

USC Thornton Gluck Fellows Program Information Packet 2012-2013

I. General Information

Become a Gluck Fellow! USC Thornton Gluck Fellows will perform eight to twelve 45-50 minute presentations at a number of venues including health care facilities, neighborhood community centers, libraries and similar venues in neighborhoods of Los Angeles. The performances provide for community members an opportunity to hear live music in venues where they might naturally live, work and/or congregate.

You must be a full-time registered graduate student in good academic standing in order to be in the USC Thornton Gluck Fellows Program.

II. Timetable

December 14	Applications due
December 21	Preliminary notification of Fellows announced
January 14	Confirmation paperwork due to confirm acceptance as a Fellow
January 18	Mandatory orientation and training session 2-4pm Schoenfeld Hall
January 19-April 5	Perform 8-12 presentations
April 5	Last day for performances and performance evaluations
April 12	Stipends disbursed to Fellows completing all requirements

III. Fellows Responsibilities – failure to comply with these responsibilities will result in removal from the program, loss of stipend, and jeopardizing future participation in the program.

- a. Orientation – You must attend the orientation session to discuss responsibilities before any performances are scheduled. This will take place on **Friday, January 18, 2013 from 2-4pm in Schoenfeld (formerly Lloyd) Hall.**

- b. Forms – You must complete and submit forms requested by the program coordinator. These include but are not limited to: the **application** with acknowledgement and **agreement to the terms** in this information packet, **the liability waiver**, and **availability form**. These forms must be saved as PDFs, the file name must include your ensemble name or personal last name, and emailed to gluckfellows@thornton.usc.edu

One way to save these forms as PDFs is to have a hard copy, take it to any USC library, and use the email/scan feature on the copier.

- i. From the icons select “Email”
- ii. Select “New Recipient”
- iii. Enter an email address (send this to yourself first!)
- iv. Select “Add”
- v. Enter another email address or select “Close”
- vi. Load your document into the tray feeder on the top, face up
- vii. Press the large, aqua-colored “Start” button. Your original will be scanned and returned.

Once you have received the email with your PDF document, change the name of the file to your ensemble name (or last name if it is a personal form) and email this file to gluckfellows@thornton.usc.edu .

- c. Community Contact – Gluck Fellows are required to give 8-12 hours of contact time with community partners. Additional preparation time and rehearsals are assumed.
- d. Attendance and Punctuality – USC Thornton Gluck Fellows are ambassadors for USC, the Thornton School, and the Gluck Foundation. You and your ensemble must arrive at least 15 minutes before your scheduled performance and everyone must stay for the entire performance. Plan ample time for transportation and travel. Some locations are health care facilities, which have very structured schedules.

Performers who do not show up for a performance will be removed from the program.

Absences should be avoided at all costs. In case of sudden illness, contact your ensemble leader and the project coordinator to inform them of your absence and the name of the person who will replace you. **The substitute MUST be a Gluck Fellow.**

- e. Communication – The program coordinator will make the initial contact and schedule your performance. The main contact for your ensemble will then be given the contact information for the venue and the venue will receive your contact information. Details, confirmation of date(s) and times, and scope of the presentation will be discussed to ensure the most appropriate and successful presentation.

- f. Project Documentation – Because this is a program funded by a grant, we are required to submit reports about our activities. A **Project Evaluation Form** must be completed and submitted **no later than two weeks** after the conclusion of a presentation. This **MUST** include a photo of your ensemble presenting in the performance space and should be emailed to gluckfellows@thornton.usc.edu.

IV. Keys to a successful presentation

- a. All performances take place in hospitals, nursing homes, or similar institutions and are generally 45-50 minutes in length. Performers are responsible for presenting their programs for the full duration. All members of trios, quartets, and quintets are responsible for the entire performance. **All performers are expected to be at the facility for the entire performance.** You must arrive at least 15 minutes before your performance is scheduled to commence.
- b. You should expect to spend at least an hour in the facility. You may be asked to shorten or lengthen your program at any given facility. If your schedule does not permit you to extend the performance past 50 minutes, please inform your contact person at the facility. However, if you are asked to shorten the program, please comply with the request immediately.
- c. Communication – Establishing and maintaining an open line of communication with the program coordinator is the most efficient and effective method of procuring a positive, enjoyable, rewarding experience.
- d. Flexibility – Although the program coordinator will do their best to accommodate your scheduling preferences and requests, this is not always possible.
- e. Objectives – When planning a presentation, always have goals in mind. By the end of your presentation, what do you want the audience to have learned?
- f. Focus on the art – These presentations will have educational components to them, but do what you **DO**...and perform! Doing the art is more important than talking about it. For some people, this may be one of the few times they will experience live music. Educational components should be interactive and hands-on.

Most facilities encourage interaction with the patients. Performers can facilitate interaction by, for example, providing information about themselves and the piece they are performing. **Performers should never speak jokingly about substance abuse or death and should always respect the privacy of the audience regarding the nature of their illness.** Performers should also be available for any questions that patients may have at the end of the performance.

- g. **Appropriateness** – The repertoire for the program should be consistent with what you presented on your application. Generally, a group of shorter pieces diverse in nature is usually better than a lengthy work. It is up to you to ask for a brief overview of your audience from your contact person, or scope your audience in order to present your program appropriately.

If you are not clear about what is considered appropriate please speak with the contact person before your performance.

The attention span of audience members may not be very long. In most facilities there will be a number of people moving around during the performance, so be prepared for distractions. Some audience members may call out, or get up and walk around. Please be aware that this is due to the nature of their illness. Do not say anything to them; leave that up to the nurses and the rest of the staff. Sometimes, doctors and/or nurses remove patients from the performing space for tests, etc.

If an acute situation should occur, please comply with *all* instructions as dictated by the staff. The handbook provides all of this information, however, sometimes the facilities have a tendency to rotate patients and/or units, so it is always a good idea to check. Some audiences will be sophisticated, and some will have their first exposure to classical music through your performance.

- V. **Fellowship Disbursement** – A stipend of \$120 per performer per presentation will be arranged at the completion of the 8-12 performances and disbursed in April. These performances are based on programming needs and ensemble availability.
- VI. **Application Form** – As an ensemble, an application must be completed, saved as a PDF, and submitted no later than Friday, December 14, 2012 to gluckfellows@thornton.usc.edu (instructions in section III b). You may participate in more than one ensemble but the project guidelines prevent any one person receiving more than one stipend.
- VII. **Cancellation/Substitution** – You may not miss a performance without good reason (i.e., sudden illness). If you cannot make a performance you must perform the following procedure:
1. Notify the other members of your group that you are ill and unable to make the performance.
 2. Find a sub immediately.
 3. Call the Program Coordinator, Holly Cook (213) 821-6051, and leave your name, the date and time of the performance you are canceling, and the person that you have found to substitute for you.

4. No cancellations will be accepted unless a minimum of 24 hours notice has been given unless sudden illness is the cause.

5. All subs must be a current USC Thornton Gluck Fellow. Please utilize the Gluck Fellows Roster. You must inform the Program Coordinator immediately if a sub is/was used for any performance.

If you are ill, call to cancel your performance as soon as possible. Do not wait until two hours before the performance. You need to be replaced as soon as possible.

If you cancel over the weekend, it is your responsibility to call the program coordinator and leave a message whether or not you have a substitute. If you are the ensemble main contact, you must appoint a new main contact for that performance and inform them of the contact information for the facility.

Not showing up for a performance date without communicating with the Program Coordinator is never an option.

Failing to report to a facility without following the procedures outlined above and with no explanation the coordinator will result in your dismissal from the program.

VIII. Miscellaneous

- a. Music Stands – You will need to provide your own music stands. If you cannot, stands may be able to sign out a music stand from the outreach office and return it immediately following the performance. Due to limited availability, please contact the coordinator at LEAST one week prior to your performance if you intend on borrowing a music stand.
- b. Overall Professionalism – It is assumed that all performers will adhere to the highest standard of professionalism expected of all Thornton students in both conduct and dress, and that they will treat these performances with the same degree of commitment they would any other professional engagement. Failure to do so will result in termination from the Fellowship. Consider the population for whom you are performing and dress and behave accordingly. Exposed midribs, cut offs or jeans with holes, etc. are not appropriate attire. Also any discussion of death, suicide, substance abuse, etc. should be avoided in your presentation.
- c. Useful Terms:
Please familiarize yourself with the following terms, which may prove helpful in understanding of some of the conditions patients may be facing:

Alzheimer's Disease: a degenerative disease of the central nervous system characterized especially by premature senile mental deterioration.

Bipolar Disease Bipolar disorder (formerly known as manic-depression) involves cycles of depression and elation or mania

Dementia: a condition of deteriorated mentality.

Epilepsy when nerve cells in the brain fire electrical impulses at a rate of up to four times higher than normal, this causes a seizure. A pattern of repeated seizures is referred to as epilepsy

Geriatrics: a branch of medicine dealing with the problems and diseases of old age and aging people.

Neurology: the scientific study of the nervous system

Pediatric: a branch of medicine dealing with the development, care, and diseases of children.

Psychiatry: a branch of medicine that deals with mental, emotional, or behavioral disorders

Schizophrenia a brain disease whose symptoms may include loss of personality (flat affect), agitation, catatonia, confusion, psychosis, unusual behavior, and withdrawal

Stroke the sudden death of some brain cells due to a lack of oxygen when the blood flow to the brain is impaired by blockage or rupture of an artery to the brain

d. How can your group involve the audience in a performance?

- Talk about yourselves, the pieces being performed, and/or the history of the group
- Ask questions
- Invite audience to sing along (holiday carols, etc.)
- Play games: role playing, call and response, clown games, improvisational games
- Be Interactive: storytelling, improvisation, teach dances, use sign language, encourage clapping, ask for situations)
- Use familiar material
- Teach simple terminology
- Get them physically involved through dancing, singing, playing games (i.e. musical chairs, conducting, group songs)
- Give them options of what they want to see or hear
- Have audience perform for you or include audience in performance (i.e. distribute instruments, take requests, do rhythmic exercises, teach recognizable gestures, offer prizes, ask what they like to hear/see)
- Have them draw to music
- Show unusual aspects of your instrument

- Perform works from audience's country of origin
 - Perform something personal to you or to audience members
 - Have audience help create piece and choose music
 - Improvise using the audience
 - Play piece in different styles
 - Ask about their background, stay after to meet and talk with audience, make personal connections by asking about their progress
 - Bring hand percussion instruments for children
 - Ask staff about age appropriate material
 - Ask if any of them are artists and if so, what is their discipline
 - Be open to whatever happens
 - Research materials
 - Show your sense of humor
 - Play for seasons and holidays
 - Play music of different regions/countries
 - Include facility personnel when possible
 - Don't forget question and answer period
- e. **How do and/or should community partner performances differ from those at Thornton?**
- Shorter concert length
 - Cater program to audience
 - Involve audience through dialogue, question and answer, information about repertoire
 - Learn how to handle interruptions and adjust to different settings
 - Learn how to interact differently with and change repertoire for a particular audience
 - Include speaking and presentation (explanation of pieces) as well as performance
 - Learn how to handle different acoustic situations
 - Adjust to different environments in a short amount of time
 - Must be more creative as opposed to simply listening and following instructions
 - Make a personal connection in a more intimate setting
 - More spontaneous; more concern for involvement
 - Opportunity to explore different genres, different collaborations, and to develop ideas for interactivity; take risks
 - Audience escapes their world; artists enter another world
- f. **What does the audience want to gain from these performances?**
- An introduction to music
 - Escape from everyday living/problems
 - Comfort
 - Knowledge, education
 - Enjoyment
 - Education
 - Entertainment

- Inspiration Involvement
- Evoking memories, or a sense of nostalgia
- Excitement
- Relaxation
- An opportunity to be in touch with the cultural arts
- Performances to talk about with their neighbors
- An opportunity to come together as a community
- Something familiar
- Laughter
- A change
- Relief
- Exoticism: an opportunity to meet people from different countries
- Reminder of their humanity
- Suspension of belief
- Mood elevation
- Health Treatment
- Connection to the outside world
- Sense of dignity, respect

After carefully and thoroughly reading this document, please detach this last page, sign and date it, and attach to your completed application, saved as a PDF (see section III b). Each member must sign and attach this page to the application in order for the application to be considered complete. The application is only complete with this page signed from all members and the ensemble application are sent as ONE PDF to gluckfellows@thornton.usc.edu by **December 14, 2012**.

I, _____ (print name), have read and fully understand the 2012-2013 Information Packet. If selected as a Gluck Fellow, I agree to fulfill the required responsibilities of a Gluck Fellow and will comply with all requests. Failure to do so will jeopardize my future involvement with the USC Thornton Gluck Fellows Program and I will face possible removal from the program.

Signature: _____ Date: _____