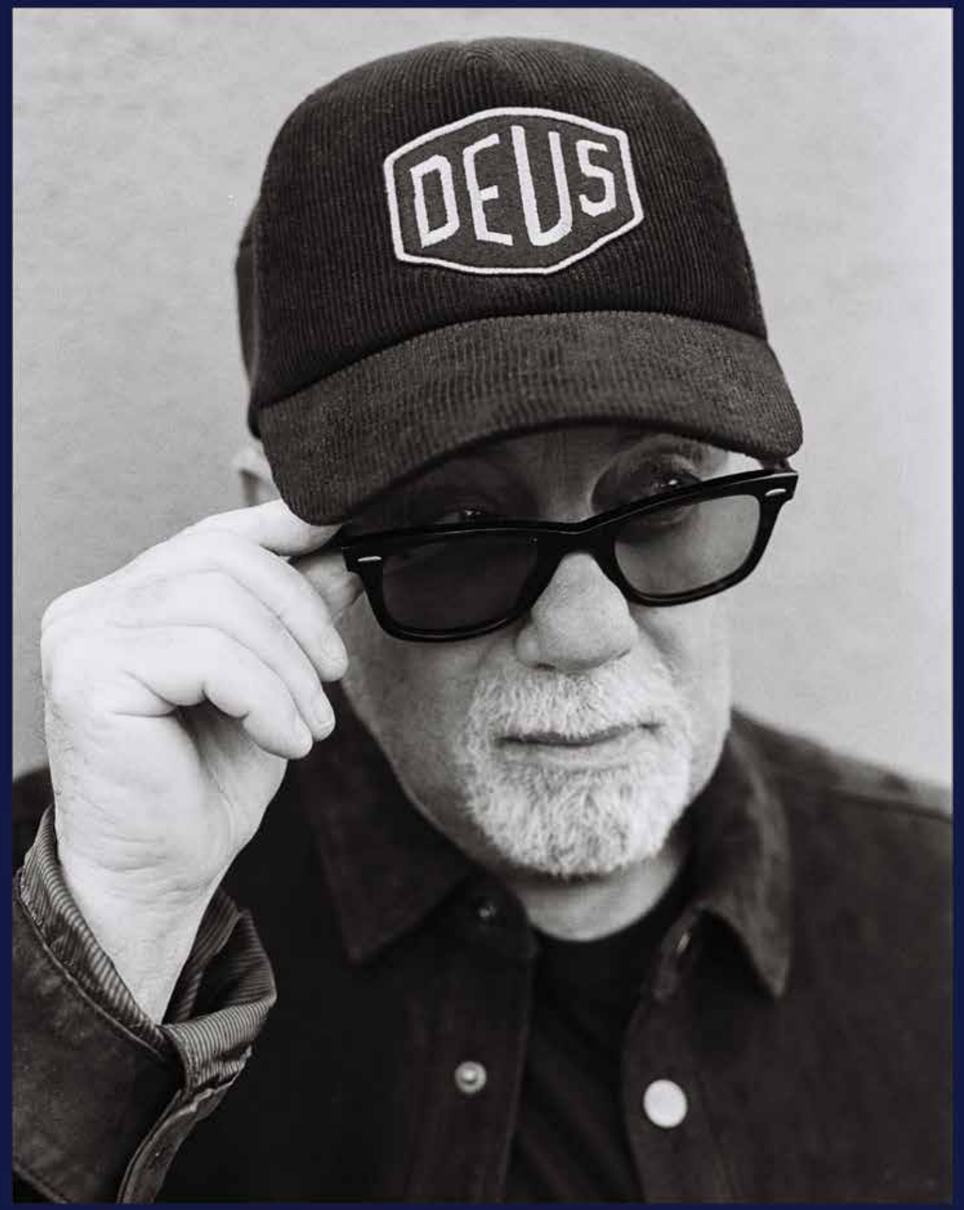
Turn the Lights Back On

The First New Song In Decades



Song of the Year — Record of the Year

Best Pop Solo Performance — Best Music Video

BILLY JOEL

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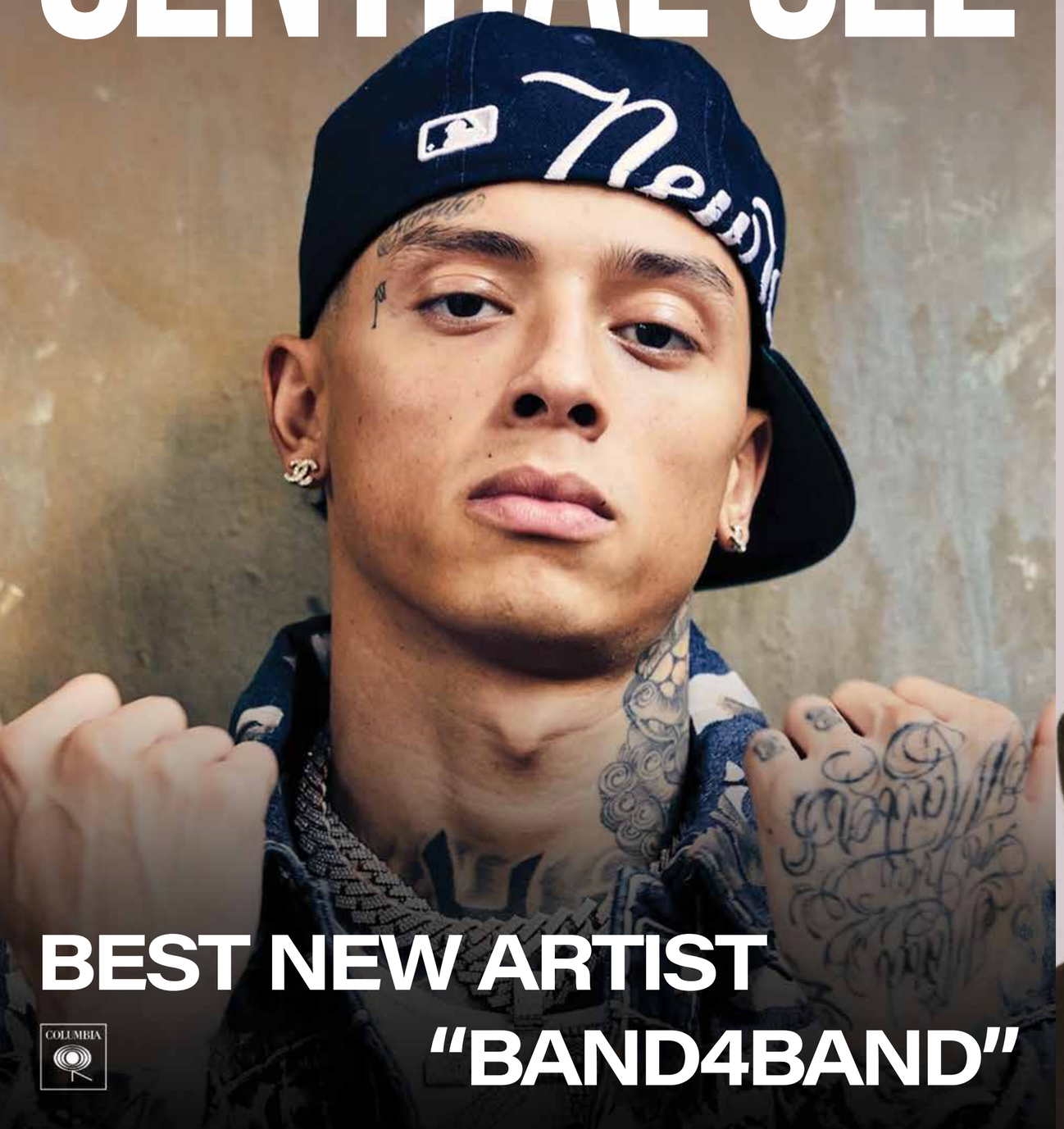
CENTRAL CEE



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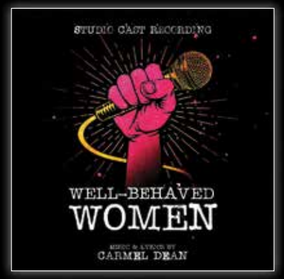

A new theatrical song cycle celebrating historic women

Music & Lyrics by Carmel Dean

FEATURING Laura Benanti, Andréa Burns, Liz Callaway, Jenn Colella, Dee Hoty, Judy Kaye, LaChanze, Lindsay Mendez, Bonnie Milligan, Lauren Patten, Pearl Sun

17 AGAIN
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A new musical comedy Based on the popular film

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ARRANGEMENT, INSTRUMENTS AND VOCALS
THE GOSPEL

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– AMSTERDAM NEWS

“A SPARKLING STORY WITH **ICONIC MUSIC** AND ABSOLUTE **POWERHOUSE VOCALS.**”
– VARIETY

HELL’S KITCHEN

A NEW MUSICAL ON BROADWAY

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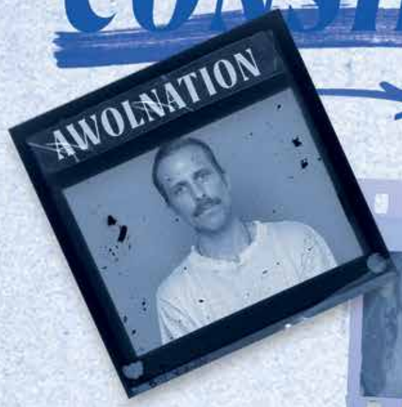
FOR YOUR *CONSIDERATION*



"BRUNO HAS ONCE AGAIN OUTDONE HIMSELF"
— NEW NOISE MAGAZINE

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G.B.I

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— PASTE

67 TH ANNUAL GRAMMY® AWARDS

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Genesis.

- Songwriter Of The Year, Non-Classical
- Record Of The Year
- Song Of The Year
- Best Music Video

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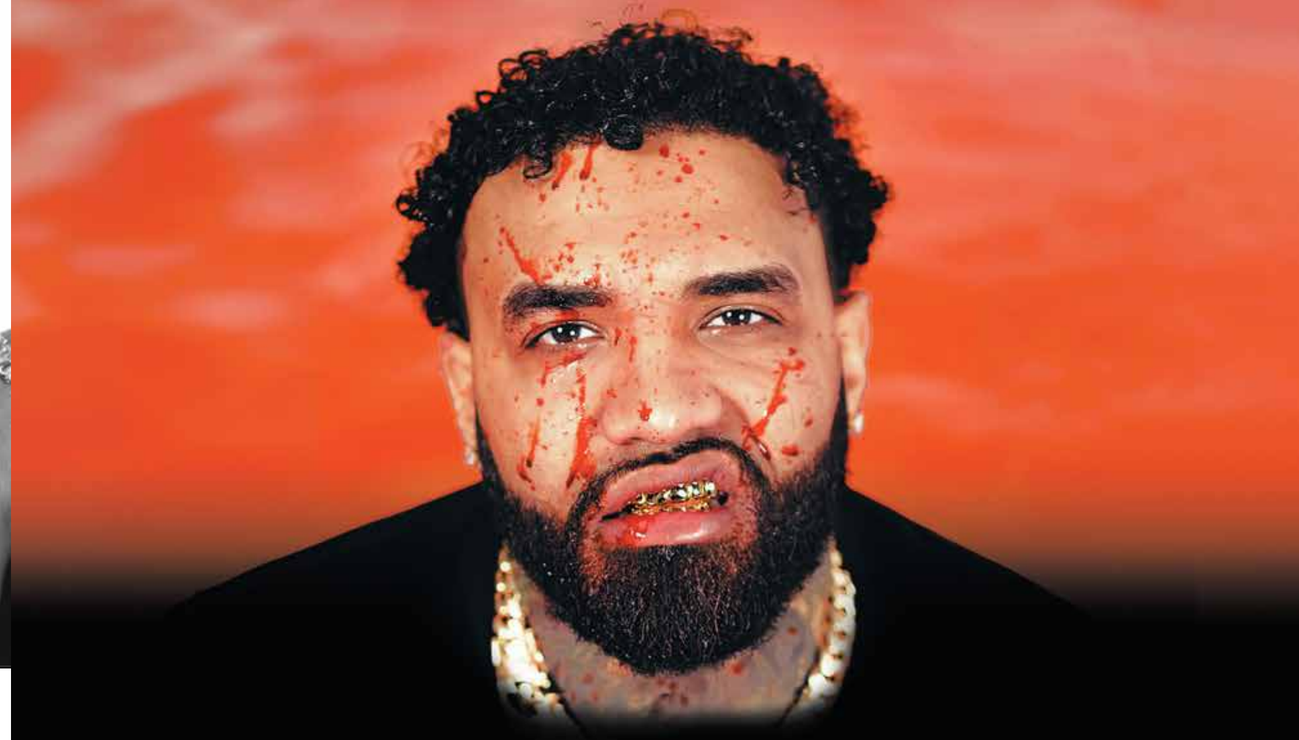
Joyner Lucas

NOT NOW I'M BUSY

ALBUM OF THE YEAR / RAP ALBUM / ENGINEERED ALBUM, NON-CLASSICAL

BEST FOR ME (WITH JELLY ROLL)

RECORD OF THE YEAR / SONG OF THE YEAR / RAP PERFORMANCE
RAP SONG / MUSIC VIDEO



"Joyner's authenticity and shrewd wordplay touching on topics with substance in a way that pierce listeners' souls has endeared him to millions across the globe."

billboard

The Orchard

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JIM GAFFIGAN
THE PRISONER

BEST COMEDY ALBUM

market

PG. 88 CHARLI XCX'S BRAT SUMMER PAYDAY
PG. 90 U.S. ARTISTS SURGE ON GLOBAL CHARTS
PG. 92 UTA NASHVILLE'S TOP AGENTS TALK

MUSIC AND MONEY

Leaner, Faster, Nimbler? Warner Music's Major Transformation

In the wake of 150 layoffs and a C-suite restructuring at Atlantic Music Group, there is a growing realization that the traditional label model is, as one veteran artist manager puts it, "unsustainable"

BY ELIAS LEIGHT // ILLUSTRATION BY MICHELLE ROHN

McHALE'S BAR & GRILL, a pub in Midtown Manhattan, bills itself as "the best Irish bar in NYC." It opens bright and early at 10 a.m. on weekdays; it also happens to be right around the corner from Warner Music Group's New York offices. And on Sept. 19, it was crammed with Atlantic Music Group (AMG) employees who were holding a wake for colleagues who had been laid off earlier that day. Several staffers clambered onto chairs to deliver speeches about their time at the storied label.

At the impromptu gathering, "Lots of people who have been at Atlantic for 10- or 20-plus years said they loved being able to work with everyone," says one employee who survived the cuts. "People were feeling supported since a lot of staff had been let go" — around 150 layoffs in total, according to a WMG Securities & Exchange Commission filing.

Multiple sources characterize these departures, as well as the new regime being put in place by incoming AMG CEO Elliot Grainge, as a seismic shift for Atlantic — a generational changing of the guard. A number of high-profile executives will be leaving, including AMG CEO Julie Greenwald, who co-led Atlantic for nearly 20 years and whose last day was Sept. 30; WMG CEO of recorded music Max Lousada, who had been at WMG for two decades; 300 Elektra Entertainment chairman/CEO Kevin Liles; Atlantic GM Paul Sinclair; and Atlantic co-president of Black music Michael Kyser, along with several department heads at Atlantic and Elektra Records.

In the wake of the cuts, sources say the Elektra side of 300 Elektra Entertainment is down to fewer than 20 people; WMG announced that Elektra president Gregg Nadel will move to become co-chair of Warner Music Nashville but did not mention a successor. Lousada and Liles will not be replaced. Atlantic made further cuts to its radio team, which now has fewer than 10 employees after previous rounds of layoffs; the publicity department has been slashed to a similar size. Atlantic and Elektra have eliminated their touring teams, which help artists with promotion and production on the road. Their creative departments, which furnish artists with social media content, suffered

Global Music Rights majority owner **Texas Pacific Group** reached an "understanding" to sell to private equity firm **Hellman & Friedman**.

Laufey established a $100,000 scholarship in her name for Syracuse University's new Bandier music business master's program.

losses as well. A&R executives were cut, too.

These vanished jobs are the latest sign that the definition of a major label is transforming rapidly. "The old advantages that a big label had in the past — radio and press and TV — those just aren't as powerful as they were," says Jonathan Daniel, a veteran artist manager. The industry is trying to "remodel what a major label is because the old way is unsustainable."

In addition to WMG, that retooling process has also led to layoffs and restructuring at Universal Music Group (UMG) over the last 18 months. (Cuts at Sony Music have been more moderate, sources have said, at least so far.) Executives in traditional departments like radio and press have been especially vulnerable. And companies have tried to reduce overlapping roles at frontline labels in favor of a shared central system of services.

Even before he took the reins at Atlantic, Grainge, 30, expressed disdain for the sprawling, old-fashioned major-label model. In 2016, he founded 10K Projects, which has billed itself almost as an anti-major: small and fleet-footed instead of large and lumbering, with a heavy focus on modern tools, such as digital marketing, at the expense of more old-fashioned methods like radio. His success with this approach — which boosted the early careers of Ice Spice, XXXTentacion and Trippie Redd — helped pave the way to power at Atlantic, which, like several labels, has struggled to break artists over the last two years.

The company's realignment is intended to strengthen AMG's core structure while making it flexible enough to throw its full weight behind artists at Atlantic, 300 or Elektra at any given time, sources say. "Elliot is confident in the team he's put in place, and they're all focused on moving the needle," a source inside WMG tells *Billboard*. The mission is focusing on "artists, artist development, great music," the source continues. "With all the anxiety about changes, there is excitement about the future, too."

But others wonder if deep cuts will ultimately affect a label's ability to deliver on behalf of its artists. "They're smart people; obviously there's some sort of plan" with the restructuring and the layoffs, says Motti Shulman, who exited his role as senior vp of rhythm promotion at 300 in 2023. "But if you keep cutting the fat, at some point, you dig into the muscle. I think they've gone beyond the fat."

Earlier in September, WMG employees say Grainge spent time in the company's Los Angeles and New York offices along with then-10K Projects co-presidents Zach Friedman and Tony Talamo, who are set to become COO and GM of AMG, respectively. Several Atlantic staffers believe that the incoming leadership was evaluating their work and weighing whom might be cut.

When layoffs began in New York on Sept. 19, a number of employees were told they were being let go in individual meetings with Greenwald — who had, in many cases, played an instrumental role in hiring them, sometimes decades ago. Some staffers started to call the artists they had collaborated with to notify them that they had been laid off. Others updated their LinkedIn profiles: #OpenToWork.

Historically, when labels cut a lot of employees — as UMG did in 1999 and WMG did in 2004 — they trim artist rosters as well. Specific employees often champion specific artists in the building, and once those cheerleaders are gone, the label may in turn sever ties with their favored acts. On top of that, the remaining staffers might be spread too thin to aid as many acts as they did previously. Many managers are still waiting to hear if their artists will be affected in the shakeup.

Veteran music lawyer Todd Rubenstein has been watching the steady rounds of layoffs across the major labels since the start of 2023. "I find it all sad," he says. "Not just from the human level of people losing their jobs, but everyone was already complaining before about what labels were not doing for their artists. What happens now that a hundred people got let go?"

On Sept. 23, Atlantic started trying to answer that question. The company announced a "new era" and a series of promotions. "We are committed to a single principle," Grainge said in a statement. "Maximum impact for original artists." b

Jonas Group Publishing purchased the publishing copyrights and recordings of **Julia Michaels** for an undisclosed price.

Warner Music Group announced plans to shut down its **LEVEL** distribution service as of 2025.

MONEY MAKERS

HOW MUCH DID CHARLI XCX EARN FROM BRAT SUMMER?

The hot-months momentum helped sell 97% of the tickets to the 'Apple' singer and Troye Sivan's fall tour

BY ELIZABETH DILTS MARSHALL

WITH AUTUMN officially in progress and Charli XCX's 21-city North American tour entering its second month, it's time to look back and ask, how much was Brat Summer worth?

Billboard crunched the numbers around a few deals and estimates that Charli took home $9.7 million, which, once merchandise sales and royalties earned through the end of the year are factored in, should put her well over $10 million.

Brat, which debuted at No. 3 on the June 7-dated Billboard 200, is the dance-pop singer's most commercially successful album by far. Its lime green cover art and Charli's candid, sometimes vulnerable lyrics resonated with audiences, putting her at the center of the cultural conversation with everyone from Vice President Kamala Harris' presidential campaign to a vegan sausage company interpreting and embracing brat values.

"She has got the attention of anybody that she wants right now," says Jenna Adler, Charli's agent at CAA. The album's 23 tracks (including remixes) passed 1 billion streams on Spotify alone in late August; according to Luminate, as of Sept. 9, her catalog has racked up around 2 billion on-demand streams globally.

That momentum also led Charli and Troye Sivan to sell more than 97%, or 261,694 of 269,733 available tickets, for their co-headlining Sweat Tour, Adler says.

With an average ticket price of $90, *Billboard* estimates the tour has grossed roughly $23.5 million. After expenses, artists usually take home around 34% of ticket sales, and co-headline tours usually split that amount. That, plus the $377,300 that three June Charli XCX Presents: Partygirl underplays in London, Los Angeles and São Paulo grossed (according to Billboard Boxscore), puts Charli's tour earnings at $4.1 million. (Dates in Brooklyn and Chicago were not submitted.)

In addition to the nearly 2 billion global on-demand streams Charli has generated, her catalog has racked up 722,000 U.S. album consumption units and 10.7 million U.S. programmed streams — double her three-year average — for an estimated take-home pay of $4.1 million. Her estimated take of publishing royalties nets out at between $525,000 and $922,000, depending on the type of deal she has. Using the higher figure, her total estimated streaming, catalog and publishing income is $5 million.

In August, Kim Kardashian's SKIMS and H&M have both launched campaigns featuring Charli. While financial details of these deals are not public, sources believe that H&M paid her a sum in the mid-six figures.

Marcie Allen, the president of Marcie Allen Consulting known for orchestrating some of the highest-profile brand partnerships in the music industry, says these types of deals are rarely about the money. "It is about puncturing through culture to create an entire subculture," she says, "a new vernacular." b

Additional reporting by Ed Christman and Eric Frankenberg.

This is the first installment of a new Billboard *column in which we will unpack one financial story each issue related to an artist in the news. If you have suggestions or tips, email* **editsmarshall@billboard.com**.

Charli XCX onstage at the 2024 Roskilde Festival in Denmark.

BLXST
I'll Always Come Find You
THE DEBUT ALBUM FEATURING
2 CHAINZ
AMANDA REIFER
ANDERSON .PAAK
BECKY G
FATMAN SCOOP
FEID
JOONY
JOYCE WRICE
KAMASI WASHINGTON
OFFSET
TY DOLLA $IGN
WITH SPECIAL GUESTS
E-40
LAROYCE HAWKINS
SNOOP DOGG
EXECUTIVE PRODUCED BY SOUNWAVE
"A CINEMATIC THRILLER IMBUED WITH LOVE, AMBITION, AND TRIUMPH"
billboard
"BLXST ARCHITECTED A NEW WAVE OF WEST COAST HIP HOP AND CULTURE BY HAND"
BET★
"BLXST TRAVERSES GENRE WITH THE EASE OF A VETERAN ARTIST"
AP Associated Press
RedBull RECORDS
EVGLE®
HOW WAS THAT MADE

TikTok officially shut down **TikTok Music**, its nascent music streaming service that had only been available in five countries.

Lost Lands and **North Coast Music Festival** sued ticketing company **Lyte** after it suddenly shut down operations and went out of business.

U.S. ARTISTS ARE DOMINATING THE GLOBAL CHARTS

A strong year for American artists, the surging popularity of country music abroad and labels' international marketing strategies are fueling the trend

BY ELIAS LEIGHT

From left: Boone, Eilish, Lamar, Carpenter and Richman.

HALFWAY THROUGH 2022, 85% of the top 10 hits on the Billboard Global Excl. U.S. chart were releases from artists outside of the mainland United States. That number rose to 92% in 2023. But an unexpected transformation took place in the first six months of 2024: Global hits came primarily from one place — America.

In that period, U.S. acts accounted for 60% of the top 10 hits on the Global Excl. U.S. chart. American artists were also responsible for the top eight songs on the Billboard Global 200 this summer. "American artists are crushing this year," says Scott Cutler, co-CEO of Pulse Records, which has contributed to the surge. The company signed Tommy Richman, whose high-gloss "Million Dollar Baby" was No. 8 on the Global Songs of the Summer ranking.

Executives attribute the show of musical might to the strength of the release calendar for U.S. stars, at a time when many prominent acts from outside the country have been off cycle; the boom in country music, which is finding an increasingly global audience; and American labels' increased emphasis on international marketing.

U.S. global dominance in music used to be a given, but that changed as listeners around the world adopted streaming services and the cost of making and marketing music plummeted thanks to new technology and social media platforms. "When the cost structure changes, local [music] bounces back," Will Page, former chief economist at Spotify, told *Billboard* last year.

In a 2023 paper, Page and Chris Dalla Riva, a musical artist and senior product manager at streaming service Audiomack, found that, in 2012, less than 20% of the top 10 songs in Poland, France, the Netherlands and Germany were by local artists. A decade later, homegrown acts accounted for 70% of the top 10 songs in Poland, 60% in France, 30% in the Netherlands and 20% in Germany.

The authors called this shift "glocalization." "This all points to a growing marketplace where power has been devolved from global record labels and streaming platforms to their local offices and from old linear broadcast models to new models of streaming which empower consumers with choice," they wrote.

The 2024 American bounce back on the global charts doesn't necessarily contradict the glocalization trend. "Even if a trend is moving in a certain direction, there's going to be a lot of noise where maybe in a specific year, there isn't as much local presence on charts outside the United States," Dalla Riva says.

That *Billboard*'s global charts aggregate streaming and sales data from more than 200 territories is also likely to partially obscure the country-by-country gains of local artists, according to Glenn McDonald, author of *You Have Not Yet Heard Your Favorite Song: How Streaming Changes Music*. Imagine that Polish listeners are playing more Polish rap, but also some Sabrina Carpenter, and French listeners are doing the same. If you pool the two listening populations, Carpenter is popular with both markets, but French listeners are unlikely to listen to Polish rap and vice versa.

Still, it's notable that *Billboard*'s global charts show such a pronounced uptick for American artists so far this year, defying conventional wisdom about the increasingly competitive nature of the music industry around the world.

Executives contend the uptick is partly due to random chance. A surfeit of American heavy hitters including Lady Gaga, Beyoncé, Billie Eilish, Ye, Ariana Grande, Future, Taylor Swift and Post Malone have dropped albums this year. At the same time, international powerhouses like Harry Styles have been quiet. The members of BTS are serving in the military, so they haven't released much music or scored a major hit. (Jung Kook's "Seven" was *Billboard*'s global song of the summer last year.) And recent albums from Dua Lipa and Ed Sheeran haven't been as successful as past projects.

On top of that, "it feels like a new generation of stars are here" in the United States, EMPIRE senior vp of marketing Peter Kadin says. "There was a void for a time after the pandemic. Now artists that have been developing for a few years have really come into their own." He points to Carpenter, Richman, Chappell Roan, Benson Boone and Teddy Swims, who have scored breakout singles this year that resonated internationally. This gives the United States an unusually strong slate of hits to promote abroad.

EMPIRE has its own breakout in Shaboozey, whose "A Bar Song (Tipsy)" is one of two country songs that finished in the top 10 in the song of the summer race on the Billboard Global 200. (The other is Post Malone and Morgan Wallen's "I Had Some Help.") Country's audience outside of the United States is growing. According to Luminate, in the first three quarters of 2023, country music streaming grew by more than 30% in the United Kingdom, Germany, and Canada relative to the same period in 2022. While two of these markets are Anglophone, their size makes them influential on the global charts.

Historically, mainstream interest in country has ebbed and flowed in the United States. But if international demand for the genre keeps growing at that rate, it gives American labels another potential source of hits to export — one they couldn't draw from the same way a decade ago.

Their approach to exporting has changed, too. U.S. labels once focused first on American consumers before looking abroad. Now they are often running global campaigns — or even starting promotion abroad, in territories where marketing is cheaper and fandom can be more of a social activity, before they begin a push stateside.

"We have experienced a growing international focus from U.S. labels realizing the essential need for working artist campaigns with a global perspective," says Felipe Martínez, head of Latin America at Stellar, a Copenhagen-based marketing company that helps artists find and build audiences in Southeast Asia and Latin America. "Arguably, U.S. labels have shown to be ahead of the curve in this understanding, while other markets seem to be more conservative in their international marketing efforts."

At least this year, these efforts appear to be paying off for American artists. "If we see energy around a song coming out of the Philippines or India," Kadin says, "we're going to run with it."

GLOBAL SONGS OF THE SUMMER

	SONG	ARTIST
1	"Espresso"	Sabrina Carpenter
2	"Birds of a Feather"	Billie Eilish
3	"A Bar Song (Tipsy)"	Shaboozey
4	"Please Please Please"	Sabrina Carpenter
5	"Not Like Us"	Kendrick Lamar
6	"I Had Some Help"	Post Malone feat. Morgan Wallen
7	"Beautiful Things"	Benson Boone
8	"Million Dollar Baby"	Tommy Richman
9	"Too Sweet"	Hozier
10	"Gata Only"	FloyyMenor x Cris MJ

BOONE: JOSH BRASTED/FILMMAGIC; EILISH: BRITTA PEDERSEN/PICTURE ALLIANCE/GETTY IMAGES; LAMAR: SWAN GALLET FOR WWD; CARPENTER: STEVE EICHNER; RICHMAN: BRYAN BEDDER/GETTY IMAGES

BETH GIBBONS
LIVES OUTGROWN

BEST ALTERNATIVE MUSIC ALBUM
BEST ALTERNATIVE MUSIC PERFORMANCE
SONG OF THE YEAR
BEST ENGINEERED ALBUM, NON-CLASSICAL

2024 MERCURY PRIZE
ALBUM OF THE YEAR NOMINEE

"SURPRISING, REASSURING, INSPIRING...
THE TESTAMENT OF AN UNCANNY SINGER
SIMPLY MAKING IT THROUGH EACH DAY."
—NPR

"A SINGULAR TALENT REBORN."
—PITCHFORK

FOR YOUR CONSIDERATION Domino

CAT POWER
SINGS DYLAN

BEST FOLK ALBUM
BEST AMERICAN ROOTS PERFORMANCE
BEST AMERICANA PERFORMANCE

"She's one of our Billie Holidays, Frank Sinatras, Nina Simones, a singer who uncovers new meanings and fresh emotions in classic songs."
—NPR

"Marshall brings the right balance of reverence and invention to this Dylan classic."
—New York Times

FOR YOUR CONSIDERATION Domino

From The Desks Of...

Curt Motley and Nick Barnes

AGENTS, UTA NASHVILLE

BY JESSICA NICHOLSON

PHOTOGRAPHED BY DIANA KING

Barnes (left) and Motley photographed Aug. 28 at UTA in Nashville.

ON AUG. 28, just over six months after the death of country music star Toby Keith at age 62, NBC celebrated his work and his influence on some of country music's biggest stars in a two-hour special, *Toby Keith: American Icon*. Eric Church, Tyler Hubbard, Parker McCollum, Jelly Roll, Darius Rucker, Carrie Underwood, Clay Walker and Lainey Wilson were among those who feted Keith, an oilfield worker-turned-musician known for his steely determination; burly, commanding voice; and top-flight, often witty songwriting that fueled many of his 20 No. 1s on *Billboard*'s Country Airplay chart.

The special drew 4.7 million viewers, was the No. 1 show in its time slot and was NBC's most-watched primetime entertainment special of 2024, according to the network. And Luminate data shows a bump in the Oklahoma native's streams in the weeks following its airing. On the Sept. 14-dated Digital Song Sales chart, streams of "Should've Been a Cowboy" totaled 3.4 million; a 344% jump.

Spearheading the special behind the scenes were UTA's Curt Motley — Keith's personal agent for approximately three decades — and his colleague Nick Barnes. The duo packaged the concert and worked with Keith's longtime manager, TK Kimbrell; the late artist's family members; Universal Music Group Nashville; the label's newly launched Sing Me Back Home Productions film/TV division; and Thinkfactory and its CEO, Adam Reed.

"We wanted artists who had connective tissue to Toby, whether they were his friends or had toured with him," Motley says of the special's lineup. "A lot of artists came forward and said, 'We love Toby, and we sing his songs every night.' There were also a handful of people on the show who had never actually met Toby but were huge fans. We wanted to honor that legacy through multiple generations of country music."

Motley, who joined UTA in 2016, also reps a roster that includes Jamey Johnson and Sawyer Brown.

Barnes, who joined the company in 2017, specializes in connecting music artists to projects in TV, film and branding while overseeing UTA's Heartland division, which focuses on family- and faith-based storytelling. Those clients include film/TV creators the Erwin Brothers and Dallas Jenkins (*The Chosen*).

UTA's Nashville team has simultaneously fostered the success of a crop of country newcomers that includes Megan Moroney ("Tennessee Orange"), Dylan Gossett ("Coal"), Brittney Spencer ("Bigger Than the Song"), Chayce Beckham ("23"), HunterGirl ("Ain't About You"), Ian Munsick ("Long Live Cowgirls") and Oliver Anthony (the Billboard Hot 100 chart-topper "Rich Men North of Richmond").

What can new artists learn from the career Toby Keith built?

CURT MOTLEY Toby was fearlessly unapologetic. He had a vision for what he wanted to do, and he didn't waver on that line. When you're good at something like he was, you don't need other people to validate you. It's a much harder road, but the fruits at the end of it are so much greater.

How does UTA Nashville differ from other agencies' country music divisions?

NICK BARNES An artist's career should be multihyphenate to have longevity. They should be touching film, television and branding. We are starting earlier than ever in artists' careers to find opportunities outside of touring to broaden their reach. Historically, these opportunities have existed for artists that were well into their careers. For instance, a feature film based on a hit song or a theatrical tour documentary — [intellectual property] that reflects country music's way of life. For a long time, it was an antagonistic view. Now this community is embraced more for what it is. The Heartland division serves as the crossover arm for music artists here and is having success in feature film, television,

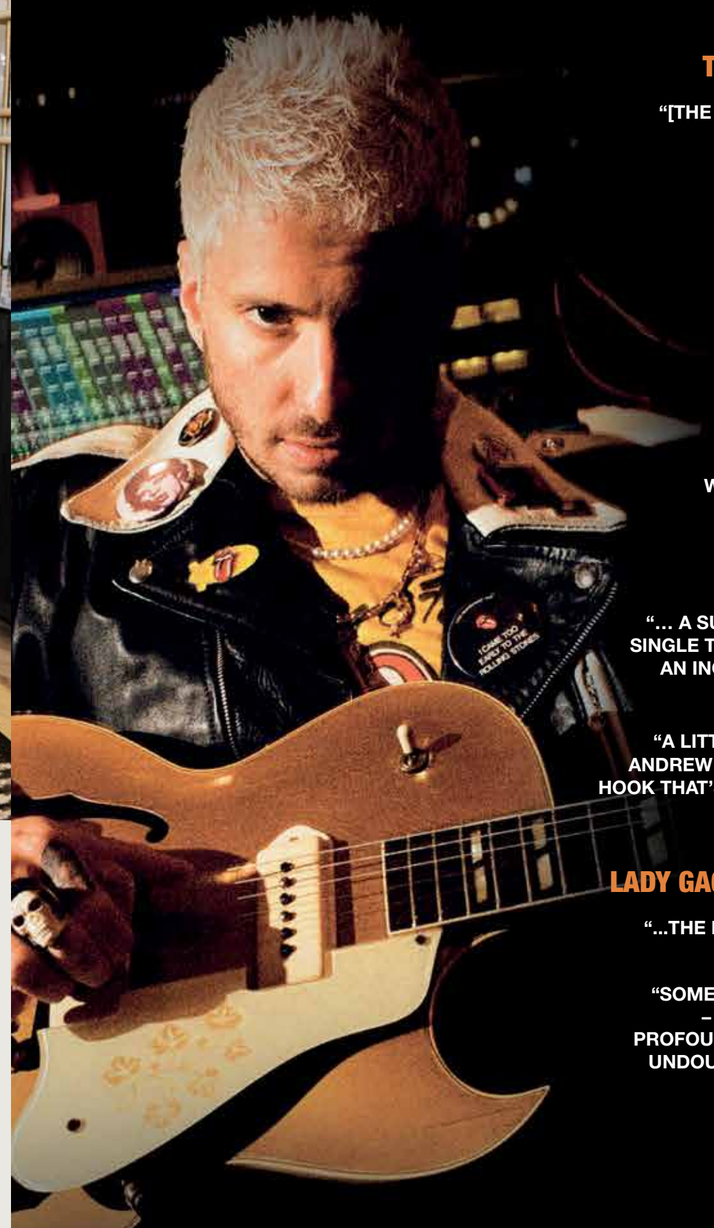
"....ABILITY TO BIG-PICTURE, UNDERSTAND, CULTURALLY, HOW AN ARTIST HAS IMPACTED THE WORLD, AND BRING THEM FACE TO FACE WITH THAT. IT MIGHT BE HIS GREATEST SUPERPOWER."
- NEW YORK TIMES

"A MUSICAL OMNIVORE, WATT CONTINUES TO WORK WITH ALL TYPES OF ARTISTS."
- LA TIMES

FOR YOUR GRAMMY® CONSIDERATION:

ANDREW WATT

PRODUCER OF THE YEAR, NON-CLASSICAL



THE ROLLING STONES - HACKNEY DIAMONDS

"[THE ROLLING STONES] HAVEN'T SOUNDED THIS ON TOP OF THEIR GAME IN ABOUT HALF A CENTURY"
- ROLLING STONE

"A CONSISTENTLY SOLID AND SWAGGERING SET OF SONGS FROM A GROUP STILL STRETCHING THE LIMITS OF WHAT'S POSSIBLE IN ROCK N' ROLL."
- ESQUIRE

PEARL JAM - DARK MATTER

"MUSICALLY, THIS ALBUM IS SOME OF THE BAND'S CATCHIEST AND PUNCHIEST MATERIAL IN YEARS"
- THE INDEPENDENT

"PEARL JAM, THOUGH, SEEM TO HAVE HIRED ANDREW WATT TO HELP THEM SOUND MORE LIKE... PEARL JAM."
- PITCHFORK

LANA DEL REY AND QUAVO - "TOUGH"

"... A SURE-FIRE HIT. CONDENSING LANA'S CATALOGUE INTO A SINGLE THREE-MINUTE OUTBURST, IT'S HUGELY ATMOSPHERIC, AN INCREDIBLE POP SONG THAT SPEAKS FROM THE HEART."
- CLASH MAGAZINE

"A LITTLE BIT COUNTRY, A LITTLE BIT TRAP AND ALT-POP, THE ANDREW WATT- AND CIRKUT-PRODUCED TRACK HAS A DREAMY HOOK THAT'S TOUGH TO QUIT HUMMING WHEN THE SONG'S OVER"
- BILLBOARD

LADY GAGA AND BRUNO MARS - "DIE WITH A SMILE"

"...THE PRODUCTION FROM ANDREW WATT IS SOLID AS EVER."
- CONSEQUENCE

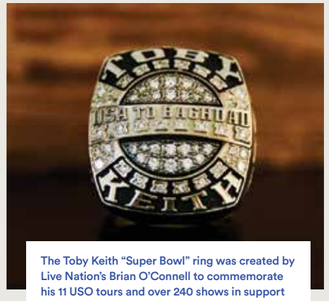
"SOMEHOW, IT BECOMES MORE THAN THE SUM OF ITS PARTS – A HOMAGE TO THOSE LUSH 70S DUETS, IT ALSO FEELS PROFOUNDLY MODERN; BOTH ARTISTS SHINE, BUT THERE'S AN UNDOUBTED CHEMISTRY HERE THAT LETS 'DIE WITH A SMILE' HAVE A CHARACTER OF ITS OWN."
- CLASH MAGAZINE

David Joseph stepped down as chairman/CEO of **Universal Music U.K.** and was replaced by **Dickon Stainer**.

Former **Elektra** president **Gregg Nadel** joined **Cris Lacy** as co-chair/co-president of **Warner Music Nashville**.

"I've always been a Marty Stuart apostle," Barnes says. "Marty once opened for The Steve Miller Band at the Ryman, and Steve signed this poster to Marty — including a few special doodles. It ended up forgotten in a closet, but when we moved offices, it was passed on to me as a gift."

"I'm proud of the moment that Heartland comics are having right now," Barnes says. "Both posters are from sold-out Nashville shows by two clients: John Crist and Leanne Morgan."



The Toby Keith "Super Bowl" ring was created by Live Nation's Brian O'Connell to commemorate his 11 USO tours and over 240 shows in support of America's armed forces, Motley says. Only four exist.

"This [wine] bottle celebrates the life of the King of Wyoming, Chris LeDoux," Motley says. "Music legend, [1976] world champion bareback rider and one of the finest humans to ever walk the earth."

unscripted productions, book publishing and more.

TikTok and other social media outlets have changed the game for new artists. How do you sift through viral moments to find acts that won't be one-hit wonders?

BARNES It's a balance between a gut feeling based off our experience and the data that is brought and analyzed by our team at UTA IQ — a world-class group of data analysts with proprietary tools we have built and continue to improve.

When you consider signing an artist, do you determine if they're a strong live act? It's key to an act's longevity.

MOTLEY You also have to look at consumption numbers, including streaming and social growth velocity, as an indicator for live viability.

UTA recently launched a Christian music division that has Brandon Lake, Phil Wickham, Lecrae and Forrest Frank among its clients. What do you feel is driving the growth in that genre?

BARNES When we told one of the artists on our roster about the announcement, they said, "That's like the Avengers of Christian music." There's a broader trend afoot in the faith community. In the aughts, a lot of Christian bands wanted to cross over. They were like, "We are Christian bands but we want to be rock bands. We don't want to be labeled as [contemporary Christian music]." We are seeing Christian bands and artists now that are leaning into who they are, and that's resonating with the fans. When Forrest Frank is printing merch that says, "I am a child of God," and he's selling them as fast as they can put them on the merch table, and his shows are filled with kids and teens that are on fire for his music — I think that's the correlation.

What kind of market share do you see Christian music attaining in the next five years, and what are the demographics of the fan base?

BARNES We think consumption will double. Similar to other genres, streaming artists that aren't dependent on radio are bringing a younger demographic into the market. Streaming has created a multigenerational fan base for the genre.

Country music streaming is surging globally. How does that affect your work?

BARNES When we're watching the algorithm trends on the [digital service providers], they're the same in Dublin as they are in Nashville. They're the same in Australia as they are in Brazil, which are all burgeoning markets for country music. And we are starting to take artists to the U.K. first to build fans.

MOTLEY Oliver [Anthony]'s Out of the Woods tour started in the U.K., and we started Dylan Gossett's [*No Better Time*] tour in the same areas. They were incredibly well received.

What else are you doing to build fan bases overseas?

MOTLEY Agents across the globe — especially in our London office — are leaning into country music and integrating it into the fabric of our business here. This allows us to get in early with partners abroad and leads to opportunities that allow aggressive first-look tours. Recent examples are Megan Moroney, Oliver Anthony and Dylan Gossett.

For a newer artist, what are other advantages of launching a tour abroad?

BARNES One advantage is being able to start a business over there that you can return to when you need to take a break [from touring stateside]. In the American markets, oftentimes our clients have played a lot of hard- and soft-ticket tours and they need to let the U.S. cool off a bit. [If they have played overseas], we've already built relationships with promoters and have a base of fans.

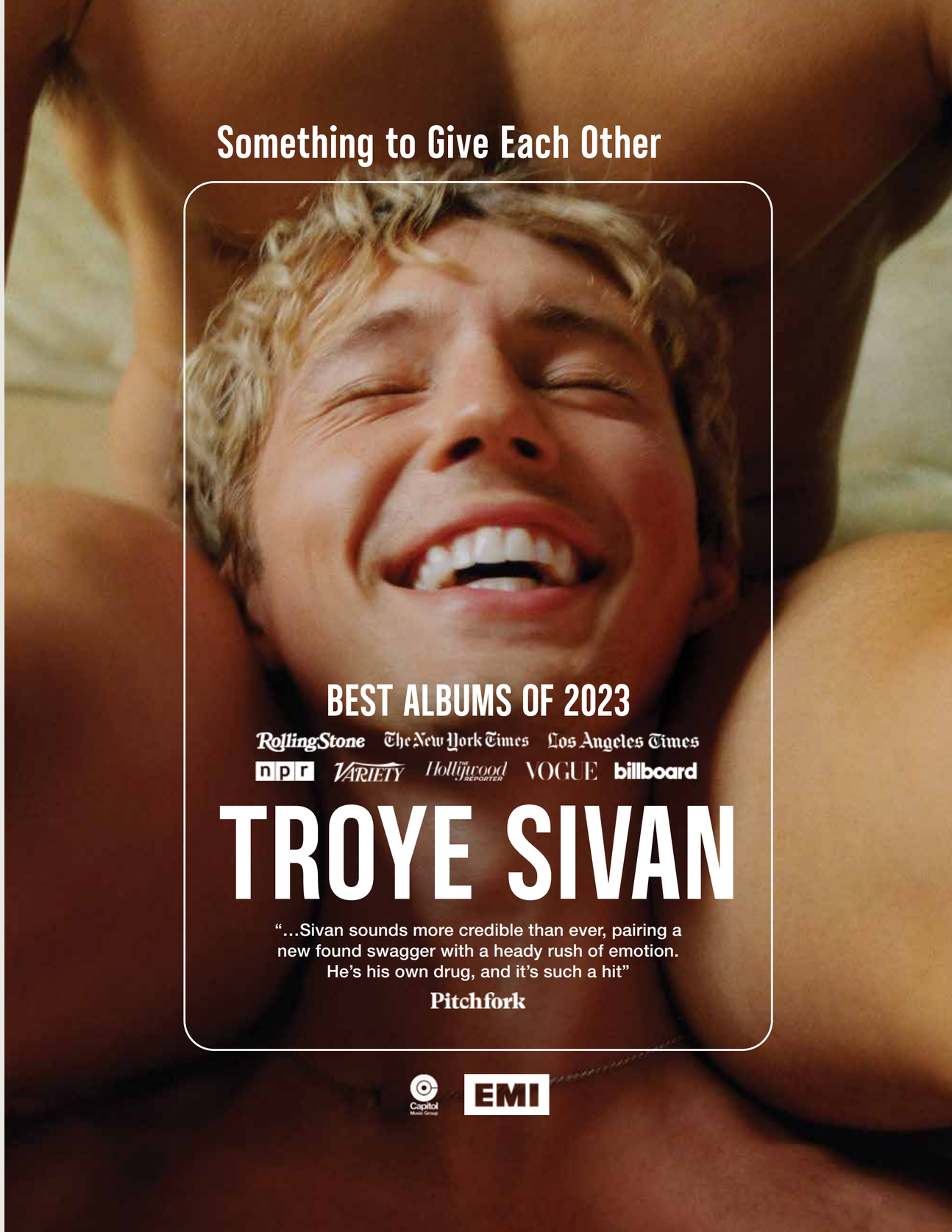
MOTLEY It is expensive to travel and perform abroad, but when you're just starting out, your costs are going to be a lot less [because you're doing smaller-scale shows]. If you wait too long, that opportunity cost is hard. But when you build that fan base from the get-go — we're going back with Dylan this year and playing big rooms, and we just started in February.

Touring costs in general have increased significantly. How are artists navigating that?

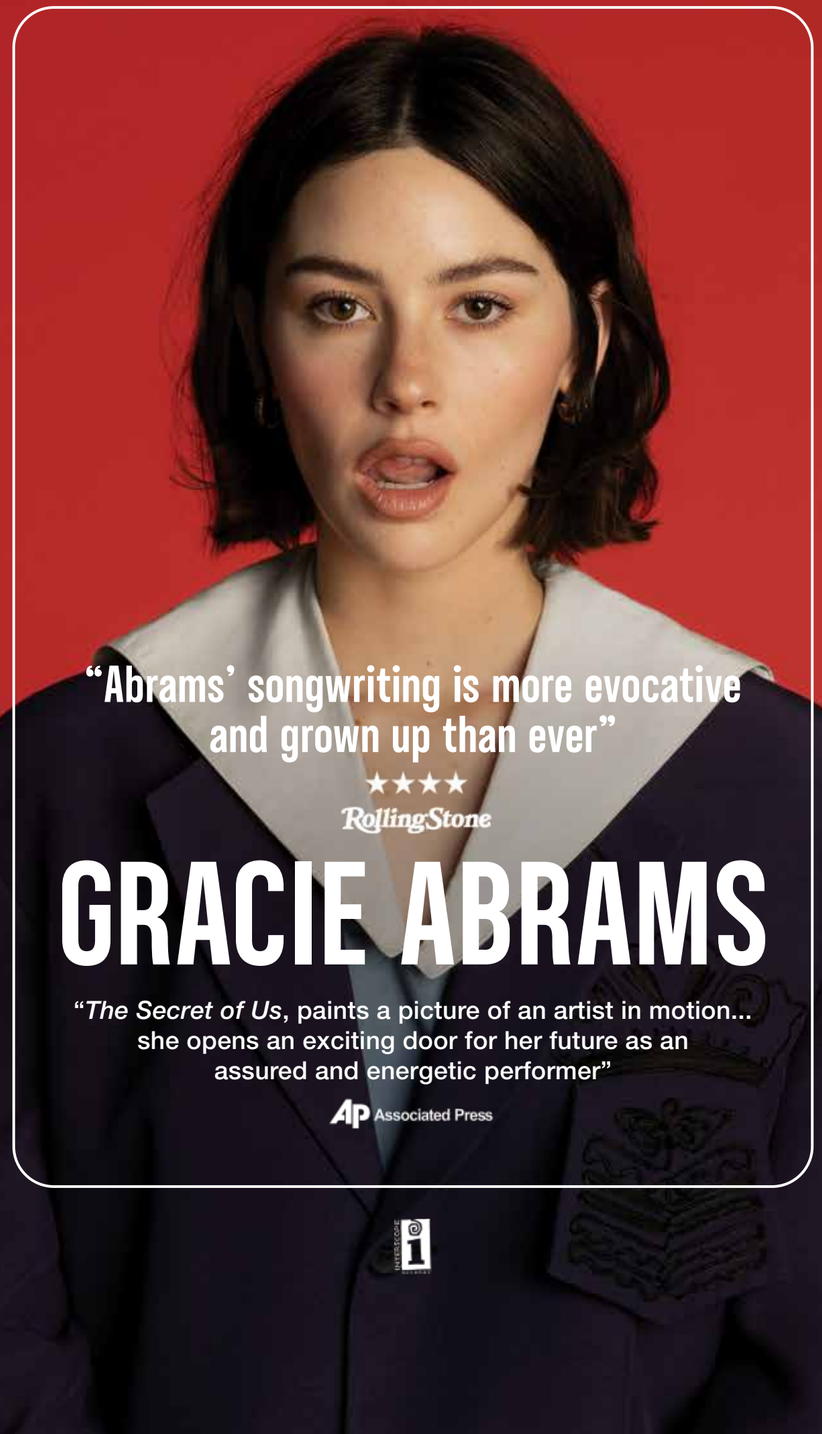
MOTLEY Post-COVID, we had that big wave where everyone had to get out and go see a show. There wasn't a bus you could rent; there wasn't a venue that was available anywhere. I think we are at the tail end of that now, but everything has remained more expensive. Just to lease a bus right now is more than twice as expensive as it was in 2019. It's almost impossible for acts that tour in a window that's only four to five months a year to be able to afford that, so we've got to charge more for tickets. The big, white-hot shows are largely unaffected right now, but for other things, people are making choices again. It's probably a bit cyclical as well. I think we will see it even out.

There has been a lot of debate about the climbing prices of concert tickets. Do you think they've hit a ceiling?

MOTLEY Although the pandemic curve has flattened, as it pertains to white-hot stadium-level artists, it does not appear that we have hit a ceiling — especially given the number of tickets and pricing on the secondary market. But underneath that, artists have to be conscious of the market to have the best chance at success.



The Secret of Us



“Abrams’ songwriting is more evocative and grown up than ever”

★★★★

Rolling Stone

GRACIE ABRAMS

“*The Secret of Us*, paints a picture of an artist in motion... she opens an exciting door for her future as an assured and energetic performer”

AP Associated Press

MIRADA

“With *MIRADA*, Cornejo brings música Mexicana to the modern age”

USA TODAY

“Musica Mexicana breakout star”

HYPEBEAST

IVAN CORNEJO

“His music touches on Mexican styles but strips away the usual bounce and bravado; instead, he leans toward the lonely introversion of bedroom indie-pop”

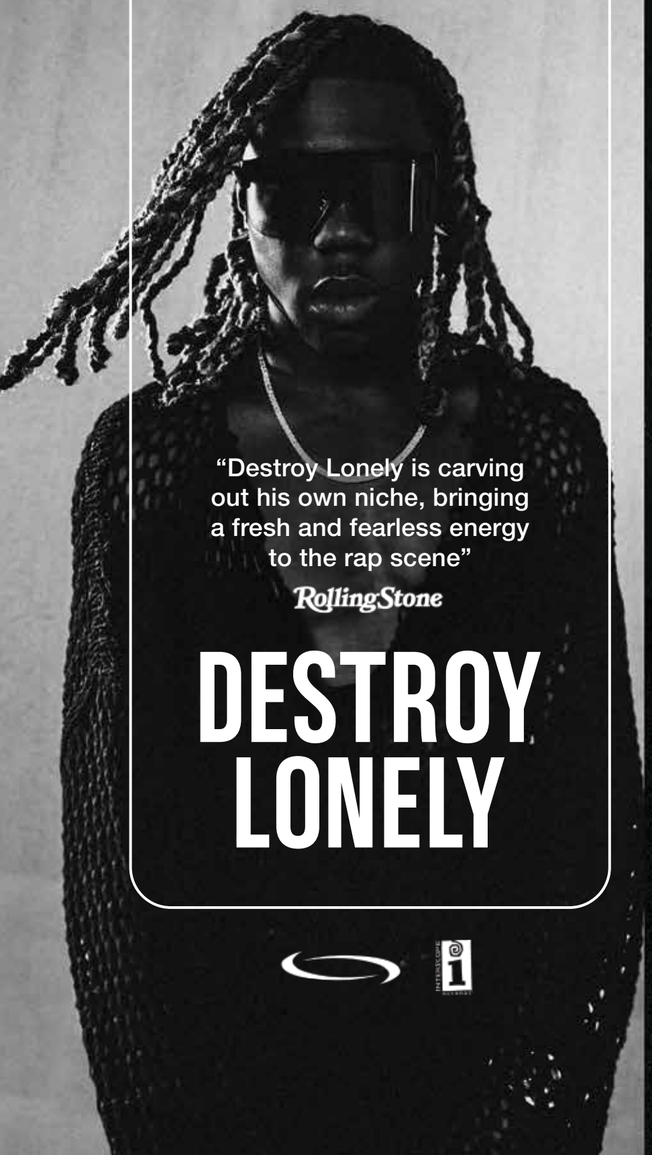
The New York Times

ZR ZARGOZA RECORDS

LOVE LASTS FOREVER

"Steadily climbing his way to the top"

VIBE



"Destroy Lonely is carving out his own niche, bringing a fresh and fearless energy to the rap scene"

RollingStone

DESTROY LONELY

A Great Chaos

"Very much at the forefront of the next generation"

RollingStone

KEN CARSON

Telos

"Intricate and lovingly-crafted, *Telos* is Zedd at his most musically honest"

GRAMMY.COM

ZEDD

"*Telos* just doesn't sound like anything else produced recently in the electronic world or, arguably, beyond"

billboard

LOOM

"Imagine Dragons are flying
higher than ever...once again
defies expectations"

billboard

"Bombastic, stadium-ready anthems"

RollingStone

"One of the few remaining mega acts
filling arenas with a real-life electric guitar
loud and visible onstage"

The Washington Post

IMAGINE DRAGONS

WORLD WIDE WHACK

"*WORLD WIDE WHACK* delivers"

STEREOGUM

TIERRA WHACK

"*WORLD WIDE WHACK* is tender, fatalistic, colorful, and endearingly weird, a balance that can only be managed by someone with supreme curatorial instincts, and the talent to swirl all the elements together"

VARIETY

Djesse Vol. 4

"Invigorating and irrepressible record, unlike anything else you are likely to hear"

The Guardian

"Jacob Collier is a f*cking fairy beast"

SZA

"There is musicianship and then there's genius, and then, way, way, way above all that, out in the stratosphere, is Jacob Collier"

HANS ZIMMER

"The Colorful Mozart of Gen Z"

The New York Times

JACOB COLLIER

"Collier collaborates widely...while also singing, playing instruments, arranging, producing, and engineering himself. Your fave literally could never"

VULTURE

DECCA

hanganga records

Deeper Well

BEST OF THE YEAR

The New York Times billboard RollingStone Los Angeles Times

Music CONSEQUENCE Spotify

KACEY MUSGRAVES

"This is Musgraves at her finest"

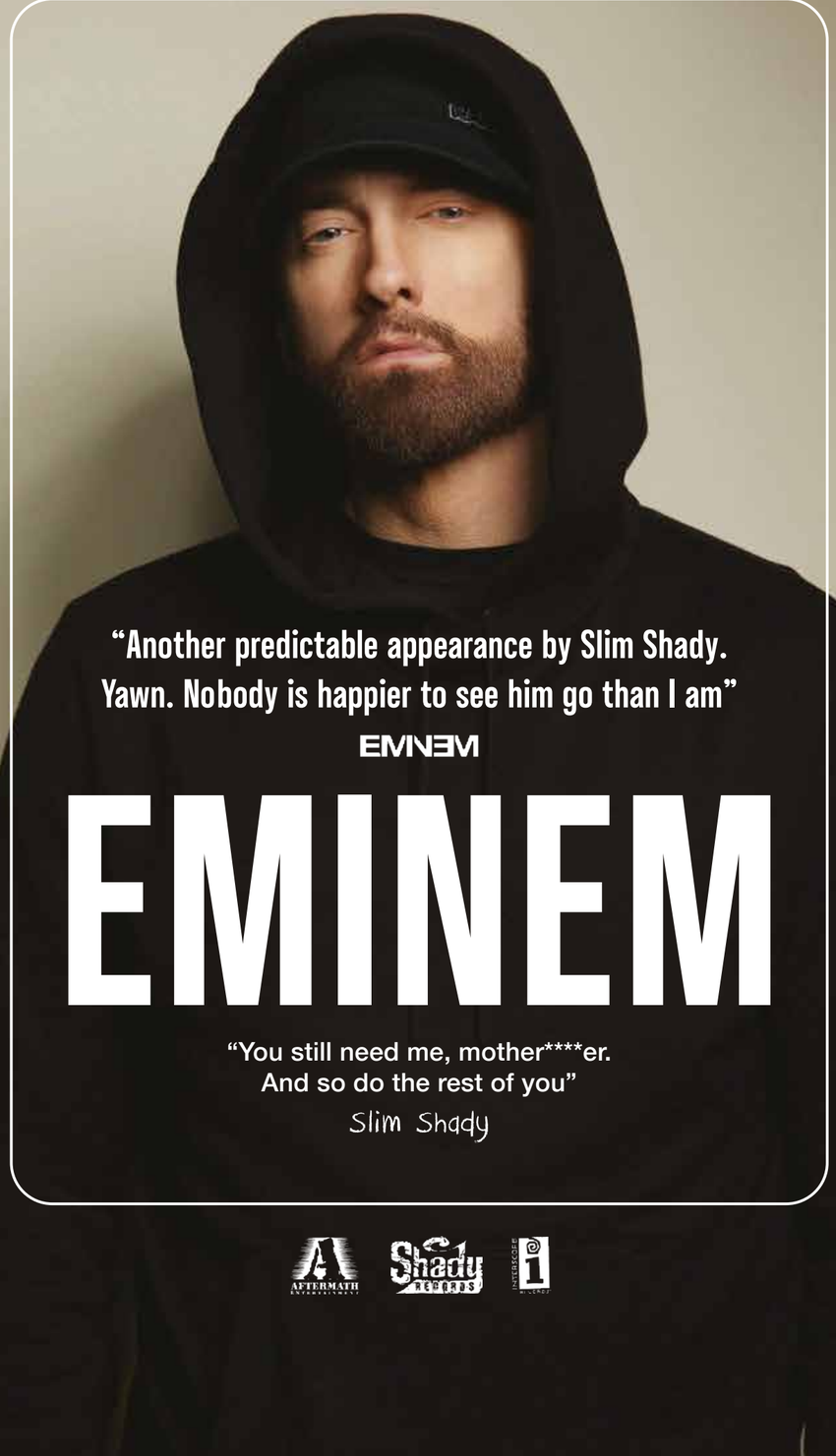
songwriter

"Another musical triumph"

billboard

MCA NASHVILLE

The Death of Slim Shady Coup De Grâce



"Another predictable appearance by Slim Shady.
Yawn. Nobody is happier to see him go than I am"

EMINEM

EMINEM

"You still need me, mother****er.
And so do the rest of you"

Slim Shady

HIT ME HARD AND SOFT

BEST ALBUMS OF 2024

BEST SONGS OF 2024

"Eilish's Best Album Yet"

Rolling Stone

BILLIE EILISH

DIE WITH A SMILE

"A romantic, lightly apocalyptic slow-dance that offers both the opportunity to belt to the rafters"

The New York Times

"A match made in GRAMMY® heaven"

"Instant smash"

billboard

"The duo's soaring vocals are on full display.."

RollingStone

LADY GAGA
BRUNO MARS

BLUE LIPS

"It's art-house rap that rides its maturity with edge"

RollingStone

"...easily the 2024 rap album to beat..."

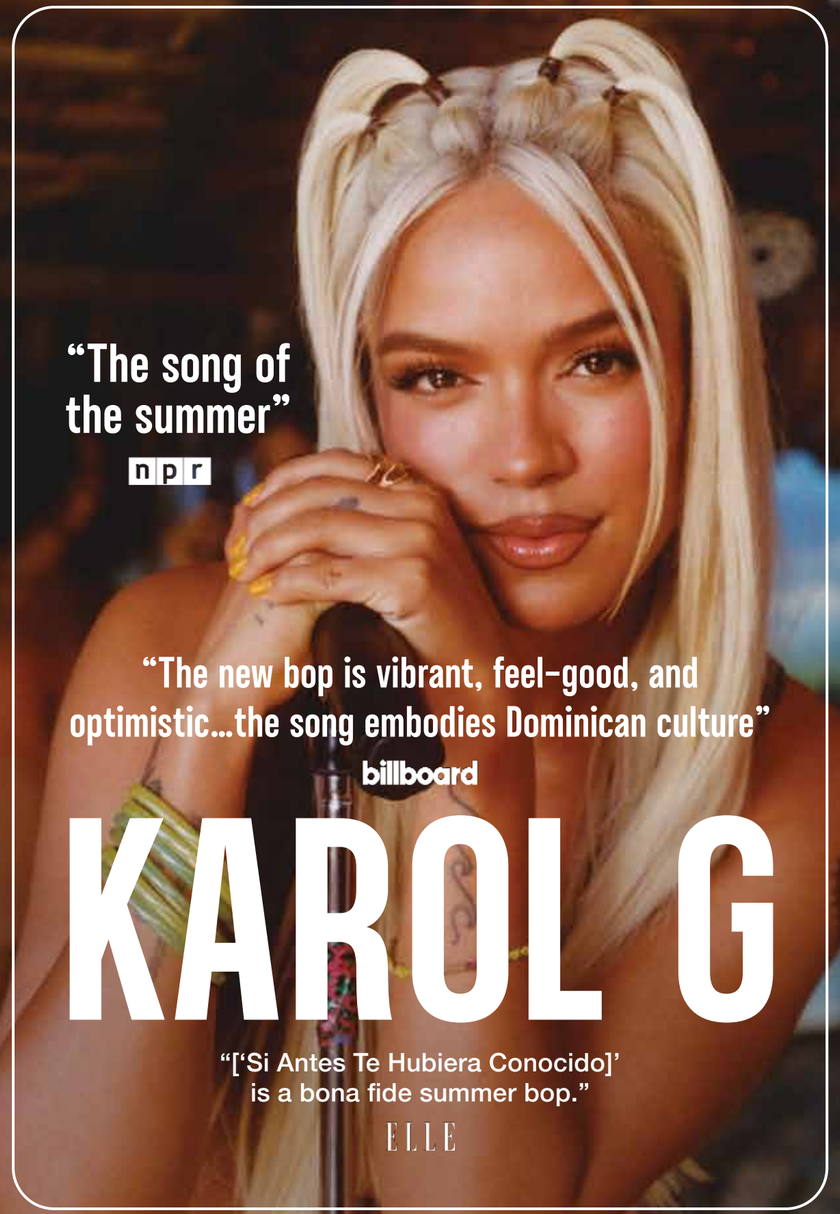
GQ

SCHOOLBOY Q

"Coated shapeshifting production, lucid reflections, flexible vocal performances and dynamic flow structures, the LP reminded folks of Q's all-around rap mastery"

COMPLEX

Si Antes Te Hubiera Conocido



"The song of the summer"

npr

"The new bop is vibrant, feel-good, and optimistic...the song embodies Dominican culture"

billboard

KAROL G

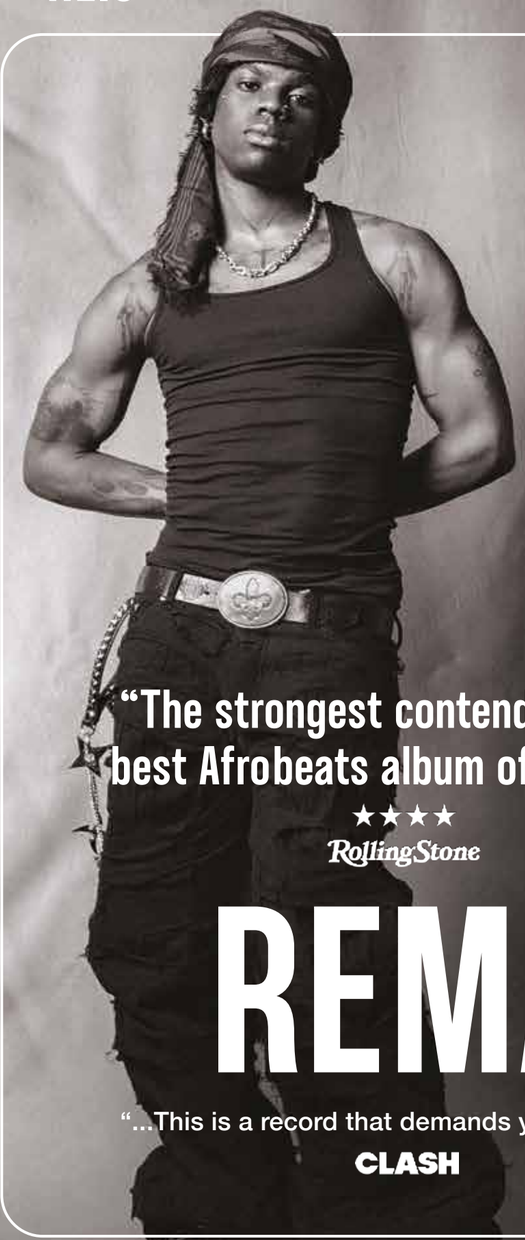
"['Si Antes Te Hubiera Conocido]' is a bona fide summer bop."

ELLE

Bichota Records

Interscope Records

HEIS



"In the year of Afropop evolution, the most striking turn has been made by Nigerian Rema"

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REMA

"...This is a record that demands your attention"

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VOGUE

CAMILA CABELLO

“It’s an evolution that squares nicely with Cabello’s stated ambition to be thought of not simply as a performer but as a writer, the author of a more complex and explicitly adult narrative than she’s told before”

Pitchfork

GEFFEN

Hackney Diamonds

“A vibrant and cohesive record”

Rolling Stone

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AP Associated Press

“Best Albums of 2023”

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THE ROLLING STONES

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Lonely Road

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billboard

"Collaboration marks a significant milestone for both artists, who share roots in hip-hop and have successfully ventured into other genres"
Entertainment Tonight

"The two stars continue to make waves in country music"
MUSIC ROW

mgk + Jelly Roll

Can't Catch Me Now

"...clad with silky strings and rich harmonies, but the real star of the show is Rodrigo's vocal performance"
CONSEQUENCE

OLIVIA RODRIGO

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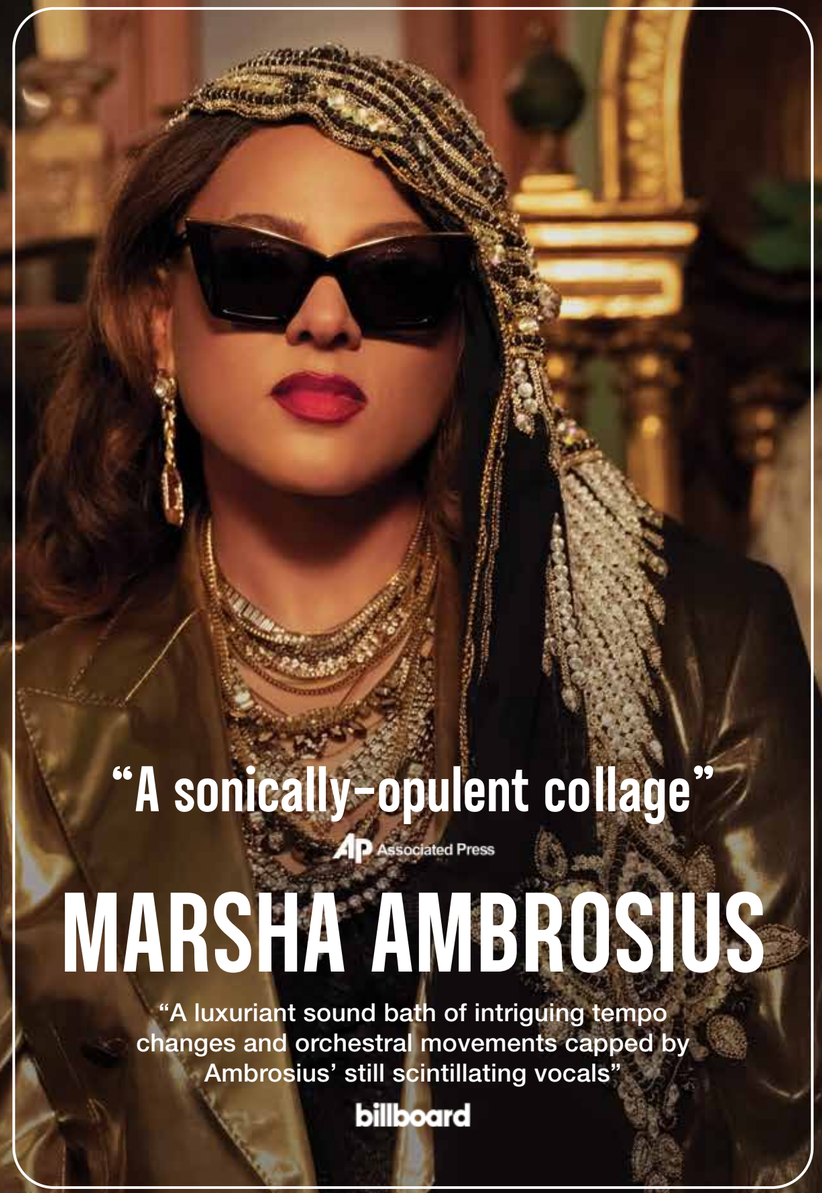

“A sonically-opulent collage”

AP Associated Press

MARSHA AMBROSIUS

“A luxuriant sound bath of intriguing tempo changes and orchestral movements capped by Ambrosius’ still scintillating vocals”

billboard

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The New York Times

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Boy, can this cast sing!”
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Jack Steps Out

As Jack Antonoff eyes a historic Grammys four-peat, he’s operating outside of pop’s center

BY JASON LIPSHUTZ

PHOTOGRAPHED BY AMY LOMBARD

Antonoff photographed Sept. 10 at Electric Lady Studios in New York.

PEOPLE CALL IT BRAT SUMMER — it should be called 'artist development summer,' " Jack Antonoff jokes on a mid-September afternoon, sitting on the rooftop of New York's Electric Lady Studios and reflecting on the past few months in pop music. Charli XCX, whose *brat* album helped define the season, is an old friend of Antonoff's — they co-headlined a 2015 tour called Charli and Jack Do America — and he points out that her 2024 success speaks to a larger movement of artists creating their own mainstream niches instead of latching on to trends.

"Sabrina [Carpenter], Charli and Chappell Roan — the three of them have had this shared experience of artists who have been crystallizing, and that's where you get gems," Antonoff says of a trio of pop talents who have dominated recent cultural discourse. "And that's the story of being an artist. That's true artist development. And it doesn't matter where we are in tech or streaming or anything — the only way to win is to create your own language."

This year, Antonoff has had a direct hand in abetting artistic evolution at different levels of stardom — helping a longtime collaborator, Taylor Swift, shape-shift while staying on top of the pop world, as well as a rising artist, Carpenter, secure her place on the A-list. For the latter, Antonoff produced and co-wrote four songs on Carpenter's new album, *Short n' Sweet* — including her first Billboard Hot 100 chart-topper, "Please Please Please" — allowing the pop singer's sardonic tics to shine on her way to arena-headliner status.

"No one deserves it more," Antonoff says of the former Disney Channel star, who has released six albums by the age of 25. "Sabrina's been quietly growing, and her albums have been getting more awesome, and she's been honing her sound and performances. It's not like she just popped onto the scene — this has been a decade of grinding toward it."

During the week that *Short n' Sweet* was released in August, Swift's *The Tortured Poets Department* — on which Antonoff contributed to 16 songs across both of its volumes — spent its 15th week atop the Billboard 200, the longest run at No. 1 of any Swift project. Swift announced *The Tortured Poets Department* on the night of the 2024 Grammys, where previous full-length *Midnights* was awarded album of the year and she set the record for the most career wins in the category.

This year, Antonoff's work with Swift and Carpenter — along with the self-titled fourth album from his long-running band, Bleachers, which arrived in March — could help him notch his sixth consecutive Grammy nomination for a producer of the year, non-classical, a category that he has won the past three years. If Antonoff takes home the trophy at the 2025 ceremony, he would set a record as the only four-peat in the 50-year history of the award.

"It would be a really [nice] resolve to a really special period," says Antonoff's manager, Jamie Oborne. "If it's based on the work alone and the broad spectrum of work, I can't imagine anyone else winning."

Instead of functioning as a victory lap for Swift, *The Tortured Poets Department* was emotionally unguarded and knowingly messy, dividing critics and inspiring immediate fan devotion on its way to the biggest first-week debut of her career. "The best bodies of work are when people drill into the most personal, the most if-you-know-you-know kind of stuff," Antonoff says. "I think the depth of [*Tortured Poets Department*] was surprising to people because I think people are constantly surprised when artists continue to be artists. You see so many people take the wrong turn and pander and become terrified of what they could lose. That's the recipe for all the worst music, and I can only relate to people who don't give a fuck. That next body of work — it doesn't matter how big your audience is, it either comes from the depths of you or it doesn't. And I love that album so much because the whole thing is so remarkably vulnerable."

That ethos helps explain why, in the midst of a record-setting run as a pop studio whiz, Antonoff keeps pushing his creativity into unfamiliar areas. After producing the April soundtrack to the Apple TV+ fashion drama *The New Look*, which included Antonoff pals like Lana Del Rey and The 1975 covering early-20th-century songs, he also signed on to provide original music for a Broadway revival of *Romeo + Juliet*, which began previews in late September.

Antonoff also deconstructed the first Bleachers album, 2014's *Strange Desire*, for a 10th-anniversary rework dubbed *A Stranger Desired*, released in September. And amid all of the projects, he foremost describes 2024 as "a touring year," having led Bleachers on a global trek that will culminate with a headlining gig at Madison Square Garden in New York on Oct. 4.

He admits that he gets asked about his schedule by the people around him — friends curious about his balancing act and why he hasn't zeroed in on the more successful pieces of his artistry. "My hunger to make things hasn't changed since I was like 14," Antonoff says with a chuckle, "but the context for people has changed." When asked about the idea of winning four consecutive Grammys for producer of the year, Antonoff returns to the idea of artist development — that even when he's receiving what he describes as "a huge honor," his priority remains "protecting that zone" that allows him to grow as an artist and person.

"I really don't let anything get in the way of that," Antonoff says. "I keep my head down and I go back to work."

AWARD TOUR

2013
Following the 2012 breakthrough of the band Fun., Antonoff's trio wins best new artist, and "We Are Young" (which spent six weeks atop the Billboard Hot 100) earns song of the year.

2016
Taylor Swift's *1989* becomes her second project to win album of the year after sophomore set *Fearless* and Antonoff's first time winning the top prize thanks to his studio contributions, including the single "Out of the Woods."

2019
Antonoff earns a best rock song trophy for helming "Masseduction," the title track to St. Vincent's 2017 album, which marked their first collaboration.

2020
In addition to scoring Big Four nods for his work on Lana Del Rey's *Norman Fucking Rockwell!*, Antonoff is nominated for producer of the year, non-classical for the first time.

2021
Another album of the year win for Swift and Antonoff, this time for surprise indie-folk foray *folklore*, which was celebrated at an intimate Grammys ceremony due to COVID-19 restrictions.

2022
After two consecutive producer of the year, non-classical nominations and losses, Antonoff emerges victorious in the category, thanks to working on projects by Del Rey, Swift, St. Vincent, Clairo, Lorde and his band Bleachers that year.

2024
Third time's the charm: On the same night, Antonoff celebrates his third album of the year win for *Midnights* alongside Swift (who toasts her record-setting fourth career win in the category), as well as his third straight producer of the year, non-classical victory.

FUN.: DAVE HOGAN/GETTY IMAGES

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IN DEMAND

INK

SONGWRITER-PRODUCER

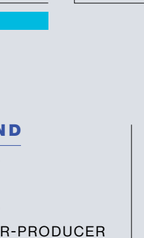
Instead of doing her homework one day after school, the multihyphenate born Atia Boggs used her time for a different assignment. She had just bought Lauryn Hill's *The Miseducation of Lauryn Hill* and recalls coming home, sitting down and writing all the lyrics on flash cards. "That's when I realized how important a good song was and how substance matters," says Boggs, now 37 and known as the songwriter-producer INK. "And that really inspired me in a whole new way... I learned how to create my own path."

She taught herself guitar and started street performing, walking "miles on miles" from downtown Atlanta to the residential Buckhead neighborhood "playing for pennies." Without any music industry connections, INK sought a mentor online, searching for her favorite songwriters such as James Fauntleroy, with whom she became Facebook friends. "He was a mentor for me in the very beginning," she says. "That gave me the confidence to say, 'I can do this.' " Her first big break came in 2019, after she had co-produced and co-written Chris Brown's song "Don't Check on Me," which featured Justin Bieber — and Brown decided it should feature INK, too. "It gave me so much exposure and another boost of confidence to have a superstar say, 'Hey, we're going to introduce you to the world.' That was one of the moments that led to the unstoppable train I'm on now."

This year has proved to be INK's biggest, and busiest, yet — but she teases 2025 will be even crazier, as she's working on her own music and a documentary while continuing to collaborate with music's upper echelon.

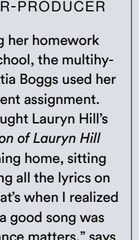
—LYNDSEY HAVENS

THE COLLABORATORS



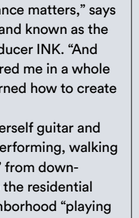
COWBOY CARTER *Beyoncé*

"Beyoncé was definitely a catalyst for the freight train to keep going," says INK, who started working with Bey before COVID-19 hit on *Cowboy Carter* tracks including "Ameriican Requiem" and "16 Carriages." INK recalls how, in 2019, they met at Roc Nation's Grammys week brunch: "We have an inside joke because I went up to her and said, 'Hey, I just wanted to let you know, I'm going to be writing your next album.' And she giggled and said, 'What's your name?' We just hit it off." Soon after, INK was working with producer Ricky Reed, who introduced her to Beyoncé's A&R executives. "They said, 'We would love to have you be on this journey with us from the start.' And five years later, *Cowboy Carter* was delivered."



THIS IS ME... NOW *Jennifer Lopez*

INK was friends with Lopez's A&R executive long before he had the gig. So when it was time to assemble a team for Lopez's personal album *This Is Me... Now*, he told INK, "You're the first person I thought of for this." INK most loved how "there's not a session that happens without [Lopez]... I remember one time, she was like, 'Hey, pull up today, but I'm going to send you a different address.' And it's the movie set [for *Atlas*]. We're recording parts from the album in her trailer, and she comes in covered in blood, wet, cuts, bruises all over her body. And then she's on the mic recording the song that we just wrote in her trailer. I thought that was the coolest thing ever, and it just showed the work ethic."



"LOOK WHAT YOU DID" *Latto*

INK has long worked with Latto's producer, Go Grizzly, another Atlanta native, but she had yet to work with the "Big Energy" rapper herself until this year. As INK recalls, she and Grizzly were working in Paris when they "cooked up the beat" that became "Look What You Did," off the rapper's third full-length album, *Sugar Honey Iced Tea*. "We did a beat in the studio, and then he was like, 'Yo, you already know we have to get Latto on this.' She heard it, she loved it and snapped." INK had previously worked with Mariah the Scientist, who featured on "Look What You Did," earlier this year when she guested on 21 Savage's *American Dream* album. "So the dots connected," she says.

Watt

BEHIND THE HIT

"Die With A Smile"

A COLLABORATION between Bruno Mars and Lady Gaga was always going to have lofty expectations, but when the two wrote and recorded "Die With a Smile" at the latter's Los Angeles studio earlier this year, there was no talk of topping the charts. They only wanted to follow where the song was naturally taking them, remembers hit-making songwriter-producer Andrew Watt, who previously worked with Gaga on The Rolling Stones' 2023 *Hackey Diamonds* track "Sweet Sounds of Heaven."

"This was a pure, organic thing that both these artists who respect each other so much wanted to do together," says Watt, who helped with the hit alongside D'Mile and James Fauntleroy. "This was about the love of making great music."

That desire led to a sweeping, cinematic duet that has spent multiple weeks atop the Billboard Global 200 and racked up 625 million on-demand official streams worldwide since its Aug. 16 release (through Sept. 26), according to Luminate.

Gaga and Mars

"Seeing people reacting positively to it and it hitting them in their soul... it's special," Watt says. "This is a ballad with all-live instruments made to the human heartbeat. It's not a formulaic song."

He adds that Gaga and Mars were in the studio together within 24 hours of agreeing to collaborate, with Mars bringing in the initial idea for the song's haunting vibe. Gaga fleshed it out on piano with Mars on guitar — exactly as they appear in the song's retro Western music video (minus the costumes) — and stayed overnight until it was perfect.

And while Watt says the session was a blur, he recalls a key component to that night: finding a melodic structure that let Mars and Gaga sound like co-lead vocalists rather than one person harmonizing with the other. "When Gaga put her voice on top of Bruno's, that's the moment I remember... hearing their two voices together, you get lost in it."

It had the same effect on Mars' concert crowd at L.A.'s Intuit Dome the night the song dropped in August. As Gaga stepped onstage for the duet's live debut, Watt recalls watching the moment unfold: "It was this wow factor of 'Holy crap, [they're] like the Avengers of music.' "

—HANNAH DAILEY

INK: JON KELDEN. BEYONCÉ: MASON POOLE. LOPEZ: NORMAN JEAN ROY. LATTO: PRINCE WILLIAMS/WIREIMAGE. WATT: ADAL ISOHELL. GAGA: JOHN ESPARZA.

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Entertainment Weekly
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PLATOON

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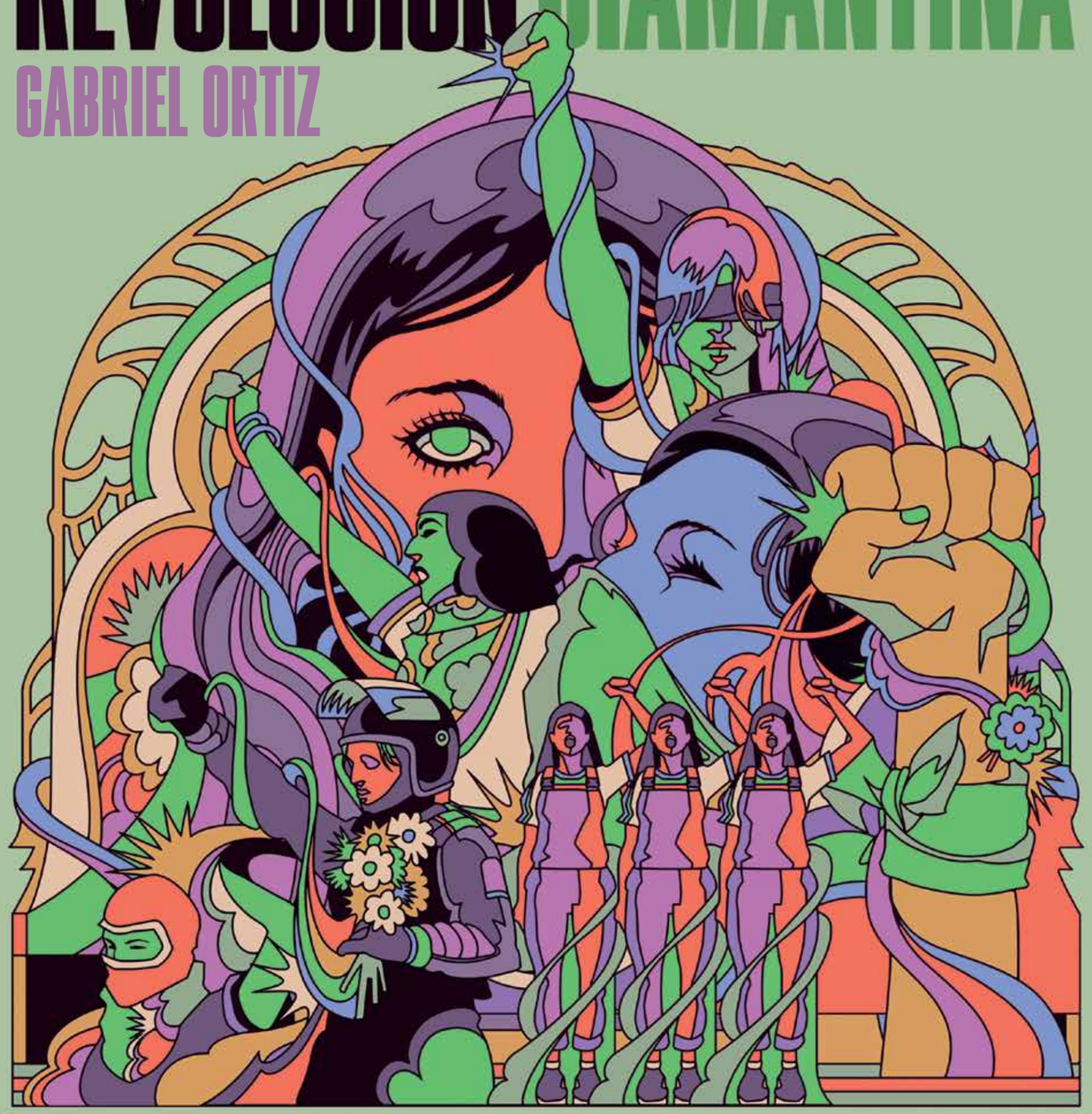
REVOLUCIÓN DIAMANTINA

GABRIEL ORTIZ



LOS ANGELES PHILHARMONIC / GUSTAVO DUDAMEL
MARÍA DUEÑAS / LOS ANGELES MASTER CHORALE

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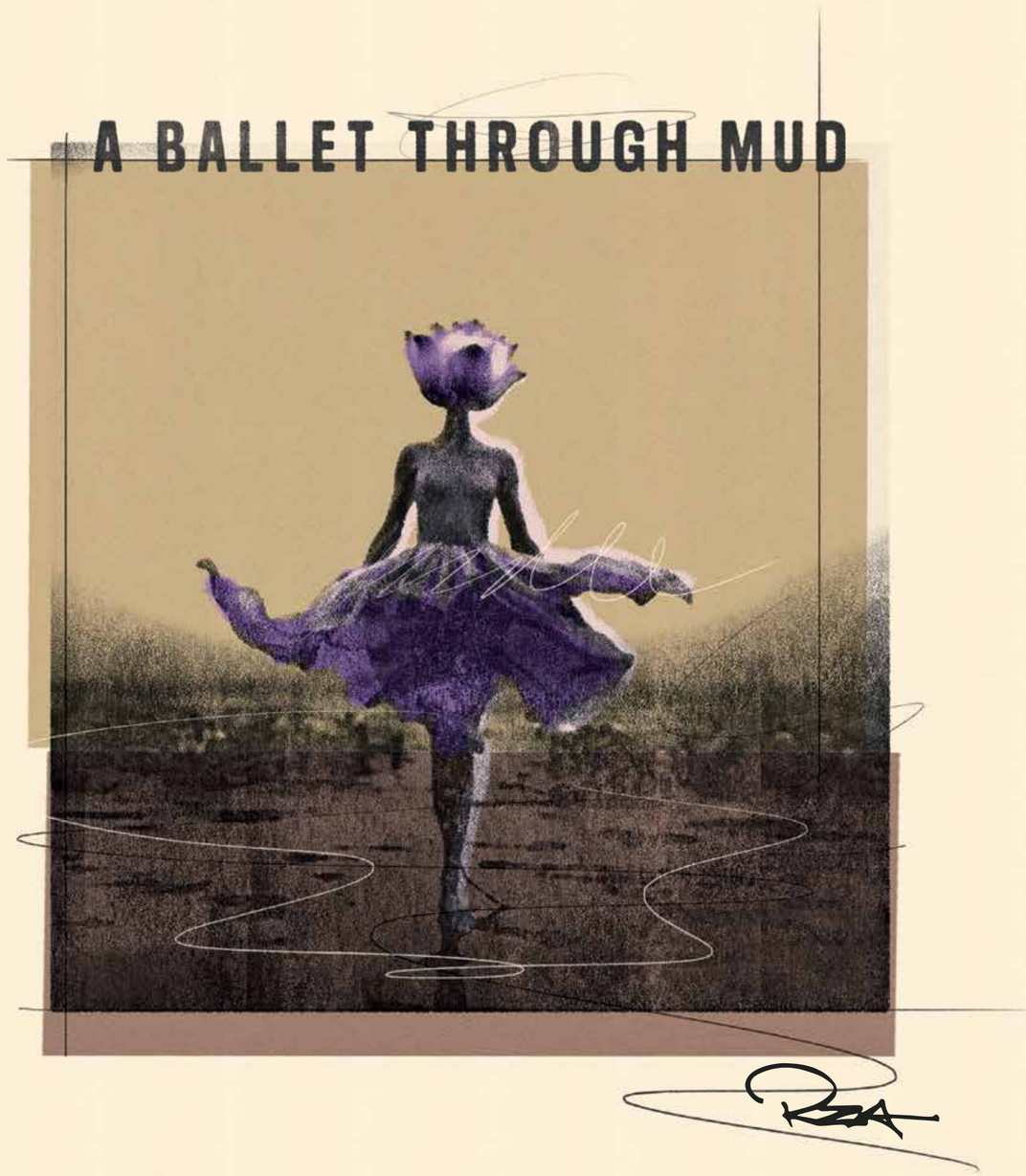

PLATOON

Clairo

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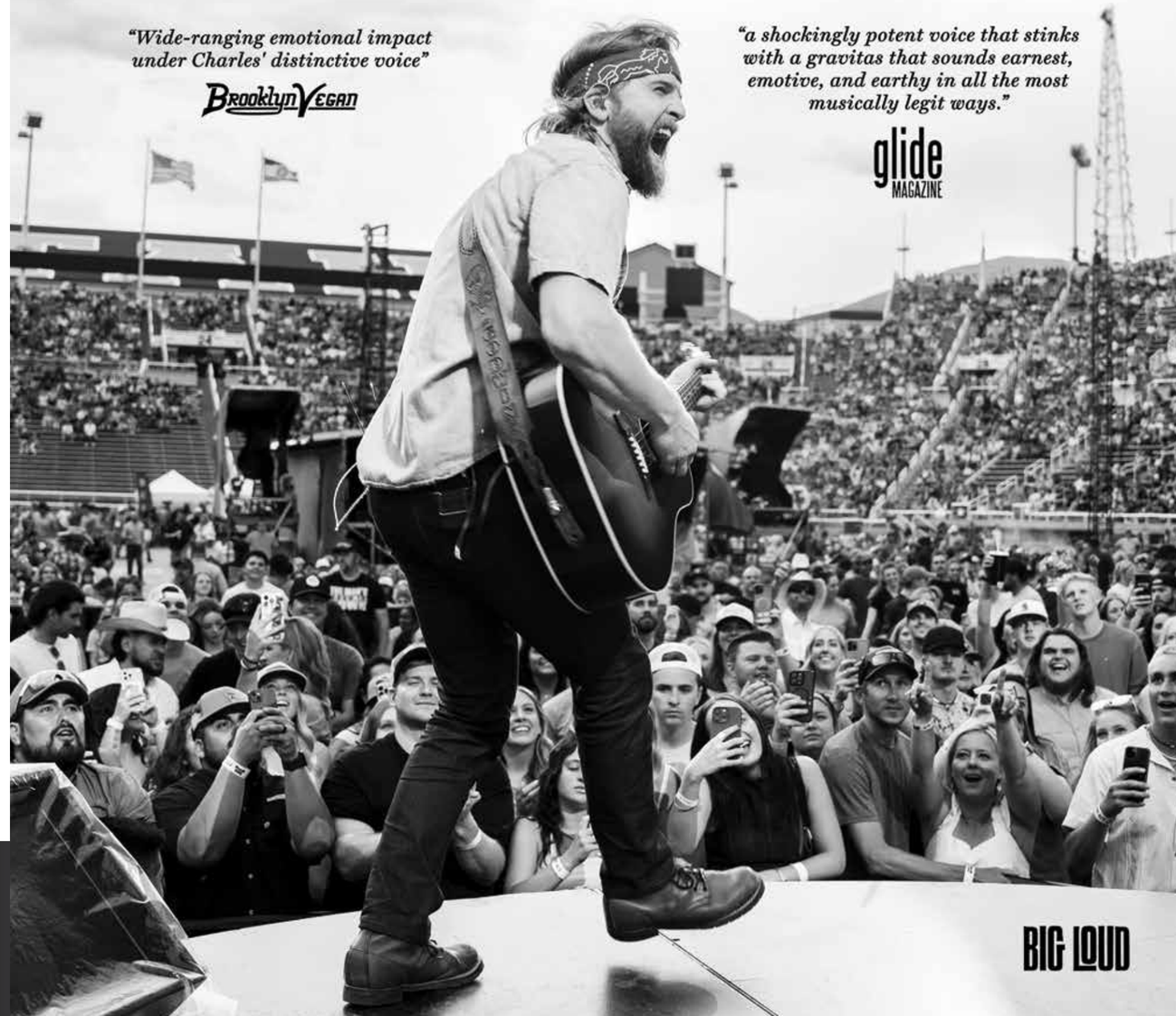

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Muna

"The greatest band in the world welcomes you to... LESBOPALOOZA," read the screen behind pop trio MUNA as the members walked onstage.

From left: Naomi McPherson, Katie Gavin and Josette Maskin.

ALL THINGS GO NYC 2024

PHOTOGRAPHED BY LIA CLAY

A decade after launching in Washington, D.C., and becoming known for its inclusive lineups of predominantly women and queer artists, All Things Go expanded in 2024 to deliver its first New York edition Sept. 28-29. Despite inclement weather and a last-minute cancellation from headliner Chappell Roan, the festival — staged at Forest Hills Stadium in Queens — went off without a hitch, bringing high-energy sets from Reneé Rapp, Janelle Monáe, MUNA and more. In celebration of the event's 10th anniversary, *Billboard* caught up with some of the performers backstage, where they praised the concert series for "creating such a safe community," as Towa Bird said. "All things gay!"

—STEPHEN DAW

Soccer Mommy

"I love it when there's a smaller, more specific bill for a festival. It's something that has died out in a lot of ways," indie rocker Soccer Mommy explained. "A lot of times there's so much variety, where nobody can possibly be there to see everything. This is the opposite — everyone is here to see the whole lineup, which makes everyone's experience better."

Julien Baker

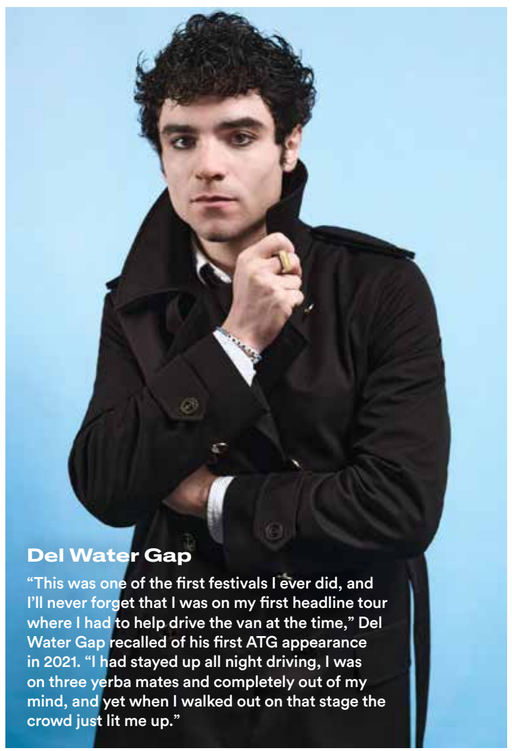
"I always feel really well taken care of as an artist here," Baker said. "The fans are always excited because so much thought goes into picking the lineup. There's just such a culture around All Things Go that makes me excited to come in a way that I'm not excited about other festivals."

Towa Bird

"It was so early for rock'n'roll — I was jumping around like, 'I just had breakfast,' " Bird said with a laugh of her Saturday afternoon performance. "But the crowd was awesome."

Samia

"There's just such great curation at this festival," Samia said. "I was so looking forward to doing this, because I got to perform at All Things Go last year and it was easily my favorite festival of the year."



Del Water Gap

"This was one of the first festivals I ever did, and I'll never forget that I was on my first headline tour where I had to help drive the van at the time," Del Water Gap recalled of his first ATG appearance in 2021. "I had stayed up all night driving, I was on three yerba mates and completely out of my mind, and yet when I walked out on that stage the crowd just lit me up."

Holly Humberstone

"I think this festival, in particular, is championing queer and female artists, and I think that's really cool," Humberstone said before her set on Saturday. "It feels like a privilege to be on a lineup with such incredible, special artists."

Maisie Peters

"We were in Maryland yesterday, and it's a noticeable thing how special the crowd is and the people are that come to this," rising pop star Peters said. "It's so positive and warm, which comes down to a really inclusive lineup and an atmosphere of inclusion around the crowd."

Mannequin Pussy

From left: Kaleen Reading, Marisa Dabice, Maxine Steen and Collins "Bear" Regisford.

Indigo De Souza

Annie DiRusso

The Dude Abides

As leader of the Los Angeles Philharmonic, **Gustavo Dudamel** has transformed the city's — and classical music's — audience. As he prepares to take over the New York Philharmonic in 2026, he's determined to expand his mission even further

BY LEILA COBO

PHOTOGRAPHED BY JOE PUGLIESE

Dudamel photographed Sept. 3 at the Hollywood Bowl in Los Angeles.

ON A BALMY recent August evening, Gustavo Dudamel strode onto the stage of the Hollywood Bowl wearing a huge golden gauntlet on his left hand.

He wouldn't get to use it. Dudamel is dramatic, but he's no comic book villain; he's the music director of the Los Angeles Philharmonic, and he was there to conduct the orchestra for the world premiere of Marvel Studios' Infinity Saga Concert Experience. So instead of wielding the power of assorted Infinity Stones to change the world, Dudamel accepted the "vibranium baton" presented to him by Marvel Studios president Kevin Feige (a reference to the fictional metal of the Marvel universe) and performed some magic of his own, conducting two-plus hours of raucous music from 25 different Marvel movies, backed by gigantic video screens with 3D projections, dancers, fireworks and thousands of screaming fans.

The whole thing looked more like a rock show than a symphony concert. Then again, Dudamel is the closest thing to a rock star the classical music world has.

After nearly two decades in Los Angeles, Dudamel hobnobs with the likes of Chris Martin and John Williams, is close friends with Frank Gehry (who designed the stunning Walt Disney Concert Hall, the L.A. Phil's home that opened a little over 20 years ago) and counts Billie Eilish, Gwen Stefani, Ricky Martin and Carlos Vives among the dozens of pop world luminaries who've guested under his (non-vibranium) baton. He has won five Grammy Awards (including, this year, best orchestral performance for the L.A. Phil's recording of composer Thomas Adès' *Dante*) and placed nine albums at No. 1 on *Billboard*'s Traditional Classical Albums chart. His life is the subject of the documentary *Viva Maestro!* And, though never officially confirmed, he was clearly the inspiration behind the character of the free-thinking, mercurial Latin maestro played by Gael García Bernal in the Amazon Prime series *Mozart in the Jungle*, in which he had a small role as a stage manager.

In the span of just two weeks from the end of August to mid-September, Dudamel conducted Strauss with the Vienna Philharmonic in Salzburg, Austria, and then flew to Los Angeles where, including the two Marvel shows, he led the L.A. Phil in nine concerts, conducting Tchaikovsky's Fifth Symphony and Beethoven's Ninth; dances by living Puerto Rican composer Roberto Sierra; Saint-Saëns' *Carnival of the Animals* and scenes from Bizet's *Carmen*; plus two evenings of contemporary Latin music with Mexican pop/folk singer Natalia Lafourcade. It's a staggering musical offering. All told, more than 100,000 people attended Dudamel's nine summer concerts at the Hollywood Bowl with the L.A. Phil, which he will again conduct on Oct. 8 at the opening night of Carnegie Hall's 2024-25 season in New York.

"He is unique in the classical music world because not only does he lead the orchestra and elevate the work of the L.A. Phil in terms of excellence, but he also connects the orchestra with different kinds of music, collaborating with artists [in other genres] with which we wouldn't typically perform," L.A. Phil president/CEO Kim Noltemy says. "The result is he brings orchestra music to so many different people. That is one unbelievably unique piece that makes Gustavo special."

For Dudamel, it's part of a deep-rooted belief that music as an art, with purpose, supersedes specific forms and genres. "As an orchestral musician, you value the work of these pop artists, and likewise, pop acts have the opportunity to see that the academicism of the other side isn't overwhelming, but rather, it's the same thing in a different style," he says. "Yes, there's a fascinating technical complexity [to classical music]. But in the end, what matters is what you feel and what people perceive. We have to erase people's fears regarding classical music. It may be intellectual in execution, but music's power is spiritual."

Not since Leonard Bernstein has a conductor done as much as Dudamel to make classical music accessible — or so thoroughly captured the public imagination. The two maestros share a not just persuasive but borderline evangelical approach to relentlessly promoting music as a "fundamental human right," not just by broadening what qualifies as "classical" repertoire but also broadening the concept of the orchestra itself. Bernstein's televised Young People's Concerts were central to his efforts to expand classical music's audience; Dudamel has worked to create youth orchestras worldwide. And then, of course, there's the hair: Bernstein's silky pompadour flung about wildly as he conducted, and while Dudamel's signature curly brown mop is perhaps a little less springy than when he made his U.S. conducting debut with the L.A. Phil in 2005 and is now peppered with gray, it still pops and sways with the music.

It's a visible reminder of the personal stamp he continues to leave in a world of relatively staid personalities, and undoubtedly a factor in his broad recognizability. Dudamel is one of the few faces in classical music known far beyond the space, no doubt one of many reasons the L.A. Phil will miss him when his last season as music and artistic director ends and he officially takes over the New York Philharmonic in its 2026-27 season as music and artistic director.

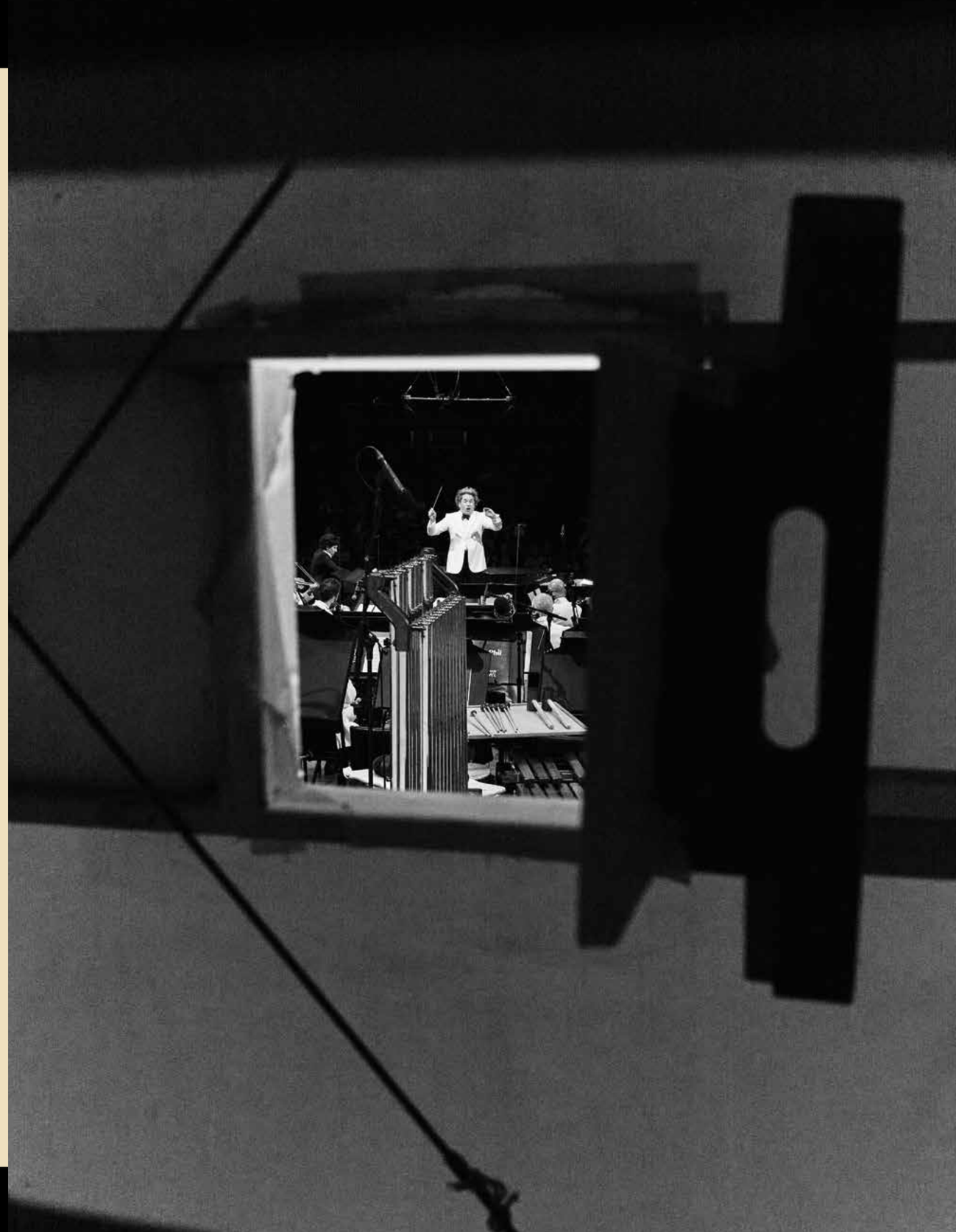
When he does, Dudamel will become the first Latino to helm the oldest symphony orchestra in the United States, joining a pantheon of giants that includes Arturo Toscanini, Gustav Mahler and Bernstein himself. Expectations for his arrival are so heightened, says N.Y. Phil executive advisor and interim CEO Deborah Borda, that even though Dudamel will not formally join for another season, "we saw a record surge in subscription sales, as patrons are concerned they won't be able to secure tickets once he starts."

"In the end, what matters is what you feel and what people perceive. We have to erase people's fears regarding classical music. It may be intellectual in execution, but music's power is spiritual." —DUDAMEL

FOR DUDAMEL, being the first Latino to lead the N.Y. Phil long term is a matter of "immense pride. But I feel it doesn't have to do with a race or a culture," he says. Historically, he notes, the great symphony orchestras in the United States and beyond have been led mostly by European men who not only represented the music they performed, but also the European migration to this country and Latin America.

Dudamel's story is completely different. The real triumph "is about where I come from," he says. "I don't come from a traditional music conservatory. I come from El Sistema de Orquestas, a program where you grow up playing music with your friends."

It's the morning after he has conducted *Carnival of the Animals* and *Carmen*, and Dudamel has joined me for coffee in an empty Hollywood Bowl meeting room. He has traded the formal white dinner jacket of the Marvel show for offstage casual — track pants, short-sleeved T-shirt and sneakers — and his trademark mix of impish humor (accentuated by his still-boyish dimples) and deep thoughtfulness. Born and raised in Venezuela, Dudamel learned English as an adult, and though it's grammatically perfect — albeit with a clipped, precise accent — he prefers his native Spanish, which he speaks very quickly (as most Venezuelans do) and with the erudite lingo of an intellectual, often citing the likes of Spanish writer Miguel de Unamuno or Mexican writer Octavio Paz.



GROOMING BY APRIL BAUTISTA AT GEW BEAUTY AGENCY

Today, we're talking not just about his new appointment and the legacy he'll leave behind in L.A. as he begins to build another in New York, but also the legacy he grew up with — one that still defines him.

At 43, Dudamel is almost as old as El Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela (The National System of Venezuelan Youth and Children's Choruses and Orchestras). Known simply as El Sistema, it was founded in 1975 by musician-economist José Antonio Abreu, who held several government appointments and built El Sistema as part of the government structure, guaranteeing its existence and funding regardless of who was in power.

El Sistema was created more than 20 years before the Hugo Chávez regime, built on the premise that music education should be free and accessible to all children, everywhere in the country. For Abreu, who died in 2018, the power of music was transformative, spiritual and lasting, particularly in a developing country rife with poverty. What started with a first rehearsal attended by 11 children eventually grew to 443 schools (each called a "nucleus" in Sistema terminology) and 1,700 satellite centers that teach over 1 million children in Venezuela's 24 states, according to El Sistema's official webpage.

Abreu's philosophy — famously, he said that "a child who plays an instrument with a teacher is no longer poor; he is a child on the rise" — is one Dudamel not only espouses but assumes as his identity. He's still the music director of the Simón Bolívar Symphony Orchestra of Venezuela and will tour Europe with it next year for El Sistema's 50th anniversary. (The tour stops are connected to cities with which Dudamel has a personal history.) He has no plans to change his commitment to it. "I would give my life for the orchestra," he states bluntly. "It gave me everything I'm living now, and that's why I share it as much as I can."

But in the last few years, throughout Venezuela's many political government crises and now, after the contested July reelection of President Nicolás Maduro — who has been in power since 2013 and whose latest reelection has been widely disclaimed both domestically and internationally as rigged — Dudamel has sometimes been criticized by other Venezuelans abroad for not speaking out more against the government.

Some critics have suggested that Maduro has used Venezuela's youth orchestra to his political advantage. Renowned Venezuelan pianist Gabriela Montero has long called it a propaganda tool; when Dudamel conducted the ensemble at Carnegie Hall days after Maduro's reelection, Human Rights Foundation parked a truck outside the venue displaying the message "Maduro Stole The Election" and asking Dudamel, "How long will you continue to serve as Maduro's puppet and henchman?" The organization explained on social media that it wanted "to remind the world of Maduro's fraud and to call out Dudamel for engaging in shameless propaganda and providing cover for the Venezuelan dictator."

But, Dudamel points out, he has not been silent. He has written *New York Times* and *Los Angeles Times* op-eds calling for an end to repression in Venezuela and speaking against the government's plans to rewrite the nation's constitution. In 2017, after Venezuelan government forces killed a young violinist during a protest, Dudamel published an open letter, writing, "Nothing justifies bloodshed. We must stop ignoring the just cry of the people suffocated by an intolerable crisis. I urgently call on the President of the Republic and the national government to rectify and listen to the voice of the Venezuelan people."

"I am one voice," he says today. "People think if I speak out everything is going to change, but that's not the case. There needs to be radical change, and that will take a lot of time.

"We live in a world of immediacy, where there's always pressure to say something," he adds when I ask why he hasn't spoken out more in the wake of July's contested election. "When do people actually reflect before speaking? You have to consider the entire situation. El Sistema de Orquestas represents all Venezuela, not just a part of it... El Sistema is focused on the neediest communities. That's the truth. Isn't that a way to change the country, far more than shouting? So you have to be prudent because you're part of that. I'm not an individual speaking as an individual because that's not how I grew up. I grew up in an orchestra."

This was Dudamel's mindset during his own first El Sistema experience. He started music lessons at a school in his native Barquisimeto, a quaint city of under 1 million people in northwestern Venezuela. This was the mid-'80s, still years before Chávez took power, but a decade into the existence of El Sistema, which by then was thriving.

"I was only 5 years old, but I remember it perfectly," Dudamel recalls. "It was the home of Doña Doralisa de Medina. It was a tiny colonial house where Maestro Abreu studied as a child. Doralisa was no longer alive, but El Sistema was there. The house had a red gate with musical notes. I walked in down a passageway and then to a patio, and I heard Chopin on the piano, a trumpet, violins. I fell in love with that cacophony."

El Sistema didn't pluck Dudamel out of abject poverty. His father is a working salsa trombonist; his mother, a voice teacher. His uncle, a doctor, was also a gifted cuatro player who taught Dudamel how to play popular Venezuelan music: waltzes, tangos, boleros — what Dudamel calls his very essence.

"His authentic, warm connection with audiences really changes how people feel when watching a concert. Audiences are so excited to see him, and there's a buzz around him."

—KIM NOLTEMY, LOS ANGELES PHILHARMONIC

Perhaps because music flowed through his family, Dudamel's own studies were encouraged but never imposed. He started conducting by accident, when his youth orchestra's conductor arrived late for rehearsal and Dudamel took the podium, almost as if it was a game.

While no one ever told him he would make it big, his talent would have been impossible to miss. Abreu took an early interest in him, becoming a mentor and moral compass. He's still very much alive in Dudamel's head — he constantly begins sentences with "El Maestro Abreu..." — as are his teachings: to think long term, to learn from mistakes, to see music as a social instrument. It was Abreu, after all, who urged Dudamel, then in his early 20s, to enter Germany's prestigious Mahler Competition, for conducting works by the vaunted composer, in 2004. When he won, it changed his life, catapulting him from local star to global wunderkind.

Among the jurors was Esa-Pekka Salonen, the Finnish composer and current San Francisco Symphony music director who was, at the time, music director of the L.A. Phil. "I was deeply impressed by the talent of this guy, but also, I felt he was such a good guy," Salonen recalls. "I told him I wanted to invite him to L.A." As he got to know Dudamel, he continues, "I became so convinced about him being my favorite person to take over in L.A. and become my successor, taking [the orchestra] in a different direction but keeping his curiosity and openness." A mere three years later, Salonen's wishes came true: the L.A. Phil — where Deborah Borda was then executive director — appointed Dudamel music director, effective with the 2009-10 season.

Dudamel's personable demeanor and charismatic conducting style immediately enchanted L.A. audiences and the ensemble's players alike — he is, after all, affectionately known as "The Dude" to both cohorts. But from the jump, his mission went far beyond the podium. "I was very young, and evidently there was a human and artistic connection with the orchestra and the administration," he says. "But my first order of business was creating El Sistema here. That's how YOLA began."

YOLA is Youth Orchestra Los Angeles, the L.A. Phil's music education program, that Dudamel created in 2007. It currently serves close to 1,700 young musicians across five sites in the city, providing them free instruments, intensive music instruction (up to 18 hours per week), academic support and leadership training. The program has inspired hundreds of versions around the world; in the United States alone, El Sistema USA serves 140 member programs, 6,000 teaching artists and 25,000 students. Dudamel also launched a mentorship program for young conductors in 2009 and now brings four each season to assist the L.A. Phil's guest conductors.

But education and training are just part of the equation to "create identity and have people see themselves reflected in the [L.A.] Philharmonic," Dudamel says. "Right or wrong, cultural artistic institutions are seen as elitist for many, especially those who don't have resources. The adventure was to make of the [L.A.] Philharmonic an institution people could identify with."

Dudamel began doing this gradually by being more experimental in his programming, adding more pop and jazz guest artists, bringing Hollywood into the mix (he has famously played multiple concerts of John Williams' music, with Williams in attendance) and opening up the repertoire to new works and unexpected juxtapositions. A ticket buyer who might not want to hear a world-premiere commission might be lured in by Beethoven; one allergic to the idea of Beethoven might reconsider after seeing an orchestra perform with Ricky Martin.

"For me, it wasn't only about building a good orchestra," Dudamel says. "That already existed. But now we have one of the top orchestras in the world, respected as much for its technical level as for its proud acceptance of the repertoire and the way they perform it. This wasn't 'Oh, Gustavo, come in and do whatever you want.' It was figuring out how to build it." Dudamel had the Hollywood Bowl, Disney Hall and the orchestra. "All the elements were there," he continues. "We just had to get the best out of them. And there's still a lot to do."

Dudamel conducted the L.A. Phil at the 2011 Latin Grammys and the 2019 Academy Awards. He led the orchestra alongside Billie Eilish and FINNEAS as part of the concert film experience *Happier Than Ever: A Love Letter to Los Angeles*, released on Disney+. And he performed at the 2016 Super Bowl halftime show with members of YOLA, alongside Coldplay, Beyoncé and Bruno Mars.

"His authentic, warm connection with audiences really changes how people feel when watching a concert. Audiences are so excited to see him, and there's a buzz around him," Noltemy says, noting that pandemic era aside, attendance and audience diversity at the L.A. Phil have increased while the average age of concertgoers has decreased. "He's certainly not the only conductor who has increased attendance and brought diversity, but he did so in L.A., a city that is so spread out. His concerts at Disney Hall tend to be sold out."

Those results have occurred even as Dudamel has made a huge effort to foster contemporary composition (typically not an old-school orchestra subscriber's favorite programming), commissioning music from composers around the world. During his tenure at the L.A. Phil, the orchestra has premiered "at least 300 new works" written specifically for the ensemble, he says, including many from Latin America.

"Latin American repertoire has to stop being [perceived as] exotic," he says. "It's not about 'Wow, we're playing Latin American music!' No. It's the fair thing to do. And the only way to include it in the repertoire is playing it but at the level it deserves, making it part of the regular repertoire of any orchestra." Case in point: Mexican composer Gabriela Ortiz, a Dudamel mentee who was just named Carnegie Hall's composer-in-residence for the coming season. In July, Platoon released her first full album of orchestral works, *Revolución Diamantina* (performed by the L.A. Phil and conducted by Dudamel), which is being submitted for Grammy consideration.

JUST HOW MUCH of his approach with the L.A. Phil Dudamel will be able to replicate in New York remains to be seen; as he says, he has yet to formally arrive and experience the orchestra. But in recent months, he has been working with both orchestras to forge a connection between the two.

In April, when Dudamel conducted the N.Y. Phil's Spring Gala at Lincoln Center's David Geffen Hall, he featured rapper Common, former New York Yankee and classically trained guitarist Bernie Williams and student musicians from several New York music schools, performing a program that also included classical works by Villa-Lobos and Strauss, as well as a premiere commissioned by the N.Y. Phil and Bravo! Vail Music Festival.

It was the kind of bold, cross-genre programming that Dudamel delights in doing in L.A. and clearly wants to emphasize in New York. "It was something completely new and wonderful. For me, that's the kind of thing that makes the music transcend beyond the sometimes strict academic and intellectual isolation that classical music represents," he says. "We can develop a lot in terms of repertoire and go beyond Lincoln Center and connect more with the entire community."

The N.Y. Phil, for example, is known for its massive annual free outdoor concert on the Great Lawn in Central Park, which is always attended by no less than 50,000, and it also performs in all five boroughs during its annual Concerts in the Parks. But the L.A. Phil has the Hollywood Bowl, an outdoor venue that seats 18,000 and is the orchestra's home for the entire summer. It's a big difference that Dudamel would like to somehow bridge.

He also joins the N.Y. Phil after the 2022 reopening of Geffen Hall following a $550 million renovation that drastically improved its acoustics. He says the new venue did not factor into his decision to go to New York, "but it was very important, especially for the orchestra. It's been a plus to elevate the morale. Now the orchestra is in the process of building its sound with the 'instrument' [that is the new hall]." Optimism is also high following the Sept. 20 finalization of a new labor contract that ensured 30% raises for the orchestra's musicians over the next three years, bringing their base salary to $205,000.

Dudamel is also taking the reins of an institution that lately has had its share of highly publicized troubles. After just one year on the job, N.Y. Phil CEO Gary Ginstling stepped down in July amid rising tensions with the orchestra's board, according to a *New York Times* report. And the orchestra's public image has been tarnished after reports earlier this year resurfaced a 2010 sexual misconduct charge made against two of its musicians. Although charges were never filed against the two men, the controversy led to the musicians being put on leave; they then sued the N.Y. Phil for doing so.

As Dudamel is not yet officially the N.Y. Phil's music director (for the 2025-26 season, he is music director designate), he won't comment on administrative matters other than to acknowledge that "those are problems that need to be resolved." And although the administration of the orchestra ultimately is not his purview, "Obviously the morale of the orchestra is my responsibility, and you have to keep that morale high, taking the best decisions and advocating for justice for everyone," he says. "That's essential. We're not isolated from what happens around us."

Whatever may have occurred before his tenure begins, Dudamel is without a doubt joining an orchestra that respects him as a conductor, whose musicians have a history and rapport with him. "There was an undeniable spontaneous connection between our musicians and Gustavo, so much so that he was literally their only choice to be our next music director," Borda says. "Selling tickets is important, but we believe this is best accomplished when you have the right artistic leader."

Dudamel is acutely aware of the expectations now surrounding him. "It's a challenge, but life without challenge... it's nothing!" he says with some relish. "But I'm not a savior here. I have nothing to save. What we have to do is build, and that's not just up to me. We have a great team." And after all, he's Dudamel — and by now, he understands it comes with the territory.

"People want you to scream what they scream, but no. To me, change isn't about screaming but about building things that last, as I learned from Maestro Abreu," he says. "I sincerely believe artists should be symbols of unity ... They must guarantee that cathartic, unifying space we all need — not just here or in Venezuela, but everywhere."

This fall, for example, Dudamel will lead the L.A. Phil in Mendelssohn's music from *A Midsummer's Night Dream* with his wife, Spanish actress María Valverde, providing narration — music by a German composer, written for the work of a British playwright who derived it from a Nordic story, now narrated in Spanish, conducted by a Venezuelan and performed by an American orchestra. Plus, the evening will feature the premiere of Ortiz's new cello concerto.

"It's the kind of thing you don't even remark upon because it feels natural. But it's a true reflection of diversity," Dudamel says. "When you see all these elements come together, you realize, 'Wow, this is powerful.' "

He speaks about this blend of so many seemingly disparate elements as if it's destiny, or magic. But a moment like that — much like a career such as Dudamel's — doesn't occur by happenstance or without purpose.

"One thing about Gustavo I think needs to be said is that for someone who had a lot of success from very early on, he's remarkable in that he never lost his center," Salonen says. "He has never lost his ideals. He believes in music as a social cause, and he believes in music and the arts as a very central thing in keeping the fabric of society strong. And despite all the success and fame, he's still the same guy I met all those years ago."

In The Club

It took a decade for **Shaboozey** to get the industry to truly hear his music. But in his astounding breakthrough year, he has finally become what he always wanted to be: the first Black outlaw country star

BY KYLE DENIS

PHOTOGRAPHED BY ERIC RYAN ANDERSON

Shaboozey photographed Sept. 12 at Seret Studios in Brooklyn.

Styling by Anastasia Walker
Hanes tank, New Bedstuy pants, 424 shoes, Bo Joe, David Yurman and Calli Co. Silver jewelry.

Gucci sweater, Helmut Lang archive top, Levi's jeans, Birkenstock shoes.

"How do *you* think my life has been these past few months?" Shaboozey asks with a wry smile.

The 29-year-old multihyphenate artist — one of 2024's biggest breakout acts — has twisted my question and flipped it back on me, his measured poker face masking the tornado of emotions he's feeling. There's no hiding that he's tired; we're speaking the day after September's MTV Video Music Awards, where he snagged two nods (including best new artist), and its star-studded afterparty, where he mingled with the likes of Taylor Swift and Sabrina Carpenter. Some hours later, he went to Brooklyn for his *Billboard* cover shoot, soundtracked by Zach Bryan and Chris Stapleton. Now we're grabbing lunch in a hotel restaurant, where Shaboozey has finally settled down with a half-dozen Prince Edward Island oysters and some fries.

The VMAs were just the latest marquee moment in a year full of the kind of highlights most artists dream of achieving over their entire careers. A year in which his appearances on Beyoncé's culture-shifting *Cowboy Carter* (on "Spaghettii" and "Sweet * Honey * Buckiin' ") were just the beginning of his string of feats. A year when Shaboozey went from a supporting stint on a Jessie Murph tour to his own headlining North American tour. A year when his own "A Bar Song (Tipsy)" notched a historic 12 weeks atop the Billboard Hot 100. And a year that could still get even bigger if "A Bar Song" gets likely-looking Grammy nominations for record and song of the year; or if the album it's on, the *Billboard* chart-topping *Where I've Been, Isn't Where I'm Going*, gets album of the year and best country album nods; or if Shaboozey himself contends for best new artist.

At his core, Shaboozey (or Boozey, to his friends) exudes the calm cool of a rebel who always knew his outside-the-lines plan would lead him to glory. Still, America's favorite new cowboy admits that he doesn't always "feel prepared for this stuff. You just kind of get thrown in it."

With "A Bar Song" — which has racked up over 771 million official on-demand U.S. streams, according to Luminate — Shaboozey became the first bona fide Black outlaw country star, a status he has been working toward achieving for a decade. The son of Nigerian immigrants, the artist born Collins Obinna Chibueze grew up just outside Woodbridge, Va., the second of four children. Though he spent two years at boarding school in Nigeria, Shaboozey spent most of his childhood in Virginia, including his high school years, when his football coach's misspelling of his surname evolved into his nickname and now-stage name.

"It could be a little confusing at times," he says of growing up Nigerian American in Woodbridge, a Washington, D.C., exurb that was markedly more rural in his youth than it is today. "Hearing your name [mispronounced] during attendance was always a thing; you felt like you had to make it easier for everyone else to understand." Most Black children of immigrants know such experiences (microaggressions, really) well, and some are also familiar with another phenomenon that marked Shaboozey's childhood: the endless words of support from parents who understood the importance of reminding their children of their power in a society actively trying to strip them of it. "If I'm going to do anything," Shaboozey — whose surname means "God is king" in Igbo — pledges today, "I'm going to make sure I'm damn good at it."

Growing up in Virginia — the home of all-time greats like Patsy Cline and Missy Elliott — also meant that Shaboozey was always aware of the intersections between diverse music genres and styles. But first and foremost, he rooted himself in his father's playlists, where he encountered country legends Don Williams and Kenny Rogers. As a kid, "outside of MTV and BET, I wasn't getting the specific names of the artists my parents played around the house and spoke about," Shaboozey says. "It was all just music to me."

He didn't just latch on to the music his father played — he was also enamored with the aesthetic of his pop's old photos. "Every time I saw a picture of him, he was always in Wranglers. He always gave 'young country guy,' " Shaboozey recalls. From Wrestlemania to Westerns, American culture and its archetypes are exported to, and emulated in, nearly every corner of the globe. Still, most media about cowboys disproportionately features white men, which can feel incongruous to those who feel connected to cowboy culture's actually multicultural history — and it's for those people whom Shaboozey wanted to create a unique soundtrack.

At 19, Shaboozey moved to Los Angeles — his first time truly living beyond Virginia — with the goal of writing scripts, making movies and recording music. Shortly after, in 2014, he scored his first quasi-viral moment with his piano-trap banger "Jeff Gordon." (Shaboozey is a big NASCAR fan.) Around that time, he was also delving into the catalogs of rock icons like AC/DC and The Rolling Stones, indoctrinating himself into the school of Prince and studying the folk roots of Bob Dylan and John Prine.

"In that [period of] discovery, I found country music to be the thing that resonated with me in a really strong way," he says. "Me being from Virginia, me loving the style and the way of life and the things they talked about. It all seemed very peaceful. It seemed like I could be real." Even more importantly, Shaboozey began to realize that Lil Wayne and Rogers could be complementary, not opposing, influences. Finally, he understood: "This is who I am."

> **"I found country music to be the thing that resonated with me in a really strong way. Me being from Virginia, me loving the style and the way of life and the things they talked about. It all seemed very peaceful. It seemed like I could be real."** —SHABOOZEY

WHEN SHABOOZEY first tried to launch a country album, the project bricked. Two years before the release of his 2018 debut album, *Lady Wrangler*, he had joined forces with writer-producer Nevin Sastry for *Wrangler* — which remains shelved to this day.

Shaboozey and Sastry met in 2016, and their

GROOMING BY LAURA COSTA USING MILK MAKEUP AT EXCLUSIVE ARTISTS

Vintage T-shirt, Wales Bonner pants.

connection was so strong and immediate that within a month, Shaboozey moved into Sastry's apartment. Before completing the "more rap-adjacent" *Lady Wrangler*, Shaboozey decided to put *Wrangler* to the side because "something in my head told me, 'The world ain't ready for this,' " he says. In a sense, he was right. *Lady Wrangler* (released on Republic Records) arrived in the aftermath of "Daddy Lessons," Beyoncé's first country music foray that was rejected by the Recording Academy's country music committee for the 2017 Grammys and that she performed with The Chicks at the 50th annual Country Music Association (CMA) Awards, one of the most controversial moments in the event's history; and a few months before Lil Nas X and Billy Ray Cyrus rewrote the rules of country, pop and hip-hop with 2019's "Old Town Road."

"The rap we looked at on TV was always glamorized," Shaboozey recalls. "That wasn't the reality for everybody. No matter how much I tried, I couldn't write music in that world. I found country music could teach people that the little things in life are where the value is. Just having a working truck that you can take your girl in to ride to a cliff and watch the sunset is enough."

Sastry and Shaboozey have now collaborated on all three of the star's full-length projects, but it was 2017's "Winning Streak," a woozy trap fantasia gilded in Western aesthetics, that helped Shaboozey land a deal with Republic and release *Lady Wrangler*. The label dropped Shaboozey following that album's release (Shaboozey is tight-lipped as to why; Republic did not respond to a request for comment by press time), and soon after, the coronavirus pandemic changed the path of his life. In 2020, Shaboozey met Abas Pauti while playing basketball with mutual friends; after the two got to know each other, Pauti immediately offered to move across the country once Shaboozey told him that Virginia was the place he "needs to be in order to be the artist he wants to be" — a display of commitment that inspired the then-budding star to make Pauti his manager.

They remained in L.A., and by the following year, Shaboozey signed to indie label EMPIRE — which had previously worked with Black country artists like *Billboard* chart-topper Kane Brown — after a successful pitch from Eric Hurt, vp of A&R publishing, Nashville, at the company. "We understood what he was trying to do and we loved it, but obviously, it wasn't anything that was out at the moment," EMPIRE president Tina Davis says of her first impression of Shaboozey and his music. "It's a feeling you get when artists on a [certain] level come into your presence. It's kind of like the air goes out of the room. His presence was so full and prominent, I knew he was going to go somewhere."

Standing at around 6 feet 4 with broad shoulders and lengthy wicks, Shaboozey is a dark-skinned Black man who wears his racial identity with pride. He's a magnetic presence in any room he enters, though not in a domineering way. But his often stoic face can conceal the "manic, creative energy," as Sastry puts it, that lies behind it — which he harnessed to finesse his sound and style going into his second and third albums.

On *Cowboys Live Forever*, Shaboozey joined forces with rising producer Sean Cook (one of the talents behind Paul Russell's "Lil Boo Thang"), with whom he wrote three songs in three days. "In the studio, he likes to ride on music," explains Cook, who later co-produced "A Bar Song." "Sometimes he'll get on the mic and I'll loop the guitar, and he'll freestyle melodies and conceptualize lyrics. Other times, he'll sit in the booth and write the song as he goes; on the newest album, he actually brought in some guitar ideas himself." With *Cowboys Live Forever*, Shaboozey intensified his country bent and enhanced his narrative-driven, cinematic soundscapes that straddle hip-hop and Americana-steeped country.

That genre-agnostic approach culminated with "A Bar Song (Tipsy)," 2024's longest-running Hot 100 No. 1. Written and recorded in November 2023, near the end of the *Where I've Been* sessions, "A Bar Song" — which interpolates J-Kwon's 2004 smash, "Tipsy," and was borne out of Shaboozey's desire to flip an aughts song — didn't even need a final mix for those who heard it to recognize it as a hit. Pauti, who was in the studio the night Shaboozey recorded the song, immediately texted Jared Cotter, a Range Music partner who joined Team Shaboozey as co-manager in 2022: "We got one."

For her part, EMPIRE's Davis was so instantly enthralled by the track that she shifted her attention from getting the album to the finish line to clearing the "Tipsy" interpolation. J-Kwon, whose "Tipsy" reached No. 2 on the Hot 100, was so thrilled with Shaboozey's country flip of his track that "he was listening to the record for three weeks straight, not clearing it because he thought the song was already out," as Shaboozey tells it with a glimmer of childlike glee in his eye. Once J-Kwon eventually cleared the track, it primed the path for "A Bar Song" to become the first song by a Black man to simultaneously top Hot Country Songs and Country Airplay — and the longest-running No. 1 debut country single since Carrie Underwood's "Jesus, Take the Wheel" in 2006.

Although "A Bar Song" dropped after Shaboozey's dual appearances on Beyoncé's historic *Cowboy Carter*, the whistling track was instrumental in helping him secure those coveted features. When Shaboozey performed the then-unreleased song at Range Showcase Night at Winston House in Venice, Calif., in early 2024, the crowd loved it so much that he played it again. According to Cotter and Pauti, in that crowd was one of Beyoncé's A&R executives, Ricky Lawson, who instantly knew Shaboozey would be perfect for the record Beyoncé was then working on. Shaboozey says he was initially invited only to write on *Cowboy Carter*; then, Beyoncé asked him to record some verses, one of which included his freestyled outro on "Spaghettii" (with Linda Martell, which peaked at No. 31 on the Hot 100), and he appeared as well on "Sweet * Honey * Buckiin' " (No. 61).

The "Beyoncé bump," as Cotter calls it, spurred Shaboozey's team to advance the release date of "A Bar Song" a couple of weeks to April 12. "In this world of virality and quick hits, we wanted to be closer [to *Cowboy Carter*'s release] and be able to capitalize [on the exposure] with what we thought was a hit," Cotter says. Early in its gargantuan run, "A Bar Song" usurped Beyoncé's "Texas Hold 'Em" atop Hot Country Songs, making the collaborators the first Black artists to earn back-to-back No. 1s in the chart's nearly 70-year history.

"It just feels great to see a true talent like Shaboozey win," a representative from Beyoncé's Parkwood Entertainment tells *Billboard*. "He has a clear sense of the artist he always was, and now the world knows it. To see him dominate the country space is a win for all those Black artists who have been authentically honing their craft for a long time now."

As "A Bar Song" came to dominate the summer, it continued to help Shaboozey notch major milestones. When he played the BET Awards for the first time in June, J-Kwon joined him for a whimsical, saloon-set mashup of "A Bar Song" and "Tipsy."

"Traditionally, I feel like country music wasn't really accepted in that space as much," says Shaboozey, who became just the second Black male solo country artist to play the BET Awards (after Brown in 2020). "I even felt — whether that's my own insecurity or [self-judgment] — 'Is this thing really connect-

"[Shaboozey] is a little bit of everything. That's what separates him from everyone else. I think Taylor Swift shows that you don't have to stick with one genre — you can try them all and push them all." —TINA DAVIS, EMPIRE

ing with people?' as I'm performing the song. That's my biggest fear... when I'm feeling out of place in this space. But that's what I want to do with my music: be disruptive and show people that music is progressing."

SHABOOZEY AND J-KWON'S performance was well-received — including by rappers such as Skilla Baby, French Montana and Quavo, all of whom gave him words of support at the show or hit him up in the days following. "I love hip-hop; I'm a part of their community, too," Shaboozey reiterates — and he's right.

Shaboozey is as country as he is hip-hop, as evidenced by the featured artists he tapped for *Where I've Been*. While Texas country-rocker Paul Cauthen helps bring the house down on "Last of My Kind" — ESPN's new Atlantic Coast Conference college football anthem — Dallas rapper BigXthaPlug appears on the fiery hip-hop party track "Drink Don't Need No Mix." But while Shaboozey could promote songs from this album that don't cater to country audiences, he doesn't currently plan to. "Shaboozey is a country artist — that's what he's passionate about," Cotter stresses. "What we're seeing across all genres is artists don't need to be in one box. Shaboozey is the first one that's genuinely both in hip-hop and country music; he can rap as well as he can sing. We're definitely going to promote that because it's who he is. It's not a new thing that we're trying."

"[Shaboozey] is a little bit of everything," Davis adds. "That's what separates him from everyone else. I think Taylor Swift shows that you don't have to stick with one genre — you can try them all and push them all."

But Nashville and its leading industry players have not been so uniformly open-minded regarding Shaboozey's generally genreless approach, or his appearance. "They kept wondering if other songs were country on his album or if it was just going to be one song and then all of a sudden, he's a street thug," Davis recalls. "I think it's both [his sound and appearance]. Obviously, if you looked at him walking by and he didn't have a belt buckle and cowboy boots, you'd swear he was doing something different. I think it's just the stereotype of what people see, but having those conversations and sharing the whole album made things a little bit easier." While Shaboozey is acutely aware that he's "definitely a new artist in [the country] space," he says he now feels embraced by Nashville — and vows that his "next project is going to be even more country, even more dialed in."

And Shaboozey has made inroads with the country establishment, including at a pair of country music awards shows. He scored 12 nods at the People's Choice Country Awards and two nominations — new artist and single of the year — at the CMA Awards. At the latter ceremony, Shaboozey is just one of three Black performers to be nominated, alongside Michael Trotter Jr. and Tanya Trotter of The War and Treaty. "There's a weight that comes with it," Shaboozey acknowledges, adding that Michael personally called to congratulate him — and also to recognize that "Man, it's just us." (Significantly, Beyoncé and *Cowboy Carter* didn't receive any CMA nominations. "All I know is that she made a great body of work and I know she's proud of that," Shaboozey says of the snubs.)

> **"That's my biggest fear... when I'm feeling out of place in this space. But that's what I want to do with my music: be disruptive and show people that music is progressing."** —SHABOOZEY

The crossover success of "A Bar Song" has conjured comparisons to "Old Town Road," another country-rap joint that ruffled more than a few feathers back in 2019 — and Shaboozey has found kinship with Lil Nas X. "That's the homie," says Shaboozey, who connected with Lil Nas at the previous night's VMAs. "We haven't had deep conversations, but I can tell what's happening to me now is probably very similar to what he experienced."

For Shaboozey, the VMAs were a "fishbowl" experience, where he was aware of outsiders looking at Lil Nas and him, waiting for the two to interact and acknowledge how their stories intersect. "It's like everyone is like, 'Do they know?' " he quips. And while the VMAs are technically genre-agnostic, Shaboozey did feel a bit of a disconnect with the audience. "Love the VMAs, but sometimes it felt like they weren't there for me, to be honest," he says with a droll chuckle, noting how some audience members seemed almost embarrassed to cheer for him after screaming for more top 40-facing pop stars. "But there were more Black folks and people working the event that were showing me love, and that's what it's about."

He knows, however, that these awards shows are all a prelude to February's Grammys. In addition to best new artist and record and song of the year for "A Bar Song," Shaboozey will likely contend for best country song and best country solo performance. Should he take home a trophy in the country field, he would become just the fifth Black act to do so, joining Charley Pride, The Pointer Sisters, Aaron Neville and Darius Rucker, who tells *Billboard*, "We're fortunate to have Shaboozey in country music." Shaboozey's team confirms that it will submit *Where I'm From* and its songs in the country field, and the campaign includes stops at "the right looks," according to Pauti, including *The Late Show With Stephen Colbert* (where he recently performed his new single, "Highway"), a sit-down interview with Gayle King, an intimate L.A. showcase and meeting Recording Academy CEO Harvey Mason Jr.

"I think it's something for me to bring home to everybody," Shaboozey muses about his potential first Grammy wins. "This is the peak of the mountain as far as recognition comes. This is a long-standing ceremony, it's history and tradition, and hopefully we're able to take it home. That childhood fear of never winning anything is still there. It would mean the world to win one of these things, but if not, the year we had was crazy. If not now, it'll come. We in the club now."

"The Grammys are always going to matter to me," says EMPIRE founder Ghazi, whose commitment to a genreless future brought him out to Nashville years before he crossed paths with Shaboozey. "From being a 14-year-old making my first records to now being a seasoned executive, I never lost sight of that journey, and the Grammys never [lose their] luster."

As Shaboozey picks at his final few French fries, I take in the man sitting across the table from me, who, though he's currently relaxed in the booth of a Brooklyn eatery, has more than a little of a classic gunslinger's gleam in his eyes. When he picks up his final oyster, it feels nothing short of poetic. A few years ago, it would have been borderline unimaginable to see someone like him at the zenith of country music, yet here he is — reshaping signifiers of so-called authenticity and injecting them with the street-smart swagger of the contemporary hip-hop gangster. A distinctly 21st-century manifestation of the spirit of Marty Robbins, channeled through a voice and persona equally steeped in Stanley Kubrick, Garth Brooks and Juvenile, Shaboozey is a lone star — a true outlaw who has effectively rewritten the rules of a land that's actually his to reclaim.

And like any genuine outlaw, he never breaks eye contact while making plain his message: "I'm just making music I love," Shaboozey says. "It's cool being recognized, but I'm making music for a group of people that are usually underrepresented. I'm going to keep doing that. It's good to be that guy — those are the people who are remembered."

RRL leather jacket, Huey Lewis denim jacket, Wales Bonner pants and shoes.

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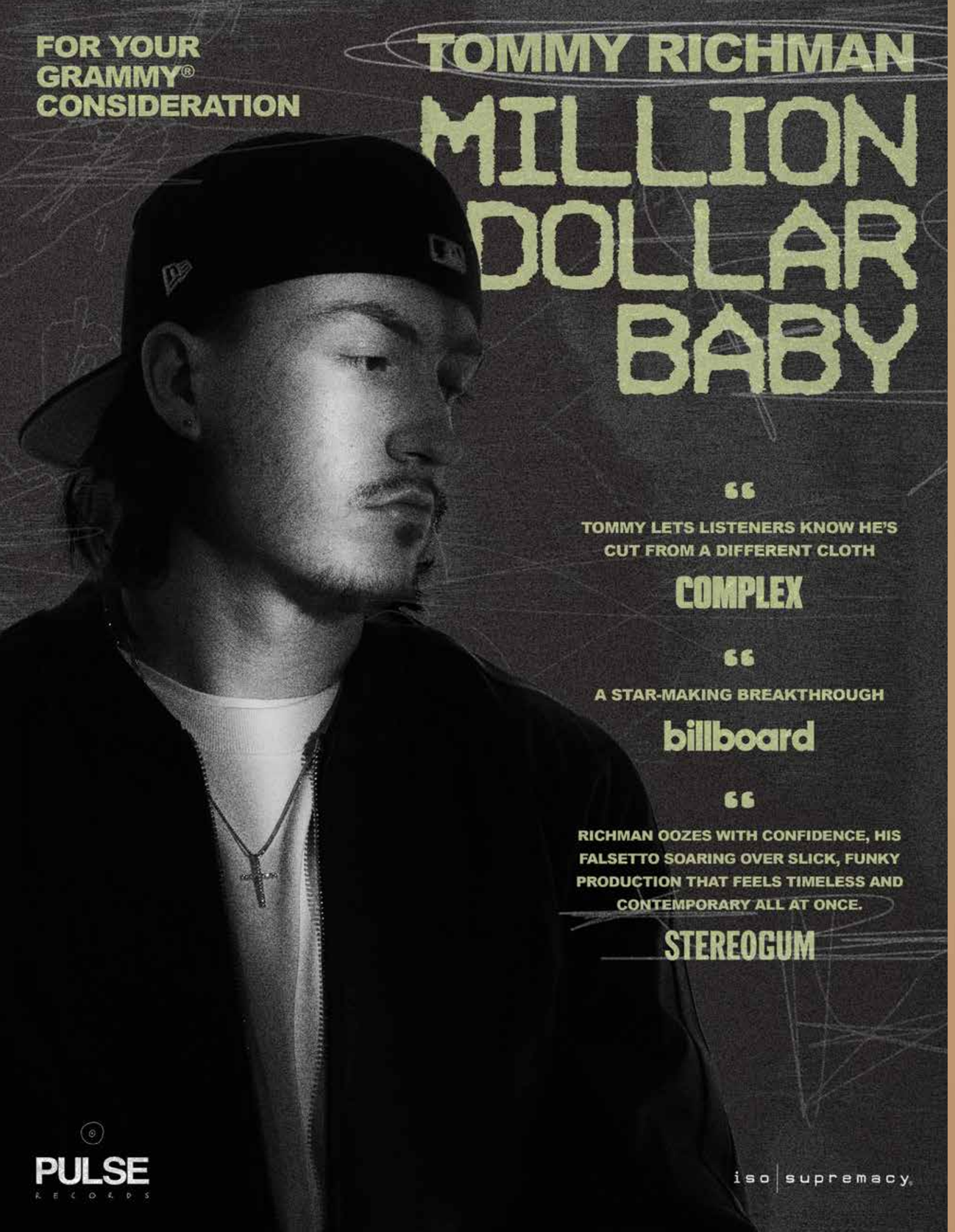
TOMMY RICHMAN

MILLION DOLLAR BABY



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TOMMY LETS LISTENERS KNOW HE'S CUT FROM A DIFFERENT CLOTH

COMPLEX

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A STAR-MAKING BREAKTHROUGH

billboard

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RICHMAN OOZES WITH CONFIDENCE, HIS FALSETTO SOARING OVER SLICK, FUNKY PRODUCTION THAT FEELS TIMELESS AND CONTEMPORARY ALL AT ONCE.

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The New York Times

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"…now energized by a new sense of autonomy and hope, Pearce's songwriting is as sharp as ever."

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SHABOOZEY

GROUNDBREAKING COUNTRY SMASH

"A BAR SONG (TIPSY)"

"The future of country music" npr
"Honoring country tradition and moving it forward" Rolling Stone
"Ascendant Country Star" billboard

EMPIRE

AD

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“Nathaniel Rateliff is one of these guys that will just carry the torch. Beautiful songwriting, beautiful singing, great delivery...”

—Robert Plant

Nathaniel Rateliff & The Night Sweats

SOUTH OF HERE

Produced by Brad Cook

“***South of Here*** is the most fully formed and emotionally dynamic statement from Rateliff & The Night Sweats.”

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★★★½

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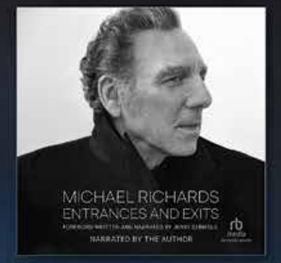

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Performed by the author,
Michael Richards
with foreword performed by Jerry Seinfeld
A *NEW YORK TIMES* BESTSELLER
As seen on the ***TODAY*** show, ***The View***, and ***Jesse Watters***

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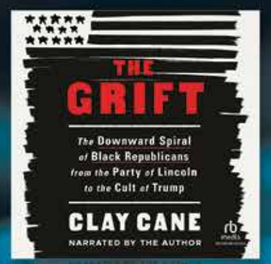
Daniel J. Levitin
Original Song Composed and Performed by the Author
“No one else in the universe could have written this book.”
–**Neil deGrasse Tyson**, astrophysicist



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Performed by the author,
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Performed by actor, comedian, and *New York Times* bestselling author
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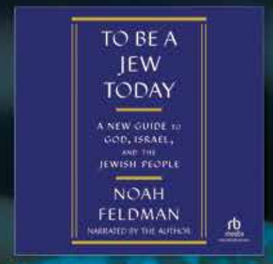
“[A] harrowing and unforgettable memoir.”
–**The New Yorker**



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No computers were used in the recording of this album | Recorded directly to tape

CHAINED SAINT

For any genre of music to survive and thrive, young people need to be the ones at the forefront to take the torch. Few bands feel as perfectly ready for that role as front-runners than South Florida thrash metal quartet Chained Saint.

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The garage is home, and that's where they ultimately cooked up the original, yet classically-savage-sounding thrash riffs of their debut album, Blindside.

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"VERY RARELY DOES SOMETHING COME ALONG THAT FEELS LIKE IT HAS A PULSING HEART."

The New York Times

"ONE OF THE MOST IN-DEMAND DANCE ARTISTS OF THE MOMENT."

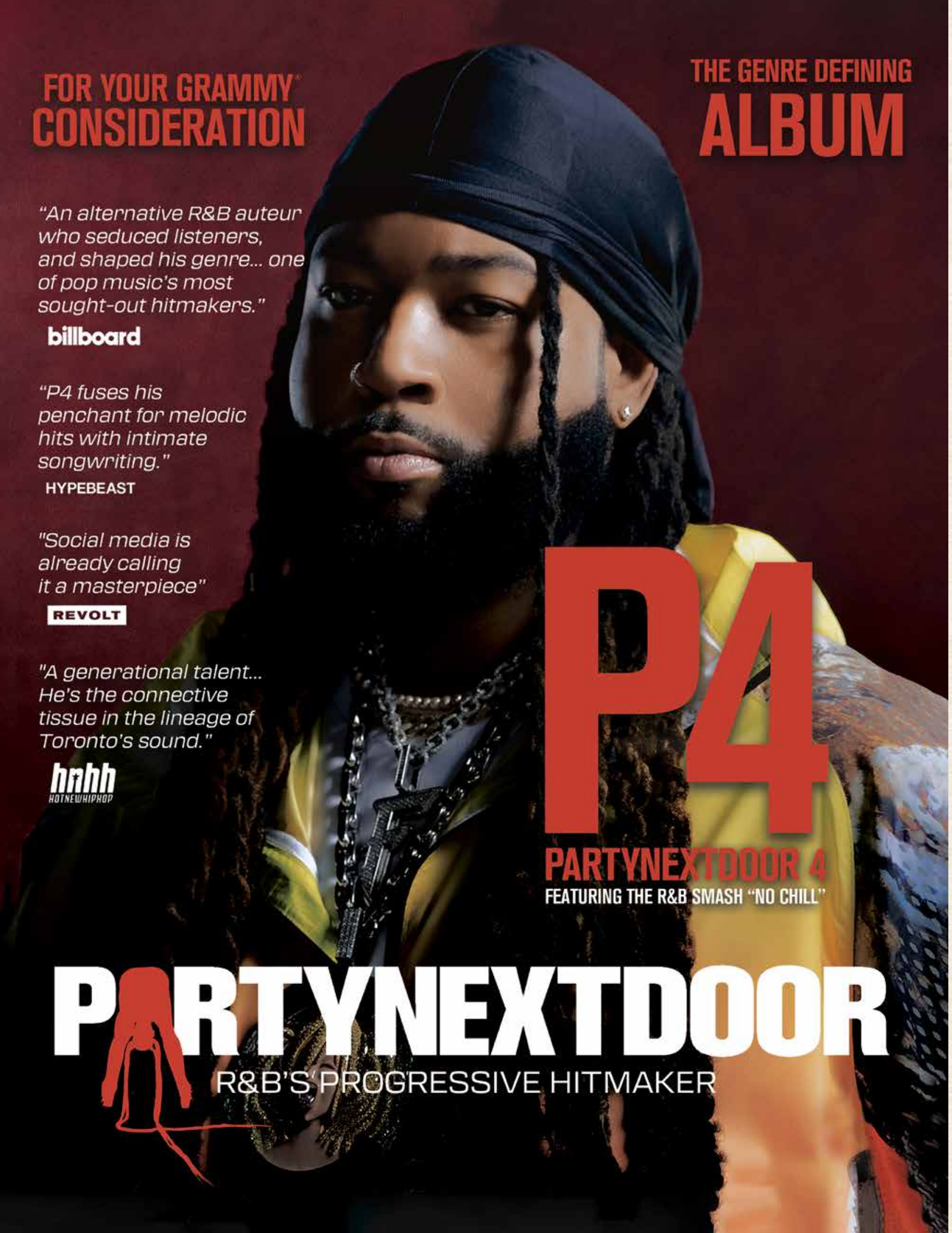
billboard

"COMFORT IN CHAOS PROVES TO BE A MASTERCLASS IN CREATIVITY."

Forbes

"THE CHICAGO NATIVE HAS BECOME A TOWERING PRESENCE IN THE HOUSE AND TECHNO WORLD, DRAWING THOUSANDS-STRONG FESTIVAL CROWDS WITH HIS EUPHORIC ANTHEMS."

NYLON



For Your Consideration

Tinashe

Best Progressive R&B Album
Quantum Baby

Best R&B Song
Nasty

Album Of The Year
Quantum Baby

Record Of The Year
Nasty

Song Of The Year
Nasty

"Quantum Baby proves she's ... showing off her adventurous style of alternative R&B..."
- Rolling Stone

"Tinashe remains the queen of languid R&B..."
– Pitchfork

Best R&B Performance
Nasty

Best Engineered Album, Non-Classical
Quantum Baby

Best Remixed Recording
Match My Chic Remix (Kaytranada)

Best Music Video
Nasty

"Her ability to interpret experiences both good and bad, and then map them to a constellation of beats and sounds, is what grants depth to "Quantum Baby..."
- Variety

The Marias

Best Alternative Music Album
Submarine

Best Engineered Album, Non-Classical
Submarine

Best Alternative Music Performance
No One Noticed

Album Of The Year
Submarine

Record Of The Year
No One Noticed

"Mesmeric charm [and] cinematic essence..."
- USA Today

"Submarine takes you deep."
"Album of the Week"
- Stereogum

Song Of The Year
No One Noticed

Best Immersive Audio Album
Submarine

Best Recording Package
Submarine

Best Music Video
Run Your Mouth

"With lead vocalist María Zardoya's mellow, romantic vocals serving as the unifier... productions... oscillate between dance beats, Latin instrumentals and jazz rhythms... all while furthering their multi-genre, distinguishable and often hypnotic, audio footprint."
- Associated Press

NICE LIFE

‘New’ Rules

The criteria for a best new artist nod have evolved — but as this year’s potential nominee crop shows, the category’s operative word is still up for interpretation

BY PAUL GREIN // ILLUSTRATION BY KLAWE RZECZY

AFTER THE BREAKTHROUGH year she has had, Sabrina Carpenter is likely to contend in multiple categories when Grammy nominations are announced Nov. 8. Her latest studio project, *Short n’ Sweet*, is considered a shoo-in for a best pop vocal album nod and could potentially be up for album of the year. And she could even land a nomination for best new artist — despite *Short n’ Sweet* being her sixth full-length.

How can an artist who has released six albums be in the conversation for best new artist? Because, while the Grammys set a minimum number of releases an artist must have to qualify in this category (five singles/tracks or one album), there is no maximum. Instead, the Grammys’ rules and guidelines booklet says nominations for the honor hinge on when “the artist had attained a breakthrough or prominence” — and it delegates that determination to a screening committee.

So Carpenter’s potential nomination comes down to whether the screening committee thinks she had achieved prominence as of Sept. 15, 2023, the last day of the previous eligibility year. At that point, the highest she had ever climbed on the Billboard Hot 100 was a decidedly decaf No. 48, for “Skin” in February 2021. She performed on the MTV Video Music Awards’ preshow on Sept. 12, 2023. (This year, by contrast, her medley of three hits that had each reached the top three on the Hot 100 was a highlight of the main show.)

Megan Moroney is another not-quite-so-new artist whom the screening committee will likely discuss at length. She had a No. 30 hit on the Hot 100 in May 2023 with “Tennessee Orange,” and her popularity has continued to build since: In May 2024, she won new female artist of the year at the Academy of Country Music Awards.

Other top contenders in the category this year, including Chappell Roan, Benson Boone, Shaboozey, Teddy Swims, Sexyy Red and Reneé Rapp, more clearly fit the best new artist criteria the Grammys outline.

The rules in this category have changed over the years as the Recording Academy has struggled to strike just the right balance: not too strict, not too lenient. In the past, the academy has sometimes disqualified artists for reasons that may now seem petty; take Whitney Houston, who had recorded a couple of duets prior to releasing her debut album and was therefore deemed ineligible, or singer-songwriter Richard Marx, who had contributed a song to a soundtrack. Other times, the academy has leaned too far in the other direction. Robert Goulet won in 1963, two years after he became a star in the Broadway musical *Camelot*. When Alessia Cara claimed the prize in 2018, it was nearly two years after her ballad “Here” hit the top five on the Hot 100.

Three past winners for best new artist — Crosby, Stills & Nash (who won in 1970), Jody Watley (1988) and Lauryn Hill (1999) — wouldn’t be eligible under today’s rules. David Crosby, Stephen Stills and Graham Nash were all already known for their work in previous groups, as were Watley (in Shalamar) and Hill (Fugees).

Perhaps the academy should have just named the award “best new or developing artist” or “best breakthrough artist” to skirt the issue of whether these talents were truly new, but given the marquee award’s notoriety, such a change is now unlikely. Voters are probably stuck with best new artist — along with the yearly debates over who should and shouldn’t qualify for it.

And if Carpenter isn’t just nominated but steps onto the stage on Grammy night to accept the award, well, it won’t be without precedent. In 2001, Shelby Lynne won the accolade — precisely six albums into her career.

From left: Teddy Swims, Sexyy Red, Rapp, Moroney, Roan, Shaboozey, Carpenter and Boone.

SWIMS, ROAN, CHRISTOPHER POLK FOR BILLBOARD; SEXYY RED, SHABOOZEY, PRINCE WILLIAM/WIREIMAGE; RAPP, MARCUS INGRAM/GETTY IMAGES; MORONEY, CARPENTER, GILBERT FLORES FOR BILLBOARD; BOONE, SHAYDEN SCHOONOVER.

For Your GRAMMY® Consideration

Songwriter of the Year, Non-Classical

AmyAllen

“Sabrina Carpenter and Pop’s Next Gen Have a Secret Weapon: Amy Allen”
The New York Times

“Songwriting [powerhouse]”
billboard

“There was a lyrical mastermind behind [Sabrina Carpenter’s “Espresso” and “Please Please Please]... she’s brought an interesting idiosyncrasy to pop music that the genre hasn’t seen in a while.”
American songwriter

“[Amy’s] songs have absolutely been stuck in your head this summer”
NYLON

“Please Please Please” with Sabrina Carpenter

“Espresso” with Sabrina Carpenter

“Taste” with Sabrina Carpenter

“run for the hills” with Tate McRae

“Sweet Dreams” with Koe Wetzel

“Chrome Cowgirl” with Leon Bridges

“Selfish” with Justin Timberlake

“scared of my guitar” with Olivia Rodrigo

“High Road” with Koe Wetzel ft. Jessie Murph

Topped Billboard Hot 100 Songwriters Chart
September 2024

Album Of The Year (Taylor's Version?)

Swift has won the major Grammy prize more than any artist in history. Will *The Tortured Poets Department* yield another win — and should she want one? **BY ANDREW UNTERBERGER**

Swift announced *The Tortured Poets Department* when she accepted the best pop vocal album award for *Midnights* in February.

IT WAS A HISTORIC TRIP to the Grammy stage for Taylor Swift on Feb. 4, when she accepted her second and final award of the evening: album of the year, for her 2022 blockbuster set, *Midnights*. The win was her fourth in the category, breaking her out of a four-way tie and leaving her alone in the record books as the performing artist with the most album of the year wins in Grammy history. But by that point in the evening, Swift had already ensured that her fans were thinking more about the future — and perhaps AOTY trophy No. 5.

"I want to say thank you to the fans by telling you a secret that I've been keeping from you for the last two years — which is that my brand-new album comes out April 19," Swift had revealed two hours earlier while accepting her first award of the night (best pop vocal album). "It's called *The Tortured Poets Department*."

A year after that announcement, Swift may indeed end up making more treks to the Crypto.com Arena stage thanks to the record-breaking *Poets*. While *Midnights* bowed with a jaw-dropping 1.6 million first-week units upon its October 2022 release (according to Luminate) and topped the Billboard 200 for six weeks — setting off the historic, globe-trotting Year of Taylor that followed in 2023 — it paled in comparison with *Poets*, which debuted with over 2.6 million units and spent a whopping 15 weeks atop the Billboard 200. Given that Swift has secured AOTY nominations for each of her three brand-new albums released this decade (including two wins, for *Midnights* and 2020's *folklore*, of her four career total), *Poets* seems a lock for one of the eight AOTY slots at the 2025 ceremony.

Whether Swift will win, however, is another question entirely — in part because of a remarkably strong and high-profile slate of likely competitors, including one particularly legendary perennial AOTY bridesmaid. But perhaps the most interesting question of all: After four AOTY wins, already unmatched in Grammy history, how much more does Swift really have to gain by adding another such statue to her collection?

While Swift has already triumphed among some strong fields this decade, it's likely that the category's 2025 slate of nominees — with its expected mix of huge critical and commercial successes from veteran A-listers and emergent superstars — will be the most formidable she has faced yet. Alex Tear, vp of music programming at SiriusXM and Pandora, mentions Billie Eilish (*Hit Me Hard and Soft*), Chappell Roan (*The Rise and Fall of a Midwest Princess*) and Sabrina Carpenter (*Short n' Sweet*) as strong contenders for the marquee award, calling Carpenter "a force" in particular. "It's really going to be a highly competitive year," he says.

Still, the narrative surrounding the AOTY race will likely boil down to two names: Swift and Beyoncé, whose Billboard 200-topping country and Americana pivot, *Cowboy Carter*, will almost certainly also vie for the prize. *Cowboy* did only a fraction of *Poets*' flabbergasting first-week numbers — though at press time, it still had the year's second-highest debut total, at 375,000 units — but it received widespread acclaim, as well as immense media attention for its genre explorations and for the music history Beyoncé illuminated on it.

And of course, *Carter*'s candidacy comes with extra intrigue, given that Beyoncé — one of the most celebrated album artists of her era — has still never won album of the year, despite her four career nods for it (and record 32 total Grammy wins).

One longtime Recording Academy member who considers both Swift's and Beyoncé's new albums worthy contenders calls the latter "the prohibitive favorite" due to her careerlong shutout in the category. "I think that there's a feeling in the industry, which was certainly encouraged via last year's Grammys" — when her husband, Jay-Z, called attention to her AOTY shutout in a televised speech — "that [Beyoncé] has been overlooked for too long," the member says.

Swift may well have less at stake in this year's AOTY race than her storied competitor. In fact, because Swift is at the overall height of her career success and exposure (and therefore at risk of generating a backlash), it's worth considering whether she stands to lose more than she does to gain by netting a fifth trophy, especially over a competitor with such a strong case — and such a strong sentimental pull for so many.

And public perception about a potential Swift victory could be colored by her own philosophy about the Grammys and awards shows in general. "She looks at record-making as a competitive sport in a way that other artists don't," the academy member says. "Other artists are competitive and would like to win Grammys, but she really, like, thinks about that stuff going in [to recording her albums]."

Swift has admitted as much over the years. In 2015, she explained in a Grammy Pro interview that when her *Red* lost AOTY in 2014 (to Daft Punk's *Random Access Memories*), it set in motion her plan to make a more cohesive pop album with *1989*, which won the award two years later: "You have a few options when you don't win an award — you can decide, 'Oh, they're wrong...' [or] you can say, 'Maybe they're right,' " she said. Similarly, her 2020 documentary, *Miss Americana*, captured her reaction when her *1989* follow-up, 2017's *Reputation*, failed to garner even a nomination in the category: "I just need to make a better record." (Two albums later, she would win the category again in 2021 for the stylistic left turn *folklore*.)

Competitiveness, of course, doesn't equate to outright making Grammy bait, Tear points out — noting that it seems to have inspired Swift to grow artistically, while at the same time, "we've grown into her evolving as a person and the choices that she wants to make as an artist... The projects of late are not chasing where the puck is going — it's already there."

And though the Recording Academy member gives Beyoncé the edge in this particular race, it simply makes sense to them that the biggest pop star on the planet should be one of the favorites every time she's in the mix.

"Look, [Swift] is the most popular recording artist on earth, and therefore she's likely to win more often than not," the member says, citing the famous Muhammad Ali quote, "It's not bragging if you can back it up." And Swift "can do it, God bless her. She should keep doing it. Maybe she'll win album of the year several more times."

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Will *Cowboy Carter* Ride High At The Grammys?

Billboard's experts answer Five Burning Questions about two of the night's likeliest central characters: Beyoncé and her country-Americana album

WITH PAUL GREIN, GAIL MITCHELL, MELINDA NEWMAN AND ANDREW UNTERBERGER

BLAIR CALDWELL

EVEN WITH all the pop greats and breakout stars likely to be involved in the Grammys in February 2025, one icon seems certain to garner outsize attention: Beyoncé, who is both the winningest artist in the show's history and a perennial cause célèbre for having never received the marquee Grammy, album of the year.

Bey's presence on Music's Biggest Night will be particularly fascinating, since her acclaimed country-Americana pivot set, *Cowboy Carter*, is at the center of a number of questions about genre — namely, who gets to decide what does and doesn't constitute country music. Whether *Cowboy Carter*, its singles and its collaborators are recognized within the country categories will be a major subplot of the awards — one that got even thicker when Beyoncé was shut out entirely from the recently announced nominations for the Country Music Association (CMA) Awards.

But of course, the biggest Grammys question with Beyoncé remains: Will this finally be the year that she wins album of the year? The Recording Academy is under more pressure than ever over the answer, particularly after Jay-Z took the Grammys to task in a speech at the 2024 awards for having never bestowed its most prestigious honor upon his wife.

Here, four *Billboard* staffers discuss the most pressing questions concerning *Cowboy Carter* and the Grammys it hopes to lasso in February.

Will there be a "Beyoncé effect" at the Grammys — recognition for the Black country artists she spotlights on *Cowboy Carter*?

PAUL GREIN, AWARDS EDITOR "Blackbiird," featuring Brittney Spencer, Reyna Roberts, Tanner Adell and Tiera Kennedy, and/or "Spaghettii," featuring Linda Martell and Shaboozey, could be nominated for best country duo/group performance. The latter would give a nod to Martell, who in 1969 became the first Black woman to play the Grand Ole Opry. And Shaboozey is very likely to be nominated for best new artist and record of the year; "A Bar Song (Tipsy)" has done so phenomenally well, it stands on its own.

GAIL MITCHELL, EXECUTIVE DIRECTOR, R&B/HIP-HOP With Shaboozey — who guests on two *Cowboy Carter* tracks — recently notching his 10th week at No. 1 on the Billboard Hot 100 with "A Bar Song (Tipsy)," we're already seeing the Beyoncé effect. It's no surprise that he's poised to score a nomination or two in the country categories and perhaps a best new artist or song and/or record of the year nod. I'm not sure the effect will extend to Grammy recognition for *Cowboy Carter*'s other featured Black country artists. However, there's no discounting the heightened visibility that comes with a Beyoncé co-sign: Featured artists Martell, Spencer, Adell, Roberts, Kennedy and Willie Jones all gained significant catalog boosts after the album's March release.

MELINDA NEWMAN, EXECUTIVE EDITOR, WEST COAST/NASHVILLE Is this like the butterfly effect, where the ripples caused by *Cowboy Carter* may reverberate and cause seismic shifts down the line? The only artist likely to see any recognition is Shaboozey — and he probably would have gotten it without his *Cowboy Carter* appearance, given the massive success of "A Bar Song (Tipsy)," though Beyoncé's seal of approval certainly doesn't hurt. Besides Spencer, whose January album didn't get the attention it deserved, most of the wonderfully talented Black women on "Blackbiird" didn't release anything that popped during this year's Grammy eligibility period.

ANDREW UNTERBERGER, DEPUTY EDITOR I think somewhat unquestionably we will see major recognition for Shaboozey, who was introduced to much of mainstream America through his pair of *Cowboy Carter* guest appearances — but who also went on to have a bigger solo hit than anything on *Cowboy Carter* this year with his double-digit-week Billboard Hot 100 No. 1, "A Bar Song (Tipsy)." The other guest artists on the album will likely not be major contenders in the same way — best new artist nominations for Spencer and Adell are certainly both possible, but it's a crowded field there this year, and I wouldn't be surprised to see both shut out.

At the last Grammys ceremony, Beyoncé's husband, Jay-Z, accepted the Dr. Dre Global Impact Award with a speech in which he noted that she "has more Grammys than anyone and never won album of the year," adding that "even by [the Recording Academy's] own metrics... that doesn't work." Is it likely that academy members will remember his words when they vote — and will that help or hurt her chances?

GREIN Jay calling out the Grammys, right there on the Grammy stage, was a moment of high drama. It'll be remembered — and I believe it will help her cause. Some context that Jay didn't provide: Several other artists with large numbers of Grammys have never won album of the year, including Jay himself, with 24; Ye, also 24; Vince Gill, 22; and Bruce Springsteen, 20. And four other artists have equaled Bey's 0-4 record as lead artists in album of the year — Ye; Kendrick Lamar; Lady Gaga, counting her second Tony Bennett collab; and Sting, counting one album with The Police. Also worth noting: The Grammys have gone out of their way to trumpet Bey's record-setting accomplishments on the Grammy telecast, more than they have for any other artist. Bey is clearly due, even overdue, for an album of the year win. Jay's comments put considerable pressure on voters to give her the award. Voters should be able to make these never-easy decisions without that kind of outside pressure, but here we are.

MITCHELL It's been nearly a year since Jay-Z's impactful comments, so I don't think it's likely they'll be top of mind for most academy voters when they fill out their ballots. Voters are going to choose based on their perceptions of the project overall and its songs. Additionally, *Cowboy Carter* will be vying against a strong slate of contenders that will likely include Billie Eilish, Ariana Grande, Chappell Roan, Sabrina Carpenter and Taylor Swift.

NEWMAN While some folks probably didn't like being chastised that they weren't voting "correctly," a lot of voters likely weren't even aware that Beyoncé had never won album of the year. Country voters are unlikely to nominate her over a core country artist, given how hard it is for country artists to get any recognition in the Big Four categories other than best new artist. If she does get nominated for album of the year, it will be because noncountry voters nominate her.

UNTERBERGER It did put the squeeze on them a little bit. While pop fans — and the Beyhive in particular — are more than familiar with the narratives around Beyoncé and her history of AOTY snubbery, members of the Recording Academy are more likely to get the message when one of the biggest recording artists in history publicly calls them out over it. But I don't know if it'll be enough to get *Cowboy Carter* over the top.

Some of the discourse surrounding *Cowboy Carter* upon its release had to do with whether this really was Beyoncé's "country album" in the first place. How is the album likely to be treated categorywise, and should we expect the Nashville/country community to show its support on the ballot?

GREIN When the album was released, Beyoncé said, "This ain't a Country album. This is a 'Beyoncé' album." There probably will be discussion in the screening committee room about which genre album category it should compete in — best country album or best pop vocal album. There was discussion about whether her last album, *Renaissance*, should be slotted in best pop vocal album or best dance/electronic album. It was classified as dance/electronic and won. I suspect the academy will again follow Beyoncé's wishes — whatever they may be — in making that call.

It's not a good sign that the CMA passed over *Cowboy Carter* in its recently announced nominations, but it's not necessarily fatal, either. The Chicks' *Taking the Long Way* and its single "Not Ready To Make Nice" were passed over for CMA nods in 2006, but went on to win Grammys for album, record and song of the year, as well as two country-specific awards. And even if the Nashville/country community is mixed on Bey's album, she can garner enough support from other sectors of the academy to win album of the year.

MITCHELL Can Beyoncé earn her fifth album of the year nomination as well as a ninth record of the year nod — a category she's also never won — and fifth song of the year nomination? Yes, given that these are among the six general-field categories in which all eligible members can vote. But if that comes to pass, can she finally win the coveted album of the year? The optimist in me hopes so, considering *Cowboy Carter*'s commercial success — it was Beyoncé's eighth Billboard 200 No. 1 — and the chart inroads it made — she's the first Black woman to lead Top Country Albums. But what are supposed to truly count are Beyoncé's artistic and cultural accomplishments — and that's when the cynical realist in me says, "Hold on." The album scored zero nominations for the upcoming CMA Awards. And there's also past history: The academy's country committee rejected Bey's "Daddy Lessons" in 2016. It's not a slam dunk that she will earn nods in the country categories. Bey's team might even be considering submissions in the Americana categories. Despite concerted efforts in Nashville to level the country playing field, it remains an uphill push for women artists, especially women of color.

NEWMAN Beyoncé receiving no CMA Award nominations in some ways gives the country community permission to continue to ignore her work in country categories. Plus, given that voters are only allowed to vote in three fields, most noncountry voters aren't going to spend a vote for her in the country categories. However, plenty of country voters are upset she was not nominated for any CMAs and very well may put her forward. Beyoncé herself said this was not a country album — but whether it's nominated for best country album feels like it could go either way. Still, *Cowboy Carter* tracks like "Texas Hold 'Em" or her remake of Dolly Parton's "Jolene" have better shots

at getting country nominations than the album itself.

UNTERBERGER If the CMA Awards are any indication, Bey might be in a little bit of trouble there. She didn't receive a single nomination for this year's awards, while Post Malone, another pop star interloper doing country this year — but one who promoted the set heavily in Nashville and recorded it with many of its biggest stars — secured four, which sent a pretty loud message about the embrace, or lack thereof, of *Cowboy Carter* in Music Row. I don't necessarily see that message as racially motivated, but I think the country community has always been very insular and self-celebratory, and when an outsider comes along insistent on doing country their own way, without specifically enlisting the community's active participation and support, they are quickly othered and often ultimately ignored. I wouldn't be surprised if Zach Bryan gets shut out in the country categories this year, despite his consistent genre success, for similar reasons.

Cowboy Carter's commercial performance and critical reception weren't entirely parallel. How could both affect its nomination chances?

GREIN It did well enough both critically and commercially to be nominated. The album topped the Billboard 200 for two weeks and spawned three top 10 hits on the Hot 100 — the most from any of her albums since *I Am... Sasha Fierce*, which spawned four. If *Cowboy Carter* isn't nominated, it won't be because it didn't do well enough.

MITCHELL Commercial performance isn't supposed to be the main criteria for the peer-voted Grammys. And neither is critical reception, even though both undoubtedly factor somewhat in voter decisions. *Cowboy Carter* outpaced *Renaissance* commercially, 407,000 vs. 332,000 equivalent album units, according to Luminate, during their respective biggest streaming weeks. But those doing the streaming aren't necessarily doing the voting. While some country die-hards didn't heartily welcome her stepping across the aisle, *Cowboy Carter* garnered praise like *Renaissance* and *Lemonade* before it. Those albums won Grammys in the dance and R&B fields, but none of their general-field nominations — including album of the year. Perhaps the tides will shift perceptibly this year in the wake of the academy recently inviting more than 3,000 music professionals — many of them young, women and/or people of color — to become voting members.

NEWMAN In recent years, Grammy voters have leaned into commercial albums more than they used to, even though these are awards for artistic merit, not commercial success. That may hurt *Cowboy Carter*, which got off to a strong commercial start — topping the Billboard 200, as well as *Billboard*'s Top Country Albums and Folk Albums charts — before dropping off quickly. Still, *Cowboy Carter* is seen as a culturally significant album and one that is an important, yet very palatable, lesson about the essential role of Black artists in country music's history — which may carry some weight among voters.

UNTERBERGER They might not have been exactly parallel, but I think they were close enough. *Cowboy Carter* debuted at No. 1 with the year's biggest non-Taylor Swift first week, and it generated a legitimate No. 1 hit in the culture-capturing "Texas Hold 'Em." Neither had quite the commercial longevity her fans and supporters might've hoped for — "Texas Hold 'Em" fell off the Hot 100 after 20 weeks, and *Cowboy Carter* failed to generate a real second hit and is currently ranking in the lower half of the Billboard 200 — but both were successful enough that I don't think any voter could look at *Cowboy Carter* and go, "Yeah, sure, it got good reviews, but did anyone actually listen to it?" It's still one of the year's major pop releases by any measure.

Cowboy Carter isn't the only foray into country by an ostensibly "noncountry" artist eligible for big Grammy wins this year — there's also Post Malone's _F-1 Trillion_. Are Post and Bey likely to get the kind of Big Four attention that has eluded core country artists in recent years — and who are the artists who could get the same kind of consideration this year?

GREIN I'd be shocked if Beyoncé wasn't up for album of the year. Post also has a very good chance at a nod. He's been nominated three times in the category, and *F-1 Trillion* was a very successful departure for him. The country community appreciated that he put in the time to get to know them and their ways. The academy has been aggressive in recent years about expanding and diversifying its membership, but it hasn't put that same energy into expanding its Nashville membership. That reflects in the voting. The last country album to be nominated for album of the year was Kacey Musgraves' *Golden Hour* six years ago, which won. As it happens, Musgraves is vying for an album of the year nod again with this year's *Deeper Well*. Chris Stapleton, who was nominated in 2015 for *Traveller*, could also be nominated this year with *Higher*. Lainey Wilson — the reigning Grammy winner for best country album, for her *Bell Bottom Country* — is another possibility, for *Whirlwind*. But that would make five country albums in the mix. We've never had more than one country album nominated in any one year. They're not all going to make it.

MITCHELL It will be interesting to see how Post — a fellow country outlier who partnered with Beyoncé on *Cowboy Carter*'s "Levii's Jeans" — fares in the Grammy derby. Judging by the reception and success he's lassoed with several *F-1 Trillion* singles, including "I Had Some Help" with country superstar Morgan Wallen, Post has made a smooth transition into this new genre. So it's not far-fetched that he'll be competing against Beyoncé and Swift, with whom he partnered on her hit "Fortnight," in the album, song and record of the year categories that have eluded core country artists. And Wallen could possibly earn another nod and his first Grammy win with "I Had Some Help." As the genre continues to enjoy its mainstream renaissance, perhaps Wilson, Stapleton and other country stars will find themselves breaking out of the genre-specific corral and charging into the big show.

NEWMAN *F-1 Trillion* is a lock for a best country album contender, as is Stapleton's *Higher*, and both could land in the final eight for the all-genre album of the year category, even though mainstream voters tend to ignore country. *Cowboy Carter*'s fate feels a bit fuzzy only because Bey, who has been nominated in this category four times before, faces such strong competition from the likes of Carpenter, Swift, Eilish, Roan and Grande.

UNTERBERGER I would expect to see both Beyoncé and Post scattered across the major categories — though Post may be hurt a little by his set's signature hit, "I Had Some Help," being a collaboration with Morgan Wallen, whose recent history of being ignored by the Grammys indicates his presence still makes the Recording Academy a little squeamish. Aside from them, Zach Bryan's new *The Great American Bar Scene* didn't quite get the attention last year's self-titled set did, but its "Pink Skies" single has done very well and could be a fringe song of the year contender. If the academy is still willing to treat Megan Moroney as a new artist, she could certainly be a nominee for best new artist. And while he might be a long shot, I'm holding out hope that Luke Combs can parlay the Grammy attention he got last year for his "Fast Car" performance — alongside original artist Tracy Chapman — into a song of the year nod for the thunderous "Ain't No Love in Oklahoma" from the highly successful *Twisters: The Album*.

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Drake (left) and Lamar

Can A Dis Be A Win?

Kendrick Lamar's savage masterpiece "Not Like Us" could have a big Grammy night — and it wouldn't be without precedent

BY CARL LAMARRE // ILLUSTRATION BY KLAWE RZECZY

A **CELEBRATORY MOOD** usually prevails on Grammy night. Artists dance to their fellow stars' rousing performances; epic speeches abound; cameras catch meme-worthy moments. And when it comes to the songs most likely to win trophies, dis tracks aren't what come to mind.

But this year, there's Kendrick Lamar's "Not Like Us" — the savage climax of his epic beef this spring with Drake, which despite its barbed bars became an ebullient summer anthem, blaring through car speakers and soundtracking block parties and barbecues. It's also a contender for song and record of the year nominations — and if it wins on Grammy night, it could well bring that same energy to the evening's festivities.

Recording Academy president/CEO Harvey Mason Jr. admitted as much in June, a few weeks after the song was released. "It's a hot record," he told TMZ. "It's amazing artistry, great writing. The talent on that record is incredible. And you got artists that have been nominated before, and Kendrick has been successful with the organization, so I don't see any reason why it couldn't be."

A lyrical masterpiece, "Not Like Us" shattered streaming records and became Lamar's fourth No. 1 on the Billboard Hot 100. And notwithstanding its severe allegations against Drake ("Tryna strike a chord and it's probably A-Minor"), it is indeed Grammy-eligible.

"I think the voting members of the academy appreciate greatness," Mason added in June. "They appreciate what's hot, what's going on. That's a relevant record that's impacting on so many levels. So much creativity and talent. I like to believe that the academy members recognize that and vote appropriately."

If "Not Like Us" earns major nominations, it certainly wouldn't be without precedent. In 2015, Drake's "Back to Back," a dis track aimed at Meek Mill, was nominated for best rap performance (in a now-ironic turn of events, he lost to Lamar's "Alright"). In 1992, LL COOL J and Kool Moe Dee engaged in a heated battle, with the former emerging victorious after he released "Mama Said Knock You Out" — which then won the Grammy for best rap solo performance.

The Grammys have rewarded artists from outside hip-hop for their subtle (or not-so-subtle) digs, too. In late 2002, Justin Timberlake released his second solo single, "Cry Me a River," a pointed chronicle of a breakup calling out an ex for cheating, with a music video starring a dead ringer for Timberlake's own high-profile ex, Britney Spears. (In her 2023 memoir, Spears finally told her side of the story, accusing him of cheating on her multiple times.) At the 2004 ceremony, "Cry Me a River" won Timberlake the Grammy for best male pop vocal performance, edging out veteran competitors like Sting and Michael McDonald.

In some cases, pop smashes that clearly signal their dis intentions in their titles have also garnered Grammy attention. Taylor Swift's 2014 hit "Bad Blood" — whose remix happened to feature Lamar — was allegedly inspired by her fractured friendship with Katy Perry. The song topped the Hot 100 and won best music video at the 2016 Grammys. Gwen Stefani has said that when Courtney Love called her a "cheerleader" in a 2004 interview, it inspired her classic "Hollaback Girl," which was then nominated for best female pop vocal performance, though it ultimately lost to Kelly Clarkson's "Since U Been Gone."

While "Not Like Us" proved decisive in Lamar and Drake's long-winded feud, and seems the likeliest award contender of the four dis tracks he released within one month, sources tell *Billboard* it might not be the only one to garner Grammy attention: The rap categories may also recognize his "Euphoria." For Lamar — a 17-time Grammy winner who has had years where he has won multiple awards in one night — it doesn't seem out of the question. As for Drake — who himself has five Grammys, including for wins where he bested Lamar — the rapper has had a fraught relationship with the awards of late, even famously boycotting the Grammys following The Weeknd's snub in 2022. And cultural momentum appears to be on Lamar's side — meaning that come February, Compton could enjoy yet another victory lap.

DRAKE: PRINCE WILLIAMS/WIREIMAGE; CARMEN MANDATO/GETTY IMAGES. LAMAR: PIERRE SUU/GETTY IMAGES. ARNOLD JEROCKI/GETTY IMAGES. MICHAEL BLACKSHIRE/LOS ANGELES TIMES/GETTY IMAGES.

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Allen photographed Aug. 20 in Los Angeles.

2025 grammy PREVIEW

Pop Goes Amy Allen

The in-demand songwriter rarely listens to new hits — but she's helping make some of the biggest on the charts today

BY JASON LIPSHUTZ

PHOTOGRAPHED BY JOELLE GRACE TAYLOR

"I **TRY NOT TO** listen to pop radio, ever," Amy Allen proclaims as she scrolls through Spotify on her phone. The singer-songwriter is recapping her recent listening: She has been on a Vince Gill kick; she always has The Cardigans in rotation; she recently discovered Donna Summer's 1974 single "Lady of the Night"; she's a fan of indie star Adrianne Lenker of the band Big Thief. Allen goes for early-morning runs on the boardwalks of Venice Beach in Los Angeles near her home, and while she used to soundtrack them with a classic rock playlist, for the past six months she has been blasting ABBA's greatest hits, starting each morning jogging to "Dancing Queen" and "Gimme! Gimme! Gimme! (A Man After Midnight)."

Allen has plenty of pop radio classics in her queue — but new pop is never in the mix. "It's a very concerted effort I make to not do that, and to try to be influenced by things that I love and not what's current," Allen explains, "because what's current now is not going to be current by the time anything I write comes out."

Whether she hears today's biggest hits or not, Allen is now the one doing the influencing when it comes to the shape of current pop. After years of bouncing around the industry and absorbing sonic ideas, the 32-year-old from a small town in Maine has found her niche in studio sessions with superstars, braiding her appreciation of dense lyricism and 2000s bubblegum — "I've always loved a big pop chorus and I've always loved intricate storytelling," she says — into an ability to create hits perfectly suited for the TikTok era, but likely to last long beyond it.

Sabrina Carpenter's *Short n' Sweet*, which spent three weeks atop the Billboard 200 following its August release, has been Allen's highest-profile win as a co-writer to date, with three smash singles ("Espresso," "Taste" and Billboard Hot 100 chart-topper "Please Please Please") full of idiosyncratic one-liners that have helped augment Carpenter's inventive wit and transform her into an arena headliner. Yet Allen's studio résumé preceding that breakthrough — credits on songs by Olivia Rodrigo, Justin Timberlake, Jonas Brothers, Maren Morris, Koe Wetzel and Niall Horan over the past 18 months alone — underline her status as a collaborator who helps A-listers at all stages of their careers land the right level of emotional punch and unlock the viral-ready turns of phrase that will transform a song into not only a hit, but a cultural moment.

"She knows how to articulate feelings in a way that most writers would envy," says Tate McRae, who tapped Allen for the majority of her 2023 album, *Think Later*, including its slippery rhythmic-pop hit "Greedy," which peaked at No. 3 on the Hot 100. "I feel incredibly lucky to have written my last album with Amy, and I sincerely look forward to all that is to come together in the future."

Two years after landing her first songwriter of the year, non-classical nomination at the Grammy Awards (she was one of the inaugural nominees for the relatively new honor), Allen seems like a shoo-in to get a nod for the 2025 ceremony — and potentially become the first woman to take home the prize — thanks to the whirlwind success of her past year. Yet her manager, Gabz Landman, points out that, even if Allen is now hitting critical mass, she was a force in the songwriting world years before she was nabbing headlines, now six years removed from co-writing her first Hot 100 No. 1, Halsey's "Without Me," and two years after winning an album of the year Grammy for contributing to Harry Styles' *Harry's House*.

"She was an athlete growing up and still runs marathons, and I think a big part of her writing career is this incredible stamina," says Landman, who's also a vp of A&R at Warner Chappell Music. "Amy doesn't quantify or feel proud of things based on chart metrics. She gets contacted by many people to collaborate, and it's always about whether she's inspired by [an opportunity] more than 'What is this person's standing in the music industry?' "

That outlook helps explain why, days after Carpenter's *Short n' Sweet* gave Allen a dozen new Hot 100 writing credits, she independently released a self-titled solo album of her own: a 12-song set full of quiet arrangements and understated melodies that sound as far removed from top 40 as possible. The project is the opposite of an iron-hot cash grab — Allen says that some of its songs date back to six years ago, before her songwriting career took off, and they were too meaningful to leave unreleased.

"One of the reasons why I love Amy is because I really see the both-ness in her — she's a songwriter and she's a solo artist," says Jack Antonoff, another studio whiz who also releases his own music with Bleachers. After Antonoff and Allen worked on four songs together for *Short n' Sweet*, including "Please Please Please," he invited her to open for Bleachers overseas during their summer tour. Allen will also support the band at Madison Square Garden on Oct. 4.

For Allen, her co-writing career and solo work represent two separate parts of her creativity and manifest through disparate processes. "When I'm writing with and for somebody else, I always start with the chorus — listening back to the great pop songs of the '60s and '70s through today, the chorus is the crux of the song," she says. "When I'm writing by myself, I always start with the first verse and I just tell the story in a through line, start to finish. That helps me keep them separate, and it allows me to still keep falling in love with songwriting all the time."

Allen didn't know which musical role she wanted to play when she was growing up in Windham, Maine: Her first experience performing was in her older sister's band, which needed a bassist and tapped Allen, even though she was 9 and had never played the instrument. After kicking around the music scene in nearby Portland as a teenager, Allen went to nursing school at Boston College ("As a mistake," she quips) before transferring to Berklee College of Music, despite not knowing any theory or even how to read sheet music.

"I was literally failing all of my classes," Allen recalls, "but I could at least skate by in some of the songwriter classes. The class that helped me the most was actually this poetry class, where we studied great lyricists and poets. Something in my brain clicked about lyric writing, the cadence of rhymes and lines — the little things that might make people roll their eyes and be like, 'Oh, that's so songwriter-y.' "

After graduating, Allen fronted the pop-rock group Amy & The Engine, playing around New York in the mid-2010s before the band broke up and she committed to sharpening her skills as a solo writer. In late 2017, Allen was packing up for a West Coast move, and in her final New York session, she presented songwriter Micah Premnath with a melodic concept that had been stuck in her head — which, after some lyrical workshopping, morphed into "Back to You," a top 20 hit for Selena Gomez. Soon after Allen touched down in Los Angeles, she linked with producer-songwriter Louis Bell to help make "Without Me," then contributed to Styles' "Adore You," which turned into his first Pop Airplay chart-topper as a solo artist.

Allen's transition from fledgling writer to hit-maker may have been sudden, but she had been studying the greats for a while. She grew up admiring Carole King, John Prine, Dolly Parton and Tom Petty, while also analyzing Max Martin's pristinely crafted hits for Britney Spears and Backstreet Boys. By the time she attended Berklee, Allen had started to identify her favorite studio minds and study their discographies. "I remember listening to my favorite pop songs, and Julia Michaels was behind all of them — it was like, 'Who is this chick that is soundtracking my college years?' " she recalls with a laugh. Now Allen and Michaels share credits on five *Short n' Sweet* tracks and sing background vocals together on the song "Coincidence." (Allen also harmonizes with Carpenter on "Espresso.")

Like Michaels, Allen has developed a knack for taking straightforward lyrical phrases and contorting them until they stick in your cerebrum — think Carpenter declaring, "That's that me, espresso," or McRae exclaiming, "Obvious that you want me, but/I would want myself." While Allen says she would probably have more 10-second hooks at the ready if she paid closer attention to TikTok, the majority of her biggest co-written choruses have resulted from actual conversations with artists — common ground discovered, then whittled down into universal refrains.

"Production trends turn over and change every six months, in my opinion," she says. "But I think a great song, if it's stripped down to guitar and piano, melody and lyric — it doesn't change a ton."

With Carpenter — whom Allen started working with for her last album, 2022's *Emails I Can't Send*, contributing extra bite to tracks like "Vicious" and "Feather" — Allen has found a confidante and kindred spirit, unafraid to embrace a double entendre or, in the case of the "Please Please Please" chorus, a well-placed "motherfucker." Antonoff says that he, Allen and Carpenter knocked out three songs for *Short n' Sweet*, including "Please Please Please," in a single day together at New York's Electric Lady Studios, often taking breaks to double over in laughter. "The depth of the dick jokes just goes on and on," he says, "and then a song can happen randomly — that's the magic of a studio space."

Short n' Sweet earned 1.2 million equivalent album units in just its first three weeks out, according to Luminate, with 11 of its 12 tracks reaching the Hot 100's top 40. Allen says there are "so many reasons why I feel like I owe Sabrina my first-born child," but the album's commercial success isn't the biggest one.

"Her musicality and personality blow me away every time that we work together," she says of Carpenter, "but I'm also so grateful to her because I've never gotten to be part of every song on an album before. That's so in line with what I grew up loving — digging in like that."

Landman notes that one sign of Allen's growth is her increased involvement in major pop projects beyond a co-write or two: Along with all of *Short n' Sweet*, she contributed to six songs on Timberlake's *Everything I Thought It Was*, six on Wetzel's *9 Lives* and eight on McRae's *Think Later*. Landman chalks that up to two reasons: She picked the right collaborators, and, post-pandemic and post-Zoom sessions, in-person studio hangs have let her personality shine. "She's had a great rapport with so many artists that have turned into friendships," Landman says. "And I think that people have noted [that] if you're winning with somebody, keep doing what you're doing."

Allen is heeding that advice as she continues picking up co-writing projects and supporting her self-titled solo debut. Releasing an album under her own name has made her realize that the paths can coexist after previously thinking it impossible. "The last year-and-a-half has made it crystal clear in my brain that I only live once, so why do I have to pick?" she says.

Allen likens the balancing act to the way that any songwriter must find a happy medium between working at a breakneck pace and accruing enough life experiences to have something to write about. Amid a whirlwind professional year, "in terms of taking time off, I've done that more this year than any other year in my life," Allen says. "And I've been writing my favorite songs I've ever written."

"It's a very concerted effort I make to... try to be influenced by things I love and not what's current. Because what's current now is not going to be current by the time anything I write comes out."
—ALLEN

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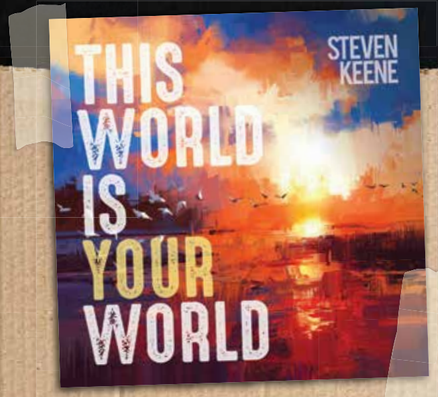

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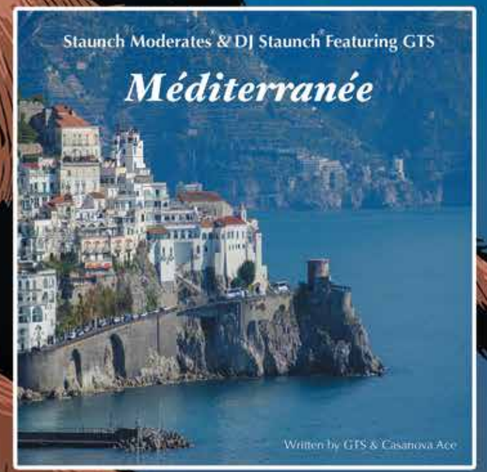

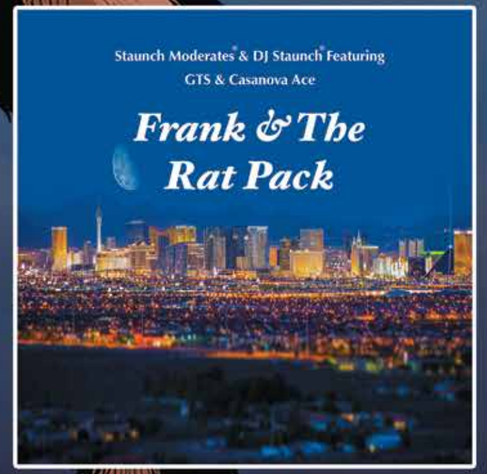

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YOU WANT **MUSTARD** ON THAT

After more than a decade making radio hits, he reached a career high with “Not Like Us” — and proved yet again that a producer’s evolution doesn’t need to be a straight line

BY KRISTIN ROBINSON

PHOTOGRAPHED BY AARON SINCLAIR

Mustard photographed Sept. 16 at Johnnie’s Pastrami in Culver City, Calif.

GROOMING BY APRIL BAUTISTA AT DEW BEAUTY AGENCY

HIDDEN UP A WOODED hill in the sprawling backyard of his suburban Los Angeles estate, Dijon "Mustard" McFarlane is on the tennis court, perfecting his forehand.

"I'm an extremist," the 34-year-old producer explains as he warms up his top spin. "I play every day, sometimes two times a day." The L.A.-born musician, who shot to prominence at 21 when he produced Tyga's 2011 hit "Rack City," beckons his coach to serve again. After some rallying, Mustard slices a ball that nearly hits the *Billboard* cameraman kneeling beneath him, trying to get a close-up shot. "Oh, sorry! Man, you're brave for sitting there," Mustard says.

"I play, too; it's cool," the photographer replies, unfazed.

"Aight, you're one of us," Mustard says with a grin, pointing at the man with his racket. For a second, it feels like the sportier version of a knighting ceremony.

He may still be polishing his tennis game, but after more than a decade of making hip-hop hits, Mustard scored an indisputable ace this year, reaching his highest career peak to date as the beat-maker behind Kendrick Lamar's Billboard Hot 100 No. 1 "Not Like Us" — the biggest hit in Lamar's spring beef with Drake. On the track, which cemented Lamar's victory in the court of public opinion, the Pulitzer Prize winner is at his most venomous, using Mustard's pop earworm of an instrumental as a Trojan horse for accusing Drake of being an Atlanta "colonizer" who steals sounds from local rappers and to resurface the serious allegations of Drake's supposed predilection for underage girls.

But for such a hate-fueled anthem, "Not Like Us" also proved to be a uniting force for the world of West Coast hip-hop — unity by way of a common enemy. "When I was growing up, I watched 2Pac, 'California Love,' Dr. Dre, Snoop, the Death Row days," says Mustard, who was born and raised in L.A.'s Crenshaw neighborhood. "It's like being a part of that again, but in this day and age."

The release of "Not Like Us" did plenty to galvanize the West Coast scene on its own, but Lamar further cemented its place in hip-hop history when he hosted The Pop Out — Ken & Friends, a Juneteenth concert at the L.A.-area Kia Forum. It was a show that was so sacred to L.A. natives that rival gangsters danced and sang to "Not Like Us" practically hand in hand onstage. To warm everyone up, Lamar enlisted Mustard to DJ a bevy of hits. But before literally popping out from under the stage, Mustard, a lifelong DJ typically confident in front of crowds, found himself on the verge of a panic attack. "I was nervous as shit," he confesses. "It just didn't feel real."

It was a full-circle moment for the producer, whose wide-ranging résumé — encompassing rap, R&B, EDM and pop — also includes hits like 2 Chainz' "I'm Different," Jeremih and YG's "Don't Tell 'Em," Tinashe's "2 On," Ella Mai's "Boo'd Up," Lil Dicky and Chris Brown's "Freaky Friday" and Rihanna's "Needed Me." "When I was a teenager, I'd write with YG in Inglewood [Calif.]. He used to live right across the street [from The Forum]. I made 'Rack City' across the street from there," says Mustard, shaking his head in disbelief.

To start his set, Mustard walked up to his turntables, appearing calm and collected, even though he secretly wasn't. After he fiddled with the knobs, the audio of a viral TikTok began: "The real takeaway from the Drake and Kendrick beef," the voice of TikToker @lolaokola said, "is that it's time for a DJ Mustard renaissance." The crowd began to roar as the audio continued: "When every song on the radio was on a Mustard beat, we were a proper country. It was happier times. The closest we have ever been to true unity."

"You can't be hot forever. Even the best in the game... you have to reinvent yourself. And that's what I did." —MUSTARD

AFTER "RACK CITY" became a smash in 2012, the artist-producer then known as DJ Mustard seemed unstoppable. There was something about his simple formula of "a bassline, clap and it's over... maybe an 808," as he puts it, plus that catchy producer tag "Mustard on the beat, hoe!" that attracted pop purists and hip-hop heads alike, making his work go off both at the club and on the radio.

"Being a DJ, being in front of people and parties, I know what makes people move," Mustard tells me between volleys with his coach. Every element of a Mustard track is done with clear intention to propel the song, not to clutter it. "I always used to tell Ty [Dolla $ign], 'Man, you're so musical, bro, but that shit does not matter if they can't hear what's going on,' " Mustard recalls. "Simplicity is key for me and bridging the gap between that and the real musical shit — but it still needs to be ratchet enough to be fun, too."

He learned to use turntables from one of the best: his uncle and father figure, Tyrei "DJ Tee" Lacy, an L.A. DJ who frequently soundtracked parties for Dr. Dre, Snoop Dogg and other local legends. Later in the day, I follow Mustard to Lacy's restaurant, the District by GS on Crenshaw Boulevard. "This is where they got into it in *Boyz n the Hood*!" exclaims Mustard, gesturing to the street in front of the restaurant.

As he walks through the staff entrance and the kitchen, he daps up each person, his diamond-encrusted chain with a Jesus Christ pendant swinging as he moves. He sits down in a corner booth, and Lacy comes to join him. Mustard orders the usual: fried catfish. "Mustard as a child is the same as Mustard as an adult," Lacy says. "He always cared about his craft — always."

When Mustard was growing up, Lacy would often bring him along to his DJ gigs. One time, when he brought his nephew to a party in the Pacific Palisades, he had an ulterior motive. "I actually had [intentionally] double-booked myself," Lacy says. " 'Don't leave me,' Mustard said. But I was like, 'Oh, you'll be all right. Just play that and play this, and you got it.' " Three hours later, he got a call from Mustard: "Come get me! The party was so cracking, they busted all the windows!"

From then on, music always paid the bills for Mustard, and he became the hottest DJ at Dorsey High School in Crenshaw. Within a few years, he would be one of the hottest producers in the world.

Amid the height of his early success, Mustard remembers a conversation he had with another radio-defining producer: Timbaland. "We were talking about the music industry," he recalls. "He's just like, 'I want you to know, man, you're not going to always be hot.' " Even though Mustard says he never let his ego get out of hand during those first years of success — his mother made sure of that — the caveat felt unfathomable at the time.

By the end of 2014, just two years after the peak of "Rack City," Mustard seemingly had it all: 23 Hot 100 producer credits already, a new mansion on a hill outside the city, beautiful jewelry, even his own line of DJ Mustard mustard bottles. (Actually, he regrets that last one: "That was not an 'I made it' moment; that was a dumbass moment.") Still, Timbaland warned him, "There's going to be a time when nobody picks up your [calls] — soak this all in,

and when that time comes, save your money... don't panic,' " Mustard recalls. "And then it became a thing. And I was just like, 'Ah, this is what [Tim] was talking about,' and thank God I was ready for it."

As the decade wore on, his number of Hot 100-charting songs each year declined, from notching 14 in 2014 alone to between one and five each subsequent year. Still, a colder period for Mustard was better than what most musicians can ever dream of. And as time wore on, Mustard made the conscious choice to evolve. He focused on developing himself as not just a producer, but an artist in his own right. He started his own record label, 10 Summers, which launched the career of Grammy-winning R&B singer Ella Mai.

"I think with any producer, the ultimate goal is to break an artist. I believe that's the hardest thing for a producer to do... I'm always for the challenge," he says. It's certainly something he has proved an aptitude for time and again, producing career-breakthrough tracks for artists like Mai, Tinashe, YG, Tyga and Roddy Ricch.

"You can't be hot forever," Mustard explains. "Even the best in the game... You have to reinvent yourself. And that's what I did."

"I don't take no for an answer. I'm persistent. Every day, I'm doing something that has to do with the journey of trying to get where I'm trying to go. At this point, I don't know how far I can go. I don't think there's a limit." —MUSTARD

EVERY HIP-HOP FAN remembers where they were when "Not Like Us" dropped. Released the day after two other Lamar dis tracks, "6:16 in LA" and "Meet the Grahams," no one saw it coming — not even the beat's producers.

Mustard, for his part, was "on [my] way to a baby shower. Somebody sent me a message, and I was just like, 'Oh, shit,' and then I hung up in their face, and I was just playing it over and over." When he arrived at the baby shower, he could already hear the neighbors blasting it from over the fence.

Fellow "Not Like Us" beat-maker Sean Momberger was getting his car towed by AAA after a flat tire. "My friend texted me that Kendrick had dropped again," he says. "I clicked on the link and heard our beat, and I was just shocked. I FaceTimed Mustard, and we were yelling and laughing."

Mustard and Momberger were never in the studio with Lamar (or Sounwave, the song's third credited producer and a longtime collaborator of the rapper) to make "Not Like Us." The song started with Momberger sending Mustard some sample ideas and Mustard doing what he does best — "infectious" and "catchy" production with "a simplistic beauty driven by bouncy drums and West Coast undertone," as Momberger describes it. But while the track stays true to the Mustard sound everyone knows, it also embodies how he has iterated it over the years to be fuller and more sample-driven.

Mustard texted it, along with about six other beats, to Lamar — who said nothing but reacted with a "heart." Though he wasn't in the room with Lamar this time, he had been in the studio with him before, years ago. Once, he says, Terrace Martin, a core musician on Lamar's 2015 album, *To Pimp a Butterfly*, took him to one of that project's sessions. "I remember seeing that shit and being like, 'Whoa, that's a lot going on.' With me and YG [Mustard's most frequent collaborator], we didn't have that many musicians around. That was my first time seeing shit like that. Thundercat was there, Sounwave was there. Terrace was there... I knew [that album] was going to be some crazy shit, but I didn't know it would be like that."

Though he couldn't have predicted the impact *To Pimp a Butterfly* would have on culture, Mustard says he has a good intuition for hit records. "I don't want to say I'm always right, but I'm pretty much on the money," he notes. Mai agrees: "Mustard's greatest strength is his ear."

For all his success producing radio-ready singles, however, one-off collaborations don't move Mustard like they used to. "I can do stuff like 'Not Like Us' every day," he says. "I can do that with my eyes closed... In my next phase, I'm not doing singles," he insists, though he does admit he would do "Not Like Us" again "100,000 times" without hesitation. "I'll do [a single for an artist] if I can have the whole album or the majority of the album, but other than that, I don't get anything out of that."

It's why he dropped his own album, *Faith of a Mustard Seed*, this summer, which features Ricch, Travis Scott (whose "Parking Lot" with Mustard went to No. 17 on the Hot R&B/Hip-Hop Songs chart), Ty Dolla $ign, Future, Young Thug and more hip-hop heavyweights. Mustard reckons the album (named after a suggestion by his late friend Nipsey Hussle) took him five years to perfect — the equivalent of a lifetime in popular music, especially hip-hop. During that time, rap went from being constantly atop the Hot 100 to weeks, months and even a whole year passing without a rap No. 1. Top players like Thug and Gunna went to jail; Nipsey, Young Dolph and Takeoff died; Ye went rogue. New faces like Yeat and 4batz popularized new styles; Afrobeats and reggaetón seeped into the American rap mainstream.

Still, Mustard believes *Faith of a Mustard Seed* warranted the wait. "There's nothing on that album that I feel like in 10 years I'll say, 'Damn, I wish I did that better,' " he says. "I hope it teaches kids that you can take your time and do the right thing. You don't have to rush it out. I think [the industry] today is just so fast-paced."

Mustard hopes the perfectionism that drove both *Faith of a Mustard Seed* and "Not Like Us," including Lamar's own multifaceted bars, will encourage artists to "really rap now... I think now it's opened the door for ... the real rappers that love rap music and lyrics and the double, triple, quadruple entendres and all that shit cool again."

And he's hoping — or rather, manifesting, sometime between waking up and hitting the tennis court — that this dedication to his craft will yield a Grammy next year. "I definitely speak it into existence every morning," he says with a laugh. "The highest reward we can get as musicians is a Grammy. I know that people talk like it's not a thing, but it actually is. It's like Jayson Tatum right now saying, 'I don't want to win the NBA Finals.' Like, if that's the case, then go play at Venice Beach."

Regardless of whether he takes home a trophy on Feb. 2, he knows he has something monumental to look forward to precisely a week later, when Lamar headlines the Super Bowl halftime show — where "Not Like Us" will no doubt get its biggest showcase yet. "Of course I'm going," he says. "I'm going to go and be in a box and watch... I just can't wait... I might shed a tear!"

Yet despite surreal moments like that, Mustard says his life is "still the same" as it always was. "I don't take no for an answer. I'm persistent. Every day, I'm doing something that has to do with the journey of trying to get to where I'm trying to go. At this point, I don't know how far I can go. I don't think there's a limit. I've always been like that. That's how I got 'Rack City' — just waking up every day, making beats... and hoping."

PRODUCING RESULTS

Across genres, a new crop of producers has broken out in recent years (some as recently as this past one). Some have quickly established themselves as go-to hit-makers; others are talented newbies who've just gotten their first tastes of success. But regardless of experience level, these producers — selected based on their histories on the Billboard Hot 100 and *Billboard*'s Hot 100 producers chart, along with placements on other charts — are helping to define music's future.

NEXT-GEN LEADERS

Young but already established hit-makers, their big Hot 100 breakthroughs occurred within the past five years

Rob Bisel

The primary producer on SZA's *SOS*, he's charted 13 songs on the Hot 100 (12 by SZA, including "Kill Bill"); he's also engineered big hits by Doja Cat, Harry Styles, Kendrick Lamar and Tyler, The Creator.

Nik D

Debuted on the Hot 100 in 2019 with Travis Scott's No. 1 "Highest in the Room"; returned with hits by Drake and Metro Boomin before co-producing Jack Harlow's No. 1 "Lovin on Me."

JACOB DURRETT

Produced on seven Hot 100-charting songs — six of them by Morgan Wallen, including Durrett's debut entry, the top 10 hit "Wasted on You" — all since 2021.

OMER FEDI

Has placed 23 songs on the Hot 100 since his chart debut in June 2020, including four No. 1s: 24kGoldn's "Mood," Lil Nas X's "Montero (Call Me by Your Name)," The Kid LAROI and Justin Bieber's "Stay," and Sam Smith and Kim Petras' "Unholy."

The Kid LAROI (left) and Fedi

CHARLIE HANDSOME

Of the 54 Hot 100-charting songs he's produced or co-produced, 23 are by Post Malone and eight are by Morgan Wallen; seven reached the top 10; and two (Jack Harlow's "First Class" and Post and Wallen's "I Had Some Help") reached No. 1.

JASPER HARRIS

Since 2019, has charted 17 songs on the Hot 100 as a producer, including his first two top 10s in 2022: Jack Harlow's "First Class" and Post Malone and Doja Cat's "I Like You (A Happier Song)."

Harris (left) and Lil Nas X

Blake Slatkin

Produced on 12 Hot 100-charting songs since 2020, including four No. 1s: "Mood," "Stay," "Unholy" and Lizzo's "About Damn Time." 2024 credits include Charli XCX, Omar Apollo and Wallows.

Apollo (left) and Slatkin

Ty Dolla $ign (left) and Thomas

Leon Thomas III

Produced on SZA's "Snooze," plus Hot 100-charting hits by Drake, Jack Harlow and Ye/Ty Dolla $ign; he's also worked on songs with Post Malone, Ariana Grande and Giveon.

BISEL: NICKMANO; DURRETT: TAYLOR HILL/IMAGE; SLATKIN: MATT WINKELMEYER/VARIETY/GETTY IMAGES; FEDI: PRESLEY ANN/GETTY IMAGES; HARRIS: DAVID DICKINSON; THOMAS: VIVEN KALULEA/GETTY IMAGES

PRODUCERS NOW

TOP 10 BREAKOUTS

After some time in the production world, they recently broke through to the charts' top tier

Evan Blair

Cracked the Hot 100 with Nessa Barrett's "I Hope Ur Miserable Until Ur Dead" (2021), then moved up the chart with Dove Cameron's No. 16-peaking "Boyfriend" (2022); earlier this year, reached No. 2 with Benson Boone's "Beautiful Things."

BNYX

Charted 13 songs on the Hot 100 as a producer, all since 2022. Four hit the top 10: Drake's "Search & Rescue" and "IDGAF" and Travis Scott's "K-Pop" and "Meltdown"; has also worked with Lil Tecca, Lil Uzi Vert and Yeat.

A.G. COOK

His first Hot 100 production credit was on Beyoncé's "All Up in Your Mind" in 2022; this year, he returned with four Charli XCX tracks — "360," "Girl, so confusing," "Apple" and "Talk talk," with Troye Sivan — which all hit the top 10 of Hot Dance/Electronic Songs.

TEO HALM

Has charted three songs on the Hot 100 as producer, all in 2022: Omar Apollo's "Evergreen" and SZA's "Notice Me" and "Open Arms." Co-wrote Drake's "Fair Trade," which reached No. 3.

ERNESTO "NETO" FERNANDEZ

One of the biggest current regional Mexican producers. First charted on the Hot 100 in February 2023 with Peso Pluma & Natanael Cano's "PRC" and followed that with the No. 4-peaking "Ella Baila Sola" (the highest-charting regional Mexican song ever). He's charted 19 total songs by Peso Pluma on the Hot 100, plus three by Xavi and one by Junior H.

SEAN MOMBERGER

Produced on two recent No. 1s — Jack Harlow's "Lovin on Me" and Kendrick Lamar's "Not Like Us" — after making his first Hot 100 appearance in 2018 with Chris Brown's "Tempo" and returning with Gunna and Future's "Too Easy" (2021) and Lil Baby's "Everything" (2022).

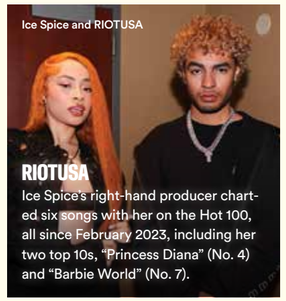
Nova Wav

NOVA WAV

The veteran female duo produced on Beyoncé's "Cuff It," which spent 35 weeks on the Hot 100 (reaching No. 6) and became her longest-charting song as lead artist, as well as on Bey's "Jolene" from *Cowboy Carter*, which reached No. 7 earlier this year.

LA PACIENCIA

The close Bad Bunny collaborator has charted 21 songs on the Hot 100 since June 2023, all by the Puerto Rican superstar, including two top 10s: "Where She Goes" (No. 8) and "Monaco" (No. 5).



Ice Spice and RIOTUSA

RIOTUSA

Ice Spice's right-hand producer charted six songs with her on the Hot 100, all since February 2023, including her two top 10s, "Princess Diana" (No. 4) and "Barbie World" (No. 7).

Austin Shawn

Produced all seven of Bailey Zimmerman's Hot 100 entries, including the No. 10-peaking "Rock and a Hard Place" in 2023.

Gabe Simon

First charted on the Hot 100 in 2022 with Jessie Murph's "Pray" (No. 95) — then followed up with seven Noah Kahan hits, including "Stick Season" (No. 9), "Dial Drunk" and "Northern Attitude." (The latter two made the top 40 and also topped the Triple A radio chart.) Earned two more Hot 100 top 40 entries this year with Koe Wetzel's "Sweet Dreams" and Wetzel and Jessie Murph's "High Road."

THE FIRST-TIMERS

They're brand-new to the charts, but their achievements already make them worth watching

GRANT BOUTIN

Charted for the first time in September 2023 with Tate McRae's "Greedy" (which went to No. 3 on the Hot 100 and spent eight weeks atop Pop Airplay) and then with her "Run for the Hills." He's also worked with Meghan Trainor and Tomorrow X Together.

SEAN COOK

Paul Russell's inescapable "Lil Boo Thang" (No. 14 on the Hot 100) marked his first producer credit on the charts; he made a strong follow-up co-producing Shaboozey's Hot 100 No. 1 "A Bar Song (Tipsy)."

DAVE HAMELIN

Charted for the first time on the Hot 100 this year with five songs from Beyoncé's *Cowboy Carter*: "16 Carriages," "Just for Fun," "II Hands II Heaven," "Tyrant" and "Amen."

HOSKINS

Charted for the first time on the Hot 100 with Post Malone and Morgan Wallen's No. 1 "I Had Some Help" and co-produced Post's *F-1 Trillion* single "Guy for That" with Luke Combs (a No. 17 peak); previously had only produced one other charting song, Khalid's "Present" (which spent a week on Hot R&B/Hip-Hop Songs in 2021).

Gerreaux Katana

Broke onto the charts and reached No. 15 with ascendant rapper Flo Milli's "Never Lose Me."

Florian Ongonga

Charted for the first time in July 2023 with three Gunna songs, including the No. 4-peaking "fukumean"; also produced Gunna's "Prada Dem" featuring Offset, which reached No. 15 on Hot Rap Songs.

Tommy Richman's Crew (Kavi, Mannyvelli, Jonah Roy, Sparkheem and Max Vossberg)

The breakout star's creative inner circle all charted for the first time with their work on his Hot 100 chart-topper "Million Dollar Baby"; Kavi, Roy and Vossberg followed that up with "Devil Is a Lie," which peaked at No. 32.

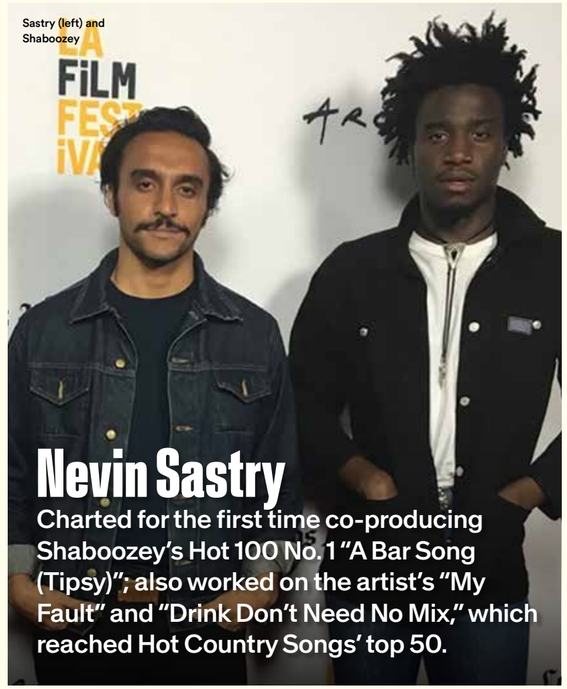
Frank Rio

The go-to producer for Ivan Cornejo, he has produced on 16 Hot Latin Songs entries (including three top 10s) by the young singer-songwriter.

BLAIR: LISTER CHEVENOTTY IMAGES; A.G. COOK: JMENTERNATIONAL/GETTY IMAGES; MOMBERGER: ALBERTO E. RODRIGUEZ/WIREIMAGE; NOVA WAV: ANDREW TOTH/VARIETY/GETTY IMAGES; RIOTUSA: CHRISTOPHER POLK FOR VARIETY; SHAWN: JASON KEMPIN/GETTY IMAGES; SIMON: DOMILENKO/GETTY IMAGES; KATANA: RONALL PEMBERTON/GETTY IMAGES; RIO: NUNA, KEVIN/COURTESY OF NUNA KEVIN

Jack Rochon

Three songs from Beyoncé's *Cowboy Carter* became his Hot 100 entrée: "II Hands II Heaven," "Protector" and "Jolene." He's also worked with 6LACK, H.E.R. and Kehlani.



Sastry (left) and Shaboozey

Nevin Sastry

Charted for the first time co-producing Shaboozey's Hot 100 No. 1 "A Bar Song (Tipsy)"; also worked on the artist's "My Fault" and "Drink Don't Need No Mix," which reached Hot Country Songs' top 50.

PRODUCERS NOW

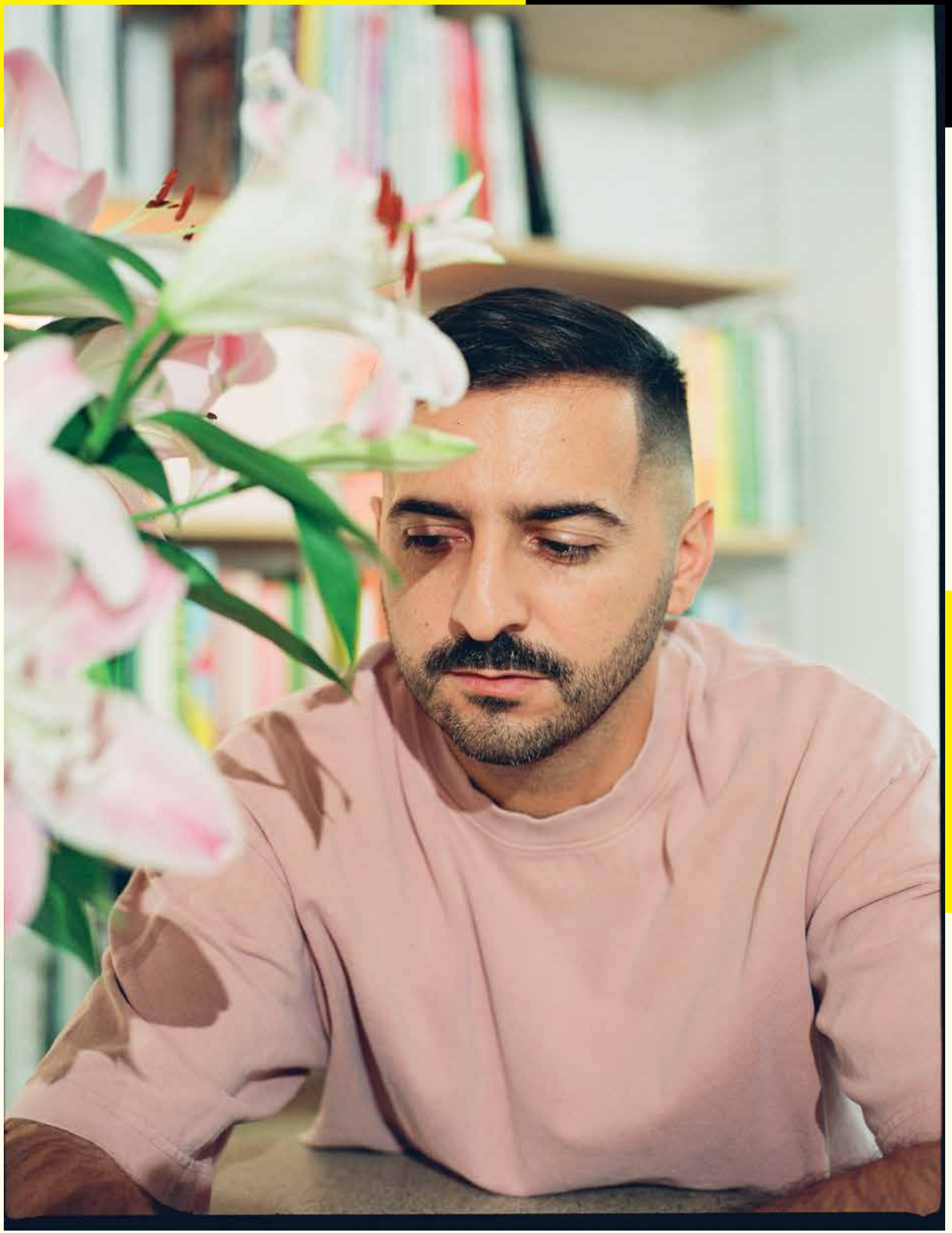
Díaz-Reixa photographed Sept. 20 in Miami.

THE ENCHANTER

Pablo Díaz-Reixa — the producer better known as **El Guincho** — started out making "very freaky, very strange" music of his own. Now pop's cool girls rely on his experimental sonic instincts

BY PAULA MEJÍA

PHOTOGRAPHED BY YSA PÉREZ



ON A DENSELY landscaped block in Miami, a stone's throw from the Biscayne Bay coastline, a canopy of banyan trees, royal palms and bullet trees eventually gives way to a cave. At least, that's how Pablo Díaz-Reixa, the musician-producer known as El Guincho, likes to describe his home studio in the city's Coconut Grove area.

A dark, squat room tucked directly underneath his bedroom, the cave is where Díaz-Reixa spends most of his waking moments. Sometimes, he'll notch 12 hours a day there noodling on potential beats, tinkering with the drums or listening through stacks of vinyl records he keeps by the mixing board. "The sensation I get when I'm in the studio, making music, is incomparable," he tells me on the muggy September day when I visit his place.

Stepping just outside his pint-size studio, though, Díaz-Reixa's own living space is ample and decidedly un-cavelike. With skylights scattered throughout its tall ceilings, his modernist abode exudes a sense of calm even with his toddler son's toys strewn about. The place used to be a Buddhist temple, he tells me, which the Dalai Lama blessed over FaceTime before it could become a home.

Though Díaz-Reixa misses his former (and longtime) home of Barcelona, which he and his wife traded for this Miami enclave in 2021, living in South Florida suits him. The Cuban influences here remind him of where he grew up, on the Canary Islands located off the northwest Africa coast. He prefers a quiet neighborhood like this to the overstimulating glitz of South Beach — a fitting turn for a man whose producer nom de plume name-checks a bird of prey prone to nesting in the same cozy spot for years.

Miami's proximity to Europe and other major U.S. cities for music, like New York and Los Angeles, doesn't hurt. But living in this leafy environment has been a boon for the producer in other ways. "When you have something that's expansive, big, with a view... well, you start to think bigger," says Díaz-Reixa, 40, while taking gradual pulls from a cup of black coffee and kicking back on an earth-toned modular couch.

Were it not for Díaz-Reixa mentioning in passing that he's preparing for studio sessions later that day with a certain artist (he's tight-lipped about whom), he seems like any other area dad puttering around in house slippers, stealing away moments within the demands of childcare to mess around with songs on Ableton. The difference is that Díaz-Reixa happens to be a superproducer who frequently works alongside genre-defying and culture-shifting artists, including Björk, Rosalía, FKA Twigs and Charli XCX, and left-field Latin pop musicians like Kali Uchis and Nicki Nicole.

A former indie musician with a proclivity for making "very innovative, very freaky, very strange" music, as he puts it, in the mid- to late 2000s, Díaz-Reixa is now one of pop's most in-demand producers, especially among artists looking to take creative risks. With his ear for distinctly outré sounds, Díaz-Reixa's unconventional production is catalyzing pop's transformation into something more amorphous and idiosyncratic. "I think he knows how to lead songs into a truly unique place by juxtaposing hard and soft sounds," says Camila Cabello, who collaborated with Díaz-Reixa for every song on her 2024 album, *C,XOXO*. "Producers like him truly make my favorite pop music — bold and fresh."

Díaz-Reixa's ethos for producing music, pop and otherwise, is informed as much by his open ears as it is isolation. "I grew up without a lot of resources," he says. "So for me, my way of listening to music was to make it myself." While coming of age in Las Palmas de Gran Canaria, one of the archipelago's two capitals, he listened to salsa, African music and other genres coalescing there at the time. His grandmother, a talented pianist, taught him how to read music when he was a child, but she was hardly didactic about it. Those lessons unlocked something in him — as did his hunger to hear more of anything, everything, since he didn't readily have access to top 40 radio or a bounty of record stores on the Canary Islands.

As a teenager, he played punk and hip-hop grooves on the drums, and around then he began experimenting with recording himself — mainly Neptunes-inspired beats he had whipped up and loops he made on cassettes. "I always had a lot of curiosity about the process of recording, without knowing what a producer or an engineer was," he says. Still, he always knew that he wanted to work in music in some capacity. "I always had it super clear," he says. "I said it, and people would always laugh at me on my island."

Eventually Díaz-Reixa moved to Barcelona. Around then, he played a solo gig as El Guincho at an underground Madrid club — with a sampler, a mic and a floor tom with an electronic trigger in tow — that changed his life. Young Turks (now Young)/XL Recordings, the tastemaking U.K. label group home to the likes of Radiohead and The xx, reached out to him on Myspace and signed him to a record deal shortly after, on the strength of that particular show. He began touring the world, and in 2008, he released his second album, *Alegranza!*, an avant-garde mélange of Tropicália, Afrobeats, looped vocals and other sounds.

Though he found a growing audience, especially in Australia, the United States, the United Kingdom and Mexico, Díaz-Reixa felt like an outsider even within the mid- to late-aughts heyday of inventive indie-pop. "There wasn't a space for me in that music, nor in hip-hop, because of the themes I touched on," he says. "I talked about love, identity. So I was in a kind of limbo as an artist. They didn't know where to put me at festivals."

In 2010, shortly after releasing his third album, *Pop Negro*, Díaz-Reixa got a call from Icelandic musician Björk. She wanted to work with him on her forthcoming album, *Biophilia*, so Díaz-Reixa made the trek to New York from Barcelona for the sessions. During that process, Björk said something that stunned him. "I remember that she

"[I look] in places that the majority of people overlook. I'm neither the best instrumentalist nor the best singer. But I do have that little thing that I'm realizing something that, later, will appear in the session."

—DÍAZ-REIXA

told me, 'You're a producer.' " That didn't totally sit right with Díaz-Reixa, who recalls thinking, " 'I'm an artist.' " Around then, his mother was diagnosed with cancer, and in 2012 — the same year he signed a publishing deal with Warner Chappell Music — he returned to the Canary Islands, where he spent a little over two years with her until she died.

When Díaz-Reixa returned to Barcelona, and to music after pausing things for several years, he started reevaluating his career — and realized that Björk had been right: He was meant to be a producer, not an artist. "In truth, what she said made sense," he says. "Because the part that I've most enjoyed is making songs. I liked shows, the connection. But I think my true calling is to spend as much time as possible in the studio, and the least amount of time possible on the other duties as an artist: promotions, doing two interviews a day, touring." After that, he put together a new album, *Hiperasia*, that he used to "explore my skills as a producer and see who I was going to be as a producer," he says. "I used that as a kind of school."

"Pablo knows how to lead songs into a truly unique place by juxtaposing hard and soft sounds. Producers like him truly make my favorite pop music — bold and fresh."

—CAMILA CABELLO

A few years later, a musician he knew in Barcelona, Rosalía Vila Tobella, invited him to see her perform at a flamenco bar, or *tablao*. She was singing standards and accompanied by a guitarist, and he remembers being struck by the way she commanded the small room, putting on the type of show that wouldn't be out of place in a massive stadium. But when Rosalía later reached out to Díaz-Reixa to collaborate, he at first demurred. "Obviously I saw her as a tremendous talent, but I wasn't sure where I could help," he says. "She was very traditional in a style of music that I was very ignorant about. So for me it was like, 'How do I situate myself here?' " Once the two of them got to know each other, though, they clicked and started informally making music together.

Those meetups led to Díaz-Reixa eventually helping Rosalía co-write her staggeringly original 2018 album, *El Mal Querer*, the entirety of which he also produced. He declines to comment more specifically on what he imparted in those sessions, but following the success of the album — and the more he kept producing — he realized that the isolation of his youth translated into a major strength in the studio, in that he looks "in places that the majority of people overlook," he says. "I'm neither the best instrumentalist nor the best singer. But I do have that little thing that I'm realizing something that, later, will appear in the session."

That sensibility comes through in how, say, he might suggest a Gucci Mane sample for a Cabello song — which he did for the snippet that ended up undergirding the pop star's "I LUV IT." Or the way he subverts traditional song structure. "I always look for the element of surprise to arrive very soon in a song," he says. "You don't have to wait 40, 50 seconds until the hook." Cabello, a fan of Díaz-Reixa's work with Rosalía, says she found in the studio that Díaz-Reixa "adds that quality of a bloodhound on the hunt for something magical, and he doesn't settle for anything less."

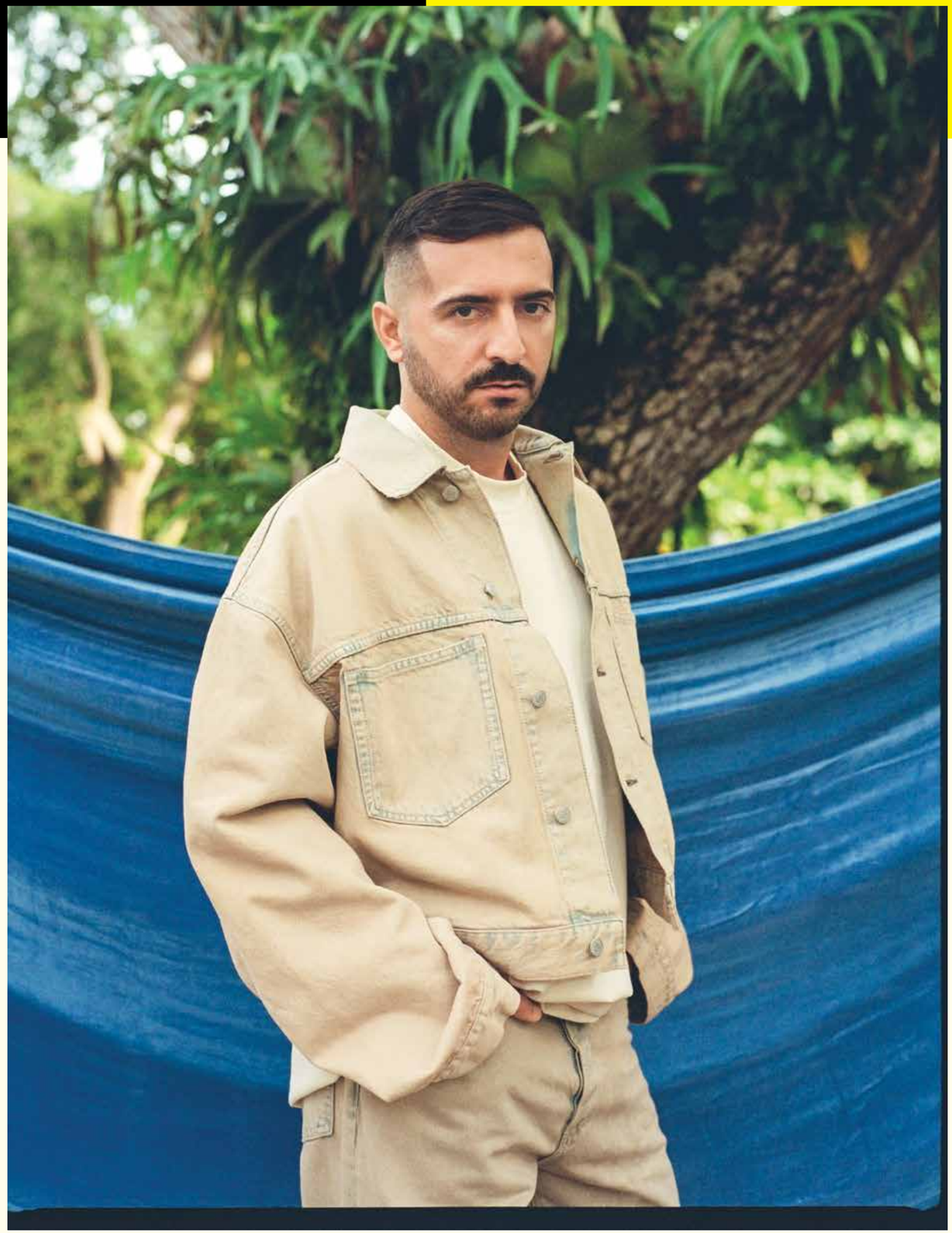
While he's partial to collaborating on full albums like *El Mal Querer* and *C,XOXO*, Díaz-Reixa still relishes working with artists on individual songs. Recently he collaborated with Charli XCX on "Everything is romantic," a sweeping track from her album — and cultural phenomenon — *brat*. As Díaz-Reixa tells it, Charli already had *brat*'s campaign carefully defined by the time that, about midway through completing the album, she came to Miami for a week to record with him. Charli had a clear idea about what she wanted this particular song to be: "She had been in Italy with her partner, and she wanted to reflect," he says. "She had something written, just lyrics." He adds that she sought out a "grand" opening to the tune, and from there Díaz-Reixa swiftly assembled the piledriving beat at A2F Studios, where "Everything is romantic" came together, along with a few other tracks that didn't make the final cut.

Regardless of the project, Díaz-Reixa sees his job as a producer to meet artists where they are. "There are artists who have tremendous vision, and tremendous qualities to meet that vision, but they don't have a way to convert the vision into music," he says. "Other artists have a lot of qualities as musicians, but they need a bit of vision, or clarity. As a producer — and any colleague of mine would tell you this — what we have to do is just listen."

Díaz-Reixa's sought-after production skills, and his ongoing collaborations with boundary-pushing artists, are especially significant given that, for a while, he was a bit of an industry oddball. He stuck to his instincts for elevating music that was important to him — reggaetón, African music and off-kilter electronic music — for years, though it took a while for the world to catch up with him. "As in production, I made music that was kind of strange, indie," he says. "There wasn't space for people making music in Spanish with all those influences. Then suddenly, fast-forward 10 years later, that's mainstream. Suddenly the world let its guard down and said: 'No, all of these styles of music can be valuable, and they can be a part of a two-and-a-half-minute song that enchants the world.' "

His patience has paid off. Díaz-Reixa's production work has nabbed him five Latin Grammys thus far and an MTV Video Music Award for "Con Altura," a collaboration between Rosalía and J Balvin. He's helping mentor the seven writer-producers signed to his label, Rico Publishing. He hasn't yet sold his production catalog — though he has been approached about it. "It doesn't interest me," he says. "It's not something that I see, for now. Also, when you're a dad, you see a future there, too," he adds, explaining that maybe his son could take on managing the catalog one day. More (secret) projects are also in motion. But at this point, Díaz-Reixa insists there's no particular project or award left on his bucket list.

"Really, the greatest prize of making music is to keep making music," he says. "My goal is much more artisanal: I love the process, I love to make music, and I want to keep dedicating myself to music — to be within the mystery of music, and to live inside that mystery."



SOPHIE

SOPHIE VOYAGES ON

In her short life, the ever-inventive producer expanded how artists and creatives thought of pop music. With a new, posthumous album, her influence continues

BY STEPHEN DAW

WHEN remembering his late sister SOPHIE, music producer and engineer Benny Long constantly comes back to one idea. "I think her brain was just ahead of the technology," he tells *Billboard*, a tender smile crossing his face.

It's a recurring theme in conversations about SOPHIE, the visionary pop producer who died Jan. 30, 2021, at age 34, after falling from a balcony in Athens, Greece. During her life, SOPHIE persistently forged her own path, crafting industrial electronic soundscapes on early breakthroughs like 2015's "BIPP" and "HARD" that laid the foundation for today's growing hyperpop scene. After her death, artists, fans and industry professionals of all stripes celebrated her impact on both pop and avant-garde music.

"[Some of] the most influential pop stars in the world are using SOPHIE as a muse today," explains Bibi Bourelly, who worked with her on the producer's 2019 remix album. "They were asking SOPHIE, 'What's the sound? What's the next thing?' You can't be a fire producer in the pop world today and not know all of SOPHIE's shit."

Fans are getting a final glimpse into SOPHIE's musical world — and producers and artists are receiving one final set of reference points from the pioneering performer — with *SOPHIE*, the producer's self-titled final album, released in late September. Comprising 16 expansive new songs that oscillate between techno, pop, R&B, ambient and experimental sounds, the posthumous album aims to encompass all that SOPHIE managed to accomplish throughout her influential career — and continue to push the boundaries of pop music even further forward.

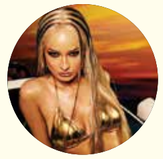
Long and SOPHIE started working on the project shortly after the release of her Grammy Award-winning debut album, 2018's *Oil of Every Pearl's Un-Insides*. Inspired by audience reactions to unreleased tracks from her live shows, SOPHIE wanted to create something that "moved, almost like it was a voyage," Long explains.

That meant winnowing down dozens of unreleased songs, which each had numerous remixes and rearrangements, making for what Long estimates were "900-plus versions" of tracks to choose from. It took the pair years to determine what the artist's ideal version of her next project would look like — but after spending the COVID-19 pandemic honing the album, SOPHIE and Long locked in a tracklist at the end of 2020 that spanned the producer's storied career, including "stuff from 2014 right up to the end of 2020," he says.

When SOPHIE died, she left her brother with 16 tracks in various stages of completion, some nearly finished, others in need of major reworkings. But SOPHIE had spoken at length with Long about what work remained. "It wasn't like we'd explicitly discussed in numbers that 'this one is 73% done,' " he says. "But there was rarely a situation where I suggested something and she would say, 'No, that wouldn't work,' or the other way around. We were always pretty aligned, and that gave me confidence to finish this album."

Long

Chris (left) and Logan of BC Kingdom


Petras

It helped that both SOPHIE's label, Future Classic, and her estate were eager for the album to be released. With their sister Emily, a music lawyer, helping creatively and from a business angle, all that stood in the way of the album's release was Long finishing SOPHIE's work. "I just had confidence from everyone — family, labels, collaborators, friends — which made the whole process that much easier," he says.

Los Angeles-based electronic R&B duo BC Kingdom — made up of the mononymous performers Logan and Chris — features on three of *SOPHIE*'s most prominent tracks: lead single "Reason Why" with Kim Petras and electro-R&B tracks "Live in My Truth" and "Why Lies," both featuring pop singer LIZ. While they finished both "Reason Why" and "Why Lies" in sessions with SOPHIE in 2018 and 2019, "Live in Your Truth" still had missing lyrics when the producer died. "For a while I had writer's block because I felt like I didn't know what she wanted me to convey," Logan explains. "I started asking myself questions like, 'When's the last time I saw her? When was the last time we had fun together?' Those questions became the second verse."

Bourelly remembers the late-night session at London's RAK Studios in 2017 that produced her SOPHIE collaboration "Exhilarate," the new album's final single. "We were probably in that studio until 8 or 9 a.m.," she recalls with a laugh. "We would just sit and shoot the shit together. We made so many songs that night because we were just trying everything out."

The producer's sessions were famous for their nonconformity. BC Kingdom's Chris recalls that it didn't matter if she was in a proper session or at a house party (as the duo was when it first recorded "Live in Your Truth"); if SOPHIE felt the urge to create a song, she would. "Once she was behind that board, you knew what was about to happen," he says. "It never felt like work, because she would just tell you, 'Hop on the mic, have some fun,' and then she would turn it into a hit."

That spirit of unbridled fun and rampant experimentation encapsulates SOPHIE's impact on the music industry at large. Along with influencing the sound of pop music today with her outlandish production and co-writes for artists like Madonna and Charli XCX — who paid tribute to her late collaborator on the *brat* song "So I" — Long says his sister's legacy lives on in every pop artist dedicated to making the music fun again. "She never thought that pop and experimental music needed to be different things," he says. "She thought you could do something wild in pop — to see that happening now is amazing, because that is what SOPHIE was all about."

SOPHIE, LONG: RENATA RAKSHA; BC KINGDOM: RACHEL MURRAY/GETTY IMAGES; PETRAS: CODY CRITCHELOE.

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WHEN THE BEAT STRIKES A BLOW

For producers who work on dis tracks — sometimes unknowingly — the results can be unpredictable

BY CARL LAMARRE

WHEN RAP PRODUCER Ron Browz crafted the ominous beat that would ultimately become Nas' legendary 2001 dis track, "Ether," he initially had a much different MC in mind: Nas' rival, Jay-Z, who was offered the instrumental first. But Jay's then-A&R executive, Kyambo "Hip-Hop" Joshua, passed on the track, with no idea that it would later become the backdrop to one of rap's most iconic dis records.

"I get a phone call: 'Nas wants you to come to hear what he did to the beat,' " recalls Browz, who had handed his CD to Nas' travel agent months prior. "I go to the studio. Nas is in there eating fruit. Calm and no entourage. Just him and the engineer, and he's like, 'Yo. Play it for Ron.' Then I hear the intro: 'Fuck Jay-Z.' I was like, 'Wait. I didn't put that in there.' "

At the time, Browz was living at his mother's house in Harlem and had only scored one other placement, for the late rapper Big L's "Ebonics." "I'm in shock, but the whole time, [I'm thinking], 'Ron, this is your introduction,' " Browz says. "In my mind, I'm like, 'Is this a good thing or bad thing?' Because it was going at the No. 1 artist in the game. I just remember sitting there with the great Nas, who said, 'I'm putting this out on Friday,' which was Jay-Z's birthday. Jay-Z's birthday is Dec. 4, and my birthday is Dec. 6, so it was like a fly birthday present."

"Ether" proved to be the game-changer Browz's career needed, swiftly propelling him into the spotlight upon its late-2001 release. And, 23 years later, his story still resonates with many producers, especially in today's competitive hip-hop climate where feuds are more prevalent than they've been since the 1990s or early 2000s. This year alone, there have been clashes between Nicki Minaj and Megan Thee Stallion, Latto and Ice Spice, Chris Brown and Quavo — and, of course, Drake and Kendrick Lamar, whose blockbuster beef yielded seven dis tracks in a month, including Lamar's Billboard Hot 100 chart-topper, "Not Like Us."

Produced by Mustard, "Not Like Us" was the producer's first-ever No. 1 on the chart — and arrived three years after his most recent top 20 Hot 100 song, Roddy Ricch's "Late at Night." "Mustard worked like a machine, sending beats daily because he was trying to get [Kendrick] on his album. This went on for months," says Meko Yohannes, Mustard's manager and co-founder of their record label, 10 Summers. "He was just overwhelming him with beats. As long as [Kendrick] said, 'Keep them coming,' we kept them coming."

"Not Like Us" immediately became a pop culture phenomenon. Actress Taraji P. Henson used the song during her opening monologue at the 2024 BET Awards. Serena Williams crip-walked to the track while hosting this year's ESPYs Awards. Multiple professional sporting leagues, most notably the NBA, used the song during their broadcasts. And at his Juneteenth Pop Out concert, livestreamed on Amazon Prime, Kendrick performed it five times. "I didn't know what we were getting ready for," Yohannes says. "I don't think anybody did. Mustard always wanted to work with Dot. That was one of the things missing from his résumé. For the first time working together, not only is it Mustard's biggest record, but it's also Dot's biggest record."

Even if a dis record doesn't become a "Not Like Us"-size hit, it can still significantly increase the profile of the producer involved. Though "Ether" failed to chart on the Hot 100 and only peaked at No. 50 on Hot R&B/Hip-Hop Songs, it boosted Browz's visibility in New York, where top-tier producers Swizz Beatz and Timbaland reigned supreme at the time. "Ether" "was all you heard in the neighborhood, coming out of cars and anything with a radio," Browz recalls. "Cars, stores, everything. It stopped the city."

Browz, who had received $1,500 for Big L's "Ebonics," earned his "first big check" with "Ether," for $10,000. But while he landed placements for DMX and 50 Cent following the song's success, he also experienced some growing pains.

"This time, in New York, the club scene is crazy. Once we started going to the club, I worked with DMX, Lil Kim, Fat Joe, Ludacris and 50 Cent. Artists would say, 'I need that "Ether." Send that.' I remember doing that for a while. I was getting the placements, but they weren't the singles," he says. "Singles had to be bright and happy, so I had to switch the sound, and that's how my hit 'Pop Champagne' " — the 2008 single that hit No. 22 on the Hot 100 on the strength of a remix with Jim Jones and Juelz Santana — "came about."

While producing a big dis track has advantages, it's not always without consequences. Several producers contacted for this story — including The Alchemist, who produced Lamar's "Meet the Grahams," as well as Wyclef Jean, who co-produced Canibus' 1998 track "Second Round K.O." — declined to speak about their experiences, preferring to leave them in the past due to the significant political implications involved. Reopening an old wound, or potentially straining relationships further after the fact, isn't ideal for producers looking to expand their networks.

For Mustard, though, it's working out. As "Not Like Us" remained in the top 10 of the Hot 100 during the summer, Mustard used the momentum to propel the release of his first album in five years, *Faith of a Mustard Seed*. (Lamar doesn't appear on the project, but plenty of other hip-hop stars do.) Its first single, "Parking Lot," featuring Travis Scott, dropped about six weeks after "Not Like Us" and peaked at No. 57 on the Hot 100, becoming Mustard's highest-charting song as a lead artist since 2020. The track also continues to boost Lamar, who was named the 2025 Super Bowl halftime show headliner in September.

"We held back on [releasing] 'Parking Lot,' " Yohannes says. "We stopped it because we wanted to give room to see how high 'Not Like Us' would go. We sat back like everybody else, just watching. It's something that you can't just make happen; you got to be ready for it and do your best to build off the momentum."

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LP Giobbi photographed Sept. 10 in Laguna Beach, Calif.

PRODUCERS NOW

SINCE SHE FIRST LEFT HOME

DJ-producer **LP Giobbi**'s uplifting blend of remixed Grateful Dead songs and house music thrills audiences all over the world. But as her career blossoms, she's learning how to make it work for her

BY KATIE BAIN

PHOTOGRAPHED BY ASHLEY OSBORN

IT WAS JULY 8, 2023, and the locals at the Oregon Country Fair were twirling.

Leah Chisholm had grown up attending the earthy music and arts festival with her parents and brother. Now she was onstage there, performing. The globally popular DJ-producer, better known as LP Giobbi, had recently performed at Coachella and would soon jet to Belgium to play dance megafestival Tomorrowland, but DJ'ing the fair — "my favorite place on the planet," she says — meant more to her.

LP's mother, father and other family and friends were in the front row, vibing to her blend of remixed Grateful Dead songs and house music, including tracks from the debut album she had released two months prior. The fair had hosted acts like the Dead, Bruce Hornsby and The Black Crowes in its more than 50-year history — but LP Giobbi was the first electronic artist to headline. This homecoming show could have been a peak moment. Instead, it was a wakeup call.

"I just felt so exhausted, and that was such a sad thing for me," she says. "It was like, 'I got it. This is not how I want to live my life.' "

Just from scrolling her Instagram, it had been evident that since rising to electronic world prominence circa 2021, LP had been Doing a Lot. She was hopping across time zones for gigs at clubs, festivals and afterparties. She released her album *Light Places* in May 2023 and launched her label, Yes Yes Yes (named after the unofficial motto of the Oregon Country Fair), the following September. She founded the organization Femme House, which works to create opportunities for women and gender-expansive people, people of color and LGBTQ+ creatives in music through education, scholarships and more. She was (and still is) the global music director for W Hotels. Raised by Deadhead parents (Mike and Gayle, who've been to more than 100 shows since first seeing the band in 1973), LP launched her Dead House party series — where she puts her dance music spin on the jam band's songs, including at official afterparties for acts like Dead & Company — and officially remixed Jerry Garcia's 1972 debut solo album, *Garcia*, in January 2023.

She was, as they say, killing it. And she was fried.

"I had put so much pressure on myself," LP says today on a sun-drenched September afternoon in Laguna Beach, Calif. She has been working on music here in a friend's backyard studio, where we're barefoot and curled up on the couch drinking purple smoothies. "It was like, 'This is an opportunity most people never get. You have to give your all into everything you do.' That took over as me being a workaholic." Amid the "extreme highs and extreme lows" of what effectively became a never-ending workday, it was hard to really show up for her family, friends, fiancé or "for the music, really."

It wasn't unusual for LP's tour manager to catch her crying on flights while she listened to the Dead's wistful "Brokedown Palace" on her headphones, feeling both closer to and farther away from her family as Garcia sang, "Mama, mama, many worlds I've come/Since I first left home." "He'd be like, 'You OK?' And I'd be like, 'I'm just trying to process!' " she says, breaking into her generous and terrifically oversize laugh.

Figuring out how to grow and enjoy her success while also staying connected to where she came from is why her new album is called *Dotr*. Out Oct. 18 on Ninja Tune, the project is named for how she signed notes to her parents when she was a kid and didn't yet know how to spell "daughter." She tears up several times while talking about them. "They're everything to me," she says.

While LP produced *Light Places* amid the swirl of a rising career, she made her new album as the road "kind of swallowed me whole" during a period of tremendous grief. Three of the album's 17 tracks are named for significant women in LP's life who died while she was making it. Her fiancé's mother, Patricia Lynn, whom LP knew for more than a decade, died in March 2023. Her piano teacher since childhood, Carolyn Horn, died the next month. Then Susan Milleman, a professional singer and close friend of LP's mother, died the month after.

"I was in the studio trying to finish songs," she says, "and I was just like, 'I don't give a fuck about anything right now.' "

But she worked through the pain. Amid house tracks featuring artists like Brittany Howard and Portugal. The Man, there's Lynn wishing her a happy birthday in a sampled voice message. A sample of Milleman singing centers a track named for her, and "Carolyn" opens with a stunning piano solo that LP recorded when she realized Alzheimer's was starting to noticeably affect her teacher.

While making the music, a light bulb went off in LP's head about her 20-hour workdays and infinite to-do lists. "Here I am promoting women and Femme House, and I was not tapped into any of my feminine energy," she says. "It was all very like, masculine productivity 'do do do' energy that just got out of balance. With all these powerful women who passed away who I was honoring, it was just like, 'Wake up.' "

Through "a lot" of therapy, she made adjustments. While her tour schedule and general output are the same, now "I'm just doing it differently," she says. "I'm not sending as many emails, and I'm not making as many DJ edits." Plus, the hard work has paid off. "I'm waking up to the idea that I don't have to prep seven hours for every gig because I've become a pretty good DJ," she says. "I can go to dinner with the promoter and friends and family instead of working in my hotel room until the second I step onstage. My life is still pretty unbalanced, but in that unbalance, I'm finding balance."

For her aptly titled Way Back Home Tour, she'll play 21 shows across the United States from October through December. Nearly all of them will be performed in the round, which makes "a really big difference" in how she connects with the audience. The tour will take her through standard U.S. dance hubs like Los Angeles, Chicago and Brooklyn, but also places like Asheville, N.C., and her native Eugene, Ore.

These B-markets have become familiar terrain for LP through her Dead House sets, where she plays Dead tunes crossed with electronic music. These typically more rural, hippie-friendly cities, and the audiences who see her play in them, are more her speed. "Those are my people," she says.

She means this more literally than most in the sprawling Dead tribe. Mike and Gayle raised her in Dead culture even before she was born, attending the Eugene show of the band's legendary July 1987 tour with Bob Dylan, when Gayle was eight months pregnant with LP. "I made it all the way to the front of the stage because the crowd just opened a path to let me through, I was so huge," recalls Gayle, who adds that her unborn daughter was "particularly active in the womb during the 'Drums/Space' segment" of the show. Deadhead culture later helped LP — who found her stage wardrobe of vintage Dead T-shirts stashed in the crawl space of her parents' house — orient her career around the sense of community that is the core of not just the jam world, but the dance world, too. While her parents see themselves in the fans coming together to lose themselves on dancefloors at their daughter's shows,

"It's just so cool that the more I do or the bigger I get, I can use this power [for] the thing I care about most, which is empowering women in our industry."

—LP GIOBBI

LP Giobbi onstage at the Coachella festival in Indio, Calif., in April.

COACHELLA: SARAH NORTHROP

they've also worked to understand her career — Gayle reading up on foundational house music figure Frankie Knuckles, even going to see where he used to play in Chicago. (Now 37, LP listened mostly to jam bands and jazz until her boyfriend, and now fiancé, introduced her to electronic music when they got together 12 years ago.)

But while LP fits elegantly into the long-standing crossover between jam and electronic music, these facets of her career are still different enough to warrant separate teams. WME represents her for her global DJ career, getting her gigs in Ibiza, across Europe and beyond, while she works with Ben Baruch of 11E1even Group — the management firm that also represents jam acts like Goose, The Disco Biscuits and Dead & Company bassist Oteil Burbridge — for Dead House. With Baruch, she has taken her Dead concept to the source, playing Dead & Company's Playing in the Sand Festival as well as afterparties during its 2023 summer tour and following one of its 2024 shows at Sphere in Las Vegas.

It's naturally all been a mind-bending thrill for her parents, whom LP introduced to the Dead's Bob Weir at a show. Gayle thanked Weir "for all the years of joy you've given my family." Weir looked her in the eye and put his hand on his heart. "The pleasure," he responded, "is all mine."

"There are moments where I can be like, 'OK, I'm aware of how cool this is,' " LP says, "and that was one of them."

Another making-it moment came in 2023, when Taylor Swift asked LP to remix her song "Cruel Summer." When Swift tagged her in an Instagram post about the edit, LP gained 1,000 new followers in 10 minutes. But she was also concerned the project might affect how she was trying to position herself in the underground dance realm. "I've been working hard to get the respect of the CircoLocos of the world," she says, referencing the revered techno party based at Ibiza club DC10. The day the Swift remix came out, she got her first CircoLoco offer — and the team there complimented her on the remix.

"It legitimized me to people who have no idea what dance music is," she says. "But what I didn't see coming is that the cool kids were also like, 'Wow, congrats!' "

"I'm not the best producer, the best piano player or the best DJ. What my gift actually is is feeling good and whole in my body, finding my joy and being a reflection of that joy for other people so they can see it in themselves."

—LP GIOBBI

Her grinding has also given her leverage and a platform. "It's just so cool that the more I do or the bigger I get, I can use this power [for] the thing I care about most, which is empowering women in our industry." She initially thought expanding Femme House, which she co-founded with artist management consultant Lauren A. Spalding in 2019, would be an uphill battle; instead, power players have been eager to get involved.

Spotify, Insomniac Events and New York promoter Jake Resnicow have been key Femme House supporters, with Insomniac working with LP on, among other projects, booking rising Femme House artists as openers for the promoter's shows at the 2024 edition of the Amsterdam dance industry gathering ADE.

"There are so many people in positions of power who have come to me and been like, 'How can we make our lineups more diverse? How can we release more diverse artists?' What I'm learning is that people eat what they're fed, and the industry is finally like, 'Do we have a balanced meal on our plate?' "

Meanwhile, LP and her fiancé recently finished building a house in their home base of Austin. The space includes a studio and room to expand — because the album is called *Dotr* not only to honor her parents "but also because I want to call in my own daughter."

With family so close to her heart, it makes sense that she wants to start one of her own. When it happens, she foresees "a time when I have to slow down even more." But it's OK, because as she has recently figured out, it's less about doing the most than about being present for life as it happens.

"I'm not the best producer, the best piano player or the best DJ," she says. "What my gift actually is is feeling good and whole in my body, finding my joy and being a reflection of that joy for other people so they can see it in themselves."

‘BABY’ DRIVER

Ascendant producer **Kavi** is an anchor of Tommy Richman’s “sacred” circle of collaborators — and unlocked his breakout smash, “Million Dollar Baby”

BY ANDREW UNTERBERGER

Richman (standing, center) and Kavi (seated) in the studio.

SHORTLY AFTER the April release of his breakout smash single, “Million Dollar Baby,” Tommy Richman and his close collaborator and good friend Kavi made a “club pop-out” appearance together. The club, Abigail in Washington, D.C., holds about 250 people — but it was soon clear to Kavi that that wasn’t going to be nearly big enough.

“The second we stepped out, there was actually, like, paparazzi taking photos of us. I’m walking down to the club, and there’s a line around the block, packed out,” Kavi recalls. “Around 700 people showed up... It was just such a wonderful night.” He pauses, then stipulates with a laugh: “At least for me and Tommy. I don’t know if everyone else [thought so], because it was just so packed at the club!”

Such flashbulb moments have quickly become commonplace for Richman, Kavi and the rest of their inner creative circle — which also includes “Baby” co-producers Max Vossberg and Jonah Roy, recording artist Paco (currently opening for Richman on his Before the Desert mini-tour) and videographer Josh Belvedere, whose kinetic behind-the-scenes clips of the song’s recording helped it catch prerelease fire on TikTok. Kavi says his role on the team is as much executive producer as producer: “When [Tommy] sets down a vision, I can think of people that can collaborate on it that would be best for it and sounds that we can chase — just sort of creatively direct which way it should go.”

While the 21-year-old Los Angeles-based producer is one of five credited on the sublimely smoked-out, falsetto-led “Baby” — with Mannyvelli and Sparkheem rounding out the group — Kavi was responsible for the song’s “aha” moment. He was going through a sample pack of Canadian producer DJ Smokey’s that he found on Reddit and heard the vocal chop that ended up inspiring the song’s striking, pitched-down opening hook. “I was just like, ‘Oh, this is sort of hard!’ ” Kavi recalls. “And Tommy agreed... So we catered that vibe based off of the chop that I found and just built it into its own world.”

Born Kavian Saleh in Iran, where he grew up in Shiraz and Tehran, Kavi moved to L.A. at the age of 11. Growing up in Iran, Kavi says his musical influences were a mix of alternative rock bands like Muse and The Cure and EDM acts such as Skrillex and Knife Party, “a mishmash of what my parents showed me and what any 12-year-old on YouTube would find.” Not hip-hop, though: “Rap music doesn’t really exist in Iran,” he says. “And if it does, it’s pretty ass.”

That changed upon his U.S. arrival in the mid-2010s, when the future producer was exposed to rappers like Future and Chief Keef. “Wow... This is what it’s about!” he recalls thinking. “It really, like, tweaked me out.” His infatuation with those artists led him to study the techniques that then-rising producers like TM88 and Southside used on their records. “My main focus at first was very, very much just trap beat-oriented,” he says. “That’s all I did for a good four years.”

His relationship with Richman began about three years ago, when Kavi DM’d the singer-songwriter after catching his 2021 song “Chrono Trigger” on TikTok. The two began a creative relationship and friendship, and after pausing on collaborating while Kavi continued his trap production work, they reunited in 2023. When they started recording again, two of the first songs they worked on together were “Million Dollar Baby” and its follow-up, “Devil Is a Lie,” released in June.

Kavi admits that the immediate success of “Million Dollar Baby” — which debuted at No. 2 on the Billboard Hot 100 and spent its first 17 weeks in the chart’s top 10 — was not something his crew saw coming. “We were like, ‘Oh, this is a good vibe, this is sick,’ ” he remembers. “It wasn’t anything where we all sat down and were like, ‘Wow, this is a headbanger! This is crazy!’ It just was another record we worked on.” (Kavi says that he personally prefers the more “swagged-out” groove of “Devil Is a Lie” — which did not quite match the runaway success of “Baby,” but has shown impressive legs, debuting and peaking at No. 32 and spending 13 weeks on the Hot 100.)

Still, he is grateful for the exposure “Baby” has granted his close-knit team — “the best part about this is... all of us are coming up together, and we keep the sound and the circle very sacred and tight,” he says — and for the opportunities it’s now affording him, both as one of the central collaborators on Richman’s debut full-length, *Coyote*, and with his own work. Since his “Baby” breakout, Kavi has linked up with A$AP Rocky and also has been doing more pop-oriented productions for the first time with Disney Channel star Kylie Cantrall. Kavi says he has begun studying the work of pop superproducers like Jack Antonoff and Max Martin as he tries to expand his skills and his portfolio: “I think I’ve developed my sound more now to not necessarily just be one-sided when I’m in the room.”

Meanwhile, Kavi is also working on his own solo music, which he likens to enigmatic alt-R&B singer-songwriters like Jai Paul, and plans on having his newly minted star buddy make an appearance on his upcoming debut project as well — though Kavi hopes that ultimately, his own name starts to stand out.

“Tommy’s my main priority because that’s like my best friend — we’re developing something great here,” he explains. “But I’m trying to build my own legacy as a producer as well. I don’t mind being the guy in the background... But also, I want my name to be known as, like, ‘Oh, this is Kavi’s production. Wow, that’s great.’ Build a legacy around it and just make some amazing music, you know?”

“Tommy’s my main priority because that’s like my best friend — we’re developing something great here. But I’m trying to build my own legacy as a producer as well.” —KAVI

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JOSH BELVEDERE

YOUR FAVORITE PRODUCER'S **FAVORITE PRODUCER**

Working behind the scenes, interpersonal connection is everything — so *Billboard* asked a variety of booked and busy producers to talk up the rising stars, in-demand innovators and still-evolving veterans they want more artists and listeners to know about

CONTRIBUTORS *Eric Renner Brown, Griselda Flores, Rebecca Milzoff, Melinda Newman, Kristin Robinson, Michael Saponara*

"These twin brothers who go by TWO FRESH. I met Sherwyn years ago at a writing camp and I liked what I was hearing, [so] I started following him on Insta and noticed he was doing the artist thing himself. Everything I heard was fire to me, and I felt more people must know about this. But it wasn't until recently that I found out he and his brother [KingJet] were a producer duo and have done a lot of stuff together. They have this raw, alternative, funky, soulful sound. Sometimes they remind me of N.E.R.D or similar. They are like the cool cats to me."

—**D'MILE** (SILK SONIC, VICTORIA MONÉT, H.E.R.)

Sherwyn (left) and KingJet

"TWO FRESH are behind some of my favorite genre-bending music in recent years, working with artists like Tommy Newport — 'Tangerine' is a favorite of mine — Samara Cyn, Duckwrth and Master Peace. For years they've been doing what people are gravitating toward now, blending live music with R&B, indie, rock, rap. I was immediately hooked by their pocket and feel — it's impeccable."

—**JULIAN BUNETTA** (ONE DIRECTION, SABRINA CARPENTER, THOMAS RHETT)

"OKLOU'S debut album, *Galore*, from 2020 is easily one of my favorite albums of the last few years. Her productions always have an incredibly sparse sound palette — her virtuosic writing for keyboard, plus her ability and confidence keep things so minimal — and she consistently makes amazingly beautiful and subtle harmonic choices. I would be so interested to hear her produce or write for other artists too." —**EASYFUN** (CHARLI XCX)

"CECILE BELIEVE'S **production always feels critical to me — always poised regardless of how much is going on and how hard she pushes elements. Her experimental and bold production decisions never usurp the heart of the track — it remains curious and compelling. Small wonder she is called upon by visionary avant-pop artists like the late great SOPHIE, Dorian Elektra and Caroline Polachek to collaborate."** —**CATE LE BON** (WILCO, ST. VINCENT, KURT VILE)

"I first became acquainted with OJIVOLTA (Mark Williams and Raul Cubina) in 2015, when they were working at my manager's studio, Electric Feel, on multiple songs with Jon Bellion. We had an extensive conversation about the nuances and various technical approaches to producing a record, and I was deeply impressed by their vast knowledge and musical versatility. Over the next several years, we ended up collaborating on a couple of records and projects, including Halsey's 'Graveyard' and [Ye's] *DONDA*. They continue to impress me. While staying low key has its advantages, I believe everyone in the industry should know who they are."

—**LOUIS BELL** (POST MALONE, TAYLOR SWIFT, MILEY CYRUS)

Williams (left) and Cubina

BHASKER: TIMOTHY NORRIS/GETTY IMAGES; BELIEVE: JULIAN BOSHAK; CHONG: JASON MURRAY; ELIZONDO: FRAZER HARRISON/GETTY IMAGES; JOYCE: COURTESY OF ACK; DANIEL: ANNA WEBBER/GETTY IMAGES; FRESH: PAUL MORIGI/GETTY IMAGES; OKLOU: CHRISTIAN ROJAS; OJIVOLTA: BEN HORNDEAN

"I met BUDDY ROSS as a very talented piano and synths player. He played on some records I was producing, and during that time he showed me music he was making on his own, and I was very impressed and signed him to my publishing company, Heavy Duty. He later got hired as the touring keyboardist for Frank Ocean, who quickly picked up on his level of talent. Buddy went on to be one of the main producers on Frank's album *Blonde*. On top of his gift as a player and ability to build sounds on samplers, modular synths, various computer programs, etc., he plays and makes sounds with an emotion that is very rare. Everything he does makes you feel something. He brings many levels of depth to any artist he works with."

—**ARIEL RECHTSHAID** (ADELE, HAIM, SKY FERREIRA, VAMPIRE WEEKEND)

"One of my favorite producers, and people, in the world is CHONG THE NOMAD! She's an incredible producer, songwriter and DJ based in Seattle. I discovered her music around 2018 through my manager. I immediately knew that someone with a name like that had to be making something crazy and different. We set up a hang a few weeks later and ended up making six or seven crazy beats together. Her ability to bring something different to the table every time has been key in pushing her own sound as both an artist and beat-maker. Drumwise, she's in a lane of her own. Always taking risks and providing rhythmic pockets that push other producers and artists to go above and beyond. I can play the craziest jazz piano riff, and she will find a small clip she likes in two seconds, chop it, flip it and put an insane beat over it that sounds like nothing else."

—**ROGÉT CHAHAYED** (TRAVIS SCOTT, BIG SEAN, JACK HARLOW, DOJA CAT)

"HARRISON PATRICK SMITH, who just released his first album as The Dare. Someone sent me [The Dare's] 'Girls' and asked me if I'd want to meet with him. I didn't initially love the song, but after a few listens it started growing on me. Then I had breakfast with him and started to get to know him as a person. Twenty-something Harrison reminded me a bit of twenty-something Rostam. He kept sending me songs he was working on; they would just pile up. He's prolific, and eventually I realized I liked most of the music he was working on. I think Harrison understands the intersection of 'the song' and 'the sound,' and it's in this intersection that I think we producers do our best work. It's not only about the song, and it's not only about the sound; it's about both, always, and I think Harrison gets that."

—**ROSTAM** (HAIM, CARLY RAE JEPSEN, SANTIGOLD, MAGGIE ROGERS)

"I first discovered JAY JOYCE when Little Big Town released 'Pontoon' in 2012. There was just something unique about the sound of the mandolin he captured and the heavy slapback on the vocals that made me stop for a second and say, 'Who did this? This is so cool and different!' The rest of the record was equally as sonically interesting — and, comparing that to their previous work, highlighted how a producer can change the sound of an artist and put them on a different trajectory. Jay always strives to capture sounds in an outside-of-the-box way that makes a record stand out. He's always using weird gear I've never heard of, like an amp that was custom-made out of an old film projector. I hear rumors of him drinking mass amounts of Diet Coke and staying up into the early hours just experimenting with sounds. He has a level of creative genius that makes so many artists want to work with him."

—**ALEX KLINE** (TENILLE ARTS, TIGIRLILY, TEDDY ROBB)

"I look up to JEFF BHASKER and MIKE ELIZONDO. I first became familiar with Mike when I was a studio assistant on an album for Muse at [Rick Rubin's] Shangri-La. We never crossed paths, but he was working with them over at his studio, and hearing his name led me to do a deep dive into his catalog. [And] it's hard for me to pinpoint when I became familiar with Jeff's work — I kept seeing his name pop up on so many songs I loved. I first crossed paths with him in 2018 while I was a studio assistant at Shangri-La for the Harry Styles album *Fine Line*, and he was always so kind and encouraging to me as a young, aspiring producer. Both of these guys are such sonic chameleons. Just extremely versatile. I love how Mike's career has so many distinctive chapters — weaving from Eminem and 50 Cent to Fiona Apple to Avenged Sevenfold and Twenty One Pilots and Turnstile to even movies like *Encanto*. [And I'm] inspired by the fact that Jeff's success really started kicking into gear in his 30s. I always respect and admire producers who paid their dues and had to grind out their path. Versatility is a huge factor in the longevity of both of these guys — which seems like an increasingly difficult feat these days. Both have weathered huge shifts in music and culture — and, in fact, have driven many of those shifts. They're both musically fearless and follow their ears." —**ROB BISEL** (SZA, KENDRICK LAMAR, DOJA CAT)

Bhasker

Elizondo

PRODUCERS NOW

"There is this kid I really admire; he goes by the name of TAIKO: a producer from Chile, super young but with a very interesting catalog. I discovered his music through Instagram, then a little time passed by and he was already doing stuff for J Balvin, Eladio Carrión, Mora, Jhayco. He even released an EP with all the Chile talent — that, for me, is a scene that we all should be more aware of. I don't know which of his multiple talents is my favorite — I just think he creates these beats that carry a lot of personality and lead the artist to be inspired easily with his sound, having big songs in return."

—**SKY ROMPIENDO** (J BALVIN, FEID, BAD BUNNY)

FOR YOUR GRAMMY® CONSIDERATION

AL DI MEOLA

"TWENTYFOUR"
BEST JAZZ INSTRUMENTAL ALBUM

"AVA'S DANCE IN THE MOONLIGHT"
BEST JAZZ PERFORMANCE &
BEST INSTRUMENTAL COMPOSITION

"Al Di Meola is an indisputable living guitar legend." *Guitar Club*

"Fusion-meets-flamenco masterclass." *Guitar World*

"A cinematic album." *Jazz World*

"A textured blend of acoustic and electric guitar set against a diverse palette of orchestral colors." *All About Jazz*

Produced, Arranged, Composed and Performed by Al Di Meola

e·a·r MUSIC

"Ronnie Radke stands as one of this generation's most revered rock frontmen, and maybe even one of scene's last true rock stars."
Forbes

"An instant viral success... Ronnie Radke has proven to be one of the most intricate songwriters of the modern day."
LOUDWIRE

FALLING IN REVERSE

FOR YOUR GRAMMY® CONSIDERATION

Best Rock Song	Best New Artist	Best Music Video	Best Metal Performance
"All My Life" feat. Jelly Roll	**Falling in Reverse**	**"All My Life"** feat. Jelly Roll	**"Ronald"** feat. Tech N9ne, Alex Terrible

Epitaph

FOR YOUR GRAMMY® CONSIDERATION

KNOCKED LOOSE

BEST ROCK ALBUM- YOU WONT GO BEFORE YOU'RE SUPPOSED TO

BEST METAL PERFORMANCE - SUFFOCATE FT.POPPY

BEST ROCK SONG - SUFFOCATE FT. POPPY

"KNOCKED LOOSE ARE PRETTY MUCH THE BIGGEST THING IN CURRENT-DAY HARDCORE AND, AS DEMONSTRATED ON NEW ALBUM YOU WON'T GO BEFORE YOU'RE SUPPOSED TO, FOR GOOD REASON"
DECIBEL

"YOU WON'T GO BEFORE YOU'RE SUPPOSED TO"
IS THE ROCK RECORD YOU NEED TO HEAR THIS SUMMER.....
IT IS KNOCKED LOOSE AT THEIR MOST PUNISHING AND POTENT"
GQ

"YOU WON'T GO BEFORE YOU'RE SUPPOSED TO WILL BE INCREDIBLY HARD TO FOLLOW UP NOT ONLY FOR THE BAND, BUT FOR THE HEAVY MUSIC SCENE AT LARGE."
Forbes

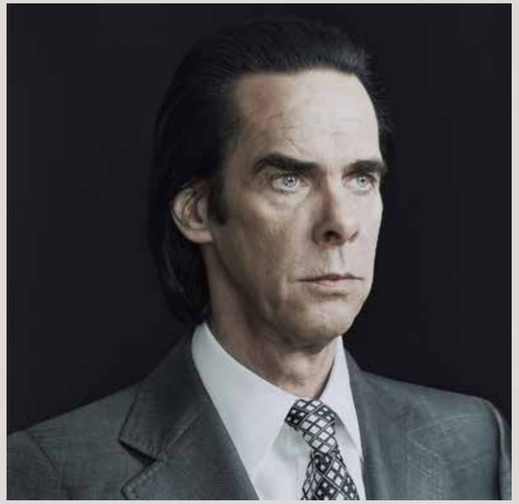
"ONE OF 2024'S MOST COMMERCIALLY SUCCESSFUL NEW ROCK ALBUMS FROM ONE OF THE GENRE'S MOST TRADITIONALLY UN-COMMERCIAL CORNERS"
billboard

"KNOCKED LOOSE HAVE AMPLIFIED AND CONCENTRATED THEIR AESTHETIC INTO SOMETHING SO DENSE THAT IT HAS ITS OWN GRAVITATIONAL PULL."
Pitchfork

"KNOCKED LOOSE ARE SOMETHING OF AN ANOMALY IN THE METAL AND HARDCORE WORLD"
FADER

FOR YOUR GRAMMY® CONSIDERATION

NICK CAVE & THE BAD SEEDS



WILD GOD

PRODUCED BY NICK CAVE & WARREN ELLIS

"Elegiac and ecstatic"
Rolling Stone ★★★★

"With a lust for life, the once dark prince is letting the light in"
NME ★★★★

"This masterpiece will make you fall back in love with life"
The Guardian ★★★★★

"A rapturous album"
GQ

The Canadian composer, producer, multi-instrumentalist and seven-time JUNO Award winner and nominee Dubmatix teamed up with UK-based Jungle pioneers, Ragga Twins, for this hot summer track.

Dubmatix has carved out a massive following on the international stage. From his debut release in 2004, Dubmatix has gone on to produce and record over 500 releases (Albums, EPs, Dubs, Remixes).

The legendary Ragga Twins, a duo that has been instrumental in shaping the UK dance music scene since the late '80s, is known for their groundbreaking blend of reggae, dancehall, hip-hop, and breakbeats. They've collaborated with top producers across the bass music spectrum, continuing to influence and inspire new generations of artists.

Together, on "Basslines & Speakers", Dubmatix and Ragga Twins deliver a powerful fusion of dub, reggae, and bass that has captivated audiences worldwide.

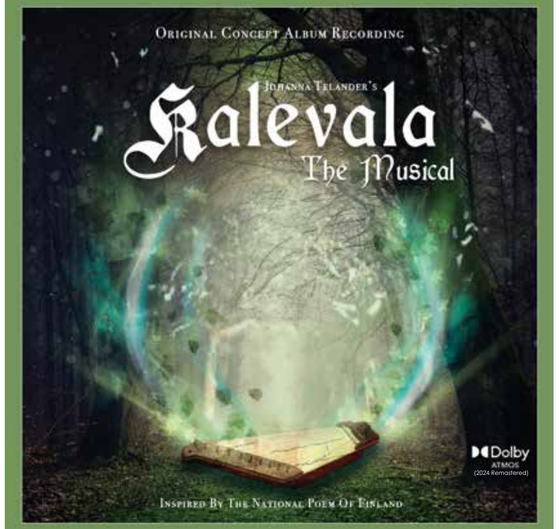
Don't just take our word for it - check it out!

A MEGAWAVE® Release

FOR YOUR GRAMMY® CONSIDERATION:

Rachael Sage
ANOTHER SIDE

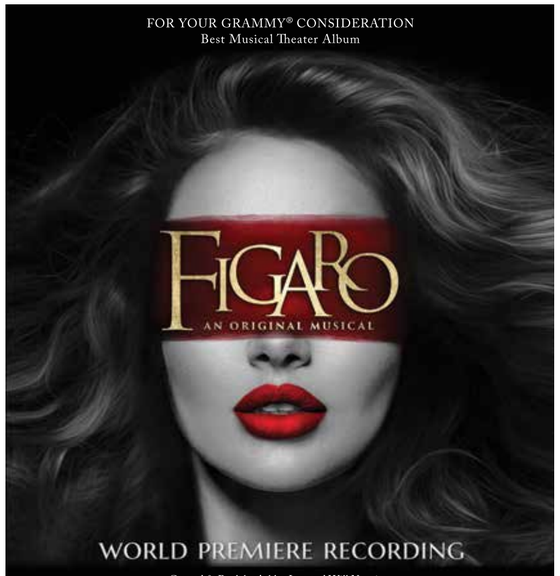
FOR YOUR GRAMMY® CONSIDERATION
Best Immersive Audio Album



Kalevala the Musical is a mythical fantasy inspired by the national epic poem of Finland. Compiled and abridged by Elias Lönnrot in 1835, the Kalevala consists of numerous stories, thousands of years old, gathered from the Karelian Region and Finland, where these epic tales were kept alive, throughout generations, via oral tradition.

Available on Amazon Music, Apple Music, and TIDAL

FOR YOUR GRAMMY® CONSIDERATION
Best Musical Theater Album



Created & Book by Ashley Jana and Will Nunziata
Music & Lyrics by Ashley Jana
Produced by Ashley Jana, Will Nunziata, Mia Moravis, and Van Dean
CENTER STAGE RECORDS
www.figaromusical.com

Figaro: An Original Musical *is coming to the West End!*
World Premiere Concert at The London Palladium
February 3 and 4, 2025

FOR YOUR GRAMMY® CONSIDERATION
Best Arrangement, Instruments and Vocals

O Bel Mattino
(Schubert Serenata)
David S. Goldman

FOR YOUR GRAMMY® CONSIDERATION
Best Global Music Performance

La Vò
(Sicilian Lullaby)
David S.Goldman

Linktr.ee/DavidSGoldman

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Best Immersive Audio Album

MUSIC KITCHEN – FOOD FOR THE SOUL

FORGOTTEN VOICES

A Song Cycle for Voices and Strings

Kelly Hall-Tompkins

Forgotten Voices is a song cycle commissioned by Music Kitchen-*Food For The Soul*, the pioneer organization to bring classical music to those experiencing homelessness, featuring comments by homeless shelter clients set to music by 15 award-winning composers.

With support from Carnegie Hall

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Best Traditional Pop Vocal Album
IT'S THE GREATEST HOLIDAY!
ALBUM
LISA YVES
&
MIA MORAVIS
"Yves and Moravis provide a fun, fanciful, and heartfelt frolic through Hanukkah and Christmas, and include a surprise cherry on top with a song for the New Year. With three public domain carols uniquely and adeptly arranged, and the rest a bevy of original songs, this distinctive musical theater concept album delights, and deserves to hit the stage or a soundtrack."
- Barry Tomes, Gotham Records UK
FYC - tinyurl.com/ItsTheGreatestHoliday
Available on all major streaming platforms!

Produced by Trevi Music Productions
www.michellefabre.com www.trevimusic.com
MUTUAL
Written By Shawn Mendes & more
Michelle Fabre

FOR YOUR GRAMMY® CONSIDERATION
Best Immersive Audio Album
Best Classical Compendium
ever now
Kate Dillingham ~ Cellist & Composer
Available in Dolby ATMOS on Amazon Music, Apple Music, and TIDAL
Available in stereo on all major music platforms
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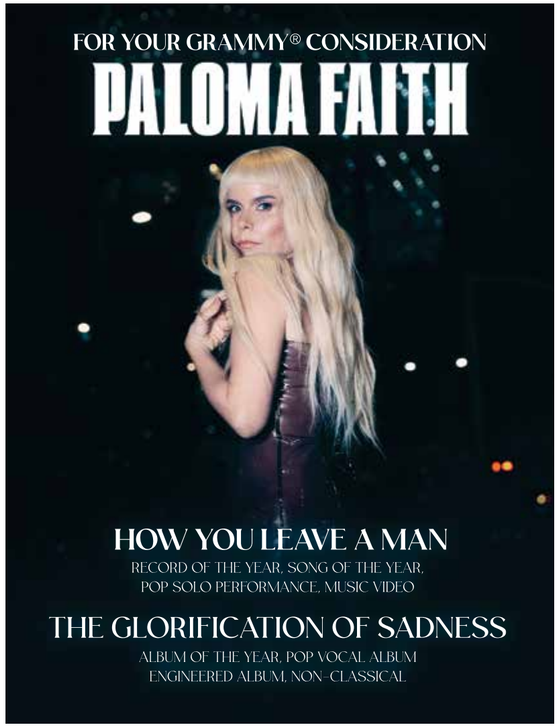
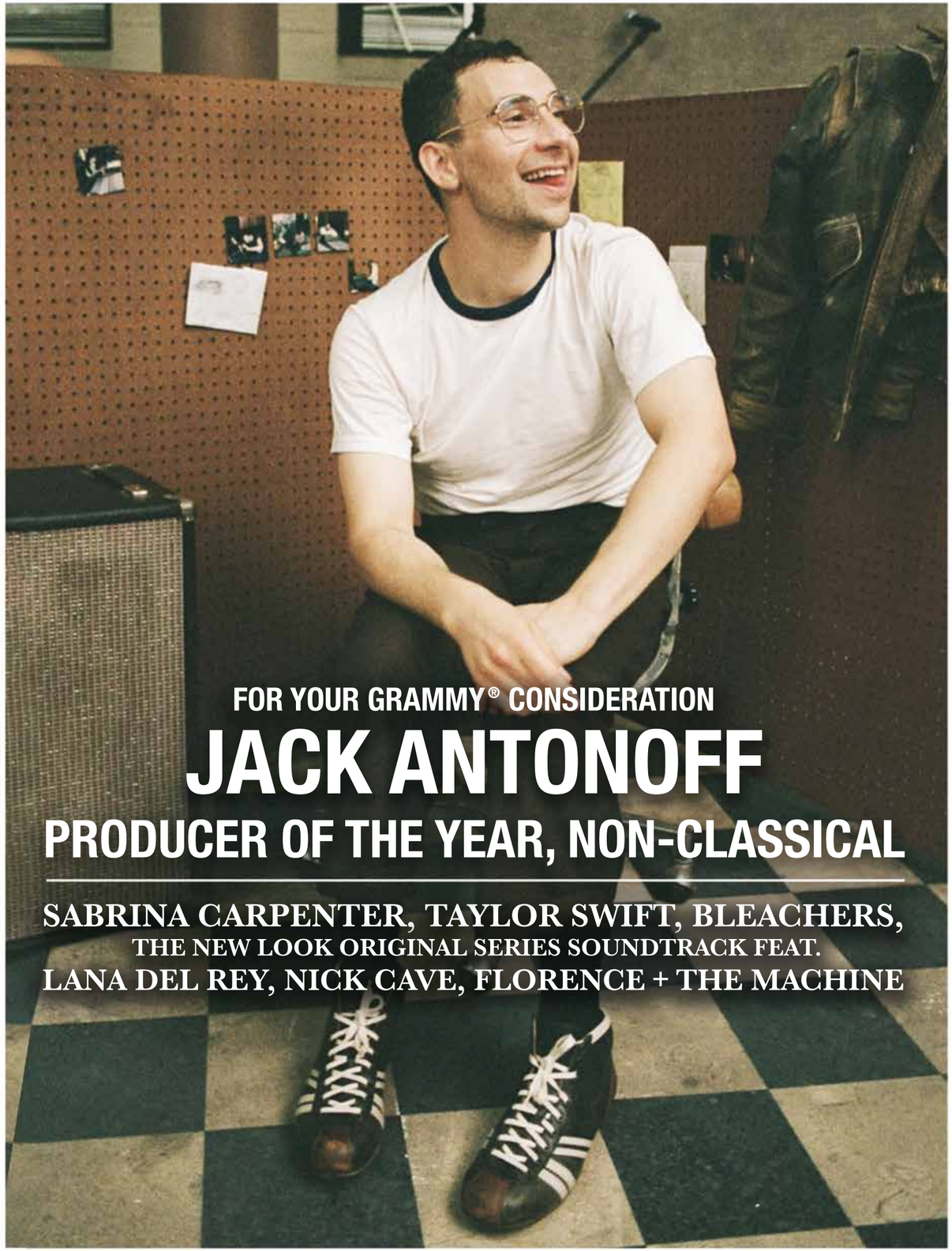

FOR YOUR GRAMMY® CONSIDERATION
PALOMA FAITH
HOW YOU LEAVE A MAN
RECORD OF THE YEAR, SONG OF THE YEAR,
POP SOLO PERFORMANCE, MUSIC VIDEO
THE GLORIFICATION OF SADNESS
ALBUM OF THE YEAR, POP VOCAL ALBUM
ENGINEERED ALBUM, NON-CLASSICAL

BARKS
"「愛しさの中で」のMV、まるで映画並のスケールですね。"
"The music video for "In the Midst of Love," it's like a movie on a grand scale."
"本当に壮大な物語ですよね。"
"It is truly an epic story."
For Your GRAMMY® Consideration
Best Music Video
In the Midst of Love
愛しさの中で
SING SING RABBIT & KELLY CHEN

FOR YOUR GRAMMY® CONSIDERATION
BEST SONG WRITTEN FOR VISUAL MEDIA
"KISS THE SKY (FROM THE WILD ROBOT)"
Performed by MAREN MORRIS
Written by DELACEY, JORDAN JOHNSON, STEFAN JOHNSON,
MAREN MORRIS, MICHAEL POLLACK & ALI TAMPOSI
DREAMWORKS
THE WILD ROBOT


FOR YOUR GRAMMY® CONSIDERATION
JACK ANTONOFF
PRODUCER OF THE YEAR, NON-CLASSICAL
SABRINA CARPENTER, TAYLOR SWIFT, BLEACHERS,
THE NEW LOOK ORIGINAL SERIES SOUNDTRACK FEAT.
LANA DEL REY, NICK CAVE, FLORENCE + THE MACHINE

For Your GRAMMY® Consideration
BEABADOOBEE
THIS IS HOW TOMORROW MOVES
Produced by RICK RUBIN
"TAKE A BITE"
Best Rock Song
Best Rock Performance
THIS IS HOW TOMORROW MOVES
Best Alternative Music Album
"COMING HOME"
Best Alternative Music Performance
"... she's sharper than ever ... an excellent return"
billboard
"Beabadoobee has never sounded as self-assured as she does on This Is How Tomorrow Moves"
RollingStone
DIRTY HIT

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OKAY MAGAZINE

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ROLLING STONE

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BILL FRISELL * JAY BELLEROSE * JENNIFER CONDOS

FEATURING SPECIAL APPEARANCES FROM
MARC RIBOT, GABE NOEL, SEBASTIAN STEINBERG & ZACH JACKSON

FROM THE COMPOSER OF GRAND THEFT AUTO V & RED DEAD REDEMPTION

ELECTRO-VOX

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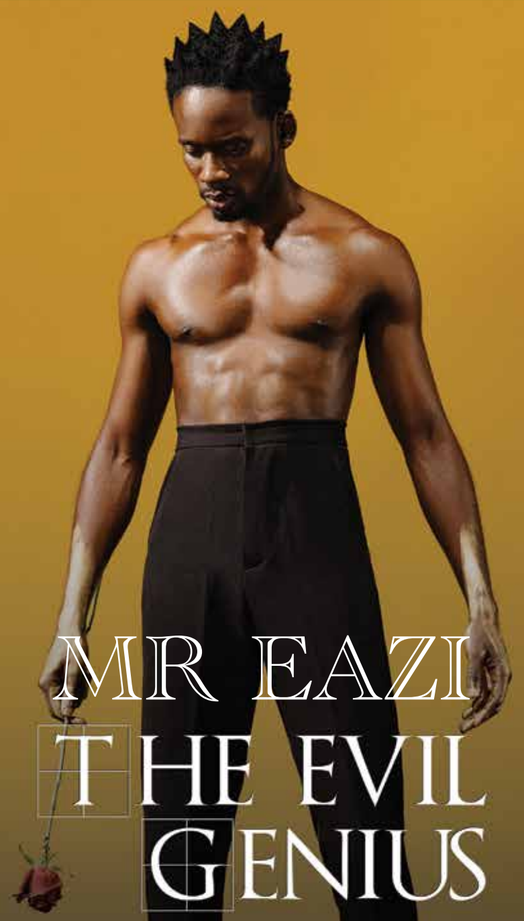

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THE EVIL GENIUS

"The Afrobeats star on a mission to raise the profile of African Art" - CNN

"...we hear personal pride, local struggle, and global ambitions" - Rolling Stone

"Mr Eazi's Anthem of Gratitude" - The New York Times

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BEST ALTERNATIVE MUSIC PERFORMANCE

HITMAKER

YG MARLEY
PRAISE JAH IN THE MOONLIGHT

FOR YOUR CONSIDERATION
BEST GLOBAL MUSIC PERFORMANCE

HITMAKER

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BEST NEW AGE, AMBIENT OR CHANT ALBUM

QUEST FOR THE RUNESTONE

DAVID ARKENSTONE

... ARKENSTONE HAS PRODUCED AN ALBUM OF A LIFETIME...
A SOUNDTRACK MASTERWORK ...
~STEVE SHEPPARD, ONE WORLD MUSIC RADIO

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- Glow-in-the-Dark Covers with 4 Variants
- Music by **The Newton Brothers**

CATEGORY:

- Best Recording Package

FORTNITE

- **"Best of the Lobby"** music by Various Artists
- Illustrated by **Jim Mahfood**

CATEGORY:

- Best Recording Package

JOYSTICK JAZZ: VOL 2

- Jazzy tracks from ***Castlevania***, ***Kingdom Hearts*** and ***Sonic the Hedgehog***
- Music by **The Blueshift Big Band**
- Illustrated by **Mark Borgions**

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- Best Large Jazz Ensemble Album
- Best Recording Package

OUTER WILDS: ECHOS OF THE EYE

- "Blacklight Revealed" Hidden Messages
- Premium Cloth-Wrapped Jacket
- Music by **Andrew Prahlow**
- Album Art by **Ian Jacobson**

CATEGORY:

- Best Recording Package

SIMPLER TIMES

- Music by **George Pandrea**
- Album Art by **Laara Bonn & Dragos Matkovski**

CATEGORIES:

- Best Compilation Soundtrack for Visual Media
- Best Recording Package

FOR MORE INFO, VISIT: **iam8bit.com/grammy**

SUN NEWSPAPERS

"This legendary Texas sage has mastered the art of six-string storytelling".

Chuck Leah
Becca Byram

FYC *Best Americana Performance*

LISA HILTON COINCIDENTAL MOMENT

LISA HILTON PIANO
IGMAR THOMAS TRUMPET
RUDY ROYSTON DRUMS
LUQUES CURTIS BASS

FOR YOUR CONSIDERATION:

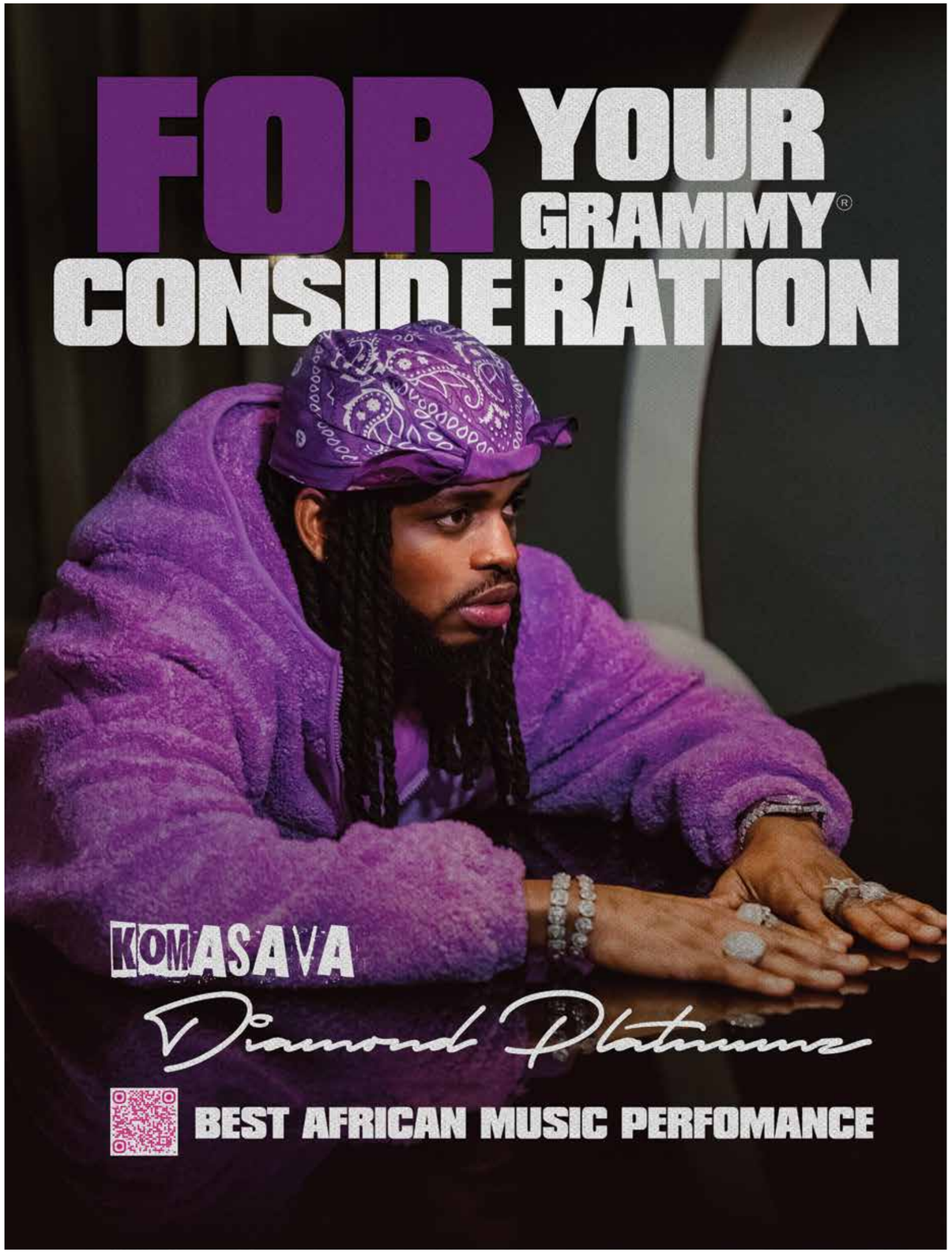
Best Jazz Instrumental Album for the album "Coincidental Moment" by Lisa Hilton
BEST JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER

Best Instrumental Composition for "Jagged 'Lil Blues"
PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT

Best Arrangement, Instrumental Or A Cappella for "Blue In Green" by Miles Davis
PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT

Best Jazz Performance by Igmar Thomas/trumpet
BEST JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER

ENGINEERING BY: FERNANDO LODEIRO, JAY NEWLAND, ERIC BOULANGER, LARRY MAH
RECORDED AT: THE VILLAGE STUDIOS/ SANTA MONICA
LISTEN TO COINCIDENTAL MOMENT ON ALL STREAMING SERVICES OR WATCH ON YOUTUBE.COM/LISAHILTONMUSIC. FOR MORE INFORMATION VISIT: **LISAHILTONMUSIC.COM**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CONSIDERATION
KOMASAVA
Diamond Platnumz
BEST AFRICAN MUSIC PERFOMANCE

FOR YOUR GRAMMY® CONSIDERATION
JUICY J
RAVENITE SOCIAL CLUB
FEATURING ROBERT GLASPER & EMI SECREST
BEST RAP ALBUM
RAVENITE SOCIAL CLUB
ALBUM OF THE YEAR
RAVENITE SOCIAL CLUB
RECORD OF THE YEAR
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
SONG OF THE YEAR
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
BEST ENGINEERED ALBUM, NON-CLASSICAL
RAVENITE SOCIAL CLUB
BEST RAP SONG
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
BEST RAP PERFORMANCE
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
BEST MUSIC VIDEO
TO YOU FEAT. ROBERT GLASPER, EMI SECREST
JUICY J HAS STEPPED INTO A NEW MUSICAL ARENA
VIBE
SOPHISTICATED AND SLICK
hnhh
JUICY J EFFORTLESSLY BLENDS THE SOUNDS OF JAZZ AND CLASSIC HIP-HOP
iHeart

FOR YOUR CONSIDERATION

EL PLAN

BEST MÚSICA MEXICANA ÁLBUM
(INCLUDING TEJANO)

PRODUCIDO POR / PRODUCED BY:
VICTORIA KÜHNE
JAIR ALCALÁ
ING. ABELARDO RIVERA

Madre Music
VICTORIA RECORDS
MSR

DUKES OF ROOTS

"IT IS A RARE OCCASION TO WITNESS, IN FULL AWARENESS OF ITS POTENTIAL, THE BIRTH OF A LEGENDARY PROJECT"

-Reggaeville

"I LOVE GOOD MUSIC, AND MORE SO BEING APART OF IT. THE DUKES OF ROOTS PROJECT WAS ONE OF THOSE MOMENTS FOR ME,WORKING WITH SEAN AND COURTNEY AND THE TEAM WAS A HIGHLIGHT "

-Stephen Marley

¨I'VE ALWAYS LOVED ROOTS REGGAE MUSIC AND I WAS HONORED WHEN DUKES OF ROOTS ASKED ME TO JOIN THEM ON THIS SONG. I WAS BLOWN AWAY BY THEIR TALENT AND PASSION FOR TELLING STORIES THROUGH MUSIC.¨

-Darius Rucker

"DUKES OF ROOTS IS SUCH A HIGH-QUALITY REGGAE ALBUM. IT'S NOT OFTEN YOU HEAR THIS LEVEL OF MASTERY PUT INTO PRODUCTIONS AND COMPOSITIONS. I'M VERY PROUD TO BE FEATURED ON THE ALBUM.
IT'S A MODERN TAKE ON A VINTAGE APPROACH TO REAL ROOTS REGGAE MUSIC AT ITS HIGHEST LEVEL!"

-Kabaka Pyramid

THE DEBUT ALBUM ¨DUKES OF ROOTS¨ FEATURES GRAMMY® AWARD WINNERS STEPHEN MARLEY ON THE TRACK "STICK WITH LOVE¨, AND KABAKA PYRAMID ON THE TRACK "FEEL THE LOVE" (REMIX). OTHER FEATURED ARTISTS INCLUDE DARIUS RUCKER, TARRUS RILEY, ANDREW TOSH, NATIRUTS AND MORE

FOR YOUR
GRAMMY®
CONSIDERATION

FOR YOUR GRAMMY® CONSIDERATION

FLOYYMENOR

"GATA ONLY"

FEATURING CRIS MJ

THE GLOBAL ANTHEM

"ONE OF THE MOST INESCAPABLE CLUB BANGERS" Rolling Stone

"ONE OF THE BEST LATIN SONGS OF 2024" billboard

UnitedMasters

KARLIE REDD

NEW SONG

LONELY

FEATURING KONSHENS

AVAILABLE NOW

7EVEN FIRM

FOR YOUR **GRAMMY®** CONSIDERATION

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CATEGORY CHANGE!

PRODUCER OF THE YEAR, CLASSICAL • BEST ENGINEERED ALBUM, CLASSICAL

RASA

A Concert Piano **Christmas**

at Boston Symphony Hall

★★★★★

"Simply magical... a gift in its own right"

Fanfare Magazine

Producer
Jonathan Cohler

Engineer
four-time GRAMMY® winner
Brad Michel

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DALLAS STRING QUARTET & LONDON SYMPHONY ORCHESTRA

"GROUNDBREAKING"
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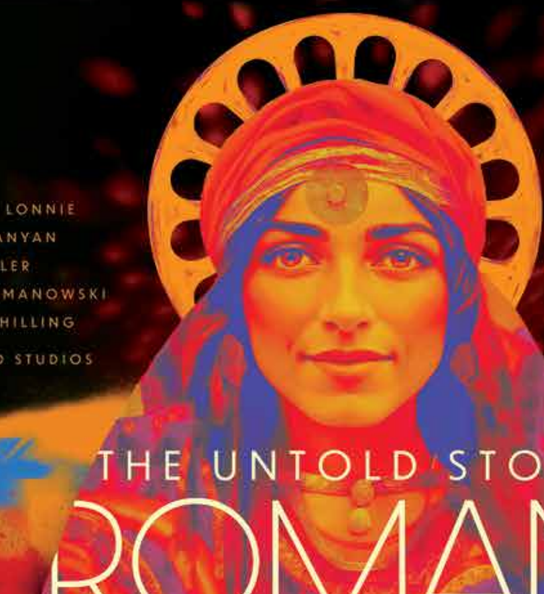
"ROMANI: The Untold Story" by Romani composer Ion Zanca is a poignant musical tribute that sheds light on the overlooked history and suffering of the Romani ('Gypsy') people during the Holocaust.

CREDITS

PRODUCERS: ION ZANCA, LONNIE PARK, AND VAHAGN STEPANYAN
MIX ENGINEER: ADAM MILLER
MASTERING: MICHAEL ROMANOWSKI
IMMERSIVE MIX: ERIC SCHILLING
RECORDED AT ABBEY ROAD STUDIOS



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COLORFIELD RECORDS

Featuring: Mark Turner, Mark Guiliana, and Gretchen Parlato
With a special appearance by Miles Davis

Clockwise from top: Taylor Swift, Miley Cyrus, Adele and Bruno Mars.

SWIFT: JANE MCCARTHY/WIREIMAGE; CYRUS: GILBERT FLORES FOR WWD; ADELE: KEVIN MAZUR/GETTY IMAGES; MARS: RICHTURGY/GETTY IMAGES

How Grammy Winners Have Performed On The Charts

How well do the winners at the Grammy Awards coincide with *Billboard* chart success? When it comes to trophy recipients reaching the top 10 of both the Billboard 200 albums chart and the Billboard Hot 100 songs chart, the answer is, perhaps expectedly, very closely, as history shows.

Billboard looks at the intersection of critical and commercial achievements over the last 10 years, and beyond, for chart-based insights into what to possibly expect on music's biggest night on Feb. 2, 2025.

–GARY TRUST

THE LAST 10 ALBUM OF THE YEAR WINNERS ON THE BILLBOARD 200

YEAR	Title	Artist	PEAK
2024	*Midnights*	Taylor Swift	No. 1, 6 weeks
2023	*Harry's House*	Harry Styles	No. 1, 2 weeks
2022	*We Are*	Jon Batiste	No. 25*
2021	*folklore*	Taylor Swift	No. 1, 8 weeks
2020	*When We All Fall Asleep, Where Do We Go?*	Billie Eilish	No. 1, 3 weeks
2019	*Golden Hour*	Kacey Musgraves	No. 4
2018	*24K Magic*	Bruno Mars	No. 2
2017	*25*	Adele	No. 1, 10 weeks
2016	*1989*	Taylor Swift	No. 1, 11 weeks
2015	*Morning Phase*	Beck	No. 3

*post-Grammys; previously reached No. 86

THE LAST 10 RECORD OF THE YEAR WINNERS ON THE BILLBOARD HOT 100

YEAR	Title	Artist	PEAK
2024	"Flowers"	Miley Cyrus	No. 1, 8 weeks
2023	"About Damn Time"	Lizzo	No. 1, 2 weeks
2022	"Leave the Door Open"	Silk Sonic (Bruno Mars & Anderson .Paak)	No. 1, 2 weeks
2021	"Everything I Wanted"	Billie Eilish	No. 8
2020	"bad guy"	Billie Eilish	No. 1, 2 weeks
2019	"This Is America"	Childish Gambino	No. 1, 2 weeks
2018	"24K Magic"	Bruno Mars	No. 4
2017	"Hello"	Adele	No. 1, 10 weeks
2016	"Uptown Funk!"	Mark Ronson feat. Bruno Mars	No. 1, 14 weeks
2015	"Stay With Me"	Sam Smith	No. 2

95%

Of the **66** album of the year winners, **63** — or **95%** — have hit the **Billboard 200's top 10** (two of which did so for the first time following their Grammy victories). **Twenty-six in a row** did so from **1996 to 2021**, the **longest streak of all time**.

Of the **66** record of the year winners, **55** — or **83%** — have reached the **Hot 100's top 10**. **Fifteen in a row** have done so since **2010**, the **second-longest streak**, trailing only a **23-year run** from **1965 to 1987**.

83%

68%

Six of the last **10** album of the year winners ruled the **Billboard 200**. Historically, **68%** of all recipients **(45 of 66)** have topped the chart.

Seven of the last **10** record of the year winners led the **Hot 100**. Historically, **55%** of all recipients **(36 of 66)** have reached No. 1.

55%

MARY MATHIS/THE WASHINGTON POST/GETTY IMAGES

1

Chappell Roan
The Rise and Fall of a Midwest Princess

CHAPPELL ROAN'S *The Rise and Fall of a Midwest Princess* has a banner week, reaching No. 1 on Top Album Sales for the first time. The project also returns to the top of Vinyl Albums and rises 3-2 on the Billboard 200 for a third nonconsecutive week at its peak position. The set earned 105,000 equivalent album units in the week ending Sept. 26 (up 64%), according to Luminate, marking its biggest week yet by units earned. Of that sum, traditional album sales comprise a career weekly best of 56,000. Vinyl sales were red-hot for the set (50,000 sold), easily Roan's best week on the format and the sixth-largest week for any vinyl album in 2024.

The week-over-week growth is fueled by the release of four new vinyl variants and a cassette tape in celebration of the album's first anniversary on Sept. 22.

The Rise and Fall of a Midwest Princess also returns to No. 1 on the Indie Store Album Sales chart for a seventh nonconsecutive week in 2024, remaining the title with the most weeks atop the list this year. The album sold 15,500 copies at indie record stores in the tracking week — the second-biggest for any album at the indie sector this year. Only Taylor Swift's *The Tortured Poets Department* has had a bigger week with indies in 2024, when it sold 17,000 copies at indies its opening week.

Total year-to-date sales for Roan's debut studio album now rise to 248,000, making it the 10th-biggest-selling title of 2024. *Tortured Poets* has a runaway lead as the top seller with 2.8 million. Vinyl sales for *The Rise and Fall of a Midwest Princess* climb to 167,000 — the third-biggest-selling vinyl title of the year so far. *Tortured Poets* is also the top-selling vinyl album of 2024 with 1 million. **—KEITH CAULFIELD**

Top Album Sales

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
6	1	**Chappell Roan** #1 for 1 WEEK KRA/AMUSEMENT/ISLAND/REPUBLIC	The Rise And Fall Of A Midwest Princess	20
HOT SHOT DEBUT	2	**Katy Perry** CAPITOL/ICLG	143	1
NEW	3	**P1Harmony** FNC/HELLO82	Sad Song (EP)	1
5	4	**Sabrina Carpenter** ISLAND/REPUBLIC	Short n' Sweet	5
NEW	5	**Lil Tecca** GALACTIC/REPUBLIC	Plan A	1
NEW	6	**Keith Urban** HIT RED/CAPITOL NASHVILLE/UMGN	High	1
NEW	7	**Future** FREEBANDZ/EPIC	Mixtape Pluto	1
9	8	**Stray Kids** JYP/IMPERIAL/REPUBLIC	Ate: Mini Album (EP)	10
NEW	9	**Grateful Dead** GRATEFUL DEAD/RHINO	Friend of the Devils: April 1978	1
NEW	10	**Seether** FANTASY/CONCORD	The Surface Seems So Far	1
NEW	11	**Cher** WARNER	Forever	1
NEW	12	**Jamie xx** YOUNG	In Waves	1
4	13	**BOYNEXTDOOR** KOZ ENTERTAINMENT/GEFFEN/ICLG	19.99	2
12	14	**ENHYPEN** BELIFT LAB/GEFFEN/ICLG	Romance : Untold	11
15	15	**Billie Eilish** DARKROOM/INTERSCOPE/ICLG	Hit Me Hard And Soft	19
NEW	16	**Nightwish** NUCLEAR BLAST	Yesterwynde	1
13	17	**LE SSERAFIM** SOURCE MUSIC/GEFFEN/ICLG	Crazy (EP)	4
NEW	18	**Bright Eyes** DEAD OCEANS	Five Dice, All Threes	1
2	19	**Eminem** SHADY/AFTERMATH/INTERSCOPE/ICLG	The Death Of Slim Shady (Coup de Grace)	5
NEW	20	**Grateful Dead** GRATEFUL DEAD/RHINO	Duke '78	1

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE LLC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY LUMINATE

"No one knows sound like Jeralyn. She is a master vocalist, musician, and sound healer. Her passion and knowledge of sacred vibration along with her ability to share and create healing spaces is an inspiration."
— Jhené Aiko

"As a fellow artist, I deeply admire Jeralyn Glass' transformative work in New Age music. Her recent releases, Pentatonic Visions and Joy ReBoot, beautifully capture the essence of healing and connection, elevating the genre with soulful depth and resonance."
- Omar Akram

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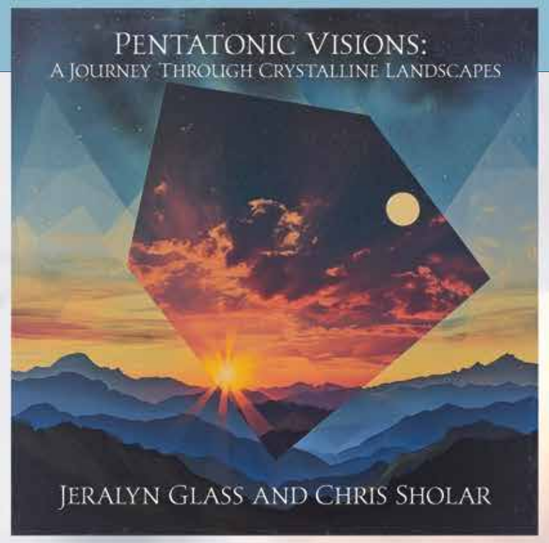
JERALYN GLASS

Best New Age, Ambient, Or Chant Album



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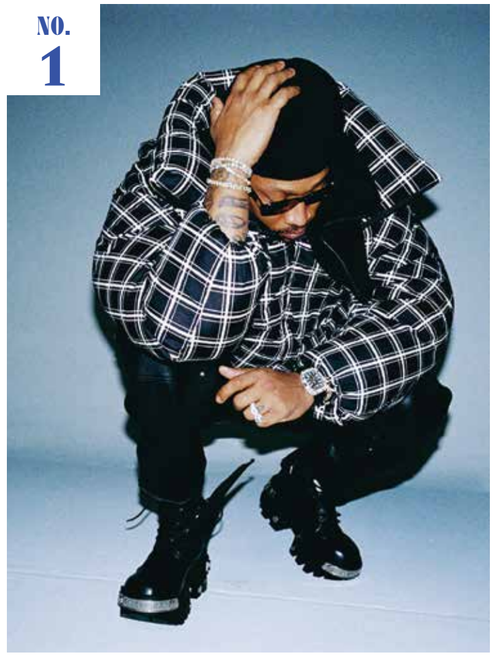
Crystal Alchemy Singing Bowls and Spoken word by Jeralyn Glass

Best Arrangement, Instruments And Vocals

by Jeralyn Glass, Geoffro and Chris Sholar
Feat. Anders Holte, Jahnavi Harrison, Londrelle, Victor Wooten

For More Info Visit: https://crystalcadence.com/pentatonic-joy-reboot-fyc/

NO. 1



FUTURE: MATT KADAR; FINNEAS: OLOF GRIND.

Future Blasts Back To No. 1

Thanks to 18 writing credits on the Billboard Hot 100 — including all 17 songs from his new Billboard 200 leader, *Mixtape Pluto* (see page 66), debut — Future rockets back to the top of the Hot 100 Songwriters chart for a sixth total week. The rapper is credited as a co-writer on each song on the set, along with "Like That," with Metro Boomin and Kendrick Lamar; the collaboration led the Hot 100 for three weeks in April and ranks at No. 39 in its 27th week on the chart.

—XANDER ZELLNER

Hot 100 Songwriters

	1	#1 for 6 WEEKS Future
	2	Amy Allen
	3	Sabrina Carpenter
TIE	4	Chappell Roan
TIE	4	Dan Nigro
	6	Kendrick Lamar
	7	Zach Bryan
TIE	8	Billie Eilish
TIE	8	Finneas
	10	Southside

NO. 3

FINNEAS Flies High

FINNEAS ranks at No. 3 on the Hot 100 Producers chart thanks to three production credits on the Hot 100, all from Billie Eilish's album *Hit Me Hard and Soft*: "Birds of a Feather" (No. 6), "Wildflower" (No. 45) and "Lunch" (No. 94). "Birds of a Feather" totaled 52 million all-format radio audience impressions (up 2%) and 20.9 million official U.S. streams (up 1%) Sept. 20-26, according to Luminate; its official video premiered Sept. 27. FINNEAS logs a milestone 150th week on Hot 100 Producers, dating to the inaugural chart, which he led, in June 2019.

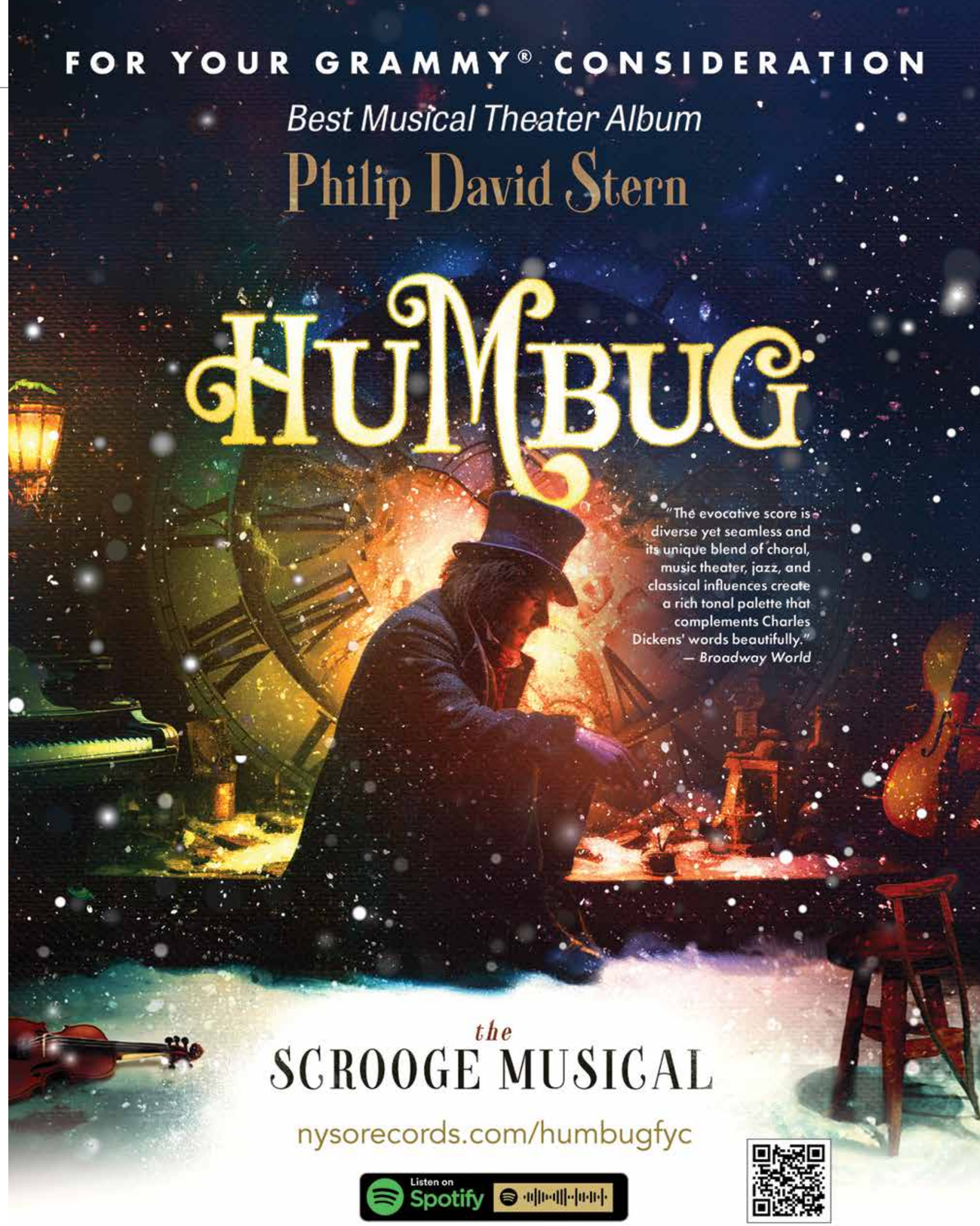
—X.Z.

Hot 100 Producers

	1	#1 for 37 WEEKS Dan Nigro
	2	Julian Bunetta
	3	Finneas
	4	Jack Antonoff
	5	John Henry Ryan
	6	Southside
	7	Zach Bryan
	8	Wheezy
	9	Joey Moi
	10	Charlie Handsome

HOT 100 SONGWRITERS: THE WEEK'S TOP SONGWRITER ON THE BILLBOARD HOT 100, BASED ON ACCUMULATED WEEKLY POINTS FOR ALL CHARTED SONGS ON WHICH A SONGWRITER IS CREDITED. IF A SONG IS WRITTEN BY MORE THAN ONE PERSON, POINTS ARE DIVIDED EQUALLY AMONG ALL CREDITED PARTIES. HOT 100 PRODUCERS: THE WEEK'S TOP PRODUCER ON THE BILLBOARD HOT 100, BASED ON ACCUMULATED WEEKLY POINTS FOR ALL CHARTED SONGS ON WHICH A PRODUCER IS CREDITED. IF A SONG IS PRODUCED BY MORE THAN ONE PERSON, POINTS ARE DIVIDED EQUALLY AMONG ALL CREDITED PARTIES. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE



NO. 2

Gaga, Mars Have More To 'Smile' About

"Die With a Smile" by Lady Gaga and Bruno Mars rebounds to its No. 2 high on the Streaming Songs chart with 24.7 million official U.S. streams Sept. 20-26, according to Luminate. The song has ranked in the top three in each of its six weeks on the ranking.

The ballad also tops the Billboard Global 200 and Billboard Global Excl. U.S. charts for a fifth week each. Plus, it has gained in worldwide streams each week since it debuted on the Global 200, having started with 75.2 million (on the Aug. 31-dated chart) and risen, each week, to 97.2 million, 105.8 million, 111.4 million, 117.4 million and 117.8 million, respectively. It's the first nonholiday song to link as many as four consecutive weeks of 100 million streams with increases in each week since The Kid LAROI and Justin Bieber's "Stay" did so in August and September 2021.

—KEVIN RUTHERFORD

Streaming Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 7 WEEKS **A Bar Song (Tipsy)** AMERICAN DOGWOOD/EMPIRE	Shaboozey	24
3	2	**Die With A Smile** STREAMLINE/INTERSCOPE/ATLANTIC/ICLG	Lady Gaga & Bruno Mars	6
2	3	**Taste** ISLAND/REPUBLIC	Sabrina Carpenter	5
(5)	4	**Good Luck, Babe!** KRA/AMUSEMENT/ISLAND/REPUBLIC	Chappell Roan	23
4	5	**I Had Some Help** MERCURY/REPUBLIC	Post Malone Featuring Morgan Wallen	20
7	(6)	**Birds Of A Feather** DARKROOM/INTERSCOPE/ICLG	Billie Eilish	19
6	7	**Espresso** ISLAND/REPUBLIC	Sabrina Carpenter	24
8	8	**Please Please Please** ISLAND/REPUBLIC	Sabrina Carpenter	16
(10)	9	**Lose Control** SWIMS INT./WARNER	Teddy Swims	44
11	10	**Not Like Us** PGLANG/INTERSCOPE/ICLG	Kendrick Lamar	21

NO. 2

Carpenter's Triumphant Trifecta

"Espresso" by Sabrina Carpenter stays hot at its No. 2 high on the Radio Songs chart. The single, which led Mainstream Top 40 for three weeks and Adult Top 40 for two, drew 62 million in all-format airplay audience Sept. 20-26, according to Luminate.

Meanwhile, Carpenter boasts three songs in the top 10 of the Billboard Hot 100 for a fifth consecutive week, becoming the first woman in the chart's 66-year history to establish such a run; she surpasses Cardi B, who charted three concurrent top 10s for four straight weeks in 2018. "Espresso" holds at its No. 3 best, having become Carpenter's first top 10; "Please Please Please" places at No. 8, after it became her first No. 1 in June; and "Taste" ranks at No. 9, after it debuted at its No. 2 best. All three hits are from *Short n' Sweet*, her initial No. 1 on the Billboard 200.

—GARY TRUST

Radio Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	(1)	#1 for 9 WEEKS **A Bar Song (Tipsy)** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	19
(2)	2	**Espresso** ISLAND/REPUBLIC	Sabrina Carpenter	22
3	3	**I Had Some Help** MERCURY/BIG LOUD/REPUBLIC	Post Malone Featuring Morgan Wallen	21
4	4	**Too Sweet** RUBYWORKS/COLUMBIA	Hozier	24
(6)	(5)	**Birds Of A Feather** DARKROOM/INTERSCOPE/ICLG	Billie Eilish	13
5	6	**Lose Control** SWIMS INT./WARNER	Teddy Swims	42
(7)	7	**Not Like Us** PGLANG/INTERSCOPE/ICLG	Kendrick Lamar	20
10	8	**Please Please Please** ISLAND/REPUBLIC	Sabrina Carpenter	13
9	9	**Good Luck, Babe!** KRA/AMUSEMENT/ISLAND/REPUBLIC	Chappell Roan	15
11	10	**Beautiful Things** NIGHT STREET/WARNER	Benson Boone	32

GAGA: GARETH CATTERMOLE/GETTY IMAGES. MARS: PARAS GRIFFIN/GETTY IMAGES. CARPENTER: BRYCE ANDERSON.

STREAMING SONGS: THE WEEK'S MOST POPULAR STREAMED SONGS (AUDIO AND VIDEO ON-DEMAND DIGITAL MUSIC SERVICES) AS COMPILED BY LUMINATE. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS ACROSS RADIO FORMATS AS MEASURED BY AUDIENCE IMPRESSIONS FROM MONITORED STATIONS. WEEK RUNS FRI.-THURS. BASED ON HOURS A DAY: SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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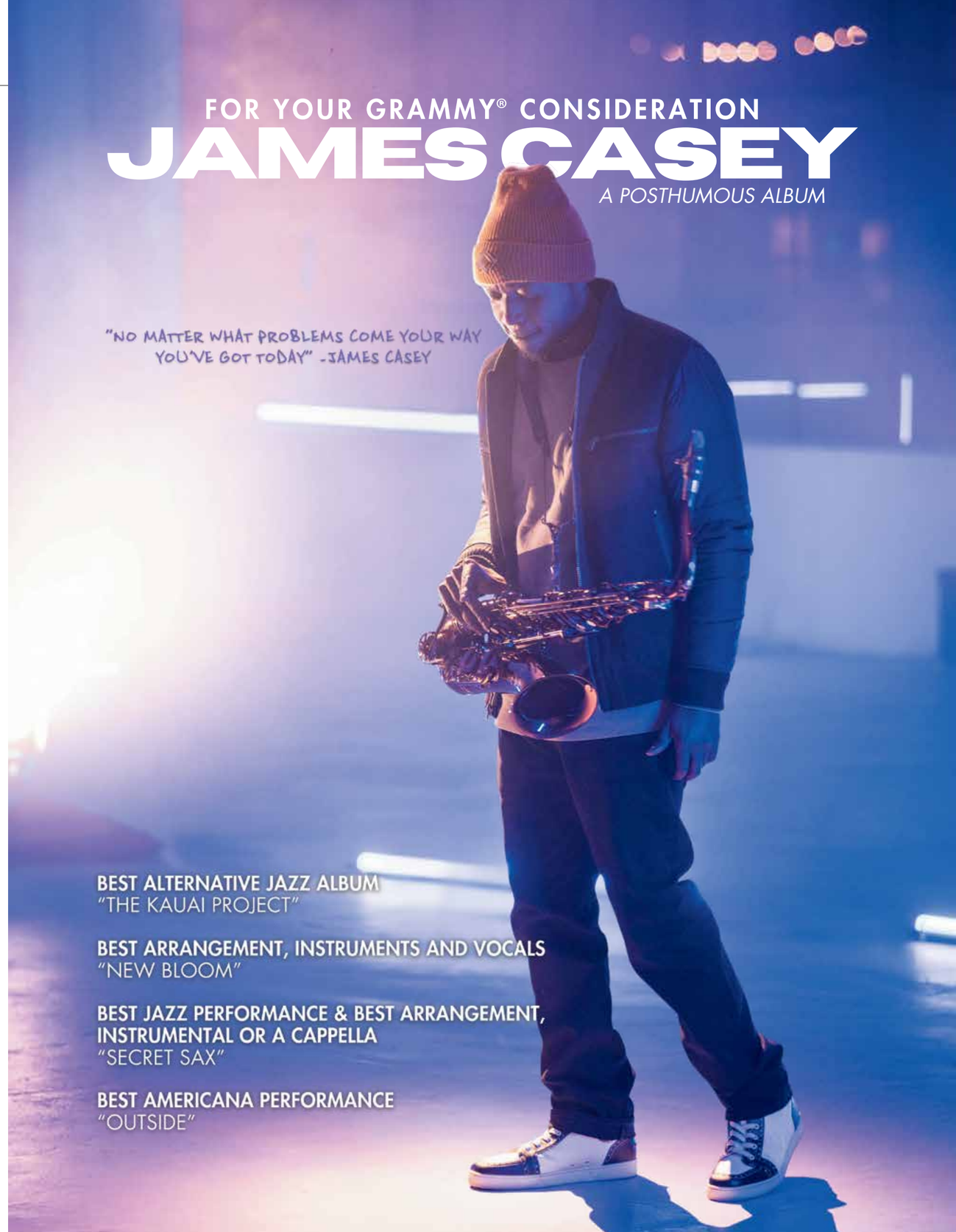


NO. 10

Taylor Swift Scores 25th Top 10

Taylor Swift tallies her milestone 25th top 10 on the Mainstream Top 40 airplay chart as "I Can Do It With a Broken Heart" ascends a spot to enter the region. She trails only Rihanna, with 30 top 10s, for the most since the list began in October 1992. The track previously became Swift's record-extending 32nd top 10 on Adult Top 40. (Maroon 5 ranks second with 27 top 10s.)

Swift boasts two top 10s from her latest album, *The Tortured Poets Department*, on both radio rankings. Lead single "Fortnight" (featuring Post Malone) became her 13th No. 1 — the most among soloists — on Adult Top 40 and reached No. 5 on Mainstream Top 40. Through unsolicited airplay, another song from the album appeared on the charts dated May 4 when the set opened atop the Billboard 200: "My Boy Only Breaks His Favorite Toys" hit Nos. 36 and 40, respectively.

—GARY TRUST

Mainstream Top 40

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
(1)	1	#1 for 2 WEEKS **Birds Of A Feather** DARKROOM/INTERSCOPE/ICLG	Billie Eilish	16
4	2	**Espresso** ISLAND/REPUBLIC	Sabrina Carpenter	24
3	3	**Please Please Please** ISLAND/REPUBLIC	Sabrina Carpenter	14
2	4	**Good Luck, Babe!** KRA/AMUSEMENT/ISLAND/REPUBLIC	Chappell Roan	21
5	5	**A Bar Song (Tipsy)** AMERICAN DOGWOOD/EMPIRE	Shaboozey	21
6	6	**Too Sweet** RUBYWORKS/COLUMBIA	Hozier	25
7	7	**Million Dollar Baby** ISO SUPREMACY/PULSE RECORDS/CONCORD	Tommy Richman	20
8	8	**Beautiful Things** NIGHT STREET/WARNER	Benson Boone	34
(9)	(9)	**360** ATLANTIC	Charli xcx	9
(11)	(10)	**I Can Do It With A Broken Heart** REPUBLIC	Taylor Swift	11

NO. 1

Teddy Swims Still In 'Control'

"Lose Control" by Teddy Swims dominates Adult Contemporary for a 10th week. The singer-songwriter becomes the first soloist to reign for double-digit weeks with an initial entry in a lead role since Phillip Phillips, who won *American Idol* in 2012, arrived with the 12-week No. 1 "Home" in 2013.

Meanwhile, familiarity abounds on the chart thanks to multiple remakes, led by Luke Combs' No. 3-peaking cover of Tracy Chapman's "Fast Car" at No. 6; the original hit No. 7 in 1988. Melinda Lindner's "Even Now" holds at its No. 15 high; the ballad updates Barry Manilow's classic, which led for three weeks in 1978, marking the ninth of his 13th No. 1s. Plus, duo for King + Country and Michael W. Smith's "Place in This World" rises 24-23. Smith's original version reached No. 5 in 1991, becoming his first of four top 10s and his secular breakthrough after he amassed eight top 10s on Top Christian Albums in 1984-90.

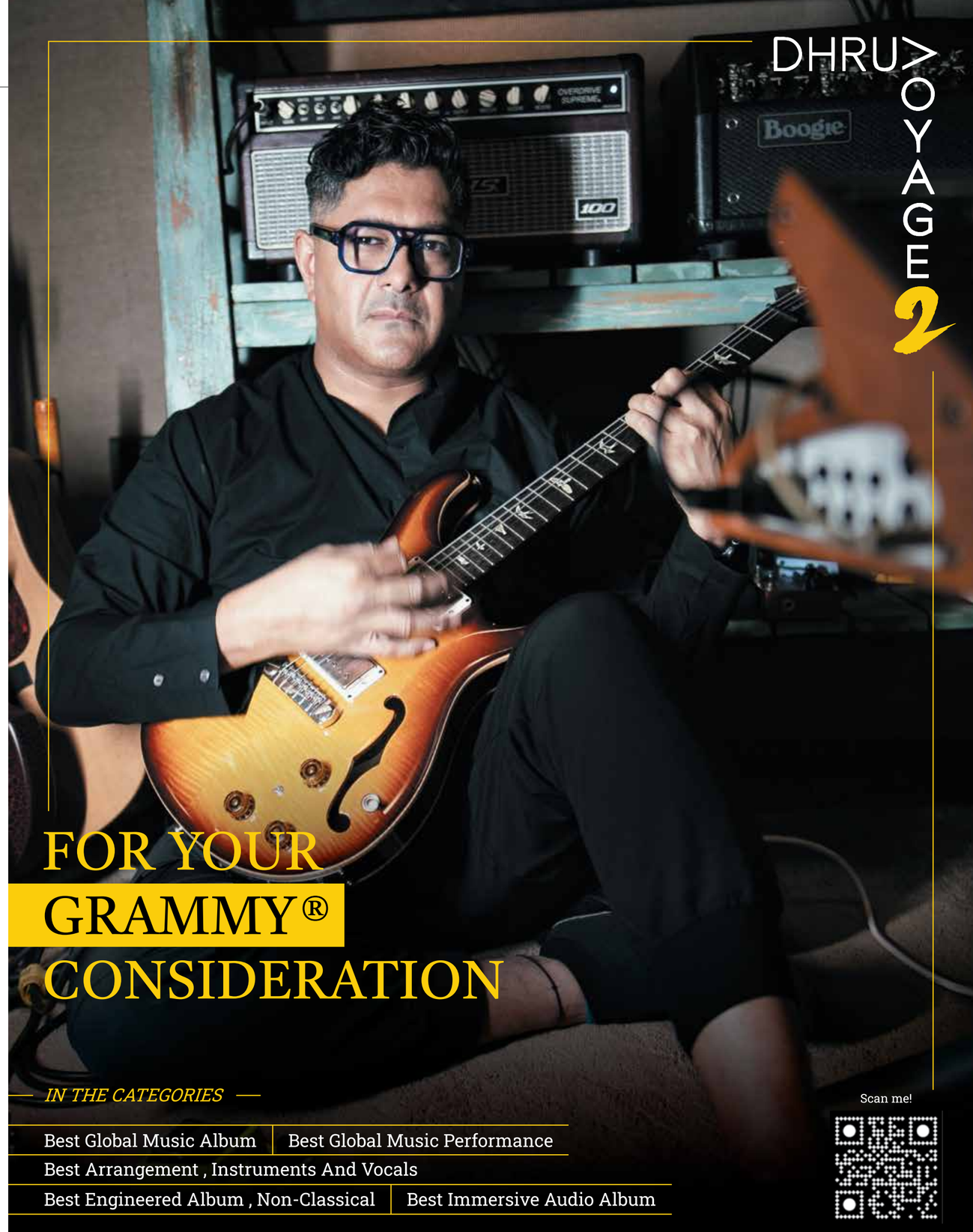
—G.T.

Adult Contemporary

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 10 WEEKS **Lose Control** SWIMS INT./WARNER	Teddy Swims	42
2	2	**Flowers** SMILEY MILEY/COLUMBIA	Miley Cyrus	89
3	3	**Cruel Summer** REPUBLIC	Taylor Swift	63
(4)	(4)	**Beautiful Things** NIGHT STREET/WARNER	Benson Boone	30
(5)	(5)	**Too Sweet** RUBYWORKS/COLUMBIA	Hozier	20
6	6	**Fast Car** RIVER HOUSE/COLUMBIA NASHVILLE/COLUMBIA	Luke Combs	74
7	7	**Calm Down** JONZING WORLD/MAVIN/SMG MUSIC/INTERSCOPE/VIRGIN/ICLG	Rema & Selena Gomez	66
9	8	GG **Die With A Smile** STREAMLINE/ATLANTIC/INTERSCOPE/ICLG	Lady Gaga & Bruno Mars	6
8	9	**Houdini** WARNER	Dua Lipa	44
(10)	(10)	**Espresso** ISLAND/REPUBLIC	Sabrina Carpenter	14

SWIFT: BETH GARRABRANT. TEDDY SWIMS: CHAPMAN BACHLER.

LUMINATE MUSIC'S TOP 40: THIS WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM TOP 40 RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATION PANELS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC. ADP: AV DATA COMPILED BY LUMINATE. MAINSTREAM TOP 40: THIS WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM TOP 40 RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATION PANELS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC. ALL RIGHTS RESERVED.



NO. 10

Keith Urban Hits Latest Chart 'High'

Keith Urban notches his 11th top 10 on the Top Country Albums chart as *High* debuts at No. 10 with 17,000 equivalent album units earned in the United States Sept. 20-26, according to Luminate. The set sold 12,000 copies and also opens at No. 6 on the all-genre Top Album Sales chart. He debuted on Top Country Albums with his self-titled set in 2000, first hit the top 10 with *Golden Road* in 2003 and posted the first of his seven No. 1s with *Be Here* in 2004.

"I love making music, and I'm as passionate about that [now] as I was when I started," Urban says. "I love discovering new things. That, blended with my own well of influences and life experiences, is what comes out when I go into a writing room or the studio or even when I play live. I have 'beginner's mind,' so I see each day as brand-new." **–JIM ASKER**

Top Country Albums

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 for 6 WEEKS **Post Malone** MERCURY/REPUBLIC	F-1 Trillion	6
2	2	GG **Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	One Thing At A Time	82
3	3	**Zach Bryan** BELTING BRONCO/WARNER	The Great American Bar Scene	13
4	4	**Morgan Wallen** BIG LOUD/REPUBLIC	Dangerous: The Double Album	194
5	5	**Zach Bryan** BELTING BRONCO/WARNER	Zach Bryan	57
6	6	**Zach Bryan** BELTING BRONCO/WARNER	American Heartbreak	123
7	7	**Shaboozey** AMERICAN DOGWOOD/EMPIRE	Where I've Been, Isn't Where I'm Going	17
9	8	**Soundtrack** UNIVERSAL PICTURES/ATLANTIC/AG	Twisters: The Album	10
10	9	**Luke Combs** RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	382
HOT SHOT DEBUT	10	**Keith Urban** HIT RED/CAPITOL NASHVILLE/UMGN	High	1

NO. 1

Luke Combs Extends No. 1 Run

Luke Combs claims a second week at No. 1 on the Country Airplay chart with "Ain't No Love in Oklahoma." The song, from the soundtrack *Twisters: The Album*, is the 13th of his 18 leaders to hold the top spot for multiple weeks and marks another notable achievement: Combining all his No. 1s, he has now spent over a year — 53 weeks — at the summit.

"I'm really blown away," Combs says. "I never thought I would get one week at No. 1, but when I did, I felt like I had won the lottery."

According to Tom Oakes, SummitMedia operations manager/program director of Country Airplay reporter KTTS Springfield, Mo., Combs' success "is a testament to his ability to relate to the audience. It comes through his songs, which speak to listeners on a level that they experience and live every day, whether it's a serious or more dramatic theme or just flat-out fun." **–J.A.**

Country Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 2 WEEKS **Ain't No Love In Oklahoma** UNIVERSAL STUDIOS/ATLANTIC/SEVEN RIDGES/COLUMBIA NASHVILLE	Luke Combs	20
2	2	**A Bar Song (Tipsy)** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	22
5	3	**Pour Me A Drink** MERCURY/REPUBLIC/BIG LOUD	Post Malone Featuring Blake Shelton	14
4	4	**I Had Some Help** MERCURY/REPUBLIC/BIG LOUD	Post Malone Featuring Morgan Wallen	21
6	5	**Miles On It** JOYTIME COLLECTIVE/RCA NASHVILLE	Marshmello & Kane Brown	21
8	6	**Love You, Miss You, Mean It** ROW CROP/CAPITOL NASHVILLE	Luke Bryan	25
10	7	**I Am Not Okay** BAILEE & BUDDY/BMG/REPUBLIC/STONEY CREEK	Jelly Roll	16
9	8	**This Is My Dirt** VALORY	Justin Moore	46
7	9	**Cowgirls** MERCURY/REPUBLIC/BIG LOUD	Morgan Wallen Featuring ERNEST	25
3	10	**Chevrolet** BROKEN BOW	Dustin Lynch Featuring Jelly Roll	42

TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, STREAMING EQUIVALENT ALBUMS AND TRACK EQUIVALENT ALBUMS. TOP COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS BASED ON AUDIENCE IMPRESSIONS FROM ELECTRONICALLY MONITORED 24-HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA, LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY SALES AND AUDIENCE DATA COMPILED BY LUMINATE

For Your GRAMMY® Consideration

"This album is our love letter to music and the incredible artists we've had the privilege to work with"
Claude Kelly

"'Songs With Friends' is about breaking down barriers and bringing people together through music"
Chuck Harmony

WEIRDO WORKSHOP

"Claude Kelly and Chuck Harmony are truly The Jimmy Jam and Terry Lewis of our time... being able to finally work on music together with them; Has been dream come true"
Gramps Morgan

"...happy we finally get to work together on something. When they brought puppet strings to me I loved it instantly."
PJ Morton

URBAN: MATT WINKELMEYER/GETTY IMAGES; COMBS: JEREMY COWART

NO. 1

Linkin Park Leads Two Formats

Linkin Park doubles up atop Alternative Airplay and Mainstream Rock Airplay with "The Emptiness Machine," the band's first No. 1 on both charts with new co-lead singer Emily Armstrong.

The song is Linkin Park's 13th Alternative Airplay leader, tying the group with Green Day for the second-most in the chart's 36-year history; Red Hot Chili Peppers lead all acts with 15. Linkin Park's first 12 No. 1s feature vocals from late lead singer Chester Bennington, who died in 2017.

On Mainstream Rock Airplay, "The Emptiness Machine" is the band's 11th chart-topper, placing the group in sole possession of the ninth-most since the list launched 43 years ago.

"The Emptiness Machine" is the lead single from Linkin Park's eighth studio album, *From Zero*, due Nov. 15. The group's first full-length without Bennington is also its first with new drummer/co-producer Colin Brittain, following the departure of longtime drummer Rob Bourdon. —KEVIN RUTHERFORD

Alternative Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK **The Emptiness Machine** MACHINE SHOP/WARNER	Linkin Park	3
1	2	**Stargazing** IT'S OKAY TO FEEL/RCA	Myles Smith	16
2	3	**Rainbow** RCA	Cage The Elephant	14
4	4	**Too Sweet** RUBYWORKS/COLUMBIA	Hozier	24
5	5	**That's How I'm Feeling** THIRD MAN	Jack White	8
7	6	**Dopamine** RISE	Sum 41	13
6	7	**Panoramic View** TWO TWENTY FIVE	AWOLNATION	25
10	8	**Home** SOME ACTION/AVENUE A/NEON GOLD/ICLG	Good Neighbours	28
9	9	**Feel Like That** RUFFWOOD/SKUNK	Sublime & Stick Figure With Bradley Nowell	18
11	10	**Dilemma** REPRISE/WARNER	Green Day	36

NO. 8

Gigi Perez Makes More Waves

Gigi Perez's viral hit "Sailor Song" spends a fifth week in the top 10 of Hot Rock & Alternative Songs, holding at its No. 8 high. In the week ending Sept. 26, the track tallied 10.3 million official U.S. streams, up 6%, according to Luminate. Released July 26, the song debuted at No. 24 on the Aug. 10-dated chart and was the top gainer in streaming in each of the five previous weeks (Aug. 31-Sept. 28).

"Sailor Song" has also hit No. 15 on the TikTok Billboard Top 50 and breaks into the top 40 (42-32) on the Billboard Global 200. Plus, it's drawing early airplay on pop, alternative and triple A stations, led by SiriusXM's TikTok Radio and Alt Nation. Perez self-released the song as a stand-alone single; the 24-year-old Floridian has since signed to Island Records (following a stint on Interscope), with Republic handling radio promotion. —K.R.

Hot Rock & Alternative Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 8 WEEKS **Birds Of A Feather** DARKROOM/INTERSCOPE/ICLG	Billie Eilish	19
2	2	**Too Sweet** RUBYWORKS/COLUMBIA	Hozier	27
3	3	**Pink Skies** BELTING BRONCO/WARNER	Zach Bryan	18
4	4	**I Remember Everything** BELTING BRONCO/WARNER	Zach Bryan Featuring Kacey Musgraves	57
5	5	**28** BELTING BRONCO/WARNER	Zach Bryan	13
6	6	**Stargazing** IT'S OKAY TO FEEL/RCA	Myles Smith	20
9	7	STM **Wildflower** DARKROOM/INTERSCOPE/ICLG	Billie Eilish	19
8	8	**Sailor Song** OUTTAHERE/ISLAND/REPUBLIC	Gigi Perez	9
7	9	**The Emptiness Machine** MACHINE SHOP/WARNER	Linkin Park	3
10	10	**Lonely Road** EST19XX/INTERSCOPE/ICLG	mgk & Jelly Roll	9

LINKIN PARK: JAMES MINCHIN III; PEREZ: CODY HENDEZ.

ALTERNATIVE AIRPLAY: THE WEEK'S MOST-POPULAR SONGS RANKED BY ALTERNATIVE RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. HOT ROCK & ALTERNATIVE SONGS: RANKED BY A WEIGHTED FORMULA OF RADIO AIRPLAY AUDIENCE IMPRESSIONS, DIGITAL SALES AND STREAMING DATA AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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- ULTIMATE CLASSIC ROCK

Parlophone

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NO. 1

GloRilla's 'TGIF' Turns Up At Radio

GloRilla nabs her second No. 1 on R&B/Hip-Hop Airplay as "TGIF" rises from No. 2. The single's coronation, in its 13th week on the chart, follows a 3% gain to 16.9 million in format audience in the United States in the tracking week of Sept. 20-26, according to Luminate.

"TGIF" gives GloRilla her second No. 1 on the chart after her first, the Cardi B collaboration "Tomorrow 2," reigned for five weeks in December 2022 and January 2023. The Memphis rapper nearly added another chart-topper twice this summer — previous singles "Yeah Glo!" and "Wanna Be" (with Megan Thee Stallion and Cardi B) both peaked at No. 2 in June and August, respectively.

In addition to topping the audience-based R&B/Hip-Hop Airplay chart, "TGIF" rebounds 2-1 for a second week atop the spins-based Mainstream R&B/Hip-Hop Airplay list. The single previews GloRilla's new album, *Glorious*, due Oct. 11.

—TREVOR ANDERSON

R&B/Hip-Hop Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK **TGIF** CMG/INTERSCOPE/ICLG	GloRilla	13
1	2	**Not Like Us** PGLANG/INTERSCOPE/ICLG	Kendrick Lamar	21
3	3	**Kehlani** INDIGO KID/300/3EE	Jordan Adetunji	12
5	4	**Wanna Be** CMG/INTERSCOPE/ICLG	GloRilla, Megan Thee Stallion & Cardi B	20
4	5	**Million Dollar Baby** ISO SUPREMACY/PULSE RECORDS/CONCORD	Tommy Richman	20
7	6	**Prove It** SLAUGHTER GANG/EPIC	21 Savage & Summer Walker	16
6	7	**U My Everything** REBEL/GAMMA.	Sexyy Red & Drake	16
9	8	**Mamushi** HOT GIRL	Megan Thee Stallion Featuring Yuki Chiba	9
10	9	**Like That** BOOMINATI/FREEBANDZ/REPUBLIC/EPIC	Future, Metro Boomin & Kendrick Lamar	27
12	10	GG **Shake Dat Ass (Twerk Song)** ALAMO	BossMan Dlow	6

NO. 1

Kendrick Lamar Matches Rap Record

As if the beef between Kendrick Lamar and Drake wasn't already historic, the feud's biggest track, Lamar's "Not Like Us," captures a 20th week at No. 1 on Hot Rap Songs, tying Lil Nas X's 2019 juggernaut, "Old Town Road" (featuring Billy Ray Cyrus), for the most among all songs since the chart began in 1989.

"Not Like Us," released in May, remains a top performer in the chart's three contributing metrics: It claims a 19th week at No. 1 on Rap Streaming Songs, slides to No. 2 on R&B/Hip-Hop Airplay and holds at No. 5 on Rap Digital Song Sales, having previously topped the latter two lists.

The single extends Lamar's near-monopoly on Hot Rap Songs since April, with the rapper in the No. 1 spot for 26 of the last 27 weeks. Before "Not Like Us," Lamar, Future and Metro Boomin ruled with their six-week chart-topper, "Like That." In the past six months, only Eminem's "Houdini" broke the Lamar blockade, sneaking in a one-week rule in June.

—T.A.

Hot Rap Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 20 WEEKS **Not Like Us** PGLANG/INTERSCOPE/ICLG	Kendrick Lamar	21
NEW	2	**Teflon Don** FREEBANDZ/EPIC	Future	1
NEW	3	**Too Fast** FREEBANDZ/EPIC	Future	1
NEW	4	**Lil Demon** FREEBANDZ/EPIC	Future	1
NEW	5	**Ski** FREEBANDZ/EPIC	Future	1
NEW	6	**PLUTOSKI** FREEBANDZ/EPIC	Future	1
3	7	**Kehlani** INDIGO KID/300/3EE	Jordan Adetunji	14
4	8	**TGIF** CMG/INTERSCOPE/ICLG	GloRilla	14
NEW	9	**Ready To Cook Up** FREEBANDZ/EPIC	Future	1
NEW	10	**Ocean** FREEBANDZ/EPIC	Future	1

GLORILLA: ADAM KINDT. LAMAR: MICHAEL BLACKSHIRE/LOS ANGELES TIMES/GETTY IMAGES.

R&B/HIP-HOP AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY R&B/HIP-HOP RADIO AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. RADIO AUDIENCE IMPRESSIONS ARE MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

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NO. 1

Banda MS, Olivas Rule Regional Mexican

Alfredo Olivas (above, second from right) and Banda MS take "Tengo Claro" to No. 1 on Regional Mexican Airplay. The coronation comes thanks to 6.4 million U.S. airplay audience impressions, up 12% from the previous week, in the week ending Sept. 26, according to Luminate. Both acts add their second chart-topper of 2024, and Banda MS collects its 21st No. 1 overall. The group remains the act with the second-most leaders since the chart launched in 1994, trailing only Calibre 50 with 25. Olivas ups his career count to five No. 1s.

The song arrived July 5 through Lizos Music and marks the label's 17th chart-topper. Lizos Music's latest hit follows another Banda MS No. 1: "Tu Perfume" (one week in April).

"Tengo Claro" also races 6-2 on the overall Latin Airplay ranking, marking Banda MS' highest-charting song since the No. 1-peaking "No Elegí Conocerte" in 2019. —PAMELA BUSTIOS

Regional Mexican Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK **Tengo Claro** LIZOS	Banda MS Featuring Alfredo Olivas	10
4	2	**Mi Castigo** GOOD I	Intocable	6
5	3	**El Mejor de Mis Dias** MASTERQ/AZTECA	La Fiera de Ojinaga & Tapy Quintero	10
7	4	**Que Sera de Mi Ex?** ALTAFONTE/ANVAL	La Adictiva	10
6	5	**Mi Eterno Amor Secreto** SONY MUSIC LATIN	Yuridia & Eden Munoz	7
8	6	**Aqui Hay Para Llevar** DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	13
1	7	**El Primer Tonto** VMG/COLMENA/AZTECA	Los Angeles de Charly	16
9	8	**Aqui Mando Yo** RMS/FONOVISA/UMLE	Los Tigres del Norte	16
10	9	**Si Ya Me Voy** MANO DE OBRA	Jessi Uribe	5
3	10	**La Toxica** UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez & Anitta	11

NO. 4

Elena Rose Breaks Into The Top 10

Eight weeks after Elena Rose earned her debut entry on a *Billboard* songs chart, the Venezuelan singer-songwriter scores her first top 10 on a ranking thanks to "Orion," her collaboration with Boza (above, right). Released May 29 on Sony Music Latin, the song flies 17-4 on the Latin Pop Airplay chart after a 217% surge in audience impressions, to 2.1 million, on U.S. monitored stations during the Sept. 20-26 tracking week, according to Luminate.

Boza celebrates his second radio top 10 following the Silvestre Dangond and Reik team-up "Sé Que Estás Con Él," which took them to No. 6 on Latin Rhythm Airplay in June 2023. The Panamanian's first appearance on a *Billboard* chart dates back to 2020.

The new chart achievement follows Elena Rose's three Latin Grammy Award nominations, including song of the year for "Caracas en el 2000." —P.B.

Latin Pop Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 6 WEEKS **Santa Marta** UNIVERSAL MUSIC LATINO/UMLE	Luis Fonsi & Carlos Vives	18
2	2	**Sabe Bien** SONY MUSIC LATIN	Pedro Capo	9
8	3	**Como La Flor** MR. 305	Play-N-Skillz x Natti Natasha x Deorro	3
17	4	GG **Orion** SONY MUSIC LATIN	Boza X ELENA ROSE	4
3	5	**Touching The Sky** DUARS/SONY MUSIC LATIN	Rauw Alejandro	18
4	6	**Contigo** BICHOTA/INTERSCOPE/ICLG	Karol G & Tiesto	30
19	7	**Te Perdi** WARNER LATINA	Jesse & Joy / Banda MS	3
5	8	**Tu O Yo** SONY MUSIC LATIN	Silvestre Dangond & Carlos Vives	20
9	9	**Ley Universal** ATLANTIC/WARNER LATINA	Danny Ocean	9
18	10	**Los Domingos** UNIVERSAL MUSIC LATINO/UMLE	Sebastian Yatra	2

REGIONAL MEXICAN AIRPLAY: THE WEEK'S MOST-POPULAR SONGS RANKED BY REGIONAL MEXICAN RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY ANDPROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. LATIN POP AIRPLAY: THE WEEK'S MOST-POPULAR SONGS RANKED BY LATIN POP RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY DATA COMPILED BY LUMINATE

NO. 1

Caleb & John: A Lot To 'Like'

Caleb & John's "Somebody Like Me," featuring CAIN, climbs to No. 1 on both the Christian Airplay and Christian AC Airplay charts. It leads the former with 5.4 million audience impressions earned Sept. 20-26, according to Luminate.

The duo of Caleb Crino (above, right) and John Secker (above, left) collects its first chart-topper with its second entry. "Hallelujah Feeling" hit No. 5 on Christian Airplay and No. 8 on Christian AC Airplay in November 2023. Featured act CAIN claims its third leader on each list; the trio last led with "Yes He Can" in 2021.

Caleb & John co-wrote "Somebody Like Me" with Colby Wedgeworth. "We could not have picked a song with a better message to be our first No. 1," the duo says. "We want the world to know that no matter who you are, and no matter what you've done, Jesus will change your life if you let him."

—JIM ASKER

Christian Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
		#1 for 1 WEEK		
2	1	**Somebody Like Me** / FAIR TRADE	Caleb & John Featuring CAIN	27
5	2	**Take You At Your Word** / CARNES/SPARROW/CAPITOL CMG	Cody Carnes & Benjamin William Hastings	30
3	3	**Take It All Back** / SPARROW/CAPITOL CMG	Tauren Wells With Davies	34
6	4	**Worship Through It** / BEC	Tasha Layton Featuring Chris Brown	16
7	5	**Nothin' Sweeter** / FOREFRONT/CAPITOL CMG	tobyMac	14
1	6	**Made For More** / BETHEL	Josh Baldwin Featuring Jenn Johnson	35
4	7	**God Be The Glory** / CURB	We Are Messengers	36
8	8	**That's My King** / PURESPRINGS GOSPEL/FAIR TRADE	CeCe Winans	30
9	9	**I Got You** / SPARROW/CAPITOL CMG	Danny Gokey	30
10	10	**Praise** / ELEVATION WORSHIP	Elevation Worship Featuring Brandon Lake, Chris Brown & Chandler Moore	42

NO. 6

Transformation Worship Charts Third Album

Transformation Worship's new release, *Thy Kingdom Come*, enters the Top Gospel Albums chart at No. 6 and Top Christian Albums at No. 23. It earned 2,000 equivalent album units in the United States in its first week (Sept. 20-26), according to Luminate.

The Tulsa, Okla.-based music collective began at the city's Transformation Church with husband and wife Michael and Emily Todd, who have served as its pastors since February 2015. The act's new seven-song set mixes live and studio tracks and features Christian and gospel music stars including Jekalyn Carr, KB, Tasha Cobbs Leonard and Kierra Sheard.

Transformation Worship adds its third entry on each chart, all logged in just over four months. *Overflow: The Album* arrived atop both lists (dated June 1), while *Dominion* debuted at No. 1 on the Top Gospel Albums and No. 2 on Top Christian Albums charts (dated July 27). —J.A.

Top Gospel Albums

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
		#1 for 16 WEEKS		
1	1	**Maverick City Music, Chandler Moore & Naomi Raine** / TRIBL	The Maverick Way Complete: Complete Vol 02	45
2	2	**Kanye West** / G.O.O.D./DEF JAM/UME	Donda	161
3	3	**CeCe Winans** / PURESPRINGS GOSPEL/FAIR TRADE	Believe For It: A Live Worship Experience	185
4	4	**CeCe Winans** / PURESPRINGS GOSPEL/FAIR TRADE	More Than This	22
5	5	GG **Elevation Worship & Maverick City Music** / ELEVATION WORSHIP/PLG	Old Church Basement	178
NEW	6	**Transformation Worship** / REPRESENT	Thy Kingdom Come	1
6	7	**Kanye West** / G.O.O.D./DEF JAM/UME	Jesus Is King (Soundtrack)	257
7	8	**Marvin Sapp** / VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	477
8	9	**Maverick City Music & UPPERROOM** / MAVERICK CITY MUSIC	Move Your Heart.	191
10	10	**Tasha Cobbs Leonard** / MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	370

CALEB & JOHN: ROBBY KLEIN; TRANSFORMATION WORSHIP: TONY LI. MMX KBULA.

AIRPLAY, SALES AND DIGITAL DATA COMPILED BY LUMINATE. CHRISTIAN AIRPLAY: THE WEEK'S TOP SOLAR SONGS RANKED BY CHRISTIAN AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. TRACKS WITH THE GREATEST INCREASE IN AUDIENCE IMPRESSIONS RANK HIGHEST. CHRISTIAN AC AIRPLAY: THE WEEK'S TOP SOLAR SONGS RANKED BY CHRISTIAN AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. TRACKS WITH THE GREATEST INCREASE IN AUDIENCE IMPRESSIONS RANK HIGHEST. TOP GOSPEL ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE GOSPEL GENRE, AS MEASURED IN PURE SALES AND TRACK-EQUIVALENT ALBUMS, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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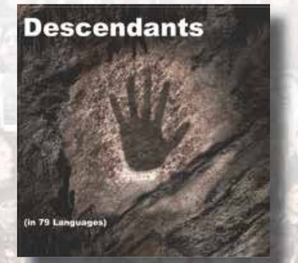

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NO. 1

Charli XCX Weathers The Fall

As the calendar flips to October, Charli XCX's *brat* spends its 16th consecutive week atop the Top Dance/Electronic Albums chart, taking its season-defining "Brat summer" energy into the fall. ("Brat autumn," anyone?)

Not only has *brat* reigned supreme on the album chart, but its tracks continue to populate Hot Dance/Electronic Songs. On the latest 50-position list, Charli logs 11 songs, including half of the top 10. Dating to the chart's 2013 launch, only four acts have concurrently held at least half of that region — but Charli has done it the most times. She has claimed five top 10 spots in eight separate weeks, while Drake has done it five times, Rihanna twice and Lady Gaga once.

"360" leads the pack (No. 2), followed by "Guess," featuring Billie Eilish (No. 3); "Apple" (No. 4); "Talk Talk," featuring Troye Sivan (No. 7); and "365" (No. 10).

—ERIC FRANKENBERG

Top Dance/Electronic Albums

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 for 16 WEEKS **Charli xcx** ATLANTIC/AG	**Brat**	16
2	2	**Lady Gaga** STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UME	**The Fame**	550
NEW	3	**Jamie xx** YOUNG	**In Waves**	1
3	4	**Beyonce** PARKWOOD/COLUMBIA	**Renaissance**	98
4	5	**Calvin Harris** COLUMBIA	**96 Months**	7
5	6	**Gorillaz** PARLOPHONE/WARNER	**Demon Days**	503
8	7	**Lady Gaga** STREAMLINE/KONLIVE/INTERSCOPE/UME	**Born This Way**	415
6	8	**Tiesto** MUSICAL FREEDOM/ATLANTIC/AG	**Drive**	75
7	9	**Drake** OVO SOUND/REPUBLIC	**Honestly, Nevermind**	119
10	10	**Calvin Harris** FLY EYE/COLUMBIA	**Motion**	365

NO. 1

'Music Is Better' Is Best

Rüfüs Du Sol (above) scores its first Dance/Mix Show Airplay No. 1 as "Music Is Better" climbs from No. 3 to lead the latest list. In the tracking week ending Sept. 26, the song by the Australian band gained by 17% in plays, according to Luminate. Its ascent ends Charli XCX's three-week reign with "360," which switches places with "Music Is Better." Dom Dolla's "Girl$" stays sandwiched between the pair at No. 2.

"Music Is Better" is Rüfüs Du Sol's first Dance/Mix Show Airplay entry, though the act has an extensive history across *Billboard*'s dance/electronic charts. The group has notched four albums on Top Dance/Electronic Albums and 17 entries on Hot Dance/Electronic Songs. On the latter, "Music Is Better" is one of three already-charted tracks from album *Inhale/Exhale*, due Oct. 11. The latest of those, "Break My Love," ranks at No. 50 after reaching No. 28. —E.F.

Dance/Mix Show Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK **Music Is Better** ROSE AVENUE/REPRISE/WARNER	**RUFUS DU SOL**	10
2	2	**Girl$** THREE SIX ZERO	**Dom Dolla**	15
1	3	**360** ATLANTIC	**Charli xcx**	9
6	4	**Free** COLUMBIA	**Calvin Harris & Ellie Goulding**	8
7	5	**Without You** KYGO AS/RCA	**Kygo & HAYLA**	14
10	6	**15 Minutes** SING IT LOUD/EPIC	**Madison Beer**	6
11	7	**I'm The Drama** WARNER	**Bebe Rexha**	7
9	8	**I Like It** BODY HI/ALEFUNE/CAPITOL/ICLG	**Alesso & Nate Smith**	8
4	9	**In The Dark** ARMADA	**Armin van Buuren & David Guetta Featuring Aldae**	10
12	10	**Wrong Way** PAYDAY/HELIX	**Two Friends & Alexander Stewart**	6

TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, BASED ON PAID, PAID SUBSCRIPTION, BUNDLING TRADITIONAL ALBUM SALES, STREAMING EQUIVALENT ALBUMS AND TRACK EQUIVALENT ALBUMS UNITS EARNED IN THE U.S. DURING THE TRACKING WEEK. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, BASED ON MEDIABASE AND PROVIDED BY LUMINATE. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2024 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSIC FILM

Coronado Island Film Festival — Audience Award 2022

DOC LANDS — Audience Choice • 2023

Rotten Tomatoes 100%

Tallgrass Film Festival — 2022 Audience Award Winner

Award Winner — Audience Award Best Music Doc

2023 Spring Audience Award — Immediate Family — The Port Jefferson Podumentary Series

Best Music Film — Boulder International Film Festival 2023

Woodstock Film Festival — Audience Award 2022

SAFilm - San Antonio Film Festival — Best Documentary Feature — "Immediate Family"

Maui Film Festival 2023 Audience Awards — Immediate Family — Music Moves Mountains — Documentary

2023 Best Documentary — AFMX Albuquerque Film • Music Experience — Winner

Audience Award — Newburyport Documentary Film Festival 2023

2023 Documentary Feature — Best Director — AFMX Albuquerque Film • Music Experience — Winner

WINNER Audience Choice: Feature Film — Tacoma Film Festival 2023

From the director of THE WRECKING CREW

IMMEDIATE FAMILY

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DAVID CROSBY — KEITH RICHARDS
LINDA RONSTADT — JACKSON BROWNE
DON HENLEY — STEVIE NICKS
WARREN ZEVON — PHIL COLLINS
LYLE LOVETT — STEVE JORDAN

Calgary International Film Festival 2023

Winner Focus on the Arts Award — Naples International Film Festival 2023

Festival Honor — Immediate Family — Newport Beach Film Fest 2023

Audience Award — Film Fest Tucson 2023

Official Selection — Saint Augustine Film Festival 2024

"ultimate liner-note movie" VARIETY

"...time well spent with delightful subjects who played crucial roles in shaping the popular music of a ground-shifting era." The Hollywood Reporter

magnolia pictures — hulu

MALIK YUSEF

Sonic Cinema — EP:1 — IN THE BEGINNING WAS THE WORD

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billboard LIVE MUSIC SUMMIT + AWARDS

ISSUE DATE
10/26/24

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BillboardLiveMusicSummit.com

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The 2024 Live Music Power Players will be recognized in the Oct. 26 print issue of *Billboard* and celebrated at the Live Music Summit, which will include panel discussions and award presentations to the year's most visionary leaders worldwide.

Advertise in this issue to reach agents, artists, managers, venues, promoters and event producers. Congratulate the 2024 Live Music Power Players, as well as the Legend of Live, Executive of the Year, lifetime achievement honoree and the Top Tour.

BONUS DISTRIBUTION:
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CORY WONG & VINCE MENDOZA

QUOTIDIAN FIELDS
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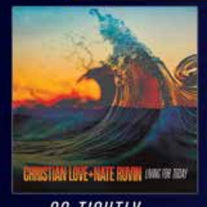

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SONGWRITER OF THE YEAR, NON-CLASSICAL
BOA
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Cobra
MEGAN THEE STALLION - "BOA"
SHAKIRA FEAT. CARDI B - "PUNTERIA"
MEGAN THEE STALLION - "COBRA"
NICKI MINAJ - "BIG DIFFERENCE"
MEGAN THEE STALLION "FIND OUT"
LATTO - "H&M"
Winning the best rap song Grammy for co-penning Megan Thee Stallion's Beyoncé-featuring "Savage Remix" in 2021 was a sweet moment for Milano. Just two years before, the Philadelphia native had pivoted into songwriting after starting his music career as a rapper in 2013. He scored his first credits on Kevin Gates' 2019 album I'm Him. From there, Milano began picking up his pace, when he was brought in by Juicy J initially to collaborate on Megan's "Simon Says." That experience led to working on her 2019 hit "Hot Girl Summer," featuring Nicki Minaj and Ty Dolla $ign. Milano has also put his pen to work for Cardi B, Pop Smoke, Justin Bieber, Kehlani, Kiana Ledé, Nas and Babyface. He even provided ad-libs on Mina's 2020 single "Hikes." As Billboard noted in an interview that year, Milano "refuses to be boxed in. His ability to shape-shift to fit whatever role is needed to bring the best out of any track makes him an undeniable influence in the room as a production connoisseur." — G.M.
"BOA," the third single from Megan Thee Stallion's third studio album MEGAN, radiates boldness and assertiveness, as Megan raps about her confidence and dominance within the rap industry, particularly addressing her haters. The track is accompanied by an official MV which further digs into her snake-themed album concept following her singles "Cobra" and "HISS".
What is the meaning behind 'Pink Friday 2' - 'Big Difference'?
The songs message can be interpreted as Nicki separating herself from the rest of the rap industry, with lyrics she says that mean she is on the top of the rap game.
How Meg Thee Stallion's "Cobra" song shatters expectations of strong, Black women everywhere
Cardi B Calls Shakira Collab 'Punteria' a 'Dream': 'I Don't Care If She Wants Me to Meow — I'm Doing It'
From Megan Thee Stallion to Pop Smoke, How Derrick Milano Became Hip-Hop's Favorite Secret Weapon
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ISAIAH CARTER
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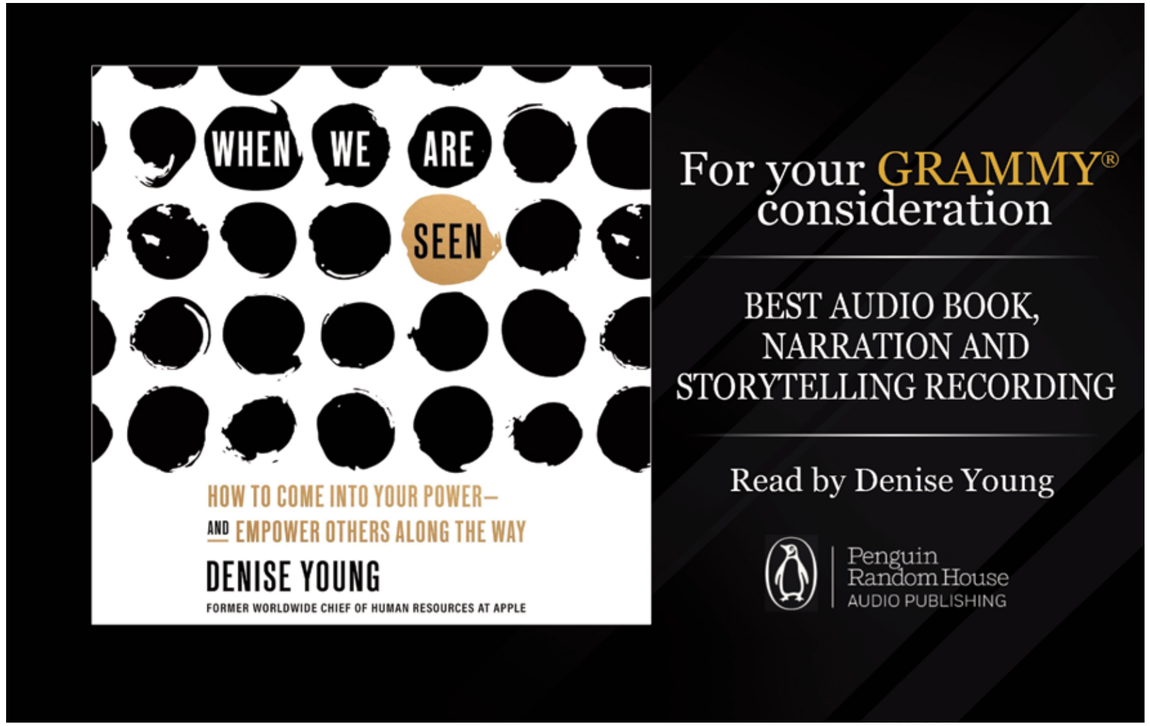
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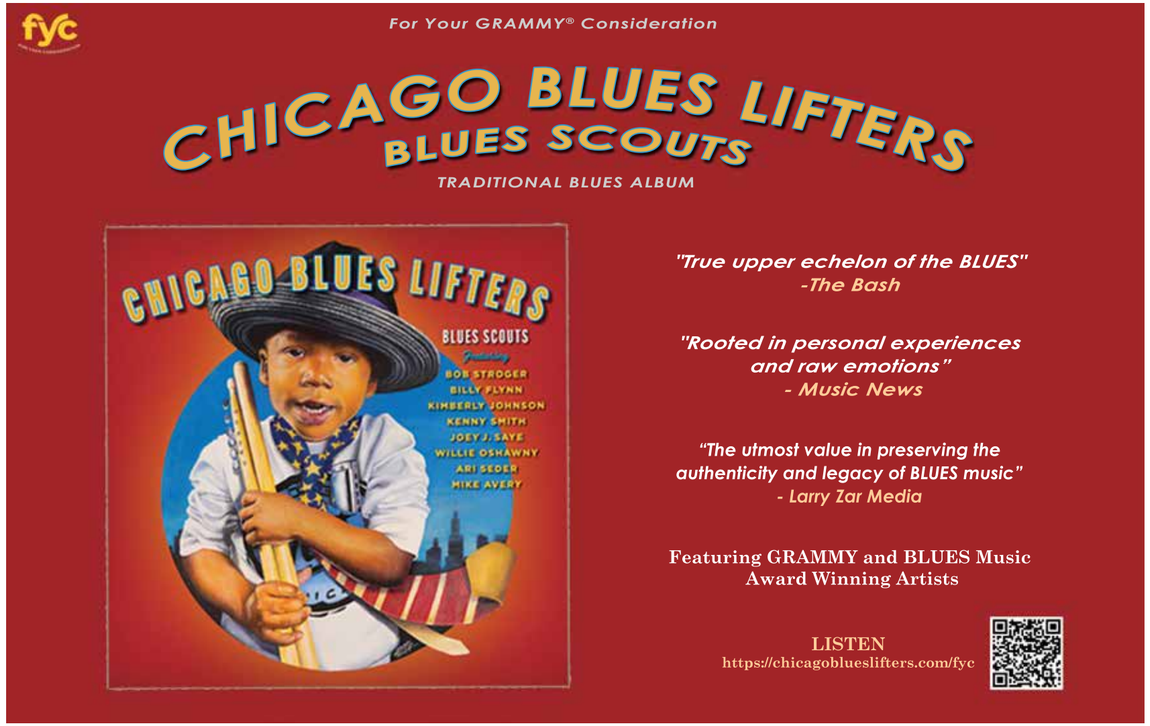
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BAN BROTHERS
Best Pop Duo/Group Performance
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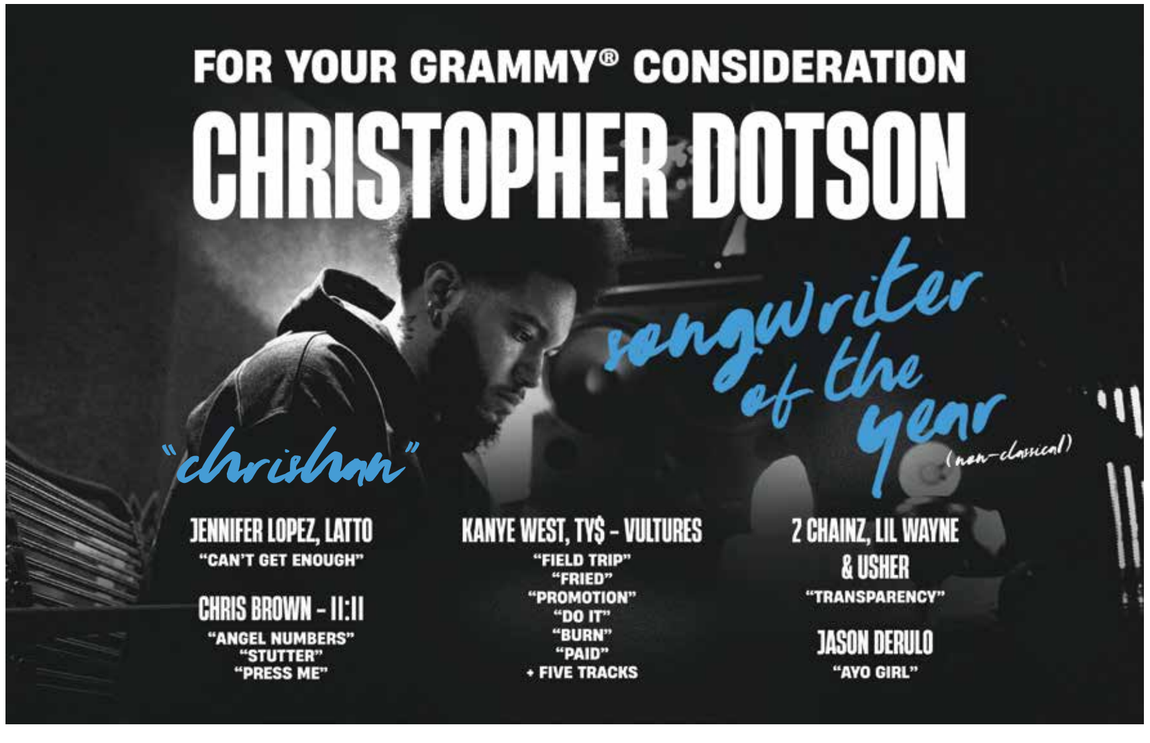
Best Americana Performance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(non-classical)
"chrishan"
JENNIFER LOPEZ, LATTO
"CAN'T GET ENOUGH"
CHRIS BROWN - 11:11
"ANGEL NUMBERS"
"STUTTER"
"PRESS ME"
KANYE WEST, TY$ - VULTURES
"FIELD TRIP"
"FRIED"
"PROMOTION"
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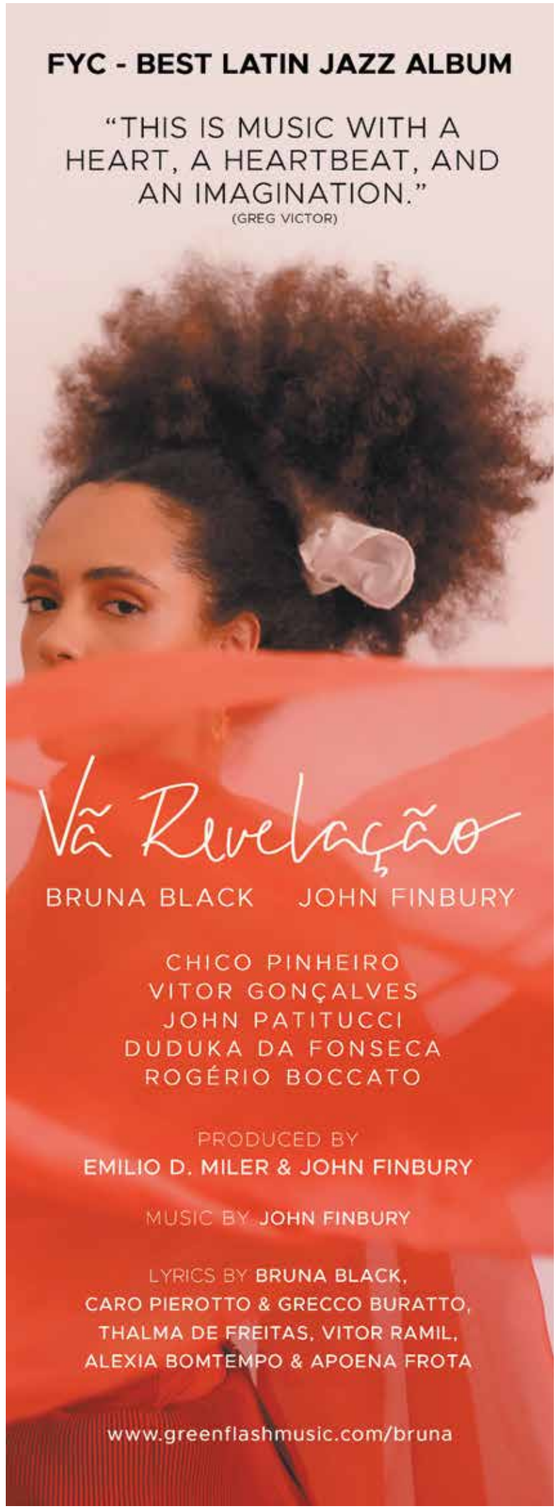
"BURN"
"PAID"
+ FIVE TRACKS
2 CHAINZ, LIL WAYNE & USHER
"TRANSPARENCY"
JASON DERULO
"AYO GIRL"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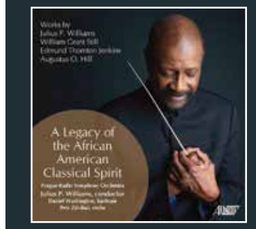

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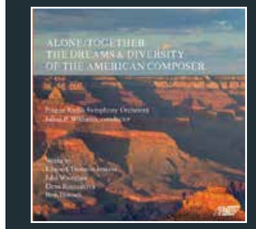
The Path of Glory

Edmund Thornton Jenkins
Rhapsodic Overture

Augustus O. Hill
Still With Thee



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Charlestonia: Folk Rhapsody

John Wineglass
Alone Together

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The Legend
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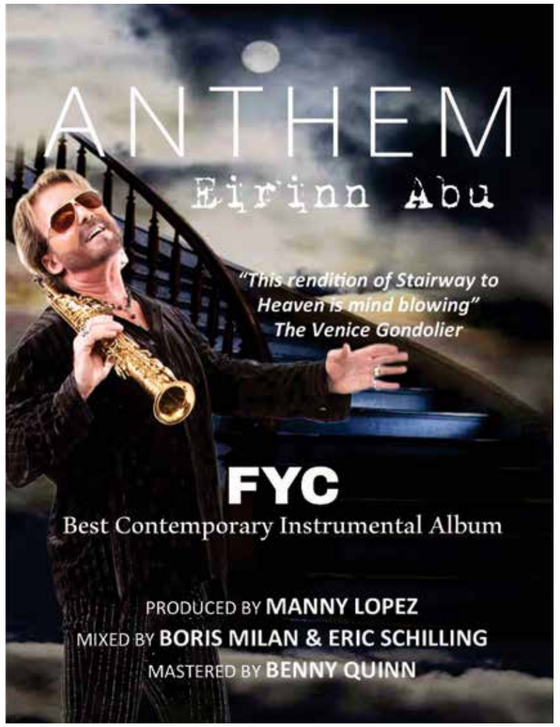
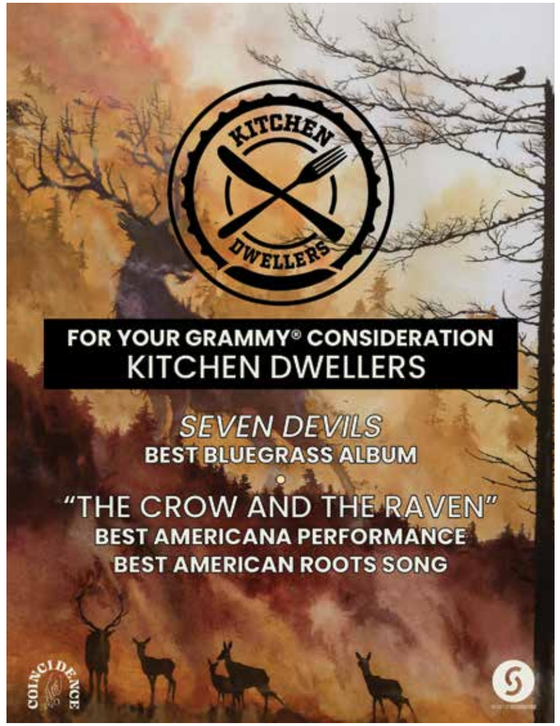
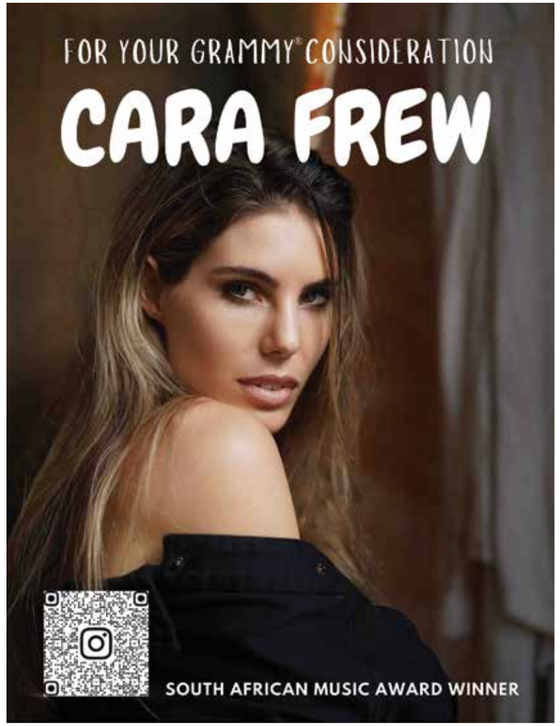

ANTHEM
Eirinn Abu
"This rendition of Stairway to Heaven is mind blowing"
The Venice Gondolier
FYC
Best Contemporary Instrumental Album
PRODUCED BY MANNY LOPEZ
MIXED BY BORIS MILAN & ERIC SCHILLING
MASTERED BY BENNY QUINN


KITCHEN DWELLERS
FOR YOUR GRAMMY® CONSIDERATION
KITCHEN DWELLERS
SEVEN DEVILS
BEST BLUEGRASS ALBUM
"THE CROW AND THE RAVEN"
BEST AMERICANA PERFORMANCE
BEST AMERICAN ROOTS SONG
COUNCIL OF DANCE

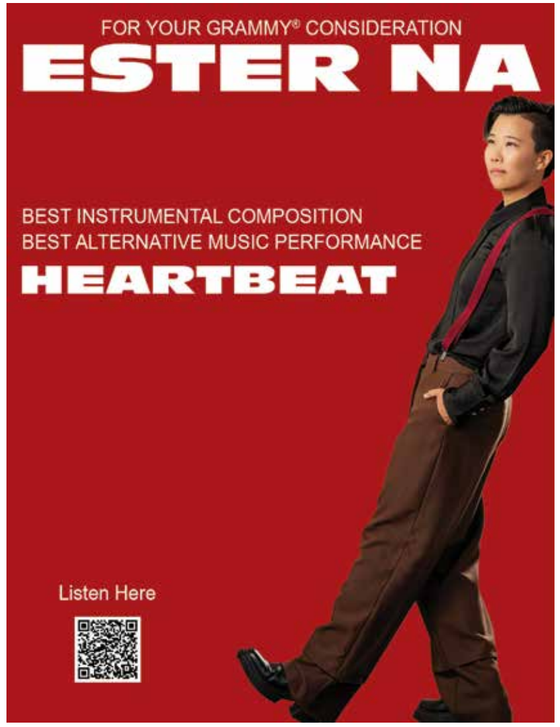
FOR YOUR GRAMMY® CONSIDERATION
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
JERRY JEAN ft. GRAMMY® WINNER NICOLE ZURAITIS
JERRY JEAN
NICOLE ZURAITIS
TEHILLAH ALPHONSO
LEAN IN
Written / arranged / produced by Jerry Jean
Vocals performed / arranged by Jerry Jean, Nicole Zuraitis, Tehillah Alphonso
Drums & percussion by John O'Reilly Jr. & Granville Mullings Jr.
Acoustic & electric guitar by Adam Stoler
Bass guitar by Justin Goldner
Saxophone by Ojiik
Strings by Jerry Jean
Piano by Jerry Jean
Mixed by Bryan Cook
Mastered by Jett Galindo I Bakery Mastering
LISTEN/LEARN
jerryjean.com/fyc
"Floats with layered, intricate melodies as a sense of joy and ease washes over us." EARMILK


FOR YOUR GRAMMY® CONSIDERATION
CARA FREW
SOUTH AFRICAN MUSIC AWARD WINNER

FOR YOUR GRAMMY® CONSIDERATION
Contemporary Classical Composition • Classical Instrumental Solo •
Producer Of The Year, Classical • Engineered Album, Classical
"Composer Elia Cmiral has partnered with the pioneering pan fl ute maestro Gheorghe Zamfi r to create Two Suites for Pan Flute and Orchestra with the Czech Sinfonietta, Radek Baborák (conductor)... writing two original compositions for this instrument and a modern orchestra is a revolutionary and groundbreaking project... the serene compatibility between the solo instrument and the orchestra provides some splendid sonic contrasts.. the pan fl ute in the hands of Zamfi r makes for a unique and compelling cross-cut of instrumentation and harmonious magic."
Randall D. Larson
Listen on MUSIC
YouTube
Spotify
ELIA CMIRAL
TWO SUITES FOR PAN FLUTE AND ORCHESTRA
GHEORGHE ZAMFIR
CZECH SINFONIETTA
CONDUCTOR RADEK BABORÁK
SIX STORIES FROM AN ENCHANTED GARDEN
SINFONIA CONCERTANTE FOR PAN FLUTE AND ORCHESTRA

FOR YOUR GRAMMY® CONSIDERATION
DUNCAN DANIELS
DAN CAIN: HONESTY & NOSTALGIA
"From Afrobeats to Indie Rock, singer Duncan Daniels is driven by melody"
FADER
"Dan Cain: Honesty & Nostalgia is more than just an album: it's a profound exploration of the human experience"
"A global masterpiece featuring nearly 50 musicians from 15 countries, highlighting resilience and passion"
AP
RECORD OF THE YEAR
"INTO THE SUNSET"
BEST ALTERNATIVE MUSIC ALBUM
PRODUCED BY: DUNCAN DANIELS, INCLUDING TRACKS MIXED AT ABBEY ROAD STUDIOS LONDON BY PAUL PRITCHARD & LEWIS JONES. MASTERED BY LUCIANO VASSALO & ALEX SOLANO
BEST IMMERSIVE AUDIO ALBUM
PRODUCED BY: DUNCAN DANIELS. MIXED AND MASTERED IN DOLBY ATMOS MASTERING BY: ALEX SOLANO

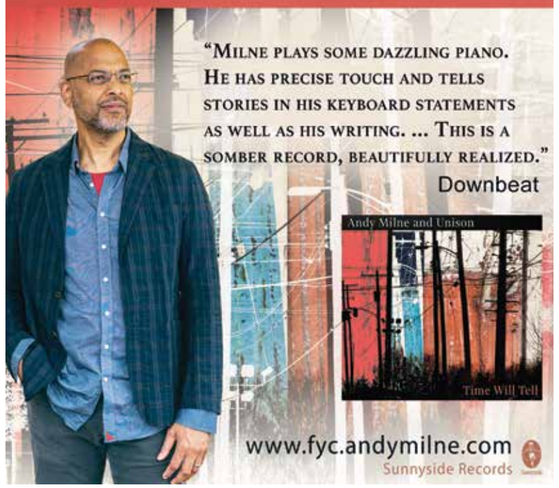
For Your GRAMMY® Consideration
TR3 featuring Tim Reynolds
Album Of The Year
Best Rock Album
Watch It
Best Instrumental Composition
"Watch It"


FOR YOUR GRAMMY® CONSIDERATION
ESTER NA
BEST INSTRUMENTAL COMPOSITION
BEST ALTERNATIVE MUSIC PERFORMANCE
HEARTBEAT
Listen Here

FOR YOUR GRAMMY® CONSIDERATION

BEST JAZZ INSTRUMENTAL ALBUM
BEST INSTRUMENTAL COMPOSITION - "APART"
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA - "PURITY OF HEART"
BEST ENGINEERED ALBUM, NON-CLASSICAL

Andy Milne and Unison **Time Will Tell**



FOR YOUR GRAMMY® CONSIDERATION

BEST AFRICAN MUSIC PERFORMANCE
J'RAY, sndy ft. Jeff Akoh
Production: Flezzybeats

BEST AFRICAN MUSIC PERFORMANCE
Meaku, Marie Monti, sndy
Production: JeyBeat

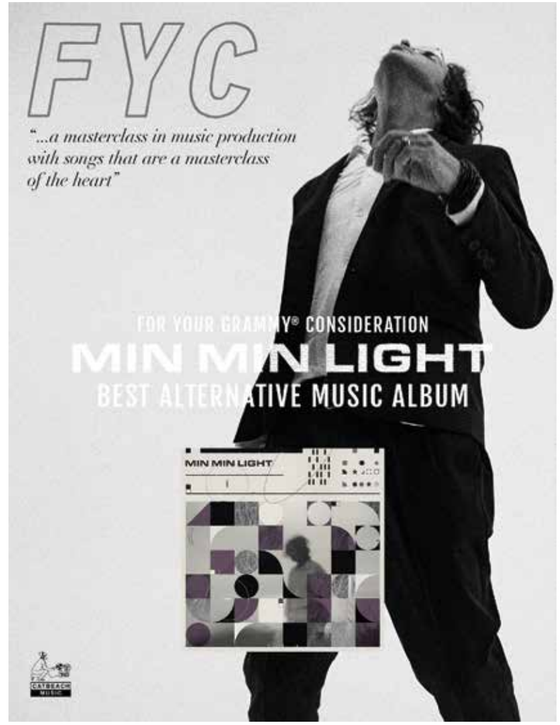
BEST GLOBAL MUSIC ALBUM
Meaku, sndy
Production: JEYBEAT

Feat Collaborations
Nitido Nintendo
Musicologo
Camilo Cuervo
Marie Monti Principio

"Afro Latino never sounded better ...."

FYC

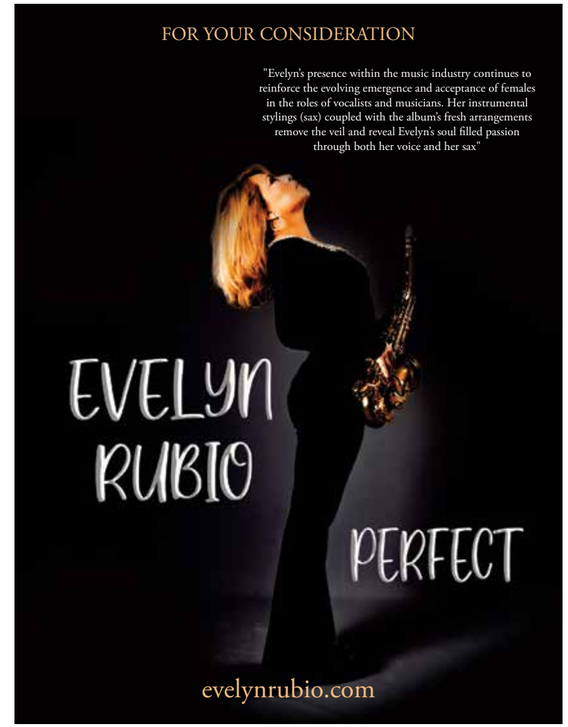
"...a masterclass in music production with songs that are a masterclass of the heart"



FOR YOUR GRAMMY® CONSIDERATION
MIN MIN LIGHT
BEST ALTERNATIVE MUSIC ALBUM

FOR YOUR CONSIDERATION

"Evelyn's presence within the music industry continues to reinforce the evolving emergence and acceptance of females in the roles of vocalists and musicians. Her instrumental stylings (sax) coupled with the album's fresh arrangements remove the veil and reveal Evelyn's soul filled passion through both her voice and her sax"



Lluís Capdevila
Mompou Revisited:
Intimate Impressions

Lluís Capdevila: piano
Petros Klampanis: double bass
Luca Santaniello: drums

Catalan pianist & composer Lluís Capdevila revisits the entire first ever published work by Catalan composer Frederic MOMPOU, with the help of a Leonardo grant from the BBVA Foundation in Spain.

For your consideration www.lluiscapdevila.com

Spotify Music

For Your GRAMMY® *Consideration*

DILLON FRANCIS

MUSIC ALBUM
DANCE / ELECTRONIC
THIS MIXTAPE IS FIRE TOO

MUSIC VIDEO
WITH GOOD TIMES AHEAD
LA ON ACID

WINNER BEST MUSIC VIDEO BERLIN INDEPENDENT FILM FESTIVAL
WINNER AUDIENCE AWARD SXSW
WINNER MOST TRASHY BERLIN MUSIC VIDEO AWARDS

FOR YOUR GRAMMY® CONSIDERATION
BEST DANCE/ELECTRONIC RECORDING
CANDI STATON X KELLY G.

POWER OF ONE
FEATURING 4X GRAMMY® NOMINATED
CANDI STATON

Glitterbox DEFECTED

FOR YOUR GRAMMY® CONSIDERATION

LATIN GRAMMY® WINNER
ALEX SINO
GLOBAL MUSIC AWARD WINNER
TARAS KUTSENKO

- BEST CLASSICAL COMPENDIUM
  DOMUS SOLIS
- BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE
  R. GLIERE 12 DUOS FOR 2 VIOLINS
- BEST ORCHESTRAL PERFORMANCE
  ROMANTIC SYMPHONIES EDITED BY LEONARD BERNSTEIN
- BEST CONTEMPORARY INSTRUMENTAL ALBUM
  THE HOUSE OF DREAMS
- PRODUCER OF THE YEAR, CLASSICAL
  TARAS KUTSENKO and ALEX SINO

With ZHANJIAJIE PHILHARMONIC ORCHESTRA CAMILO VALENCIA, AL DI MEOLA, ED CALLE, OLEG POLYANSKIY, CAMILO VELANDIA, RICHARD BRAVO, FRANCIS GOYA.

FOR YOUR GRAMMY® CONSIDERATION

BEST JAZZ VOCAL ALBUM

RIAN MUSIC

"It would be hard to pick out Bass' originals from those by Sondheim, Kern, Berlin et al" ALL ABOUT JAZZ (UK)

"One of Ireland's leading vocal jazz talents" JAZZIZ (USA)

"Stella Bass is a storyteller" MUSICAL MEMOIRS (USA)

www.stellabass.com

For Your GRAMMY® Consideration

Best New Age, Ambient, Or Chant Album

www.kevinkeller.com/fyc

For Your GRAMMY® Consideration
Best Contemporary Christian Music Album

Safe Harbor

"Sharing God's Word
with a little Rock & Roll."

Tiki McPherson
Singer Songwriter
for Jesus

Listen Here:

misti blu two

amillionsons
taka boom
chaka khan
mark stevens

FOR YOUR GRAMMY® CONSIDERATION

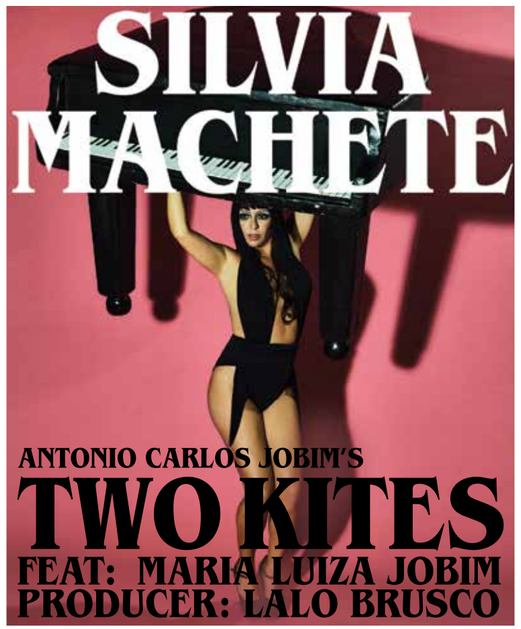
- **Best Traditional R&B Performance**
  Misti Blu Two feat. Taka Boom with Chaka Khan & Mark Stevens
- **Best Remixed Recording**
  Misti Blu Two feat. Taka Boom with Chaka Khan & Mark Stevens (Blakkat Remix)

amillionsons' work features a stunning lead by Taka Boom, celebrated for her work with George Clinton's Parliament, Prince, Undisputed Truth and chart topping UK House records. She's supported sublimely by siblings Mark Stevens & Chaka Khan - 10x GRAMMY® Winner & Rock 'n' Roll Hall Of Famer.

This transatlantic collaboration unites those iconic soul family vocals with a retro-modern RnB musicality and a sensitive, fresh take on the wistful beauty of the Bob Montgomery classic. Blakkat's remix juxtaposes this RnB record into a full blown Chicago House party with soaring vocal clips over timeless beats.

FOR YOUR GRAMMY® CONSIDERATION

SILVIA MACHETE



ANTONIO CARLOS JOBIM'S
TWO KITES
FEAT: MARIA LUIZA JOBIM
PRODUCER: LALO BRUSCO

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

FOR YOUR GRAMMY® CONSIDERATION
'LUMAYO KA MAN'
"BEST GLOBAL MUSIC PERFORMANCE"

Social Dragon PR

MJ RACADIO

DELIA NAVAL
MUSIC ARRANGEMENT BY RASEC ORTEGA
PRODUCER: GARTH GARCIA, FRANCIS HO,
& MJ RACADIO

MUSIC INSPIRED BY 1521
"BEST GLOBAL MUSIC ALBUM"

15 21 Lumayo Ka Man

SPECIAL THANKS TO:
SEPTIMIUS THE GREAT

STREAMING ON Spotify

BLOGTALK

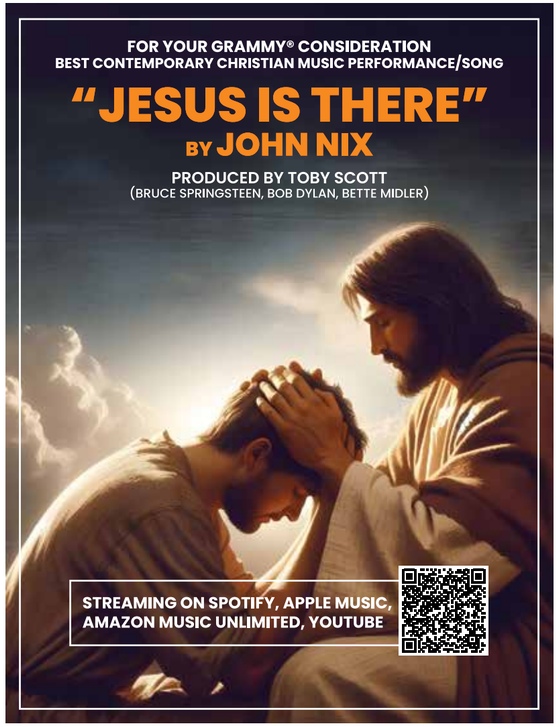
Starlink MUSIC

*CELEBRITY STYLIST: OJIE LEONA
DERMATOLOGIST: DR. TESS MAURICIO
SUIT BY: JEAN AMOUR COUTURE
KIEL ORTEGA

FOR YOUR GRAMMY® CONSIDERATION
BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"JESUS IS THERE"
BY JOHN NIX

PRODUCED BY TOBY SCOTT
(BRUCE SPRINGSTEEN, BOB DYLAN, BETTE MIDLER)



STREAMING ON SPOTIFY, APPLE MUSIC,
AMAZON MUSIC UNLIMITED, YOUTUBE

FOR YOUR GRAMMY® CONSIDERATION

BEST GLOBAL MUSIC PERFORMANCE

MAUSAM

Anirudh Varma Collective | Kavya Singh | Divyam Sodhi | Likhari

"Anirudh Varma Collective are consistent creators of delectable fusion music with all the stresses on a Hindustani Classical core and savvy production elements on the peripherals."

Instagram: @anirudhvarmaofficial

Scan here to listen to the song

FOR YOUR CONSIDERATION FOR THE GRAMMY AWARDS®

WILLOW SEIXAS

THESE BROKEN PIECES

Album Of The Year // Alternative Music Album // Record Of The Year, Song Of The Year, Alternative Music Performance & Music Video // Producer Of The Year, Non-Classical: Dawn Elder // Engineered Album, Non-Classical: Dominic Camardella // Recording Package: Lynne Seixas & Tara Montgomery

willowzsong

FOR YOUR CONSIDERATION

for Album Of The Year

Amazon Apple Spotify YouTube

FOR YOUR CONSIDERATION:
BEST NEW AGE, AMBIENT, OR CHANT ALBUM

ADAGIO for STRINGS and SOUL (432 Hz)

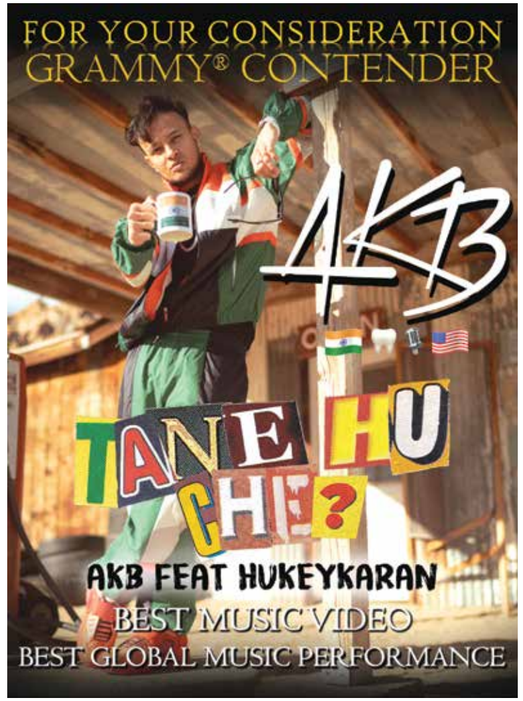
STEVEN HALPERN
ft. DAVID DARLNG
(1941-2021)

"From earthy to ethereal, a career-best collaboration between two iconic artists who helped pioneer the genre."
—OnlineMusicExpress

Produced/Arranged by
STEVEN HALPERN
"A founding father of New Age Music."
— Los Angeles Times
(with posthumous inspiration from the other side)

http://www.StevenHalpernMusic.com/FYC
Adagio for Strings and Soul (432 Hz)
https://www.youtube.com/watch?v=LeFEFWfcc-0

FOR YOUR CONSIDERATION
GRAMMY® CONTENDER



CHRISTIAN LOVE'S MUSIC VIDEO IS NOW PRESENTED
FOR YOUR CONSIDERATION.

SUM SUM SUMMER

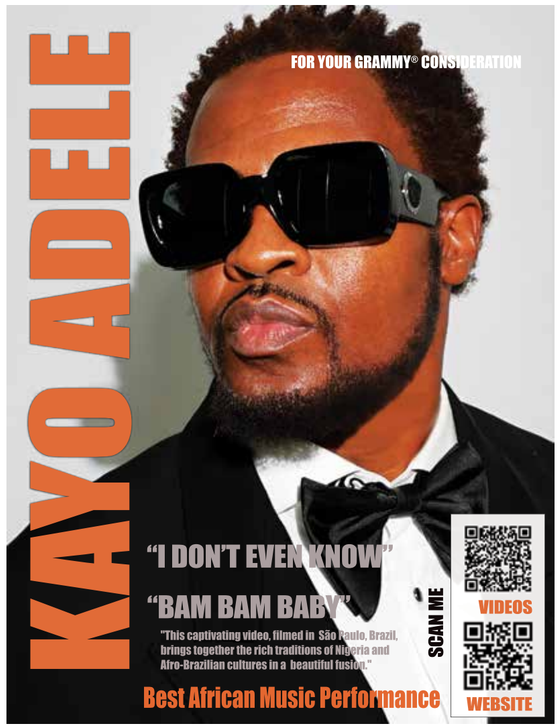
- BEST MUSIC VIDEO CATEGORY
- DIRECTED BY JOHN STAMOS
- with MIKE LOVE OF THE BEACH BOYS

WWW.CHRISTIANLOVEOFFICIAL.ORG

©2024 CL & TM PRODUCTIONS

SCAN ME!

KAYO ADELE



FOR YOUR GRAMMY® CONSIDERATION

"I DON'T EVEN KNOW"
"BAM BAM BABY"

"This captivating video, filmed in São Paulo, Brazil, brings together the rich traditions of Nigeria and Afro-Brazilian cultures in a beautiful fusion."

SCAN ME
VIDEOS
WEBSITE

Best African Music Performance

"ALTERNATING JAZZ"

Scan to Hear -->
Click Me to Hear

FYC: Best Alter-native Jazz Album

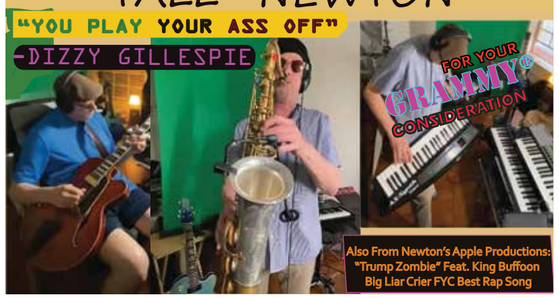
FYC: Best Jazz Per-formance

"CARRY A GRUNGE JAZZ"

"The Multi-Genre, Totally Improvised, JAZZ ALBUM YOU CAN DANCE TO"

JEFFREY "SAXOPHONE TALL" NEWTON

"YOU PLAY YOUR ASS OFF"
-DIZZY GILLESPIE



Also From Newton's Apple Productions:
"Trump Zombie" Feat. King Buffoon
Big Liar Crier FYC Best Rap Song

FOR YOUR GRAMMY® CONSIDERATION

ALANA RICH

LISTEN HERE

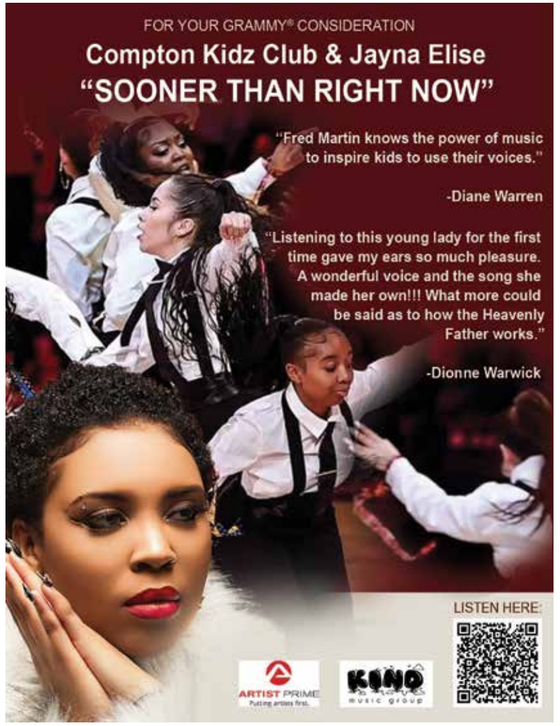
"ENIGMATIC" "LUSH, VELVETY"

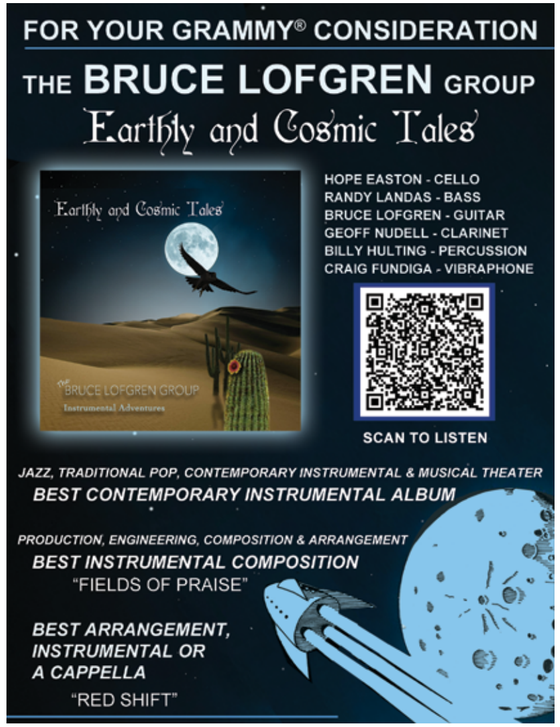
CELEB MIX

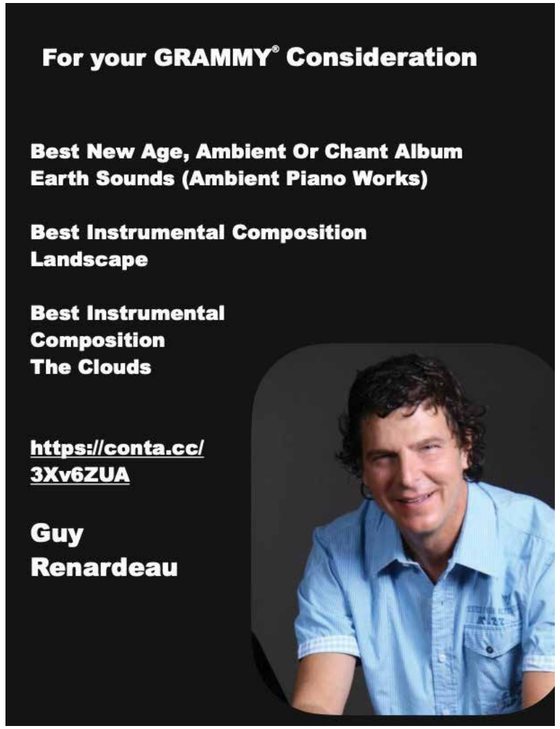
NEW STEREO
'BEST DANCE POP RECORDING'

For Your GRAMMY® Consideration
Songwriter/Producer
LUGO
MUSICSQUARED
ALKEBULAN DREAMS
LUGO
ARMED FORCES ENTERTAINMENT
LOVEKISSMUSIC

For your GRAMMY® consideration
ELEANOR RIGBY
LEO WASHINGTON
ANDREA FRESU
LEO WASHINGTON
JULYO
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
FEATURING
NICOLE ZURAITIS | DR STEVE GADD
GATO BARBIERI | MICHAEL BRECKER
WWW.HITSONGSGROUP.COM/FYC


FOR YOUR GRAMMY® CONSIDERATION
Compton Kidz Club & Jayna Elise
"SOONER THAN RIGHT NOW"
"Fred Martin knows the power of music to inspire kids to use their voices."
-Diane Warren
"Listening to this young lady for the first time gave my ears so much pleasure. A wonderful voice and the song she made her own!!! What more could be said as to how the Heavenly Father works."
-Dionne Warwick
LISTEN HERE:
ARTIST PRIME
KIND MUSIC GROUP


FOR YOUR GRAMMY® CONSIDERATION
THE BRUCE LOFGREN GROUP
Earthly and Cosmic Tales
HOPE EASTON - CELLO
RANDY LANDAS - BASS
BRUCE LOFGREN - GUITAR
GEOFF NUDELL - CLARINET
BILLY HULTING - PERCUSSION
CRAIG FUNDIGA - VIBRAPHONE
SCAN TO LISTEN
JAZZ, TRADITIONAL POP, CONTEMPORARY INSTRUMENTAL & MUSICAL THEATER
BEST CONTEMPORARY INSTRUMENTAL ALBUM
PRODUCTION, ENGINEERING, COMPOSITION & ARRANGEMENT
BEST INSTRUMENTAL COMPOSITION
"FIELDS OF PRAISE"
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
"RED SHIFT"


For your GRAMMY® Consideration
Best New Age, Ambient Or Chant Album
Earth Sounds (Ambient Piano Works)
Best Instrumental Composition
Landscape
Best Instrumental Composition
The Clouds
https://conta.cc/3Xv6ZUA
Guy Renardeau

For Your GRAMMY® Consideration
BEST R&B SONG
"Issues"
Produced By CHRISTOPHER BILLIK
BEST DANCE / ELECTRONIC RECORDING
"Die Young"
Produced By EDM, HOUSE DANCE / POP DUO DVBBS
"Rolling Stone"
Produced By CHRISTOPHER BILLIK
CATCH ME WHILE I CARE
Listen Here:
Kaash Paige is a multifaceted artist who doesn't shy away from challenges and taking control of her destiny. Although her music has been very successful over the years, she's starting fresh as an independent artist who refuses to be put in a box and told what to do.In our new interview, we sat down with Kaash Paige to learn all about her new album "Catch Me While I Care" and what she has in store for the future.
— galoremag.com

FOR YOUR GRAMMY® CONSIDERATION
Dancing and Crying
BEST DANCE/ELECTRONIC ALBUM
BEST DANCE POP RECORDING
"I Go Dance"
KIESZA

For Your Consideration
Best Contemporary Classical Composition
Best Opera Recording
Paola Prestini
THE OLD MAN AND THE SEA
"Otherworldly...outright gorgeous. ..music of candid vulnerability."
The New York Times
paolaprestini.com

FYC BEST FOLK ALBUM

Return of the Folk Singer

The songs of Bob Dylan, Leonard Cohen, Neil Young, John Prine, Richard Thompson & Solomon King recorded live in cafes, clubs & bars

www.SolomonKingMusic.com/FYC

FOR YOUR GRAMMY® CONSIDERATION

BEST GLOBAL MUSIC PERFORMANCE

YOU AND US

LULAJ LULAJ

FOR YOUR GRAMMY® CONSIDERATION

Nancy Erickson Lamont

Through the Passages

Produced by Johnaye Kendrick

Named in the *All About Jazz* Best Jazz Albums Of 2024: All-Star Break Edition!

"..a striking move into original compositions and production that signals a new phase in her vocal career"
Earshot Jazz

FOR **YOUR** CONSIDERATION

KATELYN & JULES
My Love

MICHAEL CONSTANTINO
Perfect Attraction

Produced by **JULIAN SUNDBY**

THE **BLIND BOYS OF ALABAMA**

WITH DONAVON FRANKENREITER **FOR YOUR CONSIDERATION**

'GOTTA BELIEVE' AMERICANA PERFORMANCE
AMERICAN ROOTS SONG

"Songs like this point the way toward unity and understanding."
"Inspirational; sobering. A song for the times." -Tracy Grammer, GASC

I AM NOT HAMAS (SONG FOR GAZA)

Nicolette Aubourg

FOR YOUR GRAMMY®CONSIDERATION:
Song of the Year Record of the Year
Best Alternative Music Performance
Best Music Video

LISTEN / VIEW:

"Wow. What a piece of writing." - Jason Blume, GASC

All song proceeds go to humanitarian aid for Gaza

JAI DENISE

Emerging artist Jai Denise delivers a smooth R&B vibe with her latest single, "Do You Really Got Me," a song about taking accountability in relationships.

Known for blending pop and R&B, Jai's music encourages self-love and being unapologetically yourself. An independent artist from Indianapolis with a degree in music production and entertainment business, Jai Denise uses her music to uplift and inspire others through her personal journey. Jai Denise: "Music helped me through tough times, and now I'm using it to help others."

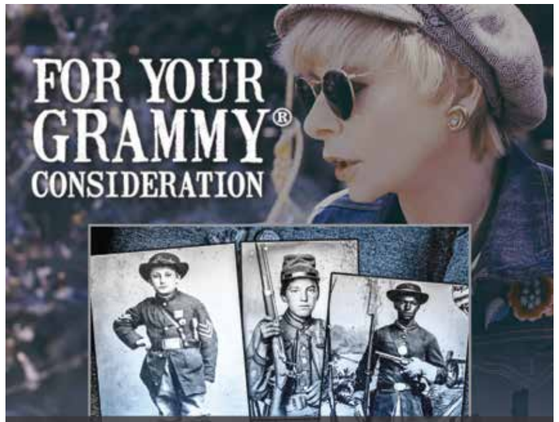
Listen to Do You Really Got Me by Jai Denise, now eligible for GRAMMY® consideration.

www.jaidenise.com
@jai.denise on Instagram
Jaidenisered@gmail.com

For Your Consideration
Best New Artist

Credits:
Producer:
Patrick "Legendary P Beatz" Booth
Engineer, Mixer, Mastering Engineer: Mitch Loman
Songwriter: Jai Denise
Photo credits: Tache Productions

FOR YOUR GRAMMY® CONSIDERATION



Dulcie's song takes us back to one night, along one river, during the Civil War. Her vocal, her Appalachian dulcimer, and the fiddle-playing of Tammy Rogers tell the story.

DULCIE TAYLOR
★BLUE AND GRAY★

BEST AMERICAN ROOTS PERFORMANCE

***Written by** Dulcie Taylor | **Produced by** George Nauful, Mesa/Bluemoon Recordings*

WWW.DULCIETAYLOR.COM/FYC

FOR YOUR
GRAMMY®
CONSIDERATION

Best Global Music Album:
Madaraka Vibes Album
Simon Javan Okelo

More about Simon Javan Okelo:
Simon Javan Okelo is a father, media creator, entrepreneur, and musician with deep roots in Kenya. His work spans across digital media and live events, promoting and celebrating African and African American narratives both locally and globally.

- **Global Initiatives**: Since 1991, Simon has been working on global initiatives, including founding the Young Generation Centre orphanage during the AIDS epidemic in 1997 with his family.
- **Leadership:** His leadership in Africa includes serving as Field Director at Solace International (2005-2010) and Associate Director at MED25 International.
- **Madaraka Festival:** Since 2014, Madaraka Festival has attracted over 380,000 attendees and reached 30 million people digitally. This festival strengthens ties between African and African American communities and fosters partnerships with international communities, empowering diversity and inclusion in Seattle.

FOR YOUR
CONSIDERATION

Atlanta Symphony Orchestra

Music Director Nathalie Stutzmann leads the Atlanta Symphony Orchestra in music by Dvořák in her debut recording as a conductor.

Learn more at **aso.org/grammy**

FOR YOUR GRAMMY® CONSIDERATION

BLACK IS BEAUTIFUL

EUGENE CONCERT CHOIR & ORCHESTRA | DR. DIANE RETALLACK ARTISTIC DIRECTOR & CONDUCTOR
EXIGENCE: A SPHINX VOCAL ENSEMBLE | DR. EUGENE ROGERS ARTISTIC DIRECTOR & CONDUCTOR

Best Choral Performance

UNDINE SMITH MOORE
SCENES FROM THE LIFE OF A MARTYR (*World Premiere Recording*)
JOEL THOMPSON
SEVEN LAST WORDS OF THE UNARMED

Repertoire, musicality, booklet, sound engineering, historic significance – this album is a valuable addition to any collection, personal or educational. — *Oregon Artswatch*

SPHINX
Available now on the GRAMMY Award winning label imprint **NAVONA RECORDS**
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"Got Me Started" - Troye Sivan
"What's the Time Where You Are?" - Troye Sivan
"In My Room" - Troye Sivan & Guitarricadelafuente
"Supernatural" - Ariana Grande with Troye Sivan
"DJ Play A Christmas Song" - Cher
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Oct 24/25 - BLUES ALLEY- WASHINGTON, DC
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"WITH ALL I GOT"

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"Calm Before The Storm"

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Chyna Nicole
Reggae Trod
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BEST CHILDREN'S MUSIC ALBUM
Divinity Roxx
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Produced by
Divinity Roxx, Wayne Gerard, and Mary Brown
Featuring
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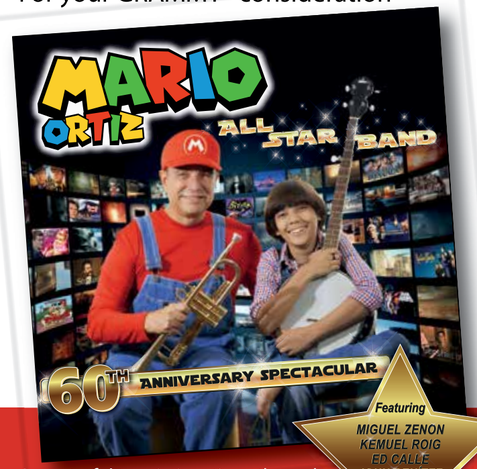

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Natalie Mann, Soprano

"A Triumph of the Neo-Salon Movement"

American Art Song by Living Composers

www.NatalieMann.com

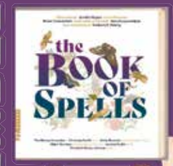
GRAMMY Awards®

For Your Consideration

Best Classical Solo Vocal Album

Best Album Notes

FOR YOUR CONSIDERATION THE MERIAN ENSEMBLE



"a mixture of enthusiasm, finesse, and dedication that transpires from every line of this rendering" – EarRelevant

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE:
The Merian Ensemble, The Book of Spells

BEST CONTEMPORARY CLASSICAL COMPOSITION:
Clarice Assad "The Book of Spells"
Soon Hee Newbold "She Flies With Her Own Wings"
Leilehua Lanzilotti "meridian"

WORLD PREMIERE RECORDINGS

BEST ENGINEERED ALBUM, CLASSICAL:
Robert Friedrich

NINE CONTEMPORARY WORKS BY WOMEN

PRODUCER OF THE YEAR, CLASSICAL:
Elaine Martone

Listen at: bit.ly/merian-thebookofspells or use QR code.

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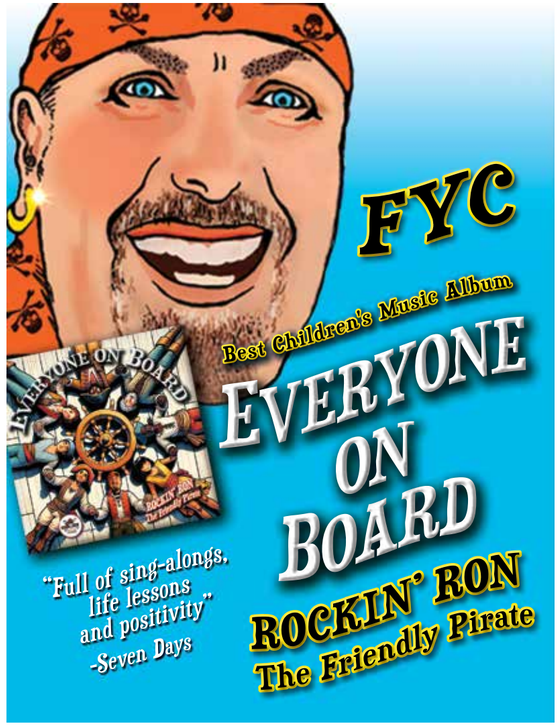


BEST COUNTRY SONG

ANCHOR

As she carves her path in the music industry, her songs are more than just melodies and lyrics -they are the stories of life, love, and the ties that bind us all. - Texas Today

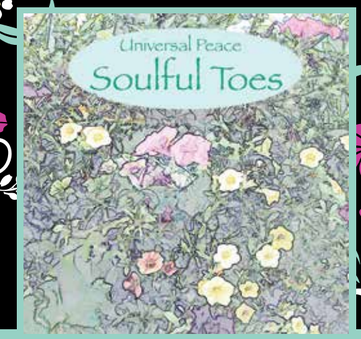
ASHLEY PUCKETT

"In a time when we need more love to be shown, this song is my anthem and self reflection. I've loved, and will continue to love unconditionally. We don't all have the strength to be a pillar, but I was given the strength, so I will be the Anchor." - Ashley Puckett

This Country Starlet's "Anchor" is more than a worthy addition to her growing discography; it's a beacon for anyone needing a reminder of the enduring power of love and support - A universal truth. - Music Crowns

FOR YOUR GRAMMY® CONSIDERATION

For Your GRAMMY® Consideration



Producer of the Year, Non-Classical
Ed Anderson
(Soulful Toes, Beck, Forest for the Trees, Martian Forest Service, The Recycling Music Stand Band, Withinfinite, MC Skat Kat, The College Boyz, Alder Ensemble)

Best Alternative Music Album
Universal Peace by Soulful Toes

Best Alternative Music Performance
We Can Make A Difference by Soulful Toes
Featuring Patrick (Squeaky G.) Guidry & GRAMMY Award Winner Lili Haydn.

Best Pop Duo/Group Performance
Beautiful Cloudy Days by Soulful Toes
Featuring Patrick (Squeaky G.) Guidry

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THE ROARING 2020s
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"My Funny Valentine"
(Arr. Paul Croteau/Joy Frost)
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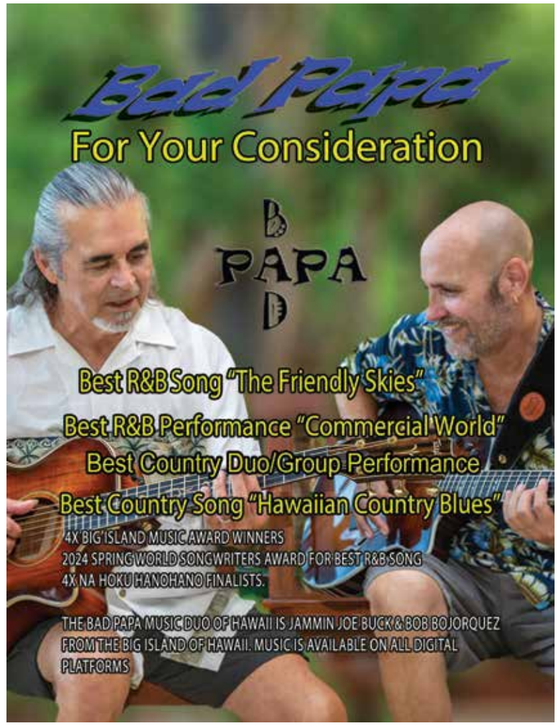
Bad Papa
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Best R&B Song "The Friendly Skies"
Best R&B Performance "Commercial World"
Best Country Duo/Group Performance
Best Country Song "Hawaiian Country Blues"
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"DEVIL IN THE DETAILS"
BEST AMERICAN ROOTS SONG
BEST AMERICANA PERFORMANCE
"Hotter than Hell"
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Named in RollingStone's
"Songs You Need To Know"
"An unforgettable story…filled with its share of mystery."
People
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REMY LE BOEUF
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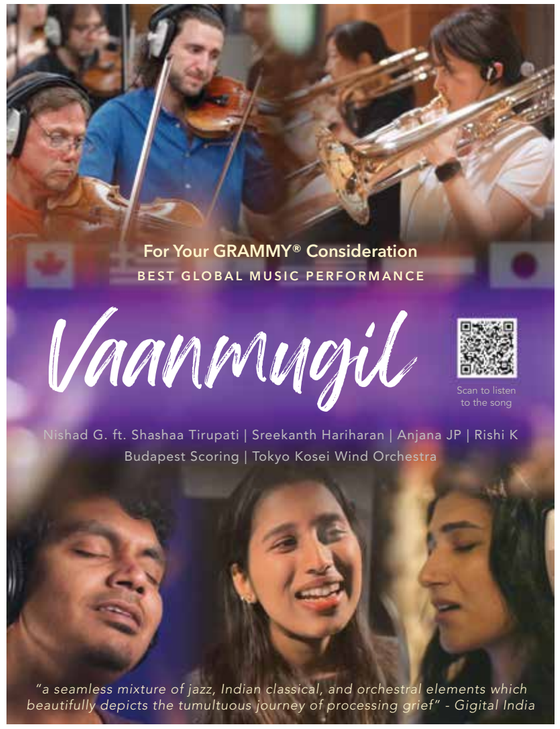
HEARTLAND RADIO, REMY LE BOEUF'S ASSEMBLY OF SHADOWS
BEST INSTRUMENTAL COMPOSITION
BEST JAZZ PERFORMANCE
HEARTLAND RADIO
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
STOP & GO
BEST ARRANGEMENT, INSTRUMENTS & VOCALS
BARBARA feat. Julia Easterlin
BEST CONTEMPORARY CLASSICAL COMPOSITION
VIGNETTE NO. 20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Vaanmugil
Scan to listen to the song
Nishad G. ft. Shashaa Tirupati | Sreekanth Hariharan | Anjana JP | Rishi K
Budapest Scoring | Tokyo Kosei Wind Orchestra
"a seamless mixture of jazz, Indian classical, and orchestral elements which beautifully depicts the tumultuous journey of processing grief" - Gigital India

chartbreaker

MARK AMBOR

How the singer-songwriter proved he and pop stardom "Belong Together"

BY RANIA ANIFTOS

PHOTOGRAPHED BY MEREDITH JENKS

No. 20

PEAK ON *BILLBOARD*'S MAINSTREAM TOP 40 CHART

Ambor photographed Sept. 23 at Rockwood Hall in Sleepy Hollow, N.Y.

At the end of 2022, despite recently signing a record deal and releasing his debut EP, pop singer-songwriter Mark Ambor felt lost. "I fell into this routine of teasing a song, [and] if it did well, putting it out, but I wasn't saying anything I really mean," he remembers. To clear his mind, he embarked on a monthslong international backpacking trip with his then-girlfriend — and returned feeling inspired. A few months later, he struck gold: While playing guitar in his bedroom, he penned the hook to what would become the cozy, uplifting "Belong Together," his soon-to-be breakthrough hit.

Ambor, 26, grew up in Pleasantville, N.Y., and played the piano from a young age. Though he took a break to prioritize his high school social life, he rekindled his love for the instrument prior to graduation. That summer, he wrote his first song as he grappled with having to leave his hometown to attend Fairfield University in Connecticut. After sending the song to his parents, "My mom was like, 'Dad and I love this song. Who's the artist?' " he recalls with a laugh. "I was like, 'Mom, it's me!' " Encouraged by the response, Ambor self-released a few songs in college. He graduated with a marketing degree in 2020, but he decided to give himself six months to pursue music full time before considering a different job.

He joined TikTok later that year and steadily began to grow a following on the platform with breathtaking covers (including renditions of Coldplay's "Yellow" and Billie Eilish's "Happier Than Ever") and original songs. His profile caught the attention of then-independent manager Kyle Thomson, who admits he's a "sucker" for a great voice over a piano melody — and asked Ambor to send a few demos. By the end of 2020, the two had a management deal in place.

Initially, Thomson recalls Ambor wanting to make "early-2000s festival, opera-rock music, like Passion Pit or Grouplove," though he encouraged Ambor to let his natural, raspy voice shine. "What he meant was he wanted to make music that made him feel the way those bands made people feel," Thomson says. And when he first heard "Belong Together," he knew Ambor had succeeded. The singer-songwriter began to tease the track on TikTok last December and, after building hype with repeated posts, released the song on Feb. 16.

In the months that followed, Ambor posted frequent videos of himself walking the streets of major European cities while on tour and singing the track's chorus, several of which have compiled more than 10 million views. By mid-May, the single debuted on the Billboard Hot 100 and has since spent 21 weeks on the chart. It has reached peaks of Nos. 24 and 20 on the Global Excl. U.S. and Mainstream Top 40 charts, respectively, and has earned 610.2 million official on-demand global streams through Sept. 26, according to Luminate.

In August, Ambor's debut album, *Rockwood*, arrived through Hundred Days/Virgin Music Group. He split with the label soon after its release, and while he doesn't divulge much on specifics, he emphasizes trusting his gut while growing his career. "People sometimes get too caught in the industry of it all," he says. "Maybe I'll sign to a major; maybe I'll stay independent forever. What matters is putting out good music." Adds Thomson: "He has the best work ethic of anyone I've ever met. Mark thinks that he can be Taylor Swift, and I'm not going to stop him."

billboard

2024

TOP BUSINESS MANAGERS

On Nov. 16, *Billboard* will showcase the most in-demand business managers, whose financial expertise ensures their music industry clients invest (and spend) their money wisely.

Making money in the music industry is hard enough for artists and executives, which is why they turn to an elite few to help with financial profit and investment.

As a result of the rise of branding deals and streaming services, the task of managing artist income has become more complicated than ever, making the role of music business managers invaluable.

Advertise in this issue and reach an elite group of influencers who guide their clients' financial fortunes and know a thing or two about how to invest their own money.

CONTACTS

East Coast/Midwest: Joe Maimone | joe.maimone@billboard.com

Touring and West Coast: Cynthia Mellow | cmellow615@gmail.com

International: Ryan O'Donnell | rodonnell@pmc.com

Latin: Marcia Olival | marciaolival29@gmail.com

Southeast: Lee Ann Photoglo | laphotoglo@gmail.com

ISSUE DATE 11/16 | AD CLOSE 11/5 | MATERIALS DUE 11/7

nonesuch

Hurray for the Riff Raff
The Past Is Still Alive

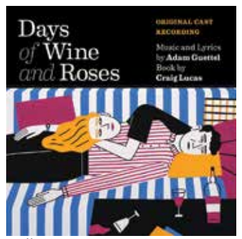
The Black Keys
Ohio Players

Laurie Anderson
Amelia

Ambrose Akinmusire
Owl Song

Illinoise: A New Musical
(Music and Lyrics by Sufjan Stevens)

Molly Tuttle & Golden Highway
"Into the Wild"

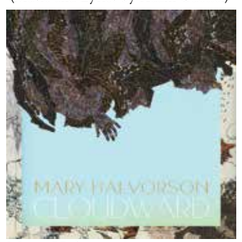


Kelli O'Hara, Brian D'Arcy James
Days of Wine and Roses
(Music and Lyrics by Adam Guettel)

Brad Mehldau
Après Fauré

Brad Mehldau
After Bach II

Los Angeles Philharmonic, John Adams
Girls of the Golden West



Mary Halvorson
Cloudward

Yussef Dayes
The Yussef Dayes Experience (Live From Malibu)

Caroline Shaw, Sō Percussion
Rectangles and Circumstance

Timo Andres, Metropolis Ensemble
Blind Banister

The Staves
All Now

DAVÓNE TINES & THE TRUTH
"LET IT SHINE" &
"THE HOUSE I LIVE IN"

Nathalie Joachim
Ki moun ou ye

Ibelisse Guardia Ferragutti
& Frank Rosaly
MESTIZX

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ADAM SANDLER
AHADADREAM
ANDRA DAY
AVENGED SEVENFOLD
BEBE REXHA
BILLY STRINGS
BLUR
BRANDY CLARK
CHER
††† (CROSSES)
DASHA
DAVID GUETTA
DILJIT DOSANJH & SAWEETIE
DISTURBED
EARL SWEATSHIRT & THE ALCHEMIST
GOO GOO DOLLS
GREEN DAY
JOSH GROBAN
JOSHUA BASSETT
LIAM GALLAGHER & JOHN SQUIRE
LINKIN PARK
MAC MILLER
MAKENZIE
MAX
MICHAEL MARCAGI
MIKE SHINODA
MOTHER MOTHER
MUSE
NEIL YOUNG
NLE CHOPPA
OMAH LAY
OMAR APOLLO
ORVILLE PECK
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PET SHOP BOYS
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ROD STEWART WITH JOOLS HOLLAND
RÜFÜS DU SOL
SAM GELLAITRY
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THE BLACK KEYS
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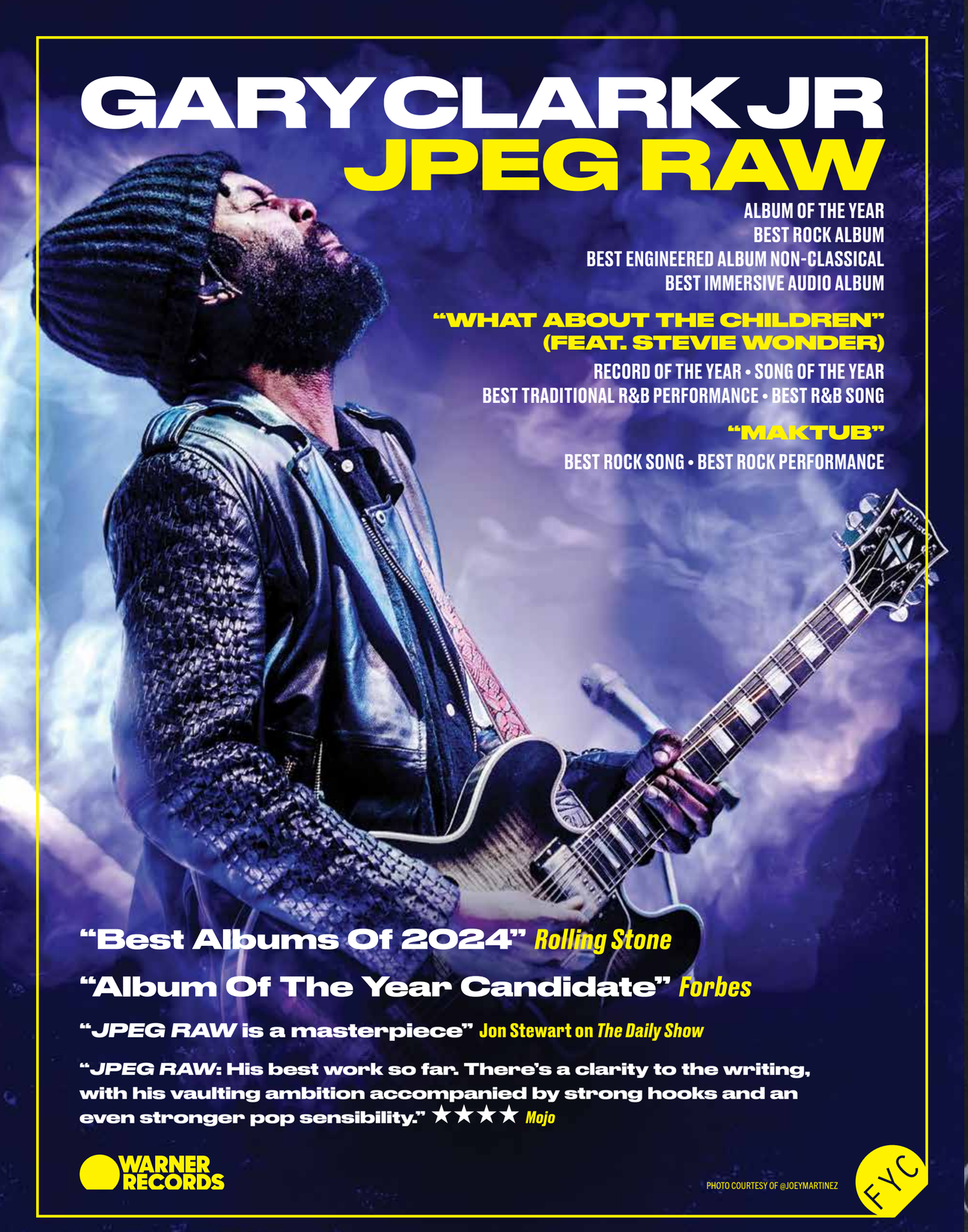
BEST ENGINEERED ALBUM NON-CLASSICAL
BEST IMMERSIVE AUDIO ALBUM

"WHAT ABOUT THE CHILDREN" (FEAT. STEVIE WONDER)
RECORD OF THE YEAR • SONG OF THE YEAR
BEST TRADITIONAL R&B PERFORMANCE • BEST R&B SONG

"MAKTUB"
BEST ROCK SONG • BEST ROCK PERFORMANCE



"Best Albums Of 2024" *Rolling Stone*

"Album Of The Year Candidate" *Forbes*

"*JPEG RAW* is a masterpiece" Jon Stewart on *The Daily Show*

"*JPEG RAW*: His best work so far. There's a clarity to the writing, with his vaulting ambition accompanied by strong hooks and an even stronger pop sensibility." ★★★★ *Mojo*

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"It's Green Day's World Now" THE NEW YORKER

"They are as sharp, bright and essential as they have ever been... Green Day have lost none of their magic" KERRANG!

GREEN DAY

"'Saviors,' feels amazingly current, not because Green Day has capitulated to the whims of the Zeitgeist but because, somehow the Zeitgeist has bent around Green Day." THE NEW YORKER

"Green Day is saving rock 'n' roll with new 'Saviors' album" NEW YORK POST

"'Saviors' has fire in its belly and ice in its veins" THE SUNDAY TIMES

"['Saviors'] is a return to form... If you invented the wheel, what's so wrong about letting it roll again?" AP Associated Press

Title: "Dilemma"
Category: Record Of The Year
Song Of The Year
Best Rock Song
Best Music Video

Title: SAVIORS
Category: Album Of The Year
Best Rock Album
Producer Of The Year, Non-Classical (Rob Cavallo)
Best Immersive Audio Album
Best Engineered Album, Non-Classical

Title: DOOKIE (30th Anniversary Deluxe Edition)
Category: Best Boxed/Special/Limited-Edition Package
Best Album Notes (Bob Mehr)
Best Historical Album

Title: "The American Dream is Killing Me"
Category: Best Rock Performance

FYC

REPRISE RECORDS CRUSH

"Teddy Swims can truly move mountains with his colossal voice." **Consequence**

TEDDY SWIMS

BEST NEW ARTIST

"LOSE CONTROL - THE VILLAGE SESSIONS"
RECORD OF THE YEAR · BEST POP SOLO PERFORMANCE

"THE DOOR (CYRIL REMIX)"
BEST REMIXED RECORDING

"(Teddy) serves blues anguish with panache, so be prepared to clutch your chest while your knees buckle when you sing this at the top of your lungs.' **NPR**

"A boundaryless approach comes through...which blend elements of hip-hop, R&B, country, and classic soul. **Rolling Stone**

WARNER RECORDS

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"An early Best New Artist front runner" Vulture

BENSON BOONE

"That's what makes 'Beautiful Things' a great pop song: at exactly the moment when its distinguishing power emerges, it also empties out to accommodate whatever a listener brings to it." NPR

"It's no secret that Benson Boone is currently one of the hottest young artists on planet earth." GQ

"Benson Boone is the breakout star you don't want to miss" People Magazine

BEST NEW ARTIST

"BEAUTIFUL THINGS"
RECORD OF THE YEAR • SONG OF THE YEAR
BEST POP SOLO PERFORMANCE • BEST MUSIC VIDEO

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The New York Times
“A joyous blast of pop savvy”
VARIETY
“A pop artist who very much understands the assignment”
npr
dua lipa
“HOUDINI”
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BEST MUSIC VIDEO
RADICAL OPTIMISM
ALBUM OF THE YEAR
BEST POP VOCAL ALBUM
“HOUDINI” (ADAM PORT MIX)
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