

THINKING *IN* JAZZ

Chris Mapp

Thinking *in* jazz.

In the changes, in the form, in the pocket, in the groove, in the tradition, in tempo, in the right key, inside.

Why?

When thinking *out* is so much more alluring.

But you don't want to be out.
When you're out, you're out.

And when you're out, you wonder what all the fuss about being *in* was all about.

Thinking *out* jazz.
Things happen.
This is a happening.
A beginning, out here.
Playing *out*.

How far out can it go before it's no longer *in*?

And who decides anyway?
Where's the in-ometer?
Who's *in*?
What's hot?
Who's not?
Why not?
Who's *out*...and why?

Out of time, out of key, out of place, out of rules, out of mode, out of form, making form.

Out of norm.

The ineffable in and out of jazz.

And when you're out, you're *out*.

The freedom of free from, and free to.

No longer bound to be in, no longer thinking *in* jazz.

This is *out* jazz, maybe not even jazz.

But then, that was always the point.

To be out, there **has** to be an in.

And the longer you're *out*, the more crystallised the in becomes.

Until the in starts wondering why you're out.

Maybe you should be in.

What was *out* becomes *in*, so time to go further out.

Out for out's sake?

Once more in to the out we go.

More out.

Out-er.

And then wrenched back in.

The in's inescapable curiosity with the out redefines *in* once more.

Until *in* starts to resemble the *out* you wanted all along.

In *is* the new out. Shaken all about.

That out tho...

Chris Mapp is a practice based researcher using my solo and ensemble work to investigate notions of freedom, community and process in freely improvised musical performance. He is currently undertaking PhD research at the Birmingham Centre for Media and Cultural Research, Birmingham City University. Chris is also a bass player, composer and improviser.