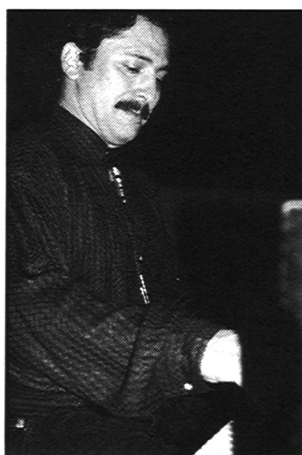


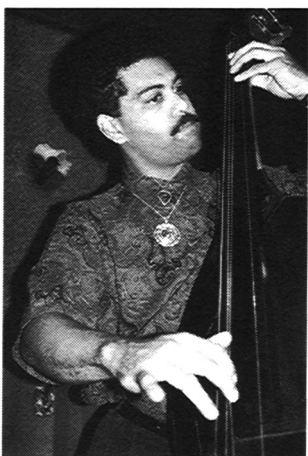
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Nicholas Payton



David Torkanowsky



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# RAGTIME

## EVOLUTION OF THE "TRAPS" 1890-1920

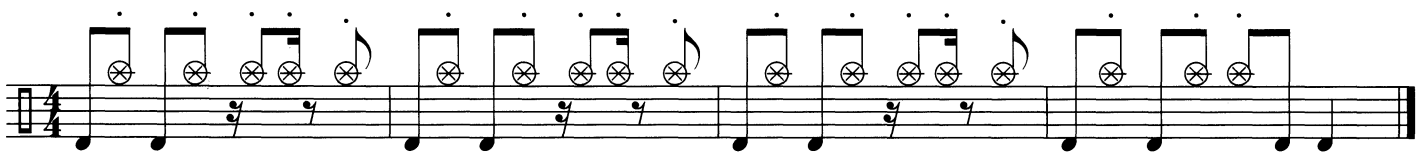
D.T.: You grew up in New Orleans, so you have a lot of different influences. If we can cover some of the earlier jazz styles, the music of the jazz funerals, some of the street beats, and some of your jazz influences, maybe we can trace some of your influences.

H.R.: All right.

Let's begin with ragtime. Can you explain a little bit about the stylistic elements of the drumming of that period?

The older musicians would say that to "rag" something is to syncopate it. For elements of surprise they would play breaks on the downbeats as well as on off-beats.

### CD TRACK 2



• = staccato

## RAGTIME

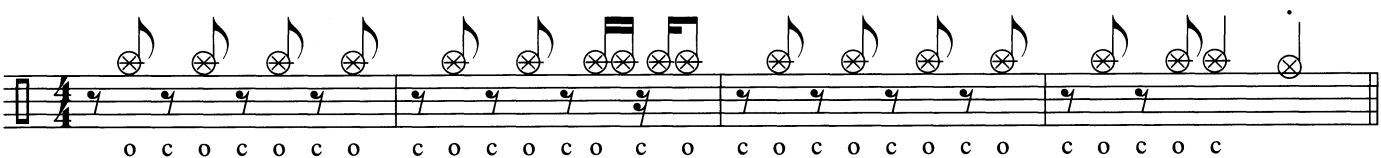
So a lot of the rags had syncopated rhythms in them. And in playing rag, different parts of the drumset were used for playing time. They played time on the wood block, the rim of the drum, and they also used splash cymbals. A lot of times there would be a crash cymbal, or a choke cymbal as they called it, that was usually played with a mallet. They would strike the cymbal with one hand and choke it with the other hand. And there were different techniques used for choking the cymbals. Sometimes, they would really cut off the cymbal and make it real staccato, like this:

### CD TRACK 3



Or they would play other styles where they would let the cymbal ring a little bit and sustain itself, and then catch it:

### CD TRACK 4



o = open  
c = close with hand

So if they let it sustain, would that be used more for time playing, and the "chokes" for accents?

Well, I think it was just a matter of how they wanted to color the music at that particular spot by getting different nuances out of a certain part of the kit.