

# Onward: Outline

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## I Outline

### I.1 Purpose

- The purpose of this project is to attempt to ready myself for life outside the university. One of the goals of this project is to help me spend as little time outside the university as possible. In producing this paper, I attempt to anticipate[slide] the components of a proposal for a finger-style guitar program which would most likely entice or convince an institution of higher education of the importance of offering such a program. I then prepare[slide] for as many anticipated components as possible. At the moment I see this as entailing three different tactics[slide]: situating[slide] the guitar within its contexts; projecting[slide] into the future (think anticipation); and professional[slide] development of myself as an instructor.

### I.2 Tactics

- Situation: placing finger-style guitar within its contexts both contemporary and historical.
- Projection: attempting to anticipate changes in finger-style guitar instruction, performance, and composition as a way in which to excite. Also, a projection into the benefits that a university may experience with the inclusion of a finger-style program.
- Personal Growth: Curriculum Vitae

#### I.2.1 Situation

##### I. Contextualization

- Situate finger-style as a manner of playing the instrument within different contexts[slide]. Historical: race and hillbilly records, Ragtime, parlor guitar. Regional: Hawaiian, Russian, Venezuela/Argentina/South America, British, French... By Genre: Rock, hip hop, indie, finger-style as a genre...

## 2. Historiography

- Be prepared to answer all manner of questions relating to the history of finger-style guitar and the guitar in general. Due to the nature of playing the instrument, be prepared to answer major questions about the lute—mostly relating to the renaissance and baroque lutes.
- Most importantly, know the history of finger-style guitar as a genre. This cannot but be a biased account of the history. I think that we must embrace this bias and give the best account possible knowing that we can change our understanding of history with new evidence.

### 1.2.2 Projection

#### 1. Future Developments

- Anticipate[slide], as thoroughly as possible, the potential avenues in which finger-style guitar may travel. Anticipate its popularity by reflecting on how it has been growing. If possible, use qualitative information to do this.
- Other disciplines within the musical academy seem to have canonized their repertoire. Is this desirable? Should the music of finger-style guitar as a genre be canonized? Or is it more helpful for the music to resist canonization? Is it better to be inclusive or exclusive?
  - One interesting area to think about would be the difference in repertoire from 2006 to 2017. The amount of repertoire available to the student of finger-style guitar in 2006 was much less than the student of 2017. Is this a good thing? I am reminded of *The Paradox of Choice: Why More is Less* (2004) by American psychologist Barry Schwartz.

#### 2. Potential Gains

- Think about different ways in which the offering a finger-style guitar track in a guitar program could benefit a university.
- From a monetary point of view, it is possible, due to the rising popularity of finger-style guitar as a genre, that a school, with the right backing, marketing, and encouragement, could generate a hefty amount of cash from bringing in students from all of the world to study at their university.

- A more practical gain, and certainly one which I would find more interest, is in the scholarly gains which could be had from offering a program. I can see it now, a university which able to establish the relationship between the parlor guitar, the Sears-Roebuck Catalog, and the rise of folk music in the United States through the thread of finger-style guitar.
  - I can see a peer-reviewed journal published by a university guitar program, a feat which I am unaware of in general let alone for a finger-style program.
- Can you think of other ways in which a university might benefit from having a finger-style guitar track?

### 1.2.3 Personal Growth

#### 1. Compositions

- The production of an album of music may help to establish my credibility.
- The actual composition of music seems to set the finger-style guitarist apart from his or her classical, nylon-string guitar counterpart

#### 2. Performances

- Prestigious performances all of the globe

#### 3. Publications

- Magazines, Music Blogs, Scholarly Journals, Transcriptions and other Sheet Music, books

#### 4. Other Ideas?

- Can you think of other ways in which a finger-style guitarist could help establish his or her credibility in the eyes of a university

### 1.3 Institutions

- This list is far too short. There must be others out there that teach finger-style guitar at the collegiate level. Some of them, like a few I am about to mention, probably offer finger-style lessons but do not advertise as such.
- While I wanted to add Antoine Dufour and Adam Cord to this list, I was unable to determine the institution with which they were respectively associated.

- Michael Chapdelaine teaches classical and finger-style guitar at the University of New Mexico. In an interview, he stated that he blurs the lines between classical and finger-style. Once a student has reached a certain level he or she is able to study finger-style guitar.
- Sean McGowan teaching finger-style jazz and commercial guitar at the University of Colorado-Denver. I look forward to speaking with him about his pedagogical approaches. Alex de Grassi stated in an interview that McGowan offers a class on finger-style guitar which uses both de Grassi and McGowan's respective finger-style methods. McGowan's being a jazz finger-style method.
- Michael Millham teaches classical guitar at Eastern Washington University. Will Boulé and Alex de Grassi indicates that he offers finger-style lessons.
- John Stropes is no stranger to anyone here. It is worth noting that John Stropes has a long history in guitar instruction and publication. The UWM program was initially formed through a joint venture with the Wisconsin Conservatory of Music and UWM. John can you speak a little about the creation of this program?

#### 1.4 Interviews

- I plan to interview the people that I have just mentioned in order to determine out how they got where they are and how I can get there.
- I am also looking for recommendations from these individuals for a course of action.

#### 1.5 Elevators

- I do not currently have an elevator speech for this paper. I anticipate that this will be the most difficult aspect of this work. It will be like a puzzle in the removal and movement of text will result in a different picture.

#### 1.6 Conclusion

- In conclusion, this paper is designed to be as practical as possible. In doing so, it has become massive. I will not be able to get to everything that I have talked about. I do not anticipate that this will be an easy process. Like those trail blazers before me, I hope to find a path which will lead toward the benefit of finger-style guitar and the self-sufficiency that is a hallmark of success.

Thank you.