



<http://www.csuci.edu/ira/index.htm>

**Application**  
**Instructionally Related Activities Funds Request**  
**2013-2014 Academic Year**

**DEADLINES: Application Submitted to AVP:**  
**Fall and Academic Year 2013-14: 03/01/13**  
**Spring 2014 deadline: 10/01/13**

**Submittal Process:** Applications must be first be signed by your program chair and then submitted to the appropriate AVP for approval. AVP's will next forward application to the IRA Coordinator for review. If there are questions or concerns, you may be asked for revisions or additional information. The IRA Coordinator will then forward applications to the IRA Committee for consideration.

**Fiscal Management:** Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

**Duplicate requests-** if Sponsor is submitting multiple proposals for recurring events involving speakers, musicians, etc., please combine your requests into one proposal.

**Activity Title:** PAMU 330 Jazz Performance/Lecture Series

Project Sponsor/Staff (Name/Phone): Steven Marsh: 310-621-6210

Activity/Event Date(s): PAMU 330 Guest Performances 9/29, 10/24

Date Funding Needed By: July 2013

*\*\*Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2013 and for Spring Requests early January 2014.*

Previously Funded?  YES  NO If Yes, what Semester/Year? Spring 2013  
 Proposal(s) # 518 EVALUATIONS AVAILABLE

**\*If previously funded, please attach copy of post-event IRA Report**

Report submitted for previously Funded Activity?:  YES  NO

Academic Program or Center Name: Performing Arts

Estimated total Course Fee revenue: 0

Amount Requested from IRA: \$1050 (Should match "Total Requested from IRA" on Page 5)

Estimated Number of Students Participating: 150

## Conditions and Considerations

Please check if any of the following apply to your IRA:

**Artist/Performer/Speaker Fees & Honoraria**- On the Activity Budget, please indicate whether the vendor's price was set by you / CI representative, or is a fee that was set by the vendor themselves.

**Large Event**- For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.

**Equipment Purchase**- If requesting large equipment purchase -over \$200, or will be a fixture installed on campus- Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

**Field Trip**- Sponsor must comply with all policies found at <http://www.csuci.edu/hr/AcademicFieldTripGuidelinesandForms.htm>. **If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).**

**Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval.** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects – from simple surveys to complex biomedical procedures – must be reviewed and approved by the IRB *prior to* starting the research. Data for “Public Dissemination” indicates interviews/surveys that result in a journal/poster session/newsletter, etc.

**Exempt from IRB Approval** –If your project is exempt from IRB review, include copies of correspondence with IRB Board. It is the Project Sponsor's responsibility to inquire with the IRB **prior** to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed.

**IT Requirements**- If your activity has IT requirements, your application requires proof of correspondence and approval from IT Administration.

**International Travel**- Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application.

**Risk Management Consultation**-Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.

**Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration.

**Late Submission** - Requires explanation for emergency funding.

Other -

**Application**  
**Instructionally Related Activities Funds Request**  
**2013-2014 Academic Year**

**Requirements and Signatures**

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

This is a Guest Performance/Lecture for the **PAMU 330 "Jazz in America"** course. The other sections of this course will also be encouraged to attend this presentation. Live concerts have been a major component of this course during the many years that it has been taught at CI, and these concerts greatly enrich the students' understanding of this musical art form. It is very important for University students who are studying the performing arts to experience live music performances by high caliber professional musicians. For that reason, I have invited drummer **Sinclair Lott**, bassist **Adrian Rosen**, vocalist **Cynthia Felton**, and pianist **Sandy Stein** to perform for our class during the Fall 2013 semester. We will have two separate concerts for the students to enjoy. These musicians are all very accomplished jazz musicians, and they have collectively acquired much experience through their recording, touring, and performing careers. During this presentation, the artists will demonstrate important jazz performance techniques that we have discussed in class. They will also discuss the history and origins of the musical compositions that are performed. Dr. Paul Murphy on guitar, and myself (on saxophones and woodwinds) will join these guest musicians onstage (free of charge, naturally) to provide the students with a full jazz quartet experience. We will encourage the students to ask questions of these guest performers, to contribute to their understanding of the music and the performance process. As a part of this experience, and to further the University's goals of writing across the curriculum, my class will be required to write a multiple page concert review about this performance. Jazz music from various stylistic periods will be performed for the audience.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses. Please list all classes that relate to the program proposed.

This Lecture/Performance series is associated with the **PAMU 330 "Jazz in America"** course, and these events will be announced via flyers, the Performing Arts events calendar, the CSUCI home page (under the "Events" tab), and through social media. The concert will be announced in all the Performing Arts classes. Some of the courses that would directly benefit from these concerts would include:

(Relation to IRA to Course Offerings – continued)

PAMU 161 Music Fundamentals	PAMU 261 Music Theory
PAMU Jazz In America	PAMU 337 Music In History
PAMU 307 University Chorus	PAMU 308 University Orchestra
PAMU 109 & 309 Private Lessons (all instruments)	

3. **Learning Outcomes.** List all expected learning outcomes, as connected specifically with each course listed in #2.

**PA 101 “Introduction to the Performing Arts”:** An opportunity to observe fine musical performances by several very accomplished musicians. Students will become acquainted with some of the musical repertoire encountered in jazz music. Students will witness the performance process, and will learn about the subtle non-verbal bandstand communication (cues) that commonly takes place during jazz performances. Students will be able to ask the artist about his preparation methods, and inquire about his mindset while in performance mode. Valuable lessons can be learned here.

**PAMU 100 “Music Appreciation”:** From witnessing these musical performances, students will gain an appreciation of various jazz musical styles and performance practices. Students will become acquainted with excellent musical repertoire from both the classical and jazz music styles. Witnessing live musical performances are essential to the study of music.

**PA 202 “Integrating Dance, Music and Theatre”:** From witnessing these musical performances and the associated discussions, students will become knowledgeable about American jazz music has been a huge influence in the areas of modern dance and musical theater.

**PAMU 333 “Varieties of Musical Experience”:** Students will gain familiarity and knowledge with this variety of American music – Jazz.

**PAMU 161 “Music Fundamentals”:** many of the basic musical concepts taught in this class will be demonstrated through the music presented on this program. By observing this live music performance, students will increase their understanding of the musical elements of melody, rhythm, and harmony. The students’ awareness of musical composition forms and structures will also be enhanced, and they will learn how improvisation is a major part of jazz music.

**PAMU 261 “Music Theory”:** many of the musical concepts taught in this class will be demonstrated through the music presented on this program. By observing this live music performance, students will increase their understanding of the musical

**PAMU 261 “Music Theory”:** many of the musical concepts taught in this class will be demonstrated through the music presented on this program. By observing this live music performance, students will increase their understanding of the musical elements of melody, rhythm, harmony, chord progressions, and thematic/motivic development.

**PAMU 330 “Jazz In America”:** Our Jazz in America students will witness and appreciate in person, real jazz music performances by some very accomplished musicians and vocalists. This live music experience is essential to students’ understanding of the course content of this class!

**PAMU 337 “Music In History”:** Jazz music is a part of the curriculum for this course (which I also teach). Students will gain more familiarity with the musical characteristics of jazz music, become familiar with some of the jazz music repertoire, and gain an understanding of common jazz music performance practices. During the performance, the historical background of these pieces of music will be discussed, as well as the social and cultural situations which were present during the history of jazz music.

**PAMU 109 & 309 - Private Lessons (all instruments):** By observing the performances of highly skilled professional musicians and vocalists, students who are studying ANY musical instrument can gain valuable insights about the musical preparation and performance process, and then they can apply that kind of dedicated work ethic towards their own musical endeavors.

**PAMU 307 “University Chorus”:** The University Chorus does sometimes perform jazz and gospel related music. Through the performances and discussions taking place during these presentations, our CI chorus members will gain greater insights into how this music is performed. The all important, yet elusive “swing feeling” will be demonstrated and discussed. After acquiring a greater understanding of jazz music, our vocalists will bring a more authentic interpretation to their own performances of similar music.

**PAMU 308 “University Orchestra”:** Our University musicians will have the opportunity to observe some high caliber performance by our guest artists. Through witnessing these performances, and through dialog exchanges with the artist, our students will gain a better understanding of the huge amount of practice time that must be invested by someone who wants to become highly skilled in music. Lessons gleaned from observing our highly skilled performer, can be applied to our CI students’ own music practice/performance.

**4. Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals.

**Please note a report will be due at the end of the semester.**

## 4. Activity Assessment - cont.

All students attending the event will be asked to write an assessment to the concert, using the IRA Student Evaluation form. They will write their thoughts about the importance of the event, and how they have benefitted from it. The students in my courses will be required to write a multiple page, in-depth review/summary of what they learned about the musical styles that were demonstrated at the events. The writing assignment for my class will serve to address our University's goal of writing across the curriculum.

5. **Activity Budget.** Please enclose a complete detailed budget of the entire activity. **Bold** specific items that you are requesting IRA to fund.

All of my guest musicians are a top tier professional performers in the Los Angeles and Hollywood areas. They will be driving up from the Los Angeles metropolitan area for this performance. I am requesting that an **honorarium of \$250 be paid to each of our guest artists, for a total of \$1,000 for the two performances.** These people ordinarily receive much more money for driving so far and performing. This is a very reasonable price that they have agreed to. We also need to budget **\$50 for ink costs to have promotional posters printed for the two events.**

**Total IRA funds requested for two concerts, paying a total of 4 guest artists = \$1,050.**

6. **International Trips.** If your event is an international trip submitted through the Center for International Affairs, you must include a copy of the program budget as submitted to CIA (to ensure congruency between the two budgets), as well as a copy of the course syllabus. - **Does not apply.**

7. **Sources of Activity Support.** Please list the other sources of funding, and additional support for the activity.

There are no other sources of funding. The additional support for this activity includes Karen Carey (AVP of Arts & Sciences), and Jack Reilly (Chair of the Performing Arts Department).

8. **Audience/ Marketing/Promotions.** Who is your intended target audience? How will your event be advertised to students?

My primary intended audience will be the CI students enrolled in the Performing Arts classes listed above. Any other students, faculty, staff, and community members are also welcome to attend this event. This event will be advertised by the posting of printed posters around campus, by announcements and emails sent to all of the targeted courses (as listed above), and through the widespread use of social media. This event will also be posted on the Performing Arts Events calendar, and in the Events section of the myCI website.

9. **Sustainability.** If appropriate, indicate how the content or delivery of the project promotes sustainability at CI. - **Does not apply.**

10. **Images.** For previously funded IRA activities, include copies of images from past IRA activity or activities, demonstrating student participation and levels of students served.

Posters from this semester's events are attached, as are a few examples of student feedback. I have many more pages of student feedback which can be supplied upon request. The IRA Coordinator has possession of all the individual IRA Student Evaluation sheets from this semester's events that I sponsored. From those sheets, an approximant count of students served can be derived. (Although we never are able to get ALL of the attendees to fill out the evaluation sheets)

11. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations herein.

**(Signatures on next page)**

# IRA Activity Budget



Activity Title:

Name of Sponsor:

Account	Operating Expenses	Amount
<b>A. Artist/ Performer/Speaker</b>		
601801	Special Consultants (existing CI employee)	
613801	Professional Svcs/ Speaker Fees (Price set by vendor)	
613802	Honoraria (Price set by CI)	\$1,000
613001	Other consultants/ staff	
	Other	
	<b>Artist/Performer/Speaker/Consultant TOTALS</b>	<b>\$1,000</b>
<b>B.. Supplies &amp; Services- Other</b>		
660831	Copier Chargeback	
660002	Printing (Not Promotional)	\$50-
660833	Promotional Items	
660017	Publications	
660890	Registration- Conferences & Meetings	
660009	Workshops with a Training Component	
	Equipment Rental or Purchase	
660090	Event Signage (wayfinding on day of event)	
660835	Event or Parking-related Staffing	
660003	Supplies & Services- Other	
660003	Supplies & Services- Other	
	<b>E. Other (please specify)</b>	
	<b>Supplies &amp; Services- Other TOTALS</b>	<b>\$50</b>
	<b>TOTAL EXPENSES</b>	<b>\$50</b>
<b>2. Revenue</b>		
	A. Course Fees	
	B. Ticket Sales	
	C. Additional Sources of Funding	
	<b>TOTAL REVENUE</b>	<b>0</b>
	<b>E. TOTAL REQUESTED FROM IRA</b>	<b>\$1,050</b>

## Other Expenses

660832	OPC Chargebacks & Facility Use Fees	
	Other	
	Parking (please describe)	\$48
660017	Advertising & Promotions	
	<b>TOTAL OF OTHER EXPENSES</b>	<b>\$48</b>

guest parking (\$12 x 4)



# BLUES CONCERT - JANIVA MAGNESS & JUNIOR WATSON



**JANIVA MAGNESS**

Janiva Magness' soulful and virtuosic voice is always accompanied by her exceptional guitar playing. Her discography includes the albums "Soulful Heart" (2007), "Soulful Heart II" (2008), and "Soulful Heart III" (2009).



**JUNIOR WATSON**

Junior's list of musical endeavors include backing up and recording with Big Mama Thornton, Jimmy Rogers, Charlie Musselwhite, Kim Wilson, William Clark, and James Harman. Junior's new CD is entitled "Jumpin' With Junior."

## TUESDAY, FEB 5

### 3pm - 4:15pm in MALIBU 140

**JANIVA MAGNESS:**

Alligator Records recording artist Janiva Magness is among the premier blues and R & B singers in the world today. Born in Detroit, Janiva's band now tours non-stop across North America and all over Europe. During the Iraq War, Janiva sang for our troops in the Baghdad area. Janiva's CD "Stranger For Me" was named one of the best recordings of 2012.

**JUNIOR WATSON:**

With nearly thirty years of musical experience, guitarist Junior Watson has reached cult status. A founding member of "The Mighty Flyers", he stayed with the band for ten years. Junior then was a member of "Canned Heat" for ten years and cut five records with them.

SPONSORED BY THE  
INSTRUCTIONALLY RELATED ACTIVITIES FUND



California State University

**INSTRUCTIONALLY RELATED ACTIVITIES**

C H A N N E L  
I S L A N D S

**PARKING INFORMATION**

This event is free and open to the public.  
For directions to the campus, visit [www.csu.edu](http://www.csu.edu).  
Once on campus, follow signs to parking  
pass dispensers.

# JAZZ CONCERT RUSSEL BLAKE & KENNY ELLIOT

## TUESDAY, FEB 19

### 3pm - 4:15pm in MALIBU 140

Jazz Concert featuring bassist Russel Blake,  
drummer Kenny Elliot, Dr. Paul Murphy on  
guitar, and Prof. Steve Marsh on saxophone.



**RUSSEL  
BLAKE**



**KENNY  
ELLIOT**

SPONSORED BY THE  
INSTRUCTIONALLY RELATED ACTIVITIES FUND

#### PARKING INFORMATION

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Once on campus, follow signs to parking  
park @csuci.



California State  
University

INSTRUCTIONALLY  
RELATED  
ACTIVITIES

C H A N N E L  
I S L A N D S

Instructional Related Activities  
Report Form

SPONSOR	DEPARTMENT
Steven Marsh	Performing Arts

ACTIVITY TITLE	DATE (S) OF ACTIVITY
PAMU 330 Jazz concert Series - Magness/Watson Blues Concert	Feb. 5, 2013

**PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.**

**1. THE BLUES MUSIC DUO OF JANIVA MAGNESS AND JUNIOR WATSON PERFORMED VARIOUS SONGS FOR OUR STUDENTS. THEY ALSO SPOKE AT LENGTH ABOUT THE HISTORY OF THE MUSIC, AND GAVE BACKGROUND ON THE SONGS AND ARTISTS THAT THEY WERE PRESENTING DURING THE CONCERT.**

**2. BLUES MUSIC WAS AN ESSENTIAL INGREDIENT THAT LED TO THE FORMATION OF JAZZ MUSIC. MOST OF OUR STUDENTS HAVE NOT HEARD REAL BLUES MUSIC BEFORE, SO THIS WAS A GREAT OPPORTUNITY FOR OUR STUDENTS TO SEE AND HEAR BLUES MUSIC IN PERSON. THE STORIES OF THE OLD BLUES MASTERS THAT WERE TOLD DURING THIS PRESENTATION, ALSO GAVE OUR STUDENTS SOME NEW INFORMATION ABOUT THE ROOTS OF THIS MUSIC. THE STUDENTS WERE ALSO ABLE TO HEAR SOME OF THE ELEMENTS THAT I HAVE TOLD THEM ABOUT IN CLASS, INCLUDING THE 12 MEASURE BLUES SONG FORM, AND THE USE OF BENT PITCHES IN BLUES MUSIC.**

**I ALSO GAVE MY CLASS A WRITING ASSIGNMENT IN CONNECTION TO THIS CONCERT (SAMPLES CAN BE SEEN WITH THE MATERIALS THAT I SUBMITTED).**

**3. I SAW ONCE AGAIN THAT JANIVA MAGNESS IS A BIG HIT WITH OUR STUDENTS (HER SECOND VISIT TO CSUCI). THE STUDENTS WERE OVERWHELMINGLY POSITIVE IN THEIR WRITTEN RESPONSES ABOUT THIS CONCERT. THROUGH THE WRITING ASSIGNMENT, I WAS ABLE TO IDENTIFY SOME STUDENTS WHO HAVE PROBLEMS WRITING CORRECTLY AND LOGICALLY. FOR THOSE STUDENTS, I SUGGESTED SOME WRITING RESOURCES, SUCH AS SEEKING HELP AT THE LIBRARY WRITING CENTER.**

**\*\*Please attach assessment forms from students, list of attendees, peoplesoft program report**

E-mail to the Dean's Office  
30 days after activity

Instructional Related Activities  
Report Form

SPONSOR	DEPARTMENT
Steven Marsh	Performing Arts

ACTIVITY TITLE	DATE (S) OF ACTIVITY
PAMU 330 Jazz concert Series - Jazz Quartet w R. Blake & K. Elliott	Feb. 19, 2013

**PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.**

**1. LOS ANGELES BASED GUEST MUSICIANS RUSSEL BLAKE AND KENNY ELLIOTT JOINED CSUCI PROFESSORS PAUL MURPHY AND STEVEN MARSH TO PRESENT A JAZZ QUARTET CONCERT FOR OUR STUDENTS. MUSIC FROM SEVERAL TIME PERIODS IN JAZZ HISTORY WERE PERFORMED, AND THE ORIGINS AND STYLISIC TRAITS OF EACH MUSICAL SELECTION WERE DISCUSSED. SPECIFIC JAZZ PERFORMANCE TECHNIQUES WERE DEMONSTRATED BY OUR GUEST ARTISTS, AND THE AFRICAN-AMERICAN SOURCE OF JAZZ MUSIC WAS FURTHER REINFORCED.**

**2. THIS PERFORMANCE/LECTURE WAS FOR MY "JAZZ IN AMERICA" COURSE. MOST OF OUR STUDENTS HAD PREVIOUSLY NOT SEEN JAZZ MUSIC PERFORMED BEFORE, SO THIS WAS A GREAT OPPORTUNITY FOR OUR STUDENTS TO SEE AND HEAR JAZZ MUSIC IN PERSON. THE STUDENTS WERE ALSO ABLE TO HEAR SOME OF THE MUSICAL ELEMENTS THAT I HAVE TOLD THEM ABOUT IN CLASS, INCLUDING THE 12 MEASURE BLUES SONG FORM, THE 32 MEASURE AABA SONG FORM, IMPROVISATION, TRADING BETWEEN INSTRUMENTS, WALKING BASS, AND SWING AND LATIN MUSIC BEATS ON THE DRUMS AND BASS. SOME STUDENTS FROM OTHER COURSES AND DISCIPLINES ALSO ATTENDED THIS EVENTS.**

**I ALSO GAVE MY "JAZZ IN AMERICA" CLASS A MULTIPLE PAGE WRITING ASSIGNMENT IN CONNECTION TO THIS CONCERT (A FEW EXAMPLES CAN BE SEEN WITH THE MATERIALS THAT I HAVE ATTACHED HERE).**

**3. EVERY STUDENT WHO EITHER WROTE A PAPER FOR ME OR SPOKE TO ME PERSONALLY AFTER THE CONCERT, INDICATED THAT THESE CONCERTS ARE ESSENTIAL TO THEIR UNDERSTANDING OF JAZZ MUSIC. THE STUDENTS WERE OVERWHELMINGLY POSITIVE IN THEIR WRITTEN RESPONSES ABOUT THIS CONCERT. THROUGH THE WRITING ASSIGNMENT, I WAS ALSO ABLE TO IDENTIFY SOME STUDENTS WHO HAVE PROBLEMS WRITING CORRECTLY AND LOGICALLY. FOR THOSE STUDENTS, I SUGGESTED SOME WRITING RESOURCES, SUCH AS SEEKING HELP AT THE LIBRARY WRITING CENTER.**