



Engineer GRAMMY® Award Eligible Credit Definitions

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This document lists basic GRAMMY Award crediting guidelines and definitions for the credit **Engineer**.

All persons eligibly-credited on a GRAMMY-winning recording will be acknowledged with GRAMMY certificates. Only those eligibly credited as producer and/or engineer, and per the rules for each category, will receive GRAMMY statuettes. In addition, mastering engineers are eligible to receive statuettes in the categories of Album of the Year, Best Historical Album, Best Surround Sound Album, Best Engineered Album Non-Classical and Best Engineered Album Classical.

In the Album categories (Best Country Album, Best Reggae Album, etc.) eligibly credited producers and engineers must also have worked on 51% or more of the playing time of the Album to receive GRAMMY statuettes.

Note: The producer of a recording is responsible for working together with the artist to assign credits. The producer is also responsible for supplying accurate credit information to the designated person at the record label or media company who is authorized to receive that information for the purpose of compiling printed or metadata album credits. The producer should also review finished liner notes to ensure that the information remains correct through that point.

Eligible Engineer Credits

Engineer

The engineer is the primary person or persons actively responsible for the process of recording and/or mixing a project as well as technical issues and decisions. He or she operates (or oversees the operation of) the equipment during the recording process and makes creative and aesthetic choices in collaboration with the artist and producer in order to realize the sounds and concepts envisioned for the project.

Recording Engineer/Recorded By

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

Mixed By/Mixer/Mix Engineer

This person is responsible for taking previously recorded tracks and creating a mixdown of the original separate tracks to create a finished product (either stereo or multi-channel) that can then be mastered and distributed.

Remix Engineer/Remixer (Best Remixed Recording category only)

Vocals Recorded/Engineered By

This person is responsible for the process of recording vocals on a project and dealing with technical issues and decisions. He or she operates the recording equipment (or supervises the operation of the recording equipment) during vocal performances and makes aesthetic choices in order to obtain the sound and concepts the artist and producer are looking for.

Orchestra Recorded/Engineered By

This person is responsible for the process of recording an orchestra on a project and dealing with technical issues and decisions. He or she operates the recording equipment (or oversees the operation of the recording equipment) during orchestral performances and makes aesthetic choices in order to get the sound and concepts the artist and producer are looking for.

Strings Recorded/Engineered By

This person is responsible for the process of recording strings on a project and dealing with technical issues and decisions. He or she operates the recording equipment (or supervises the operation of the recording equipment) during string performances and makes aesthetic choices in order to get the sound and concepts the artist and producer are looking for.

Balance Engineer (Classical)

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

Mastering Engineer (Best Historical Album, Best Surround Sound Album, Record of the Year, Best Engineered Album Classical, Best Engineered Album Non-Classical and Album of the Year Only)

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

Tonmeister (Classical)

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

Non-Eligible Engineer Credits

Pro Tools Engineer (or Digital Audio Workstation (DAW) Engineer)

This person is responsible for the operation of a Pro Tools (or other) Digital Audio Workstation) during recording and mix sessions including the archiving and maintenance of the recorded material (basically data files). This person is not generally called upon to make major aesthetic judgments. *This has been a controversial credit and therefore in assigning credits great care must be taken to determine the level of expertise, creativity and overall contribution this person has made to the recording. If this person's contribution is such that they would deserve a GRAMMY Award if the recording wins, they should be given the eligible title of **Engineer**.*

Pro Tools Operator (or DAW Engineer)

This is the same as a Pro Tools (or other Digital Audio Workstation) Engineer.

Pro Tools Editor (or DAW Editor)

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

Additional Pro Tools (or DAW) Engineer

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

Assistant Engineer/Second Engineer

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

Additional Engineer

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

Assistant Mix Engineer/Mix Assistant

This is the same as the Assistant Engineer except that they only work during the mixing process.

Mix Programming

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

Mastering Engineer

A mastering engineer is not eligible for a GRAMMY statuette except in the categories of Best Historical Album, Best Surround Sound Album, Best Engineered Album Classical, Best Engineered Album Non-Classical, Record of the Year and Album of The Year. (Mastering Engineers are eligible to receive a Winner's Certificate for all winning albums.)

Digital Editing

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

Digital Engineering/Programming

This is generally a person responsible for the functioning and maintenance of digital recorders and digital audio workstations.

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

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