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90s music hits r

If R&B is music of sweet, sweet lovemaking (yes, that's the word we use here), then for God's sake let's allud to some D'Angelo. Specifically, this glittering anthem from the 'Brown Sugar' singer's 2000 album, 'Voodoo'. Seduction is everything here, and what's so famous about 'Untitled' is that for all D'Angelo's intimate (alright, explicit) come-ons, the music has its sweet time, slow-building to an ecstatic climax. And then there's that video... Sophie Harris's 1990 golden age for American all-female R&B trios - Brownstone, Kut Klose, Jade, Monkenstef, 702, BlackGirl - was an era ushered in by the New York City sisters with voices. Lelee, Coko and Taj were gospel choir-honed singers who crafted sweet, melismatic harmonies, with Coko's nose, almost a Martian soprano giving them an insomable edge. In the previous decade the R&B scene had found paragons in the restrained, posh souls of artists such as Anita Baker and Luther Vandross, but in the early 90s, oaring a new kind of R&B ruled, one that had shacked with hip-hop to morph into a jumped-up Keith Sweat and Teddy-helmed new jack swing sound. Taking cues from processed dance pop that Jimmy Jam and Terry Lewis had created for Janet Jackson in the late 80s, the swing was accelerated, slang-driven and sexually charged, and while SWV's biggest hit, Right Here, was healthy, radio-friendly gold, the sisters were just as adept at turning provocative, feminists into-me classics like Downtown (You Gotta Go Downtown/ That's the Way to My Love), Black Puddin' (Women in the 90s want more from a brother than a part-time lover who's mad undercover) and an overlooked but joyfully quintessential New Jack banger, Give It to Me. 2 TLC - CreepOriginally conceived as female Bell Biv DeVoe execs at LaFace Records Atlanta - Arista imprint dubbed Motown of the South - TLC would quickly succeed their male equivalents. TLC's early sound was a classic new jack, but with oates, the girl gang edge: Rozonda Chilli Thomas harmonized sweetly with Tionne T-Boz Watkins alto, while Lisa Left Eye Lopes dropped feisty, nasal rap verses about safe sex and sisterhood. Their sound quickly matured, taking R&B next-level with 1994's sophisticated urban pop pioneering CrazySexyCool - the first girl-group album in music history to achieve diamond status. The trio could range from slinky slow jams to socially conscious grooves with ease, and their reputation as one of R&B's most serious groups was fully legit: when the shoal of record contracts seen broke despite CrazySexyCool's monster profits, the trio responded by storming their label offices with a crew of female ex-cons in tow, holding Arista's then-president Clive Davis hostage. Organized noise-produced Waterfalls became TLC's signature, but Creep, the darker, Billboard-mapping boom bap-and-trumpet hit that preceded it in 1994, was 90s R&B at its most exciting. 3 Total – No One ElseRap-R&B hook-ups are ubiquitous now, but until the beginning hip-hop hosting on R&B songs was a bold new territory. This new form of collaboration requires singers who might have their own alongside their MC peers, and Kim, Keisha and Pam - the New Jersey trio who made their debut on Notorious BIG's Juicy Hook - proved they were up to the challenge with No One Else, weaving their voices around a typically boisterous verse from Da Brat. In total, they were self-styled bad girls from P Diddy's Bad Boy Records. While TLC were swaggering around in baggy jeans and Dr Martins, Total were rocking pre-Matrix chic: chic leather trench coats, slick, cropped hair and black shades. Their eponymous 1996 debut album was tender, romantic and occasionally dirty, and while No One Else proved that Total could taste one of the cornerstones of hip-hop – Boogie Down Production of the 1987 South Bronx – and make it its own. 4 Mary J Blige - Mary Jane's (All Night Long) Cover by Anita Baker is caught up in the ecstatic seeing of Bronx-raised, gospel choir star Mary J Blige signed uptown/MCA for 18 years. With P Diddy mentoring from executive producer's chair, Blige pioneered hip-hop soul: a sub-genre R&B who married street soul songs with hip-hop instrumental. Ruthless Records' artist Michel'le had a lain foundation for hip-hop soul with her 1989 self-titled debut, but Mary's 1992 debut - What is 411? – it turned out to be a real game changer. There were elements of the swing, but Blige exuded a melancholic Lady Day vibe that distinguished her from her peers. 1995's My Life established her skill for extracting the darker aspects of 90s living - depression, addiction, abuse - to talk about the resuasion of black America ravaged by HIV/AIDS, gang violence and the crack epidemic. But in Mary Jane (All Night Long), Blige offered a joyously retro-sounding respite: warm, thriving drums, soft funk bass, lush flutes and a playful, lover call. 5 Adina Howard - Freak Like Me Into the Mid-90s, Lil Kim and Foxy Brown successfully bumrushed the hip-hop boys' club with an aggressive, pornographic breed of femme-fatale rap, and R&B solo singers - especially Smooth (female mack), Joya and Michigan's Adina Howard - were perfecting a similarly hardcore sound. Howard's 1995 single set a new benchmark in urban raunch pop; Freak Like Me was a hood romance at its most graphic, pheromone-fueled G-funk anthem for ladies - empowering or humiliating, depending on which feminist ensemble you claimed. While LL Cool J was romancing a woman in the back seat of her jeep, Adina was driving her own ride, a travel ghetto for rugged bruthas. Six years later, the Sugababes would reboot Howard's platinum-selling single, stripping out Chronic-style synthesizers for a Roland Gary Numan-aided new wave. But the original - all suspension-rocking beats, summer funk and Howard's brittle caramel vocals - aged flawlessly. Reading on your phone? Listen to this playlist on Spotify here6 Aaliyah - One in a Million by 1996, R&Bs babygirl - tomboy with a smooth, soulful falsetto - collaborated with Timbaland and Missy Missy Elliot, the duo responsible for the terrifying, dislocated cyber-funk that would become the bedrock of R&B and hip-hop for the best part of a decade from the mid-90s, propelling the likes of Ginuwine and Destiny's Child to success. One in a million set the standard for this new breed of sound, a spacious, cosmic slow jam built on stuttering slo-mo/triple-time drums and Aaliyah's silvery night song. One in a million was the antithesis of the new jack turbo drum machine rhythms, and founded Aaliyah as the voice of the new age R&B. 7 Jodeci - Freek'n YouElliot and Timbaland won their first major label paychecks working behind the scenes on Jodeci's 1993 opus Diary of a Mad Band. The pair were on board courtesy of a kind love for DeVante Swing Jodeci, who'd hired them for their R&B-hip-hop collective Swing Mob - a side project that would fizzle out (only to be reborn as Da Bassment) shortly before Jodeci's last album dropped in 1995. Log... marked the pinnacle of K-Ci, JoJo, Dalvin and DeVante reign as R&B head Romeos, bringing an album rich in swag, seduction of excellent harmony. Cry For You - which the Isley Brothers would sample in 2001 - saw them turning male vulnerability into high devotion: Do whatever you want me to/ Get on your knees for you. But later single Freek 'n You - a strong fever dream of sexual desire - embodied the quartet at their lust best. 8 D'Angelo - Brown Sugar By the time D'Angelo appeared on stage in the mid-90s, R&B fans felt numb to the swing's bombastic, processed vibe, and found themselves eager for something more grounded. Neo soul saturated that desire, with a soft, Afrocentric jazz sound that appreciated vivid instrumentation and paid tribute to past titans such as Marvin Gaye and Curtis Mayfield. Erykah Badu became neo soul de-facto queen, but D'Angelo - the son of a Pentecoal minister - was equally instrumental to neo soul coming of age, a triple-threat heartbreaker who could write, perform and produce the song. Chart-riding single Lady helped make his debut album from 1995 into a sleeper hit, but Brown Sugar's title track was the album's true sweet spot - a smoky, sensual, booming bap-lite jazz joint. 9 Lauryn Hill - Ex-FactorMotherhood, Faith and The Politics of Love were central themes in Lauryn Hill's debut solo album, Miseducation of Lauryn Hill. New Jersey's best rose to fame in Grammy-bagging hip-hop trio The Fugees, under the nom du rap L Boogie, proving themselves as a polymath singer capable of switching from intellectual rap verses to soaring velvet melismas. Hill was often included under a neo-soul umbrella, but where artists like Badu and D'Angelo were channeling African elements into their oeuvres, miseducation - which was recorded in Jamaica's Tuff Gong studios - drew on West Indian tastes, including Hill's reworking of Bob Marley's Turn Lights Down Love. lacked the pace-riding punch that Doo Wop (That Thing) wrapped up, but it characterized Hill's skills for donating R&B with rich, eruted ghetto-soul anthems of the heart. 10 Monica – Before you leave my life let's end up with Monica before leaving my life, suitably sentimentally closer. Once the noughties rolled round, Monica was overshadowed by 90s glamazons like Mariah Carey - but millennials who were old enough to buy Pure Swing compilations with painstakingly stored pocket money (or bootleg copies from better-funded school friends) will remember Monica as one of R&B's primo round-the-way darlings. Let's not take this personal (just one of the Dem days) that has become known rather rudely to some as a PMS song, proved Monica could do hip-hop-sampling jams for jeeps and club, but Before You Walk Out My Life, from Monica's debut 1995 album Miss Thang, he was chaste mid-90s R&B at his best - a bittersweet, sappy soundtrack to move on.• What do you think of Charlotte's decision? Nominating songs should include - and say why - and we'll make an alternative top 10 for 90s R&B on Friday 28 February. February.

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