APPENDICES

Appendix A

Countless scholars and artists have found Lewis’s concepts useful and, in some cases, expanded on them. This short list of sources, alphabetical by last name, points to how some scholars and artists have engaged with the Afrological and the Eurological in ways relevant to this article.


**Appendix B**

Ornette Coleman’s “What Is the Name of that Song?,” recorded with his Prime Time band in 1979, provides a reference for “what is the name of that,” which shuffles the roles of Coleman and his band members among the saxophone and the two hands of the piano. We purposefully name Coleman and the original composition in line with our rhetoric that names and recognizes. We also adhere to the composition in a way that is resonant with Coleman’s philosophy of harmolodics, in which melodies are starting points for imagining harmonies and overall sound. Stylistically we reference many idioms, joining our music making to those idioms’ histories and memories, and, in this case, following Coleman in including some tongue-in-cheek humor.

As “what is the name of that” is essentially a version of Coleman’s composition, we paid licensing fees to record and release it as an arrangement of the original.


**Appendix C**

Two references relevant to white male jazz musicians striving to mitigate their fragility and bolster their legitimacy (e.g., the legitimacy of their masculinity) through associations with African American male musicians:
