

SAINTS GLOBAL

# ACTIVITY PLAN

## MUSIC

### INTELLECTUAL CORE

Version 2026.1



Companion to the BRC: a series of one-hour activity sessions for use on weekly activity night or at home. Each session declares which requirements it contributes to.

#### THE CULMINATING EVENT

### The performance hour

In Session 4, each saint performs the song or hymn his advisor picked (Req 1a) and demonstrates his applied-leadership option from Req 3a — teaching a song, performing original music, or playing the instrument he built. The room is the audience. The advisor marks the BRC as each saint finishes.

INDOOR — A ROOM WITH CHAIRS AND A MUSIC STAND; PIANO OR AMPLIFIER IF ANY SAINT NEEDS ONE

## SESSION 1 · INTELLECTUAL CORE

⌚ 60 min target

## Discover music

*Hear the families and name how each one makes sound.*

**SESSION AIM**

Run Step 1's instrument-family work end to end and pick the pieces the rest of the badge will turn on. Saints name the five families, sketch how each produces sound, and each saint leaves with the song or hymn his advisor picked for Req 1a and the option he plans to take on Req 3a. Two off-meeting exploration activities (Req 2a) are committed in the close.

**🎯 WALK AWAY WITH**

- Can name the five instrument families and explain what vibrates in each
- Has the Req 1a piece in hand with key, time signature, and tempo identified
- Has picked the Req 3a option and written it on the BRC
- Has two exploration activities scheduled before Session 2

**📦 BRING / SET UP**

- A real example from each instrument family on the table — guitar (string), trumpet or recorder (wind), drum or shaker (percussion), a small synth or speaker (electronic), and the leader's own voice (vocal)
- Blank paper and pencils — one sheet per saint for the sound-production sketch (Req 1b)
- A printed copy of the song or hymn each saint will perform (Req 1a) — the advisor picks the piece per saint before the session and brings the scores
- BRC printouts, one per saint
- A list of two-activity options for Req 2a: a 20-minute listening session, a short interview with a musician, attending a live performance, or a one-page historical-research read

**🕒 THE HOUR****BLOCK 1 · DISCUSSION Opener — Songs in the room**

⌚ 5 min

Go around the circle. Each youth names a song he has played, sung, or heard this past week — title and one sentence on why it stayed with him. Keep it brief. The point is to put music in the room as something each saint has already been doing, not as a subject he is about to start.

## SESSION 1 · DISCOVER MUSIC (PAGE 2 OF 3)

## THE HOUR — CONTINUED

BLOCK 2 · SKILL PRACTICE **The five instrument families**

⌚ 18 min

1. Lay the five examples on the table: a stringed instrument, a wind instrument, a percussion instrument, an electronic source, and the leader's voice.
2. Hand each one to a different saint and have him play or sound it briefly. Two seconds is enough. Pass it around so every saint touches at least one.
3. Name each family aloud as the instrument moves. Have the group repeat the name after the first round so the words land.
4. For each family, ask one saint: "What is actually vibrating to make the sound?" Push past "the string" to "the string vibrates the air through the body of the guitar." Vibration is the through-line for all five.
5. Close the block by stating the rule plainly: every musical sound starts with something vibrating air. The five families differ only in what vibrates and how the player changes pitch and volume.

REQ 1B

BLOCK 3 · CREATIVE **Sketch the sound-production diagram**

⌚ 17 min

1. Hand each youth a sheet of paper. Title it "Five instrument families" and divide it into five labeled boxes.
2. In each box the youth draws a simple diagram of one family's instrument and labels what vibrates, what changes pitch, and what changes volume. Stick-figure quality is fine — clarity beats artistry.
3. Walk the room. If a youth has labeled "the trumpet vibrates" without naming the lips and the air column, ask him to add that detail. The point is mechanism, not picture.
4. Two saints share their diagrams aloud at the end. Each describes one family's sound production in one sentence.
5. Collect the sheets to file with each saint's BRC packet.

REQ 1B

BLOCK 4 · DISCUSSION **Pick the performance piece and the 3a path**

⌚ 15 min

1. Hand each youth the song or hymn his advisor picked for Req 1a. Read the title and tempo aloud, then have the saint clap the rhythm of the first four bars to see how it feels in his hands.
2. Each youth identifies the key signature, time signature, and any tempo or dynamic markings on the first page. Two minutes per saint with the advisor checking.
3. Introduce the three options for Req 3a: teach a song to a group, compose and perform an original piece, or build and play a traditional instrument. Read each option in plain language and name what each one takes.
4. Each youth picks one. He writes his choice on the BRC next to Req 3a. Indecision is fine for two minutes; after that, the advisor helps him pick.
5. Quick round: each saint says aloud which option he picked. Saying it makes the choice harder to drift from.

## SESSION 1 · DISCOVER MUSIC (PAGE 3 OF 3)

## THE HOUR — CONTINUED

BLOCK 5 · REFLECTION **Close — Two exploration activities**

⌚ 5 min

1. Each youth picks two exploration activities from the list — listening session, musician interview, live performance, or historical research — and writes them on the BRC with target completion dates before Session 2.
2. Homework: bring written notes from both activities to Session 2. Sound, emotion, technique — what you observed, not what you were supposed to feel.
3. Reminder: bring the performance score, marked up with your own notes, to Session 2.

## AT THE CLOSE · DEBRIEF

1. Which instrument family was hardest to explain — and what was missing from your sketch?
  2. What is the time signature of your performance piece, and what does that tell you about how to count it?
  3. Which Req 3a option did you pick, and what is the first thing you have to do to be ready?
- ☒ Mark Req 1b after the sketches are collected. The Req 3a choice is recorded on the BRC but the requirement stays in progress until Session 4. Req 2a is launched as homework — saints bring notes from two exploration activities to Session 2; do not mark 2a yet.

## SESSION 2 · INTELLECTUAL CORE

⌚ 60 min target

## Plan the practice

*Build the practice routine that gets the piece performance-ready.*

**SESSION AIM**

Debrief the two exploration activities (Req 2a), mark up the performance score, and design each saint's daily practice routine — warm-up, slow work on the hardest passage, tempo-up runs, cool-down. Each youth leaves with a practice log started and a written plan for his Req 3a option due in Session 3.

**🎯 WALK AWAY WITH**

- Has a marked-up score with breath points, dynamics, and the hardest passage circled
- Has a written daily practice routine on a log dated for the week
- Has a concrete Req 3a plan with the first step named
- Has Req 2a marked on the BRC

**📦 BRING / SET UP**

- Each saint's marked-up performance score from Session 1
- His written notes from the two exploration activities (Req 2a homework)
- Pencils and erasers for marking the score
- Practice log worksheet — one per saint (printed from the handout)
- Practice-session structure card — one per saint (printed from the handout)
- BRC printouts
- A metronome (the leader's phone is fine) for the practice-structure block

**🕒 THE HOUR****BLOCK 1 · DISCUSSION Opener — Exploration reports**

⌚ 5 min

Each youth shares one observation from his two exploration activities — not a summary, just the one thing he most wants the group to know. One sentence per saint. The advisor notes which saints completed both activities so Req 2a can be marked at the end of this session.

**REQ 2A**

## SESSION 2 · PLAN THE PRACTICE (PAGE 2 OF 3)

## THE HOUR — CONTINUED

BLOCK 2 · SKILL PRACTICE **Mark up the score**

⌚ 15 min

1. Each youth opens his Req 1a score and the advisor walks the room with him for two or three minutes.
2. Mark the breath points or bowing points in pencil. The youth chooses; the advisor checks they make musical sense.
3. Circle the hardest passage — the four to eight bars the saint will need to slow down on. Every piece has one. If the saint can't find it, the advisor names it.
4. Mark dynamics, tempo changes, and any repeats already in the score so the youth notices them now rather than at performance.
5. Two saints play or sing the first phrase of their piece aloud at the end of the block. Slow, with the markings. No critique — this is reading practice, not performance.

## REQ 1A

BLOCK 3 · CREATIVE **Build the practice-session structure**

⌚ 18 min

1. Hand each youth the practice-session structure card. Read the four parts aloud: warm-up, slow work on the hardest passage, tempo-up runs, cool-down.
2. Walk each part with the metronome going. Warm-up at a slow steady tempo. Slow work on the circled passage at half the marked tempo, hands or voice working the trouble. Tempo-up: same passage, three runs, raising the metronome a few ticks each time. Cool-down: play through the whole piece once at a comfortable tempo.
3. Each youth writes his own daily target on the practice log: minutes per part, days per week, and the date of his next session with the advisor before Session 3.
4. Discuss what gets cut when life interferes. A 10-minute practice that hits the warm-up and the slow work is better than skipping. The cool-down is the first thing to drop on a short day.
5. Each youth says aloud what his weekly minimum is — minutes per day, days per week. Saying it makes it real.

## BY TIER

## ENTRY

If the youth is new to his instrument, halve the tempo-up portion and double the warm-up. Build the comfort under the hands first.

## ESTABLISHED

Run the structure as written. The slow-work portion is where the gains come from — protect it.

## MENTOR

If the youth has been playing for years, add a five-minute sight-reading slot at the end and pick a piece outside the Req 1a one.

## SESSION 2 · PLAN THE PRACTICE (PAGE 3 OF 3)

## THE HOUR — CONTINUED

## BLOCK 4 · CREATIVE Plan the 3a path

🕒 17 min

1. Each youth opens his BRC to the Req 3a choice he made in Session 1.
2. For teach-a-song saints: pick the song, name the audience (younger saints, a class, family), and list the three teaching steps — model it, break it into phrases, run it with the group.
3. For composition saints: name the form (verse-chorus, four-phrase melody, hymn shape), the instrument, and the first musical idea — two bars of a tune or a chord progression.
4. For build-an-instrument saints: name the instrument family (a string box, a flute from PVC, a frame drum), the materials, and the next two steps to source them.
5. Walk the room. Two minutes per saint with the advisor. Confirm the plan is concrete enough that the saint can act on it this week.
6. Each youth writes the plan on the back of his practice log so it travels with the practice routine.

## REQ 3A

## BLOCK 5 · REFLECTION Close — Practice log set up

🕒 5 min

1. Confirm the practice log is dated for the next seven days. Each youth picks a daily time block — before school, after dinner, before bed — and writes it on the log.
2. Homework: practice the routine daily and bring the log to Session 3. Honest minutes only; a blank day is a blank day.
3. Reminder: Session 3 is a working session — running scales, the hardest passage, and a rehearsal of the Req 3a piece for the troop. Come with the score and the instrument.

## AT THE CLOSE · DEBRIEF

1. Which marking on your score do you think you will ignore by Wednesday — and what will you do about it?
2. How many minutes a day did you commit to, and where on the day did you put them?
3. What is the first concrete step on your Req 3a path between now and Session 3?

☑ Mark Req 2a after the exploration reports in the opener. The Req 1a markings in Block 2 are progress, not completion — mark 1a only after the performance in Session 4. Mark Req 3a as in-progress with the chosen option noted; final sign-off lands at the performance.

## SESSION 3 · INTELLECTUAL CORE

⌚ 60 min target

# Rehearse under load

*Practice the piece until the hard passage is reliable.*

**SESSION AIM**

Run scales, work the hardest passage at slow tempo until it stops being the hardest passage, then rehearse the Req 3a piece for the troop. Saints feel the difference between a passage that's almost there and one that's reliable, and they leave knowing exactly what to drill in the week before performance.

**🎯 WALK AWAY WITH**

- Has run the hardest passage clean at a measurable tempo and logged it
- Has rehearsed the Req 3a piece in front of the troop
- Has one specific fix named for the week before performance
- Has a daily practice plan dated for the next seven days

**📦 BRING / SET UP**

- Each saint's marked-up score and practice log
- Instruments — saints bring their own; the leader brings a piano keyboard and a spare guitar for any saint whose instrument can't travel
- Metronome (leader's phone)
- A space with chairs, music stands, and room for one saint to perform at the front
- BRC printouts
- For teach-a-song saints: bring the song handout you will use; for composition saints: bring the written piece; for build-an-instrument saints: bring the instrument in its current state

**🕒 THE HOUR****BLOCK 1 · DISCUSSION Opener — Practice-log check**

⌚ 5 min

Each youth holds up his practice log. Count honest minutes only — a four-day week with two long sessions counts; a daily-streak claim with no minutes does not. The advisor notes any saint whose log is blank and follows up with him after the session. Name the blanks plainly and move on.

**BLOCK 2 · SKILL PRACTICE Run the warm-up scales**

⌚ 10 min

1. Each youth runs his warm-up on his own instrument or voice. Two minutes of long tones or slow scales at a steady tempo.
2. Then a scale in the key of his Req 1a piece. One octave up and down at a slow steady tempo, then the same scale at a moderate tempo.
3. Advisor walks the room. Correct one thing per saint — usually breath, posture, or tempo steadiness.
4. Close the block by having everyone stop together on a long held note. Listen to the tuning. Adjust if needed.

## SESSION 3 · REHEARSE UNDER LOAD (PAGE 2 OF 3)

## THE HOUR — CONTINUED

BLOCK 3 · SKILL PRACTICE **Time the hardest passage**

⌚ 22 min

1. Each youth opens to the four to eight bars he circled in Session 2.
2. Set the metronome to half the marked tempo. Play or sing the passage three times. Goal: clean notes, correct rhythm, no rushing.
3. Raise the metronome a few ticks. Play it three more times. If a run is clean, raise again. If a run breaks, drop back to the last clean tempo and run it three more times before climbing.
4. Twelve minutes of this. The room will sound like a workshop, not a concert.
5. Each youth records his top clean tempo on the practice log. That becomes his Wednesday target for the week.
6. Last three minutes: each saint plays or sings the passage once at the marked tempo. If it breaks, drop the metronome a notch and play it clean once before stopping. End on a clean run.

## BY TIER

## ENTRY

Do not chase the marked tempo. Stay 15 to 20 ticks below it until the notes are clean every time. Speed comes from accuracy, not the other way.

## ESTABLISHED

Run the climb as written. End on a clean run at or just below the marked tempo.

## MENTOR

After the marked tempo is clean, drop the metronome a few ticks and play the passage with the dynamics and phrasing the score asks for, not just the notes.

## REQ 1A

BLOCK 4 · ROLEPLAY **Rehearse the 3a piece for the troop**

⌚ 18 min

1. Saints take turns at the front of the room. Two to three minutes per saint.
2. For teach-a-song saints: teach the troop the first phrase of your song. Model it once, then have them try, then run a small correction.
3. For composition saints: perform what you have written so far, even if it's eight bars. Name the form and the next phrase you plan to write.
4. For build-an-instrument saints: show where the instrument is, play one note or one short pattern on it, and name the next two steps to finish.
5. Audience gives one observation per saint — what worked, not what to fix. Save fixes for the advisor's private note.
6. Advisor takes notes on each saint privately for the BRC.

## REQ 3A

BLOCK 5 · REFLECTION **Close — One week to performance**

⌚ 5 min

1. Each youth confirms his daily practice plan for the next seven days. Same structure as Session 2: warm-up, hardest passage, tempo-up, cool-down.
2. Each youth names one specific thing he will fix before performance — a tempo, a dynamic, a phrase ending, the second teaching step, a missing chord.
3. Reminder: Session 4 is the performance. Bring your instrument, the score, and your Req 3a piece — the song you are teaching, the composition, or the built instrument.

## SESSION 3 · REHEARSE UNDER LOAD (PAGE 3 OF 3)

## 🗨 AT THE CLOSE · DEBRIEF

1. Which measure stopped breaking when you slowed the metronome down — what was the difference at the slower tempo?
2. What did the troop teach you about your Req 3a path when you put it in front of them?
3. What is the one thing you will fix this week before performance?

☑ *Req 1a and 3a remain in progress; final sign-off lands at the Session 4 performance. Note in the BRC any saint whose log was blank in the opener and any saint whose hardest passage is still not clean at a workable tempo.*

## SESSION 4 · INTELLECTUAL CORE

⌚ 60 min target

## Perform and account

*Perform the piece, demonstrate the 3a, and account for the music.*

**SESSION AIM**

Each saint performs his Req 1a piece and demonstrates his Req 3a option for the troop. The session also walks intellectual property — how recorded music should be obtained and shared, and why respecting creative ownership matters. Saints leave with the BRC signed and one honest reflection on what got better over four weeks.

**🎯 WALK AWAY WITH**

- Has performed the Req 1a piece for the troop
- Has demonstrated the Req 3a option in front of the room
- Can explain what intellectual property is and how to obtain and share music legally
- Has a fully signed BRC

**📦 BRING / SET UP**

- Chairs arranged so the room can see the front
- Music stand at the front
- A piano or amplifier at the front for any saint who needs one
- Each saint's marked-up Req 1a score and his Req 3a piece (the song to teach, the composition, or the built instrument)
- Each saint's practice log from the past four weeks
- BRC printouts for final sign-off
- A handout per saint with the IP basics from Req 4a — what intellectual property is, how recorded music should be legally obtained, and a short list of legal services and unethical practices

**🕒 THE HOUR****BLOCK 1 · DISCUSSION Opener — Tune and warm up**

⌚ 5 min

Saints unpack instruments and run a brief private warm-up at their seats — three minutes of long tones or slow scales on their own. The advisor walks the room, tunes anyone who needs help, and confirms the performance order. Keep talk low. The point of this block is to walk into the performance hour ready, not nervous.

## SESSION 4 · PERFORM AND ACCOUNT (PAGE 2 OF 3)

## THE HOUR — CONTINUED

BLOCK 2 · CREATIVE **The performance hour**

🕒 28 min

1. Saints perform in the order set in the opener. Each saint takes the front: he plays or sings his Req 1a piece, then demonstrates his Req 3a option without a break between.
2. Req 1a performance: announce the title, give a one-line note on the piece (composer, key, what to listen for), then perform. The advisor watches for the markings the saint set in Session 2 — breath points, dynamics, the hardest passage clean.
3. Req 3a demonstration: teach-a-song saints walk the troop through a phrase of the song they prepared; composition saints perform the original piece they wrote; build-an-instrument saints play a short pattern on the instrument they built.
4. Three to four minutes per saint. Watch the clock so every youth gets the front.
5. Audience claps after each saint. No corrections during the hour — feedback comes after, and only from the advisor in private.
6. Advisor marks Req 1a and Req 3a on the BRC as each saint finishes. Note one specific thing each saint did well to share in the close.

## BY TIER

- ENTRY** If the youth is performing for the first time, place him third or fourth in the order — late enough to watch others, early enough that he isn't waiting an hour. Allow him to read the score; memorization is not required.
- ESTABLISHED** Run the performance as written. If the saint can play from memory, encourage it; do not require it.
- MENTOR** If the saint is teaching a song for Req 3a, have him run a two-minute private feedback round with the younger saints after the hour. Do this only if time allows; never at the cost of the schedule.

REQ 1A

REQ 3A

BLOCK 3 · DISCUSSION **Intellectual property and how to share music**

🕒 15 min

1. Hand out the IP basics sheet. Read the two-sentence definition aloud: intellectual property is what a composer or performer creates and owns. Recorded music belongs to the people who wrote and performed it, and they earn a living from it being bought, streamed, or licensed.
2. Discuss legal ways to get recorded music: buying from a music store, paying for a streaming service, using public-domain or Creative Commons recordings, and asking permission for short uses.
3. Discuss what is not legal: downloading from a pirate site, ripping a copy of a friend's purchase, posting a recording you don't own the rights to, using copyrighted music in a public video without licensing.
4. Each youth names one habit he has — or one a friend has — and labels it legal or not. No shaming; the point is to look at real behavior honestly.
5. Close with the practical point: musicians spend years on the work that ends up on your playlist. Pay for what you can. When you use a track, name who made it. When you are not sure, ask before using it.

REQ 4A

## SESSION 4 · PERFORM AND ACCOUNT (PAGE 3 OF 3)

## THE HOUR — CONTINUED

BLOCK 4 · REFLECTION **Reflect on what got better**

⌚ 7 min

1. Two minutes of silent writing on the back of the practice log: "One thing about my playing that is better today than four weeks ago."
2. Each youth reads his one sentence aloud. No follow-up questions.
3. Two-minute advisor affirmation: speak to each saint by name and point to something specific from the performance hour. Example: "Saint James, your hardest passage was clean at the marked tempo, and your teaching had the troop singing in two minutes."

BLOCK 5 · REFLECTION **Close — BRC sign-off**

⌚ 5 min

1. Walk the BRC with each youth. Mark Req 1a, 3a, and 4a as complete for any saint who performed, demonstrated, and contributed to the IP discussion. Confirm Req 1b and 2a were marked in their respective sessions.
2. For any saint with an outstanding requirement, set a concrete deadline before the next Board of Review and write it on the BRC.
3. Close by naming the badge done for every saint who finished. No speech.

## AT THE CLOSE · DEBRIEF

1. Which passage of your Req 1a piece are you most proud you did not stumble on?
2. What is one thing about your Req 3a option you would do differently next time?
3. Which habit about getting and sharing music will you change because of today?

☒ *Mark Req 1a, 3a, and 4a after the performance hour and the IP block. Confirm Req 1b (Session 1) and 2a (Session 2) are already marked. Anything outstanding gets a dated deadline; final sign-off completes when the remaining piece is submitted to the advisor.*

## HANDOUT 1 OF 2

## FROM SESSION 2 — BUILD THE PRACTICE-SESSION STRUCTURE

# Practice-Session Structure Card

Print one per saint. Use it to set up the practice log and keep on the music stand.

## MUSIC · FIELD CARD

## Four parts to every practice.

Set the metronome, work the routine, and keep the cool-down honest.

### 1 WARM-UP

5 minutes at a slow steady tempo

**Long tones or slow scales on your instrument or voice.**

Steady tempo. Set the metronome around 60 and stay there.

Check posture, breath, and tuning before anything fast.

If a long tone wavers, slow further. Stable sound first, then begin the slow work.



~60 bpm

### 2 SLOW WORK ON THE HARDEST PASSAGE

half the marked tempo

**Open to the four-to-eight bars you circled in Session 2.**

Set the metronome to half the marked tempo. Play it three times. Clean notes, correct rhythm, no rushing.

If a run breaks, do not climb. Run it three more times at the same tempo before any other change.



the hard passage

### 3 TEMPO-UP RUNS

climb a few clicks at a time

**Same passage. Raise the metronome a few ticks each time.**

Three clean runs at the new tempo, then climb again.

A run that breaks means drop back to the last clean tempo and run it three more times before climbing once more.

End on a clean run at or just below the marked tempo.



tempo over time

### 4 COOL-DOWN

play the whole piece once, comfortable tempo

**Play or sing the whole piece once at a comfortable tempo.**

Keep the markings you set in Session 2. No stopping for errors — finish the piece, then log the day on the worksheet.

**SHORT-DAY RULE** Keep the warm-up and the slow work. Drop the cool-down first.

**Slow work is where the gains come from — protect it.**

Print this handout for in-person reference during session 2 — build the practice-session structure.

## HANDOUT 2 OF 2

## FROM SESSION 2 — CLOSE — PRACTICE LOG SET UP

# Practice Log Worksheet

Print one per saint at Session 2 and keep on the music stand at home.

## MUSIC · WORKSHEET

## Log the practice, honest minutes.

Fill one row a day. A blank day is a blank day; do not back-fill.

SAINT \_\_\_\_\_ PIECE \_\_\_\_\_ WEEK OF \_\_\_\_\_

### 1 DAILY LOG

seven days — minutes per part, top clean tempo

DATE	WARM-UP	SLOW WORK	TEMPO-UP	COOL-DOWN	TOP CLEAN	WHAT WAS HARD
e.g. Mon 5/27	min	min	min	min	bpm	one short line
_____						
_____						
_____						
_____						
_____						
_____						
_____						

Honest minutes only. A four-day week with two long sessions is better than a daily streak that was eight minutes each.

### 2 WEEKLY MINIMUM

My minimum minutes per day \_\_\_\_\_ Days per week \_\_\_\_\_

Daily time block \_\_\_\_\_

e.g. before school, after dinner, before bed — pick a time block that already exists in your day

### 3 WHAT TO FIX BEFORE THE NEXT SESSION

The one thing \_\_\_\_\_

a tempo, a dynamic, a phrase ending, the second teaching step, a missing chord

First step toward it \_\_\_\_\_

By when \_\_\_\_\_

### 4 BRING THIS LOG TO THE NEXT SESSION

WITH HONEST MINUTES

Log honest minutes every day, even when the day is short.

Print this handout for in-person reference during session 2 — close — practice log set up.