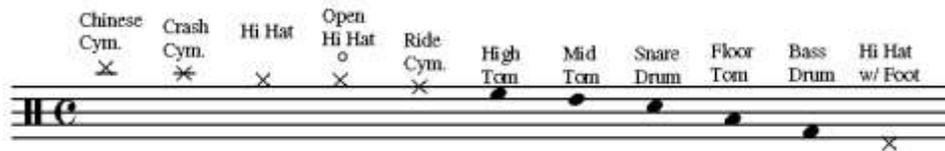


**Jack DeJohnette's Washing Mashine Time on  
"Love is a Many-Splendored Thing"**

by Jeremy Brown



By the time the Keith Jarrett Trio recorded Standards in Norway, they had been playing and recording together for six years. Keith, Gary Peacock, and Jack DeJohnette had developed a level of familiarity with one another that gave Jack plenty of freedom to experiment with rhythm and time. On “Love is a Many-Splendored Thing,” Jack trades eights with Keith for two thirty-two measure choruses, and then he plays a full chorus alone. These solos exemplify DeJohnette’s distinctive sound and his fluid approach to rhythm. “Washing machine time” is a term he uses to describe his conception of rhythmic exploration.

Washing machine time—described in detail in John Riley’s book, Beyond Bop Drumming—is a metaphor that compares rhythm to a Laundromat. Briefly put, when someone watches clothes through the window of a washing machine or dryer, they see the machine spin at a steady speed while each article of clothing rises into view and then disappears at an independent rate. When this applies to rhythm, the soloist disguises the tempo of the tune by playing rhythms that move around that tempo, departing for awhile, and then returning at different points.

The most illustrative example of washing machine time in “Love is a Many-Splendored Thing” begins in the ninth measure of Jack’s full chorus (5:46). DeJohnette plays triplet-based rhythms between the middle tom and ride/bass unison strokes, and gradually stretches those rhythms to seemingly-random ideas. Tension that has developed at this point quickly intensifies when, in the fifteenth measure of the chorus, Jack severely accelerates his rhythms to 8<sup>th</sup>-note triplets and finally sixteenths (5:52). Two bars later, he lands securely in the original tempo by catching the rhythmic kicks on beat 3 and the “&” of 4 from the Trio’s arrangement of the tune, creating an enormous release of tension (5:54). Immediately after this arrival, Jack continues his “washing machine time,” playing rolls that move melodically around the entire drumset (5:56). He phrases the melody with utmost sensitivity by changing between closed, sixteenth-based, and



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Musical score for a drum set, consisting of eight staves of notation. The notation includes various rhythmic patterns, triplets, and accents. The first staff starts with a '5' in a box. The notation is written on a grand staff with a treble clef and a common time signature. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) and accent markings (indicated by a '>' above the notes). The piece concludes with a double bar line.



