

## Vitae

# Michael L. Naylor, Ph.D., M.M.

### Career Goals & Objectives

Facilitating diverse perspectives of learning, academic delivery, and curriculum development in a globalizing and financially changing environment with special consideration of sensitivity to all cultures of color, prioritization of DEI issues [in response to the history of racial inequity], multi-cultural identity, creative and diverse intelligence curriculum design, and a transformation of the modern academia to recognize all cultural assets & global requirements. This includes:

- exploring innovative approaches to multiple intelligence and digital learning,
- advancement of interdisciplinarity, art-enhancement of non-arts curriculum,
- increasing awareness of a global market trends in all fields through education exchange programs,
- promoting globally-relevant life-skills curriculum, distance (on-line) learning, and *always*,
- with a special emphasis of under-represented or misunderstood populations (building strong social equity perceptual tools).

### Personal Information

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734-239-6367, Websites: [www.visionsandvibrations.com](http://www.visionsandvibrations.com) & [www.wcceglobal.org](http://www.wcceglobal.org)

### Education

#### **Ph.D. Philosophy/Ethnomusicology, University of Michigan, Ann Arbor, MI, USA, 1997**

*Concentrations:* multi-cultural exchange and cross-cultural influences in the performing arts & media; the application of the study of musical creativity to the ancient history of “creolization” or cross-cultural exchange;

*Dissertation:* “The Creativity in Culture: Creolization in the Musical Genre of the Seychelles Islands.” University of Michigan Publications, 1997

#### **M.M. Media & Production, University of Miami, Coral Gables, FL, USA, 1985**

*Concentrations:* creating, producing, and composing music for films and media.

*Thesis Production:* scripting and composing/producing music for media – including television and film projects.

#### **B.M. Music Performance and Composition, University of Miami, Coral Gables, FL, USA, 1979**

*Concentration:* Trombone Performance, Orchestra & Jazz Orchestra/Combo, Composition.

### Coursework:

**Washtenaw Community College, 2005, 2007**, Digital Photography, Video Production, Video Editing, Documentary Film Production

**Hochschule, Frankfurt, Germany, 1977-78, 1970, 1981**, German, European History, Composition for Media

**University of Iowa, Iowa City, IA, USA, 1973-75**, Major: Trombone Performance, Minor: Conducting, and Composition,

**Interlochen Arts Academy, Interlochen, MI, USA, Graduated: 1973**

**Languages:** Fluent: English, Moderate: German, Creole, Elementary: Spanish, French

**Music Performance:** Vocal (multi-lingual/cultural), Composition, Keyboards, Percussion, Trombone, Acting/Musical Theater, Theatrical Conducting (Musical Theater/Opera)

## **Employment: Professional Administration / Education**

### **Lecturer, Comprehensive Studies Program/Bridge Program, University of Michigan, Ann Arbor, MI, USA, 6/2013- present**

*Summary:*

- Instructor of CSP 100 and 105 Academic and Life-skills, and Race & Ethnicity classes for University undergraduates;
- Instructor in Summer Bridge program: helping transitioning students develop life awareness, time management, social lifestyles, and research skills essential to success in a major university environment;
- Instructor of “Insider/Outsider” literary and writing class: including professional training of documentary style film production for students to “create” and place into the world their ideas and *brilliance* through digital film production.

Contact: Assistant Director, Dr. Dwight Fontenot, [delfon@umich.edu](mailto:delfon@umich.edu) Tel: 734-764-9129.

### **Faculty, Global Perspectives, Washtenaw Community College, Ann Arbor, MI, USA, 2019 to present**

*Summary:*

- Assisted in the development of, infrastructure and mission of a global perspectives department, that includes: languages, humanities, philosophy, history, and the arts. More to come;

### **Faculty, Performing Arts, Washtenaw Community College, Ann Arbor, MI, USA, 1994-2018**

*Summary:*

- Advised/supervised PT instructors, 400+ students in both career and general education music instruction;
- Developed curriculum for two-year degree and certificate programs in Media Technology;
- Doubled credit offerings in “World Music” Appreciation and for creativity in the classroom courses for Primary Education programs at Eastern Michigan University;
- Developed flexible agency account and revenue generation system for performance program, created community-based interdisciplinary studies program, and increased media connections and performance opportunities within college and community;
- Created a successful “track” system for instructing music theory based and evaluated upon student goals -- including a strong assessment component;
- Managed budget and administrative operations for the Music and Culture studies programs.

*Awards:* “Outstanding Instructor” or “Instructor Merit Recognition” or “Bravo” Outstanding Instructor award from the President, 1995-1997, 1999-2002, 2004-2009, 2012-2018

Contact: VP Kimberly Hurns, [khurns@wccnet.edu](mailto:khurns@wccnet.edu) Tel: 734-973-3300 Verify: Human Resources (WCC) Phone: 734-973-3497 Fax: 734-677-5415

### **Director, Visions and Vibrations International, LLC, Ann Arbor, MI, U.S.A., 2005-present**

*Summary:*

- Co-created a higher education “production” co-op for the development of cultural interdisciplinary dissertation through arts-based text and media development;
- Fund-raised over \$150,000 for the production of: “Our Musical World: Exploring Humanity’s Creative Diversity” and an interdisciplinary website for cross-cultural/interdisciplinary dialogue at two levels: Student/Reader and Professional;
- Produced numerous mini-documentary segments based on “Our Musical World” topics, including: Perceptions of symbolism (Native American), The History of Cultural/Racial Biases through the music of the African Diaspora, The Influence of Religion to Music (Middle East/N. Africa), European Evolution – the modulating influences of imperialism and classicism (Europe), Minority status and creativity (Jewish and Romani), Community Enhancement and Rites of Passage (Africa and Pan Latino cultures), Honor &

balance in Asian storytelling (India, China, & Japan), and Creolization in today's World Performance practices (Jazz and International Fusion). Work is currently ongoing to create interactive multi-media e-books: "Our World" global interdisciplinary studies and professional community network.

*Awards:*

- "Outstanding Innovation" – Liberal Arts Network for Development (LAND), February, 2010. The award was cited for the development of the "Our Musical World" project, for its interdisciplinary nature and approach to teaching important "global life-skills" within the construct of a General Education course;
- "Independent Publishers Award", July, 2009, Category: Academic/Education. The Silver Metal was received based on interviews in 82 cultures and interdisciplinary approach to life-skill education.

Contact: Board Chair, [yvi@comcast.net](mailto:yvi@comcast.net) or Tel: 734-239-6367

**Founding Member, Board Chair, World Center for Creative Education (501c3), Ann Arbor, MI, USA, 2008 - present**

*Summary:*

- Assisted in the creation of a 501c3 for the exploration of multiple intelligence, globally equitable, curriculum development and assessment programs;
- Served as board member and chair in integrating research in globalization into curriculum development;
- Helped with fund-raising and attachment of products created by the Center to area colleges and universities providing student internship and faculty professional development funding through low-cost production of enhanced e-publication royalties.

Other: funding for research and presentation travel and expenses provided by the Center. Website: [www.wcceglobal.org](http://www.wcceglobal.org). See also: YouTube videos: ourworldvvi

**Assistant/Adjunct Professor, Wayne State University, Detroit, MI, USA, 1994-1998, 2004-Spring 2011**

*Summary:*

- Developed a "World Music and Culture Appreciation" Program for both graduate and undergraduate students. Courses have perpetually maximum enrollment with 50-80% average of International Student registration; Taught courses and created a world music and culture exchange program for local international artists in from the Detroit region;
- Supervised graduate students with interests in "ethnomusicology" or related interdisciplinary/multi-cultural topics;
- Planned and implemented special performances and lectures to enhance the pedagogy of the department in favor of a more global vision.

*Awards:*

- International Student Association: Certificate of Appreciation, 2004, 2007, "for Assisting students by Validating their Cultural Heritage," "for Helping International Students Adjust to American Culture."

Contact: HR (313) 577-2017 , Fax (313) 577-8767 or <http://www.hr.wayne.edu> Reference: Dr. Norah Duncan, Assist. Chair, Fine and Performing Arts, ac8468@wayne.edu Tel: 313-577-1775. Reason for leaving: FT position was justified from high course enrollments. New FT hire now teach all classes previously taught by adjuncts.

**Department Chair, Washtenaw Comm. College, Ann Arbor, MI, USA, 1995-1997, 2001, 2002, 2005, 2012 and Acting or Co-Chair in three semesters due to Chair death and department transitions as required.**

*Summary:*

- Chaired Performing Arts Program after death of founder;
- Program was designed with heavy orientation to multi-ethnic and career development for musicians. Supervised Music, Dance and Theatre areas;
- Created new Dance and Musical Theatre faculty positions; raised bond monies for Dance and Recording Studio addition construction, and created Associates Degree program in Jazz & Contemporary Music;
- Managed budget and administrative operations for the department.

Other: Salary \$3,000 plus release time. Contact: Dean – Bill Abernathy, Tel: 734-973-3356. Reason for leaving: Left chair duties to complete Ph.D. (above), research and write international texts (below), and to develop faculty professional development initiative -VVI (see above).

**Board Member, Institute for the Healing of Racism (Michigan), Royal Oak, MI, USA, 2005-**

*Summary:*

- Served as President of the Board for the regional Institute for Healing of Racism;
- Consulted with Board members from across the United States in determining projects to address alternative educational and institutional programming for the addressing racial problems and perceptions in American education;
- Duties included grant writing, approving budgets, interacting with numerous local, regional, and federal institutions in creating educational and media programs and materials.

**Assistant Professor, Ethnomusicology, Wayne State University, Detroit, MI, USA, 1992-1994**

*Summary:*

- Hired from International Search, developed courses in World Music Appreciation, and world Jazz performance (with strong emphasis on Caribbean / S. American, and Middle Eastern jazz);
- Developed internship opportunities for Music Business students. Resigned after one year to accept the position at the community college. My goal was to extend my orientation of Ethnomusicology (Peoples music) – to the enhancement of instruction, rather than solely for the purpose of research limited to my field or the expectations of tenure as defined by tradition.

Reason for leaving: to accept position at Ann Arbor, MI Community College to oversee and direct Performing Arts. Also: personal interest in developing globally-informed curriculum and instructional materials did not fit nature of tenure track as defined by Wayne State HR.

**Graduate Assistant, University of Michigan, Ann Arbor, MI, USA, 1990-92**

*Summary:*

- Directed research projects for the Stearns Collection of World Musical Instruments and at the CAAS (Center for African/Afro-American Studies) Jazz and Blues recording library. Faculty Advisors: W. Malm, J. Standifer.

**Director, Jazz & Commercial Music Studies, Oakland University, Rochester, MI, USA, 1985-91**

*Summary:*

- Directed curriculum and performance of all commercial music offerings;
- Instituted courses in production and marketing for musicians;
- Directed the “Meadowbrook Estate” international ‘show ensemble’ – including average: 30-50 performances per year, and annual tours of the U.S. and Europe, including State Department Ambassadors for USO, 1989, 1990;
- Directed the vocal jazz ensembles (received 3<sup>rd</sup> place / 1<sup>st</sup> place national finals Downbeat competition for college vocal jazz ensembles: 1987 & 88);
- Supervised \$250,000 operations budget for the Commercial and Jazz program, including the “Meadowbrook Estate.”

Other: Salary - \$45,000, Contact: HR/Personnel Records, Tel: (248) 370-3482, website: <http://www.oakland.edu/uhr/staff/>

Reason for leaving: to begin Ph.D. at University of Michigan

**Interim Director/Graduate Adjunct, Media Production and Composition, University of Miami, Coral Gables, FL, USA, 1983-85**

*Summary:*

- While acquiring an M.M., instructed students in principles of poetry and lyric to musical settings (songwriting), Latin American musical forms and history of Latino musical cultures, and conducting of media recording ensembles: including film and media orchestra.

Other: Graduate Assistant position included salary and full scholarship, served as “Acting Director” for program during program director’s (Jim Progris) sabbatical.

**Director, Music Center, Frankfurt, Germany /Musical Theater Director, Hanau Stadt Theater, 1978-82**

*Summary:*

- Supervised employees, budgeting, & purchasing, administered expansion of facilities, and programming for American/German Music Center (collaborative of U.S. & German governments);
- Included production of American Music Concert Series with guest artists and German/American culture exchange programming;
- Conducted American Musicals and English Language Opera Orchestra and Chorus, served as Musical Director for 4-6 production annually.

Other: contact - Frankfurt Personnel Office: Hansaallee 132, 60320 Frankfurt am Main, Germany  
+49 69/5487567 / Personnel records: Civilian AF/NAF for Hanau – ask for reference to Hanau base (if still active)

## Publications

### Textbooks/Books:

#### *Current:*

***“Our World: Insider/Outsider Perspectives and Cultural Competency Training***, Great River Publishing, Dubuque, IA (multi-media textbook publication) Currently in process: Five Unit text that incorporates core cultural competency skills, mindsets, and disciplines in an engaging and creative/arts and creative writing/media production and student discussion format.

Note: the goal of this text is to create a community collaborative vision of cultural competency and literacy with special focus on cultures most mis-represented and therefore, most essential to Diversity, equity, and inclusion. Publication goal: January – April, 2020

***“Our Musical World: Exploring Humanity’s Creative Diversity”*** c. 2012, Visions & Vibrations International, LLC – in conjunction with 501c3 non-profit: The World Center for Creative Education (WCCE)

#### *Summary:*

- Completed design of five E-multi-media e-Publications that include mini-documentaries produced through student internships created by funding from prior text project. Films are uploaded on YouTube: see “ourworldvvi” – and are embedded in Ebooks. Books: 1-5 are currently available on i-Books, Amazon and have been used in face-to-face and DL delivery (college/university) since September – 2012.
- Currently: Working with website developers to create an internet site that allows for film, music, and visual art upload and critiquing by students and faculty. The site will also provide opportunities for students and faculty to “publish” or produce media and receive valuable critiquing in a respectful manner.

***“The Educator’s Role in Cultural Healing and the Sacred Space of the World Music Classroom,”*** Léonie E. Naylor, L.P.C. /Michael L. Naylor, Ph.D. in *The Oxford Handbook of Medical Ethnomusicology*, Oxford Publications, released September, 2008. Edited by: Benjamin D. Koen, Ph.D.

***“Our Musical World: Creative Insights into a Planet’s Cultural Diversity”*** c. 2008, Visions & Vibrations International, LLC

*Summary:* A 580 page text and 4 musical CDs (80 musical examples) was created after interviews with 125 musicians, educators, and artists (photography/visual art) from nearly eight-two cultures in most regions of the world to address mis-perceptions of history, race, culture, and the creative process as may benefit Western students/English-speaking students. Based on the conducted interviews, music is used as a window to global awareness, acquisition of life-skills, and deeper understanding of the creative process and history of cultural fusion or creolization. Topics of the text also include: understanding symbolism and power of creative intuition, value and bias formulation, the inter-connection of religion to music/art, the interrelationship of the culture’s history to their musical values, and the interconnectivity of music to community rituals which mark the life cycle. The text includes over 500 photographs, which reinforce the inter-disciplinarity between music and the other arts.

***“Music Theory Workbook: Practical Applications of track-system Music Theory to Student Goals,”*** c.2006 Huron Valley Publications, Ann Arbor, MI

*Summary:* Developed a unique system for individualizing music instruction in a “track” system. The materials included exercises and instruction based upon student’s stated goals in the following interest groups:

Elementary School educators wishing to increase creativity and group interaction in classroom instruction (elementary school), professional training for jazz/commercial musicians [two levels: hobby and professional], & standard university-transfer preparatory music theory.

***“Exploring the Creativity in Culture... through the World of Music,”*** c.1998, J&P Publications, Ann Arbor, MI

*Summary:* This text was created to teach students the value of being “creative” through and understanding of music. The text is more suited for students 15-22 years of age and includes three professionally produced CDs. It was a pre-cursor to “Our Musical World.” (see above)

### **Presentations:**

***You can't Sing that Song? Why the Academy must Systematically Un-Teach "White Privilege"***

Program Summary: The average white male has seldom if ever been a "minority," has yet to learn to sacrifice to "heal racism" and as a result, all institutions, Universities included, suffer from maligned privilege. The way out: require "sacrifice" from our Universities in reversing privilege in all its forms, and increase the strength of the message, that institutional transformation must be led by sacrificial responses from "white males." Men of Color Symposium, 4/13/19, University of Michigan, USA

***“Imperialism, Capitalism & the Destruction of a Planet: insights into cultural values as regards Global Warming”*** presented: Climate Summit, Washtenaw Community College, March, 2019

***“Cultural Equity & the Academy”*** Insights into curriculum reform for University/college curriculum to include: diversification, multi-cultural asset consideration, and special emphasis of multiple intelligence delivery and assessment, London, Eng. 2014, Cleveland, OH, 2014, Paris, France, 2016, Ann Arbor, MI [3], 2018

***“Infusing Global & Multiple Intelligence Content into Higher Ed. Curriculum,”*** Strategies and techniques for building media-enhanced e-Publications that address global changes in learning needs and delivery models. Key-Note Seminars and Workshops: MIIC Midwest National Convention, Terra-State Community College, MIIC Annual “Student Success Summit” Lansing, MI, Jan. 2013-Sept. 2013.

***“Healing Cultural Imperialism: Art Education in the Context of World,”*** Key-note Seminar, ISME (International Association of Music Educators), Bologna, Italy, July 2008

***“The Legacy of ‘Race’ and ‘Nation:’ Dialoguing the ‘Re’-perception of Global Cultural Exchange and Creolization,”*** STP&A (Social Theory, Politics, & the Arts) Conference and Full-length Article, Vienna, Austria, July - 2006

***“Heeding the Creole Voice: Alternatives to race and nation as identifiers of cultural value”***  
Image and Narrative: Issue 10, Visualization of the Subaltern in World Music, On Musical Contestations Strategies, Belgium, 2005

***“The Creativity in Culture: Creolization in the Musical Genres of the Seychelles Islands,”***  
presentations based on dissertation published: c.1997, University of Michigan Publication, Ann Arbor, MI (Dissertation publication), state colleges & universities: Michigan, Ohio, Pennsylvania, Iowa, California – 1998-2001.

*Summary:* presentations focused on the Ph.D. dissertation concerning using music to explain the ‘age-old’ phenomena of cultural exchange and creativity in the contact and mixing of ethnic groups. The Seychelles Islands (Indian Ocean) represented a perfect model of creolization and the transformation



from racial/ethnic separatist-thinking, to a perception of the “creole” as a unique and relevant replacement of the human condition less attached to racial/national identifiers.

**“When have we not been *Multi-cultural,*’ a re-examination of history from the perspective of the ancient tradition of multi-cultural exchange.”** Presented at Conferences (ABS, SEM): Detroit, Atlanta, New York, Chicago, Toronto, and Toledo, OH, USA/CANADA, 2002- 2005.

**“The Creative Community: a look at the potential of the arts to establish healthy community in the 21<sup>st</sup> century.”** Presented: Detroit, Ann Arbor, MI, 2005-present

**“The History of racism and the history of racial unity: two simultaneous paradigms of human history.”** Presented ABS Conferences: Detroit, Atlanta, USA, 2001-2003.

**“The ‘Art Ensemble:’ a Model of Artistic Consultation,”** European Youth Conference, Brno, Czech. Republic, 2000, 2002, 2006.

## **Performance/Production**

### **Documentary film production, 2005- present**

Completed filming and editing on “small segment” films for presentation in multi-cultural performance presentations (see “OMW” project above). Completed series of thirty-one professional film storyboards and production for “Our Musical World” film series (mini-documentaries for inclusion in e-Pub 3 design).

### **Motorcity Samba – collaborative multi-ethnic jazz ensemble, 1994-2000**

Composed, performed with own Detroit-area jazz ensemble for concerts and at jazz festivals including: Ann Arbor Jazz & Blues Festival, Detroit Montreux Jazz Festival, WCC Fall and Spring Jazzfests, Ann Arbor “top of the park” Concert Series.

### **Studio performer/composer-arranger, Detroit, MI, 1985-1998**

Composed/arranged Jazz Orchestra compositions, jingles, documentary film scores, and songs for: WCC Jazz Orchestra, Wayne State World Music Ensemble, University of Michigan – Creative Jazz Orchestra, composed and performed Jingles for: Little Ceasar’s Pizza, Tubby’s Submarines, the U.S. Marine Corps, local Automobile companies, Ford Motor company, etc.

### **Studio performer, Miami, FL area, 1976-77/83-85**

Performed with local jazz musicians (primarily jazz vocalist), played in orchestras behind: Dizzy Gillespie, Julio Iglesias, Debbie Reynolds, Frank Sinatra, Tom Jones, the Four Tops, Stylistics, the Manhattens, Jose Luis Rodriguez, Raphael, Curtis & Carmen Lundy, and Ira Sullivan; toured with Miami Sound Machine, Bee-Gees, Miami Concert Band (Middle Eastern/Europe tour: included- Montreux Switzerland Jazz Festival with the Brecker Brothers, Cyprus, Syria, Jordan, Egypt, Tunisia and Paris), and Louie Bellson Big Band; composed and performed jingles for: Publix supermarket, Variq Airlines (Brazil), WLGJ Radio; performed numerous jingles with jingle/back-up group (which included Jon Secada as tenor).

### **Jazz Performer /Composer / Conductor Germany (European market), 1977-83**

Performed in ‘avant-garde’ jazz ensemble: “Ominous Mirage” as well as toured/performed with Peter Giger’s ‘Family of Percussion,’ and ‘Solamente una Gran Familia’ – World music tour for UNICEF of: Uruguay, Paraguay, Argentina, Bolivia, Peru, Equador, Columbia, & Venezuela (six month tour); Arranged music for Hessischer Rundfunk (State of Hessen) radio jazz orchestra,

### **Musical Theater: Music Director/Conductor/Arranger, Hanau Stadt Theater Germany (European market), 1977-82**

Arranged orchestral scores for original “music reviews” and conducted musical theater for Hanau Stadt Theater; Performed and/or traveled with Celia Cruz, Fania All-Stars, and Dizzy Gillespie (one week).

**Other areas of expertise & experience:**

*Curriculum Development -*

- *Career/Technology* -- Instituted courses in: audio technology, computer applications in music, and self-management for working artists. Developed: Associates degrees in Audio Technology and Jazz & Contemporary Music;
- *Jazz Ensembles & Global Music/Commercial Combo program* -- expanded ensembles from existing Community Jazz Orchestra and one jazz combo, to current multi-discipline combo program which includes at present: three levels of jazz combos, Afro-Cuban/Salsa combo, African dance & drumming combo, and studio recording combos;
- *Composition*—expanded songwriting and composition/arranging program to include multiple showcases of student talent, students arranging for jazz orchestra and combos, and networking with audio tech. Students to record student compositions. Successfully encouraged PT instructors to include student arrangements in all combo/ensembles.

*Curriculum Assessment* – Created and implemented a series of rubric development and assessment implantation and analysis for Gen. Ed., specific course, and career program (degrees). Work included creation of specific student accomplishments to be assessed, development of specific assessment activities (tools/rubrics), implementation of assessment tools, analysis of student work and input, and creation of modified course revisions based on assessment.

*Passions/Interests* – Travel, digital filming, and photography: including to all countries in Europe and Eastern Europe, S. America, Greece, Syria, Cyprus, Jordan, Egypt, Tunisia, Morocco, Senegal, the Seychelles, and the Caribbean Islands of Jamaica, Puerto Rico, Cayman Islands, St. John, St. Thomas, Honduras and Mexico; Culinary Arts – with an emphasis on Mediterranean, Middle Eastern, Indian, and Caribbean foods; and foreign films – with a special passion for “first-source” or “minority” made films of all cultures. [Note: this “passion” represents an important aspect of the future of “multi-cultural” studies --- as first source film-making informs content *and* methodology (perspective through production)].

**References**

James Egan, Dean, Distance Learning, Washtenaw Community College, 4800 E. Huron River Dr., Ann Arbor, MI 48106, Email: [jegan@wccnet.edu](mailto:jegan@wccnet.edu) Tel: 734-973-3390.

Dr. June Thomas, Centennial Professor, Urban and Regional Planning Program, A. Alfred Taubman College of Architecture and Urban Planning, The University of Michigan, 2000 Bonisteel Blvd., Ann Arbor, MI 48109-2069, Tel: 734 936-0201 [thomasju@umich.edu](mailto:thomasju@umich.edu)

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Dr. Richard Thomas, Professor Emeritus, School of History, Michigan State University, Lansing, MI, 48824, Email: [thomasrr@msu.edu](mailto:thomasrr@msu.edu) Tel: Cell - 517-2143513 (leave message if not answer)

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