DEPARTMENT OF EDUCATION
Region X
DIVISION OF MISAMIS ORIENTAL
Cagayan de Oro City

DIVISION MEMORANDUM

TO : All Elementary and Secondary School Administrators
All Secondary Schools Implementing Special Program in the Arts (SPA)

FROM : **CHERRY MAE L. LIMBACO, Ph.D., CESO V**
Schools Division Superintendent

DATE: June 7. 2017

SUBJECT : **2017 NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS (NAMCYA)**

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1. The National Music Competitions for Young Artists (NAMCYA) Foundation in coordination with the Department of Education shall hold the 2017 NAMCYA in the following categories:

A. SOLO CATEGORY
* Senior Piano
* Senior Strings (Violin, Viola, Cello, Double Brass)
* Senior Voice
* Senior Woodwinds (Flute, Clarinet, Oboe, Bassoon)
* Senior Brasses (Trumpet, Trombone, Horn, Tuba)
* Children's Solo Rondalla Instrument

B. GROUP CATEGORIES
* Children's Choir
* Adult Choir
* Youth Rondalla
* Traditional Music Ensemble

2. In this regard, this office is encouraging schools implementing the Special Program in the Arts including other schools to participate on any of the listed categories to represent this office to the regional and national selection. Enclosed is the competition guidelines and flyer for your guidance.

3. All inquiries and clarifications shall be coursed through the NAMCYA Secretariat, Renato B. Lucas, Secretary-General with Mobile no. 0949-993-2592 and email at info@namcya.com.

4. Immediate dissemination of this Memorandum is desired.

CLL/jdr

Johnny

I-R-02-060717

Republic of the Philippines
Department of Education
REGION X - NORTHERN MINDANAO
Fr. Masterson Avenue, Zone 1, Upper Balulang
Cagayan de Oro City

DepED-X
Cagayan de Oro City

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DIVISION OF MISAMIS ORIENTAL
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June 5, 2017

CHERRY MAE L. LIMBACO, PhD
Schools Division Superintendent
Division of Misamis Oriental

Dear Superintendent Limbaco:

Greetings of peace!

To showcase the talents of the young artists and to provide them the opportunity to express their abilities, the National Music Competitions for Young Artists (NAMCYA) shall conduct the 2017 NAMCYA Competitions on the following categories:

A. SOLO CATEGORY
- Senior Piano
- Senior Strings (Violin, Viola, Cello, Double Brass)
- Senior Voice
- Senior Woodwinds (Flute, Clarinet, Oboe, Bassoon)
- Senior Brasses (Trumpet, Trombone, Horn, Tuba)
- Children's Solo Rondalla Instrument

B. GROUP CATEGORIES
- Children's Choir
- Adult Choir
- Youth Rondalla
- Traditional Music Ensemble

In this regard, this office is encouraging your Division to participate on any of the listed categories to represent our region. Enclosed is the competition guidelines and flyer for your guidance.

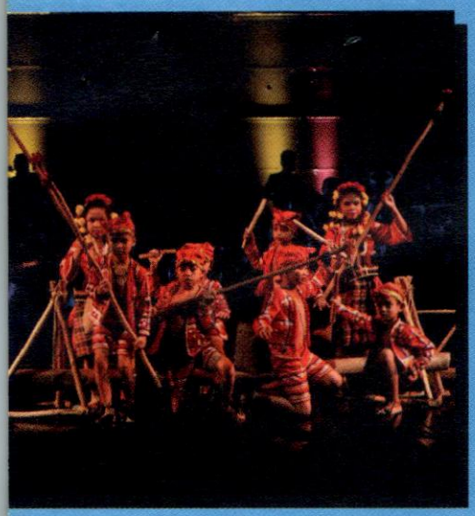
All inquiries and clarifications shall be coursed through the NAMCYA Secretariat, Renato B. Lucas, Secretary-General with Mobile no. 09499932592 and email at info@namcya.com.

Very truly yours,

ALLAN G. FARNAZO
Director IV

Aaron Rafael Aguila, Stephanie Anne Aguilar, Paolo Alcantara, John Paolo Anorico, Danica Mae Antazo, Jose Antinero, Glenn Aquias, John Lester Armenta, Rowena Arrieta, Victor Asuncion, Christian Derrick Atangan, Karina Balajadia, Pia Dino-Balasico, Charisse Baldoria, Jude Balsamo, Romeo Bamamiento, Edward Blancada, Coke Bolipata, Jaime Bolipata, Ramon Bolipata, Michael Buenaventura, Regina Buenaventura, Johanna Cabili, Manuel Cabrera, Aries Caces, Anne Marie Caldoza, Abdul Candao, Benchito Carino, Vanessa Ellaiza Jean Celestial, Noel Cincuenco, Rey Casey Concepcion, Andrew Constantino, Hernan Constantino, Victor Coo, Hector Corpuz, Joey Corpuz, Nicole Cortero, Jovianney Emmanuel Cruz, Edna Culig, Justice Cuyuca, Rene Dalandan, Perf de Castro, Edgardo de Dios, Edwin de Leon, Dino Decena, Conrado del Rosario, Agustina Deyro, Marilou Diaz, Roman Gerard Enguero, Ma. Triposa Erese, Joseph Esmilla, Elaine Espejo, Ma. Ana Espina, Malou Estrada, Andion Fernandez, Magdalena Fernandez, Heliodoro Fiel, DJ Francisco, Jovina Francisco, Karen Francisco, John Michael Gaela, John Gaerlan, Harold Galang, Marvin Gayramon, Rachelle Gerodias, Gian Gonzales, Hannah Lois Gonzales, Sara Gonzales, John Aurelius Gregorio, Elmer Ruel Guballa, Joaquin Gutierrez, Hiyas Hila, Irish Marie Ilagan, Antoni Inacay, Jareena Inacay, Arnold Josue, Carlo Antonio Juan, Ma. Aima Labra, Corina Lapeña, Mhaze Danniel Lim, Francisco Llorin, Nino Llorin, Ellaine Rose Lobrin, Ma. Liza Lopez, Nikka Mae Lopez, Gereberne Lozada, Renato Lucas, Luci Magalit, Antonio Maigue, Franco Maigue, Raymund Maigue, Kirk Allen Mallorca, Jeffrey Manahan, Andrea Manuel, Marian Antonette Mayuga, Lorenzo Medel, Ferleoni Medina, Regina Medina, Adolfo Mendoza, Aemilio Cecilio Mendoza, Thristan Mendoza, Myramae Meneses, Alberto Mesa, Amira Axelle Miel, Joseph Mirandilla, Ryan Misa, Arturo Molina, Ralph Monakil, Ma. Regina Montesclaros, Luz Morete, Amber Loraine Murillo, Maria Christine Muyco, Michelle Nicolasora, Conrad Cecil Nicolas Jr, Marc Richard Nicolas, Nomher Nival, Chona Noble, Horacio Nuguid, Jelina Oliva, Gabriel Allan Paguirigan, Juan Paolo Panagsagan, Marios Petsas, Peter Porticos, Jolilorlyn Quitain, Franz Ramirez, Cornelio Ramos, Jeffrey Rey, Jade Rubis Riccio, Josephine Roces, Joshua Royeca, Rafael John Rubio, Joy Sababan, Belinda Salazar, Oliver Salonga, Ross Salvosa, Denise Santos, Roneil Santos, Diomedes Saraza, Maurice Ivan Saraza, Jamaika Sebumpan, Denise Faith See, Rene Angelo Sernande, Robert Shroder, Edgardo Silangcruz, Naomi Sison, Clarina Sobejana, Jeffrey Solares, Bernardo Soler, Ariel Sta. Ana, Daniel Tagala, Jimmy Tagala, Amador Tamayo, Joy Abalon-Tamayo, Justin Texon, Nathan John Torento, Miguel Antonio Trinidad, Phil Valdez, Gerry Varona, Jonathan Velasco, Mahler Villanueva, Emanuel John Villarin, Joel Viola, Cynthia Polilio-Yumol, Jonathan Zaens

WINNERS 1973-2015



ANNUAL COMPETITIONS

The Competitions seek to discover exceptional young artists in solo and group performances.

Group Performances:

Choir
Rondalla
Symphonic Band
Chamber Music (Winds and Strings)
Traditional Music Ensemble

Solo Performances:

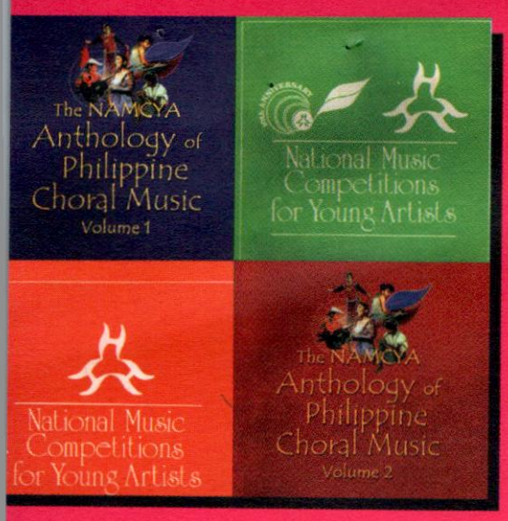
Voice
Strings and Winds Instruments
Percussion
Piano
Traditional Instruments

*Providing an excellent opportunity for the young and gifted performers to share their music and talent with audiences from all over the country, the Competitions showcase the wealth of Filipino talent as well as the richness of Philippine music in both its traditional and modern forms.

MASTER CLASSES AND WORKSHOPS

Performers, teachers, students, and music enthusiasts profit from the Master Classes and Workshops even as they learn about and experience the work ethic and dedication needed for outstanding musical accomplishments. Participants are also exposed to and are able to interact with other artist competitors, thereby gaining new insights, understanding different perspectives, and assimilating novel ideas in music training and education.

Courses include Music Theory, Choral Conducting, Music Literature, Technique, Composition and Musical Arranging, Sight reading and Ear Training, Music Technology, Keyboard, Ensemble (Choir, Rondalla, and Traditional Instruments), Creative music procedures, Music as a tool for the community, Values Education and Therapy, and World Music.



INTRODUCING NEW PHILIPPINE MUSIC

NAMCYA seeks to advance the development of music by encouraging Filipino composers through commissioned works intended as contest pieces for various instruments. Composers, both seasoned and new, have contributed to the growing repertoire of NAMCYA-commissioned works. Among them are National Artists Antonino Buenaventura, Felipe Padilla De Leon, Francisco Feliciano, Lucrecia Kasilag, Jose Maceda, Antonio Molina, and Ramon P. Santos and recognized contemporary composers such as Ryan Cayabyab, Jonas Baes, LaVerne Dela Peña, Jude Edgard Balsamo, Joy Nilo, Josefino "Chino" Toledo, John August Pamintuan, Robert Delgado, Eudenice Palaruan, Nelson Espejo, and Jude Roldan among others. Publications of the commissioned works have been released by NAMCYA over the years.

NAMCYA SECRETARIAT

Folk Arts Theater, Pedro Bukaneg Street, CCP Complex, Pasay City 1307

Telephone Nos.: **(02) 836-4928, (02) 836-4929** Cellphone **0949-9932592**

Email: **namcya@gmail.com** Website: **www.namcya.com**

/NAMCYA **/namcyaofficial** **/c/NAMCYAPasayCity**

NAMCYA

National Music Competitions for Young Artists

DISCOVERING AND DEVELOPING OUTSTANDING YOUNG FILIPINO MUSICIANS AND ARTISTS

The NAMCYA

The National Music Competitions for Young Artists (NAMCYA) is the country's most prestigious competition for young musicians. For more than four decades, it has identified and nurtured the musical genius of our country's youth producing a wealth of accomplished musicians who have won and gained considerable experience from their NAMCYA participation and are now recognized as consummate artists in the local and international musical scene.

In 1972 the first National Competition of Children's Choirs was organized by Chorale Philippines. The following year, Proclamation No. 117 was issued by then President Ferdinand Marcos declaring the period from November 26 to December 2, 1973, as National Music Week for Young Artists. Thus NAMCYA was born, and the previous year's choir competition became the core of NAMCYA's nationwide children's choir competition. Other competitions were introduced during NAMCYA's first year: Piano, Solo Instrument, and Family Ensemble, the latter involving family members in musical performance. Several other instrument-competitions were added through the years.

Today, NAMCYA engages musicians, trainers, and experts in a rigorous and careful process of selecting the best among those who wish to compete. Its program is three-fold: discovering and developing young Filipino musicians from all over the country through annual competitions, organizing workshops and trainings, and cultivating Filipino music by the commission of new works and performance thereof.

OUTREACH

NAMCYA seeks to instill appreciation of music in the youth through Outreach Activities and Concerts held at the Cultural Center of the Philippines featuring winners from the NAMCYA competitions, as well as international artists such as the Han-Sheng Children's Choir from Taiwan, the Szczecinski Choir Chkopiecy from Poland, Solbjorg Tveiten (singer), and Gro Marie Svidal (hardanger fiddle) of the Norwegian Folk Music Ensemble of Norway, among others.

In recent years, it has organized performances in school campuses, parks, government offices, and malls featuring NAMCYA winners performing and sharing their music with the public, especially the youth. Solo instrument winners as well as winners in the Choir, Rondalla and Traditional Music Ensembles present extensive repertoire representing the Philippine's rich musical heritage.

NAMCYA MANDATE

In recognition of the Filipinos' innate love for music, the National Music Competitions for Young Artists (NAMCYA) was formally organized in 1973 under Presidential Proclamation 117, and amended in November 1988 as a response to the "imperative need to preserve, develop, and promote Philippine music as an art and as a handmaid of cultural development." PP117 designates the last week of November of each year as National Music Week, with the NAMCYA Competitions as the main highlights of the celebration.

In 2001, President Gloria Macapagal Arroyo signed Presidential Proclamation No. 80 which affirms NAMCYA's mission for the nation's young artists. PP80 further designates the National Commission for Culture and the Arts as the primary supporting agency of this endeavour.

Cultural Center of the Philippines

proudly

NCCA

National Music Competitions for Young Artists

anyaya sa musika

Nov. 21-26, 2017

National Final Competitions

Cultural Center of the Philippines

Application Deadline: August 1, 2017
Traditional Music Deadline: September 15, 2017

Senior Piano • Senior Strings • Senior Voice • Senior Woodwinds and Brasses • Children's Solo Rondalla Instrument • Youth Rondalla Ensemble • Adult Choir • Children's Choir • Traditional Music Ensemble

Tel. Nos. (02) 836-4928 to 29 / Mobile No. (0949) 993 2592
E-mail: info@namcya.com / Website: www.namcya.com

woodcut by Ambie Abaño / layout by Mars Bugaoan

National Music Competitions for Young Artists

Anyaya sa Musika
2017 NAMCYA Competitions

COMPETITION GUIDELINES

1. The Competition is open to all Filipino citizens.

2. Officers, staff and employees of the NAMCYA are prohibited from joining the Competition as contestants.

3. This year's categories include:

SOLO CATEGORIES

- **Senior Piano**
- **Senior Strings**
  - *Violins*
  - *Lower Strings* (viola, cello, double bass)
- **Senior Voice**
- **Senior Woodwinds** *(flute, clarinet, oboe, bassoon)*
- **Senior Brasses** *(trumpet, trombone, horn, tuba)*
- **Children's Solo Rondalla Instrument**

GROUP CATEGORIES

- **Children's Choir**
- **Adult Choir**
- **Youth Rondalla**
- **Traditional Music Ensemble**

4. Applications can be submitted online. Application forms and guidelines can be accessed via www.namcya.com. All applications must be received by AUGUST 1, 2017, (except for Traditional Music Ensemble, which will be on September 15). The Secretariat will not entertain incomplete and late applications.

5. The NAMCYA shall provide partial subsidy for meals for all finalists from Metro Manila, while finalists from outside Metro Manila will receive partial subsidy for meals and accommodation, as well as inland transportation during the National Finals Week. Transportation going to Metro Manila and other expenses shall be borne by the contestants.

6. All inquiries and clarifications should be coursed through the NAMCYA Secretariat only.

7. Contestants are not permitted to have contact with any jury member during the time of their participation in the competition. Failure to observe this rule may lead to disqualification of the contestant.

8. Contestants must not have any other professional commitments during the Competition.

9. All winners and their accompanists are expected to participate free of charge in the closing ceremonies and winner's concert at the Cultural Center of the Philippines.

10. All rounds of the competition may be recorded for future broadcasts and publications on video and audio. The competition may be available for viewing via the Internet.

11. All rights to broadcast audio and visual recordings of the competition (as also to the sale and distribution of the forgoing materials) belong to the NAMCYA; participants will not be compensated.

12. The NAMCYA and its authorized representatives do not have any financial obligations to the contestants for the use of the materials obtained.

13. NAMCYA assumes no responsibility for the health and well-being of the competition candidates and/ or winners during the course of the NAMCYA competitions and events.

14. By signing the Competition Application, or submitting the online application form, the participants confirm the acceptance of all conditions and rules of the competition.

15. The decision of the Board of Judges is final.

COMPETITION TIMELINE

February 28	Release of Guidelines (via www.namcya.com)
August 1	Deadline of Submission of Applications (except Traditional Music Ensemble)
August 10-11	Elimination Round (Video Screening) Choir and Rondalla Ensemble categories *Children's Solo Rondalla Instrument category*

Regional Semifinals: Group categories (choir and rondalla) and Solo Rondalla Instrument category
(Subject to change without prior notice)

September 2	North Luzon (Baguio)
September 9	South Luzon (Legaspi)
September 16	Visayas (Dumaguete)
September 30	Mindanao (CDO)
October 7	National Capital Region (Manila)

Traditional Music Ensemble

September 15	Deadline of Applications
September 30	Release of Results

Eliminations and Semifinals: Piano, Strings, Voice, Woodwinds, Brasses

Eliminations – via Live Auditions (Metro Manila venue to be announced later; NOT OPEN to the public)

November 16 (Thursday)	Piano, Woodwinds, and Brasses
November 17 (Friday)	Strings and Voice

Semifinals (Metro Manila venue to be announced later, OPEN to the public)

November 18 (Saturday)	Piano, Woodwinds, and Brasses
November 19 (Sunday)	Strings and Voice

NAMCYA Finals Week (November 21-26), Cultural Center of the Philippines (OPEN to the public)

November 21 (Tuesday)	Piano, Woodwinds and Brasses
November 22 (Wednesday)	Strings and Voice
November 23 (Thursday)	Solo Rondalla Instrument, Rondalla Ensemble
November 24 (Friday)	Traditional Music Ensemble Concert, Choir
November 25 (Saturday)	Concert of Solo Winners
November 26 (Sunday)	Concert of Group Winners

*Traditional Music Workshops will be given during the Semifinals Competitions. Dates and venues to be announced.

APPLICATION PROCEDURES

I. SUBMISSION OF APPLICATIONS

A. Applications will be accepted through the online application form. All forms and guidelines will be made available via the website www.namcya.com.
B. Applications for all categories, except Traditional Music Ensemble, will be accepted **until 7:00 pm on August 1, 2017, Tuesday**. Traditional Music Ensemble applications will be accepted until **September 15, 2017, Friday.**

II. REGISTRATION FEE

A non-refundable Registration Fee of **PhP 1,000.00** for Solo Instrument Competitions (Piano, Strings, Solo Rondalla Instrument, Voice, Woodwinds, Brasses) and **PhP 1,500.00** for Group Competitions (Choir, Rondalla, and Traditional Music Ensemble) shall be deposited to the account of the NAMCYA Foundation:

Bank name	:	**Banco De Oro, SM Hypermarket - Adriatico Branch**
Account name	:	**NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS FOUNDATION, INC.**
Account No.	:	**S/A 00447-014-7780**

A clear photocopy of the BDO Deposit slip with machine-stamped validation from the bank shall be included in the Application Packet.

III. APPLICATION REQUIREMENTS *(Audition Videos are not required for piano, strings, voice, woodwinds, and brasses.)*

ONLINE SUBMISSION

1. Filled up online application form.
2. Audition Video submitted via Youtube unlisted link or Dropbox link indicated in the application form. Preferred video format is mp4, one camera only without edits, cuts, zooming or panning.
3. 4R size photo (300 dpi) of the competitor or the group (including all members and conductor).
4. Repertoire form for each category.
5. Scanned copy of birth certificate of each competitor. For groups, include birth certificate of conductor.
6. Scanned copy of the deposit slip for the registration fee.
7. Scanned copies of all pieces.

IV. REPERTOIRE REQUIREMENTS

Please refer to the attached documents or to the website www.namcya.com for specific requirements for each category.

V. INTELLECTUAL PROPERTY RIGHTS

Contestants shall be responsible for obtaining performance rights and/or written permission from composers, arrangers, and/or music publishers at all levels of the Competition, except for music pieces obtained from and/or distributed by the NAMCYA Secretariat which shall be strictly for NAMCYA Competition use only. Please note that all NAMCYA-commissioned works and Contest Pieces are protected by copyright.

VI. PRIZES AND AWARDS

A. First, Second, Third Prizes will be awarded in each category.
B. A maximum of six (6) groups for the Traditional Music Ensemble Category will be chosen and declared as National Winners.
C. Special Prizes may be given at the discretion of the jury.

NAMCYA 2017 COMPETITION CHAIRPERSONS

Senior Brasses	Rodel Colmenar
Senior Piano	Luci Magalit
Senior Strings	Denise Huang
Senior Woodwinds	Enrique Barcelo
Senior Voice	Rica Nepomuceno
Adult Choir and Children's Choir	Arwin Tan
Youth Rondalla and Solo Rondalla Instrument A	Atty. Orlando Ocampo
Traditional Music Ensemble B	Monica Santos

NAMCYA SECRETARIAT

Renato B. Lucas
Secretary-General

Mary Louise M. Alcantara
Program Director

Dominique R.H. Dionisio
Production Management Consultant

Cherry Bong Edralin
Marketing Consultant

Robert Javellana
Office Manager

Marlon H. Canlas
Vicenica Rosana C. Pagkatipunan
Office Assistants

National Music Competitions for Young Artists
Folk Arts Theater, P. Bukaneg St.,
CCP Complex, Pasay City
Telephone: 836-4928 / 836-4929 Mobile: +63949 9932592
Website: www.namcya.com
E-mail: info@namcya.com

NAMCYA PIANO COMPETITION, Senior Category

Additional and Specific Guidelines, Rules and Regulations

I. AGE ELIGIBILITY

The participant must be at least 20 years old by August 1, 2017 but not more than 30 years old on November 21, 2017.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. In addition to the general requirements, a duly-accomplished Submitted Competition Program must be included in the Application Packet. The participant must choose from the list below:

COMPETITION STAGE	PROGRAM
ELIMINATION ROUND (Live Auditions) (maximum playing time: 20 minutes)	**1. Any Prelude and Fugue** from *Das Wohltemperierte Klavier* by Johann Sebastian Bach **2. A virtuosic (i.e., not slow) Etude** by Frédéric Chopin, Franz Liszt (except op. 1), Sergei Rachmaninov, Alexander Skryabin, Claude Debussy, Béla Bartók, Ernst Dohnanyi, Sergei Prokofiev, Nikolai Kapustin, Adolf von Henselt, OR Gyorgy Ligeti **3. Nocturne** by Frédéric Chopin OR Gabriel Faure OR **two (2) contrasting movements** from *Lieder ohne Worte* by Felix Mendelssohn
SEMI-FINALS ROUND Full Solo Recital (playing time: minimum of 50 minutes, maximum of 60 minutes)	**1. BAROQUE:** Two (2) contrasting Sonatas by Domenico Scarlatti OR a complete Suite by George Friedrich Handel **2. CLASSICAL:** Complete Sonata with at least three (3) movements by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, OR Franz Schubert **3. ROMANTIC:** A major work or a set of short works by Frédéric Chopin, Franz Liszt, Robert Schumann, Johannes Brahms, Felix Mendelssohn, César Franck, Sergei Rachmaninov, Alexander Skryabin (written before 1900), Edvard Grieg, Camille Saint-Saëns, OR Peter Tchaikovsky **4. TWENTIETH CENTURY AND BEYOND:** A major work or a set of short works by the same composer, written after 1900, by Isaac Albéniz, Manuel De Falla, Enrique Granados, Claude Debussy, Maurice Ravel, Darius Milhaud, Francis Poulenc, Béla Bartók, Alexander Skryabin, Sergei Prokofiev, Dmitri Shostakovich, Igor

	Stravinsky, Luciano Berio, Ferruccio Busoni (except transcriptions), Paul Hindemith, Charles Ives, Alberto Ginastera, Heitor Villa-Lobos, Olivier Messiaen, Samuel Barber, Leonard Bernstein, Norman Dello Joio, Gyorgy Ligeti, OR Pierre Boulez. **N.B.** The date of composition and the source of this information must be indicated on the Submitted Competition Program form, e.g., AARON COPLAND, *Piano Variations*, 1930 (Boosey & Hawkes). Hinson, Maurice, *Guide to the Pianist's Repertoire*, 2nd ed. Indiana University Press, 1987, p. 213. If using a late 20th-century or a 21st-century work, a written permission from the publisher and/or composer must be attached to the Submitted Competition Program.
NATIONAL FINALS (minimum program length: 25 minutes)	**1. Commissioned work for Piano and Flute by Josefino Chino Toledo** (approx. 6 minutes in length) **2. Any published work written for Piano and Orchestra** **N.B.** If using a late 20th-century or a 21st-century work, a written permission from the publisher and/or composer must be attached to the Submitted Competition Program.

B. A work already performed in one Competition Stage may not be repeated in any of the other two remaining Stages.

III. PIECES TO BE SUBMITTED

A. The participant must submit three (3) clear photocopies (hard copies) of each piece to be performed in the Elimination and in the Semifinal Rounds according to the following schedule:
   1. For Elimination: No later than 12 noon of November 12, 2017
   2. If the participant progresses to the Semifinal Round: No later than 12 noon of November 18, 2017
   3. If the participant progress to the National Finals, he/she must submit five (5) clear photocopies (hard copies) of the work for piano and orchestra no later than 12 noon of November 20, 2017.

B. The copies must bear no distinguishable identification mark(s) other than the participant's name written in pencil on each title page. Copies sent via registered mail or courier service must reach the NAMCYA Secretariat no later than the specified time and date for each Competition Stage stated above. Failure to submit the complete number of copies by the given deadline for each stage may be grounds for disqualification.

C. Submitted copies of the pieces shall be returned to the participant after the corresponding Competition Stage has been accomplished.

IV. PERFORMANCE PARAMETERS

A. The Submitted Competition Program may not be altered or changed without prior written consent from the Chairman of the Piano Competition through the NAMCYA Secretariat. The written request for alteration or change must reach the NAMCYA Secretariat no later than fourteen (14) calendar days before the scheduled date of the corresponding Competition Stage.

B. All pieces, except the Commissioned Work, must be performed from memory in all Stages of the Competition. Only the accompanist for the Finals may use a score.

C. Each Finalist must bring his/her own accompanist for the work for Piano and Orchestra.

D. In the Semifinal Round, the Jury may, at any time and for whatever reason, during the course of the participant's performance, interrupt and ask him/her to proceed to the next piece, movement or section, or exit from the stage.

E. All participants must be prompt and prepared to adjust to any contingent changes in schedule during each Competition Stage. No-show when a participant is called to perform is an instant disqualification.

V. THE COMMISSIONED WORK

The work commissioned for the 2017 NAMCYA Piano Senior Category is for Flute and Piano by Josefino Chino Toledo. The inclusion of this genre is to emphasize the growing importance of collaborative performance in the professional music world. There will be only one (1) official flautist who will play for all the Finalists. Each Finalist will have equal opportunity to rehearse with the official flautist before the National Final Round of the Competition. Rehearsal schedule and venue will be announced shortly after the conclusion of the Semifinals.

VI. ADJUDICATION

Each Competition Stage will have a panel of judges who have been carefully selected based on their competition and performance achievements and experience. From the Elimination Round, a maximum of six (6) Semifinalists will be selected. From the Semifinal Round, a maximum of four (4) Finalists will be selected. There are five (5) Prizes for this year's Piano Senior Category: First Prize, Second Prize, Third Prize, an Honorable Mention, and a Special Prize for the Best Performance of the Commissioned Work. However, the Jury reserves the right to withhold any award according to their collective decision.

VII. DRESS CODE

Attire and demeanor for each performance should be decent and appropriate to the occasion.

VIII. The applicant must conform strictly to the repertoire requirements stated herein. Any anomaly or questionable information submitted may be grounds for disqualification.

IX. The final decisions of the Jury shall be irrevocable.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS

FORM 1-SENIOR PIANO
COMPETITION PROGRAM

Name: (Last, First, Middle) Region:
Date of Birth:

ELIMINATION ROUND (One Prelude and Fugue, One Virtuosic Etude, One Nocturne/Two Lieder Ohne Worte, in order of performance, 20 minutes maximum)

Complete Title (with key, opus number, etc)	Name of Composer with Year of birth and death	Duration (in minutes)
1.		
2.		
3.		
(4.)		

SEMIFINAL ROUND (Baroque, Classical, Romantic, 20th/21st century, 50-60 minutes, in order of performance)

Complete Title (with key, opus number, etc)	Name of Composer with Year of birth and death	For 20th/21st century: Year of Composition and source (book, publisher, edition, year)	Duration (in minutes)
1.			
2. Sonata (indicate movements)			
3.			
4.			

FINAL ROUND (Commissioned Work and Choice piece for piano and orchestra, 25 minutes minimum, in order of performance)

Complete Title (with key, opus number, etc)	Name of Composer with Year of birth and death	Duration (in minutes)
1. Commissioned Work for Flute and Piano	Josefino Chino Toledo	approx. 6 minutes
2. Concerto (indicate movements, if applicable)		

Submitted by: (signature over printed name of competitor)

Noted by: signature over printed name of teacher/mentor - (optional)

NAMCYA STRINGS, Senior Category
Violin and Lower Strings (Viola, Violoncello & Contrabass)
Additional and Specific Guidelines, Rules and Regulations

I. ELIGIBILITY
Contestant must be at least 19 years old but not older than 30 years old on November 22, 2017.

II. REPERTOIRE LIST
Please refer to list below for the prescribed repertoire for each instrument:

VIOLIN J. S. Bach. Contestants choose one of the following sets: • Adagio and Fuga from the Sonata No. 1 in G minor, BWV 1001 • Any 3 dances from the Partita No. 1 in B minor, BWV 1002 • Grave, Fuga and Allegro from Sonata No. 2 in A minor, BWV 1003 • Grave, Allemande and Allegro from Sonata No. 2 in A minor, BWV 1003 • Allemande, Courante and Sarabande from the Partita No. 2 in D Minor, BWV 1004 • Chaccone from the Partita No. 2 in D Minor, BWV 1004 • Adagio, Fuga and Allegro assai from the Sonata No. 3 in C major, BWV 1005 • Adagio, Largo and Allegro assai from the Sonata No. 3 in C major, BWV 1005	Sonatas • W. A. Mozart (except for the youth sonatas) • L. van Beethoven	Concertos • Barber, Op. 14 • Beethoven • Brahms, Op. 77 • Bruch, Concerto 2 or Scottish Fantasy • Buenaventura • Dvorak, Op. 53 • Glazunov, Op. 82 • Khachaturian • Lalo, Symphonie Espagnole • Mendelssohn, Op. 64 • Paganini, Concerto 1 or 2 • Prokofiev, Concerto 1 or 2 • San Pedro • Saint-Saens, Concerto No. 3 • Sibelius, Op. 47 • Tchaikovsky, Op. 35 • Vieuxtemps, Concerto 4 or 5 • Wieniawski, Op. 14 (or equivalent)
VIOLA J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012, transcribed for Viola Contestants choose one suite from the following sets • Suites 1-4: Prelude and 2 dances • Suites 5 and 6: Prelude and dance	Sonatas •Beethoven (ex. Cello Sonata No.3 Op. 69 transcribed for viola) • Schubert (or equivalent)	Concertos • Bartok • Denissow • Fricker • Harbison • Hindemith, Der Schwanendreher • Milhaud • Penderecki • Piston • Porter • Schnittke • Walton (or equivalent)

VIOLONCELLO J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012 Contestants choose one suite from the following sets: • Suites 1-4: Prelude and 2 dances • Suites 5 and 6: Prelude and dance	Sonatas • Beethoven • Schubert	Concertos • Barber, Op. 22 • Brahms • Dvorak, Op. 104 • Elgar • Lalo, Concerto in D minor • Saint-Saens, Op. 33 • Schumann, Op. 129 • Vieuxtemps • Tchaikovsky, Rococo Variations • Shostakovich (or equivalent)
CONTRABASS J. S. Bach. Suites for unaccompanied cello, BWV 1007-1012, transcribed for contrabass Contestants choose one suite from the following sets: • Suites 1-4: Prelude and 2 dances • Suites 5 and 6: Prelude and dance	Sonatas • Beethoven (ex. Horn Sonata, Op. 17, transcribed for contrabass) • Schubert (or equivalent)	Concertos • Bottesini • Henze • Hertl • Koussevitzky, Op 3 • Sankey • Schuller • Simandl (or equivalent)

B. Please refer to the Suggested Repertoire List for repertoire requirements. 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, Ms. Denise Santos Huang, shall be sent through the NAMCYA Secretariat email address: info@namcya.com.

C. 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 Secretariat, at least 10 working days before the scheduled live auditions. The letter must be signed by the contestant and/or teacher/coach, and should include a clear photocopy of the new score.

III. COMPETITION STAGES AND PROGRAM

A. **ELIMINATION ROUND: November 17, 2017,** Metro Manila (exact time and venue will be announced later), in the form of a Live Audition. 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. Unaccompanied work by J. S. Bach

B. **SEMI-FINAL ROUND: November 19, 2017,** Metro Manila venue to be announced. To participate in the finals level, no more than 5 candidates from the upper strings and 5 from the lower strings will be chosen.

1. Complete Sonata (Classical)

C. **FINAL ROUND: November 22, 2017,** Cultural Center of the Philippines
1. Complete Concerto (Romantic/20th century)
2. Contest Piece

IV. OTHER REGULATIONS

A. The Board of Judges at the Auditions and Semi-Finals Round may, at any time, interrupt the contestant during the course of performance, and ask him/her to proceed to the next movement.
B. The order of performances will be determined by a drawing of lots and will be maintained throughout the competition.
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 are encouraged.
D. All compositions, with the exception of the sonata and contest piece, must be performed from memory, although a fully memorized repertoire is preferred.
E. The contestant shall be responsible for his/her own accompanist.
F. Non-compliance and falsification of any of the Competition Requirements shall be sufficient grounds for disqualification.
G. The final decisions of the Jury shall be irrevocable.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-SENIOR STRINGS 2017
COMPETITION REPERTOIRE **INSTRUMENT:** _____

Name (Last, First, Middle): _____ **Region:** _____

Date of Birth: _____

ELIMINATION ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)
	J.S. Bach	

SEMIFINAL ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)

FINAL ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)
1.		
2. CONTEST PIECE		

Submitted by: _____
(signature over printed name of competitor)

Noted by: _____
(signature over printed name of teacher/mentor) - (optional)

NAMCYA VOICE COMPETITION, Senior Category

Additional and Specific Guidelines, Rules and Regulations

I. ELIGIBILITY

A. The competition is open to all singers of Filipino citizenship residing in any country.
B. Competitors must have reached 20 years of age by August 1, 2017 and must not be older than 30 years on November 22, 2017.
C. There shall be NO Voice Classification Division. The competition is open to all Voice Types (Soprano, Mezzo-soprano, Alto/Contralto, Countertenor, Tenor, Baritone, Bass Baritone, Bass), which the competitor must indicate in the application form.

II. REPERTOIRE REQUIREMENTS

A. The Competitor must prepare a repertoire of seven (7) songs, hereafter referred to as SUBMITTED REPERTOIRE, consisting of the following:

1. Two (2) Arias from Opera, Operetta, Oratorio, and/or Cantata, in original language, in original key, and in contrasting styles.
    a. 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.
    b. Arias must be sung with recitative and/or cabaletta/cavatina, IF PRESENT.
    c. Filipino arias may be included.
2. Three (3) Art Songs in at least 2 different languages: Italian, French, Spanish, German, or English. The Art Songs must be sung in original language. Works which have been transposed into another key in internationally known editions may be performed as suited to the competitor's vocal classification.
3. Two (2) Songs by a Filipino Composer
    a. Art Songs, including Kundiman, Kumintang, and the like; and/or Transcription of Folk Songs for Solo Voice and Piano
        i. At least One (1) song should be in a Filipino language.
        ii. 2nd song may be in any language (Filipino or foreign) to which the music was set.

B. A soft copy of the Commissioned Contest Piece which will be sung only in the National Finals, will be sent to the competitors by e-mail on Oct. 13, 2017. The Contest Piece is the property of NAMCYA, and is strictly for the use of the NAMCYA 2017 Voice Competition.

C. All pieces must be performed with live piano accompaniment.

D. All pieces must be performed from memory, without the aid of scores.

III. COMPETITION STAGES AND PROGRAM

A. The competition shall consist of Three Rounds.

1. ELIMINATION ROUND: November 17, 2017, Metro Manila (exact time and venue will be announced later), in the form of a Live Audition.
    a. The competitor must perform Three (3) pieces of his own choice from his Submitted Repertoire, one of which must be an Aria. The competitor must sing in at least two different languages and contrasting styles. The competitor shall decide as to the order of his program.
    b. The audience will not be admitted in this round.
    c. The Jury will be entitled to listen partially to the chosen pieces.
    d. A MAXIMUM of 12 competitors will be chosen to proceed to the next round. Qualifiers shall be informed, either in person, by text message, and/or email, between 30 minutes and 2 hours after the last competitor has sung.

2. SEMI-FINAL ROUND: November 19, 2017, Metro Manila venue to be announced. MAXIMUM of TWELVE (12) SEMIFINALISTS
    a. All semifinalists must perform three (3) pieces from the Submitted Repertoire:
        i. One (1) piece of the competitor's choice, not sung in the previous stage.
        ii. Two (2) pieces chosen by the Jury from the Submitted Repertoire, which shall be announced one hour before the competition. These two pieces may or may not have been sung in the previous stage.
    b. The Semifinals will be open to the public.
    c. The order of performance of the competitors shall be determined by drawing lots.
    d. A MAXIMUM of 6 competitors shall advance to the Last and Final Round. The Finalists shall be announced onstage after jury deliberation.

3. NATIONAL FINALS: November 22, 2017, 5:00 o'clock PM, CCP Little Theater. MAXIMUM of SIX (6) FINALISTS
    a. Finalists must perform from their Submitted Repertoire a Program of a minimum of 15 minutes and a maximum of 20 minutes including the Commissioned Contest Piece, in any order he/she may choose.
    b. Time will start at the beginning of the first piece until the end of the last piece. Penalty Points regarding the singing time limits shall be determined by the Jury.
    c. All Finalists must perform with the Official Pianist appointed by the NAMCYA.
    d. The Final Round will be open to the public.
    e. The order of performance of the competitors shall be determined by drawing lots.

IV. FORMS AND PIECES TO BE SUBMITTED

A. In addition to the General Requirements in the Application Packet, each competitor must likewise submit the following (hand-carried or sent via post to NAMCYA):
   1. Five (5) copies of their SUBMITTED REPERTOIRE and the CHOICE PIECES, in the format found at the last pages of these guidelines, and bearing the applicant's name and signature; signature of the Teacher/Mentor/Instructor is optional.
   2. Five (5) copies of their Program for the National Finals, after receipt of the soft copy of the Contest Piece, i.e. after October 15, 2017 and no later than October 30, 2017.
   3. Five (5) copies of the scores listed in the Submitted Repertoire.

B. Applications must be submitted as directed or will otherwise be considered invalid.
C. Changes in the Submitted Repertoire and Choice Pieces will not be accepted after the closing date of the application.

V. COLLABORATING PIANIST

A. The Competitor must bring his own pianist for both the Elimination and the Semifinal Rounds.
B. NAMCYA will provide 2 pianists for the National Finals, free of charge.
   1. Finalists are required to perform at the Finals only with the official pianists of NAMCYA.
   2. A compulsory rehearsal with the NAMCYA pianists will be held on Nov. 20, 2017, free of charge. Exact time and venue will be announced at a later date.
      a. Should the competitor wish to have more rehearsals with the pianist, he may do so upon agreement with the pianist and at his own expense.
   3. Finalists will draw lots to determine their specific pianist.

VI. DRESS CODE

It is recommended that all competitors and their pianists, in all stages of the competition, dress appropriately for stage performance and with respect to the audience.

VII. Non-compliance and falsification of any of the Voice Competition Requirements shall be sufficient grounds for disqualification.

VIII. The final decisions of the Jury shall be irrevocable.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-SENIOR VOICE
SUBMITTED REPERTOIRE LIST

Name: (Last, First, Middle) Region:
Date of Birth:
Voice Type:

ARIAS

Title	Title of Oratorio/Cantata/ Opera/Operetta	Composer	Duration
1.			
2.			

ART SONGS

Title	Composer	Duration
1.		
2.		
3.		

FILIPINO SONGS

Title	Composer	Duration
1.		
2.		

Submitted by:
(signature over printed name of competitor)

Noted by:
(signature over printed name of teacher/mentor) - (optional)

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 2-SENIOR VOICE 2017
COMPETITION REPERTOIRE – ELIMINATION AND SEMIFINAL ROUNDS

Name: (Last, First, Middle) Region:
Date of Birth:
Voice Type:

ELIMINATION ROUND (ONE MUST BE AN ARIA; AND IN ORDER OF PERFORMANCE)

Title	Title of Oratorio/Cantata/ Opera/Operetta	Composer	Duration
1.			
2.			
3.			

SEMIFINAL ROUND

Title	Title of Oratorio/Cantata/ Opera/Operetta	Composer	Duration
COMPETITOR'S CHOICE* 1.			
JURY CHOICE** 1.			
2.			

Submitted by:
(signature over printed name of competitor)

Noted by:
(signature over printed name of teacher/mentor) - (optional)

* Not sung in the previous round.

** To be handwritten and countersigned by a Jury member on the day of the competition.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 3-SENIOR VOICE
COMPETITION REPERTOIRE – FINALS PROGRAM
Submit on or before October 30, 2017

Name: (Last, First, Middle) Region:
Date of Birth:
Voice Type:

FINALS PROGRAM (15-20 MINUTES, INCLUDING CONTEST PIECE, AND IN ORDER OF PERFORMANCE)

Title	Title of Oratorio/Cantata/ Opera/Operetta	Composer	Duration
1.			
2.			
3.			
4.			

Submitted by:
(signature over printed name of competitor)

Noted by:
(signature over printed name of teacher/mentor) - (optional)

NAMCYA BRASS COMPETITION, Senior Category

Additional and Specific Guidelines, Rules and Regulations

I. ELIGIBILITY

A. Not less than 15 years old on August 1, 2017 and not more than 30 years old on November 21, 2017.
B. The category will have two sub-categories: Upper Brasses and Lower Brasses.

II. REPERTOIRE LIST

A. Following is the prescribed Repertoire List for each brass instrument:

TRUMPET

1. Ropartz – Andante et Allegro
2. Goedicke – Concert Etude
3. Enesco – Legend
4. Hummel – Concerto
5. Bozza – Caprice or Rustiques
6. Brandt – Concertpiece 1 or 2
7. Honegger – Intrada
8. Haydn – Concerto
9. Piccolo optional Tartini Concerto in D dur
10. Fasch – Concerto in D dur
14. Theme and Variations from "Norma" (J.B. Arban)
15. Concert Piece No. 1 (Brandt)
16. Concert Piece No. 2 (Brandt)
17. Trumpet Concerto in F minor (Oskar Böhme)
18. Trumpet Concerto in C minor (Vladimir Peskin)

TROMBONE

1. Ferdinand David Concertino in Es Durop. 4
2. Launy Grondahl Concerto
3. Henry Tomasi, Concerto
4. Frank Martin Ballade
5. Paul Hindemith Sonate
6. Eugene Bozza Ballade
7. Camille Saint-Saens Cavatine/ Bernhard Krol Capprichio
8. Joseph Guy Ropartz Piece en mi Bemol

HORN

1. Gliere Horn Concerto
2. W.A. Mozart Horn concerto nr. 2 and 4
3. R. Strauss Concerto Nr. 1
4. R. Strauss Concerto Nr. 2
5. Francais Divertimento
6. Dukas Paul Villanelle pour Cor et Piano
7. Cherubini 2 Sonaten

TUBA

1. Rodger Vaughan, Concert piece nr. 1
2. Malcolm Arnold, Fantasy for Tuba
3. Ralph Vaugham Williams ,Concerto

III. COMPETITION STAGES AND PROGRAM

A. ELIMINATION ROUND: November 16, 2017, Metro Manila (exact time and venue will be announced later), in the form of a Live Audition.
   1. Trumpet (choose one): Alexander Goedicke – Concert Etude Op. 49, Anthony Plog – "Postcards" for Solo Trumpet, Bohuslav Martinu – "Sonatine", Theo Charlier – "Solo De Concours"
   2. Trombone: Darius Milhaud – Concertino D'Hiver (Winter Concerto) Op. 327
   3. Horn: Ludwig van Beethoven – Horn Sonata in F major Op. 17
   4. Tuba: Andrea Catozzi – Beelzebub Air Varie

B. SEMI-FINAL ROUND: November 18, 2017, Metro Manila venue to be announced
   1. Any First Movement from the Prescribed Repertoire List.

C. FINAL ROUND: November 21, 2017, Cultural Center of the Philippines
   1. Any Full Concerto from the Prescribed Repertoire List.

IV. PERFORMANCE PARAMETERS

A. For all levels of the competition, all pieces to be performed should be chosen from the Prescribed Repertoire List.
B. All pieces, whether contestant's choice or contest piece, must be memorized and performed without scores.
C. Contestant must bring his/her own instrument, accessories (as needed) and piano accompanist.
D. Attire for all levels of competition should be semi-formal, decent and appropriate for stage performance.
E. The submitted repertoire for all competition levels may not be changed, altered, or otherwise modified after the Application Packet has been submitted and received by the NAMCYA Secretariat.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-SENIOR BRASS 2017
COMPETITION REPERTOIRE

INSTRUMENT: _____

Name (Last, First, Middle): _____ **Region:** _____

Date of Birth: _____

ELIMINATION ROUND (piece from prescribed program)

Complete Title of Piece and movements	Composer	Duration (mm:ss)
1.		

SEMIFINAL ROUND (any first movement from prescribed repertoire list)

Complete Title of Piece and movements	Composer	Duration (mm:ss)
1.		

FINAL ROUND (any full concerto from prescribed repertoire list)

Complete Title of Piece and movements	Composer	Duration (mm:ss)
1.		

Submitted by:
(signature over printed name of competitor)

Noted by:
(signature over printed name of teacher/mentor) - (optional)

NAMCYA WOODWINDS, Senior Category
Flute, Clarinet, Oboe, Bassoon
Additional and Specific Guidelines, Rules and Regulations

I. ELIGIBILITY

Not less than 18 years old on August 1, 2017 and not more than 30 years old on November 21, 2017.

II. REPERTOIRE LIST

FLUTE

ELIMINATION ROUND

Mozart Flute Concerto in G major, K.313/285c, 1st & 2nd movement with cadenza, if applicable.

SEMIFINAL ROUND

SONATA form (Romantic to Modern)
- SERGEY PROFOKIEV Flute Sonata, Op.94
- FRANCIS POULENC Flute Sonata, FP 164
- JOHANN NEPOMUK HUMMEL Flute Sonata, Op.50
- CARL REINECKE Sonata 'Undine', Op.167
- Other sonata w/ equivalent level of technical & expressive difficulty

FINAL ROUND

CONTEST PIECE & CONCERTO (Classical to Modern)
- CONTEST PIECE (to be announced)
- JACQUES IBERT Flute Concerto
- CARL NIELSEN Flute Concerto, FS 119
- CARL REINECKE Flute Concerto, Op.283
- FRANCOIS DEVIENNE Flute Concerto No.2 in D major
- FRANCOIS DEVIENNE Flute Concerto No.3 in G major
- BERNHARD MOLIQUE Flute Concerto, Op.69
- SAVERIO MERCADANTE Concerto in E minor
- Other concerto w/ equivalent level of technical & expressive difficulty

OBOE

ELIMINATION ROUND

Mozart Oboe Concerto in C major, K.314/271k, 1st & 2nd movement with cadenza, if applicable.

SEMIFINAL ROUND

SONATA form (Romantic to Modern)
- CAMILLE SAINT-SAENS Oboe Sonata, Op.166
- FRANCIS POULENC Oboe Sonata, FP 185
- FRANCOIS DEVIENNE Oboe Sonata No.1, 2, 3 Op.70
- FRANCOIS DEVIENNE Oboe Sonata No.1, 2, 3 Op.71
- Other sonata w/ equivalent level of technical & expressive difficulty

FINAL ROUND

CONTEST PIECE & CONCERTO (Classical to Modern)

CONTEST PIECE (to be announced)
RICHARD STRAUSS Oboe Concerto, TrV 292
BOHUSLAV MARTINU Oboe Concerto, H.353
RALPH VAUGHAN WILLIAMS Oboe Concerto
VINCENZO BELLINI Oboe Concerto
Other concerto w/ equivalent level of technical & expressive difficulty

CLARINET

ELIMINATION ROUND

Mozart Clarinet Concerto in B-flat major, K.191/186e 1st & 2nd movement with cadenza, if applicable

SEMIFINAL ROUND

SONATA form (Romantic to Modern)

JOHANNES BRAHMS Sonata No. 1, 2
FRANCIS POULENC Sonata
RHEINBERGER Sonata
MAX REGER Sonata No.1, 2
LEONARD BERNSTEIN Sonata for Clarinet
Other sonata w/ equivalent level of technical & expressive difficulty

FINAL ROUND

CONTEST PIECE & CONCERTO (Classical to Modern)

CONTEST PIECE (to be announced)
CARL MARIA VON WEBER Concerto No. 1, 2
AARON COPLAND Clarinet Concerto
LOUIS SPOHR Clarinet Concerto No.1, 2, 3, 4
BERNHARD HENRIK CRUSELL Clarinet Concerto No.2
NIKOLAY RIMSKY KORSAKOV Clarinet Concerto
CARL PHILIPP STAMITZ Clarinet Concerto No.3
FRANZ HOFFMEISTER Clarinet Concerto in Bb
Other concerto w/ equivalent level of technical & expressive difficulty

BASSOON

ELIMINATION ROUND

Mozart Bassoon Concerto in B-flat major, K.191/186e 1st & 2nd movement with cadenza, if applicable.

SEMIFINAL ROUND

SONATA form (Romantic to Modern)

ALEXANDRE TANSMAN Sonatine pour bassoon et piano
CAMILLE SAINT-SAENS Sonata, Op. 168 - Bassoon and Piano
FRANCOIS DEVIENNE Sonata 1, 2
Other sonata w/ equivalent level of technical & expressive difficulty

FINAL ROUND

CONTEST PIECE & CONCERTO (Classical to Modern)

CONTEST PIECE (to be announced)
CARL MARIA VON WEBER Bassoon Concerto in F major, Op.75
JOHANN NEPOMUK HUMMEL Grand Concerto in F Major
LUDWIG MILDE Bassoon Concerto No.2 in F minor
ROSSINI Concerto for Bassoon and orchestra
Other concerto w/ equivalent level of technical & expressive difficulty

III. COMPETITION STAGES AND PROGRAM

A. ELIMINATION ROUND
   1. MOZART Concerto originally composed for the instrument: 1st and 2nd movements with cadenza, if applicable

B. SEMIFINAL ROUND
   1. SONATA form (Romantic to Modern, Prescribed Repertoire List)

C. FINALS ROUND
   1. CONTEST PIECE (will be distributed upon submission of application)
   2. CONCERTO (Classical to Modern, Prescribed Repertoire List)

IV. PERFORMANCE PARAMETERS

A. The submitted repertoire for all competition levels may not be changed, altered, or otherwise modified after the Application Packet has been submitted and received by the NAMCYA Secretariat.
B. For all competition levels, all pieces to be performed should be chosen from the Prescribed Repertoire List.
C. If the chosen piece is not on the Repertoire List, the contestant should write a letter of request to the Chairman of the Woodwinds Competition through the NAMCYA Secretariat.
D. Contestants who perform works different from those in the submitted Repertoire List without the approval of the Chairman of the Woodwinds Competition, shall be disqualified.
E. Contestant must bring his/her own instrument, accessories (as needed) and piano accompanist.
F. Attire for all levels of competition should be semi-formal, decent and appropriate for concert performance.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-SENIOR WOODWINDS 2017
COMPETITION REPERTOIRE **INSTRUMENT:** _____

Name (Last, First, Middle): _____ **Region:** _____
Date of Birth: _____

ELIMINATION ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)
	W.A. Mozart	

SEMIFINAL ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)

FINAL ROUND

Complete Title of Piece and movements	Composer	Duration (mm:ss)
1.		
2.		

Submitted by: _____
(signature over printed name of competitor)

Noted by: _____
(signature over printed name of teacher/mentor) - (optional)

NAMCYA CHILDREN'S SOLO RONDALLA INSTRUMENTS COMPETITION (BANDURIA, LAUD, OCTAVINA)

Additional and Specific Guidelines, Rules, And Regulations

I. ELIGIBILITY

Competitor should be not more than 12 years old by November 23, 2017.

II. REPERTOIRE AND PERFORMANCE REQUIREMENTS

A. The contestant must be accompanied by one (1) guitar player only; no other instruments shall be used as accompaniment except the guitar.

B. New repertoire, substitutions and/or changes are applicable for the Semi-Finals level only. Letter of request must be addressed to the Chairperson of the Competition, Atty. Orlando J. Ocampo, through the NAMCYA Secretariat and signed by: (1.) Contestant, (2.) Parent(s) or legal guardian, and (3.) Teacher/Coach. One (1) clear copy of the new score(s) shall be attached. The written request must be at the NAMCYA Secretariat at least ten (10) working days before the scheduled date of the competition, and approved by the Competition Chairperson.

C. Contestants who perform pieces not listed in the Submitted Repertoire without the written consent/approval of the Chairman of the Solo Rondalla Instrument Competition shall be disqualified.

III. COMPETITION STAGES AND PROGRAM

A. ELIMINATION ROUND
   1. One piece: Contestant's choice

B. SEMIFINAL ROUND (Maximum eight (8) minutes total playing time, different from the piece in the Elimination Round)
   1. One Filipino piece
   2. One Foreign piece

C. FINAL ROUND
   1. One piece performed in the Semi-final Round
   2. Contest Piece to be distributed to Semifinals qualifiers

IV.PERFORMANCE PARAMETERS

A. While performance attire is NOT a criterion for the competition, it should be decent, age-appropriate and simple.

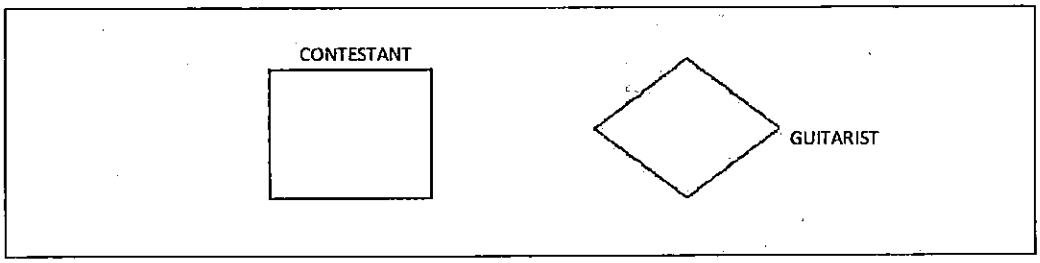
B. Pieces must be arranged for two (2) parts - soloist and guitar accompaniment.

C. The Contestant must perform all pieces from memory and without scores. Only the guitar accompanist may perform with scores.

D. The performance sequence is the contestant's option.

E. The Panel of Judges will consider the level of difficulty of the pieces in their deliberation in the Video Eliminations and Semi-Finals Levels.

F. The stage seat plan is fixed as shown below. Only minor adjustments (such as distance between seats) and only such as will be allowed by the Judges shall be permitted.



NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-CHILDREN'S SOLO RONDALLA INSTRUMENT 2017
COMPETITION REPERTOIRE **INSTRUMENT:** _____
Name (Last, First, Middle): _____ **Region:** _____
Date of Birth: _____

ELIMINATION ROUND (Contestant's choice)

Complete Title (include Opus number, movement number and/or name)	Composer	Duration
1.		

SEMIFINAL ROUND (One Filipino and one foreign)

Complete Title (include Opus number, movement number and/or name)	Composer	Duration
1.		
2.		

Submitted by:
(signature over printed name of competitor)

Noted by:
(signature over printed name of teacher/mentor) - (optional)

NAMCYA CHOIR COMPETITION Categories A (Children) and C (College)

Additional and Specific Guidelines, Rules And Regulations

I. ELIGIBILITY AND MEMBERSHIP

A. Citizenship and Age Eligibility

1. Children's Choir Category (Category A). The competition is open to all children's choirs of equal voices based in an educational institution, church, civic, religious or cultural organization whose members are:
    a. Filipino citizens
    b. Must be at least 8 years old by August 1, 2017 but not older than 14 years old by November 26, 2017.
2. College Choir Category (Category C). The competition is open to mixed choirs based in an educational institution, church, civic, religious or cultural organization, and/or community, whose members are:
    a. Filipino citizens
    b. Must be at least 16 years old by August 1, 2017 but not older than 26 years old by November 26, 2017.
    c. The choir must be an SATB mixed choir, with soprano, alto, tenor, and bass parts. The four parts may be further divided according to the requirements of the piece/s to be sung.
    d. The voicing of the parts refers to the appropriate ranges of soprano, alto, tenor, and bass parts as sung by a mixed (male and female choir). It does not refer to the gender of the singers singing those parts. Trained male *sopranistas* and countertenors can sing the soprano and alto parts, and female contraltos can sing the tenor parts, if the conductor so chooses.

B. 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 to be performed should come from within the choir.

C. Conductors and singers may perform with one choir only in all competition levels (Regional, Regional Center and National).

D. Accompanists may play for more than one choir during the Regional and Regional Center competitions. However, in the National Final competition, they may play for one choir only.

E. International choral competitions have no bearing on the artistic standards of the NAMCYA. Therefore, choirs which have previously won in international competitions are eligible to compete in the NAMCYA as long as all the pertinent rules and regulations are complied with.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. ELIMINATION ROUND (VIA VIDEO SCREENING)

Repertoire: Two (2) songs from the choir's existing repertoire, preferably contrasting in style and character.

NOTE: At *least one (1) piece should be performed a cappella - originally intended for and written with no instrumental accompaniment.*

B. SEMIFINAL ROUND (REGIONAL LIVE COMPETITIONS)

All three (3) pieces must not have been previously performed in the Regional Level.

1. One (1) original composition or arrangement from the choir's cultural region.
2. One (1) Renaissance period composition (1400 – 1640)
3. One (1) piece of the choir's choice.

NOTE: *At least one (1) of the above pieces should be performed* a cappella, *originally intended for and written with no instrumental accompaniment. The total singing time must not exceed fifteen (15) minutes. For music pieces transcribed for SSA/ SSAA/ SATB by a musician other than the composer, a written authorization to transcribe for such must be obtained from the composer. Renaissance pieces obtained from the Choral Public Domain Library (www.cpdl.org) may be freely used.*

C. FINAL ROUND (TO BE HELD AT THE CULTURAL CENTER OF THE PHILIPPINES)

The two (2) choice pieces must not have been previously performed in the previous rounds.

1. Obligatory Piece: The obligatory piece will be distributed in PDF format on October 10, 2017.
2. Choice piece: One (1) original a cappella composition or arrangement by a Filipino composer/ arranger, preferably but not necessarily representative of the choir's province, region or linguistic group.
3. Choice piece: One (1) original composition or arrangement by a foreign (non-Filipino) composer from the 20th or 21st Centuries.

NOTE: *At least one (1) of the choice pieces should be performed* a capella - *originally intended for and written with no instrumental accompaniment. The total singing time must not exceed fifteen (15) minutes. For music pieces transcribed for SSA/ SSAA/ SATB by a musician other than the composer, a written authorization to transcribe for such must be obtained from the composer.*

A performance license/ composer's written permission must be obtained by the choirs from the composer or publisher. In the absence of such, one original copy of the published music sheet should be submitted to the NAMCYA secretariat. All documents should be submitted 7 days prior to the competition date.

Additional Rules for Program

a. Choice pieces are NOT to be repeated within the levels of competition.
b. All choice competition pieces in the Regional Center and the National Finals Level shall be approved in writing by the Chairman of the Choir Competition.
c. Only live accompaniment shall be allowed. The use of any kind of playback or soundtrack is strictly prohibited.
d. The Group leader/Conductor shall be responsible for obtaining performance rights and/or written permission from composers, arrangers, and/or music publishers at all levels of the Competition, except for the contest piece to be distributed by the NAMCYA which shall be strictly for NAMCYA Competition use only.
e. Original compositions by 20th and 21st century composers must be performed in the original key unless the composer has given written instruction/permission regarding transposition of keys.
f. Except for the chosen Renaissance pieces, transposition or any other version of the pieces is not allowed.
g. Choral and instrumental requirements of the scores must be strictly observed.
h. Any request for changes in the choir's submitted program, membership, and/or staff after the submission of the Application Packet have to be made in writing by the Conductor or Group Leader and received by the NAMCYA Secretariat at least two (2) weeks before the scheduled competition (applicable only to the regional-center competitions). The request is to be addressed to the Chairman of the Choir Competition through the NAMCYA Secretariat. The Chairman shall approve or disapprove said change(s) also in writing and the Choir will be notified thereof. Unauthorized substitutions will not be allowed and will be considered a ground for disqualification.
i. Any request for changes in the choir's submitted program **for the finals**, membership, and/or staff must be made in writing by the Conductor and received by the NAMCYA Secretariat by October 20, 2017. The request is to be addressed to the Chairman of the Choir Competition through the NAMCYA Secretariat. The Chairman shall approve or disapprove said change(s) also in writing and the Choir will be notified thereof. Unauthorized substitutions will not be allowed and will be considered a ground for disqualification.

III. PERFORMANCE

A. Choirs must perform in presentable attire with no identifying marks (e.g., school or residence indications).
B. Songs may be performed in any order.
C. Use of scores is not permitted, except for the conductor.
D. The judges shall consider the level of difficulty of the performed pieces in their adjudication.
E. Choreography or movements which form an integral part of the basic structure of the compositions (e.g. hand claps, foot stomps, body percussion, etc.) are permitted.
F. Accompaniment is limited to piano, guitar, or other instruments specified in the score. Use of any electronic instruments and/or recorded accompaniment (minus-one) is not allowed. Electronic keyboard may be allowed in the Elimination and Semifinal rounds.

G. In the Semifinal and National Finals competitions, the total duration of the performance onstage must not be less than 8 minutes and not more than 15 minutes. Timing starts at the beginning of the first piece and ends with the last note of the last piece. A penalty of three (3) points per minute or a fraction thereof shall be deducted from the final tabulated score for any under time or overtime.

IV. PIECES TO BE SUBMITTED

Submit three clear copies of the pieces for the Elimination Round, and one copy of the pieces for the Semifinal and Final Rounds by August 1, 2017. Additional copies of pieces will be requested as the choirs qualify in the next rounds. On the first page of each piece, write in pencil the name of the choir and which Competition Level the piece will be sung.

V. CRITERIA FOR JUDGING

A. MUSICALITY (Interpretation, expression, style)
B. TECHNICAL COMPETENCY (Intonation, rhythm, diction, dynamics)
C. CHORAL BLEND (balance, tone quality, sound projection) stylistic interpretation)
D. OVERALL ARTISTIC IMPRESSION

Decisions of the adjudicators are final and cannot be contested.

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS

FORM 1-CHOIR CATEGORY
COMPETITION PROGRAM

Sub-Category: ( ) CHILDREN'S **( ) ADULT** **Region: _____**

Group Name: _____

ELIMINATION ROUND (Two contrasting songs, in order of performance)

Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
1.		
2.		

SEMIFINAL ROUND (Three songs: Regional song, Renaissance, Choice, in order of performance)

(Please edit in order of performance)	Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
Regional song	1.		
Renaissance	2.		
Choice	3.		

FINAL ROUND (Contest Piece, two choice pieces)

(Please edit in order of performance)	Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
Obligatory	1.		
Choice (Filipino composer)	2.		
Choice (foreign composer)	3.		

Submitted by: (signature over printed name of conductor)

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 2-CHOIR CATEGORY
LIST OF MEMBERS
Sub-Category: ( ) CHILDREN'S ( ) ADULT Region: _____

Group Name: _____

List members according to vocal section and in alphabetical order. Add or delete rows if needed.

SECTION	SURNAME, FIRST NAME, M.I.	DATE OF BIRTH (MM-DD-YY)
CONDUCTOR		
SOPRANOS		
ALTOS		
TENORS (for Adult Choir)		
BASSES (for Adult Choir)		

NAMCYA YOUTH RONDALLA ENSEMBLE

Additional and Specific Guidelines, Rules, And Regulations

I. ELIGIBILITY AND MEMBERSHIP

A. The competition is open to all school, church, family, or community rondalla.
B. Should be 12 to 18 years old on November 23, 2017.
C. Rondalla membership should be minimum of ten (10) to maximum of twenty (20) members and one (1) Conductor.
D. Conductor and members may perform with one group only at all levels of the competition.

II. REPERTOIRE REQUIREMENTS AND COMPETITION STAGES

A. ELIMINATION ROUND (VIA VIDEO SCREENING)

Repertoire: One (1) choice piece from the group's existing repertoire.

B. SEMIFINAL ROUND (REGIONAL LIVE COMPETITIONS)

TOTAL playing time limited to eight (8) minutes
Repertoire: Two (2) choice pieces, different from the piece in the Elimination level: One (1) Filipino and one (1) Foreign piece.

C. FINAL ROUND (TO BE HELD AT THE CULTURAL CENTER OF THE PHILIPPINES)

Repertoire: One (1) piece performed in the Semi-Final level
Contest piece to be distributed to qualified Semi-Finalists

III. PERFORMANCE PARAMETERS

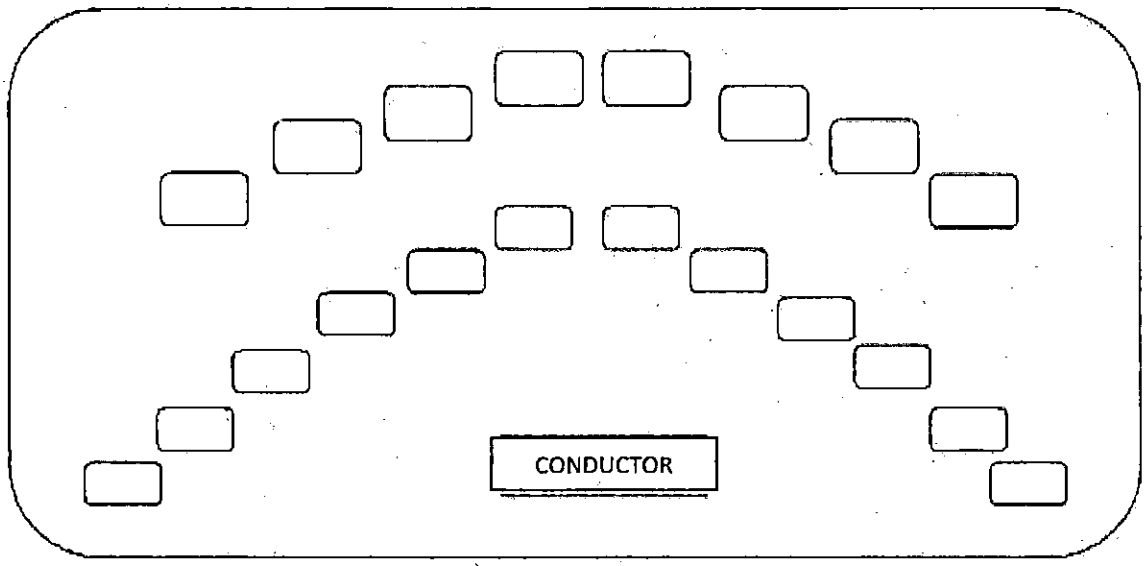
A. Choice pieces must be written/arranged for at least four (4) parts.
B. Transposition and/or any other version of the contest piece is not allowed.
C. All pieces shall be performed from memory and without scores.\
D. Choreography and/or movements which form an integral part of the basic structure of the piece(s), e.g. hand clapping, head swaying, foot stomping, body percussion, etc. are permitted PROVIDED such choreography and/or movements are **explicitly indicated** in the score by the composer and/or arranger.
E. SIMPLE and PRESENTABLE attire (not a criterion for judging) is encouraged.
F. Repertoire change(s) shall be applicable only for the Semi-Final level, while substitution of members shall be applicable for the Semi-Final and Final levels, PROVIDED the cut-off date is observed.

1. A letter of request shall be written and signed by the Conductor and Group Leader addressed to Atty. Orlando J. Ocampo, Chair of the Rondalla Competition through the NAMCYA Secretariat.
2. For repertoire change, one (1) clear copy of the new score(s) for the Semi-Final level should be attached. For member substitution, one (1) clear copy of the NSO-issued birth certificate of the replacement and a revised List of Members should be attached.
3. The written request including the requisite attachments must be conveyed via personal delivery or registered mail or private courier, and received at the NAMCYA Secretariat at least ten (10) working days before the scheduled date of the competition. Faxed and/ or emailed documents will NOT be considered.
4. The Chair of the Rondalla Competition shall inform the Conductor/Group Leader if the request is approved.

Unauthorized changes in repertoire and membership will NOT be allowed and may constitute reason for disqualification.

5. The Judges shall consider the level of difficulty of the submitted choice pieces in their deliberations in the Video Eliminations and Semi-Final Levels.

6. The stage seating plan is fixed as illustrated; only minor adjustments such as distance between seats shall be allowed.



NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 1-YOUTH RONDALLA ENSEMBLE
COMPETITION PROGRAM

Group Name: _____ **Region:** _____

ELIMINATION ROUND (One song from existing repertoire)

Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
1.		

SEMIFINAL ROUND (Total of 8 minutes, two songs)

(Please edit in order of performance)	Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
Foreign	1.		
Choice	2.		

FINAL ROUND (Contest Piece and one Choice Piece from Semifinal Round)

(Please edit in order of performance)	Complete Title	Name of Composer with Year of birth and death	Duration (in minutes)
Obligatory	1.		
Choice piece	2.		

Submitted by: (signature over printed name of conductor)

NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS
FORM 2-YOUTH RONDALLA ENSEMBLE
LIST OF MEMBERS
Group Name: _____ **Region:** _____
List members according to Instrument Section and in alphabetical order. Add or delete rows if needed.

INSTRUMENT	SURNAME, FIRST NAME, M.I.	DATE OF BIRTH (MM-DD-YY)
CONDUCTOR		

Submitted by: (signature over printed name of conductor)

Traditional Music Ensemble

Audition Guidelines

Description

The Traditional Music Ensemble Concert Auditions aims to identify performing groups that are adjudged as qualified to perform in the NAMCYA Traditional Music Concert. The Traditional Music Concert will feature live performances of **traditional *expressive forms*** from different local communities in the Philippines. Recognizing that traditional expressive forms in many non-western cultures involve various expressive modes, performances may include singing, speech, the use of instruments, as well as body movement. The concept of 'traditional' is based on the notion that these *expressive forms* are performed as part of everyday life or during special events in the community, and thus are part of the cultural heritage and identity of the community.

Keeping in mind the mission of NAMCYA to nurture and cultivate the knowledge of the youth about their own community's contributions to the country's cultural heritage, each performing group must feature **at least one** young member of the community (no more than 18 years old) as one of the **lead** performers in the group.

Performance guidelines

1) Given the limitations of time, each contingent must prepare a performance that **does not exceed 12 minutes**, including the entrance and exit from the stage.

   The performance may take any ONE of the following formats:
   a) Ensemble performance (one or more pieces)
   b) Solo performance (one or more pieces)
   c) Mixed solo and ensemble performance (one or more pieces)

2) Performers/performing groups must maintain the integrity of the performances, especially in light of the different venue and context of performance. **Mastery of musical skill** is the major criteria for selection.

3) Each performance must be prepared under the guidance of a culture bearer (elder, master, teacher, expert, artist or leader) who will act as the main informant or consultant.

4) Please be reminded of 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 performing group.

Participation guidelines

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) Performers must include at least one member who is no more than 18 years old by 24 November 2017.

3) Each contingent can include up to 17 members, with the following roles:
   - Leader **or** Leader/performer* (1 person)
   - Performers**

   *In cases where the Leader also performs.

   ** The Leater and/or culture bearer may also perform. However, their participation will be considered as part of the 17 member count for each contingent.

Audio-Visual submission guidelines

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).

The recording must be shot from the angle of the viewing audience - far enough so that the entire "stage" is visible on screen but near enough to recognize the faces of the performers. The video camera should be set stationary on a tripod to avoid a shuddery image. No zoom or pan shots will be done.

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.

The performance will be recorded in the manner it is intended to be performed live, including the necessary attire and props. No pre-recorded sound or music may be used in the recording.

Before the performance, announce the name of the group and the title of the performance as they appear on the application form.

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. Editing and other visual and audio enhancements are also NOT ALLOWED.

Submission Checklist

Online Applications and attachments should be received by the NAMCYA Secretariat Office **on or before September 15, 2017**. Please make sure that the following are submitted:

1. Online Application form
2. Proof of payment of the Registration Fee (deposit slip)
3. A copy of the footage in its raw form (See Audio-Visual Submission Guidelines). The video should be uploaded via Youtube (as unlisted video) or as Dropbox link.
4. One group photo (all members who will be performing for the NAMCYA 2017 Traditional Msuic Concert, including the Leader and the culture bearer, if applicable, should be part of the photo)
5. Scanned copy of Birth Certificate of any member who is 18 years old and below as of November 24, 2017.
6. Written DESCRIPTION of the performance with the following information:
    a. Title of piece
    b. General description (no more than 150 words)***
    c. Musical instruments used in the performance
    d. Relevant non-musical materials used in the performance (if applicable)
    e. Transcription of the text in the original language (if applicable)
    f. (optional) Translation of the text to Filipino or English (if applicable)
    g. Brief biographical note (max. 250 words) of the **culture bearer** consulted for the performance. The note should include the name of the culture bearer, community of origin, training history, and other pertinent information relevant to his/her status as a culture bearer.

*** If the performance includes more than one piece, each piece can have its own description as long as it does not exceed 100 words per piece.