



Republic of the Philippines
Department of Education
REGION I
SCHOOLS DIVISION OF THE CITY OF BATAC

DIVISION MEMORANDUM

No. 440 s. 2025

04 JUL 2025

**NAMCYA 2025: KANTA 'TA! CULTIVATING ASPIRATION,
CRAFTING EXCELLENCE**

To: Assistant Schools Division Superintendent
Chief Education Supervisors
Unit and Section Heads
Public and Private Elementary and Secondary School Heads
All Others Concerned

1. This office disseminates the contents of Regional Memorandum No. 822 titled, *NAMCYA 2025: Kanta 'Ta! Cultivating Aspiration, Crafting Excellence*.
2. The National Music Competition for Young Artists (NAMCYA), in partnership with the Department of Education will conduct a series of activities designed to promote music education and preserve the rich cultural heritage of the Philippines. These activities include nationwide competitions, workshops, and performance opportunities for young Filipino musicians.
3. The schedule of activities corresponding guidelines are attached for your reference.
4. For inquiries or further concerns, you may contact NAMCYA through namcya@gmail.com or 0915-008-7149.
5. For information and guidance.


ANSELMO R. ALUDINO
Schools Division Superintendent

Encl.: None
References: RM 822, s. 2025
To be included in the Perpetual Index
Under the following subject:
NAMCYA

CID/OZC_DM_NAMCYA 2025: Kanta "Ta
2509357/5150/ July 1, 2025



Republic of the Philippines
Department of Education
REGION I



REGIONAL MEMORANDUM

No. 822, s. 2025

NAMCYA 2025: KANTA 'TA! CULTIVATING ASPIRATION, CRAFTING EXCELLENCE

To: Schools Division Superintendents

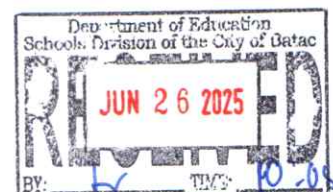
1. The National Music Competitions for Young Artist (NAMCYA) in partnership with the Department of Education shall conduct NAMCYA 2025: Kanta 'Ta! Cultivating Aspiration, Crafting Excellence which is a series of activities for young Filipino musicians.
2. These activities aim to nurture young Filipino musicians, promote excellence in music education, and preserve the rich cultural heritage through nationwide competitions, workshops, and performance opportunities.
3. This Office respectfully endorses this matter to the schools division offices for appropriate action, subject to relevant rules and regulations of the Department of Education.
4. The schedule and the guidelines of activities are attached for your reference.
5. For questions, clarifications, and details about the said activity, please contact NAMCYA through email at namcya@gmail.com or 09150087149.
6. For immediate dissemination and compliance.

TOLENTINO G. AQUINO
Director IV

Encl.: Letter
Reference: None
To be indicated in the Perpetual Index
Under the following subjects:

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS

CLMD/rblj/RM_NAMCYA2025:KantaTa:CultivatingAspiration,CraftingExcellence
June 24, 2025





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National Artist for Music

June 2, 2025

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Secretary

Department of Education DepEd Central Office
DepEd Complex, Meralco Avenue, Pasig City

Through: Graciela E. Mendoza

Director IV

External Partnerships Service Department of Education

Dear Secretary Angara,

Warm greetings from the National Music Competitions for Young Artists (NAMCYA), the National Youth Development Program for Music under Republic Act No. 11915. Now in our 52nd year, NAMCYA remains steadfast in its mission to nurture young Filipino musicians.

The Department of Education (DepEd) has been unwavering in its support, recognizing NAMCYA's vital role in nurturing young Filipino musicians, promoting excellence in music education, and preserving our rich cultural heritage through nationwide competitions, workshops, and performance opportunities.

In accordance with Sections 4 and 5(c) of Republic Act No. 11915, otherwise known as the "National Music Competitions for Young Artists (NAMCYA) Act," the Department of Education is recognized as a member of the Special Committee tasked with formulating plans and programs to implement the objectives of the Act. Furthermore, the law provides that the Department shall assist in the identification, selection, and training of participants from the different regions of the country, and extend support through the provision of venues and facilities for NAMCYA's local competitions and festivals.

In view of these mandates, we respectfully seek the Department's kind assistance in issuing a memorandum enjoining the participation of teachers and students in NAMCYA activities, and in extending institutional and, where possible, budgetary support. We remain confident that with the Department's valuable partnership, we can continue to nurture musical excellence and uphold the shared vision of cultivating the artistic potential of the Filipino youth.

We kindly ask that the memorandum be issued at your earliest convenience to allow schools and educators to prepare students and complete the nomination process on time. For your reference, the Appendix below shows the 2025 General Guidelines and the specific guidelines for each category.

Thank you for considering our request. Should you need further information, please feel free to contact us at namcya@gmail.com or at +63 915 008 7149.

Sincerely,


VIRGINIA NAÑAGAS-BACTAD
Chairman



NAMCYA

National Music
Competitions
for Young Artists

APPENDIX:

NAMCYA 2025: Kanta 'Ta! Cultivating Aspiration, Crafting Excellence.

DATES FOR ALL PROGRAMS

| DATES | PROGRAM | VENUE |
|--------------------|------------------------------------------------------------------------|-----------------------------------------------------------------|
| May 22-24, 2025 | Visayas Music Camp | Roxas City, Capiz |
| June 16-20, 2025 | Video Elimination Round: Solo Instruments, Rondalla & Choir | via Zoom |
| July 18, 2025 | Video Elimination Round: Symphonic Band & Traditional Music Expression | |
| August 29, 2025 | Traditional Music Workshop: Mindanao Cluster | Tagum City, Davao del Norte |
| August 30, 2025 | Regional Semifinals: Mindanao Cluster | |
| September 5, 2025 | Traditional Music Workshop: Visayas Cluster | Toledo City, Cebu |
| September 6, 2025 | Regional Semifinals: Visayas Cluster | |
| September 12, 2025 | Traditional Music Workshop: Northern Luzon Cluster | DMMMSU South La Union Agoo, La Union |
| September 13, 2025 | Regional Semifinals: Northern Luzon Cluster | |
| September 19, 2025 | Traditional Music Workshop: Southern Luzon Cluster | Manuel S. Enverga University Foundation, Lucena City, Quezon |
| September 20, 2025 | Regional Semifinals: Southern Luzon Cluster | |
| September 26, 2025 | Traditional Music Workshop: NCR Cluster | National Museum of the Philippines |
| September 27, 2025 | Regional Semifinals: NCR Cluster | Philippine Normal University |
| October 4, 2025 | Regional Semifinals - Symphonic Band: NCR only | Rizal Park or National Museum of the Philippines |
| October 6-10, 2025 | Solo Semifinals | National Museum of the Philippines |
| November 17-23 | National Finals Week | Metropolitan Theater |

*** Dates and venues listed are provisional and may be adjusted as necessary. ***

NAMCYA Office: National Museum of the Philippines, Anthropology Building
Facebook: namcyaPH | Mobile: +63 949 9932592 | E-mail: namcya@gmail.com Website:
www.namcya.com



National Music Competitions for Young Artists (NAMCYA) 2025 GENERAL GUIDELINES

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. Age Brackets. Please refer to the specific category guidelines for detailed information.

II. CATEGORIES

| SOLO CATEGORIES | GROUP CATEGORIES | SPECIAL CATEGORY |
|--------------------------------------------------|-------------------------------|------------------|
| Children's Solo Rondalla | Children's Choir | Symphonic Band |
| Junior Guitar | Junior Rondalla | |
| Senior Strings (Violin) | Senior Choir | |
| Senior Lower Strings (Viola, Cello, Double Bass) | Traditional Music Expressions | |
| Senior Piano | | |
| Senior Voice | | |
| Woodwinds (Open) | | |

III. APPLICATION, GENERAL REQUIREMENTS, and FEES

1. Application Submission

- 1.1. The application form must be completed and submitted online via the Google link for your respective category (see item **XI** for the links).
- 1.2. The completed online application form must include the following:

2. Audition Video

2.1. Submission:

- Submitted via Google Form, with the link available starting **March 8, 2025**, on the NAMCYA website and Facebook Page.

2.2. Video Format:

- Preferred format: **MP4**
- Use a **single-camera setup**.
- We recommend placing your mobile device or camera on a **tripod in landscape mode** for better video quality.

2.3. Recording Requirements:

- The video must be specifically recorded for the **2025 competition**, with a date stamp **not earlier than March 8, 2025**.
- The video should not contain **cuts, editing, zooming, or panning**, and must not have **audio enhancements**.

2.4. Instrument-Specific Guidelines:

- **For Strings:**
 - Ensure the **face, both arms, the entire bow, and the instrument** are clearly visible.
 - Instruments must be **properly tuned**; videos with untuned instruments will be **disqualified**.
- **For Piano:**
 - The **face and hands** must be visible at all times during the video.

3. Additional Application Requirements

3.1. High-resolution Photo

- **Solo Categories:**
 - Passport-size photo (**300 dpi**).
 - Save each photo as an **individual file** using this format: `lastname.category.jpg`.
- **Group Categories:**
 - **4R group photo** and passport-size photo (**300 dpi**) of each group member, including the conductor.
 - Save each photo as an **individual file** using this format: `groupname.category.jpg`.

3.2. Scanned Copy of Birth Certificate

- Provide a scanned copy of the **birth certificate** for each competitor and conductor (if applicable).

3.3. Repertoire Form

- Complete the **Repertoire Form** for each category and competition level.

3.4. Music Scores

- Submit **clear, soft copies (PDF)** of the music scores for your repertoire.
- The submitted PDFs must include **permission from the composer or publisher**, except for scores from the **public domain**.

4. Important Notes

4.1. **Incomplete or late applications** will **not** be accepted by the NAMCYA office.

4.2. All inquiries and clarifications must be directed to the NAMCYA office via email at namcyainfo2025@gmail.com.

4.3. **Unauthorized changes** to submitted materials will result in **disqualification**.

IV. COMPETITION SCHEDULE

| DATES | TASKS | COMPETITION CATEGORY |
|--------------------------------|-----------------------------------------------------------------|----------------------------------------------------------------------------------|
| March 8, 2025 | Start of Application Form Submission | ALL |
| May 3, 2025 | Deadline for Application Form Submission | ALL |
| May 24, 2025 | Deadline for submission of Video & PDF Scores | ALL <i>(Except Traditional Music Expressions & Symphonic Band)</i> |
| June 24, 2025 | Deadline for submission of Video & PDF Scores | Traditional Music Expressions & Symphonic Band |
| VIDEO ELIMINATION ROUND | | |
| June 16-20, 2025 | Video Elimination Round | Solo Instruments, Rondalla, and Choir |
| July 18, 2025 | Video Elimination Round | Traditional Music Expressions & Symphonic Band |
| SEMIFINAL ROUND | | |
| August 30, 2025 | Regional Semifinals: Mindanao Cluster | Regional Competitors |
| September 6, 2025 | Regional Semifinals: Visayas Cluster | Regional Competitors |
| September 13, 2025 | Regional Semifinals: Northern Luzon Cluster | Regional Competitors |
| September 20, 2025 | Regional Semifinals: Southern Luzon Cluster | Regional Competitors |
| September 27, 2025 | Regional Semifinals: NCR Cluster | Regional Competitors |
| October 4, 2025 | Regional Semifinals: NCR only | Regional Symphonic Band Competitors |

| | | |
|--------------------------------------|-----------------|------------------|
| Oct. 6-10, 2025 | Solo Semifinals | Solo Competitors |
| FINALS ROUND (November 17-23) | | |

***The dates listed are provisional and may be adjusted as necessary without prior notice. ***

V. JURY

The jury shall be composed of a renowned panel of experts, music practitioners, teachers and/or former NAMCYA winners.

VI. COMPETITION RESULTS, PRIZES, AND AWARDS

Information regarding awards and cash prizes will be announced at a later date.

VII. INTELLECTUAL PROPERTY RIGHTS

- A. Contestants shall be responsible for obtaining performance rights and/or written permission/publisher-approved pieces from composers, arrangers, and/or music publishers at all levels of the Competition, unless obtained from public domain sources (e.g. IMSLP, CPDL, etc.).
- B. All NAMCYA-commissioned works and Contest Pieces are protected by copyright.
- C. All media (photos, audio and video recordings) of the competition belong to the NAMCYA.

VIII. PERFORMANCE PARAMETER

- A. Competitors must provide their own accompanist in all levels of the competition.
- B. All competitors shall perform in appropriate and presentable attire.

IX. LIABILITY

The NAMCYA assumes no liability to any party for all forms of emergency, including force majeure, fortuitous event, invasion or rebellion, during the course of the NAMCYA competitions and events.

X. 2025 CATEGORY GUIDELINES

Please click the links for your respective categories:

| | |
|------------------------------------------------------------|------------------------------------------------------|
| <u>SENIOR PIANO</u> | <u>JUNIOR RONDALLA</u> |
| <u>SENIOR STRINGS (VIOLIN & LOWER)</u> | <u>CHILDREN'S CHOIR</u> |
| <u>SENIOR VOICE A & B</u> | <u>SENIOR CHOIR</u> |
| <u>JUNIOR GUITAR</u> | <u>SYMPHONIC BAND</u> |
| <u>CHILDREN'S SOLO RONDALLA</u> | <u>TRADITIONAL MUSIC EXPRESSIONS</u> |
| <u>WOODWINDS (OPEN)</u> | |

XI.

APPLICATION FORMS

Please click the links for your respective categories:

| | |
|------------------------------------------------|----------------------------------------------------------|
| <u>SENIOR PIANO</u> | <u>CHILDREN'S SOLO RONDALLA</u> |
| <u>SENIOR STRINGS (VIOLIN)</u> | <u>JUNIOR RONDALLA</u> |
| <u>SENIOR LOWER STRINGS</u> | <u>CHILDREN'S CHOIR</u> |
| <u>SENIOR VOICE A</u> | <u>SENIOR CHOIR</u> |
| <u>SENIOR VOICE B</u> | <u>SYMPHONIC BAND</u> |
| <u>JUNIOR GUITAR</u> | <u>TRADITIONAL MUSIC EXPRESSIONS</u> |
| <u>WOODWINDS (OPEN)</u> | |



National Music Competitions for Young Artists (NAMCYA) 2025 JUNIOR GUITAR CATEGORY

ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. The contestant must be between 13 to 18 years old by December 31, 2025.

REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. Video Elimination

Round Required

Pieces:

1. *Study Op. 38, No. 3 by Napoleon Coste (1805-1883)*
2. *Study Op. 31 no. 19 by Fernando Sor (1778-1839)*
3. *Study Op. 48 no. 5 by Mauro Giuliani (1781-1829)*

B. Semifinal

Round Free

Choice:

1. One piece from the Renaissance period originally written for the Renaissance lute or vihuela. (2-4 minutes length).

Suggested Composers

John Dowland, Francis Cutting, Thomas Campion,
Anthony Holborne, Robert Johnson, Philip Rosseter,
Luis Millan, Alonso Mudarra, Luis de Narvaez, Miguel de Fuenllana
(Note that the contestants may use the original vihuela tablature manuscripts by
tuning the third string to F# for a more historically informed approach)

2. One movement or a paired movement from J.S. Bach's *Six Cello Suites* or *Five Lute Suites*. (Paired or optional such as *Gavotte I and II* movements from BWV 995 and *Gigue and Double* from BWV 997 are allowed).

3. One etude or work from either one of the following collections by Brouwer, Garcia, Martin and Pujol:

Estudio Sentillo and *Nuevo Estudio Sentillo* by Leo Brouwer (b.1939)

Estudio equis by Gerald Garcia (b.1949)

14 *Etudes* by Maximo Diego Pujol (b.1957)

C. National Finals Round (19th Century, Filipino and Modern)

The contestant shall perform works from all three of the following categories.

1. 19th Century Music Originally composed for the Guitar:

Suggested Composers*

Giulio Regondi
Napoleon Coste
Dionisio Aguado
Luigi Legnani
Julian Arcas
Johann Kaspar Mertz
Francisco Tarrega Miguel
Llobet
Agustin Barrios Mangore

*The contestant may select one (1) piece from the composers listed above or any other composer from the same period and/or style.

2. Free Choice:

One (1) fast piece or a fast movement from a long work, originally composed for the guitar, between 4-8 minutes length, from the 20th or 21st century (Modern). In cases of multi-movement works, the contestant shall choose to play one or two movements.

3. Required Filipino Original Guitar Work:

Select one (1) from these works: *Batikusan* or *Kapilas na Giting* by Bayani Mendoza de Leon, *Prelude Etnika* by Lucrecia Kasilag (1918-2008), *Panagimpan* by Jose Valdez (b. 1953), *Harana*, or the *Prelude and Fugue* by Angel Peña, *Manang Biday* by Florante Aguilar.

* *All pieces must be performed from memory. Competitors must perform using a modern classical guitar.*



National Music Competitions for Young Artists (NAMCYA)
2025 SENIOR PIANO CATEGORY

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. The contestant must be between 19 to 30 years old by December 31, 2025.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

- 1. The competitor shall prepare the following repertoire for each specific level of Competitions:
 - A. Video Elimination Round** (Performance time should not exceed 20 minutes)
 - a. One (1) Prelude and Fugue by Johann Sebastian Bach
 - b. One (1) Virtuoso Etude
 - c. One (1) Nocturne
 - B. Semifinal Round: Full Solo Recital** (Performance time should be at least 45 minutes, not to exceed 60 minutes without repetition)
 - a. One (1) Baroque work
 - b. One (1) complete sonata from the Classical period
 - c. One (1) work from the Romantic period
 - d. One (1) 20th/21st century work
- c. National Finals Round**
 - a. Complete Concerto
 - b. Contest Piece (To be announced after the Video Elimination Round)
- 2. Pieces performed in earlier stages of the competition may not be repeated in later rounds. Piano works may vary in length to meet the time requirements for each competition round. Since the nocturne was used in the elimination round, it is not permitted in any subsequent rounds of the competition.



National Music Competitions for Young Artists (NAMCYA)
2025 SENIOR STRINGS CATEGORY

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
Contestants must be at least 19 years old but not older than 30 years old on December 31, 2025.

II. REPERTOIRE REQUIREMENTS

- A. Please refer to the Recommended Repertoire List for repertoire requirements. Selection of recital repertoire must characterize a balanced program that can showcase versatility and musical abilities of the contestant. Chamber Music selection and Concerto must be of different periods or styles. 'Modern' concertos and show pieces, chamber music and obligatory contest piece may be played with sheet music, the remaining pieces memorized. A fully memorized program is preferred.
- B. Selected pieces that are not in the list may be allowed if they are of the same or higher level of difficulty. Should the piece not be in the list, a written request addressed to the Chairperson of the Strings Competition shall be sent through the NAMCYA Office via this email address: namcyainfo2025@gmail.com
- C. Total performance times will be strictly enforced and will include any pause between compositions. Repeats are at the discretion of the performer. Tasteful cutting of lengthy piano accompaniment parts is encouraged.
- D. After submission, the Repertoire List may be changed, altered, or modified only once through a written request addressed to the Chairperson of the Strings Competition through the NAMCYA office, at least 10 working days before the scheduled live rounds. The letter must be signed by the contestant, and should include a clear scan of the new score.

III. COMPETITION STAGES AND RECITAL PROGRAM

A. ELIMINATION ROUND

Please see video submission guidelines for submitting videos. To participate in the next round, no more than 12 candidates from the upper strings and 12 from the lower strings will be chosen.

1. First movement of a concerto from the standard program that will be played for the National Finals.

B. SEMIFINAL ROUND

LIVE Round with a 30-45-minute performance, venue to be announced. To participate in the finals level, no more than 6 candidates from the upper strings and 6 from the lower strings will be chosen.

The following in any order that complements the chosen repertoire:

1. Johann Sebastian Bach selection
2. Filipino piece
3. Contrasting movements from a duo chamber music work
4. Virtuoso/Concert/Show Piece for solo instrument or with piano accompaniment

C. FINAL ROUND

LIVE Round

1. Complete Concerto (elimination round entry)
2. Obligatory Contest Piece (to be announced)

VIDEO SUBMISSION GUIDELINES

- A. Aim to create a high-quality video recording filmed with a single camera where the camera/device is placed on a tripod in a horizontal position. The preferred video format is mp4.
- B. Keep the face, both arms, entire bow and instrument clearly visible in the video.
- C. Instrument must be tuned. Videos made with untuned instruments will be disqualified.
- D. Wear presentable attire.
- E. Video should be recorded specifically for the competition, date stamped not earlier than March 7, 2025.
- F. Video should include a full performance of the chosen repertoire.
- G. Video must be made without cuts, editing, zooming, panning or audio enhancements.

OTHER REGULATIONS

- A. Live Events will strictly follow IATF Regulations and are subject to change.
- B. The order of performances will be determined by a drawing of lots and will be maintained throughout the competition.
- C. The contestant shall be responsible for his/her own accompanist.
- D. Contestants are responsible for securing their own instruments for performances.
- E. Contestants are responsible for securing performing rights for their pieces.
- F. Non-compliance and falsification of any of the Competition Requirements shall be sufficient grounds for disqualification.
- G. Competitors are not allowed to speak to the judges during the competition.
- H. First place winners are not eligible to participate in the same category following this year.
- I. The final decisions of the Jury shall be irrevocable.
- J. Performance of obligatory contest piece is limited to the NAMCYA 2025 String Finals event. Sharing of obligatory contest piece sheet music is not allowed.

V.

IV.

VI. RECOMMENDED

REPERTOIRE VIOLIN

| <u>J.S. Bach Selection</u> (memorized) | <u>Chamber Music Selection</u> (style to contrast with Concerto Selection) | <u>Concerto Selection</u> (memorized) |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Choose one of the following sets:</p> <ul style="list-style-type: none"> • Sonata No. 1 in G minor, BWV1001 - Adagio and Fuga • Partita No. 1 in B minor, BWV1002 - Any 3 dances (not including their double) • Sonata No. 2 in A minor, BWV1003 - Grave, Fuga and Allegro • Sonata No. 2 in A minor, BWV1003 - Grave, Allemande and Allegro • Partita No. 2 in D Minor, BWV1004 - Allemande, Courante and Sarabande • Partita No. 2 in D Minor, BWV 1004 - Chaconne • Sonata No. 3 in C major, BWV1005 - Adagio, Fuga and Allegro assai <p>Sonata No. 3 in C major, BWV 1005 - Adagio, Largo and Allegro assai</p> | <p>Can be played with guide music:</p> <p>Violin and Piano Sonatas</p> <ul style="list-style-type: none"> • Bartok • L. van Beethoven • Brahms • Debussy • Grieg • W. A. Mozart (except for the youth sonatas) • Prokofiev • Ravel • Schumann, Op.105 or Op.121 • Strauss • Shostakovich <p>(or equivalent)</p> | <ul style="list-style-type: none"> • Barber, Op. 14 • Beethoven • Brahms, Op. 77 • Bruch, Concerto 2 or Scottish Fantasy • Buenaventura • Dvorak, Op. 53 • Glazunov, Op. 82 • Haydn, Concerto in C • Khachaturian • Lalo, Symphonie Espagnole • Mendelssohn, Op. 64 • Mozart, Concerto 4 or 5 • Paganini, Concerto 1 or 2 • San Pedro • Saint-Saens, Concerto 3 • Sibelius, Op. 47 • Tchaikovsky, Op. 35 • Vicuxtemps, Concerto 4 or 5 • Wieniawski, Op. 14 <p>Can be played with guide music:</p> <ul style="list-style-type: none"> • Bartok • Berg • Prokofiev, Concerto 1 or 2 • Shostakovich, Op. 77 • Stravinsky <p>(or equivalent)</p> |

| <u>Filipino Art Music Piece</u> | <u>Concert/Show Piece</u> | <u>Obligatory Contest Piece</u> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|
| <ul style="list-style-type: none"> Any selection from the Romero or Kabayao set of Filipino songs Any previous NAMCYA contest piece Any art music composed by a Filipino (please coordinate with Strings Chair) | <ul style="list-style-type: none"> Bazzini, La ronde des lutins Beethoven: Romance, Op. 50 Chopin, Nocturne in C#m Dinicu, Hora Stacatto Elgar, La Capricieuse, Op. 17 Kreisler, Tambourin Chinois, Danse Espagnole, Praeludium and Allegro, Rondo (Mozart) Kroll, Banjo and Fiddle Paganini, La Campanella, Caprice 24 Ravel, Tzigane Sarasate, Zigueunerweisen, Introduction and Tarantelle, Zapateado, Habanera, Malaguena Saint-Saens, Introduction and Rondo Capriccioso, Havanaise Tchaikovsky, Valse Scherzo, Melodie Vitali: Chaconne Wieniawski, Scherzo Tarantelle or Polonaise, Op. 21 or Op. 4, Legende Ysaye, Sonatas for solo violin <p>(or equivalent)</p> | TBA |

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><u>J.S. Bach Selection</u> (memorized)</p> <p>Any of the above sets of Sonatas and Partitas, transcribed for Viola</p> <p>Any of the following J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012, transcribed for Viola</p> <ul style="list-style-type: none"> • Suites 1-4: Prelude and 2 dances <p>Suites 5-6: Prelude and dance</p> | <p><u>Chamber Music Selection</u> (style to contrast with Concerto Selection)</p> <p>Can be played with guide music:</p> <ul style="list-style-type: none"> • Bax: Viola Sonata in G • Beethoven (Cello Sonata No.3 Op. 69 transcribed for viola) • Brahms: Clarinet sonatas, Op 120 transcribed for viola • Clarke: Viola Sonata • Franck: Violin Sonata in A • Glinka: Viola Sonata in Dm • Hindemith, Op. 11 No.4, Op.25 No.4, Sonata (1939) • Hummel: Sonata in E flat • Schubert, F.: Arpeggione • Shostakovich: Sonata for Viola and Piano, Op. 147 • Vieuxtemps: Sonata in B-flat, Op.36 (or equivalent) | <p><u>Concerto Selection</u> (memorized)</p> <ul style="list-style-type: none"> • Forsyth: Concerto in Gm • Hoffmeister: Viola concerto in D • Mozart: Violin concerto 3 transcribed for viola • Schubert, J.: Concerto in C • Stamitz: Op.1 in D • Zelter: Concerto in E flat <p>Can be played with guide music:</p> <ul style="list-style-type: none"> • Bartok • David: Bracsaverseny • Harbison • Hindemith, Der Schwanendreher • Penderecki • Piston • Porter • Schnittke • Walton <p>(or equivalent)</p> |
| <p><u>Filipino Art Music Piece</u></p> <ul style="list-style-type: none"> • Hating Gabi • Cavatina • Any previous NAMCYA contest piece <p>Any art music composed by a Filipino (please coordinate with Strings Chair)</p> | <p><u>Concert/Show Piece</u></p> <ul style="list-style-type: none"> • Brahms: Sonatensatz, F.A.E. Sonata, Scherzo in Cm • Bridge, Pensiero and Allegro Appassionato • Beethoven: Romances op. 40/Op. 50 • Chopin: Nocturne in C# minor • Dvorak: 4 Romantic Pieces | <p><u>Obligatory Contest Piece</u> TBA</p> |

| | | |
|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| | <ul style="list-style-type: none"> • Enescu: Concertpiece for Viola and Piano • Glazunov: Elegie, Op.44 • Kodaly: Adagio • Kreisler, Praeludium and Allegro • Bruch, Romance, Op. 85 • Prokofiev: Six Pieces from Romeo and Juliet • Schumann: Marchenbilder, Op.113 • Tchaikovsky: Nocturne, Op.19 No.4 • Vaughan Williams: Romance • Vieuxtemps, Elegie, Op.30 • Wieniewski: Reverie <p>(or equivalent)</p> | |
|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|

VIOLINCELLO

| <u>J. S. Bach. Selection</u> (memorized) | <u>Chamber Music Selection</u> (style to contrast with Concerto Selection) | <u>Concertos</u> (memorized) |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Any of the following J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012</p> <ul style="list-style-type: none"> • Suites 1-4: Prelude and 2 dances <p>Suites 5-6: Prelude and dance</p> | <p>Can be played with guide music:</p> <ul style="list-style-type: none"> • Beethoven, 1-5 • Boccherini • Brahms, 1 or 2 • Bridge • Carter • Debussy • Faure • Grieg • Martinu, 2 • Mendelssohn, 1 or 2 • Prokofiev | <ul style="list-style-type: none"> • Barber, Op. 22 • Boccherini • Dvorak, Op. 104 • Elgar • Haydn, 1 or 2 • Herbert • Lalo, Concerto in D minor • Saint-Saens, Op. 33 • Schumann, Op. 129 • Tchaikovsky, Rococo Variations <p>Can be played with guide music:</p> |

| | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| | <ul style="list-style-type: none"> • Schubert, Arpeggione • Shostakovich <p>(or equivalent)</p> | <ul style="list-style-type: none"> • Shostakovich • Walton <p>(or equivalent)</p> |
| <p><u>Filipino Art Music Piece</u></p> <ul style="list-style-type: none"> • Cavatina • Romance by Abelardo • Romance by Buenaventura • Romance by Molina • Any previous NAMCYA contest piece • Any art music composed by a Filipino (please coordinate with Strings Chair) | <p><u>Concert/Show Piece</u></p> <ul style="list-style-type: none"> • Boccherini, Rondo in C • Bruch, Kol Nidrei • Cassado, Solo Suite • De Falla: 7 Canciones Populares Españolas • Dvorak, Humoresque • Piatti, 12 Caprices, Op25 • Paganini: Variations on one string on a theme from Rossini • Piazzolla, Le grand tango • Popper, Spinning Song, Dances with Elves, Hungarian Rhapsody, Tarantella • Stravinsky, Suite Italienne • Tchaikovsky, Pezzo capriccioso <p>(or equivalent)</p> | <p><u>Obligatory Contest Piece</u></p> <p>TBA</p> |

CONTRABASS

| | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><u>J. S. Bach. Selection</u> (memorized)</p> <p>Any of the following J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012</p> <ul style="list-style-type: none"> • Suites 1-4: Prelude and 2 dances • Suites 5-6: Prelude and dance | <p><u>Chamber Music Selection</u> (style to contrast with Concerto Selection)</p> <p>Can be played with guide music:</p> <ul style="list-style-type: none"> • Beethoven (Horn Sonata, Op. 17, transcribed for contrabass) • Boccherini, Sonata 6 in A | <p><u>Concertos</u> (memorized)</p> <ul style="list-style-type: none"> • Bottesini • Dittersdorf • Henze • Hertl • Hoffmeister • Koussevitzky, Op. 3 • Sankey • Schuller • Simandl • Tubin |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



National Music Competitions for Young Artists (NAMCYA)
2025 SENIOR VOICE CATEGORY

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. This year's Senior Voice Category will be divided into two (2) sub-categories. The age requirement for each sub-category is as follows:
 - a. **Senior Voice A** – ages 19 to 24 years old as of December 31, 2025.
 - b. **Senior Voice B** – ages 25 to 31 years old as of December 31, 2025.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

- A. There will be no divisions based on voice classification (e.g., soprano, alto, tenor, bass). All competitors, regardless of voice type, will compete within their respective sub-categories (Senior Voice A or Senior Voice B) for the same set of prizes.
- B. The Competitor must prepare a list of songs, herein called the SUBMITTED REPERTOIRE including the following:
 - a) **Two (2) Arias from Opera, Operetta, Oratorio and/or Cantata**, in the original language and key, and in contrasting styles.
 - For operas translated and reworked by, or with the composer himself (as in some works of Rossini and Donizetti), the competitor may choose in which language to perform.
 - Arias must be sung with recitative and/or cabaletta/cavatina, IF PRESENT.
 - Filipino arias may be included.
 - b) **Three (3) Art Songs** in at least 2 different languages: Italian, French, Spanish, German, or English sung in original language. Transposition is allowed.
 - c) **Two (2) Songs by a Filipino Composer**.
 - Art Songs, including Kundiman, Kumintang, and the like; and/or Transcription of Folk Songs for Solo Voice and Piano.
 - At least One (1) song should be in a Filipino language.
 - Second song may be in any language (Filipino or foreign) to which the music was set.
 - d) **Contest piece** (To be announced after the Video Elimination Round).

Video Elimination Round

From the Submitted Repertoire: 1 aria and 2 songs; no more than 12 minutes total.

Semifinal Round

From the Submitted Repertoire, choose three pieces that have NOT been sung in the elimination round; no more than 12 minutes total.

Final Round

From the Submitted Repertoire, select any of the pieces to create a 15–20-minute program, including the contest piece.

III. COMPETITION RESULTS, PRIZES, AND AWARDS

| Senior Voice A | Senior Voice B |
|----------------------------------------|----------------------------------------|
| First Prize - with cash award & trophy | First Prize - with cash award & trophy |
| Second Prize - trophy | Second Prize - trophy |
| Third Prize - trophy | Third Prize - trophy |



National Music Competitions for Young Artists (NAMCYA)
2025 WOODWINDS (OPEN) CATEGORY

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. The competitor must be between 19 and 30 years of age as of December 31, 2025.

II. Video Elimination Round

- A. Flute, Clarinet, Oboe, Bassoon – 1st and 2nd movements of a Concerto by Wolfgang Amadeus Mozart with cadenza if applicable.
- B. Saxophone – Two (2) contrasting movements (slow and fast) of a Sonata or Concerto with cadenza if applicable.

III. Semifinal Round

- A. A complete sonata from the Romantic Period to contemporary times, not performed in the video elimination round.
- B. Saxophone – Piece should be different from the video elimination round.

IV. National Finals Round

- A. Complete Concerto from the Classical Period to contemporary times.
- B. Contest piece (To be announced following the Video Elimination round).



National Music Competitions for Young Artists (NAMCYA)
2025 CHILDREN'S SOLO RONDALLA CATEGORY

I. **ELIGIBILITY**

- A. The competition is open to all Filipino citizens.
- B. The contestant must not be older than 12 years old by December 31, 2025.

II. **REPERTOIRE REQUIREMENTS AND COMPETITION STAGES**

A. Video Elimination

Round Repertoire:

- a. **One (1) foreign or Filipino piece.** (Whether foreign or Filipino piece, it can be a folk song or original composition arranged or composed for Solo Rondalla Instrument).

B. Semifinal

Round

Repertoire:

- a. **One (1) Filipino piece** that has NOT been performed in the elimination round.
- b. **One (1) foreign piece** that has NOT been performed in the elimination round. *Total playing time shall not exceed ten (10) minutes. Repertoire chosen should exhibit a variety of styles; or contrasting styles.*

The order of performance is at the discretion of the contestant.

C. National Finals

Round Repertoire:

- a. **One (1) piece of choice** that was performed during the elimination or semifinal rounds.
- b. **One (1) contest piece.** *All national finalists will receive a copy of the contest piece within five (5) business days after the last semifinal competition schedule.*

The order of performance is at the discretion of the contestant.

III. **PERFORMANCE REQUIREMENTS AND PARAMETERS**

- A. The contestant may perform solo pieces either unaccompanied or with accompaniment. If accompanied, only one (1) guitarist is permitted.

- C. The solo contestant must perform all pieces from memory and without the use of sheet music. Only the accompanist, if present, is allowed to read sheet music.
- D. Contestants are encouraged to dress in a manner that is decent, age-appropriate, and comfortable



National Music Competitions for Young Artists (NAMCYA)
2025 JUNIOR RONDALLA CATEGORY

I. ELIGIBILITY

- A. The competition is open to all Filipino citizens.
- B. The competition is open to all school, church, family, or community rondalla.
- C. Members should be 13 years old and not more than 18 years old by December 31, 2025.
- D. The group must have a **minimum of twelve (12)** and a **maximum of twenty (20)** performing members, and **one (1) conductor**.
- E. The conductor and members must only perform with one group during the competition.

ii. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. Video

Elimination

Repertoire:

- a. **One (1) foreign or Filipino piece.** *(Whether foreign or Filipino piece, it can be a folk song or original composition arranged or composed for Rondalla Instruments).*

B. Semifinal

Round

Repertoire:

- a. **Two (2) pieces** that are DIFFERENT from those performed in the elimination round.
- b. One (1) **Filipino piece** and one (1) **Foreign piece.**
- c. Total playing time **shall not exceed ten (10) minutes.**

The order of performance is at the discretion of the contestant.

C. National Finals

Round Repertoire:

- a. **One (1) choice piece** performed during the elimination or semifinal rounds.
- b. **One (1) contest piece.** All national finalists will receive a copy of the contest piece within five (5) business days after the last semifinal competition schedule.

The order of performance is at the discretion of the contestant.

A. The pieces must be composed or arranged specifically for rondalla, with the score reflecting the correct instrumentation as performed. A copy of the score must be submitted to NAMCYA.

B. All pieces shall be performed by the members and the conductor from memory, without scores or sheet music.

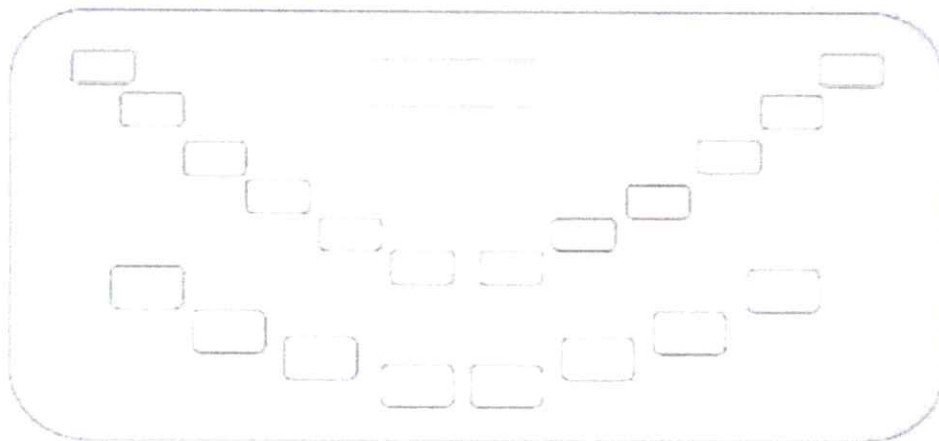
C. Transposition and/or any other version of the contest piece is NOT allowed.

D. Choreography and/or movements which form an integral part of the basic structure of the piece/s, e.g., hand clapping, head swaying, foot stomping, body percussion, etc. are permitted PROVIDED such choreography and/or movements are required in the piece as indicated by the composer and/or arranger.

E. The use of drums or drum set is not allowed in the semifinals and finals.

F. Contestants are encouraged to dress in a manner that is decent, age-appropriate, and comfortable.

G. The seating layout for the stage shall be followed as illustrated below. Only small changes (such as seat distance) will be allowed.





National Music Competitions for Young Artists (NAMCYA)
2025 CHILDREN'S CHOIR CATEGORY

I. ELIGIBILITY AND MEMBERSHIP

- A. The competition is open to bonafide members of any school, church, cultural, civic or community children's choirs whose members fulfill the citizenship and age requirements. The contestant must not be older than 14 years old by December 31, 2025.
- B. Singers should be Filipino citizens and must be 14 years old and below by December 31, 2025, and should be bonafide members of the school, church, cultural, civic or community they are representing.
- C. Membership is limited to a minimum of sixteen (16) and a maximum of twenty-four (24) singers, one (1) accompanist, and one (1) conductor. Additional instrumentalists required in any of the pieces must come from within the choir.
- D. The members shall perform with only one (1) group in all levels of competition. The conductor may perform with another group but must be in another category.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. Video Elimination Round

The choirs shall submit a recording of two (2) of their pieces from their existing repertoire, preferably in contrasting styles. At least one (1) should be in a cappella. Total singing time must not exceed nine (9) minutes. Singing time excludes entrance, pause and exit. The recording should be a "live" performance (not virtual choir style and sound must not be subjected to technological enhancements/engineering). The recording must also include a short introduction stating the choir's name, the conductor's name, and the titles and composers/arrangers of the pieces to be performed. There should be no cuts from the beginning to the end of the short recording.

B. Semifinal Round

Total singing time must not exceed twelve (12) minutes.

- a. One (1) composition or arrangement of a non-Filipino composer.
- b. One (1) Philippine choral work in the original language, preferably from the choir's region.
- c. One (1) choice piece, which has not been performed during the video eliminations.
- d. At least two (2) should be sung a cappella.

c. National Finals Round

Total singing time must not exceed fifteen (15) minutes. A contest (obligatory) piece will be distributed after the semi-finals.

- a. One (1) composition by a non-Filipino composer that has not been performed in previous levels of the competition.
- b. One (1) Original composition by a Filipino composer that has not been performed in previous levels of the competition.
- c. Obligatory Piece.
- d. At least one (1) should be sung a cappella.

Pieces may not be repeated across all levels.

Performances exceeding the time limit will be penalized – 1 point for every minute, and for fractions of a minute, 1-30 seconds excess shall have a 0.5 pt. while beyond 30 seconds shall be penalized with a full point.

The choir must perform the pieces in the key written on the music score.

III. SUBMISSION REQUIREMENTS

- A. PDF files of the music scores in the video elimination round shall be submitted together with the general packet.
- B. The deadline for submission of pieces is 15 days prior to the date of the preliminary, semi-final and national final rounds.
- C. Choirs are not allowed to change their pieces after submission.
- D. Submitted pdf files must have the permission of the composer or publisher except those taken from public domain.

IV. JURY

- A. A jury of three (3) renowned experts will evaluate the performances.

V. CRITERIA FOR EVALUATION

- A. The choir shall be evaluated based on technical (50%) and artistic merits (50%).
- B. The technical evaluation includes the overall sound quality of the choir, stability of intonation, accuracy of rhythm, width of dynamic range, correctness of harmony, and proper diction.
- C. The artistic evaluation includes musicality (artistic expression, interpretation and style, tonal quality of the ensemble, balance, and blending), and programming (choice of pieces, presentation, faithfulness to the written score, variety, difficulty and suitability to the capacity of the choir).

VI. AWARDS

- A. First, Second, and Third prizes will be awarded in the national finals. In the event that the jury deems the choirs fell short of prescribed technical and artistic standards, certain prizes may not be awarded.
- B. Other special awards may be awarded by the jury.

NAMGYA Secretariat, Folk Arts Theater, P. Bulrang St., CCP Complex, Roxas Blvd., Pasay City 1307,
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namgya@gmail.com | Website: www.namgya.com



National Music Competitions for Young Artists (NAMCYA)
2025 SENIOR CHOIR CATEGORY

I. ELIGIBILITY AND MEMBERSHIP

- A. The competition is open to all bonafide members of any school, church, cultural, civic or community choirs - mixed or equal voices, regardless of gender - whose members fulfill the citizenship and age requirements.
- B. Singers must be Filipino citizens, 18 to 30 years old by 31 December 2025, and should be bonafide members of the school, church, cultural, civic or community they are representing.
Kindly provide an official letter from the university, parish or community, which should include the list of choir members' names.
- C. Membership is limited to a minimum of sixteen (16) and a maximum of twenty-four (24) singers, and one (1) conductor. Additional instrumentalists required in any of the pieces must come from within the choir.
- D. The members shall perform with only one (1) group in all levels of competition. The conductor may perform with another group but must be in another category.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. Video Elimination Round

A well-balanced free program of a cappella pieces with contrasting styles, language, and time period. Total singing time must not exceed nine (9) minutes. Singing time excludes entrance, pause/s and exit. The recording should be a "live" performance (not virtual choir style and sound must not be subjected to technological enhancements or engineering). The recording must also include a short introduction stating the choir's name, the conductor's name, and the titles and composers/arrangers of the pieces to be performed. There should be no cuts from the beginning to the end of the short recording.

B. Semifinal Round

A well-balanced free program of a cappella pieces with contrasting styles, language, and time period. Total singing time must not exceed twelve (12) minutes.

C. National Finals Round

A well-balanced free program of a cappella pieces with contrasting styles, language, and time period. It must include at least one (1) composition by a living composer (Filipino or Non-Filipino) at the time of submission to the NAMCYA secretariat, and the piece must not have been performed in previous levels of the competition. A

Total singing time must not exceed fifteen (15) minutes. A contest (obligatory) piece will be distributed after the semi-finals.

- a. One (1) composition by a non-Filipino composer that has not been performed in previous levels of the competition.
- b. One (1) Original composition by a Filipino composer that has not been performed in previous levels of the competition.
- c. Obligatory Piece.
- d. At least one (1) should be sung a cappella.

Pieces may not be repeated across all levels.

Performances exceeding the time limit will be penalized – 1 point for every minute, and for fractions of a minute, 1-30 seconds excess shall have a 0.5 pt. while beyond 30 seconds shall be penalized with a full point.

The choir must perform the pieces in the key written on the music score.

III. SUBMISSION REQUIREMENTS

- A. PDF files of the music scores in the video elimination round shall be submitted together with the general packet.
- B. The deadline for submission of pieces is 15 days prior to the date of the preliminary, semi-final and national final rounds.
- C. Choirs are not allowed to change their pieces after submission.
- D. Submitted pdf files must have the permission of the composer or publisher except those taken from public domain.

IV. JURY

- A. A jury of three (3) renowned experts will evaluate the performances.

V. CRITERIA FOR EVALUATION

- A. The choirs shall be evaluated based on technical (50%) and artistic merits (50%).
- B. The technical evaluation includes the overall sound quality of the choir, stability of intonation, accuracy of rhythm, width of dynamic range, correctness of harmony, and proper diction.
- C. The artistic evaluation includes musicality (artistic expression, interpretation and style, tonal quality of the ensemble, balance, and blending), and programming (choice of pieces, presentation, faithfulness to the written score, variety, difficulty and suitability to the capacity of the choir).

VI. AWARDS

- A. First, Second, and Third prizes will be awarded in the national finals. In the event that the jury deems the choirs fell short of prescribed technical and artistic standards, certain prizes may not be awarded.
- B. Other special awards may be awarded by the jury.

contest piece will be distributed after the semi-finals. Total singing time must not exceed fifteen (15) minutes.

Pieces may not be repeated across all levels.

Performances exceeding the time limit will be penalized – 1 point for every minute, and for fractions of a minute, 1-30 seconds excess shall have a 0.5 pt. while beyond 30 seconds shall be penalized with a full point.

The choir must perform the pieces in the key written on the music score.

III.

SUBMISSION REQUIREMENTS

- A. PDF files of the music scores in the video elimination round shall be submitted together with the general packet.
- B. The deadline for submission of pieces is 15 days prior to the date of the preliminary, semi-final and national final rounds.
- C. Choirs are not allowed to change their pieces after submission.
- D. Submitted pdf files must have the permission of the composer or publisher except those taken from public domain.

IV.

JURY

- A. A jury of three (3) renowned experts will evaluate the performances.

V.

CRITERIA FOR EVALUATION

- A. The choir shall be evaluated based on technical (50%) and artistic merits (50%).
- B. The technical evaluation includes the overall sound quality of the choir, stability of intonation, accuracy of rhythm, width of dynamic range, correctness of harmony, and proper diction.
- C. The artistic evaluation includes musicality (artistic expression, interpretation and style, tonal quality of the ensemble, balance, and blending), and programming (choice of pieces, presentation, faithfulness to the written score, variety, difficulty and suitability to the capacity of the choir).

VI.

AWARDS

- A. First, Second, and Third prizes will be awarded in the national finals. In the event that the jury deems the choirs fell short of prescribed technical and artistic standards, certain prizes may not be awarded.
- B. Other special awards may be awarded by the jury.



National Music Competitions for Young Artists (NAMCYA)

SYMPHONIC BAND

1.1 ELIGIBILITY

The competition is open to symphonic bands based in an educational institution, church, civic, religious or cultural organization, and/or community, whose members fulfill the citizenship requirement and must be not more than 23 years old by December 31, 2025.

The Conductor and Assistant Conductor are exempted from the age requirement.

1.2 COMPOSITION

| | |
|------------------------------|------------------------|
| Clarinet (1,2,3) | Trumpet/Cornet (1,2,3) |
| Piccolo, Flute (1,2) | French Horn (1,2,3,4) |
| Oboe/English Horn (optional) | Trombone (1,2,3) |
| Alto Sax. (1,2) | Euphonium |
| Tenor Sax | Tuba/Sousaphone |
| Baritone Sax (optional) | Timpani, Percussion |
| Bassoon (optional) | |

1.3 NUMBER OF MEMBERS

Membership is limited to a minimum forty-five (45) and a maximum of (60) instrumentalists, one (1) Conductor and one (1) Assistant Conductor.

1.4 EXCLUSIVITY

Conductors and instrumentalists may perform with one group only in all competition levels.

1.5 AWARDS

Awards in other local and international band competitions have no bearing on the artistic standards of the NAMCYA. Bands which have previously won in other competitions are eligible to compete in the NAMCYA as long as all the pertinent rules and requirements are complied with.

2 ADDITIONAL GUIDELINES

- 2.1 Pdf files of the music scores shall be submitted together with the general packet.
- 2.2 Copies of the pieces to be submitted should have the following information written on each title page:
 - 2.2.1 Name of band;
 - 2.2.2 Competition level in which the piece will be performed, i.e. Eliminations, Semi-Finals or Finals
 - 2.2.3 One (1) clear copy (photocopy) of the conductor's and band member's NSO-issued birth certificate.
- 2.3 Incomplete submission, non-submission and/or falsification (whether deliberate or otherwise) of any or all of the above requirements will constitute a valid reason for disqualification.

3 REPERTOIRE REQUIREMENTS (Suggested Repertoire below)

- 3.1 Elimination Round - Total playing time, 15-20 minutes
 - 3.1.1 Overture from the Classical to, Romantic, or 20th century/contemporary eras, transcribed and published for Symphonic Band except the following: Tchaikovsky's 1812 Overture, Marche Slave, Festival Overture on the Danish National Anthem, Op. 15". One movement of a symphony may be accepted.
 - 3.1.2 Concert March: Original work written for symphonic band.
- 3.2 Semifinal Round - Total playing time, maximum 35 minutes
 - 3.2.1 Overture, same as Eliminations repertoire
 - 3.2.2 Concert March, same as Eliminations Level
 - 3.2.3 Contemporary: Original work for symphonic band by a living composer.
- 3.3 Final Round
 - 3.3.1 Overture, same as Eliminations and Semi-Finals repertoire
 - 3.3.2 Concert March, same as Eliminations and Semi-Finals repertoire
 - 3.3.3 Contemporary, same as Semi-Finals repertoire
 - 3.3.4 Instrumental requirements of the scores must be strictly observed

Documented permission from living composers and/or music publishers is strictly required.

4 OTHER PARAMETERS

- 4.1 Attire must be SIMPLE AND PRESENTABLE with no identifying marks, e.g., school or residence indications.
- 4.2 Any request(s) for change in membership after the submission of the Application Packet shall be made in writing by the Conductor and received by the NAMCYA Office (7) calendar days after the Semi-Finals competition in which the requesting band participated in, provided: (1.) Requesting party is a qualified Finalist;
(2.) Any change in membership shall pertain only to the National Finals Level; and, (3.) Maximum of five (5) changes in all shall be allowed.
- The written request, together with one (1) copy of the substitute's NSO-issued birth certificate and a revised List of Members (including all information and signatures thereof) shall be addressed to the Chairman of the Symphonic Band Competition, Prof. Rodney Ambat and emailed to namcyainfo2025@gmail.com. The Chairman shall respond accordingly and the Conductor shall be notified thereof. Unauthorized substitutions are strictly prohibited and may constitute reason for the band's disqualification.
- 4.3 The Judges will consider the level of difficulty of the performed pieces in their deliberations.
- 4.4 Choreography and/or movements which form an integral part of the basic structure of the piece(s), e.g. hand clapping, foot stomping, body percussion, etc. are permitted, provided such choreography and/or movements are explicitly indicated in the score by the composer and/or arranger.
- 4.5 Only non-electronic instruments shall be allowed.
- 4.6 Use of recorded "minus-one" is not allowed. Electronically produced and/or reproduced sounds may be allowed only if they are part of the original score.
- 4.7 At the National Finals Level, total performance time must be minimum of thirty-five (35) minutes and maximum of forty-five (45) minutes. Timing starts at the beginning of the first piece and ends with the cut-off of the last piece. A penalty of five (5) points per minute or a fraction thereof shall be deducted from the final score for any under time and/or overtime.
- 4.8 Only one winner will be announced and declared as Champion. In case of an exceptional performance of a non-winner, a maximum of two (2) Honorable Mention awards shall be granted.

SUGGESTED REPERTOIRE:

- I. **OVERTURE:** Classical to Romantic periods, transcribed and published for Symphonic Band.
1. Beethoven: Egmont, Leonor
 2. Rossini: Semiramide, William Tell
 3. Suppé: Poet and Peasant, Light Cavalry
 4. Verdi: Sicilian Vesper, La Forza del Destino
 5. Wagner: Rienzi, Flying Dutchman
 6. Weber: Oberon, Der Freischütz

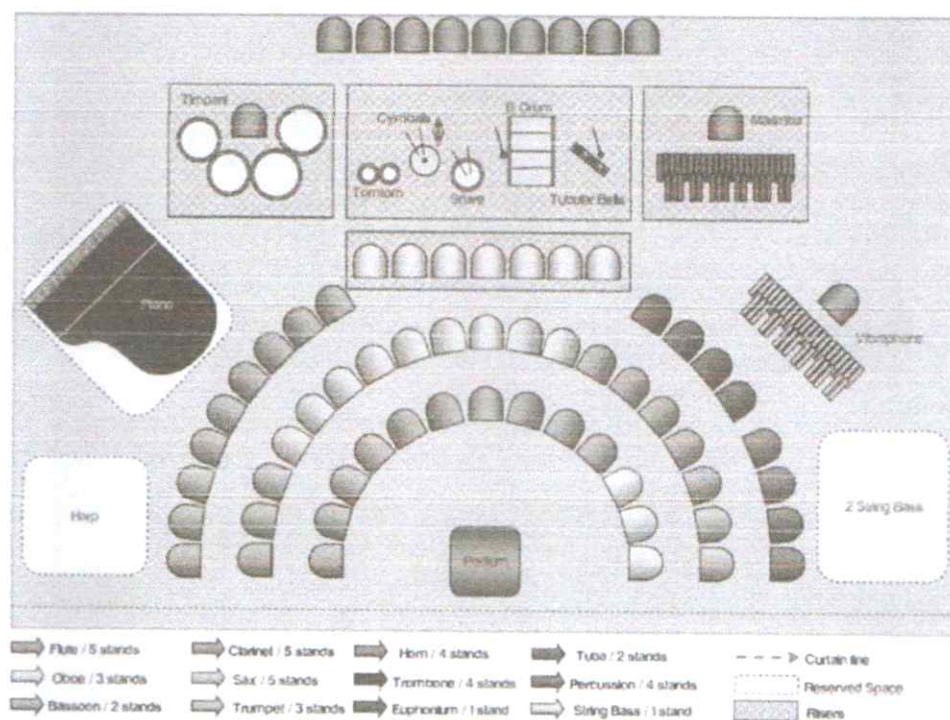
- II. **CONTEMPORARY:** Original Work for Symphonic Band by a living Composer
1. Steven Reineke: Celebration Fanfare, Faith of the Gods, Portrait of Freedom
 2. Philip Sparke: Orient Express, Hanover Festival
 3. Original works for Band by Robert Smith, Frank Tichelli, James Barnes, Samuel Hazo, Richard
 4. Saucedo, Michael Sweeney, David Holsinger, James Swearingen, John Williams and others with equivalent level of musical/technical difficulty

Works of Filipino and other Asian composers with an equivalent level of Musical 'technical difficulty are also encouraged.

- III. **MARCH:** Concert March by a Filipino or non-Filipino Composer (Original Composition)

There are a great number of Concert Marches for Symphonic Band. Marches that are being used in the field, i.e. not written exclusively for concert performance will not be accepted.

Prescribed/Suggested Stage Position of Competing Symphonic Bands.



Note:

The above diagram is only a guide for stage position of the symphonic band. The number of players and music stands of each section is flexible and may be adjusted to comply with the rules of the Competition.



NAMCYA

National Music
Competitions
for Young Artists

National Music Competitions for Young Artists (NAMCYA)

TRADITIONAL MUSIC EXPRESSIONS

I. DESCRIPTION

The Traditional Music Ensemble Concert audition aims to identify performing groups that will perform in the NAMCYA Traditional Music Concert. The Traditional Music Concert features live performances of traditional expressive forms from different local communities in the Philippines. Recognizing that traditional expressive forms integrate various expressive modes, performances may include singing, speech, the use of instruments, body movement/s, the use of materials and traditional attire.

The concept of 'traditional' is based on the notion that these expressive forms are performed as part of everyday life and/or during special events in the community, and thus are part of the community's living heritage and sense of identity.

Keeping in mind the mission of NAMCYA to engage young members of the community to learn about and nurture their community's living heritage, each performing group must prominently feature the performance of one or more young members of the community (not more than 18 years old by December 31, 2025).

II. ELIGIBLE PARTICIPANTS

1. Performers (individual or group) can come from any local community (indigenous, lowland, Christian, or urban) in the Philippines. These can include (but are not limited to) existing performers/performing groups established in the school, church, family or community.
2. The performance must prominently feature at least one member who is no more than 18 years old on December 31, 2025.
3. Each contingent can include up to 17 members, one of whom should be the local expert who serves as the consultant and leader of the performing group.

III. PERFORMANCE

IV.

REQUIREMENTS

1. Application form
 2. Audio-visual recording of performance (see the guidelines below)
 3. Written DESCRIPTION of the performance with the following information:
 - a) Title of piece/s
 - b) General description of the performance (maximum of 150 words)
 - c) Musical instruments used in the performance
 - d) Other relevant materials used in the performance (if applicable)
 - e) Transcription of the text in the original language with line-by-line translation in Filipino or English. (if applicable)
 - f) Brief biographical note (max. 250 words) of the local expert consulted for the performance. The note should include:
 - the name of the local expert
 - community of origin
 - training history,
 - other pertinent credentials as the local expert
- Please be reminded by the following:
- a) The use of fire or live animals in the performance is strictly prohibited.
 - b) Costumes, instruments, and other materials that may be needed in the performance must be provided by the performers.
- Each performance must be prepared under the guidance of a local expert on the expressive form/s that will be performed (elder, master, teacher, artist or local leader) who is identified by the community. This expert will serve as informant or consultant.
2. The traditional performance mode of the expressive form, as it is done in the community setting, must be retained as much as possible. This includes the use of movements, materials, and traditional attire, as needed, for the performance. **Mastery of musical skill** is the major criteria for selection.
 3. Each performance must be prepared under the guidance of a local expert on the expressive form/s that will be performed (elder, master, teacher, artist or local leader) who is identified by the community. This expert will serve as informant or consultant.
- a) Ensemble performance (one or more pieces)
 - b) Solo performance (one or more pieces)
 - c) Mixed solo and ensemble performance (one or more pieces)
- Each group must prepare a performance that does not exceed 15 minutes, including their entrance and exit from the stage. The performance may take any ONE of the following formats:

v. AUDIO-VISUAL RECORDING GUIDELINES

1. The audio-video recording must be done in a space that approximates the shape and dimension of a live onstage performance. Care must be taken to find an environment with lighting conditions adequate for video recording (daytime recording and/or natural outdoor lighting are ideal).
2. To produce the ideal sound recording, choose a venue with minimal to zero external noise that might interfere with the performance (i.e. passing vehicles, humming of fans or air conditioners, loud animal or human sounds). Avoid using spaces that produce excessive reverberation or echo such as churches or gymnasiums. An external microphone placed close to the performers is recommended if the video camera's built-in microphone is inadequate to capture the performance clearly.
3. The recording should include the following:
 - a) An announcement of the name of the group and the title of the pieces as they appear in the application form
 - b) The performance of the piece/s as it is intended to be performed in the Traditional Music Concert.
4. Please follow the following recording instructions:
 - a) The recording must be shot from the angle of the viewing audience - far enough so that the entire performance area is visible on screen but near enough to recognize the faces of the performers. Zoom or pan shots are **NOT ALLOWED**.
 - b) The video camera should be placed on a tripod to avoid a shuddery image.
 - c) The recording of the performance should be continuous, from beginning to end. Do not pause or stop the recording in the middle of the performance.
 - d) Editing, visual and audio enhancements, and the use of pre-recorded music are **NOT ALLOWED**.