



*absolute
body + soul*

TWENTY-FOUR SENSUAL GROOVES

TWENTY-FOUR SENSUAL GROOVES

body +
soul

DISC ONE

DISC TWO

I Wanna Know
Joe*Lady*
D'Angelo*Brotha*
Angie Stone*Dance Tonight*
Lucy Pearl*Nice and Slow*
Usher*Angel of Mine*
Monica*I Belong to You (Every Time I See Your Face)*
Rome*All My Life*
K-Ci & JoJo*Giving Him Something He Can Feel*
En Vogue*Anytime*
Brian McKnight*She's All I Got*
Jimmy Cozier*Sweet Lady*
Tyrese1. *A Woman's
Worth* Alicia Keys2. *Too Close*
Next3. *Take You Out*
Luther Vandross4. *Unbreak My Heart*
Toni Braxton5. *When Can I See You*
Babyface6. *Good Man*
RL7. *Four Seasons of Loneliness*
Boyz II Men8. *You're the One*
SWV9. *When I Close My Eyes*
Shanice10. *Nobody Knows*
Tony Rich Project11. *Hard to Say I'm Sorry*
Az Yet featuring Peter Cetera12. *Nobody's Supposed to
Be Here* Deborah Cox

TimeLife.com



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body + soul
absoluteR794-26
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DISC ONE

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1. I Wanna Know Joe
2. Lady D'Angelo
3. Brotha Angie Stone
4. Dance Tonight Lucy Pearl
5. Nice and Slow Usher
6. Angel of Mine Monica
7. I Belong to You (Every Time I See Your Face) Rame
8. All My Life K-Ci & Jolo
9. Giving Him Something He Can Feel En Vogue
10. Anytime Brian McKnight
11. She's All I Got Jimmy Cozier
12. Sweet Lady Tyrese

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TIME
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compact disc
DIGITAL AUDIO

R794-26 TCD894

DISC TWO

body + soul

absolute

1. *A Woman's Worth* Alicia Keys
2. *Too Close* Next
3. *Take You Out* Luther Vandross
4. *Unbreak My Heart* Toni Braxton
5. *When Can I See You* Babyface
6. *Good Man* RL
7. *Four Seasons of Loneliness* Boyz II Men
8. *You're the One* SWV
9. *When I Close My Eyes* Shanice
10. *Nobody Knows*
Tony Rich Project
11. *Hard to Say I'm Sorry*
Az Yet featuring Peter Cetera
12. *Nobody's Supposed to Be Here* Deborah Cox

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Aretha Franklin must have put down her teacup when she first read the term “neo-soul.” Luther Vandross probably blinked a couple of times. No doubt Patti LaBelle shook her head. When did soul recede so far into musical history that someone had to come up with a new name for it? The fact is, it never went away, it just put on a fly coat and some glitter eye shadow. Just as what we used to call soul culled elements from other genres—R&B’s insistent rhythms, gospel’s passion, rock’s sense of youthful community—so has neo-soul tapped contemporary resources to freshen the old-fashioned model. Young artists who admire the silky melodic lines and passionate conviction of soul music have incorporated hip-hop beats, sophisticated jazz stylings and the quiet-storm comforts of adult radio, resulting in a polished, revved-up new sound. Whether the artist is a woman sitting at the piano, pouring out her heart, or a man stalking the stage, shirtless, smiling at the ladies, the core concerns of soul music have remained the same: love and fun, heartbreak and trouble, a chorus you can sing along to, and verses that need only falling rain for an accompaniment. Whatever label you come up with (is “neo-neo-soul” next?), young musicians will continue to experiment with new styles while drawing on the old.

artist spotlights

You would think that the stunning young woman with the low, burnished voice was destined for stardom, but stardom had to seek *Toni Braxton* out. Her minister father and opera-trained mother were supportive of her and her four sisters' gospel singing, both at home and in church. As Braxton's rich voice developed, she began experimenting with secular soul and R&B. For all her talent, her goal was to become a music teacher. But she was discovered by songwriter Bill Pettaway, who, as legend has it, overheard Braxton



singing to herself at a gas station. Next she hooked up with super-producers L.A. Reid and Babyface; the result was her debut album, 1993's *Toni Braxton*. It rocketed to the No. 1 slot on both the pop and R&B charts, spun off a string of hits and led the way to

another massive success with 1996's *Secrets* (which featured the sensual *You're Makin' Me High* and the smash *Unbreak My Heart*). Braxton went on to capture three Grammys, a starring role on Broadway, film and TV-movie parts and a music career that refuses to quit.

By the age of 14, charismatic soul stirrer *Usher* had talent to burn. Producer and label co-owner L.A. Reid spotted the teenager with the wide, winning smile at a talent show in Atlanta. Usher's choirboy past worked in his favor: By the time 1994's *Usher* (for which Sean "Puffy" Combs was on board) was released to thousands of swooning fans, his persona had been cemented. He was the naughty-but-nice boy next door—cute, mischievous, romantic at heart. With one gold record (*Think of You*) under his belt, Usher



parlayed his success as a hip-hop teen idol into a solid career as a soulful love man, a sensuous crooner grooving to R&B party beats. He brought Puffy in again for 1997's *My Way*. The double-platinum album spawned a number of hits, including *You Make Me Wanna*, *Nice and Slow* and the title track, and lingered in the upper regions of the charts for almost three months. Usher became a multimedia presence, appearing in teen-oriented films and on TV while continuing to make records, each more polished and mature than the last.

Singer, songwriter, musician, arranger and producer *Brian McKnight* has talents as wide-ranging as his tastes (soul, jazz, hip-hop, gospel, Adult Contemporary). The Buffalo native grew up singing in church (his grandfather was choir director) and was composing music by the time he started high school.

Full of initiative, the young McKnight put together a band to perform his songs. By age 18 he had landed a publishing deal; a recording contract soon followed. The easy-to-listen-to urban soul of his eponymous 1991 release appealed to adult audiences, who appreciated his old-school approach, and

teens, many of whom had heard the McKnight/Vanessa Williams duet *Love Is* on the popular TV show *Beverly Hills 90210*. Many of McKnight's compositions proved successful for other artists—notably George Benson, Boyz II Men and Philip Bailey—while his studio proficiency became a necessary asset to virtually every soul star of the mid-'90s. Meanwhile, McKnight added hip-hop flavor to his own mellow mix (as heard in *Anytime*, the title track of his 1997 album) and deepened the complexity of his contemporary soul sound in 2001's *Superhero*.



Perhaps the definition of neo-soul has something to do with astral transference; surely *Alicia Keys* couldn't have learned all that she expresses about love and pain in her stunning 2001 debut, *Songs in A Minor*, in a scant 20 years of life. But whether she's channeling Roberta Flack or has just been touched by that rare fire of precocious understanding, Keys's music—passionate, elegant, beautifully structured and ringingly sung—defines the emotional strength and ties to musical history that make neo-soul a genre unto itself. Keys grew up in Manhattan composing and studying piano, and later concentrated on choir singing at New York's Professional Performing Arts School. After sparking a bidding war among record labels intrigued by her contributions to film soundtracks (*Men in Black*, *Shaft*), she signed with former Arista auteur Clive Davis. Her debut on his label, J Records, riveted neo- and retro-soul audiences alike, earning Keys a Best New Artist Grammy and making *A Woman's Worth* a self-esteem anthem for women everywhere.

—ARION BERGER

discography

*Indicates highest Billboard
R&B chart position

DISC ONE

1. *I Wanna Know*

Joe

(Thomas-Skinner-Williams)

Jive 42687 (2000) No. 4*

Zomba Enterprises Inc./563 Music Publishing/
Conversation Tree Entertainment. ASCAP.
Foray Music/1972 Music. SESAC. © 2000
Zomba Recording Corporation. Joe appears
courtesy of Jive Records.

2. *Lady* **D'Angelo**

(Archer-Saadiq)

EMI 58543 (1996) No. 2*

Universal PolyGram International Publishing
Inc./Ah-Choo Music Publishing/12:00 AM
Music/Tony! Toni! Toné! Music. ASCAP.
© 1995 EMI Records. Courtesy of EMI
Records, Under License From EMI Music
Special Markets.

3. *Brotha* **Angie Stone**

(Stone-Saadiq-Lilly-Standridge-Ozuna)

J Records 20013 (2001) No. 52*

Ugmoe Music/Universal PolyGram
International Publishing Inc./Jake & The
Phatman Music. ASCAP. Soul Insurance
Songs/Melodies of J Music Publishing, Inc./
Uncle Bobby Music/EMI Blackwood Music
Inc. BMI. © 2001 J Records LLC. Used courtesy
of J Records LLC.

4. *Dance Tonight* **Lucy Pearl**

(Saadiq-Muhammad-Robinson)

Pookie 78062 (2000) No. 36*

Ugmoe Music/Cool Abdul Music. ASCAP.
Watermelon Girl Music/Ensign Music
Corporation. BMI. © 2000 Pokie Records/
Beyond Music. Courtesy of Pokie Records/
Beyond Music.

5. *Nice and Slow* **Usher**

(Casey-Dupri-Raymond-Seal)

LaFace 24290 (1998) No. 1*

EMI April Music Inc./So So Def Music/Slack
AD Music/UR-IV/Them Damn Twins/BMG
Songs Inc./Air Control Music Inc. ASCAP.
© 1997 LaFace Records. Courtesy of Arista
Records, Inc.

6. *Angel of Mine* **Monica**

(Lawrence-Potts)

Arista 13590 (1999) No. 2*

WB Music Corp./Motown Tunes/Travon
Music. ASCAP. © 1998 Arista Records, Inc.
Courtesy of Arista Records, Inc.

7. *I Belong to You* *(Every Time I See* *Your Face)*

Rome

(Woods-Baillergeau)

RCA 64759 (1997) No. 2*

Mike's Rap Music. BMI. © 1997 BMG
Music. Courtesy of The RCA Music Group,
a Unit of BMG Music.

8. *All My Life* **K-Ci & JoJo**

(Bennett-Hailey)

MCA 55420 (1998) No. 1*

Cord Kayla Music Publishing/EMI April
Music Inc./Hee Bee Dooinit Music. ASCAP.
© 1997 MCA Records. Courtesy of MCA
Records under license from Universal Music
Enterprises.

9. *Giving Him* *Something He* *Can Feel* **En Vogue**

(Curtis Mayfield)

East West 98560 (1992) No. 1*

Warner-Tamerlane Publ. Corp. BMI.
© 1992 Elektra Entertainment Group.
Produced Under License From Elektra
Entertainment Group.

DISC TWO

10. *Anytime*
Brian McKnight
 (McKnight-Barnes)
 Mercury P 536218 (1998) No. 6*
 Universal PolyGram International Publishing Inc./Cancelled Lunch Music. ASCAP. Universal Songs of PolyGram International Inc./Brandon Barnes Music. BMI. © 1997 The Island Def Jam Music Group. Courtesy of The Island Def Jam Music Group under license from Universal Music Enterprises.
11. *She's All I Got*
Jimmy Cozier
 (Mike City)
 J Records 20004 (2000) No. 26*
 Mike City Music. BMI. © 2000 J Records LLC. Used courtesy of J Records LLC.
12. *Sweet Lady*
Tyrese
 (Taylor-Farrar-Austin)
 RCA 65735 (1999) No. 9*
 Kharatroy Music/B. Black Music/Naked Under My Clothes Music. ASCAP. © 1998 BMG Music. Courtesy of The RCA Music Group, a Unit of BMG Music.
1. *A Woman's Worth*
Alicia Keys
 (Keys-Rose)
 J Records 20002 (2001) No. 1*
 Lellow Productions Inc./EMI Music Publishing/Phoenix Rose Music Publishing. ASCAP. © 2001 J Records LLC. Used courtesy of J Records LLC.
2. *Too Close* Next
 (Gist-Lighty-Huggar-Ford-Miller-Moore-Walker-Smith)
 Arista 13456 (1998) No. 1*
 Naughty Music/Do What I Gotta Productions/Uh-Oh Entertainment Inc. ASCAP. Contains replayed elements (0:10) from "X-Mas Rappin'" (R. A. Ford, D. Miller, J. B. Moore, K. Walker, L. Smith), published by Neutral Gray Music/Pure Love Music (ASCAP). Used by permission. All Rights Reserved. Additional vocals: Koffee Brown. © 1997 Arista Records, Inc. Courtesy of Arista Records, Inc.
3. *Take You Out*
Luther Vandross
 (Campbell-Lilly-Smith)
 J Records 20007 (2001) No. 26*
 Nyrraw Music/Dango Music. ASCAP. Uncle Bobby Music/EMI Blackwood Music Inc. BMI. © 2001 J Records LLC. Used courtesy of J Records LLC.
4. *Unbreak My Heart*
Toni Braxton
 (Diane Warren)
 LaFace 24200 (1996) No. 2*
 Realsongs. ASCAP. © 1996 LaFace Records. Courtesy of Arista Records, Inc.
5. *When Can I See You*
Babyface
 (Babyface)
 Epic 77550 (1994) No. 6*
 ECAF Music/Sony/ATV Songs LLC. BMI. © 1993 Sony Music Entertainment Inc. Under License From The Sony Music Custom Marketing Group, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
6. *Good Man* RL
 (Huggar-Mason, Jr.-Thomas)
 J Records 20012 (2002) No. 11*
 Famous Music Corp./Uh-Oh Entertainment Inc./Demi's Songs/EMI April Music Inc./First Avenue Music/BMG Music. ASCAP. Edmonds Music. BMI. © 2002 J Records LLC. Used courtesy of J Records LLC.
7. *Four Seasons of Loneliness*
Boyz II Men
 (Lewis-Harris III)
 Motown 0684 (1997) No. 2*
 EMI April Music Inc./Flyte Tyme Tunes. ASCAP. © 1997 Motown Records, a Division of UMG Recordings, Inc. Courtesy of Motown Records under license from Universal Music Enterprises.
8. *You're the One* SWV
 (Allstar-Martin-Matias-Johnson-Gamble)
 RCA 64516 (1996) No. 1*
 Al's Street Music Inc./Almo Music Corp./Sailandra Publishing/One Ole Ghetto Ho/WB Music Corp./Wonder Woman Sings Music/Warner/Chappell Music Inc. ASCAP. © 1996 BMG Music. Courtesy of The RCA Music Group, a Unit of BMG Music.



9. *When I Close
My Eyes* Shanice

(Campbell-Savage)

LaFace 24365 (1999) No. 4*

Nyrraw Music/EMI April Music Inc./Marshai
Publishing. ASCAP. © 1999 LaFace Records.
Courtesy of Arista Records, Inc.

10. *Nobody Knows*
Tony Rich Project

(Rich-DuBose)

LaFace 24115 (1996) No. 11*

Joe Shade Music/Stiff Shirt Music, Inc./D'Jon
Songs. BMI. © 1995 LaFace Records. Courtesy
of Arista Records, Inc.

11. *Hard to Say
I'm Sorry*
Az Yet featuring
Peter Cetera

(Cetera-Foster)

LaFace 24223 (1997) No. 20*

Double Virgo Music. ASCAP. Foster Frees
Music Inc. BMI. © 1996 LaFace Records.
Courtesy of Arista Records, Inc.

12. *Nobody's Supposed
to Be Here*
Deborah Cox

(Crawford-Jordan)

Arista 13550 (1998) No. 1*

Famous Music Corp./Almo Music Corp./
Hudson-Jordan Music. ASCAP. Wixen Music
Publishing Inc. BMI. © 1998 Arista Records,
Inc. Courtesy of Arista Records, Inc.

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Coordinator, Creative Services: Sloan Carroll

Senior Manager, Operations: Jennifer Thomas

Senior Manager, Business Affairs: Genhel Mendenhall

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Special Thanks: Dana Renert, Catherine Seligman, Greg Young

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