

NORMAN G. WEINBERG

PERCUSSIONIST

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Current Professional Activities

- 1997 – Present • Professor of Music, The University of Arizona. Tucson, Arizona
- 1998 – Present • Percussionist with The Arizona Opera
- 2001 – Present • Percussionist with The Tucson Symphony Orchestra
- 1993 – Present • Contributing Technology Editor to *Drum!* Magazine

Education

- 1993 • D.M.A. Degree in Percussion Performance with Minors in Music Theory and Music History & Literature, Indiana University
Dissertation: "Guidelines for Drumset Notation"
- 1977 • M.M. Degree with Distinction in Percussion Performance, Indiana University
- 1975 • B.M. Degree with Distinction in Percussion Performance, Conservatory of Music at the University of Missouri at Kansas City
- 1969 – 1972 • Attended Kansas University

Previous Teaching Experience

- 1979 – 1997 • Professor of Music at Del Mar College. Corpus Christi, Texas
• Adjunct Professor of Music at Texas A&M University at Corpus Christi
- 1978 – 1979 • Instructor of Music at the Ruben Academy of Music. Jerusalem, Israel
- 1978 • Percussion Instructor at the Florida State University Honor Band Camp
- 1977 – 1978 • Percussion Technician at Indiana University
- 1975 – 1977 • Assistant Instructor of Music at Indiana University
- 1974 – 1975 • Assistant Instructor of Music at the University of Missouri at Kansas City

Previous Performing Experience

- 1979 – 1997 • Principal Timpanist/Principal Percussionist with the Corpus Christi Symphony Orchestra
- 1978 – 1979 • Principal Timpanist with the Jerusalem Symphony Orchestra. Jerusalem, Israel
- 1978 • Principal Timpanist with the Spoleto Festival Orchestra. Charleston, SC
- 1977 • Principal Percussionist with the Leonard Bernstein Festival. Toured Austria, Italy, Yugoslavia, and Israel
- 1975 – 1978 • Principal Timpanist/Principal Percussionist with the Evansville Philharmonic. Evansville, IN

Primary Teachers

- 1990-1992 • Gerald Carlyss – Professor of Music, Indiana University
- 1975-1984 • George Gaber – Distinguished Professor of Music, Indiana University
- 1981-1982 • William Roberts – Professor of Music, Indiana University
- 1976 • Gary Werdesheim – Professor of Music, Florida State University
- 1974-1975 • Charmaine Asher Wiley – Professor of Music, Conservatory of Music at the University of Missouri at Kansas City
- 1969-1972 • George Boberg – Professor of Music, Kansas University
- 1966-1969 • Ben Udell – Principal Timpanist, Kansas City Philharmonic
- 1958-1969 • William Zickos – Freelance Performer, Kansas City, Kansas

Professional Achievements

- 2011 • Named “Global Scholar” at IUPUI University in Indianapolis, Indiana.
• Awarded Sabbatical at University of Arizona.
• Featured Guest Artist at the Puerto Rico International Percussion Festival.
- 2010 • Release of Compact Disk *Playing the Edge* by Mark Rush (Performer)
• Featured Guest Artist at McKendree University in Lebanon, Illinois.
• Featured Guest Artist at Conservatorio de Las Rosas in Morelia, Mexico.
• Featured Guest Artist at Del Mar College in Corpus Christi, Texas.
- 2009 • Release of Compact Disk *Percussion Music (Mostly)* by Todd Hammes (Performer)
• Created the first online percussion course: *Percussion History and Literature*.
• First and Second place winner of Alternate Mode International Video Competition.
- 2008 • Featured Guest Artist at the Puerto Rico International Percussion Festival.
- 2007 • Selected as Featured Panelist at Percussive Arts Society International Convention (PASIC) in Austin, TX.
- 2006 • Release of my solo Compact Disc: *QUILT*.
• Featured Guest Artist at the Utah Day of Percussion
- 2005 • Performance at the International Bass Symposium with Patrick Neher.
• Featured Guest Artist at the Kansas Day of Percussion
- 2004 • Promoted to Professor at The University of Arizona.
• Appointed “Contributing Technology Editor” of *Drum! Magazine*.
- 2003 • Selected as Featured Performer at Percussive Arts Society International Convention in Louisville, KY.
- 2002 • Recipient of the “Maestro Award” from the University of Arizona School of Music and Dance in recognition of outstanding student achievements.
- 2001 • Selected to present Keynote Address at PASIC 2001 “New Music / Research Day”.
- 2000 • Awarded tenure at The University of Arizona.

Professional Achievements, Continued

- 1999
- Selected as a Remo, Inc. “Gold Level Endorser”.
 - Elected President of Arizona Chapter of the Percussive Arts Society.
 - Selected as Featured Performer at Percussive Arts Society International Convention in Columbus, OH.
- 1998
- Elected to the Board of Directors of the Percussive Arts Society.
 - Selected as a Vic Firth, Inc. Educational Endorser.
- 1997
- Recipient of The Eberhardt Award for Artistry and Excellence. Awarded by the Corpus Christi Symphony Orchestra.
 - Selected as a Pro-Mark Educational Endorser.
- 1996
- Selected as Beta Tester for Coda Music Technology's “Finale” software.
 - Selected to serve on the Percussive Arts Society's Technology Committee.
 - Selected as Featured Clinician at the International Percussion Camp.
- 1995
- Selected for Round Table Presentation at the Percussive Arts Society International Convention in Phoenix, Arizona – Topic: Percussion Pedagogy in the 21st Century.
 - Selected as Featured Clinician at the International Percussion Camp.
- 1994
- Selected as Zildjian Educational Clinician.
 - “Outstanding Service Award” by the Percussive Arts Society at the Percussive Arts Society International Convention in Atlanta, Georgia.
 - Awarded Del Mar College Faculty Development Grant for creating the “Percussion Knowledgebase”.
 - Selected as Featured Clinician for the Tennessee Wind Ensemble Conference.
 - Selected as Featured Clinician at the International Percussion Camp.
 - Appointed as Contributing Writer for *Percussion News*.
 - Elected to the Pi Kappa Lambda National Music Honor Society.
 - Selected for the Third Edition of “Who’s Who Among America’s Teachers”.
 - Installed the *World Percussion Network* at Percussive Arts Society Headquarters in Lawton, Oklahoma.
 - Appointed to the Municipal Arts Commission of Corpus Christi, TX.
 - Guest Artist Recital at Baylor University, Waco, TX.
- 1993
- Selected as a Yamaha Performing Artist.
 - Selected for Presentation at the Percussive Arts Society International Convention in Columbus, Ohio.
 - Selected as Featured Clinician at the International Percussion Camp.
 - Soloist at the Texas Music Teachers Association Convention.
 - Selected for Presentation at the Oklahoma Day of Percussion.
- 1992
- Selected by Del Mar College’s Faculty Council to represent the college at the National Seminar for Master Teachers in Greenfield, Massachusetts.
 - Soloist with the Corpus Christi Symphony Orchestra performing the U.S. Premiere of Bertold Hummel’s *Concerto for Percussion and Orchestra, op.70*.
 - Selected for Presentation at the Percussive Arts Society International Convention in New Orleans, Louisiana.
 - Appointed as Associate Editor for *Percussive Notes* (The Official Journal of the Percussive Arts Society).
 - Selected for Presentations at the Utah and Texas Days of Percussion.

Professional Achievements, Continued

- 1991
- Appointed as Contributing Editor of *Drum!* Magazine.
 - Appointed as Focus Editor for “Drumset/Studio Performance” for *Percussive Notes*.
 - Unveiled the World Percussion Network at the Percussive Arts Society International Convention in Anaheim, California.
 - Elected as Chairperson of the World Percussion Network Committee for the Percussive Arts Society.
- 1990
- Nominated for the Minnie Piper Stevens Professor Award.
 - Selected as a Judge for the International Association of Jazz Educators Community College All-Star Band.
 - Selected for Presentation at the Percussive Arts Society International Convention in Philadelphia, PA.
 - Selected for Presentation at “A Celebration of Drums” International Convention sponsored by the Ontario Percussive Arts Society.
 - Clinician at University of Wisconsin at Eau Claire.
 - Appointed as Featured Columnist for *EQ* Magazine.
 - Appointed as Featured Columnist for *Keyboard* Magazine.
- 1989
- Soloist with the Norman Chamber Orchestra. Norman, Oklahoma.
 - Appointed as Editor of “Electronic Percussion” of *Percussive Notes*.
 - Selected for Presentation at Oklahoma Percussion Festival.
 - Appointed as Contributing Editor of *Drums & Drumming* Magazine.
- 1988
- Soloist with the Corpus Christi Symphony Orchestra.
 - Selected for Presentations at Percussive Arts Society International Convention, Phi Mu Alpha Sinfonia National Convention, Texas Music Educators Association Convention, and Texas Association of Music Schools Convention.
 - Appointed as Special Correspondent for *Rhythm* Magazine.
- 1986-1989
- Awarded Faculty Development Grants for Research using Electronic Percussion Instruments in Percussion Education.
- 1980
- Outstanding Young Man of America (Sponsored by the U.S. Jaycees).
- 1976
- Awarded Performer’s Certificate by Indiana University.
- 1975
- Phi Kappa Phi National Academic Honor Society.

Published Compact Discs

- 2010
- Featured artist on *Playing the Edge*. Mark Rush. Innova. Albany Records.
- 2009
- Featured artist on *Music for Percussion (Mostly)*. Todd Hammes. Innova.
- 1998
- *QUILT*. Norman Weinberg, Percussionist. Bad Habit Media.

Published Books

- 1998
- *Guide to Standardized Drumset Notation*. Lawton, OK: Percussive Arts Society.
- 1997
- Contributor to *Teaching Percussion* by Gary Cook. 2nd Edition. New York: Schirmer Books.

Published Books, Continued

- 1995 • "Electronic Percussion". Signed Article in *Encyclopedia of Percussion*. Edited by John Beck. New York: Garland Publishing, Inc.
- 1989 • *The Electronic Drummer*. Cedar Grove, NJ: Modern Drummer Publications (Distributed by Hal Leonard Publishing).
- 1988 • *The Last MIDI Book*. Newbury Park, CA: Alexander Publishing.

Published Compositions

- 1990 • Susato, Tilman. *Three Short Dances*. Arranged for mallet ensemble. San Antonio: Southern Music Company.
- Byrd, William. *Sellinger's Round*. Arranged for brass ensemble. San Antonio: Southern Music Company.
- 1988 • *Chrysopraxe IV*. Drumset Solo. San Antonio: Southern Music Company.
- Traditional. *The Bells of Dunkirk*. Arranged for mallet ensemble. San Antonio: Southern Music Company.
- *Gracile Rhythm*. Snare Drum Solo. San Antonio: Southern Music Company.
- Byrd, William. *Sellinger's Round*. Arranged for mallet ensemble. San Antonio: Southern Music Company.
- 1987 • Isaac, Heinrich. *La Mi La Sol*. Arranged for mallet ensemble. San Antonio Southern Music Company.

Unpublished Compositions

- 2006 • *New Genesis*. Composed for electronic percussion soloist.
- Uncle Bob. *Serenity Remix*. Arranged for electronic percussion ensemble.
- 2005 • *War In America*. Composed for electronic percussion soloist.
- Chris Drews & DJAlarj. *Perfect Circle*. Arranged for electronic percussion ensemble.
- Neil Peart. *Pieces of Eight*. Arranged for electronic percussion ensemble.
- 2004 • *Slide City*. Composed for electronic percussion soloist.
- *Slow Burn*. Composed for electronic percussion soloist.
- 2003 • *Three Spirits*. Composed for timpani with DrumKAT accompaniment.
- *Hadrian's Wall*. Composed for electronic percussion ensemble.
- 2002 • *Quilt*. Composed for electronic percussion ensemble.
- 1999 • King Crimson. *Discipline*. Arranged for electronic percussion ensemble.
- 1998 • *NLYEHB*. Composed for electronic percussion ensemble.
- Bikales, Eric. *Firedance*. Arranged for electronic percussion ensemble.
- Bikales, Eric. *Galactic Groove*. Arranged for electronic percussion soloist.
- 1999 • Flores, Ray. *Current Progressions*. Arranged for electronic percussion ensemble.
- 1997 • Zawinul, *Birdland*. Arranged for percussion ensemble.

Published Articles

- 2011
- Awarded Sabbatical at University of Arizona.
 - Named "Global Scholar" at IUPUI University in Indianapolis, Indiana.
 - Featured Guest Artist at the Puerto Rico International Percussion Festival.
- 2010
- Release of Compact Disk *Playing the Edge* by Mark Rush.
 - Featured Guest Artist at McKendree University in Lebanon, Illinois.
 - Featured Guest Artist at Conservatorio de Las Rosas in Morelia, Mexico.
- 2009
- "Alesis DM5 Pro Kit" *Drum!* 18 (August, 2009): 88-90.
 - "How to Podcast" *Drum!* 18 (June, 2009): 73-76.
 - "Yamaha DTXtreme III Special" *Drum!* 18 (April, 2009): 78-81.
 - "Beyond 101" *Drum!* 18 (January, 2009): 75-81.
- 2008
- "Playing With the Big Boys" *Drum!* 17 (September, 2008): 95-101.
 - "Alternative, Alternative Controllers" *Drum!* 17 (May, 2008): 95-101.
 - "Alesis Trigger IO" *Drum!* 17 (April, 2008): 126-127.
 - "Roland HD-1V-Drums Lite"" *Drum!* 17 (July, 2008): 107-112.
 - "Online Music School" *Drum!* 17 (January, 2008): 109-115.
- 2007
- "Spectrasonics Stylus RMX" *Drum!* 16 (December 2007): 109-129.
 - "Live Looping Lives" *Drum!* 16 (September 2007): 109-115.
 - "R.E.T. NS2 Pro Electronic Drum Set" *Drum!* 16 (August 2007): 130-131.
 - "The Drummer as DJ" *Drum!* 16 (July 2007): 103-109.
 - "Muse Research Receptor" *Drum!* 16 (April 2007): 114-117.
 - "NAMM Shuffle" *Drum!* 16 (April 2007): 63.
 - "Alesis DM5 Drum Kit" *Drum!* 16 (March 2007): 120-122.
 - "Beatnik RA1200P" *Drum!* 15 (January 2007): 120-121.
 - "Drums on Tap" *Drum!* 15 (January 2007): 101-108.
 - "Read Rhythms Right Now" *How To Play Drums 1* (Winter 2006-2007): 30-34.
- 2006
- "Making Your Own Sonic 'Paint'" *Drum!* 15 (November 2006): 105-111.
 - "Getting Free Software" *Drum!* 15 (September 2006): 106.
 - "USB MIDI Controller Punchout" *Drum!* 15 (September 2006): 103-111.
 - "Roland RMP-3 and RMP-5 Rhythm Coaches" *Drum!* 15 (July 2006): 108-111.
 - "Electronic Drum-Set Buying Guide" *Drum!* 15 (June 2006): 105-111.
 - "Software Trends: Past, Present, and Future" *Drum!* 15 (April 2006): 95-98.
 - "New Gear at NAMM" *Drum!* 15 (April 2006): 65.
 - "Audio File Formats Demystified" *Drum!* 15 (February 2006): 1115-120.
 - "Hansenfu□tz Fu□tz Pedals" *Drum!* 15 (February 2006): 138-139.
 - "Biolabs Absynth Research Sounds" *Drum!* 14 (January 2006): 90.
- 2005
- "Roland TD-12S V-Drums" *Drum!* 14 (November 2005): 106-108.
 - "How to Mangle Your Sound" *Drum!* 14 (October 2005): 101-105.
 - "Yamaha DTXplorer Electronic Drumkit" *Drum!* 14 (September 2005): 114-116.
 - "HandSonic Highlights" *Drum!* 14 (June 2005): 127-133.
 - "Roland RT-Kit-1 and TMC-6 Review" *Drum!* 14 (June 2005): 109-111.
 - "Building Your Own Sample Library" *Drum!* 14 (June 2005): 112-119.
 - "Gear Crazy - Technology" *Drum!* 14 (April 2005): 27-29.
 - "Pintech Studio Elite LE Review" *Drum!* 14 (April 2005): 95-96.
 - "How To Make It Happen" *Drum!* 14 (April 2005): 104-109.
 - "Roland PD-20S-BK Review" *Drum!* 14 (February 2005): 109-111.

Published Articles, Continued

- 2004
- "Going All Soft" *Drum!* 13 (December 2004/January 2005): 115-119.
 - "Yamaha DTXtreme IIS Review" *Drum!* 13 (October/November 2004): 117-119.
 - "Let's All Get Loopy" *Drum!* 13 (October/November 2004): 121-126.
 - "How To Improve Your Drumset Notation" *Drum!* 13 (September/October 2004): 111-115.
 - "Digital Multi-Track Recorders Buyer's Guide" *Drum!* 13 (July/August 2004): 97-103.
 - "Yamaha SKRM-100" *Drum!* 13 (June/July 2004): 121-122.
 - "Soundware Roundup" *Drum!* 13 (June/July 2004): 129-135.
 - [Arthur Nelson]"Learning Electronic Percussion" *Drum!* 13 (March/April 2004): 99-104.
- 2003
- "How to Make Your Own Video for Peanuts" *Drum!* 12 (November/December 2003): 31.
 - "Tweaking for Touch" *Drum!* 12 (November/December 2003): 100-105.
 - "10 Tips for Surviving College Auditions" *Drum!* 12 (August/September 2003): 26-27.
 - "Roland Electronic Drum Amplifiers" *Drum!* 12 (June/July 2003): 97-98.
 - "Making Mick Fleetwood: Total Drumming" *Drum!* 12 (February/March 2003): 79-82.
- 2002
- "Tips to Make Your Sound Move" *Drum!* 11 (September/October 2002): 81-85.
 - "Roland V-Club Electronic Drumkit Review" *Drum!* 11 (May/June 2002): 101-103.
 - "Anatomy of a Mixer" *Drum!* 11 (May/June 2002): 73-76.
- 2001
- "Drum Machine Tips for Teachers" *Drum!* 10 (June/July 2001): 101-104.
 - "Electronic Percussion Trouble Shooting" *Drum!* 10 (September/October 2001): 103-109.
 - "Way Beyond Beats: Advanced DrumKAT Programming" *Drum!* 10 (August/September): 87-91.
 - "Yamaha DTXtreme Review" *Drum!* 10 (September/October 2001): 111-114.
 - "Electronic Percussion in the Classroom" *Yamaha PercPak* publication.
 - "Turn On, Plug In, Groove Out" *Percussive Notes* 39 (October 2001): 18-19.
- 2000
- "Return to Sampler Land: Sampler Basics" *Drum!* 9 (June/July 2000) 101-106.
 - "Yamaha DTXpress Review" *Drum!* 9 (March/April 2000): 95-98.
 - "Robin Horn: Developing Electronic Drumset" *Percussive Notes* 38 (October 2000): 72-73.
 - "Steven Raybine: Multi-Dimensional Expression Through Electronics" *Percussive Notes* 38 (October 2000: 74-75).
 - "Wernick Xylosynth" *Drum!* 9 (February/March 2000): 111-112.
- 1999
- "Alesis DM Pro" *Drum!* 8 (September/October 1999): 81-83
 - "Boom Theory Spacemuffins 0.0 Module" *Drum!* 9 (May/June 1999): 99-102.
 - "Yamaha DTX Express" *Drum!* 8 (March/April 1999): 95-98.
 - "Sample Library Roundup" *Drum!* 8 (February/March 1999): 96-100.
 - "Ask Dr. MIDI" *Percussive Notes* 37 (February 1999): 49.
 - "DrumKAT Notation" *Percussive Notes* 37 (February 1999): 50-51.
- 1998
- "Drum Microphone Buying Guide" with Andy Doerschuk. *Drum!* 7 (November/December 1998): 87-97.
 - "Used Drum Machine Price Guide" *Drum!* 7 (September/October 1998): 74.
 - "Drumset Cymbal Notation" *Zildjian Educator* (Fall/Winter 1998-1999): 4

Published Articles, Continued

- "Yamaha DTK5L Electronic Latin Percussion System Review" *Drum!* 7 (September/October 1998): 99-100.
- "Tony Verderosa: Doing It Live" *Percussive Notes* 36 (October 1998): 70.
- "Drum Tech K2-S Kit Review" *Drum!* 7 (June/July 1998): 97-99.
- "Computers in Education" *Music & Computers* 4 (May/June 1998) 97-98.
- "Roland V-Drums Review" *Drum!* 7 (April/May 1998): 111-116
- "Five Technical Tips for Triggering" *Percussive Notes* 36 (February 1998) 14-16.
- "Musician's Guide to the Internet" Review *Percussive Notes* 36 (February 1998): 60.
- 1997
 - "Zen Now" *Drum!* 6 (November/December 1997): 46.
 - [Trey Battute] "High Tech Skins" *Drum!* 6 (August/September 1996): 107-108
- 1996
 - [Trey Battute] "A Sampling of Samples" *Drum!* 5 (November 19 69-72.
 - "Mario DeCiutiis" *Percussive Notes* 34 (October 1996): 61.
 - "CyberSound VS" *Percussive Notes* 34 (June 1996): 66-69.
 - "World Music Menu: Version 2.0" *Percussive Notes* 34 (February 1996): 63-65.
- 1995
 - "MIDI Charts to Help You Find Your Way" *Percussive Notes* 33 (December 1995): 67-69.
 - "Overture: Macintosh Notation Software" *Percussive Notes* 33 (August 1995): 66-72.
 - "The Evelyn Glennie Music Library" *Percussive Notes* 33 (June 1995): 71-73.
 - "Sybil 3.0: Real-Time Performance Software" *Percussive Notes* 33 (February 1995): 63-66.
 - "WPN to the Rescue!" *Percussive Notes* 33 (February 1995): 66-70.
- 1994
 - "Unisyn-Patch Editor and Librarian" *Percussive Notes* 32 (October 1994): 67-71.
 - "Electronic Percussion" *Encyclopedia of Percussion*. Signed article.
 - "The World Percussion Network: Past – Present – Future" *Percussive Notes* 32 (August 1994): 15-17.
 - "Connecting to the WPN for the First Time" *Percussive Notes* 32 (August 1994): 17-23.
 - [Trey Battute] "Birth of a New Machine" *Drum!* 4 (July/August 1994): 64.
 - "Guidelines for Drumset Notation" *Percussive Notes* 32 (June 1994): 15-26.
 - "Il Fraseggio nei Tempi Insoliti" *Strumenti Musicali* 16 (April 1994): 129-130.
 - "Bang the Drum" *Keyboard* 20 (March 1994): 26-30.
 - "Tempi Poco Comuni" *Strumenti Musicali* 16 (January 1994): 96-97.
- 1993
 - "Your Guide to the World Percussion Network: Part VI" *Percussion News* (September 1993): 21.
 - "Hearing Double" *Keyboard* 19 (September 1993): 124-126.
 - "Phrasing Tips for Less Common Meters" *Keyboard* 19 (August 1993): 135-137.
 - "Ritmi Funk" *Strumenti Musicali* 15 (July/August 1993): 100-102.
 - "Your Guide to the World Percussion Network: Part V" *Percussion News* (July 1993): 21.
 - "Good Ol' Rock & Roll - Finding Your Individuality: Part II" *Keyboard* 19 (July 1993): 129.
 - "Una Seduta di Campionamento" *Strumenti Musicali* 15 (June 1993): 100.
 - "Good Ol' Rock & Roll - Individuality: Part I" *Keyboard* 19 (June 1993): 120.
 - "The Software Story: Band In A Box" *Percussive Notes* 31 (June 1993): 66-68.
 - "What's New on the WPN" *Percussive Notes* 31 (June 1993): 63-65.
 - "Your Guide to the World Percussion Network: Part IV" *Percussion News* (May 1993): 21.

Published Articles, Continued

- “Mo’ Funk” *Keyboard* 19 (April 1993): 133-135.
 - “Maybe There’s More, Then Again, Maybe Not” *Percussive Notes* 31 (April 1993): 72-73.
 - “La Ballate” *Strumenti Musicali* 15 (April 1993): 126-128.
 - “What’s New on the WPN” *Percussive Notes* 31 (April 1993): 73.
 - “Future Talk” *Drum!* 2 (March/April 1993): 36-37.
 - “Your Guide to the World Percussion Network: Part III” *Percussion News* (March 1993): 17.
 - “Suggerimenti Sul Tempo” *Strumenti Musicali* 15 (March 1993): 117.
 - “A Dream Sampling Session” *Keyboard* 19 (February 1993): 125.
 - “Bride of Ballads” *Keyboard* 19 (January 1993): 114.
 - “Your Guide to the World Percussion Network – Part II” *Percussion News* (January 1993) 13.
- 1992
- “Ballads – Part I” *Keyboard* 18 (December 1992): 175-176..
 - “Programmare Ritmi con gli Arpeggiatori” *Strumenti Musicali* 14 (December 1992): 112-113.
 - “Your Guide to the World Percussion Network – Part I” *Percussion News* (November 1992): Insert.
 - “La Funzione Degli Stacchi” *Strumenti Musicali* 14 (November 1992): 124-125.
 - “Sampling Your Drum Machine” *Keyboard* 18 (November 1992): 121.
 - “Interview with Jeff Krashin” *Percussive Notes* 31 (October 1992): 62-65.
 - “More Timing Tricks” *Keyboard* 18 (October 1992): 129.
 - “Un Salto in Zona Reggae” *Strumenti Musicali* 14 (September 1992): 148-149.
 - “Creative Programming Ideas” *Percussive Notes* 30 (August 1992): 58-59.
 - “Explorations in Arpeggiation” *Keyboard* 18 (August 1992): 115.
 - “Drums Fills Revisited” *Keyboard* 18 (July 1992): 118-120.
 - “The Functions of Fills” *Keyboard* 18 (June 1992): 117-118.
 - “Filters – Molding Your Sound With EQ” *Drum!* 1 (May/June 1992): 38-39.
 - “A Trip Into the Reggae Zone” *Keyboard* 18 (May 1992): 122-123.
 - “Formal Ideas for Beat Patterns” *Keyboard* 18 (April 1992): 125-126.
 - “Less is More” *Keyboard* 18 (March 1992): 104-107.
 - “Fun With Percussion” *Keyboard* 18 (February 1992): 131-132.
 - “Programming with Latin Rhythm Instruments, Part I” *Keyboard* 18 (January 1992): 114-115.
- 1991
- “Swing, Part II: Fills” *Keyboard* 17 (December 1991): 174-175.
 - “Reading MIDI Implementation Charts” *Percussive Notes* 30 (December 1991): 57-59.
 - “Swing, Part I: The Basic Pattern” *Keyboard* 17 (November 1991): 129-130.
 - “Programming Tricks for Cymbals, Part II” *Keyboard* 17 (October 1991) 117-118.
 - “The World Percussion Network: On-Line at PASIC 91” *Percussive Notes* 30 (October 1991): 71.
 - “Programming Tricks for Cymbals, Part I” *Keyboard* 17 (September 1991): 99.
 - “Industrial Drumming (Man-Machine-Music)” *Keyboard* 17 (August 1991): 115-116.
 - “Creative Programming Ideas” *Keyboard* 17 (July 1991): 99-104.
 - “A Visual Window to Tone Production” *Percussive Notes* 29 (June 1991): 20-26.
 - “In Search of Length, Part II: Rolls” *Keyboard* 17 (June 1991): 102-107.
 - “In Search of Length, Part I: Flams and Ruffs” *Keyboard* 17 (May 1991): 115-116.
 - “The World Percussion Network: The Next Step” *Percussive Notes* 29 (April 1991): 67-69.
 - “Vertical, Linear, and Independent Drumming” *Keyboard* 17 (April 1991): 115-118.

Published Articles, Continued

- "The Art of Sampling" *Drums and Drumming* 3 (April 1991): 43-46.
 - "Getting Started: Part V" *Drums and Drumming* 3 (March 1991): 47-50.
 - "Understanding the Sample Dump Standard" *Percussive Notes* 29 (February 1990): 51-56.
 - "Getting Started: Part IV" *Drums and Drumming* 3 (February 1991): 61-63.
 - "Getting Started: Part III." *Drums and Drumming* 3 (January 1991): 55-56.
 - "Drummers On-Line" *Drums and Drumming* 3 (January 1991): 56-57.
- 1990
- "Roy Wooten: This is the Future, Man!" *Drums and Drumming* 2 (November 1990): 13-18.
 - "Information, Please..." *Drums and Drumming* 2 (November 1990): 59.
 - "The Indigenous Use of Rasps and Ratchets and its Influence Upon Western Art Music." *Percussive Notes* 29 (October 1990): 81-83.
 - "The Artist or the Medium?" *Percussive Notes* 29 (October 1990): 79-80.
 - "Getting Started: Part II." *Drums and Drumming* 2 (October 1990): 60-61.
 - "Aphex Impulse." *Drums and Drumming* 2 (October 1990): 71-73.
 - "Akai XR10." *Drums and Drumming* 2 (August/September 1990): 71-73.
 - "The World Percussion Network." *Percussive Notes* 28 (August 1990): 54-55.
 - "Creative Programming Ideas." *EQ* 1 (July/August 1990): 21.
 - "Getting Started: Part I." *Drums and Drumming* 2 (June/July 1990): 58-59.
 - "Material Innovations Electrohat." *Drums and Drumming* 2 (June/July 1990): 73.
 - "A Question Concerning Electronic Percussion." *Percussive Notes* 28 (June 1990): 64-65.
 - "The Quest for Realism." *EQ* 1 (May/June 1990): 24.
 - "Intelligent Music Upbeat 2.0." *EQ* 1 (May/June 1990): 75-78.
 - "sYbil." *Modern Drummer* 14 (May 1990): 44-45.
 - "Yamaha YX 330 Xylophone." *Modern Drummer* 14 (May 1990): 42.
 - "Polyrhythms." **(Four Part Series)** *Rhythm* 2 (January 1990 - April 1990).
 - "Fault Trees." *Drums and Drumming* 2 (April/May 1990): 57-60.
 - "Real Drummer Don't Beat Buttons." *EQ* 1 (March/April 1990): 24.
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