

# BCGS Guitar Certificate Program

## Guidelines for Teachers

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Welcome, Teachers. We're so happy that your students are planning to participate in the BCGS Guitar Certificate Program. We are looking forward to hearing their performances!

We have made a few changes and improvements to the program in order to better serve you and your students.

**New - Feedback-Only Option:** If your students just want to get feedback on their performance without being scored or trying for a certificate level, they can now simply check the "I want comments only" box on the registration form. This is perfect for students who are just getting started, or who are in between levels, but still want to perform. It's also great for students who might feel nervous about being scored or about playing in front of a larger audience, but who would still benefit from the experience of trying out their pieces in front of a small, supportive group of guitar teachers who will give them helpful feedback on how they are doing!

**New - Performance Assessment Rubric:** We hope this will be helpful for both teachers and our judges. In the Performance Assessment Rubric, you can clearly see what the jury panel is looking for in each performance.

**New - Performance Guidelines for Performers:** We hope this will be helpful for you and your students and make the BCGS Certificate Program more meaningful overall. The purpose of the certificate program is to support you, our local teachers, and help inspire guitar students to become better guitarists and musicians. We want every performer to feel prepared to the best of their abilities!

**New - Memorization Guidelines:** For students performing for Certificate levels 1-5, memorization of repertoire is not required. For Certificate levels 6-10, memorization is encouraged, but not required. For levels 11 and up, memorization is required.

**Guidelines for Higher Levels:** As students move through higher levels—and particularly between levels 11-15—we would like to hear more of a focus on musicality and expression. As students progress, we hope to see an increasingly developed understanding that the ultimate goal is not merely to play the pitches and rhythms of difficult music but, rather, to aspire to create beautiful music. The jury will be much more impressed by 'easier' repertoire that is played with sophistication and grace than harder repertoire in which students just barely manage to execute the pitches and rhythms. Aim for beauty over complexity!