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Nomads with Maps: Musical Connections in a Glocalized World

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Our global landscape consists of forests and deserts, mountains and plains, coasts and glaciers in addition to diverse populations of people, each with their own cultures, beliefs, histories, and future trajectories. In contrast with such a variegated backdrop, many contemporary music education classrooms remain relatively uniform. The rise of standardized resource books and repertoire lists, local, regional and national competitions, and nearly identical collegiate music education programs has left music educators disoriented, utilizing remarkably similar pedagogical techniques to teach homogenous content. As Stauffer (2009) asserts, music education practices remain largely placeless. Music education is lost, disconnected from the diverse musical practices occurring within divergent communities.[1]

Being lost is more than just metaphor for some music educators; I personally have gotten lost more times than I like to admit. In fact, one of the times in my life when I have been the most lost was at my first Mountain Lake Music Education Colloquium when before the opening dinner, my friend and I decided to take a walk. We picked up a map from the hotel lobby and, while deeply engrossed in conversation, walked a couple of miles to Bear Cliffs (see fig. 1).
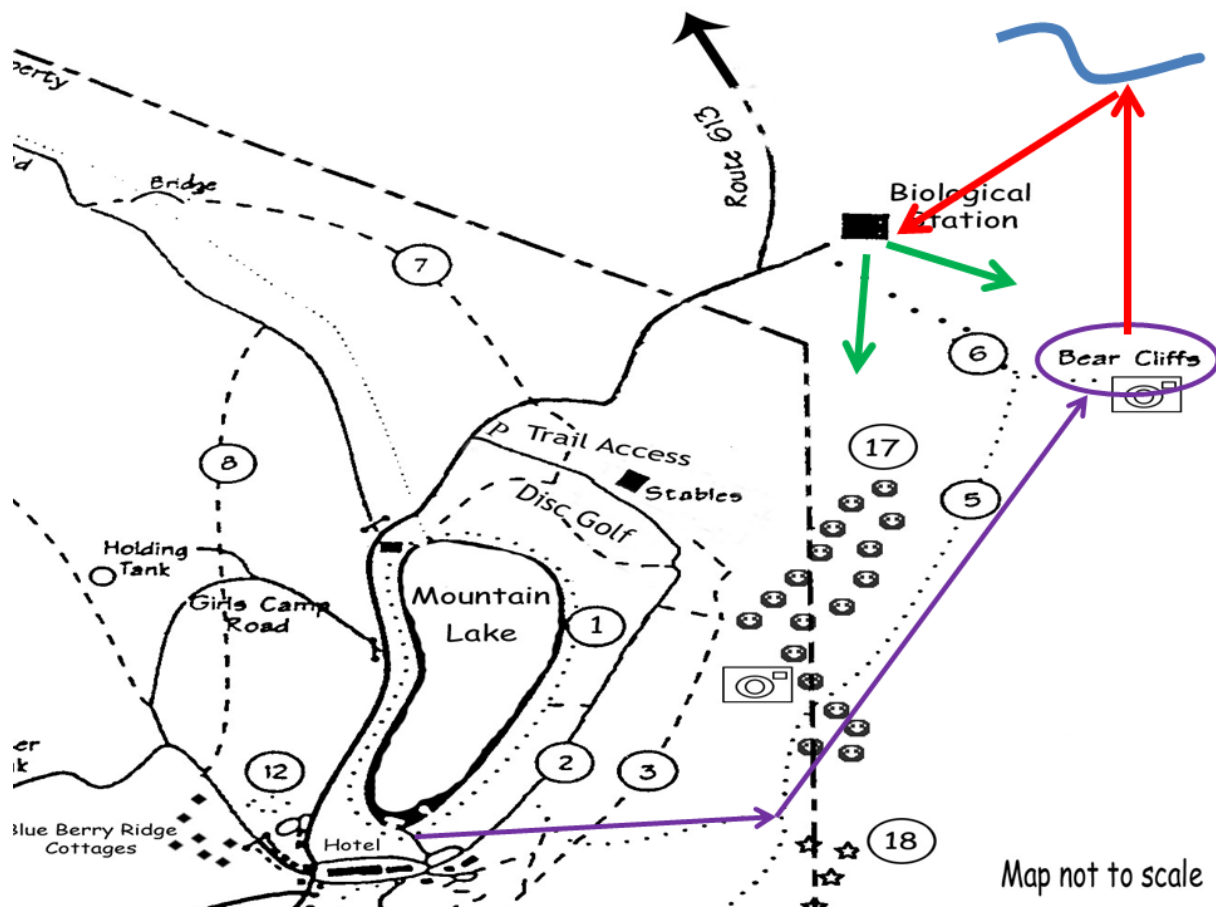
FIGURE 1. Map of the Mountain Lake Conservancy.

As we began our journey back to the hotel, we unknowingly walked further into the woods rather than back towards the hotel. At the time, we commented that we didn't recall certain sections of the trail, but we knew we had followed white blazes and there were no other trails anywhere nearby marked on the map. Over a mile later, we came to a river crossing; we knew that we had never crossed a river. At the river crossing was a sign for the biological station, which our map told us was located along a road (see fig. 1). Given the impending sunset and the fact that we had left our cell phones at our hotel room, we decided to walk in the direction of the road so that we could hitch a ride or at least have a solid path to walk along in the darkness. We arrived at the biological station and so-called road only to find that it was in actuality just some trodden down grass that cars drove on maybe once a week, and that there were multiple other unlabeled trails. We were very lost.

The above story and figure illustrate three topics that I plan to address in the remainder of this paper:

    1) Deleuze and Guattari's concepts of striated space, smooth space, and nomads

    2) Deleuze and Guattari's distinction between tracings and maps

    3) The role of local and global places in contemporary musical practices

Striated Space, Smooth Space, and Nomads

Deleuze and Guattari ([1980] 1987) distinguish between "striated" or sedentary spaces and "smooth" or mobile spaces. In elaborating, they argue that walls, enclosures, and roads between enclosures bound and divide striated space. Such barriers restrain movement, change, and variation, separating items and ideas into predefined, closed locations. For example, Deleuze and Guattari designate the city as "the striated space par excellence" (481); in cities, streets, highways, walls, canals, buildings, and other structures work to confine and control motion and difference. Deleuze and Guattari add that striated space requires constraints, borders, and markings, asserting, "it is limited in its parts, which are assigned constant directions, are oriented in relation to one another, divisible by boundaries, and can interlink" (382).

In contrast, Deleuze and Guattari ([1980] 1987) posit that smooth spaces lack limitations, and foregrounding growth, movement, and variety. They write that in smooth spaces, "the points are subordinated to the trajectory" (478); smooth space emphasizes the evolving journey rather than the destination. Deleuze and Guattari use the desert, steppe, ice, and sea as philosophical figurations[2] of smooth spaces. However, they explain that smooth space can occur in any location, elaborating, "There are not only strange voyages in the city but voyages in place" (493). Unlike the restrictive boundaries and barriers that mark striated spaces, smooth spaces allow for constant flow, alteration, and diversity.

Deleuze and Guattari ([1980] 1987) assert the interconnectedness of smooth and striated spaces, writing that in striated spaces, "what is limiting (*limes* or wall, and no longer boundary) is this aggregate in relation to the smooth spaces it 'contains,' whose growth it slows or prevents, and which it restricts or places outside" (382). Striated spaces delimit where smooth spaces can exist. Deleuze and Guattari demonstrate this relationship using the example of the striated spaces marked by agricultural grids in contrast with the smooth crop spaces growing within such grids (384). Moreover, they emphasize the reciprocal relationship

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between smooth and striated spaces, asserting, "Smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space" (474). While Deleuze and Guattari insinuate the value of smooth spaces over striated ones, they maintain that their foremost interest is the symbiotic processes and combinations of smoothing and striation.

Smooth spaces, according to Deleuze and Guattari ([1980] 1987), are where you will find nomads. Nomads inhabit smooth spaces, remain in them, make them grow, and are in turn altered by them. They assert that nomads "add desert to desert, steppe to steppe, by a series of local operations whose orientation and direction endlessly vary" (382). Without restraints, nomads can move freely about their space. While nomads may follow paths from one point to another, they emphasize the path rather than origins or destinations. Deleuze and Guattari explain, "A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo" (380).

My friend and I became lost on our walk because we failed to acknowledge the existence of smooth space and embrace the possibilities of being nomadic. As our eyes moved from one blaze to the next, we saw our path as delimited, stationary, and unalterable. We thought only about our destinations; our journey *between* the cliffs and the hotel was but a necessary obstacle that separated us from our ending goals. Deleuze and Guattari assert the uselessness of the questions "Where are you going? Where are you coming from? And What are you heading for?" elaborating that such questions "imply a false conception of voyage and movement" (25). Such questions imply endpoints and emphasize stagnation rather than motion. Instead, Deleuze and Guattari challenge us to "proceed from the middle and through the middle, focusing on coming and going rather than starting and finishing" (25). When my friend and I did become cognizant that we had wondered off our planned course, we failed to find joy in having become nomads. Any delight in exploring our surroundings was quickly overtaken by a feeling of obligation to get to the next scheduled event, to return to the space where others believed we belonged.

How might Deleuze and Guattari's concepts of striated spaces, smooth spaces, and nomads apply to education and music education? Tyack and Cuban (1995) discuss how educational striated spaces occur because of what they call the "grammar of schooling," which includes "the way schools divide time and space, classify students and allocate them to

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classrooms, splinter knowledge into 'subjects,' and award grades and 'credits' as evidence of learning" (85). In addition to such constraints, music educators also face the striated spaces marked by the boundaries of methodologies such as Kodály and Orff,[3] class labels such as band, choir, music appreciation, and music technology, and the long-standing requirements of concerts and festivals[4] to name a few.

Within striated boundaries, music educators can act nomadically, creating smooth spaces of difference and variability. For example, Gould (2005) asserts the importance of nomadism for women university band directors, explaining, "Mobility is essential—despite its potential perils—as they traverse the desert approaching and then moving within the cities of the profession of conducting university bands" (154). Writing more broadly, Gould (2006) uses Deleuze's conception of philosophy as an "unmapped nomadic wandering toward an unknown destination" to assert the possibility of viewing "teaching and learning as a journey along trails and paths of students' choosing" (202–203).

While music educators could use the concepts of striated space, smooth space, and nomadism to interrogate any number of our profession's practices and ideologies, I will briefly enumerate examples of how striated space occurs within music educators' physical and virtual environments. Striated space results locally when music educators delimit where in our communities we can and cannot travel and what neighborhood musical practices and people we choose to acknowledge and ignore. Striated space also forms when music educators erect boundaries between school music and community musical practices, where performances or other musical events can and cannot be held, and those in the community who have access to musical experiences and those who do not.

Globally, recent technology has enabled people to connect with those in other regions of our own countries and around the world with greater ease than at any other time in human history. We can follow uprisings in the Middle East on Twitter, read the blogs of educators in South Africa, and watch YouTube videos of people in China singing Lady Gaga tunes. Heimonen (2012) articulates additional possibilities for musically educative relationships between students in diverse places, writing, "Music can be performed and taught via the Internet, and children all over the world enabled to learn music and take part in musical activities via interactive, 'face-to-face' media connections" (73–74). Striated space occurs on a global scale when, by failing to make use of the tools at their disposal, music teachers effectively create boundaries by limiting students' musical interactions with those beyond

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their own immediate locations. In contrast, music educators become nomads when they foreground motion, connection, and variability in their students' multiple physical and virtual locations.

Tracings and Maps

Deleuze and Guattari ([1980] 1987) also assert the paramount importance of process when creating and using maps. The second problem with our ill-fated Mountain Lake journey was that the paper we carried was what Deleuze and Guattari would call a tracing rather than a map. According to Deleuze and Guattari, a tracing "is like a photograph or X ray that begins by selecting or isolating, by artificial means such as colorations or other restrictive procedures, what it intends to reproduce" (13). They elaborate that a tracing "has organized, stabilized, and neutralized" life's complexities, and go on to call a tracing "dangerous" because "it injects redundancies and propagates them" (13). The documents people generally called "maps" are what Deleuze and Guattari would term "tracings."

In contrast with tracings, Deleuze and Guattari ([1980] 1987) explain that a map must be continually produced and constructed, it is "detachable, connectable, modifiable, and has multiple entry ways and exits" (21). Kamberelis (2012) explains that for Deleuze and Guattari, maps produce organizations of contemporary reality rather than reproducing prior theorizations of reality. Those using maps rather than tracings therefore function like cartographers who constantly observe, explore, and analyze their surroundings.

The difference between tracing and mapping resides in how humans interpret and interact with documents and their multiple environments. Viewing our Mountain Lake Conservancy paper as a tracing rather than a map led my friend and I to put unquestioning faith in its veracity and inalterability. We believed that it illustrated any and all the trails in the area and that the label "Route 613" indicated a paved road. Had we instead focused on mapping our surroundings, we would have seen our document as a living, variable, and evolving, and therefore looked for differences and contradictions between the tracing and our own observations. Interpreting documents as maps rather than tracings requires cartographers willing to continually engage with and alter them.

Music educators stymie progress when we view documents as tracings rather than maps. These documents include, but are not limited to, national and local music standards, various levels of music curricula, lesson plans, textbooks of all kinds, individual universities'

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music education requirements, requirements by associations such as the National Association of Schools of Music (NASM), collegiate course syllabi, policy and position statements by organizations such as the National Association for Music Education (NAfME), and national and local education policies. If we are to become cartographers who constantly add to, edit, and alter such documents, we need to interpret them not as tracings but as living, developing, and changeable maps. Mapping requires not just a critique of the tracing, but also a constant reimagining of how the tracing might be otherwise. Once we begin to imagine the aforementioned documents as alterable, we can utilize a more literal interpretation of the idea of mapping and its relationship to location in order to provide insight into contemporary music education's foundations and possibilities.

Kratus (2012) explicates that current music teacher preparation programs in the United States resemble the 1800s European conservatory model and contemporary school music practices remain disconnected from the musical lives of our students and communities. Figure 2 illustrates Europe's political geography in 1812. How many music educators could draw or label such an outdated tracing more easily than they could a contemporary depiction of Europe? Yet, I can tell you more about the European musical practices from this time period than I can about the work of the rock bands, fiddlers, mariachi groups, and DJs in the town where I grew up and those that I have since called home.
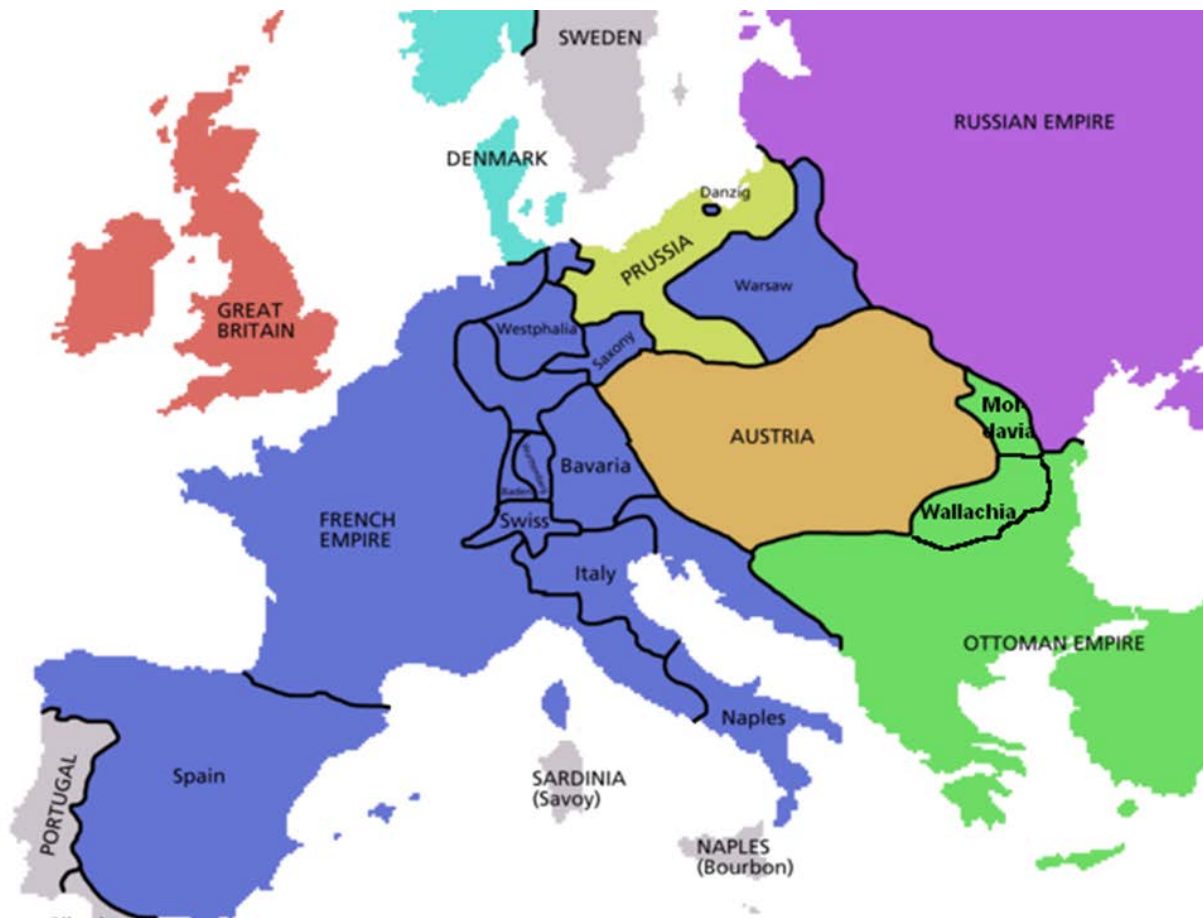
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FIGURE 2. Map of Europe in 1812.

Likewise, Deleuze and Guattari ([1980] 1987) write, "What distinguishes a map from a tracing is that it is entirely oriented toward an experimentation in contact with the real" (12). Experimentation with the real does not mean replacing one set of stable practices with another. Simply engaging students in popular music, music composition, or music technology does not necessarily help them foster contact with the musical lives of their communities. To experiment with the real is to look beyond our tracings, see the fluid maps that surround us, and to continually explore and interact with the ever-evolving nuances of students' and communities' musical practices. As Regelski (2012) notes, "Curricular and pedagogical choices require constant updating to meet students' changing needs and the ever-new developments in music and modes of musicking—for example, by using new software, and technology" (19).

So how might Deleuze and Guattari's concept of mapping apply to local and global levels of musical experience? When I think back to my days as a middle school band and

general music teacher in Boston, I realize the limitations of my local musical geography. I knew little about the diverse musical cultures that flourished in the towns I passed through on my daily thirty-minute commute between my apartment in Somerville and my school in Milton. Each day I retraced the same well-worn path in my car, the same repertoire list in my band rehearsals, and the same placeless curriculum in my general music classroom. While I played oboe in a local community orchestra, regularly attended Boston Symphony Orchestra performances, and occasionally enjoyed jazz brunches or live concerts near my apartment, I chose to remain disoriented, unaware of much of the variegated musical landscape that surrounded me. My ignorance of my local musical surroundings caused me to miss many potential musical experiences, insights, and understandings as well as deprived my students of opportunities to learn about, explore, and interact with local musicians and musical practices.

I can only imagine how my classroom would have looked and sounded had I searched local listings for musical happenings, perused the event schedules at various nearby musical venues, and talked with students, teachers, and community members about their local musical experiences. What would happen if music educators and students, much like cartographers charting unknown areas, mapped their local musical environments? What traditional and innovative practices would we encounter? What would we learn about the rich musical lives of our communities? Additionally, what would music educators and students find if we mapped the local spaces devoid of music? Might we imagine ways to bring music to such places?

Given our current technologically connected world, music educators also have the opportunity to map sections of our global musical environment. For instance, instead of relying on the often outdated books or resource materials to understand the music occurring in countries beyond their own, what if more music educators searched for videos of such practices on YouTube or found news articles or blogs about contemporary musical events in various places? Similarly, directors of large ensembles could utilize the internet to learn about diverse performers and performance practices related to their selected repertoire and educational goals.

For example, what would happen if a band director encouraged his or her students to search for the "Holst Second Suite in F" on YouTube? My own explorations yielded 517 videos originating from at least a dozen different American states as well as the countries of

Argentina, Brazil, England, Germany, Hungary, Italy, Japan, New Zealand, Spain, and Sweden. The groups included high school, university, community, and professional bands as well as unique performances such as a single young lady who made a [Multitrack Recording] of herself playing all of the song's parts. I also found other assorted renditions of Holst's "Second Suite" including numerous brass quintets, [A Tuba/Euphonium Ensemble], [A Saxophone Quartet], [A Clarinet Choir], and [A Solo Drummer].

Mapping our global environment means looking for both geographic diversity and varying musical practices. While many of these groups sought to produce tracings by performing the piece in a traditional manner, others mapped Holst's "Second Suite in F" by imagining it with new instrumentation or by making unique stylistic choices. Mapping our global musical environment begins with the recognition that we have access to a multitude of information about divergent musical practices from around the globe.

To think in maps rather than tracings is to problematize space, to inquire into the evolutionary nature of life and music, and to gain an awareness of the constantly changing musical happenings of our local and global communities. These ideas inspire the following questions related to preservice music teacher education: How can we encourage future teachers to become cartographers who explore and experiment with diverse musical practices occurring in their multiple places? What tools, motivations, guidance, and freedoms would we need to provide preservice teachers? And how do we discourage teachers and students at various levels and in diverse educational settings from turning their maps into tracings? Understanding and redefining the importance of location in contemporary music practices may help further elucidate the role that local and global maps might play in 21st century music education.

Local, Global, Glocal

At the Mountain Lake Colloquium, my friend and I walked for many miles without noticing, contemplating, admiring, or questioning our surroundings. Engrossed in conversation with each other, we failed to dialogue with our local environment, and by leaving our cell phones in our hotel room, we eliminated the possibility of communicating with a multitude of people beyond our own immediate location. In the current global paradigm, examining one's place involves interrogating the interrelationships between globalized webs and localized experiences. Gruenwald (2003) explains that place "foregrounds a narrative of local and

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regional politics that is attuned to the particularities of where people actually live, and that is connected to global development trends that impact local places" (3). This interplay between the local and global influences and constructs humans' identities, values, experiences, and relationships.

Scholte (2008) explains that although various writers have defined globalization as internationalization, liberalization, universalization, and westernization, fundamentally, "globalization involves reductions in barriers to transworld social contacts" (1478). As globalization allows for easier and more frequent interactions with disparate individuals and groups, humans can and do connect with more culturally varied and geographically divergent populations than ever before. Authors also describe, analyze, and critique the relationship between globalization and culture. For example, writers mourn globalization's reduction of cultural diversity (Ambirajan 2000), disproportionate allotment of intellectual rights (Baltzis 2005), and hegemonic relationships between western cultural industries and consumers (Ambirajan 2000, Baltzis 2005, Hochschild 1998). Any explanation of the interplay of culture and globalization must take into account both potential possibilities and problems.

In contrast, writers have posited that local environments create, reinforce, and alter globalized relationships. Escobar (2001) asserts that globalization influences but does not exclusively produce local practices. Alternatively, de Sousa Santos (2006) argues that "globalization presupposes localization," explaining, "There are no global conditions for which we cannot find local roots" (397).

Authors also emphasize the prominent influence of local experiences on humans' unique understandings of and practices in the world. For instance, Casey (1996) writes, "To live is to live locally, and to know is first of all to know the place one is in" (18). While genres of music such as hip-hop, jazz, prog rock, and reggae have spread throughout the globe, they all have roots in localized music making. For example, Dixieland jazz musical practices developed in the local place of New Orleans through the blend of brass bands, French Quadrilles, ragtime, and blues unique to that city in the early twentieth century. Such musical engagement then spread to and was transformed in other local places.

Clearly, both globalization and localization influence people's everyday activities, understandings, and values. Robertson (1995) uses the term "glocalization" to explain most contemporary societies' concurrent proclivity towards both standardization and variation. He states, "It is not a problem of *either* homogenization or heterogenization, but rather the ways

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in which both of these tendencies have become features of life across much of the late-twentieth-century world" (27). Viewing globalization and localization as symbiotic rather than independent allows for a nuanced understanding of the complex web of influences and interaction in which humans reside. Just as smooth spaces and striated spaces constantly combine and change, local and global places perpetually mix, each altering as a result of their interactions.

Authors often write about the essential features of glocalization without using the term. For example, Manabe (2006) explains that in contrast to the commonplace American rap topics of poverty, discrimination, and identity, Japan's relative homogeneity in race and socioeconomic class led to rap topics such as the "joys, sorrows, and banalities of middle class life" (4). In this way, Japanese rappers alter American rap conventions, imbuing rap with subject matter relevant to local living conditions.

A limited number of music writers utilize the term glocalization to describe and analyze similar musical processes. Authors write both broadly about glocalization in relation to globalization (Baltzis 2005) and consumption and production (González and Knights 2001) and specifically about various glocalized elements in Zimbabwean popular music (Turino 2003), the American Hip Hop Underground (Harrison 2006), Latin American Popular Music (González and Knights 2001), and Turkish Rap (Solomon 2006). Glocalization influences and often delimits the creation of new music, performance and reinterpretation of existing music, and divergent and convergent meanings that people around the globe derive from musical endeavors.

Professional music groups make use of glocalized practices in continually evolving ways. For instance, the [Silk Road Ensemble], founded by Yo-Yo Ma in 1998, includes a collection of musicians and composers from over twenty countries who create and perform music blended from their diverse heritages. The advent of the internet and more recent technologies such as telepresence have also enabled musicians in different locations to collaborate virtually and even perform concerts together. For example, [Musicians in Ansan, South Korea] digitally collaborated with those in New York to perform a live concert. Music education practices in various locations also demonstrate the ongoing process of glocalization. For instance, Hebert (2001) explains how Japanese instrumental music educators not only assimilated but transformed traditional Western band practices.

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To give a further personal example, last summer I spent a couple of weeks at a music seminar in Europe. In the evenings, my fellow students, descending from thirty-three countries around the world, would frequently host musical gatherings. They often played American popular music with each member contributing stylistic elements from his or her home country. For instance, one evening my fellow students began a rendition of "Brown Eyed Girl" with a Panamanian on guitar, two Columbians adding Latin American rhythms on improvised claves and a guiro, an Israeli violinist providing unique harmonies, and an American trumpet player improvising short jazzy riffs. Globalization allowed the song "Brown Eyed Girl" to spread throughout the world, and each individual musician interpreted the song in light of his or her own cultural traditions, musical upbringing and experiences.

The concept of glocalization emphasizes an understanding of globalization and localization as interconnected rather than independent, allowing for an intricate understanding of the complex web of influences and interactions in which humans reside. Glocalization affects and often delimits the creation of new music, performance and reinterpretation of existing music, and divergent and convergent meanings that people around the globe derive from musical endeavors. In contemporary societies, musical experiences do not exist apart from or uninfluenced by glocalization.

Music Education as Connections

How might we apply the possibilities of nomadism, mapping segments of our local and global communities, and the interplay between local and global musical practices to music teaching and learning? According to May (2005, 133), for Deleuze and Guattari, the question of how we might live becomes "What connections might we form?" Drawing on the work of Deleuze and Guattari, Gould (2009) offers explicit suggestions for music educators wishing to form such connections, writing, "Make connections, not standards, never repeat! Don't recapitulate, perform improvisations. Don't be sure or almost certain, be open! Experiment, never look back! Risk turns plans into possibilities! Be flexible, even when standing firm!" (51). I posit that one of the central aims of music education should be the facilitation of connections between students and their local and global communities.

Music educators and students interested in forming local connections might begin by asking themselves the following questions: What diverse musical practices exist in my immediate community? What collaborations with local musicians could I form? What

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concerts or other musical events might appeal to specific interests within my community? What are the various community venues where these events could take place? For example, a high school band director in South Boston might facilitate educative experiences aimed at connecting students with local Irish musical practices. Students and teacher could with preexisting band pieces based on traditional Irish tunes while could concurrently dialoguing with local Irish musicians, examining how they might interpret such pieces and perhaps altering the music or composing new material in the process. Such explorations might culminate with an evening of Irish music at a local park in collaboration with a community Irish musical group. Likewise, other music teachers and students might connect with local Taiko drumming or steel drum ensembles or work with local music composers, arrangers, or producers. Nomadic teachers might also ask what students do not take part in their programs and experiment with what local connections and new curricula or course offerings might encourage those students to participate.

Becoming a global musical nomad could include connecting virtually through blogs, email, Skype, or other digital avenues with those engaged in various musical practices throughout the world. For instance, what if the aforementioned high school band director's class used blogs to exchange thoughts, facts, and ideas about one of their concert pieces with musicians in Ireland or with students and adults in other countries who plan to engage with the similar music or musical practices? Or what if students used the internet to share recordings of their rehearsals and concerts with diverse student and community ensembles and then conversed about their work via Skype? Can we imagine music classrooms in which students dialogue with other students from assorted locations about their musical traditions and experiences as well as develop group composition projects and possibly even performances with such students? What would a student-directed Silk Road Project look and sound like? Free websites such as [Skype in the classroom] already have databases of thousands of teachers from across the globe with whom music educators could collaborate.

Anytime we engage with cultures other than our own, it is paramount that teachers help students understand and respect cultural differences and actively work against colonialism and essentialism (Bradley 2012). As Jones (2007) explains, "The issues of core and periphery, hegemony and dominance, modern and traditional are crucial for music educators to address when including non-local musics" (8). Teachers and students connecting with those around the globe might consider questions such as: How can we show others that

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we respect differences in music and musical practices? How can we foster an equal exchange of ideas and practices? Respecting cultural differences and refusing to reinforce underlying systems of domination is essential when engaging in cross-cultural musical experiences.

Connecting to a glocalized world necessitates that music educators map aspects of both their local and global environments and seek to connect the two through unique learning experiences. For example, what if the South Boston class addressed glocalization by looking for local variations of Irish tunes that have become globalized? Teacher and students might attempt to recreate or interpret such songs or discuss what aspects of the songs students find appealing. Music educators might then look for variations of or dialogue about such songs online or use the aforementioned global linking tools to create conversations with geographically diverse groups of people who have experienced, performed or digitally recreated such songs. Teachers could also extend these dialogues into collaborative music composition and performance experiences. As technology continues to advance and spread, the possibilities for such interactions will also increase.

Becoming Nomads

So what stops us from becoming nomads? From continually redrawing our own maps? From forming connections to our local and global environments? As I reflect on that night that my friend and I frantically retraced our steps back to the Mountain Lake Hotel, I realize that my biggest fear was not being lost or spending the night in the woods. While I didn't look forward to the prospect of sleeping curled up on the cold ground, I knew that in the morning we would find our way back to civilization; I could handle being a nomad, at least temporarily. What I really feared was that sometime before morning, over one hundred collegiate music education faculty, including my advisor, would begin frantically roaming the woods looking for us.

Although I would have appreciated their concern, I was petrified that for the rest of my academic career I would be known as that doctoral student who got lost in the woods at Mountain Lake. In other words, I was far more worried about being found in a place, the woods after dusk, that I was not supposed to be than I was about being lost. And so I wonder, what do we as individuals and as a profession fear more—being lost or being found by others in places that *they* do not believe we should be? These others might include colleagues, teachers, administrators, education policy makers, musicians, or parents to name a few. I am

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left pondering the following questions: What would collegiate and k-12 music education look like if we let others find us such places? What would the people who found us say? Might they decide to join us?

In conclusion, music education is currently at home in striated space. Music educators might begin to remedy their disorientation by developing a desire to create smooth, mobile spaces, abandoning a reliance on tracings, and foregrounding connections to their local and global communities. And so I end with this question: What would it mean if we became nomads with maps who formed musical connections in our glocalized world?

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Notes

[1] See, for example, Green (2002), Kratus (2007), Regelski (2005), and Stauffer (2009).

[2] St. Pierre (1997) distinguishes between the philosophical figurations and metaphors, explaining that metaphors provide coherency and unity while figurations produce confusion and disorder (280–1).

[3] See, for example, Benedict (2009).

[4] See, for example, Allsup and Benedict (2008).

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About the Author

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