

2018 APPRENTICESHIP IN THE FOLK ARTS PROGRAM GUIDELINES & APPLICATION

POSTMARK DEADLINE: NOVEMBER 10, 2017

B. Master Artist Information (to be filled out by the Master):

1. Background of master artist. Please describe your background and experience in your art form. How long have you been practicing your art form? How did you learn it? What honors or other evidence can you give of your mastery in the art form?

Tim Wooten has been fiddling for over 40 years in various styles with an emphasis on Appalachian old-time fiddling and early Texas fiddling as influenced by the Appalachian style which was brought to Texas by early settlers. Tim is largely self-taught and plays by ear, as many of the old-time fiddlers did. He has attended numerous fiddle workshops and learned a lot from these workshops and by listening and observing other fiddlers. He has played with the Austin band Double Eagle String Band for about 30 years and has played with various other bands at concerts, dances, weddings, parties and festivals. He has taught fiddle and harmonica workshops. He has played on various commercial recordings (CDs). Tim learned the early Texas fiddle style to be taught from a recording of his grandfather made in 1958 and has demonstrated it in various formal and informal settings.

2. Why do you want to participate in the Apprenticeship Program? What do you hope to accomplish from your participation in the program?

I want to pass on a fiddle tradition that has largely disappeared in Texas to a younger generation as represented by Alexa Bender, a fine fiddler and singer who wants to learn this fiddle style. I believe that she sincerely wants to learn this style and keep this tradition alive.

C. Apprentice Information (to be filled out by the Apprentice):

1. Background of apprentice. Please describe your background and experience in the traditional art form you wish to study (e.g., how long have you been involved in the art form you wish to study? What is your current level of skill in the art form?)

I was raised by my grandmother in a musical family that specialized in Country Western and traditional Texas/Appalachian music. In my teens I rebelled by beginning classical violin in school at age 12, but was exposed to fiddling through my family, and just from being in Texas, ended up learning some fiddle tunes in school. It wasn't until my 20s that I really started to become interested in getting back to my roots with traditional music, old time fiddle specifically. Its been a little less than 10 years but I've played fiddle in several old time string bands. The fiddle songs I know Ive mostly learned from books. I started by learning fiddle parts to the songs I already knew from my family, like Old Joe Clark, Crowdad Song, Cripple Creek, and expanded from there. But I haven't ever changed out of standard tuning which I know Tim does a lot.

2. Why do you want to participate in the Apprenticeship Program? What do you do hope to accomplish from your participation in the program? I believe its extremely valuable to pass this tradition down orally. No song book or even listening to recordings can replace learning directly from another person. I hope to add tunes to my repertoire, improve rhythm in my bow arm, play confidently in tunings other than standard and sing and fiddle at the same time. Even though I'm no stranger to old time fiddle, I know I still have a lot to improve upon and I believe that with the knowledge and credentials I gain from completing this apprenticeship could sincerely change not only my own life but also my family's lives in extremely positive ways.

3. What are your plans for continuing to practice the art form you wish to study?

Sharing Old Time music is my passion. I plan on continuing to perform publicly with my bands, but upon completion of the program, I'd not only share Mr.Wooten's tunes with the public, begin taking on fiddle students. Technically, my current formal music education only consists of what I learned in middle and high school orchestra. I haven't taught much as of yet because I have no other credentials than my experience, and honestly, that doesn't always come across too well on paper. Having grown up in the Austin area, I know first hand how few old time fiddle teachers are available. I plan on implementing a sliding fee scale, always including pro bono lessons for low income kids that can't afford them. Lessons should be available to every child that's interested

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D. Description of the Proposed Apprenticeship

(Master Artist and Apprentice should fill out the following sections together).

1. In 250 words or less, please tell us about the skills, techniques and forms you plan to cover during your proposed apprenticeship.

We plan to cover the fiddle techniques required to play the archaic Texas fiddle style with an emphasis on learning tunes by ear and proper rhythmic bowing. We will include fiddle set-up and alternate tunings as necessary to master the techniques. (Many of the tunes were played in non-standard tunings). We will meet approximately once each week for lessons.

2. Time frame for the Proposed Apprenticeship:

a. Starting Date: 01 / 10 / 2018 (approx)

Ending Date: 09 / 09 / 2018 (approx)

b. Approximate number of learning lessons: 1 per week 4 per month

c. Length of each session: 2 hours

d. Total hours of proposed apprenticeship: 64 hours

e. Meeting Place: In home

3. Public Presentation Proposal

Apprenticeships MUST include a public presentation* of your work. Applicants may have the opportunity to perform at an Apprenticeship Program Showcase for Summer 2018, and can state their interest below. However, applicants must still provide a description for a proposed presentation such as its location, potential dates, and plan for promotion. (150 words/1000 characters maximum)

Yes, I am interested in participating in the Apprenticeship Program Showcase

No, I am not interested in participating in the Apprenticeship Program Showcase

We will provide a public fiddle workshop, where we will teach at least one fiddle tune (as time allows) after the apprentice and master discuss most important aspects learned/taught during the apprenticeship, at the Austin Friends of Traditional Music String Band festival in early October, 2018, at Camp Ben McCullough in Driftwood, Texas.

*NOTE:

1. Presentations may take a variety of forms beyond actual face-to-face performances or workshops but they must be accessible to the public. Web-based presentations, blogs, YouTube videos, or other social media formats are acceptable, but applicants should discuss these ideas with Texas Folklife staff prior to submitting an application.

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4. Apprenticeship Budget – (Fees cannot exceed \$2000, Supplies and Materials cannot exceed \$500)

a. Master Artist Fees
(should be most of the budget) \$ 64 hrs x \$25= \$1600

b. Supplies and Materials
(please itemize; include travel if applicable)

Item:	Amount:	
<u>.14mi X 1280mi=</u>)	\$ <u>180</u>	for Tim Wooten
<u>.14mi X 1280mi =</u>	\$ <u>180</u>	for Alexa Bender
_____	\$ _____	40 miles between Tim and Alexa's houses
_____	\$ _____	40miles x 2 = 80 round trip
_____	\$ _____	32 lessons total/ 2 = 16 trips a piece
_____	\$ _____	80miles x 16 trips= 1280 miles
_____	\$ _____	2.45 a gallon/18miles a gallon= 0.14 mile
Subtotal:	\$ <u>360</u>	.14 per mile X 1280= \$180

c. Other costs (please specify)

Item:	Amount:	
<u>Fiddle- desperately</u>	\$ <u>500</u>	for Alexa Bender
<u>needed replacement.</u>		
<u>My fiddle is in need of</u> Subtotal:	\$ _____	
<u>extensive repairs- it'd</u>		
<u>be cheaper to replace. TOTAL</u>	\$ <u>2460</u>	

E. Supporting Materials (Required)

Please provide the following supporting materials in addition to this application, label each item with your name. Please limit supporting materials to a total of 10 pages, including letters of support. If you cannot submit supporting materials, contact Texas Folklife to discuss alternatives. Supporting Materials are very important to the application and serve as your opportunity to demonstrate the artistic level of mastery and apprentice's commitment to the art form to the review panel.

- **Documentation and Work Samples:** Work samples that give evidence of the master artist's and the apprentice's artistic ability must accompany the application. Applications without work samples for both the master artist and the apprentice will not be eligible for consideration. Be sure to send examples that best demonstrate skills and details of work clearly. These materials may include photographs, videos, and copies of newspaper articles, or actual samples of your work. Work samples can be mailed, contact Texas Folklife to arrange return. Videos do not need to be professionally produced, but should adequately demonstrate the art form.
- **Letters of Support (3 maximum):** from community members or other people who know you and your work in the traditional arts.