



# Red Book

## 2019-2020

*Chorister Handbook*

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## CHORAL PROGRAM

### PHILOSOPHY

*Westrick Music Academy provides opportunities to grow in a supportive, inclusive, and joyous environment through the experience of musical excellence.*

Princeton Girlchoir (PGC) and Princeton Boychoir (PBC) are the two flagship choral programs of Westrick Music Academy.

Through the rehearsal and performance of superior choral literature, PGC and PBC provide choristers the vocal, musical, and artistic skills necessary to express themselves in song. In weekly rehearsals, choristers are motivated to appreciate the choral art through the pure joy of singing, ranging from simple to complex literature of various styles, periods, languages, and cultures, as well as various voicing and textures.

A developmental instruction that leads to a comprehensive knowledge of vocal, musical, and artistic skills is incorporated into each rehearsal. PGC and PBC nurture musical growth in each child by teaching vocal technique, note reading, aural and written theory, and artistic expressiveness.

The artistic staff is dedicated to creating an environment that fosters musical growth, beautiful music making, creativity, and expression, as well as leadership and bonding with others.

The success of PGC and PBC is due largely to the support of area music teachers. Our members are encouraged to participate and be leaders in their schools' music programs and to actively participate in school choral and instrumental groups when possible.

### AUDITIONS AND PLACEMENTS

Princeton Girlchoir and Princeton Boychoir hold auditions each year, beginning in the spring, for current and new choristers entering grades three through twelve. Each singer's choral placement for the upcoming season is determined by his or her performance demonstrated in the audition. Singers are placed by ability, matching each with the choir that best suits their vocal, artistic, and musicianship level through an audition with the artistic staff. Other considerations are emotional maturity, self-discipline, consistency of focus, attitude, and leadership. The space available in each choir is also given consideration. Placement for the coming year cannot be guaranteed if communication from the chorister's parent or guardian is not received by the requested deadline.

Choir assignments are made with the aim that each singer be musically challenged and artistically fulfilled. The following factors are considered in determining choral placement:

#### Vocal Ability

- Sing with a healthy, free sound, and good tone production
- Always sings in tune, keen listener
- Demonstrates proper vocal technique

#### Musicianship Ability

- Demonstrates an acceptable level in theory and musicianship abilities
- Pitch and rhythmic accuracy
- Tonal memory
- Pitch discrimination
- Reading and performing in various keys (major, minor) and modes (dorian, mixolydian, etc.) using the moveable "do" system or similar pedagogical tool
- Demonstrates ensemble awareness: vowel unification, rhythmic unification, ensemble intonation, balance, etc.
- Demonstrates vocal independence when performing choral literature of two or more vocal parts

#### Artistry

- Performs with an awareness of musical expression
- Sings with an understanding of dynamics and phrase markings
- Demonstrates proper stage presence and deportment

#### Personal Growth & Self-discipline

- Excellent attendance at rehearsals, concerts and tours
- Demonstrates a high level of concentration and dependability
- Demonstrates appropriate social development and peer interaction in rehearsals, workshops and on tours
- Demonstrates a positive and cooperative attitude in rehearsals and performances
- Demonstrates behavior in rehearsals and performances that is in accord with the Westrick Music Academy Code of Conduct
- Knows and understands their individual responsibility as a member of the ensemble
- Communicates well and often with the General Manager regarding schedule

### CHOIR LEVELS AND ADVANCEMENT CRITERIA

#### *Princeton Girlchoir*

Seven choirs make up Princeton Girlchoir, consisting of girls entering or currently enrolled in grades three through twelve. Each choir is designed to be a rewarding experience and will maintain high standards of excellence while developing musical and vocal skills in a joyous learning experience. All choirs emphasize note reading, vocal training, and performance skills.

*Grace Notes (GN)* is the beginning level choir in Princeton Girlchoir's seven-tiered choral performing program, designed to introduce basic vocal and music skills for choral singing. They perform quality literature, ranging from simple to slightly more complex, various styles, periods and cultures. Voicing ranges from unison to two parts. Singers remain in Grace Notes for one to two years and rehearse weekly for one hour.

To be selected for *Grace Notes*, singers should demonstrate:

- A strong desire to sing
- Ability to match pitch
- Rhythmic accuracy
- A healthy tone production
- Readiness to develop musicianship skills
- Ability to follow routines and directions

*Eighth Notes (8N)* is an early intermediate level choir designed to continue the development of the singer's vocal and music skills. Choristers perform quality literature, ranging from simple to slightly more complex, representing various styles, periods and cultures. Voicing ranges from unison to two parts. Singers remain in Eighth Notes for one to two years and rehearse weekly for 75 minutes.

To advance to *Eighth Notes*, singers should demonstrate:

- Proper vocal technique
  - Body alignment/posture, breathing (inhalation and exhalation, breath support), vowel placement
- Basic music reading skills
  - Reading a choral score observing the vocal line, measures, text, rhythm and melody.
  - Reading and singing in pentatonic scale using the moveable "do" system.
  - Reading and singing simple rhythms (quarter and eighth notes and rests)
  - Reading and singing using simple duple and quadruple meters.
- Developing vocal independence when part-singing
- Proper stage presence and deportment

- Musicianship and vocal abilities required for Grace Notes

*Quarter Notes (QN)* is an intermediate level choir designed to continue the development of the singer's vocal and music skills. Choristers perform quality literature, ranging from simple to slightly more complex, representing various styles, periods and cultures. Voicing ranges from two to three parts. Singers remain in Quarter Notes for one to three years and rehearse weekly for 90 minutes.

To advance to *Quarter Notes*, singers should demonstrate:

- Consistent use of proper vocal technique
- Intermediate music reading skills
  - Reading a choral score with improved understanding of rhythmic and melodic notation.
  - Reading and singing in both pentatonic and major scales using the moveable "do" system.
  - Reading and singing melodic and rhythmic patterns in simple duple and quadruple meters.
- Consistent vocal independence when part-singing
- Musicianship and vocal abilities required for Eighth Notes

*Semi-Tones (ST)* is an advanced intermediate choir. Singers demonstrate advanced intermediate vocal and sight-reading abilities needed to learn and perform sophisticated literature of two to four-part voicing. Singers remain in Semi-Tones for one to three years and rehearse weekly for 90 minutes.

To advance to *Semi-Tones*, singers should demonstrate:

- Advanced intermediate music reading skills
  - Reading & navigating through a choral score (repeat signs, 1<sup>st</sup> and 2<sup>nd</sup> endings, etc.)
  - Reading and singing in both major and minor keys using the moveable "do" system
  - Reading complex melodies (with major & minor 2<sup>nd</sup>; major & minor 3<sup>rd</sup>)
  - Reading complex rhythms (half, whole, sixteenth notes & rests)
  - Reading and singing melodies using simple and compound duple meters
- An awareness of musical expression when performing
- Musicianship and vocal abilities required for Quarter Notes

*Concert Choir (CC)* is an advanced choir that demonstrates a high level of vocal and sight-singing abilities needed to learn and perform sophisticated literature of multi-part harmonies, languages, styles and textures. Singers remain in Concert Choir for one to four years and rehearse weekly for 2¼ hours.

To advance to *Concert Choir*, singers should demonstrate:

- Ability to negotiate all aspects of the voice with register consistency, resonance and placement
- Advanced music reading skill
  - Reading more complex melodies (with Perfect 4<sup>th</sup>, 5<sup>th</sup> & octave; major & minor 6<sup>th</sup> and 7<sup>th</sup>)
  - Reading more complex rhythms (dotted notes & rests)
  - Reading and singing melodies using triple meter
- An understanding of dynamics and phrase markings when performing
- Musicianship and vocal abilities required for Semi-Tones

*Cantores (CA)* is an advanced choir for young women in grades 10-12. Experienced singers perform advanced women's choral literature of multi-part harmonies, textures and languages. Singers remain in Cantores for one to three years and rehearse weekly for 2¼ hours.

To advance to *Cantores*, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> grade singers should demonstrate:

- Mastery of negotiation of all aspects of the voice with register consistency
- Proficient level in sight-reading
  - Reading and performing in various modes (dorian, mixolydian) using the moveable "do" system
  - Reading and performance complex rhythm and meters (asymmetrical and mixed meter)
  - Reading and performing complex harmonic choices (tonal, tone clusters, atonal, etc.)

- Ensemble awareness: vowel unification, rhythmic unification, ensemble intonation, balance, etc.
- Musicianship and vocal abilities required for Concert Choir

*Princeton Girlchoir Ensemble (EN)* is a chamber choir, an advanced group comprised of selected singers who have also qualified to participate in Concert Choir or Cantores. These independent and seasoned musicians demonstrate a high level of comprehensive skills in singing and sight-reading. The choir rehearses weekly for 2 hours.

To be selected for *Ensemble*, singers must also qualify for Cantores or Concert and should demonstrate:

- Mastery of singing with register consistency, resonance and placement
- Comprehensive level in sight-reading
- Mastery of ensemble awareness: vowel unification, rhythmic unification, ensemble intonation, balance, etc.
- Ability to sing multi-parts

### *Princeton Boychoir*

Three choirs make up Princeton Boychoir, consisting of boys entering or currently enrolled in grades three through twelve. Each choir is designed to be a rewarding experience and will maintain high standards of excellence while developing musical and vocal skills in a joyous learning experience. All choirs emphasize note reading, vocal training, and performance skills.

*Apprentice Choir (AC)* is the beginning level choir of Princeton Boychoir, designed to introduce basic vocal and music skills for choral singing. They perform quality literature, ranging from simple to slightly more complex, various styles, periods and cultures. Voicing ranges from unison to two parts. Singers remain in Apprentice Choir for one to two years and rehearse weekly for 75 minutes.

To be selected for *Apprentice Choir*, singers should demonstrate:

- A strong desire to sing
- Ability to match pitch
- Rhythmic accuracy
- A healthy tone production
- Readiness to develop musicianship skills
- Ability to follow routines and directions

*Treble Choir (TC)* is an intermediate level choir of unchanged male voices designed to continue the development of the singer's vocal and music skills. Choristers perform quality literature, ranging from simple to slightly more complex, representing various styles, periods and cultures. Voicing ranges from two to three parts. Singers remain in Treble Choir for one to three years and rehearse weekly for 90 minutes.

To advance to *Treble Choir*, singers should demonstrate:

- Consistent use of proper vocal technique
- Intermediate music reading skills
  - Reading a choral score with improved understanding of rhythmic and melodic notation.
  - Reading and singing in both pentatonic and major scales using the moveable "do" system.
  - Reading and singing melodic and rhythmic patterns in simple duple and quadruple meters.
- Consistent vocal independence when part-singing
- Musicianship and vocal abilities required for Apprentice Choir

*Young Men's Ensemble (YME)* is an advanced choir of changed male voices that demonstrates a high level of vocal and sight-singing abilities needed to learn and perform sophisticated literature of multi-part harmonies, languages, styles and textures. Singers remain in Young Men's Ensemble for one to four years and rehearse weekly for 2 hours.

To advance to *Young Men's Ensemble*, singers should demonstrate:

- Ability to negotiate all aspects of the voice with register consistency, resonance and placement

- Advanced music reading skill
  - Reading more complex melodies (with Perfect 4<sup>th</sup>, 5<sup>th</sup> & octave; major & minor 6<sup>th</sup> and 7<sup>th</sup>)
  - Reading more complex rhythms (dotted notes & rests)
  - Reading and singing melodies using triple meter
- An understanding of dynamics and phrase markings when performing
- Musicianship and vocal abilities required for Treble Choir

## CODE OF CONDUCT

Westrick Music Academy holds high expectations for chorister conduct in rehearsals as well as artistic performances. We want each chorister to feel nurtured, positive, and safe while in this choral program. To foster individual maturity and respect for the group's creative process and learning goals, common courtesy and good manners to each other and to adults are expected at all times. This allows the choir to work together effectively and productively to achieve a high degree of performance sophistication. Rehearsal and performance etiquette guidelines are also considered part of the Code of Conduct.

### *The Four "Be's" of Westrick Music Academy*

#### Be Kind

- Strive to make new friends – welcome and include new choristers
- Be supportive of and sensitive to your fellow choristers by treating them with respect and encouraging them to gain more skill and confidence
- Have a positive attitude toward choristers, staff, and activities to help create a happy, harmonious environment, and remember you are a role model for your fellow choristers

#### Be Respectful

- Treat all choristers, staff, and parent volunteers with respect
- Listen and follow instructions – talk only when it is your turn
- Conduct yourself in a way that helps others to work and learn, not one that interferes with the work and learning of others
- Respect the commitment that choristers have made to each other and the amount of time that the choirs need to rehearse together. Be on time, ready to sing when rehearsals begin, and miss rehearsals only when it is absolutely necessary
- Treat all facilities used for rehearsal, performance, retreat, or any additional activities with respect, ensuring that we leave the space as good or better than we found it.

#### Be Responsible

- Turn off cell phones until rehearsals and events are over
- Take care of bathroom, drinking fountain and food needs before the rehearsal starts and *use bathroom breaks during the rehearsal for emergencies only*
- Do not eat food or chew gum during rehearsals or concerts
- Bring a water bottle to every rehearsal. A well-hydrated voice is a healthier voice
- Have your music folder and pencil with you at every rehearsal
- Put your music in order and be in your seat, ready to begin before the rehearsal start time
- Sit/stand in rehearsals and concerts with your best, healthiest singing posture, so you can reinforce good vocal technique habits
- Be an active, focused participant throughout the rehearsal
- Learn and memorize your music for the concerts (notes, words, and artistic decisions)
- Get markings and other information from the website or a friend if you miss a rehearsal
- Have all the components of your uniform clean, in good repair, and ready to wear at concerts and events.

Wear “regulation-only” shoes, jewelry, etc.

#### Be Safe

- Remain in approved areas of the building at all times, and do not leave your assigned area without express permission. Do not run in the building or engage in horseplay before or after rehearsal.
- Always let an adult know where you are going at all rehearsal, performance, tour, and event locations.
- Use the “buddy system.” Choristers should never be on their own!
- Use caution when waiting for rides or walking through a parking lot. Do not wait alone outside the building, especially when it is dark
- Chorister-drivers: drive carefully to rehearsal and in the parking lot. Watch for pedestrians and other cars
- Never be in possession of alcohol, tobacco products, illegal drugs, or weapons

Parents will be asked for help when necessary, but our emphasis will be on the chorister’s personal growth and responsibility. Each choir director will review conduct expectations with choristers throughout the year as necessary. If a chorister’s behavior is not consistent with the Westrick Music Academy Code of Conduct, a meeting will be set up with parents, chorister, and director to address the chorister’s conduct. Failure to follow this code may result in the loss of privilege to rehearse, perform, and tour with Westrick Music Academy, including possible dismissal from the choir without refund of tuition or any other fees paid.

#### *Allergies*

Out of respect for the dietary restrictions and allergies of our singers and their families, all Westrick Music Academy rehearsals, performances, and events will remain nut-free.

### ATTENDANCE POLICY

It is not only an honor to have membership in Princeton Girlchoir or Princeton Boychoir, but also a commitment to consistent and punctual attendance. It is expected that rehearsals and concert performances take a very high priority in each chorister’s life. Choristers are obligated to maintain a good attendance record for the entire season of their enrollment. The time commitment in the choir programs involves weekly rehearsals, retreats and workshops, dress rehearsals, and performances.

#### *Rehearsals*

All rehearsals are important and attendance is mandatory so that we may offer singers the musical training required for performance excellence. Additionally, each chorister plays a valuable role in the choir, and any absence affects not only their own preparation, but also the preparation of the entire ensemble. Choral singing is a team and ensemble experience—unification of vowels, rhythmic unification, vowel modification, balance, and synchronized movement can only be accomplished in collaborative effort—therefore each chorister’s presence is vital. Choristers are expected to be prompt and to stay for the entire rehearsal. Frequent late arrivals and/or early departures are grounds for dismissal.

#### *Dress Rehearsals*

Attendance at all dress rehearsals is mandatory. Sound checks, staging, logistics, and other final details are handled at the dress rehearsal, therefore; attendance is crucial. Choristers may not be allowed to perform in the concert if they do not attend the dress rehearsal. Tardiness at a dress rehearsal may, therefore, exclude the singer from participation in that performance as well.

#### *Concert Performances*

All performances are mandatory, and should be treated as such regardless of the venue in which the performance is taking place. When we present our choristers to the public it is a reflection of the artistry, maturity, and commitment of Princeton Girlchoir and Princeton Boychoir, allowing the choristers to have the most successful performance experience possible. That goal can only be achieved if choristers are present at any given performance.

#### *Retreats, Festivals, and Workshops*



Retreats, festivals, and workshops are important and required activities unless otherwise indicated. Each activity of this kind contributes to the chorister's education and growth, both musically and as a maturing person.

#### *Absences*

Each chorister is allowed three (3) absences each term before being placed on probation. The fall semester begins with the required retreat in September and concludes with the Winter Concert in January or February. The spring semester begins following the winter concert and concludes following the final performance of the season. Any absence from a rehearsal, retreat or performance counts toward the total number of absences allowed for the year, regardless of whether or not it is for an "excused" reason. An absence from a performance is a serious matter, and must only occur in the direst of circumstances and/or emergent situations.

#### *Tardiness/Early Departures*

Tardiness of more than 15 minutes after the scheduled start of rehearsal will be counted as a one-half absence. Accordingly, early departure of more than 15 minutes before the scheduled end of rehearsal will be counted as one-half absence as well.

#### *Accountability*

When a chorister has missed the allowed absences before the term ends, an email will be sent to the parent or guardian and a probationary period will be established. The chorister and parent/guardian will meet with the choir director to determine if the chorister's commitment is adequate to continue with the remaining rehearsals and concerts. Missing the allowed absences followed by an unsatisfactory probationary period are grounds for termination of choir membership, in which case tuition will not be refunded.

Choristers whose focus during rehearsals and performances is inappropriate, who fail to adequately prepare music, or whose attendance falls below requirements may not be invited back for the next season.

### RESIGNATION

Each singer is expected to fulfill his or her commitment to fully participate in Princeton Girlchoir or Princeton Boychoir for the entire year. If extremely unusual circumstances hinder them from fulfilling this commitment, a personal conference between director and parent/guardian will be required before a letter of resignation is offered. Upon resignation, the singer's music binder, music, and any on-loan items should be returned to the PGC office within seven days. If a student withdraws after September 30 of the current fiscal year, the family is still responsible for the full tuition obligation and a refund will not be issued. Please refer to the Withdrawals section of the Tuition Policy on page 16 of this Red Book for more information.

## REHEARSAL

### REHEARSAL SCHEDULE

All regular rehearsals will be held at our facility located at 231 Clarksville Road, Princeton Junction, New Jersey. When rehearsals or events are held at an alternate location for any reason, you will be notified as soon as possible.

#### *Princeton Girlchoir*

Cantores	Mondays	6:30-8:30pm	Mr. Chaequan Anderson
Concert Choir	Mondays	6:30-8:30pm	Dr. Lynnel Joy Jenkins
Grace Notes	Tuesdays	5:45-6:45pm	Mr. Tom Shelton
Quarter Notes	Tuesdays	6:30-8:00pm	Mr. Fred Meads
Semi-Tones	Tuesdays	7:00-8:30pm	Mr. Tom Shelton
Eighth Notes	Wednesdays	6:30-7:45pm	Mr. Fred Meads
Ensemble	Wednesdays	6:30-8:30pm	Dr. Lynnel Joy Jenkins

#### *Princeton Boychoir*

Apprentice Choir	Wednesdays	5:00-6:16pm	Mr. François Suhr
Treble Choir	Thursdays	5:30-7:00pm	Mr. Fred Meads
Young Men's Ensemble	Thursdays	6:30-8:30pm	Mr. Fred Meads

### REHEARSAL ETIQUETTE

- Remember the old adage: "To be early is to be on time." Arrive early to rehearsal.
- Use restroom, get drink and sign in before rehearsal begins
- Bring a dedicated choir bag with a water bottle, music folder, and two sharpened pencils
- Remain engaged throughout the rehearsal process
- Cell phones and other technological devices are to be turned off during the rehearsal. Failure to comply with this policy will result in the device being taken away and returned at the end of rehearsal.

### PARKING, ARRIVAL and DISMISSAL

Please be aware that the parking lot is busy and crowded at the beginning and end of all our rehearsals. Young children should not be allowed to walk alone across the parking lot when arriving to or leaving from rehearsals. Should you choose to come into the building to meet your chorister, please be sure to leave your car in a designated parking spot.

**Drop-off:** If you are dropping your chorister at the curb, please pull all the way forward up to the curb. Otherwise, please park in a designated parking place and escort your chorister into the building.

**Pick-up:** There is no idling or waiting allowed at the curb. If waiting for your chorister, please park in a designated spot and either watch for or come in and meet your chorister.

**Parking:** Cars are permitted in marked parking spots only. There is no idling or waiting allowed at the curb. Parking regulations and instructions must be followed at all time in any of our venues.

## PERFORMANCES

Choristers have multiple opportunities to perform on many different stages, and in collaboration with other choirs and musicians throughout the year.

Choristers should practice the following procedures during all dress rehearsals, performances, and concerts:

- Listen intently to the program
- Sit quietly and keep feet on the floor
- Read the concert program notes
- Show appreciation with appropriate applause when the conductor's hands rest at his or her side
- Enter and exit only during applause
- No flash photography or recordings of any kind during performances unless expressly allowed

Dress rehearsals and pre-concert rehearsals are closed to audiences, including families. Only choir management teams and designated chaperones are allowed in the rehearsal area before a performance. This allows the singers to concentrate on the music, the director, and any necessary final instructions without distractions.

### Calendar

Choir members will receive a performance calendar at orientation each September. It is expected that choristers practice commitment and responsibility by regularly checking the calendar on the website or charms app. Additional performances and appearances may be added as opportunities arise. Choir families will be notified as early as possible.

## PERFORMANCE ATTIRE

Choristers should arrive for pre-concert rehearsal dressed in proper concert attire. Failure to wear proper attire will result in nonparticipation in the performance.

### *Princeton Girlchoir Formal Attire*

Grace Notes, Eighth Notes, Quarter Notes, and Semi-Tones

- Black velvet dress
- Black performance shoe (plain, matte-black ballet flat with no embellishments)
- Opaque black tights
- Single pearl stud earrings – optional

Concert Choir

- Black dress with velvet top
- Plain, unadorned matte-black flats or low-heeled shoe
- Black stockings
- Single diamond-looking stud earrings – optional

Cantores

- Black dress
- Plain, unadorned matte-black flats or low-heeled shoe
- Black stockings
- Pearl necklace (clavicle length – about 16-18")
- Single pearl stud earrings – optional

Ensemble

- Concert Choir or Cantores formal attire

### *Ensemble “Light” Attire*

- Professional Black clothes (dress, slacks or skirt and blouse – it should be classy and nice looking)
- Nice black shoes (flats, heels, nice boots, etc. – think classy but comfortable to stand in)
- A “dressy” red accessory or piece of jewelry (necklace, bracelet, earrings, broach, nice scarf, headband – your choice, but again classy is key)
- The clothes should be solid black – no prints, patterns, words or slogans/logos
- No bare midriffs, spaghetti straps, large peek-a-boo holes, flip-flops, or leggings (unless paired with long top)

### *Princeton Girlchoir Informal Attire*

- Black PGC T-shirt
- Basic dark blue jeans with no adornment, rips/tears, or holes
- Plain, matte-black flat shoes (performance shoes are appropriate)

### *Princeton Boychoir Formal Attire*

#### Apprentice Choir

- Black plain front chinos from Lands End
- Black/Red Striped Tie (R-860) from Flynn O’Hara (14” child or 58” adult size)
- White long sleeve Oxford Shirt
- Black belt
- Black socks
- Black dress shoes (loafer or lace-up)
- White undershirt

#### Advanced Trebles

- All clothing items listed above for Apprentice Choir
- Grey monogrammed sweater vest from Flynn O’Hara

#### Young Men’s Ensemble

- All clothing items listed above for Apprentice Choir
- Grey monogrammed blazer, available from Princeton Boychoir

### *Princeton Boychoir Informal Attire*

- Burgundy PBC polo shirt
- Black pants, belt, socks, and shoes from formal uniform

### *Concert Appearance*

Just as the choir’s sound is important, so is the choir’s appearance. A well-groomed, neatly uniformed choir is essential for a truly professional and artistic experience.

- Hair should be neat and pulled away from the face for the audience to see every facial expression. Choristers with longer hair should use elastic bands, hairpins, barrettes, headbands, etc., that are black or blend with hair color
- No visible accessories or jewelry other than what is listed as part of the concert apparel is to be worn. This includes bracelets, necklaces, watches, rings, anklets etc.
- Make-up, if worn, should have a natural, healthy look
- Nail polish, if worn, should be a natural color
- Due to allergies, do not wear perfume and use only unscented deodorant

Princeton Girlchoir and Princeton Boychoir have the final say as to appropriateness of concert appearance.

## TOURING

The Artistic Director selects tour opportunities, and the Board of Directors approves each tour, mindful of the educational value (musical, cultural and personal development) and cost. On tour, the choir represents all of Princeton Girlchoir and Princeton Boychoir, and builds on its reputation.

Tours vary in opportunity, length, and location. They may be half a day for a performance or collaboration with another choir, a full day event for an exchange or festival with one or more choirs, a week-end trip, or a full 7-14 day tour.

Grace Notes, Eighth Notes, Quarter Notes, Semi-Tones, and Apprentice Choir will, wherever possible, take advantage of opportunities to participate in mini-tours and festivals. These experiences serve to prepare the chorister for longer and more elaborate tours when they advance into the Touring Division choirs, made up of Concert Choir, Cantores and Ensemble in Princeton Girlchoir, and Treble Choir and Young Men's Ensemble in Princeton Boychoir. These choirs traditionally travel during the summer on extended performance tours, although tours can also occur during the academic year as opportunities arise. These tours may be either domestic or international.

Touring is not mandatory but strongly encouraged. Touring fees are the responsibility of each participant, and are considered secondary to the tuition obligation. If tuition is in arrears, any payments that are made will first be applied to the tuition obligation and then to tour fees. Choristers must be in good standing to participate in the tour. Factors that may make a chorister not eligible to tour include: tuition payments in arrears (as documented in the tuition policy), tour payments overdue (as stated in the tour financial agreement), poor attendance (as documented in the attendance policy), or behavior not in keeping with Westrick Music Academy Code of Conduct.

## ORGANIZATION INFORMATION

### CONTACT INFORMATION

Westrick Music Academy  
Home of Princeton Girlchoir and Princeton Boychoir  
231 Clarksville Road, Suite 8  
Princeton Junction, NJ 08550

Telephone: 609.688.1888  
Fax: 609.688.1838

E-mail: [Info@WestrickMusic.org](mailto:Info@WestrickMusic.org)  
Web: [www.WestrickMusic.org](http://www.WestrickMusic.org)

### COMMUNICATION

- E-mail is the primary means of communication with chorister families. The office e-mail address is [Info@WestrickMusic.org](mailto:Info@WestrickMusic.org). When e-mailing the office, please identify yourself by giving your name, your chorister's name, and choir.
- Our mobile and online app is hosted by *Charms Office*, and provides parents and choristers with the latest calendars of events and information on chorister accounts. We encourage families to use charms regularly to stay on top of all happenings.
- Westrick Music Academy will also send out text alerts through the *Remind* service, which you may opt out of at any time. Text messages are used on a limited basis, and primarily to share information regarding emergencies and last minute changes.
- A monthly e-newsletter will be sent out to chorister families containing important information for you and your chorister. The newsletter will go out around the first Monday of every month.
- While new websites are being developed for Princeton Girlchoir and Princeton Boychoir, all current information can be found at [www.WestrickMusic.org](http://www.WestrickMusic.org). The "Member Area" contains a calendar, the information on the Parent Association, a link to the online app (Charms), and other choir-related information. Please contact the WMA office for help with login information.
- The *Choir Directories* are for the convenience of our families. They may not be used for outside purposes or solicitations of any kind.
- *Special Events and Schedule Changes*: Notification of date changes, additional performance opportunities, or important reminders will be posted on the website calendar in the *Member Area*, sent by e-mail, and/or as a handout at rehearsal. Parents should regularly check the website, handouts, and e-mails for updates.
- *Inclement Weather or Emergency Announcements*: An announcement will be placed on the office voicemail and website, and notifications will be sent out via text and e-mail blast in the event of changes to the schedule due to inclement weather. Updates are also available via Facebook.

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James Lubrano

Allison Shinnick

Trevor Thornton

Stefanie Watson

Tyler Weakland

Saisha Ahluwalia, Sanya Kumar, Ariana Rodi

Lauren Kim, Maddie Ortiz, Aluen Tomat-Kelly

Susan Lee, Audrey Ma, Sarah Scatena

Jocelyn Alvarez, Savanna Bezick, Emily LaCanna

Julianna LoBiondo

Brianna Carson

Sarah Williams

Lindsey Reinhard

Ari Carrillo

Jessica Dalrymple

## ARTISTIC STAFF

Artistic Director  
Director, Concert Choir & Ensemble

Education Director  
Music Director, Princeton Boychoir  
Associate Director, Eighth Notes & Quarter Notes

Associate Director, Cantores

Associate Director, Grace Notes & Semi-Tones

Associate Director, Apprentice Choir  
Accompanist, Eighth Notes

Accompanist, Concert Choir

Accompanist, Cantores

Accompanist, Grace Notes & Semi-Tones

Accompanist, Apprentice Choir

Accompanist, Quarter Notes & Ensemble

Accompanist, Treble Choir & Young Men's Ensemble

Interns, Grace Notes

Interns, Eighth Notes

Interns, Quarter Notes

Interns, Semi-Tones

Fall Conducting Fellow, Concert Choir  
Spring Conducting Fellow, Ensemble

Fall Conducting Fellow, Cantores

Fall Conducting Fellow, Ensemble

Spring Conducting Fellow, Concert Choir

Spring Conducting Fellow, Cantores

Spring Conducting Fellow, Treble Choir &  
Young Men's Ensemble

## ADMINISTRATIVE STAFF

Hilary Butler  
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Gina DiPalermo  
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Toral Patel  
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Blanca Gonzalez  
[BGonzalez@WestrickMusic.org](mailto:BGonzalez@WestrickMusic.org)

Executive Director

Operations Manager

Development Director

Office Manager

## TUITION POLICY

*Tuition payments must be current for a chorister to participate in rehearsals, concerts, or other events. If there is a reason that a payment will be late, the office must be contacted.*

All tuition payments are due to Westrick Music Academy (WMA) by the first day of the month depending on the payment plan selected by the Choir family.

Each family makes a commitment to pay the tuition promptly, based on the option they have selected. WMA will charge the family interest charges of 0.06% per day (21.90% APR) and a \$10 processing fee for any payment more than two weeks overdue. For accounts more than 30 days overdue, WMA reserves the right to turn the family's account over to a collection agency, seek a judgment against the family, or report the family to one or more credit bureaus.

Should WMA find it necessary to seek a judgment, damages will be considered to be the family's unpaid balance for the remainder of the fiscal year plus WMA's cost of collection including, but not limited to, attorney's fees.

### *Withdrawals*

Tuition is a commitment made by each family for a full year. The family may withdraw from the tuition agreement only if written the WMA office receives notice by September 30 of the current fiscal year. In this event, all tuition fees paid, less the \$150 non-refundable membership fee, will be returned to the family.

If a student withdraws after September 30 of the current fiscal year, the family is still obligated to complete the tuition plan and pay in full whether or not the student continues with the choir. As stated above, WMA will likewise charge the family interest charges of 0.06% per day (21.90% APR) and a \$10 processing fee for any overdue payment. For accounts more than 30 days overdue, WMA reserves the right to turn the family's account over to a collection agency, seek a judgment against the family, or report the family to one or more credit bureaus.

Should WMA find it necessary to seek a judgment, damages will be considered to be the family's unpaid balance for the remainder of the fiscal year plus WMA's cost of collection including, but not limited to, attorney's fees.

### *Refund policy*

WMA does not provide refunds, either partial or total. WMA has budgeted for the year based on the tuition rate and for the expected number of choristers. WMA has held a space for the family, often at the exclusion of other families. WMA's expenses include fixed costs, such as taxes, insurance, and staff salaries, which do not change with the number of Choristers, and other costs, that are not significantly reduced by the elimination of a Chorister. The policy of not granting a refund is consistent with New Jersey law. (see, Princeton Montessori Society v. Leff, 248 N.J. Super. 474 (App. Div. 1991).

Notwithstanding the foregoing refund policy of WMA, the Board of Directors of WMA, at its sole discretion, may consider a request for a pro rata refund of the tuition fee for reasons that are, in the Board's sole opinion, beyond the control of the family. Such requests must be made in writing to WMA's Board of Directors for the Board's consideration. No refund will be made without Board authorization and such decisions will be made in the sole and unfettered discretion of the Board. Fees other than tuition, including, but not limited to, ticket purchases for performances, are not refundable under any circumstance.

### *Termination of membership*

WMA reserves the right to terminate a Chorister's membership. Termination of membership does not relieve the family of their financial obligations under this contract. The Board of Directors will be the final arbiter of all action taken in respect of these accounts.



### TUITION ASSISTANCE PROGRAM

Westrick Music Academy is committed to participation unlimited by financial constraints and has an established scholarship program for those members requiring assistance with tuition. Scholarships are awarded based on need and funds available. The required form is available through the WMA office or may be downloaded from the WMA website.

### MUSIC LIBRARY

Your music and binder are on loan from Westrick Music Academy. Notice will be given ahead of time when music should be returned. Before returning music, all markings must be erased from your music. Music for the entire year must be turned in by June 30. If your music and binder are not returned in good condition by June 30, the replacement costs will be charged to your music deposit. Any remaining balance of the music deposit will be refunded after June 30.

## BOARD OF DIRECTORS 2019-2020

Westrick Music Academy, is a 501(c)(3) nonprofit organization governed by a volunteer Board of Directors. The membership of the Board is a combination of parents and community members who commit to a minimum three-year term of office. The Board is committed to the ongoing health and growth of Westrick Music Academy. Meeting regularly and working through a committee structure, the Board is responsible for the fiscal health of the organization with a focus on strategic planning and resource management.

Brian R. Bezick, <i>President</i>	Jacob Hughes
Carolyn Sauer, <i>President-Elect</i>	Nidhi Makhija
Tasneem Hajara, <i>Treasurer</i>	Dana Hughes Moorhead
Mark Badros, <i>Secretary</i>	Raegan Ruiz
S. Tina Biswas	Michael Wasden
Patricia Cornet	Lynnel Joy Jenkins, <i>Artistic Director, Ex Officio</i>
Samira Ghani	Hilary K. Butler, <i>Executive Director, Ex Officio</i>
Cornelia Huellstrunk	

## PARENT ASSOCIATIONS

The Parent Associations of Princeton Girlchoir and Princeton Boychoir support the activities of the choirs through volunteer organization, fundraising projects, and educational programs that benefit the choristers and enrich their experience. All chorister parents and guardians are members of the Parent Associations.

### *Princeton Girlchoir Parent Association (PGCPA) Board*

Melody Benbow, <i>President</i>
Noëlle Child, <i>Vice President Administration</i>
Sharon Lee, <i>Vice President Touring Division Liaison</i>
Beth Nichols, <i>Vice President Preparatory Division Liaison</i>
Joan Valcin, <i>Vice President Finance</i>
Jessica Vieira, <i>Vice President Fundraising</i>

The PGCPA can be reached by email at [PGCPA@PrincetonGirlchoir.org](mailto:PGCPA@PrincetonGirlchoir.org)

The Princeton Boychoir Parent Association (PBCPA) Board will be formalized during the 2019-2020 Season and can be reached by email at [PBCPA@PrincetonBoychoir.org](mailto:PBCPA@PrincetonBoychoir.org)

## **THANK YOU**

Thank you, choristers, for making positive, exemplary conduct a priority during your time with Princeton Girlchoir and Princeton Boychoir, as it makes such a wonderful difference to the level of music we make and the level of support that we give each other.

Thank you, parents, for bringing boys and girls to this organization who are already so well grounded in the positive behaviors of kindness, respect, responsibility and safety. Thank you for working with the WMA staff to continue to develop these traits in your choristers.

## ***WHAT DO YOUNG PEOPLE LEARN WHILE SINGING IN A CHOIR?***

When they become aware that their voice is heard above the others and they begin to blend their voices, they learn teamwork.

When they follow their music director's gestures through a series of meter and dynamic changes, they learn accuracy.

When they begin to appreciate, or "grow into" a piece of music, they learn patience. When they refrain from talking and interrupting in rehearsal, they learn respect.

When they listen and concentrate during rehearsal, they learn self-discipline. When they sing for a local event, they learn community involvement.

When they choose a rehearsal or performance over a special event, they learn commitment.

When they bound out of their singing positions to give a "high five" because they finally sang their most difficult piece straight through for the first time, they learn perseverance.

When they perform their first solo in front of an audience, they learn risk-taking and self-confidence.

When they perform that difficult piece successfully in concert, they learn genuine pride and self-esteem.

Research shows time and again that students have only to gain from involvement in the arts.

A well-organized, sustained education in music gives your child intellectual and creative skills that last a lifetime.

*~ Author Unknown*