

Onward: Bringing Finger-Style Guitar to Other Universities

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May 6, 2017

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1 Introduction

The world of finger-style is faced with a beautiful problem: there is currently only one university program in the world which offers a bachelor's level degree in finger-style guitar. It is beautiful because there is a program which has the foresight to offer a program. It is a problem because the fate of finger-style guitar in the university is intimately intertwined with the success of this program and its graduates. From an extreme viewpoint, this program could be viewed as either the catalyst for the flourishing of finger-style in the university or the death knell for finger-style guitar. The intention of this paper is to establish a foundation upon which a proposal for a similar finger-style guitar program at a university can be built. This proposal can take many forms. I will be examining numerous possibilities for how a proposal could be constructed.

This topic is massive. This paper is a personal journey and it can be reflected in the language used in this paper. I am not going to be able to address each detail of a proposal to a university. While conducting the research for this paper, my aims shift, my tactics change. For instance, after speaking with Michael Chapdelaine, my vision of the future has changed. I plan on redoubling my efforts as a

performer/composer as my avenue by which I may enter academia as a finger-style guitar instructor. Such changes as this are not to be viewed as hindrances to the completion of a paper. They are deeply related to the purpose of this paper.

2 Tactics

This section will examine the different manners in which it seems, to me at least, that I might be able to convince a university to offer or reveal the importance of offering an undergraduate degree in finger-style guitar performance. The first is to situate the instrument and its manner of performance within its contexts as a way to show the historical significance of the style. Second, I will attempt to look at how the style is existing in the present and how it might exist in the future as a way to anticipate its future successes. Finally, and perhaps most importantly, I will discuss different ways in which I can development as a performer, composer, and scholar as a means to establish my own significance in relation to the style. I deem these to be tactics which I should have in my back pocket, if you will, in case I am ever in a situation in which I might need to demonstrate the significance of the style or of myself.

2.1 Situation

This tactic takes two forms: first, the history of the guitar; second, the history of finger-style guitar as a genre of music.

2.2 Projection

2.3 Personal Growth

3 Intitutions

4 Interviews

5 The Speech

6 Conclusions