

Barry Michael Williams
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Rock Hill, SC 29732
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PERSONAL:

Born Pinehurst, NC, 1954
 Married Catherine Buddin, 1989
 Daughter, Sarah, born 1992
 Son, Patrick, born 1996

EDUCATION:

B.M. in Music Education, Furman University, 1976
 M.M. in Percussion Performance, Northwestern University, 1978
 Ph.D. in Applied Music, Theory, and Literature, Michigan State University, 1990
 Dissertation Topic: "The Early Percussion Music of John Cage"

TEACHING EXPERIENCE:**Winthrop University**, Rock Hill, SC

Awarded Tenure, 1993
 Lecturer in Percussion, 1979-1985
 Assistant Professor of Music, 1986-1994
 Associate Professor of Music, 1994-2000
 Professor of Music, Since 2000

Courses Taught 1986 – Present: Applied Percussion, Percussion Ensemble, Percussion Methods, Introduction to African Drumming, Secondary Instrumental Music Ed. Methods, African Music in the Classroom, Symphonic Literature, Aural Skills, Music Appreciation, Percussion Literature, Music of Zimbabwe and Southern Africa

Brevard Music Center, Brevard, NC

Percussion Instructor, 1988-1991

Michigan State University, East Lansing, MI

Graduate Assistant in Percussion, 1985-1986

Fort Mill School District No. Four, Fort Mill, SC

Associate Director of Bands, 1979-1985

Parker High School, Greenville, SC

Director of Bands, 1978-1979

Greenville County Fine Arts Center, Greenville, SC

Percussion Instructor, 1978-1979

Community Music Association, Lake Forest, IL

Percussion Instructor, 1976-1978

INSTITUTIONAL SERVICE – WINTHROP UNIVERSITY (Partial List):

Academic Council (3 terms), Committee on Undergraduate Instruction (2 terms), VPA General Education Task Force, VPA Petitions Committee, General Education Committee, VPA Faculty Advisory Committee (3 terms), University Assessment Advisory Board, VPA Ad Hoc Inter-Arts Committee, Faculty Concerns Committee (2 terms), VPA Curriculum Committee, President's Advisory Group, VPA Personnel Committee (3 terms), School of Education Task Force on Field Experiences, Applied Brass and Percussion Committee (Chair), SACS Continuing Education

Committee, Music Chair Search Committee, Wesley Foundation Board, NASM Self-Study Committee, VPA Ad Hoc Evaluation Committee, Music Faculty Advisory Committee (Chair), VPA Contemporary Chamber Arts Series Committee, Music Personnel Committee, VPA Ad Hoc Outreach Committee, Choral Music Education Search Committee, VPA Dean Search Committee

PERFORMING EXPERIENCE:

Percussive Arts Society International Convention, mbira/vocal soloist with *BataMbira*, 2005, 2007
Percussive Arts Society International Convention, Djembe soloist with Arizona State University Percussion Ensemble, 2004
Percussive Arts Society International Convention, Percussionist with LINKS Ensemble, 2002
Percussive Arts Society International Convention, Percussion and Vocal Soloist, Focus Day: John Cage, 1999
Winthrop University Faculty Recitals, 1986, 1987, 1990, 1991, 1993, 1994, 1998
Guest Artist Recitals, USC Spartanburg 1994, Southern Wesleyan University 1995, UNC Greensboro 1996, Furman University 1998, Jembe Institute, Greensboro, NC 1999, USC-Aiken 2005
Charlotte Symphony Orchestra, Extra Percussionist, since 1979
Brevard Music Center Festival Orchestra, Principal Percussionist, 1988-1991
Tempus Percussion Group, Founding Member, 1991
Lansing Symphony Orchestra, Principal Percussionist, 1985-1986
Greenville Symphony Orchestra, Section Percussionist, 1974-1976 and 1978-1979
Chicago Civic Orchestra, Section Percussionist, 1976-1978
Lake Forest Symphony Orchestra, Principal Percussionist, 1976-1978
 Miscellaneous Concert and Commercial Engagements, since 1974

PUBLICATION:

Books/Articles:

“Frame Drum Chops with Spicy Rudimental Marinade,” in *The Drum and Percussion Cookbook: Creative Recipes for Great Playing*. Galesville, MD: Meredith Music Publications, 2008, p. 153-155.

“Folkloric Afro-Cuban Percussion.” *Percussive Notes*, Vol. 44, No. 5 (October, 2006) p. 28.

“Insights on Practicing World Percussion,” *Percussive Notes*, Vol. 41, No. 2 (April, 2003), p. 44-48.

“Mamady Keita’s ‘Kuku’,” *Percussive Notes*, Vol. 40, No. 4 (August, 2002) p. 26-31.

“Mbira/Timbila, Marimba/Karimba: A Look at Some Relationships Between African Mbira and Marimba,” *Percussive Notes*, vol. 40, No. 1 (February, 2002), p. 32-39.

Learning Mbira: A Beginning.... Everett, PA: HoneyRock Publications, 2001.

“Babatunde Olatunji,” *Percussive Notes*, Vol. 39, no. 4 (August, 2001), p. 14-15.

“Stockhausen: Nr. 9 Zyklus,” *Percussive Notes*, vol. 39, no. 3 June, 2001), p. 60-69.

“Mamady Keita’s ‘Mendiani’,” *Percussive Notes*, vol. 37, no. 4 (August, 1999), p. 56 – 61.

“John Cage: Professor, Maestro, Percussionist, Composer,” *Percussive Notes*, vol. 36, no. 4 (August, 1998), p. 55-61.

“Getting Started with Mbira dzaVadzimu,” *Percussive Notes*, vol. 35, no. 4 (August, 1997), p.38-49.

“Mamady Keita’s ‘Kassa’,” *Percussive Notes*, vol. 35, no. 2 (April, 1997), p.36-43.

“A Jembe Lesson with Yaya Diallo,” *Percussive Notes*, vol. 34, no. 6 (December, 1996), p.33-37.

“The Early Percussion Music of John Cage, 1935-1943,” *Percussive Notes*, vol. 31, no.6 (August, 1993), p. 60-67.

“Marching Percussion from a Judge’s Perspective,” *South Carolina Musician*, vol. XLV, no. 3 (August, 1992), p. 26-27.

“Interview with Gordon Peters,” *Accent Magazine*, vol. 2, no. 4 (March/April 1977), p. 8, 30.

Compositions/Arrangements:

Kirina Dreams for solo djembe. Rock Hill, SC: self published, 2008.

Rhythmic Journey No. 1: Conakry to Harare for solo tar. Rock Hill, SC: self published, 2008.

Merck’s Tattoo for solo riq. Rock Hill, SC: self published, 2008.

Shona Spirit for marimba ensemble. Rock Hill, SC: self published, 2008.

Danse Macabre for keyboard percussion ensemble. Rock Hill, SC: self published, 2008.

Funeral March of a Marionette for marimba ensemble. Rock Hill, SC: self published, 2008.

Asturias-Leyenda for solo vibraphone. Everett, PA: HoneyRock Publications, 2006.

Tiriba Kan for solo djembe. Everett, PA: HoneyRock Publications, 2005

Another New Riq. Everett, PA: HoneyRock Publications, 1999.

Bodhran Dance. Everett, PA: HoneyRock Publications, 1999.

Recital Suite for Djembe. Everett, PA: HoneyRock Publications, 1997.

Three Shona Songs for Marimba Ensemble. Everett, PA: HoneyRock Publications, 1995.

Four Solos for Frame Drums. Everett, PA: HoneyRock Publications, 1993.

Recordings:

Hand to Hand, HoneyRock Publications, 2007.

BataMbira (with Michael Spiro), Bembe Records, 2005.

Winthrop University Percussion Ensemble, *First Construction*, Eagle Editions, 2002.

Radford University Percussion Ensemble, *By Departing Light*, Highlander Records, 2000.

Drumlesson.com, “Mbira,” video/audio encyclopedia entry, 2000.

Life In General, *Long Forgotten Toys*, Salem Mill Records, 1994.

PAPER PRESENTATIONS:

“Learning Mbira: A Beginning...,” Percussive Arts Society International Convention, Columbus, Ohio, 2002

“Mbira/Timbila, Marimba/Kalimba: A Look at Some Relationships Between the African Mbira and Marimba,” Percussive Arts Society International Convention, Dallas, Texas, 2000

“An Overview of John Cage’s Early Compositional Techniques,” Percussive Arts Society International Convention, Columbus, OH, 1999

“African Music: A Practical Guide to Methods and Materials for Teaching,” South Carolina Music Educators Association In-Service Conference, Greenville, SC, 1995

“African Music,” South Carolina Music Teachers Association Convention, Rock Hill, SC, 1994

“John Cage: Professor, Maestro, Percussionist, Composer,” College Music Society Mid- Atlantic Chapter Meeting, Morgantown, WV, West Virginia University, 1993

“Rhythmic Structures in John Cage's *First Construction (In Metal)*,” College Music Society Mid-Atlantic Chapter Meeting, Greensboro, NC, 1990

ARTICLES, REVIEWS, PRESENTATIONS BY OTHER AUTHORS:

VanDerBeek, Maximus S. “Percussion Literature for Hand Drums,” DMA dissertation, University of Maryland, 2000.

Robinson, N. Scott. “BataMbira: A Marriage of Sacred Music from Cuba and Zimbabwe,” *Percussive Notes*, vol. 65, no. 5 (October 2007), p. 62.

Holdaway, Mark. “Interview with B. Michael Williams,” *Kalimba Magic News*, vol. 3, no. 11 (December, 2008), <http://www.kalimbamagic.com/newsletters/newsletter3.11/interview.shtml>.

Lewis, Ryan. “Africa, Egypt, Ireland, and the New Classical Fusion: Musical Syncretism in the Music of B. Michael Williams,” College Music Society Mid-Atlantic Chapter Meeting, Fairfax, VA, George Mason University, 2009.

Nicholson, Jason E. “Works for Solo Frame Drums by B. Michael Williams,” DMA dissertation, University of North Texas, 2009.

PROFESSIONAL EXPERIENCE:

Associate Editor (world percussion), *Percussive Notes* magazine, since 2002

Percussive Arts Society World Music Committee, since 2004

Percussive Arts Society College Pedagogy Committee, since 2001

Clinician for West Tennessee Day of Percussion, 2007

Clinician for Mississippi Day of Percussion, 2000

Adjudicator for Charlotte Symphony Young Artist Competition, 2000

SC Arts Commission “Community Arts Residency,” Rock Hill Arts Council, 1997

Clinician for North Carolina Day of Percussion, 1997

Clinician for South Carolina Day of Percussion, 1997

Clinician for Radford University Percussion Symposium, 1992, 1997, 1998

Consultant for Museum of York County African Musical Instruments Exhibit, 1995

Clinician for Southeastern Percussion Festival, Greensboro, NC, 1993

Artist-In-Residence at Public Schools and Arts Organizations, since 1993

Charlotte Arts and Science Council Grants Panelist, 1992-1994

Percussion Adjudicator for Solo/Ensemble Festivals, All-State Bands and Marching Band Contests, since 1980

Percussion Clinician at Various Festivals and In-Service Workshops in the Carolinas and Virginia, since 1978

PROFESSIONAL MEMBERSHIPS:

Percussive Arts Society (SC Chapter President 1982-1984, 1988-1990, and 2004-2006, Communications Director 1990-1992 and 1998-2002, Vice President 2002-2004)

Music Educators National Conference

Phi Mu Alpha Sinfonia

College Music Society

Society for Ethnomusicology

South Carolina Arts Commission Approved Artist Roster

Broadcast Music Inc. (BMI)

HONORS AND AWARDS:

Winthrop University Percussion Ensemble Selected for Performance at Percussive Arts Society International Convention Focus Day, 2008

Nominated for Just Plain Folks Music Award (Best African Album, 2006 for *BataMbira*)

Marquis Who's Who in America, 60th Edition, 2006

Marquis Who's Who in American Education, 7th Edition, 2006

Winthrop University Distinguished Professor Award, 2004

Winthrop University Faculty Marshal, 2001 - 2006

Winthrop University Percussion Ensemble Selected for Performance at SC Music Educators Conference, 1999 and 2004

Winthrop University Percussion Ensemble Selected for Performance at Radford University Percussion Symposium, 1997 and 1998

Winthrop University Faculty Research Grant Recipient, 1995, 2002, 2003, and 2004

Pi Kappa Lambda, 1993

Winthrop University Percussion Ensemble Selected for Performance at Southeastern Percussion Festival, 1993

Teacher of MTNA/Wurlitzer National Winner in Percussion, 1993

Omicron Delta Kappa, 1992

Presser Foundation Grant Recipient, 1991 and 1992

Teacher of Brevard Music Center Concerto Competition Winner, 1989 and 1991

Teacher of Presser Scholarship Recipient, 1987, 1993, 1997, 1998, 2002, 2004 and 2007

Outstanding Young Men in America, 1982

REFERENCES

Dr. John S. Beckford, Professor of Music, Furman University, Greenville, SC 29613

Ph. (864) 294-2214

Christopher Deane, Associate Professor of Music, University of North Texas, Denton, TX 76203

Ph. (940) 565-3714

Dr. Donald M. Rogers, Chair, Department of Music, Winthrop University, Rock Hill, SC 29733

Ph. (803) 323-2255