



# Refuse to Lose

by Patricia Bourne

Not too long ago, the Seattle Mariners baseball team entered the history books with 116 wins in a single season. “Refuse to Lose” became the rally cry and motto for my favorite baseball team. It emerged as fans witnessed the team’s ability to come from behind, score runs with two outs, and seemingly appear unstoppable. Nothing seemed to rattle them—two outs? So what!? Three runs behind in the 8<sup>th</sup> inning? No problem. While the team has not repeated that splendid record of 2001, the phrase “refuse to lose” stuck with me and has been referred to when losing “it” as a teacher appeared inevitable.

I’ve repeated the motto to myself when a lesson seemed to be imploding before my eyes. I’ve reminded myself to “refuse to lose” when a student or entire class has yet to accomplish tasks without disruption. It’s not easy, but I keep thinking “refuse to lose” when impatience and insecurities mount. It’s a phrase I’ve used with my older students when giving up on a particularly challenging assignment seems to be the easiest solution.

While the music room does not sport a scoreboard, there are times when I feel like I’m in the midst of a game. The game becomes especially tense during the late spring when the anticipation of summer draws the attention of those in a school. Focus wanes while counting the days remaining begins. Three strikes are way too easy to accrue—Little remaining energy. Strike 1! Concepts I *thought* I’d taught well, but realize the kids are unable to apply. Strike 2! Thoughts of “what’s the use?” that creep into my conscience. Strike 3?

That’s when *REFUSE TO LOSE* flashes in my mind like the lights of Safeco Field in Seattle. I remind myself don’t give in, don’t give up, there’s a way out of this mess. I’m encouraged to look for ways to turn the game around, to be in control of what’s going on inside the classroom.

What are some strategies that seem to work when the outcome doesn’t look promising? Continuing the baseball analogies, I offer my top ten coaching tips:

## 1. Use a variety of pitches

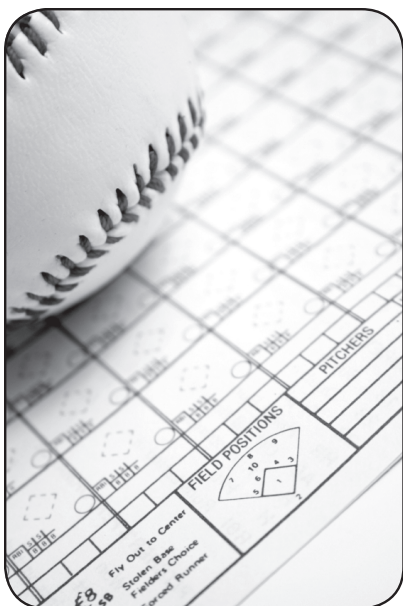
- Involve students in a variety of activities—keep them watching.
- Vary the way questions are asked—the answers can be very enlightening!



© Jon Schulte

## 2. Call for pinch runners

- Peer teaching can be a marvelous instructional strategy.
- With some units, there are better “experts” than I—calling in special guests or performers can work wonders.



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### 3. *Refer to your existing statistics*

- Last year's lesson-plan book?!
- Look at the progress of each student—celebrate what they can do now that they couldn't do in September.

### 4. *Power hitting doesn't always work—learn to bunt*

- A short tap in the right direction keeps the game interesting.

### 5. *Wait for opportunities, then snag them*

- In the music classroom, opportunities aren't always predictable—they're called "teachable moments."

### 6. *Keep your cool at the plate*

- Wild swings won't get you anywhere. Be in control.

### 7. *Trust your teammates*

- One's colleagues can help provide perspective when strike threes come in ready supply. Rely on each other.

### 8. *Plant your feet before throwing the ball*

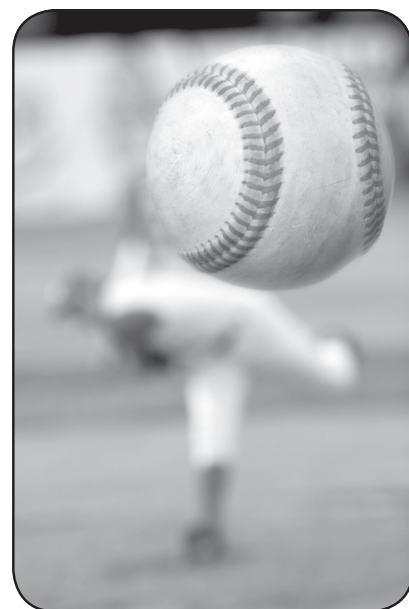
- Think before going into motion—it might keep you from saying or doing something you'd regret. Your aim will be better if you stop to plant your feet.

### 9. *Use trust-worthy and efficient tools*

- Keep those favorite songs, arrangements, dances, etc. ready.

### 10. *Extend an appreciative glance to those who cheer you on*

- A lovely thank-you note from a parent or a child goes a long way. Imagine how they would feel upon receiving a note from you.



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Summer is coming. Keep your eye on the ball and a firm grip on the bat until then.

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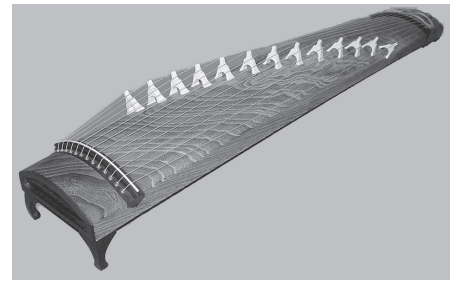




# SAKURA

*Japanese folk song*

*Orff orchestration and lesson by Patricia Bourne*



## **Suggested Grades 3–4**

### **Target concepts**

Phrase: Repetition/contrast

Pitch: Steps/skips/repeated tones

Articulation: Legato

Style: Folk song of Japanese culture

### **Materials**

Recording of *Sakura* (see below)

### **Instruments**

Piano (suggested)

Soprano Glockenspiels (SG)

Alto Metallophones (AM)

Soprano Recorders

Chimes and/or Finger Cymbals

In spring, the beautiful but short-lived sakura (flowering cherry tree)—Japan’s most celebrated plant whose blossom is her national flower—is an outward sign of new life and new beginnings. It is believed that Samurai warriors were fond of cherry blossoms, as the short life of the cherry blossom mirrored their duty to die for their master at a moment’s notice.

In 1910 the Japanese sent cherry trees to Washington, D.C., as a token of goodwill and friendship. In 1952 America sent cherry trees back to Japan to replenish their collection following World War II.

## **Summary**

In this lesson, students will develop and employ the skills of listening, singing, playing instruments, and reading music, specifically looking for patterns.

## **Preparation**

- If the teacher lives in an area where cherry trees blossom, he/she can bring in some to spark discussion about the sakura in Japanese culture. If no fresh blooms are available, there are picture books available, as well as various online resources.
- The teacher should write on the board the two-measure pattern from measures 3 and 4 (which is also repeated in measures 13 and 14).

## **Lesson Strategy**

1. Students listen to *Sakura* as played on koto. (Smithsonian Folkway Recordings has a wonderful recording. Visit the following Web site and type “sakura” in the Quick Search box: [www.smithsonianglobalsound.org](http://www.smithsonianglobalsound.org). Click on the album *Sakura: A Musical Celebration of the Cherry Blossoms*. The first track on this album is “Sakura,” performed on koto by Kyoko Okamoto.) Displaying a picture of the koto is also encouraged. (A picture is included on *The Instruments of Japan* reproducible on page 68, and a large full-color photo is provided on the mixed-media CD if you wish to print or project it.)
2. Students listen a second time, following the first two-measure pattern on the board, recognizing it as it is repeated.
3. Students view the Japanese text of *Sakura*, repeating the words after the teacher. (The translation might also be available for viewing.)
4. The teacher superimposes the words “sa-ku-ra, sa-ku-ra” on to the two-measure melody on the board. The words “i-za-ya, i-za-ya” can also be added, locking the students into that two-note motif.

5. A full melody is displayed and students describe its contour. A variety of questions can be employed to lead the children to use music vocabulary in their descriptions:
  - a. "What happens in measure 3?"
  - b. "Where does the melody go to low notes?"
  - c. "Point to the highest note in the melody."
  - d. "Where are two measures that look the same?"
6. The teacher plays the melody, preferably on a soprano recorder, asking the students to follow the melody. The teacher emphasizes legato playing and stops at particular places, asking the students to identify where he/she stopped. This activity can occur multiple times.
7. Once the students have heard the melody, described the melody, and followed the melody's notation, they are ready to add the text more confidently.

## Extension

8. Beginning recorder players can easily play the two-note melody (provided in the score). They will recognize the motif of the first two measures, along with repeated tones.
9. The glockenspiel part follows the macrobeat and can be easily added once the song is sung confidently.
10. The alto metallophone part has a rhythm that may need more practice than the other parts.
11. Students may add chimes, triangles, finger cymbals, etc. to their liking.

## ***A must-have book for every general music educator!***

### **Inside the Music Classroom**

*Teaching the Art with Heart*

Patricia Bourne

30/2211H • \$29.95

"The music teacher constructs an environment where all children are welcomed, they know what's expected of them, they are encouraged to achieve, and they know someone cares about their existence. That's the heart. The teacher also creates a learning climate of rigor, challenges and new awareness. That's the art."

Calling on more than 26 years of experience, Patricia Bourne explores, in accessible and sincere fashion, this pairing of the practical and philosophical in K–6 general music. Go inside the classroom to discover the who (students) and what (curriculum and methodology) of music education, along with concrete suggestions for how to navigate the landscape once you're "in." The real-world considerations of classroom management and additional responsibilities, such as ensembles and the performance expectations that come with them, are addressed in detail, as is the subject of finding and succeeding in "the" position.

As Will Schmid writes, "[this] is the most practical and inspiring music education book I have read in a long time. Whether you are a pre-service college student, a beginning music teacher, or even a veteran educator in need of recharging your batteries, this book will become a valued mentor and trail guide."

**Order from your favorite music store or from [www.lorenz.com](http://www.lorenz.com)**



# SAKURA

Japanese folk song  
Orff orchestration and lesson by Patricia Bourne

The first system of the musical score for 'Sakura' is in 4/4 time. It features four staves: a vocal line, a Soprano Recorder (SG) line, an Alto Recorder (AM) line, and a Soprano Recorder (Soprano Recorder) line. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The SG line consists of four chords: G4-B4, A4-B4, G4-A4, and F#4-G4. The AM line consists of eight eighth notes: G4, A4, B4, A4, G4, F#4, E4, and D4. The Soprano Recorder line begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics 'Sa - ku - ra, sa - ku - ra,' are written below the vocal line.

Sa - ku - ra, sa - ku - ra,

The second system of the musical score for 'Sakura' is in 4/4 time. It features four staves: a vocal line, a Soprano Recorder (SG) line, an Alto Recorder (AM) line, and a Soprano Recorder (SR) line. The vocal line begins with a measure containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a measure containing a quarter note G4, a quarter note A4, and a quarter note B4. The SG line consists of four chords: G4-B4, A4-B4, G4-A4, and F#4-G4. The AM line consists of eight eighth notes: G4, A4, B4, A4, G4, F#4, E4, and D4. The SR line consists of eight eighth notes: G4, A4, B4, A4, G4, F#4, E4, and D4. The lyrics 'Ya - yo - i no so - ra\_\_ wa Mi - wa - ta - su ka - gi - ri' are written below the vocal line.

5  
Ya - yo - i no so - ra\_\_ wa Mi - wa - ta - su ka - gi - ri



9

Ka - su - mi - ka ku - mo - ka? Ni - o - i zo i - zu - ru,

SG

AM

SR

13

I - za - ya, i - za - ya, Mi - ni - yu - ka - n.

SG

AM

SR

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Sakura, sakura, Yayoi no sora wa,  
Miwatasu kagiri Kasumika kumoka?  
Nioi zo izuru, Izaya, izaya, Miniyukan.



## Translation

Cherry blossoms, cherry blossoms, Across the Spring sky,  
As far as you can see, Is it a mist, or clouds?  
Fragrant in the air. Come now, come, Let's look, at last!

## Pronunciation Guide

a = ah

u = oo

o = oh

i = ee

# SAKURA

1-2

Sa - ku - ra, sa - ku - ra,

5

Ya - yo - i no so - ra — wa Mi - wa - ta - su ka - gi - ri

9

Ka - su - mi - ka ku - mo - ka? Ni - o - i zo i - zu - ru,

13

I - za - ya, i - za - ya, Mi - ni - yu - ka - n.

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