



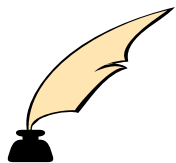
The

Voice

of Music EdVentures, Inc.

Newsletter Vol. 15 No. 1

January 2006



**A
Note
From
Tony**

The article I am submitting will be my last article as president of MEI since my term will be up in a few months. What follows is different from what I usually write. Though I know not everyone will agree it is not meant to be offensive to anyone.

Let's catch a rooster, yes let's do.
Let's catch a rooster, yes let's do.
He'll no longer sing "cuckaree, cuckaroo"
He'll no longer sing "cuckaree, cuckaroo."

All I did was tap my foot on the word "catch", trying to capture the 5th graders' attention. "What did you notice?" is all I asked. How was I to know that I would receive a terse email from an angry parent (that was also copied to the PTA board as well as my principal) accusing me of turning her child into a vegetarian? What? Me? Apparently Beth was unaware of the exit strategies of chickens before they turn up on our dinner table, and every time I asked the children what they noticed they would go into lengthy detail about how their uncle or grandpa would cut off rooster's heads. The class went in a direction I hadn't planned and, really, all I wanted to do was to study the rhythm pattern in the song.

Doesn't this illustrate again the importance of music in the lives of the people we serve? Haven't we all had the experience of having a child not able to participate because of a conflict of values that was in a Christmas or Halloween song? Songs in particular somehow get to the core of how we think and feel as well as how we interpret the world.

Several weeks ago, the 2000th soldier was killed in Iraq. Many of us were disheartened and even angry about this sad occurrence. It brought to mind a very inspiring keynote address given by Dr. Nel Noddings of Stanford University at the 2004 Imaginative in Education Research Group's annual symposium. She challenged educators to begin preparing our students for war. (I was very upset reading her presentation's description in the program but decided I would try and listen with an open mind). She elaborated that the obvious terror of the victims of war is horrific but the condition of soldiers once they return home is also enormously significant. Mental and physical disorders plague returning soldiers and will affect them the rest of their lives. She challenged us to prepare our children so that they would know not only the vantage point of the victims of war but also the devastating impact it could have on them personally should they be perpetrators.

How do educators prepare children for such horrendous choices? How does this relate to music education and Music EdVentures in particular? I believe it has to do with a fundamental way we treat both songs and children. Both are treated with dignity, respect and insofar as it is possible, individually. With guidance, the songs can help the children become aware of each other, help them practice interpersonal relationships and explore life's subtleties in a safe environment. Children can explore the complex issue of death in singing "Let's catch a Rooster" or being "naughty" in "Little Sally Ann" or being kind in "I Love little Kitty". When observing children listening to Mozart after studying the form in "Row your Boat" I have noticed a profound sense of respect and awe. I always hope that exposure to such beauty is not in vain and that it helps children touch a deeper part of themselves. Does the constant

exposure to the aesthetic ultimately help children make serious decisions when confronted with the life altering choice of choosing between war and peace?

I really didn't intend to turn any 5th grader into a vegetarian (nor do I share my political views) but I was humbled to know that there was something about our playing of "Let's Catch a Rooster" that helped Beth think about something even more important than a particular rhythm pattern.

Take care, all, and lets use our music to create a more peaceful world.

Tony

Thank you, Marilyn !

I want to extend my gratitude on behalf of MEI to Marilyn Winter for overseeing our website for the last several years. Marilyn continues to be a true inspirational member of our organization and we owe the establishment of our website to her work. Marilyn has decided to pass this responsibility on. Pam Vellutini has volunteered to assume the leadership role. An interactive forum is in the planning stages where we anticipate sharing in ongoing discussions, lesson plans and new song adventure developments. Please check the website periodically for information.

www.musicedventures.org

Announcement

The annual board of meeting for Music EdVentures Inc. will take place Thursday, March 2 from 4-6:30 in Eagan MN.

The business meeting will be Saturday, March 4, following lunch at the Conference 2006 site.

About Music EdVentures, Inc.

Music EdVentures, Inc.

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OUR PURPOSE

The purpose of Music EdVentures is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

1. Practices that foster interactive, facilitative learning environments.
2. Strategies that empower the learner within the context of music experience and study.
3. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

The Voice of

Music EdVentures, Inc.

Vol.15. No.1 January 2006

Editor

Terolle Turnham

Editorial Committee

Heather Hicks, Pam Vellutini,
Peggy Bennett, Betty Hoffmann,
Marty Stover, Fleurette Sweeney,
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Send news items to:

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Items must arrive by
May 1, 2006

You are invited

Music EdVentures Inc. presents

Conference 2006: The Dance of Song and Language

March 3 & 4, 2006

Update: March 2, 2006

Holiday Inn Bloomington I-35

1201 W 94th Street

Bloomington, MN 55431-2369

Phone: 952-884-8211

Update is an opportunity for us to work on projects and share in a more informal setting and is a wonderful way to inspire us for the Conference.

Conference 2006 is full of exciting opportunities for exploring the connections between language, movement and music. Classroom teachers as well as music and dance educators will discover many strategies to use in their work with children. **Anne Green Gilbert** is returning as our keynote presenter. Anne's presentation in 2005 was a highlight, one that fit with our Conference theme and left us wanting more. Her work is based on the belief that movement is the key to learning. She will inspire us as we consider the role of movement, music and language in the classroom. Anne Green Gilbert is the founder of the Creative Dance Center in Seattle, Washington. Learn more about her and her publications. Visit her website, www.creativedance.org.

My Conference planning partners, Anne Mendenhall and Paige Macklin, and I have worked hard. We've gathered a panel of presenters to stimulate thought, bring you energy for the rest of the school year, and to share some exciting experiences with you. Plan on joining us for a booster shot of the power of beauty in movement and sound.

Mary Opland Springer

News of edventurers

CANADA

Sandy Murray presented a workshop for student teachers at Trinity Western University in Langley. She led the group in Maple Swamp, Old Dan Tucker, Come and Walk With Me, and gave them a taste of mapping as well.

Annette Coffin is the Music Coordinator for grades K-8 in the Coquitlam School District and she will be presenting ideas for choral settings at the MEI Conference 2006.

Heather Hicks experienced two totally different climates this summer. After Pacific Symphonic Wind Ensemble's trip to Singapore and well-received participation in the World Association of Symphonic Bands and Ensembles Conference there, she and her husband, Allan, went on to Melbourne, Australia, for a little winter. There was a 30-degree difference in temperature (and many hours of flying)!

Once school began again in September, Heather began working toward a Graduate Diploma in Fine Arts through Simon Fraser University.

Japan

Our new 'edventure' was to offer our first Teacher Training Course Series (6 days course) in Tokyo. We were thrilled to have a group of forty people participating. Tokyo EdVentures staff guided the study and interaction using 'SongWorks' published in 2003. This was a very successful course so we are going to continue the Series next year.

Toshiko Hayashida and **Eiko Yagyu** reopened study meetings for our Nagoya English EdVentures group on June 5. At the first meeting, **Midori Okiyama** visited, sharing experiences for teaching very young children as well as senior students in the primary school. Over 10 people were present. They gathered on September 18 to share by themselves and again on Nov. 27. We are very happy to witness the renewal of the Nagoya Branch with the devotion of **Toshiko** and **Eiko** as energizing leaders.

Our Osaka branch also had their first Teaching Training Course on Sept. 11.

Yuriko Ishikawa visited and guided the 15 participants using the SongWorks materials and approach. Others from the Osaka staff, **Eiko Oyoko** and **Tomoko Nishiguchi** presented in the morning. **Yuriko Ishikawa** and **Toshiko Hayashida** were presenters at the usual meeting of the Osaka branch afternoon.

On July 23 **Yuriko Ishikawa** was invited as one of the guest speakers at the Summer Workshop sponsored by Seigakuin University. She presented the SongWorks approach for primary school students at the morning and afternoon sessions. It was so gratifying to have 50 people participating!

On October 28, the Tokyo Branch invited **Mariko Ito** as a special instructor. She has her own theatrical company and is a choreographer. We learned how to walk rhythmically with the music to create movements befitting various songs. She gave us ideas about how to move for a song about the Christmas Tree. We really enjoyed this "moving experience!"

We elected **Atsuko Sasaki** (also guest presenter at the Fukuoka branch this year) to be the director of the upcoming summer workshop. We plan to invite **Dr. Peggy Bennett** and **Dr. Anna Langness** as special instructors. We've already started preparing for this exciting summer event!

Colorado

Anna Langness and her 94 select group of fourth and fifth grade singer from Bear Creek Elementary, "Spotlights", have been invited to perform at the Colorado Music Educators Conference in January of 2006! This group, composed of 7 more boys than girls, went through an audition process to gain the prestigious invitation. Congratulations to you, "Spotlights" and best wishes for an excellent performance!

INDIANA

Deb Eikenbary wrote: At work, our district music teachers have been asked to come together to write a curriculum map for grades k-6. I was a part of writing the one for grade 6. We chose to closely tie it to our state standards for music.

In my personal life, watching my daughter deal with the craziness of being a music major, causes me to relive those crazy times. I'm learning to appreciate jazz since my son is in jazz band and that continues to broaden my musical world. And the a capella group I sing with is planning to record a Christmas CD after the holidays. Fun!!

Minnesota

Kari Todnem wrote: "Here I am in Budapest teaching PreK-2nd grade music at the American International School of Budapest (www.aisb.hu). I am really enjoying my experiences here. This is a chance to really be "my best teacher" with the small class sizes (10-14 students) and regular music schedule (twice a week for 35 minutes). Following intense auditions, I am singing in a seven-member ladies a capella group. The repertoire includes everything from Abba to Simon & Garfunkel to Aretha Franklin. My boyfriend, Justin, came to visit for two weeks in October and we had a fantastic time in Budapest and Italy. I'm looking forward to returning to the States for the MEI Conference in Minnesota and seeing everyone."

Leah Steffen is seeing the fruits of experience. She is getting more skillful in using the Music EdVentures approach and has found that her 4th graders were able to make their 1st formbook in October and they did fantastic work. Everyone was "on board!" She says. "A dream come true for a teacher, right? I can't tell you how thankful I am that I am teaching with the strategies I have learned through Music EdVentures events and the SongWorks classes at St. Kates. It is so obvious to the students that their learning has purpose! Yipee!"

Margy Peterson is teaching close to home at Mann Elementary. The Music EdVentures approach is new to these students yet, in October, the 4th graders successfully accomplished a pitch analysis of "Ring around the Rosey" after imagining and describing the realistic details that led to the creation of the song itself. Hurrah!

Look for More News of EdVenturers



...IN JAPAN
...IN The SUMMER?

Dr. Anna Langness

The new shopping center in Ota was the site for this year's huge SMILE workshops for children. Michiko Nitaira, with assistance from NPO SMILE members organized the program, planned the curriculum, prepared materials and hosted the featured workshop teachers from the United States -- Anna Langness, Colorado, and Molly Fiegal, Minnesota.

Anna and Molly met at the Narita airport to begin their partnership in Japan. Their planning days in Kiryu were given to the mind-boggling task of getting the age levels, songs and plans clear for each hour of class. They each taught five hour-long sections every day. An "Informance" was presented to parents on the last day each week. Students ranged in age from preschool to sixth grade. Molly taught the very young children, Anna taught the older students, and both had Kindergarten-grade one classes. They worked with almost 350 students over the two-week period. Fortunately, they were assisted by Atsuko Sasaki, Reiko Kaneko, Ikuyo Shimizu and Ryoko Ozeki.

This planning was interrupted with the trembling sounds and rolling feeling of an earthquake. Michiko quickly assured them that it was only (?) a 3 on the Richter scale. She was right.

The classes were visited by many observers: NPO SMILE members, Yuriko's college students, teachers and administrators from KUKSAI, the English Immersion School in Ota.

A rich variety of activities was presented throughout the course. The children became acquainted during greeting songs, joyfully sang as they played vigorous passing games, read picture books of song games they had played, practiced counting, adding and subtracting through song-game play, and read the words of each song on special song/worksheets. Each class worked with a special craft or booklet

that enhanced their enjoyment and study. In addition to their notebooks and crafts, the students' singing of each song was recorded so they could have a CD for future study.

After the workshop, Michiko immersed Molly and Anna in the festivities (ceremonies, parades, food, music, dance) of the Kiryu Summer Festival. They briefly helped Michiko, who worked in the food court raising funds for the Safe House for Women project. Anna and Molly joined the crowds watching the colorfully dressed dancing groups. With a quick lesson from dance masters, Molly joined the swirling dance circles. Molly spent two days with Yuriko Ishikawa sightseeing and meeting with English EdVentures members in the Tokyo area. A whirlwind of activity with wonderful friends!



the
Choral
setting

Dr. Anna Langness

Who of us is not inspired, moved and thrilled when we hear the beautiful sounds of a children's choir? While the singers of the choir may be a select group, they have also received excellent vocal and choral training to bring forth the sound. I like to think that all of those voices are in my classes every day, ready for exploratory activities, exercises, cues and reminders so their vocal skills can be released and developed.

Once elementary aged children find their upper register sounds and connect with breath energy, the wonderful, clear, pure and powerful child soprano quality emerges. Many aspects of vocal production are at play to help the voice access the high sounds of the upper register. Surprising to many children, the greatest help comes from singing "lighter on lower pitches," that is, singing with muscular ease for open, free sounds at the lower end of their range. Given that practice the following tip is suggested.

TIP

Use this octave leap exercise to access and develop upper register

sounds.

Combine these three suggestions:

- sing an octave leap (low to high, D-D' or E-E') using the syllables, oo –ee
- while singing, gesture with pointer fingers beside the corners of mouth on the low "oo" moving quickly an arm length out and down on high "ee"
- sustain the high pitch on "ee" while sensing fast moving breath

The leap seems to help muscles make the change that lengthens the vocal folds for the upper register sounds. Once the higher sounds are produced and the child can feel the sensation, the exercise can likely be repeated successfully. This exercise also helps singers realize the incredible sound their voices can make in this register and pitch area. After the high pitch can be produced, extend the exercise to include nearby pitches, then gradually moving down the scale. The octave leap is recommended so the high pitch will be located where the voice must use the upper register. If the pitch is lower near the register change area (on A, B, or C above middle C) the voice muscles won't have to change for the register change. More strain and effort will be noticeable as the pitch is higher.

For children who have been unable to produce high pitches, suggest that this will feel different – the voice muscles change so it might feel like it "flips" to the different feeling or the voice "changes gears." Cue children to expect an unfamiliar feeling and sound.

The octave exercise was used to prepare the voices of my fourth and fifth grade choir to sing clean, clear octave leaps. It also helped develop flexibility to sing melodies that began low and floated up through the octave. Give it a try!



Need an idea?

Among several teachers invited to jot down a description of something using a SongWorks approach were Deb Eikenbary, Sandy Murray and Kate Smith. In their responses, you will notice familiar titles and processes as well as some new things. Perhaps you will write something next time...

Look on the next page

By Deb Eikenbary

I'm finding the creation of more formbooks helpful. I have one for "Over the River and through the Woods." One page is a beat chart, the next shows the rhythm, and the last tracks the first line in letter names (AAAA f# G AAA) for the melody followed by the rest of the lyrics. Younger students enjoy seeing a preview of what they'll be studying. Older students just enjoy the simplicity of the map or beat chart.

"Go Tell Aunt Rhody" has been another favorite for everything from playing and reviewing the game, to learning to play the tune on recorders.

By Sandy Murray

My Grade 4/5 classroom enjoyed playing with "Ziggy Za." We made up movement ideas as a whole class, one for each phrase of the song. Before sending them off into small groups, I wanted the students to be able to sing the song independently. We antiphoned the song by splitting the class into 2 groups. The leader gestured to indicate which group should sing.

For our Remembrance Day assembly, our job was to recite the poem, "In Flanders Fields" by John McCrae. Because we had only 2 days to learn it I was a little worried. We did some antiphoning as we had done with the song Ziggy Za. This seemed to help lay down a track in our brains for each phrase of the poem. Anticipating what was to come next was a fun challenge. By the day of the assembly the whole poem was memorized. Hurrah!

By Kate Smith

In November, all my Music classes play song games that require cooperation and acceptance. There are so many in our repertoire! Has anyone made a list? One new to me that worked very well is called "Give Me Your Hand" from Share the Music series - grade 2. I have used it from Kindergarten through to Grade 5/6! The children used "walk" with me in the chorus rather than "dance." They LOVE the feeling of walking together to the music throughout the room "in step" with their partner. At the cadence they stop. I play two measures at the piano while the students find the person closest to them and prepare for

the next verse. I had not imagined that simple hand-holding walking in pairs could offer such a delightful challenge!

The grade 5/6 class did a STEP-HOP on Part B. Great fun and tricky when holding inside hands with a partner AND singing at the same time. Boys loved it especially when we aimed for height rather than distance! This is important in a small room with 30 rambunctious intermediate students!!!!

More

News of edventurers

Marty Stover wrote, "I tried the "Looby Loo" dot score to rhythm score to Mozart's "Horn Concerto" as well as "Row Your Boat" with the three unison pitches leading into "Eine Kleine Nachtmusik" in my college class. We were focusing on "learning is holistic and constructive." It was an enjoyable series of lessons and a setting for rich discussion of process founded in teaching principles.

Randolph Heights Elementary School invited me to lead three two-hour sessions on K-6 music. This was offered to help teachers reach their goal of becoming a certified Core Knowledge school. It isn't possible to make music teachers in 6 hours, or have them know how to teach the listed Core Knowledge for music. But utilizing the series of lessons that led up to the orchestral pieces I mentioned above, in addition to a few others, they seemed to understand how to give children at least some enjoyable and valuable experiences with music."

Ben O'Connor is singing with the Twin Cities acapella choir "Magnum Chorum" this year. He is enjoying returning to teach K-6 classroom music and choirs at Hillside Elementary in Cottage Grove. After that first year in a school, a teacher has a much clearer understanding of the spiral of learning and can plan to move forward with confidence.

Jeanette Potvin sent these news bites: My Royal Oaks Elementary School Choir performed at the Mall of America on December 16th. I love teaching music, and am blessed to be in a great school with a fantastic staff and wonderful families. I've been applying SongWorks principles and

ideas in every aspect of my teaching and I hear SO often, "Awww...it's time to go? We don't want to stop!" It makes your heart melt.

The big news from **Lisa Schoen** is that she and her hubby are expecting a baby girl in January! She will be on maternity leave until spring break. She is looking forward to bonding with this little bundle of energy. Lisa says, "She has been very active so far!" Perhaps there will be a Schoen ballerina on the scene someday.

OREGON

Pam Bridghouse accepted an Early Retirement Incentive in May. Retiring from teaching public school, Pam now works with ministries at her church and throughout the Northwest. She assists the pastor making hospital calls and home visits, as well as planning, presenting and publicizing special programs for church events.

Volunteering with Lutheran Latino Ministries, Inc., Pam coordinates the scheduling of a missionary who serves four congregations. She teaches English to him and his wife, to adults locally and in Woodburn. Pam also teaches Spanish for the Anglo congregation in Woodburn. She serves on a regional Task Force for Ethnic Ministries, presenting training and informational workshops and meeting truly amazing and inspirational people. Recently she completed licensure requirements to be a Lay Assistant.

Her early retirement agreement requires that she substitute 40 days over the next four years, so she's gone back to teach the choir and band at the middle school from which she retired. "It's always fun to see the students. I really enjoyed my work there."

Parents familiar with Pam's work hired her to prepare a Christmas program at their small rural school. Several of the families belong to a church where unaccompanied four-part singing is the only music. Those skills carry over to school, hence, much more can be accomplished in a shorter time.

Pam Vellutini is on a Professional Development leave this year teaching and studying Taiko, the Art of

Japanese drumming. She spent 3 weeks this fall in Japan. Part of that time was spent studying on Sado, Island.

Pam connected with folks from English EdVentures. She observed Atsuko Sasaki in the classroom, shared a bit of drumming with her students, attended Kabuki theatre with Yuriko and Yukie and engaged in wonderful thought provoking conversations with Michiko. "What great friendships we've developed across the waters!"



Favorite songs
For the
Young choir

Dr. Anna Langness

The songs listed have exquisite melodies and beautifully written harmony parts that work well for beginning choirs. Young singers can be prepared for their harmony line by singing the melodic outline of a passage with tone syllables and hand signals. When the tune is solidified for the voices, the singers can easily put the text on the line.

Fod!
Oklahoma folk song
arranged by Cristi Cary Miller
08551279 Hal Leonard 1998
2-pt Treble + piano

Fod! delights every child with its story in five verses and the humorous treatment of the word, "Fod!" throughout the piece. **Fod** is short for the expression, "falderal" or nonsense. At the end of each verse Fod! is expressed in an entertainingly different way. The story involves encounters with a black snake, woodchuck, and a skunk. Singers stomp, clap and make banjo sounds. Your audience won't want the song to end.

The Wind
Words by Robert Louis Stevenson,
Music by Elizabeth Gilpatrick
YS0425 Mark Foster Music Co. 2005
SA

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
like ladies' skirts across the grass.

O wind, a-blowing all day long,
O wind, that sings so loud a song!

I saw the diff'rent things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all.
O wind, a-blowing all day long,
O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long,
O wind, that sings so loud a song!

The musical setting of this wonderful poem by Stevenson is one of the most beautifully written songs I've found. In its patterned simplicity, the piano accompaniment perfectly complements the melody and the text. The song is laid out in three verses: the first sung in unison, the second begins in unison, moves into harmony and ends in unison, the third begins in harmony and ends in unison. This melody floats with the exquisite purity of children's voices. Young singers are truly touched by the aesthetic powers of "The Wind" and adult listeners are moved to tears.

Sanctus
By Jill Gallina
E 0523 Shawnee Press, Inc. 2004
2-pt (also SAB, SATB)

Dedicated to the memory of the composer's cousins, Sanctus is one of Gallina's most beautiful and effectively written compositions. It is set in traditional Latin text, which is intriguing and easily learned by children. The melodies are reverent, solemn expressions that rise and fall, explore rich resonant low tones, and then rise in jubilation. The harmony parts are independent and easily learned.

This piece connects children with an important genre of choral literature. Remember, the singing of this music is not prohibited in public schools, as over zealous "mis"interpreters of the law prohibiting religious practices in public schools would have you believe.

A Fairy's Love Song,
(No. 1 from "Three Celtic Folk Songs")
Scottish Folk Song
arranged by Wayland Rogers
M-051-47209-3 Boosey & Hawkes

2000
2-pt Treble + piano or woodwind
quintet

This Scottish folk song has an exciting pentatonic melody that begins with an ascending octave leap and continues downward (Re Re Re' Do' La Do' La So Mi Re Do Re Mi Do). It's captivating melody is easily learned with sol-fa syllables. The piano accompaniment with its grace notes and open fifths that suggest the drone of bagpipes adds more appeal to the song. The song "sold itself" before the children saw the title. When the choir had a somewhat negative and embarrassed response to the title, we immediately agreed to always refer to the song as "The Celtic Folk Song" or "Folk Song No. 1." The singers handled the love song text because the song includes enough Celtic expressions to intrigue them, i.e., "Why should I sit and sigh, Puin' bracken, Puin' bracken. Ilka sound wi' astound, sets my heart a-thrilling." We acknowledged the fact that children wouldn't normally be interested in singing and talking about the topic, but that everything else about the song is awesome!



NEED a lift
To minnesota?

Grants are available to assist in travel to Conference 2006. Before January 31, 2006, send Tony Williamson your application at tony_williamson@gbsd.gresham.k12.or.us

20 NE 68 AVE
PORTLAND OR 97213

Include name, address, phone, e mail and response to:

- *Where do you teach, how long, music, classroom, ESL? What level?
- *How did you hear about the Conference?
- *How might attending impact your teaching?
- *Briefly explain the reason for a request of assistance.