



# THE DECIBEL

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## Stanoch in the Spotlight

DANIEL HEIER

David Stanoch is the definition of a music entrepreneur. He is a highly acclaimed educator, author, and performer. Stanoch has been a McNally Smith College of Music faculty member and co-author of the school's percussion curriculum since 1990. He is also a featured educational artist for Vic Firth and Drummer Café, a contributor to the magazines *Modern Drummer* and *Drummer* (UK), and a member of the Percussive Arts Society. Stanoch has performed with a wide range of talent nationally and locally.

Stanoch has also written his first method book, *Mastering the Tables of Time: Volume 1*, which has received incredible reviews and endorsements from artists such as Bernard "Pretty" Purdie, Peter Erskine, Andy Newmark, Steve Smith, Louie Bellson, and others. The book was *Modern Drummer's* 2009 Poll Winner for Best Educational Book, and is now distributed worldwide through Alfred Music Publishing.



I spoke with Stanoch about his recent success with *Mastering the Tables of Time*, his inspiration for the book, and what he's learned from both a musical and a publishing standpoint.

**THE DECIBEL:** What inspired you to write *Mastering the Tables of Time* in a market saturated with educational material?

**DAVE STANOCH:** What inspired me was a quote I read in *Musician* magazine from Tony

Williams. Williams said, "It's all in time. Don't do things faster; faster doesn't get you anywhere. You have to play in time, in context. Pick a meter and play it, double it, then triple it. Do it in eighth-note triplets, sixteenth-notes, sixteenth-note triplets, thirty-second notes, thirty-second note triplets. Don't play arbitrarily faster or slower, it has to be in time. The goal is to play clearly. If you don't, you're not expressing yourself; you're not playing something that people can hear. When I first recorded myself ... I realized you have to play things that are clear to you so they will be clear to somebody else."

That got me interested in working on time table studies and I started writing my own timetable exercises. One day Gordy Knudtson heard me practicing the exercises and he was intrigued and he encouraged me to write the book. When I started realizing how fruitful of a pursuit it was, I started sharing it with a variety of different drummers I respect. Bernard Purdie told me the book would be an instant success because there is nothing like it on the market. Then he said, "Stop showing it to people, because you don't want someone to steal the idea and get it done, because a lot of people may be kicking themselves for not thinking of it first." That comment blew my mind. That combination of things gave me the encouragement to do a good job on the book, because the material inside the book will be good for drummers now and forever.

**THE DECIBEL:** How long did it take you to write the book?

**DS:** I started writing the book in 1997, and I settled on what would be the first volume and editing it into what would be the first volume in 2007.

**THE DECIBEL:** During the process of writing the book, what are some things you have learned both musically and from a business viewpoint?

**DS:** The first thing I learned was the discipline of going through the material I created was making me a better drummer by leaps and bounds. It was giving me a comprehensive method to improve my groove, coordination, polyrhythmic, and soloing skills. The exercises came out of musical ideas. Then I realized there are a lot of applications. As it grew into an idea that can be beneficial in a way to musicians of any skill level, I began writing that way. For example if you look at some of the cool polyrhythmic accent phrases and groove studies, I realized I'd better make some simple ones and make a progression.

Business-wise, I learned a lot. What I basical-

ly learned was if you have a good idea follow through on it, protect it, and nurture it. You never know what will happen. As I was putting the book together, the most natural thing that occurred to me about it was it would be the kind of thing I would write and shop to somebody like Alfred or Hal Leonard. But Gordy and Elliot encouraged me to hang on to the book and not do that. Elliot said if you approach a publisher with a manuscript unsolicited, the standard deal you are going to get in sales is ten percent. Then he said that people are going to go nuts when this book comes out and you will get great reviews and endorsements. When the book gets notice, [publishers] will come to you with a 50/50 deal. The book came out, it was successful and received great reviews and the publishers came, all offering better than fifty percent. From a publishing standpoint, I learned if you have something that is really good and have a way to get the word out yourself, it made sense for me to take the deal with Alfred because I knew they could advertise the book in places I couldn't and distribute it around the world.

To learn more about Dave Stanoch and his book *Mastering the Tables of Time: Volume 1*, check out his website, [www.rhythmelodic.com](http://www.rhythmelodic.com).

## Reefer Madness

ANDREW BURGESS

With a blue president finally in office, legalization of marijuana is no longer a hippie's wet dream; it's slowly becoming a reality. Soon Alec Baldwin will have to find another evolving taboo to criticize, and pot aficionados will be able to blaze upon Capitol Hill without thinking twice (as if thinking twice was a realistic option for a heavy user). As a supporter—albeit non-consumer—of the Mary Jane, I am as excited as I am petrified about its legalization or decriminalization. While the economy and medical community would benefit greatly, I'm terrified about its social impact. The legalization of marijuana would have a remarkable effect on the economy. It would be taxed just as alcohol and tobacco are taxed, which would hopefully help with the deficit. Prisons would no longer be engorged with petty possession "criminals," thus reducing the amount of money taken out of taxes for convict room and board. Job listings would be plenty as marijuana plantations and factories open up. Prohibition is basically being reenacted with marijuana. J. Edgar Hoover spent millions of dollars to fund the war on organized crime and alcohol, just as 21st-century conservatives are spending billions of dollars on the marijuana front of the War on Drugs. It's time to stop focusing on such a minute issue, which shouldn't even be an issue, and start focusing on real crime. Somehow I don't see the corollary be-

(continued on reverse)



## Reefer Madness

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tween murder and rape, and smoking marijuana. Legalization would also allow more states to use medicinal marijuana. It's used to help ease nausea in cancer patients undergoing chemotherapy, to ease anxiety, to raise appetite in anorexics, etc. With the government controlling marijuana, it would be a safer product since it would not be laced with any other street drug. However, if the legalization of marijuana means that a majority of the population is going to slowly transform into the stoner archetype, then I'm no longer for it. The stereotypical "stoner" is quite possibly the most pretentious and infuriating personality type to be around. You all know what I am talking about: Their Keanu Reeves vernacular, their constant third degree about "why you don't smoke," their reiterations of biased and erroneous medical fallacies they "read somewhere," and the non-stop relation of everything back to weed or being high. So with the inevitable legalization of marijuana slowly approaching, I ask that you keep an open and educated mind. No more "Marijuana makes you kill people!" or the opposite side's "Marijuana can cure cancer! And it doesn't cause short term memory loss!" Marijuana will not make you kill someone, it does not cure cancer, and for regular users, THC—the chemical that hinders your short term memory—is fat soluble and will stay in your system until it's burned off. I'm sure the indoctrinated lobbyists for both parties are already disagreeing with those statistics, but I promise it's true. It's just a plant, folks. Don't freak out over it.

## The Classics Meet

DANIEL HEIER

On Thursday, February 4, 2010, the Minnesota Orchestra presented the music of two classic rock groups, Led Zeppelin and Queen, at the Target Center in Minneapolis, MN. Being an avid Led Zeppelin fan, I was curious what I would hear, and I was nervous that it would be cheesy orchestral arrangements of my favorite rock songs. Thankfully, that was not the case.

Walking to my seat, I could smell doughnuts, cotton candy, and pretzels. I saw people proudly sporting Led Zeppelin and Queen clothing with beers in their hands. I sat down in my chair and on stage was a classic Led Zeppelin trademark, John Bonham's signature orange Ludwig Vistalite drum set. The only thing odd was the conductor's podium right next to it.

The concert turned out to be a full-out rock concert, with the MN Orchestra accompanying the rock band. They played the greatest hits of Queen and Led Zeppelin, including "Who Wants to Live Forever," "Bohemian Rhapsody," "We

Are The Champions," "Kashmir," "Stairway to Heaven," and "Whole Lotta Love."

The string arrangements of the songs were great, from what I could hear. The sound guy didn't get the mix right until about the last half of the Led Zeppelin set. The band did a great job, but I came to hear the string arrangements, not the cover band. Vocalist Brody Dolyniuk did a great job performing the vocals of Freddie Mercury, but Randy Jackson is no Robert Plant. His performance wasn't horrible; he just acted as if Led Zeppelin was actually his gig.

Being a fan of Led Zeppelin and Queen, I enjoyed the concert, but it would have been nice to have heard the Minnesota Orchestra better. After all, it was the orchestra that I came to listen to.

### CHEAP EATS

## Kindness Café: Delicious and Affordable

A.J. ZAMORA

The Kindness Café definitely lives up to its name. Not just because of the friendly staff or the ideas for ways to spread kindness adorning every wall, but also because the restaurant's menu includes full breakfast and lunch, with daily specials and more. They feature a solid selection of coffee drinks and smoothies, and fresh-out-of-the-oven baked goods that taste just like Mom made them! All this is available at a very reasonable price.

The café is located in the Lowry building just a few blocks from McNally Smith, but if you're really in a hurry between classes, you can call ahead of time. They'll start making your food before you arrive to help you save time.

### The Lowry Lobby

651-224-6440  
350 St. Peter St.  
Downtown St. Paul  
(Park at Lawson for \$2/3 hrs)

### Hours:

7AM-2:30PM weekdays  
9-2 Saturday  
All menu items under \$1

## Poll

### Which do you prefer:

Pop-Tarts: 48  
Toaster Struedels: 54  
I would rather starve than eat either: 1

\* 103 total students polled, one response per student

### BOOK REVIEW

## George Carlin, Last Words

TRAVIS "TJ" REITER

Written over the course of twenty years, George Carlin's memoir *Last Words* is a collection of stories from Carlin's long, illustrious career. It is a colorful retrospective; after all, this is Carlin's life through his eyes, as only he could convey it.

In this literary venture, Carlin still displays the same quick wit that he has in the past, but his writing gave me deep respect and an understanding of George Carlin the man and the comic persona we grew up watching.

It's clear that this book was truly his final act, his final message to his fans and loved ones. I believe that Carlin found a truth in himself, and that *Last Words* is his challenge to us to go deeper into his world one last time the way he lived it: honestly, straightforward and intuitively. This is the underlying theme in almost every one of his stories. To me this book is a performance in words, sharing the lessons of life through his eyes, while challenging us to be our own teacher and never settle for someone else's word. To go forth and find "it" out ... whatever "it" may be; to live and think independently, as he did.

I would suggest this book to everyone, whether they are fans of George Carlin or newcomers to his work. Read *Last Words* to experience an insightful look at one of America's most loved, influential and innovative comics.

## The Decibel is...

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