

School of Music and Worship

Mission Statement:

To moderate a rich and Christ centered artistic environment that will serve the Church while giving any interested person the essential tools for a lifetime of service in any genre of music. We wish to train musicians that have a passion for Christ and wish to use their talent to minister to God's people.

Liz and I believe that we are being called to lead a music program specifically designed for church musicians that operates within a cooperating community of churches. This will bring unity to the body of Christ, minister to the heart of every believer that participates or observes, and provide opportunities for effective outreach in a culture that is becoming increasingly indifferent to things unseen. Please browse through the links on the upper right to decide whether or not this would be good for your church, yourself, or someone you know. If you would like to participate or have any questions, please e-mail me at calebhugo@calebhugo.com so that we can talk over these ideas that God has put into our hearts.

About Liz and me

Both being deeply involved with the music department at Cornerstone University (Grand Rapids, MI), Liz and I running into each other was inevitable. As we got to know each other and began the “courting” (whatever you wish to call it) process, we casually discussed the idea of Liz using her music education degree to begin a homeschool band program which quickly brought the idea of a freelance school to my mind since I am a composer and theory teacher. This idea has been developing in the back of our minds ever since, but until recently we hesitated to bring it up since we had not committed to getting married (which was implied in the idea). Since Liz and I recently became engaged and plan to get married sometime this coming summer, we’ve been discussing, thinking, and praying over this idea in more depth to the point realizing this it is something we feel God calling us to do.

I am now a Cornerstone alumnus having graduated Magna Cum Laude with a degree in Music Composition. I am now doing graduate studies at Michigan State University and am actively pursuing the long hard road of a career in music composition. You can learn plenty more about myself and my work by going through the rest of this website. Liz is currently finishing her studies at Cornerstone University and will be graduating in the spring with a degree in music education. Our two different backgrounds in education and church experiences give us the advantage of contrasting (yet compatible) viewpoints that lead to deep and productive discussions. As a composer with a more contemporary background, my views tend to be a bit more progressive. As a conductor and formally trained educator, Liz’s philosophies tend to be less extreme and she seeks to keep a balance between progress and tradition. As our views play off of one another, new situations, patterns of thought, and our students we will seek not only to find a constructive and informed way of progressing towards higher levels of creative thought, but we will also strive to focus this around Christ and moderate and rich artistic environment that glorifies our Creator.

Most importantly, our primary concern is that our hearts and minds remain focused on Christ in the midst

of all of this. We want to see His name glorified and will do everything in our God-given power to bring glory to Him. We hold to biblical beliefs and doctrine and abhor false teaching that leads people astray. We continually renew our relationship with Christ and are committed to living a life worthy of the calling that we have received. In everything, we want Christ to work through us and we want to be hidden behind the cross so that Jesus is honored by the work he enables us to do.

I am fully committed to finishing graduate studies at MSU and therefore we would like to start this program somewhere within an hour of the East Lansing area so that I can complete my masters. However, if you are farther away, do contact us so that we can explore possibilities for the future.

Purpose and Goals

The cross of Christ gives our subject of study meaning, for it is only through Him that anything we do has purpose. What, then, is the purpose of music?

1. To worship Christ both by creating and enjoying it.
2. To further unify the body of Christ in mind and spirit by encouraging fellowship.
3. To teach about His nature and capture the deep truths of life that cannot be properly expressed by words.
4. To encourage the lost to begin seeking His kingdom and His righteousness.

Music, therefore, is a powerful tool that God uses to reveal himself to his people, and it must be taken seriously. Because of music's purpose in the context of Christ along with its profound influence on our culture, it is essential for our churches not only to produce music but also to produce a wide variety of music of the highest quality. If, by the grace of God, we can find it within ourselves to produce music that is of this nature, Liz and I firmly believe that God will use this to bring glory to Himself and further unleash His kingdom on the city of man.

Having played in contemporary worship services (some traditional) for nine years and Liz having a similar story (leaning more towards tradition), we are well aware and concerned about the level of sonic understanding that many church musicians have. We find it discouraging that many church musicians cannot perform essential tasks such as read fully notated music, identify an interval, or find a note on the piano. Because of this, God has put it on our hearts to begin offering instruction to any church musician who would like to learn more about this tool that they use to serve their congregation.

At first our goal will be to help musicians understand music so that they can make more informed musical

decisions while performing, and in the end produce higher quality music. However, this will only be the first step of what we feel God calling us to do. The following goals are what we believe we should be trying to moderate over time:

1. Develop a rich and artistic environment that is devoted to the purpose of music as describe above.
2. Help any interested student develop him/herself musically and spiritually.
3. Enrich the already existing environment to the point of bettering church musicians that lack the time to study with us in addition to serving the congregation.
4. Develop strong classical and contemporary ensembles within churches through group instruction upon the request of our students.
5. Organize musicians under our instruction (from multiple churches) into small and large ensembles who will play new compositions written by myself, students within the program that show interest in composition (I would be teaching them), and other Christian composers that I will meet along the way. Performing existing music is always a possibility too.
6. Produce ourselves, lead, organize, or moderate high quality performances in the community on a regular basis for the purposes stated above (particularly for the sake of outreach).
7. Leave ourselves enough time to devote ourselves to the continued study of music to deepen our knowledge of our craft, and devote ourselves to God's word so that our instruction will always be Christ centered and relevant.

These goals are far from exhaustive, but they will be the starting place from which Liz and I plan to give this program direction. We trust that Christ will give it the direction that He wants it to have before we come close leading a community to accomplish all of this. Above all, the most important objective in our hearts is that Christ is glorified through everyone's work, and that we leave enough control to Him so that He can do what he needs to with it.

Who This is For

Whether you are a seasoned performer, just starting out, or have never read a note of music in your life, there will be a class or an ensemble for you in this program. This is for anyone who wants to play, study music more deeply, or become musically literate. If you have the time and the desire to learn, we will teach you.

High school age students who are interested in studying music on a deeper level than their public school program is offering (homeschoolers in particular).

Junior high and high school students who wish to learn about and play new music.

Students who are interested in forming new and innovative ensembles of any genre. We want to create an environment where students can not only get guidance, but connect and be creative together.

Anyone leading worship services who has not had formal theoretical training.

Anyone in a worship band or who wants to be in a worship band.

Anyone who leads worship using traditional methods (hymns, choir, organ, etc.)

Anyone who would like to become a more informed participant within a congregation, even if they cannot read music.

This list is not exhaustive. If you're interested but are uncertain of whether this is for you, contact me and calebhugo@calebhugo.com.

Development and Needs

This is a rough outline of what we hope to see the program become and what we will need as it grows.

Stage 1: students, a classroom, and church unity:

In order to accomplish this task that we believe has been assigned us, the most important thing to have is unity in an entire community of churches. In order to have a healthy artistic environment there must be multiple students, backgrounds, instruments, and represented genres. In order to initially get this project off the ground, I estimate that a healthy size will be between 20 and 60 students. These students will form the core of the project and will mentor future students when the time comes to grow. To do this I will need a place to teach right at the start. This can be a room with tables and chairs if need be. The best case scenario is a room equipped with a piano, sound system, digital projector, and white board.

During this time I hope to begin working with the students' church music groups to help their ensembles grow musically.

Stage 2: practice/lesson rooms:

Once a core group of students is formed, I will teach interested students composition and advanced theory so that they can write music for ensembles as need arises. This will begin just a bit ahead of Liz's work with the small ensembles which she will be building both out of the students already in the program and of students who only have interest in playing an instrument without studying theory. Liz and I will more than likely both want to teach private instrumental lessons as well. To do all of this we would need a small room in a public area with a window (for obvious legal reasons). It would also be helpful if there were a few other rooms where students could practice before and after lessons. This would all be within the first year. Of course we would also need a place to perform, but we're assuming that this would not be difficult to come

up with.

Stage 3: large room:

Liz will eventually need a large rehearsal space with chairs when the time comes to grow a band and/or an orchestra (students could have their own portable stands if necessary). This would hopefully be needed within a year or two. She plans to start this project as soon as she can.

Stage 4: new programs:

If this works well enough, the program will become too large for us to manage. At this point, new qualified instructors with other unique abilities and a Christ centered mindset would need to be found (or trained) so that they can start new programs in other areas. We have no intention of having any control over these new groups, but we would of course help get them started and maintain a relationship.

Time and resources:

Obviously, in order to devote our full time and attention to this project and our own ongoing musical and spiritual development, we will need financial support. It would be a very good idea for me to finish graduate school while starting this project (part-time if things get going quickly), so I will have light student loans (outside of this we have no debt), and of course we'll have general living expenses. We are not very concerned about money and are willing to live on as little as possible if that's what it takes. Therefore, my initial projection is to have each student pay a minimum flat rate of \$50 a month (hopefully less) despite what they're being taught. So it would be an all inclusive program where it doesn't matter if the student is just taking core theory, or if the student wants to study everything we're capable of teaching. This will also give our students in private lessons the freedom to not feel obligated to have a lesson every week. This is the preferred method in composition/advanced theory.

We believe a flat and all inclusive rate puts our dealings with money in a more biblical perspective. That is, we recognize that our needs must be met somehow, but money is far from the driving force behind what we're trying to do. If a student wants to participate, we want them to be able to without worrying about the cost. Because of this, we are also hoping when an interested student can't afford to participate that their church will be willing to help.

Above all, we want to leave as much space as possible for God to come in and work in the program. If money gets in the way at all, we will live with less. Money should not be a reason to miss this and we will do anything to make this true because we trust that God will provide for our needs one way or another.

Areas of Expertise

Caleb:

Composition

Although I am very young and my development as a composer reflects this, I am very proficient and can write for nearly any ensemble. Having written for band, orchestra, many chamber groups, solo instruments, voice, and computer, I have a deep versatility and am able to write anything where there is a need for new literature. This area of my musicianship is my strongest point and I am constantly working on new music both to create new literature and to refine my compositional technique. I have never formally taught composition, however I am eager to do so.

Music Theory/Ear training pedagogy

When it comes to classroom academics, music theory and ear training are my strengths by far. I love these subjects, having taught music theory privately, and I am perfectly capable of teaching them through a fairly advanced level. I delight most in teaching people how to read music and the basics of music theory. I find the subjects to be practical for every musician to understand, and would strongly recommend them to anyone pursuing music as a career, hobby, or even as a passing fancy. [Click here](#) to download extensive documentation of my training in theory pedagogy.

Saxophone

Although classically trained, I also play jazz and improvise well in several styles (including those used in many worship services). I perform at a very high undergraduate level and have considered getting a masters in saxophone performance. However, this is not my primary passion and development of this skill

seems to be perpetually in the back of my mind. nonetheless, I am capable of playing recitals given that I have enough time to prepare, and am always more than happy to play in a worship service. You can hear my playing on my free CD, Prelude.

Wood Wind Pedagogy

I have a good understanding of the entire wood wind family both from playing saxophone and clarinet and from my work in composition. Because of this, I can give informed guidance to most wood wind students through the high school level.

Drum Set

This ability is very odd for person such as myself to have to this extent, but I am a very good rock drummer. This goes back to high school when I was preparing myself for a career in rock drumming and playing in various worship and garage bands. I do not read music well for this instrument, but I play by ear well enough for that to matter very little considering what I use this skill for. My favorite bands to learn from and play along with have been Audio Adrenaline, Skillet, Switchfoot, Five Iron Frenzy, Dead Poetic, Coheed and Cambria, and Underoath. You can hear some examples of my drumming in movement II of my symphony, Context.

Contemporary Worship Music

I have been involved with playing this style of worship for nine years and I love doing it. Because of this experience, I can both contribute to a performance and give insightful guidance during the rehearsal process. I am currently fighting a winning battle against the piano, and as I learn this instrument better I will become even more useful in this area.

Sound Engineering

This is primarily a studio skill, but this ability does carry over into performance situations. I am able to set up most sound equipment and am very familiar with soundboards. However, mixing and mastering prerecorded sound is my strength in this area. I can also facilitate the recording process in an efficient and professional manner.

Liz:

This section is incomplete, and will be completed once Liz has finished her degree in music education at Cornerstone University.

Classical instrumental director

Private/group lessons

Though my main instrument is clarinet, I am capable of teaching all of the instruments found in a band or orchestra. I have been told I am a natural at learning instruments and I can knowledgeably talk about any of them.

Worship music

I have played flute in the church setting before, as well as clarinet. The flute especially blends well on “sensitive “ songs and can cut through the music on faster-paced songs because it can be played high.

Step #1: Music Theory and Ear Training

Music theory and ear training are necessary for anyone who has an interest in any sort of musical performance or service. Therefore, this is the starting point for an inter-church music program. **Starting on Monday, May 17 (or later if need be), my goal is to bring 20-30 high school students in the Dewitt area together to learn the fundamentals of music and to form a core group around which a rich and Christ centered music program can begin.**

You do not need to know anything coming in to this class. Music theory is an under-studied subject to which very few have truly been exposed. Chances are that if you've never read a note in your life then you're only two weeks behind someone who's been in band since grade school. If you want to start with music, this is your chance to do it.

The main **purpose** of this subject is to find a place to start your pursuit of the study of sound. This provides a firm foundation for future growth and will help us both evaluate what you want to learn next and how you want to contribute to what we're trying to do in Dewitt.

Required **text** (you can share books)– [Harmony in Context by Miguel A. Roig-Francoli. ISBN 0-697-35487-3](#) <–It's an old book so cost shouldn't be an issue. This is a college text, but I've used it with highschoolers before and it works very well.

The **time commitment** is about four to six hours a week depending on what we're studying. In order to have productive sessions there should be two one hour meetings a week. You'll normally need to spend at least one hour outside to class to prepare for the next lesson.

This will take up much of my **time** and I will not be able to work full time and stay healthy if I am going to

commit myself to this. So there has to be a tuition of **\$50 a month** so that I can give you the time you need to learn this subject well. However, I can reduce this to \$40 if enough people get involved (30 or more).

I know a lot of people take **vacations** in the summer. No problem. I can web-cast/record lectures, send electronic copies of worksheets, answer questions over the phone or Skype, etc. Even if you're going to be gone a whole month, we'll make arrangements and make it work.

If you want to **sign up**, e-mail me at calebhugo@calebhugo.com. Include your name, phone number, and little bit about yourself: Age, musical background, why you're interested in the studio, what church you go to, etc.

If you have any questions, concerns, or suggestions please email me. Also, I'd encourage you to glance around the rest of my website for insight into my credibility. I want you to have the confidence that I am a qualified instructor.