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MUSICAL ECLECTICISM, CULTURAL APPROPRIATION, AND WHITENESS IN MISSION DELIRIUM AND HONK!

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Most audience members are mesmerized by the final drum solo in Mission Delirium's rendition of the Bollywood song "Choli ke Peeche" (1993), as crescendoing screams accompany the drummers to the final hit. But occasionally there is a South Asian audience member that seems to register a look of surprise and appreciation to see a predominantly white band in San Francisco interpret one of the most risqué and most controversial songs in Bollywood history. On tour in Rio de Janeiro, Brazil in 2015, mass euphoria ensued during Mission Delirium's reprise of "Feira de Mangaio," a classic Brazilian *forró* from the northeast, beloved throughout the country. Though predominantly a party band, our band's choice to support immigrants' rights rallies in Los Angeles with *cumbia* and *salsa* tunes at the height of Trump's policy of separating immigrant children from parents seemed well appreciated by the mostly Latinx protestors.

Despite these instances of cross-racial and cross-ethnic musical solidarities, Mission Delirium's eclectic repertoire choices certainly do not give the band a simple pass on questions of cultural appropriation or the appropriateness to show up wherever we please. Though the band was founded in San Francisco's Mission District, a historically Latinx and Bohemian neighborhood that has become a ground zero of tech gentrification, we have never been part of the neighborhood's otherwise ecumenical annual carnival tradition. Despite drawing on musical and other expressive carnivalesque repertoires from New Orleans, the Caribbean, and Brazil, the band was told quite clearly that its presence might compromise an event committed to preserving the place of people of color and the marginalized through the public expression of their culture by their bodies, rather than by ours.

As these cases indicate, the question of what and where to play is not simply an aesthetic question but a moral one. The question forges an aesthetic dilemma, and it is a question that has animated strong debates and controversies within our band

and the communities of which it is a part. This chapter offers no easy answers as to what a relatively privileged, predominantly white band should play. Rather it takes seriously both the worries of maintaining spaces where Latinx musicians themselves reinterpret Latinx music in the Mission, as well as the surprised appreciation and exuberant dancing of Brazilians when they hear us reimagine music from their homelands. While we aim to enact performative experiences through which our audiences might imagine a more diverse and egalitarian world through sound, our engagements are not always appreciated based on a perfectly good reason: the need to protect the cultures of people of color from commodification and all too familiar patterns of cultural appropriation.

To be clear: this is not a defense or condemnation of our band's endeavors. Rather, I argue that as a predominantly white band living and playing under white supremacy, we are *both* creating joy through our music *and* participating in the harm caused by cultural appropriation simultaneously. In offering this "both/and" exploration of the cultural dynamics at play in our band and the larger HONK! movement, this chapter provides few comforting answers but rather illuminates the multiple realities and aesthetic and ethical messiness in which we live and play. Mission Delirium walks an uneasy line between both musical solidarity and cultural appropriation. It marches through a city contested by many different visions, one at risk of being rebranded as a "tech playground" and quickly becoming a much whiter and less bohemian place than it has been. Which side of this battle we are on has not always been clear.

Like the larger HONK! movement of which the band is a part, Mission Delirium, is predominantly, though not entirely, white. Importantly, however, though it is often racialized, sometimes dismissively, as a "white band," such a portrait does violence to our members who are not racialized in their individual lives as white. Accordingly, I use the term "whiter" rather than "white" to highlight the racial diversity that does exist within the band and the broader movement as well as to emphasize the relationality of racial formation. The band was launched by four white musicians, of which I was one, and despite our desires to be more diverse, the band has never overcome its predominant white(r)ness. Indeed, given our formation in a multicultural neighborhood in a diverse city, our members' strong links to local activism, and our history of collaborations with a wide variety of bands with diverse racial makeups and cultural backgrounds, our white(r)ness bespeaks the entrenched legacies of cultural segregation that impede cross-racial alliances in which our band and the larger HONK! movement have grown. Creating sustained multicultural musical spaces requires leadership of people of color and intentionality of creating a different culture from the start.

Also like the HONK! movement, Mission Delirium's aesthetics owe more to an embrace of "musical eclecticism," a voracious appetite for musical sources from all over the world, than to much interest in whatever one might understand to be "white" music or "traditional" American brass band music. Indeed, the only thing these divergent dance traditions that play a role in Mission Delirium's repertoire

appear to have in common is that they are *not* white, American music. While our band has intentionally prioritized original composition and sought songs and repertoires mostly unknown to its audiences, we have drawn from similar resources of the diverse pool of genres that have inspired the broader HONK! movement: New Orleans black second line, Balkan brass, Latin dance music, samba, and much more. The band's formation and lifetime represent an intersection of many different bands, festivals, and currents running through the HONK! movement.

As a cofounder, trumpeter, composer, and arranger in Mission Delirium since the band's founding in 2013, I have been actively engaged with these repertoires and the debates that surround them for the past several years. Now looking back at more than six years of the band's musical activity – which has included touring in Brazil, France, Spain, New Orleans, Hungary, Slovenia, and Croatia, as well as opening for New Orleans' Rebirth Brass Band, The Soul Rebels, and Kermit Ruffins – I see our band at the nexus of a movement within the HONK! network that prioritizes professional musical performance of a wide diversity of repertoires. Our band's mobility has traced the paths forged by others, such as our travels to Europe, and we have forged new connections with others which have since strengthened, such as with Rio de Janeiro's HONK! festival. Our musical eclecticism mirrors the mobilities of the wider HONK! network, and it is impossible to view our band's aesthetic project in isolation of it.

At the risk of autoethnographic navel-gazing, I write here as a white, male ethnomusicologist and trumpeter about our approaches to composition and arrangement. I use this exploration of Mission Delirium's repertoire as a case study for some of the broader aesthetic choices and dilemmas of a whiter brass band movement that seeks to learn, mix, and reproduce the music of “the world,” a “world” that in many cases of HONK! bands sounds like an amalgam of cultural expressions of less privileged peoples. Some of the songs I write about here can be found on Mission Delirium's album *Live in Rio*, recorded on the eve of the first night of Rio de Janeiro's first HONK! festival in 2015.¹

The experience of this aesthetic dilemma is common to many HONK! bands who have often experienced both charges of cultural appropriation levied against them and gratitude from relevant communities for having musically engaged with diverse cultural traditions. These divergent reactions can at times leave the most “woke” whiter musicians a bit confused as to exactly what music they *should* play. Likewise, in scholarship, critiques of cultural appropriation have shown the power dynamics at play but have rarely given clues about what whiter musicians *should* do aesthetically to act as allies with people of color.

T. Roberts (2016) has theorized the process of “sono-racialization” whereby sounds have been racialized onto bodies, especially by music industries, creating a culturally constructed “body-culture determinism” that “implies that culture is the inevitable result of race” (7). Roberts argues, largely in a celebratory tone, that strategies of “radical interracialism” can disrupt sono-racialization and destabilize static racial categories. Roberts' work, however, focuses exclusively on “music



FIGURE 6.1 Album cover of *Mission Delirium: Live in Rio* in the streets of Rio de Janeiro designed by Annelise Grimm

Original photo courtesy of Peter Chang on August 1, 2015.

of color,” “a shared body of traditions that could be performed across racial and cultural lines to showcase affinities between non-white or non-Western people” (31). While giving close analysis to collaboration between musicians of color, Roberts offers no clues as to how white, or whiter, musicians might collaborate, whether they even should, and whether they have any role to play within radical interracialism or music of color. It is not Robert’s project to do so, but here I dialogue with their model in order to ask the question of what part whiter people might play, while simultaneously acknowledging there is no clear “right” answer.

Especially with the reascendance of the visibility of explicit white supremacy in past years, critiques of white cultural appropriation have grown ever stronger, particularly in cases of economic reward. There has grown in scholarship and popular media a near condemnation of white appropriation of the music and cultures of less privileged communities (Lott 1995; Hutnyk 2000; Roberts 2016). In more extreme versions, some argue that whiter people simply should not engage with the music of people of color. The dynamics of this engagement can, in this view, never be much more morally valid than Elvis making Big Mama Thornton’s “You Ain’t Nothin’ But a Hound Dog” synonymous with the King himself. While pointing out important difference in privilege and access, the extreme version of critiques of cultural appropriation certainly rely on some essentialist assumptions about just what is whiteness, what is a cultural expression of the oppressed, and

what is privilege. While these may be “strategically essentialist” assumptions, they can seem to reify body-culture determinism for whiteness alone while creating a contrasting music of color category that is celebrated for the destabilization of racial fixity.²

Many scholars have deconstructed racial essentializations, but others have shown that the messiness of culture does not make the moral urgency of these issues any less real (Radano and Bohlman 2000). The amorality of postmodern eclecticism has been shown itself to be an expression of a class not preoccupied with legacies of injustice (Eagleton 1996). While not “solving” any of these questions, Mission Delirium, like much of the HONK! movement, is not completely unaware of them and, in my experience, makes an effort to thoughtfully engage with them. Indeed, though many questions of activism in this book are related to protest, participation, and public space, the questions of repertoire and the attendant questions of race politics that they bring to the fore are no less important when trying to understand just how HONK! bands understand their “activism,” or, at least, the moral rationales behind their musical choices.

The Music of a Globalized Brass Band

A love letter to your feet from the dance floor, Mission Delirium is an invitation to revel in pounding drums and face-melting brass. Let your hair down, get delirious and shake your ass. If it moves you, MD plays it: Bollywood, Balkan, Brazilian, Ethiopian, Tango, Afro-pop, Middle Eastern, Salsa and more – all served with a unique twist of San Francisco.

Posted on Mission Delirium’s website and sent to countless promoters, the band positions its eclectic and cosmopolitan approach to dance repertoire at the forefront of its project. Such an eclectic positioning attempts to relinquish any presumptions that because we are a brass band we might be traditional, provincial, band nerds, or even – gasp – musically or socially conservative. Indeed, many HONK! bands make an effort in their materials and performance to explain that they are “not your parents’ marching band” (Garofalo 2011).

Compare for example Mission Delirium’s promotional materials to the original Somerville HONK! festival’s own “About HONK!” page:

Called everything from ‘avant-oompah!’ to a ‘brassroots revolution,’ these bands draw inspiration from sources as diverse as Klezmer, Balkan and Romani music, Brazilian Samba, Afrobeat and Highlife, Punk, Funk, and Hip Hop, as well as the New Orleans second line tradition, and deliver it with all the passion and spirit of Mardi Gras and Carnival.

Musical eclecticism is at the forefront of this musical movement, as it figures itself as a contemporary take on and reinterpretation of a diverse range of musical

traditions and a rejection of any provincial associations with the brass band. In Rio de Janeiro, where the brass band movement is also whiter and more middle-class than the rest of the city, Brazilian musicians explicitly draw on the Brazilian modernist idea of cannibalism that asserts that Brazilian creativity is born from the consumption and transformation of all possible influences, including international ones (Snyder 2018). As Reebee Garofalo writes in Chapter 1, the history of brass bands has always been a global one, a history on which HONK! draws.

While our band has not yet been to a HONK! festival in the United States as a performing band, opting to pool our resources to travel internationally including to the first HONK! in Rio de Janeiro in 2015, we have been immersed in the North American HONK! network since the beginning. The band was formed by musicians who had played or still do play in bands that have been prominent references or actors in the HONK! movement, including the Brass Liberation Orchestra (BLO), Inspector Gadge, and Extra Action Marching Band from the Bay Area, as well as What Cheer? Brigade from Providence, Rhode Island and Chicago's Environmental Encroachment. Moral, aesthetic, and performative elements of all of those bands have had some expression in Mission Delirium over the years.

The four cofounders of the band, of which I was one, came to know one another in these other projects. After a euphoric night in 2012 when the Giants won the World Series and the four of us serenaded hundreds of revelers on San Francisco's predominantly Latinx Mission Street, we began to talk about the possibility of forming our own band. Tubist Jeff Giaquinto and I had played together for some time in the Brass Liberation Orchestra, as well as the BLO's professional Balkan spin-off band, Inspector Gadge – "Gadge" being what Roma (problematically also known as "Gypsies") call non-Roma. The BLO was founded in 2002 as an explicitly political project, grew quickly during the mobilizations against the Iraq War, and has been part of musically supporting left-wing mobilizations in the Bay Area ever since. The BLO showed up at the first HONK! festival in Boston in 2006 delighted to meet other bands interested in engaging in musical activism with an instrumental, mobile ensemble.

The BLO has long had a practice of putting its arrangements of various repertoires – ranging from New Orleans, Balkan, Latin, and many other sources – online, open for free use. In my travels in the brass band scene throughout the United States and internationally, I have been pleasantly surprised to discover the musical mobility of these songs, sometimes of my own BLO arrangements, which have circulated to alternative brass bands in Rio de Janeiro and Lisbon, as well as, somewhat more surprisingly, to local high school bands. Songs on the BLO's website, such as the Balkan song "Bubamara" and New Orleans' "We Got that Fire," circulate between bands and HONK! festivals as part of an increasingly "standard" repertoire of this emerging movement.

Indeed, Mission Delirium's snare player and cofounder of the band, Paul McCarthy, had also founded What Cheer? Brigade in Providence, RI, initially downloading BLO charts from the internet in search of material. Known for

their punk aesthetic and raucous energy, *What Cheer?* is a mainstay of HONK! in Somerville, helps host the follow-up event of PRONK! in Providence, and has traveled widely through the United States and Europe. Percussionist Annelise Grimm met Paul in *What Cheer?*, moved to the West Coast with him, and helped cofound *Mission Delirium* as a bass drummer. Jeff the tubist recalls seeing *What Cheer?* for the first time at HONK!, playing many BLO arrangements and was shocked by the energy of their renditions.

A third early influence came from a group of musicians who had long played with the Bay Area's Extra Action Marching Band, which celebrated its twentieth year in 2018. Credited along with New York's Hungry March Band as one of the earliest alternative (and whiter) brass bands that helped launch the HONK! movement, Extra Action has been on the extreme edge of the weirdness of Bay Area counterculture with strong links to Burning Man. The band had been an early influence on *What Cheer?* as the latter pursued a global brass sound with the culture and spirit of a punk band. This is all to say that the founding of *Mission Delirium* reflected not simply a chance encounter, but rather the forging of a band from a whiter network of musical relationships in the mix for, at the time, up to a decade.

While I don't intend to air the band's dirty laundry, I can say that forming a band, especially with an attempt at operating in consensus as we have done since the founding, can be a contentious process. Forging an identity as a distinct musical project required in the beginning that we set ourselves apart from what already existed. Before we had gained our own distinct identity as a glittery, mystical assault of brass, we had to say what we would not be, differentiating ourselves from many other bands in the HONK! movement and locally with a conscious urge not to simply appropriate available models. Intending not to step on BLO's toes and its political pursuits, we claimed early on that we were not a political or activist project despite some of our members' work in left-wing non-profits and strong connections to Bay Area activist scenes, a stance that has softened during the Trump administration.

Such an identity by negation of available models was also mirrored in the band's early aesthetic choices. We would not, for example, be another MarchFourth Marching Band from Portland, Oregon, choosing not to appropriate the band's elements of circus, hipsterism, and Burning Man culture. A few of us had played or were playing in the Balkan band *Inspector Gadge* that had earlier formed from BLO, and we made a commitment not to mine Balkan music for repertoire at least until the band got off the ground. We wanted both not to be another Balkan band nor to undercut these other bands economically. Likewise, New Orleans music has long been covered by whiter brass bands, and we did not want to appear to be another New Orleans band nor threaten the livelihood of MJ's *Brass Boppers*, run by a black musician from Louisiana.

Beyond the worries of appearing to redo what other bands had done or undercut their projects, we were searching, to some extent, for a brass band unknown. In contrast to the local East Bay Brass Band, which derives audience excitement from

playing mashups of recognizable pop songs, Mission Delirium searched for and continues to prioritize songs and repertoires that might be relatively unknown, not only to casual audience members, but also to connoisseurs of global brass music. Even when drawing on the HONK! movement's common repertoires, we have tried to find more obscure songs or even write compositions in a given style rather than redo the chestnuts. At the very least we have sought to put our own imprint on famous songs like Fela Kuti's "Gentleman."

Many of our arrangements liberally mix diverse elements with utmost concern for danceability rather than any notion of musical "authenticity." We have had an at times unforgiving approach to repertoire proposals in which the perceived danceability of a given song is the only guarantor of its potential path to success. Our version of Baligh Hamdi's Egyptian song "Khusara Khusara" (1957) moves between an Arabic rhythm and the hip-hop beat used by Jay-Z in "Big Pimpin'" (1999), which had sampled a version of the song released by Hossam Ramzy in 1992. The sample led to a controversy of ownership in which the composer's family unsuccessfully took Jay-Z and Timbaland to court claiming that the hip-hop song infringed on their "moral right" of approval. Mission Delirium's version plays on a tension of familiarity and difference, as American audiences often recognize the sample and beat of the hip-hop section but do not know the original song that Jay-Z sampled. In other songs, we have used abrupt shifts in rhythm to similar effect, going between a Brazilian *farró* rhythm (*baião*) and hip-hop beats, in an attempt to render a relatively unfamiliar song more danceable and approachable for American audiences. In other cases, we have sought to be faithful to the original song even if it is not well known to our audience, such as our arrangement of Gangbe's "Noubioto," the same song discussed by Sarah Politz in Chapter 4.

In my own original compositions for Mission Delirium, I have taken a similar approach of liberally drawing from different sources common to the broader aesthetic pool of the HONK! movement. In "Tandy," I attempted to integrate the irregular rhythmic feels of Balkan music with African/Afro-diasporic 12/8 rhythm grooves.³ Like much of Balkan music, the song's meter is based on "additive" even and uneven groupings of eighth-notes, such as $2+2+3=7$ or $2+2+3+2+2=11$ eighth notes per measure. "Tandy's" rhythmic groupings, however, add up to a full even twelve beats, or $2+2+3+2+3=12$, an approximation of 12/8 bell patterns common in African and Afro-diasporic music.

In this groove, one can feel the 12/8 meter either through this irregular rhythm that breaks into 7+5 eighth notes, four groups of three eighth notes, or six groups of two eighth notes, yielding a variety of polyrhythmic possibilities common to



FIGURE 6.2 Main theme of "Tandy," showing the groupings of eighth note by $2+2+3+2+3$



FIGURE 6.3 Mission Delirium from San Francisco, CA at HONK! Rio, August 6, 2015

Photo courtesy of Carolina Galeazzi.

Afro-descendent musics and distinct from the additive time of much Balkan music. Unlike African-based 12/8 genres, however, where one might hear the irregular rhythm of $2+2+3+2+3=12$ played by a high bell instrument over other polyrhythms, in “Tandy” the irregular groove is played by the bass drum. This strong bass foundation gives the sense of an irregular rhythm more common to Balkan music. The song’s success was based not on its authentic rendition of any one musical tradition but its liberal mixing of diverse musical traditions with an ultimate view towards what would move bodies, whether or not anyone has any idea of the song’s musical references. We choose not to tell the origin stories of every song in a performance devoted to delirious dancing. Yet such liberal dabblings in world traditions with little regard for authenticity or representation of or by relevant communities is exactly the kind of cultural appropriation that has been widely critiqued.

On the Questionable Appropriateness of Musical Eclecticism

While I can say little of the compositional rationales of other HONK! bands, a similar attraction to anything that will move the body and can be reinterpreted by brass and drums indeed seems to drive the aesthetics of the broader brass movement. It is a crucial part of what makes it a cosmopolitan and primarily urban movement. Cosmopolitanism is often, though not always (Feld 2012), indicative of a privileged subject position, and Mission Delirium, like the broader HONK! movement, is indeed relatively privileged.

Elsewhere I have argued that the aesthetics of musical eclecticism in this network are expressions of what I call “alternative whiteness” (Snyder 2018). By this, I mean a mode of performing whiteness that is explicitly not aligned with the dominant repertoires associated with whiteness and draws instead on other resources in order to disassociate whiter bodies from legacies of white colonialism and oppression. This is not to argue that performing alternative whiteness necessarily succeeds at destabilizing whiteness, but rather that it is an aesthetic style of whiteness that may in some cases have an ethical impact. Certainly *Mission Delirium* is an expression of alternative whiteness that desires to manifest a “progressive” world with egalitarian race relations. Though Roberts’ book was not written for a whiter band such as ours, we are similarly inspired by the author’s optimistic appeal to establish genuine, humble interest in Others:

Interracial performance (and research) requires a willful ignorance, the understanding that one is entering spaces and encountering traditions about which one may know nothing. But ... the power of taking this step toward another human being is the foundation on which all potential for change – political, social, or spiritual – rests.

(2016, 181)

But certainly not all expressions of alternative whiteness are necessarily progressive, as Roberts points out. Eric Lott (1995) has written about the “both/and” element of “love and theft” in minstrelsy performances at the turn of the twentieth century in the United States in which whiter people caricatured people of color. Importantly, while Lott recognizes these actions as a form of theft, he also likens the curiosity and almost erotic longing for the Other expressed in white performances of the Other as a kind of love; that is, there is always some respect for the Other in the act of appropriation. Does this fact exonerate the appropriator? For Roberts, the answer appears to be no. In contrast to the “radical interracialism” possible in “music of color,” Roberts argues that “the sampling of non-Western music by white artists ... mirrors colonial dynamics because of the racial and power differentials” (2016, 171).

What appears to be a divergence in Roberts’ aesthetic codes of ethics between “music of color” and what might be called “white music” in contrast may result from distinct histories of the concept of identity itself. In an article in the *Guardian*, Kenan Malik (2019) notes a lack of debate between leftist celebrations of “identity politics” of marginalized communities and right-wing celebrations of white nationalism. Malik argues that “identity politics” emerged as a reactionary response in the late eighteenth century to the Enlightenment rhetoric of universal rights as a means to protect and define white privilege, though “it wasn’t called the politics of identity then. It was called racism.” By contrast, only in the mid twentieth century did leftist conceptions of identity critique the universalist rhetoric of radical philosophies like communism by centering the distinct experiences of

black people, women, queer people, and many other disenfranchised groups. Understanding these distinct histories might help whiter artists appreciate the minefields of cultural politics into which they enter.

Interestingly, while our band has received both celebratory and critical appraisals, our experience suggests that there may be hierarchies of acceptability according to relevant communities within musical eclecticism that is highly dependent on particular cultural contexts. Our decision to play *cumbia* might be celebrated in an immigrant rights march, but we won't be the ones invited to play Latin music at the yearly carnival in San Francisco. There are genres, like North American indigenous music, that would be inappropriate for us to perform in any context.

Mission Delirium seeks to form alliances with diverse communities, to not play where we are not invited, to listen to critiques, and to not step on the aesthetic toes of our musical partners locally and internationally. The gratitude we have experienced when seeing relevant communities' appreciation of our efforts at learning something about their culture makes the dynamics of cultural appropriation far from simple. Likewise, the HONK! organizing committee in Somerville is aware not only of its own predominant white(r)ness but of the need to include marginalized communities in the festivities. The festival invites a black band from New Orleans, Haitian *rara* bands from New York, and other bands with a diversity of demographic make-ups in ways that complicate any simplistic dismissal of the festival or movement as just a "white thing."

Whether or not one wants to dismiss the aesthetics of bands like Mission Delirium and the broader HONK! movement as forms of cultural theft or even akin to minstrelsy, it cannot be denied that our cultural projects exist within the context of these legacies. Whiter communities must thoughtfully engage with this history and the consequences of their aesthetic choices. We must be open to critiques and respond to feedback appropriately, acknowledging the impacts of our choices regardless of our good intentions.

Indeed, intention is not the same as impact. Mission Delirium makes money and draws smiles from performing an Egyptian tune Jay-Z was sued for sampling. Activists of color in our own community often question whether we are contributing to the gentrification of the Mission by playing in its public spaces. We cannot divorce ourselves from colonial dynamics simply by playing a multicultural repertoire. Yet, absolute refusals of the legitimacy of whiter people to engage in cultural traditions that are not "theirs" may result in cultural fragmentation that might push whiter communities into cultural isolation. For whiter people to believe in their own "body-culture determinism" might be a step towards white nationalism itself.

All of this raises a set of broader questions to which I do not believe Mission Delirium or HONK! offer any conclusive answers but with which I hope we will all continue to engage: what is the place of whiter communities in a movement that seeks to create a more multicultural world? What should whiter bands sound like? How can whiter bands be more accountable to the communities on

which they draw musically? How should privileged people relate to the cultural expressions of those less privileged?

And so I wonder if by engaging in both/and thinking, we might hear Mission Delirium and the HONK! movement as both displaying the problematic issues of cultural appropriation that musical eclecticism entails and still as expressing what Josh Kun (2005) calls an “audiotopia,” a musical portrait of a utopia that does not yet exist. In its best expressions, this audiotopia might portray a richly cooperative and multicultural world, one in which the diverse musical resources that come together in a band like Mission Delirium reflect curiosity and respect for difference, an exuberant and delirious embrace of the dance traditions of the world. And if music is performative – that is, if music can *actually* change the world – maybe, we can only hope, such musical engagements can be a form of activism that might aid in the process of transforming cultural relations as well.

Notes

- 1 <https://missiondelirium.bandcamp.com/releases>. Link 6.1 on companion website honkrenaissance.net/6-andrew-snyder.html.
- 2 Strategic essentialism, for Gayatri Spivak (2008), is the use of essentialist rhetoric by oppressed groups that flattens differences in order to form networks of solidarity. In this sense, the construction of “People of Color” as a resistant category stands in contrast to whiteness as an oppressive category.
- 3 “Tandy,” performed in Rio de Janeiro. <https://www.youtube.com/watch?v=iT721DC1FU8>. Link 6.2 on companion website honkrenaissance.net/6-andrew-snyder.html.

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