

JAZZMEIA HORN A SOCIAL CALL



1. TIGHT (3:03)
2. EAST OF THE SUN (AND WEST OF THE MOON) (6:06)
3. UP ABOVE MY HEAD (3:36)
4. SOCIAL CALL (2:25)
5. PEOPLE MAKE THE WORLD GO ROUND (6:56)
6. LIFT EVERY VOICE AND SING / MOANIN' (6:08)
7. THE PEACOCKS (A TIMELESS PLACE) (8:08)
8. I REMEMBER YOU (2:12)
9. MEDLEY: AFRO BLUE /
EYE SEE YOU / WADE IN THE WATER (13:04)
10. I'M GOING DOWN (5:16)

Produced by Chris Dunn and Jazzmeia Horn
Executive Producer: John Burk

Jazzmeia Horn – vocals
Victor Gould – piano
Ben Williams – bass
Jerome Jennings – drums, percussion
Stacy Dillard – tenor saxophone
Josh Evans – trumpet
Frank Lacy – trombone

THEARTISTRYOFJAZZHORN.COM | CONCORDMUSICGROUP.COM

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1. **TIGHT** (3:03)

(Betty Carter)

Warner/Chappell Artemis Music Limited (PRS)

2. **EAST OF THE SUN
(AND WEST OF
THE MOON)** (6:06)

(Brooks Bowman)

Chappell & Co. (PD)

3. **UP ABOVE MY HEAD** (3:36)

(Myron Butler)

Capitol CMG Paragon obo Bondie LA Music (BMI)

4. **SOCIAL CALL** (2:25)

(Gigi Gryce-Jon Hendricks)

Second Floor Music obo Twenty Eighth

Street Music (ASCAP) / Music & Media Int'l Inc.

obo Hendricks Music (ASCAP)

5. **PEOPLE MAKE THE
WORLD GO ROUND** (6:56)

(Thomas Bell-Linda Creed)

Warner-Tamerlane Publishing Corporation (BMI)

6. **LIFT EVERY VOICE AND
SING / MOANIN'** (6:08)

"Lift Every Voice and Sing" (James Weldon

Johnson-John Rosamond Johnson) Edward B Marks

Music Company (PD)

"Moanin'" (Bobby Timmons) Second Floor Music obo

Second Floor Music (BMI)

7. **THE PEACOCKS
(A TIMELESS PLACE)** (8:08)

(Jimmy Rowles-Norma Winstone)

Songwriters Guild of America obo

Kudu Music Company (ASCAP)

8. **I REMEMBER YOU** (2:12)

(Johnny Mercer-Victor Schertzinger)

Sony/ATV Harmony (ASCAP)

9. **MEDLEY: AFRO BLUE /
EYE SEE YOU /
WADE IN THE WATER** (13:04)

"Afro Blue" (Mongo Santamaria-Oscar Brown Jr.)

Copyright Control / BMG Bumblebee obo

Mongo Music Inc. (BMI)

"Eye See You" (Jazzmeia Horn) Jazzmeia Horn

Publishing Designee

"Wade in the Water" (Traditional)

10. **I'M GOING DOWN** (5:16)

(Norman Whitfield)

Songs of Universal obo USI B Music Publishing (BMI)



Produced by **Chris Dunn** and **Jazzmeia Horn**

Executive Producer: **John Burk**

Recorded by **Chris Allen** at Sear Sound, New York, NY

Assistant Engineer: **Grant Valentine**

Mixed by **Seth Present** at The Village Studios, Los Angeles, CA

Mastered by **Paul Blakemore** at CMG Mastering

A&R Administration: **Mary Hogan**

Photography: **Jacob Blickenstaff**

Design: **Carrie Smith**

Jazzmeia Horn – vocals

Victor Gould – piano

Ben Williams – bass

Jerome Jennings – drums, percussion

Stacy Dillard – tenor saxophone (1, 3, 5, 6, 10)

Josh Evans – trumpet (3, 5, 6, 7, 10)

Frank Lacy – trombone (3, 5, 6, 9, 10)

During the creative process, I was pregnant. Every day I was nurturing a growing baby in my womb as a mother, but I was also nurturing the concept for A Social Call as an artist. The inspiration came constantly and daily from the time I opened my eyes in the morning until I closed my eyes in the night merging the mother within and the artist within as one being.

The concept that I wanted to present to the people—viewers and listeners of A Social Call—stems from the social issues that are alive today. This idea of the birth of a new conscious generation of people is very relevant and timely. It was imperative for the creative album art to reflect that of the creative musical art. A Social Call is a call in peace about issues affecting peace.

I drew inspiration from the social issues that exist in the world today: racism, xenophobia, poverty, fear, lack of purpose, lack of the understanding of culture, lack of love, lack of peace, lack of healing, and lack of true enlightenment for those in search of it. There is a hunger for change that I felt physically in my body as well as in the universe. As I would feel my child in my womb thump and reach out to change positions, eye would also feel the thump of the people reaching out for a change in position. As I would feel my child in my womb thump as a cry of hunger, eye would simultaneously see and feel social issues in the world that would then feed to my creative process. Eye see an interconnectedness between motherhood, mother earth, and social justice or the needs of the people. The universe (or Mother Earth) feels the people's cry of hunger in the Earth (her womb) before a new season or era.

I would walk outside and see the people in the streets of Harlem protesting to stop violence in America. Then I would sit down on my sofa in the evening and see from my TV the people protesting in Syria, South Africa, Paris, West Africa, etc...

That protesting to me was the same thump or cry of hunger that I felt from my own child whilst in my womb. Later in the same day, I would sit and nurture myself and child in my womb with physical food, and then social issues or inspiration and what I call the cry of hunger from the people would kick in and it led me to write poems like Eye See You, which is now food for the people.

This is all represented in the one photo, a woman (myself) giving birth to a new generation of conscious people. The child in my womb represents the people in the Earth, hence the Earth is depicted on my womb. The message in the form of music—A Social Call—represents the food for the people. Not physical food, but food for conscious.



THANK YOU:

I must first start by giving thanks and praises to the most high, God the creator of the universe and all living beings for life, the ability to be, the ability to create, and the ability to love. When I open my mouth and sing it is pure and passionate appreciation and adoration that I am able to express myself without being tied down to a language created by man. It is one of the only times I am truly understood and everything around me is in perfect harmony and for this, to God I am extremely grateful! I acknowledge my ancestors and elders on which whose shoulders I stand, for paving many ways before me, for guidance, and protection.

Warm thanks to my mother for unconditional love and support! You raised me to be righteous and strong! I'll always appreciate you! Thank you to my grandfather for believing in me and for the many lessons on life that have brought me this far. A loving thank you to my family, friends, and community that always stood by cheering and praying! You all have always been an important part of my development as a young black woman, a young black mother, and a young black musician in this world!

Special thanks to the musician brothers that helped create this music to be what it is; Victor Gould, Ben Williams, Josh Evans, Frank Lacy, Jerome Jennings and Stacy Dillard: I could not have done it without all of you! Thank you for your time, positive attitudes and putting in long days of hard work! And especially for putting up with my pregnant, boss-lady attitude at times!

A supportive, but equally creative producer is really hard to come by so I am very thankful to have had Chris Dunn stand by me in my mission for this album. Working with Chris on this project was like working with a male cloned version of myself. Thank you for your time and all your effort and positive energy in making this album be what it is!

Thank you to John Burk for support and allowing this phenomenal opportunity to record and make music! I'll always be appreciative!

Special thank you to the village of sister goddesses that supported me in my roughest times during the making of this album and pregnancy. I am grateful even for the calls, texts, hospital visits,

babysitting my girls, bringing by a warm meal and smile, prayers, meditations, jokes, stopping by the gig to carry a bag, you name it! It is because of your support and kind hearts that I was able to walk through fire and brimstone!

Sonja W., Ivory W., Essence R., Brenda W., Adenike A., Brandice T., Alexandria J., Goussy C., Debbie B., Antoinette M., Miki H., Melaney M., Wendy O., Alisa H., Andrea G., Marissa A. F., Yayodele M., Caren C., Dacia K., Lessie V., Sally V., Colete P., and Viola P. "Behind every successful woman, is a tribe of successful women who have her back" –Unknown

To my Mentors: Mr. Roger Boykin, Mr. Reggie Workman, Mr. Jimmy Owens, Mr. Richard Harper, Mr. Cecil Bridgewater, Mr. Barry Harris, Ms. Vikki Meek, Ms. DeeDee Bridgewater, Mr. Billy Harper, Ms. Antoinette Montague, and Mr. Charles Tolliver. The lessons that I have learned from you have awakened a new woman in me. The wisdom and knowledge that you have imparted has been the best help during my career! The tools that you helped make or sharpen have allowed me to balance better on my own two feet. Thank you for opening my eyes to see new stages of opportunity and strength. Thank you for your part in my journey. Thank you for your guidance. I anticipate the day that I can do the same for the future generations!

To the fans!

Thank you for coming out to the various venues to show your love and support!

Thank you for allowing me to be me, for loving me as I am!

Thank you for lending me your hearts and ears!

Power to the people!

To the listeners,

Thank you for listening!

My hopes are that you are touched and are given a few more ounces of joy, love, and hope for future generations to come and also become fans of my artistry!

Hetepu,

JAZZMEIA J. HORN