

2013 NATIONAL MUSIC COMPETITIONS FOR  
YOUNG ARTISTS  
(NAMCYA)

*Ang Kabataan Tungo sa Kinabukasan ng Musika at Sining*

*Handbook of Rules and Regulations*

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# GENERAL RULES AND REGULATIONS

1. The Competition is open to all Filipino citizens residing in the Philippines.
2. All officers and personnel of the CCP and the NAMCYA are excluded from participating in the competitions.
3. Age eligibility: Please refer to “*Additional and Specific Rules and Regulations*” of each Instrument.
4. Accommodations, meal allowances, and local transportation to and from the competition venue during the National Final Competitions shall be provided by/ through the NAMCYA. Transportation expenses and all other expenses incurred between the contestant’s place of origin and Metro Manila shall be borne by the contestant(s).
5. THE DECISION OF THE BOARD OF JUDGES IS FINAL.
6. No contestant or contestant’s representative shall contact in any way or manner any of the judges in connection with critiques or ratings. Judges’ ratings and critiques on individual performances will be made available by the NAMCYA Secretariat only upon written request of the contestant(s) concerned, and at the earliest, one week after the Winners’ Concert.

## Competition Terms

### 1. NAMCYA SECRETARIAT

NAMCYA Secretariat Office: Folk Arts Theater, CCP Complex, Roxas Blvd., Pasay City 1307  
Tel. Nos.: (02) 836-4928 / (02) 836-4929 Telefax: (02) 832-3701 Mobile No.: 0919-5670465  
Email: namcya@gmail.com Website: namcya.weebly.com

### 2. INSTRUMENT

An Instrument is any one of the performance disciplines which are considered in competition. For 2013, the Instruments are: Choir, French Horn, Marimba, Piano, Rondalla, Tuba, Violin, and Traditional Music Ensemble. Group-Contestants in the latter Instrument will compete in the Regional (Video) level of competition only.

### 3. CATEGORY

A Category is the classification of the Instrument according to age range, thereby defining the minimum and maximum age requirement of the contestant(s). Each Instrument will have its own Category parameters.

#### 4. REGION

A Region is one of the 17 geographical areas from which competitors enter into the first level of competition.

#### 5. REGIONAL COMPETITION

A Regional Competition is the first level of competition. This first level is accomplished by the submission of a CD video in DVD (mpeg-2) format to the NAMCYA Secretariat.

#### 6. REGIONAL CENTER (ELIMINATIONS)

A Regional Center is one of four (4) geographical areas, defined by a cluster of regions, to which qualified contestants from the Regional Competition (Par. 5) proceed to perform in a live competition.

#### 7. REGIONAL CENTER COMPETITION (SEMI-FINALS)

A Regional Center Competition is the second level of competition. Qualifiers from the Regional Competition (called "Regional Winners") shall proceed to compete in designated Regional Centers.

The Regional Center Competition for each Instrument, except Traditional Music Ensemble, is adjudicated by a panel of judges designated by the NAMCYA. The qualifiers from this second round (called "Regional Center Winners" and "National Finalists") will proceed to Metro Manila for the final round of the Competition.

Regional Center Winners are strongly encouraged to participate in the Regional Center Clinic/Workshop to be conducted by members of the Board of Judges to prepare them for the National Finals. The Clinic/Workshop shall be held immediately after the Regional Center Competition. Space and logistics allowing, the session may also be a Master Class for Regional Center contestants who did not qualify for the National Finals.

#### 8. NATIONAL FINALS COMPETITION

The National Finals Competition is the third and final round of competition. Contestants at the National Finals level will be provided with rehearsal sessions onstage at the Cultural Center of the Philippines with a pre-arranged schedule before the competition proper. This round shall be held on November 19–24, 2013.

The National Finals Panel of Judges for each Instrument reserves the right to award any number of winners' "places" (if any) within the designated Instrument competition parameters for judging. Competitors who garner winners' "places" in this (final) round shall be called "National Winners".

### Parameters, Guidelines, Rules and Regulations common to all Instruments

#### 1. THE APPLICATION PACKET

- 1.1 The Application Packet containing all specific required materials must be received by the NAMCYA Secretariat via regular mail (Philippine Postal Corporation), delivery/courier service, or personal delivery on or before 5:00 p.m. on

Wednesday, July 31, 2013 for all Instrument competitions except Traditional Musical Ensemble.

Application Packets for the Traditional Music Ensemble competition must be received at the NAMCYA Secretariat Office on or before 5:00 p.m. on Tuesday, October 9, 2013.

All Application Packets shall be addressed to:

<p style="text-align: center;"><b>NAMCYA Secretariat Folk Arts Theater, CCP Complex Roxas Blvd., Pasay City 1307</b></p>
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1.2 *Application Packets sent through the Philippine Postal Corporation should be postmarked on or before July 17, 2013 for Instrument competitions, and September 25, 2013 for the Traditional Music Ensemble competition.*

1.3 NAMCYA shall not be responsible for any circumstances which will prevent the arrival of the Application Packet at the designated address on the designated deadline. Application Packets sent through electronic media (e-mail, social networking sites, and the like) will not be accepted.

## **2. REGISTRATION FEE**

A non-refundable Registration Fee of **500.00 Philippines Pesos (PhP500.00)** shall be deposited into the account of the NAMCYA as follows:

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

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

Registration Fees may not be received or accepted at the NAMCYA Secretariat Office and no NAMCYA staff member shall be authorized to receive the same.

## **3. CONTENTS OF THE APPLICATION PACKET**

### **3.1 Video**

3.1.1 The Regional Competition for all Instruments shall be undertaken through submission of two (2) copies of a CD video in DVD (mpeg-2) format only, containing the required performance-related contents specified by the particular Instrument guidelines. This format submission must be labelled in ink as follows:

- Name of the individual or group contestant
- Instrument (solo or group)
- Region

3.1.2 Mechanics and guidelines for the video presentation for all Instruments except Traditional Music Ensemble:

- The accepted video format is **DVD (mpeg-2) only**.
- The audio-video recording must have been done in an enclosed venue (room, classroom, auditorium, etc.) which is reasonably “sanitized” or protected from the intrusion of unwanted, undesirable and/or unnecessary sound/s.
- The video camera and recording microphone must be set and fixed in one spot:
  - approximately 5-7 meters away from the soloist - French horn, Marimba, Piano, Violin, Tuba; or
  - approximately 10-12 meters away from the group – Choir, Rondalla
- All performers, including accompanist(s), if any, and conductor (for Choir and Rondalla) must be clearly visible in the audio-video recording.
- At the start of the recording, the contestant/conductor shall clearly state the following and immediately begin the performance:
  - Name of soloist or name of group;
  - Province or city;
  - Region;
  - Titles of all pieces to be performed at the recording
- No cut or editing will be allowed starting from the oral introduction until the end of the performance.
- The audio-video recording must not have undergone or been treated in a studio. The actual and ambient sound must not have been mixed, enhanced or otherwise modified from the original sound created in the enclosed venue. Subtitles, text, engineered and/or enhanced recordings such as dubbed or spliced audio, are all strictly prohibited.
- Only the bona fide contestant(s) performing in the submitted video will be allowed to compete in the subsequent levels upon qualification.

*Note: Mechanics and Guidelines for Traditional Music Ensemble Competition on p. 34.*

### **3.2 Registration Fee, BDO deposit slip**

One (1) photocopy of the duly acknowledged **BDO deposit slip** of the Registration Fee must accompany the Admissions Packet. Contestant’s name (solo or group), Instrument, and address should be indicated on the document.

### 3.3 Photos

#### 3.3.1 Solo Instrument

Three (3) identical copies of size 4" x 6" colored photograph of the contestant and one (1) copy of size 2" x 2" colored photograph, with name and instrument printed legibly in ink at the back of each photograph. The photo must include only the solo performer.

#### 3.3.2 Group (Choir, Rondalla, Traditional Music Ensemble)

3.3.2.1 **Group picture:** Three (3) identical copies of size 4" x 6" colored photograph, with the name of the group printed legibly in ink at the back of each photograph. The group picture must include only the following:

- Performers
- Accompanist for Choir (if any),
- Conductor (for Choir and Rondalla) or leader (for Traditional Music Ensemble).

The performers in the photographs should be those appearing in the video (Item 3.1).

3.3.2.2 **Solo picture:** One (1) copy, 2" x 2" colored photograph of each group member duly listed in the group's official roster with his/her name and name of the group printed legibly in ink at the back of each photograph.

3.3.2.2 **Conductor or Group Leader:** Four (4) identical copies of size 2" x 2" colored photograph with his/her name and name of the group printed legibly in ink at the back of each photograph.

### 3.4 Application Form

Three (3) identical copies of the duly accomplished official **NAMCYA Application Form** for specific Instruments shall be submitted. Blank forms may be photocopied from the original but must not exceed letter-size (8-1/2" x 11"). All copies must be originally signed in ink. The Application Form for the Traditional Music Ensemble competition must include the additional documents specified on p. 37.

#### 3.4.1 Solo Instrument: French horn, Marimba, Piano, Tuba, Violin

The contestant shall sign the Application Form. For contestants who are minors (Marimba, Violin), signature(s) of the parent(s) or legal guardian(s) must appear on the Application Form.

#### 3.4.2 Group: Choir, Rondalla, Traditional Music Ensemble

The designated official representative shall sign the Application Form.

***Note: It is understood that when the contestant, his/her parent/legal guardian (for minors), and coach/trainer affix their signatures on the Application Form, they shall have read the Guidelines, understood the prevailing Rules and Regulations of the Competition and agreed to abide by said Rules and Regulations at all levels during the course of the Competition.***

### **3.5 Birth Certificate**

#### **3.5.1 Solo Instrument (French horn, Marimba, Piano, Tuba, Violin)**

One (1) clear photocopy of the applicant's NSO-issued birth certificate must be submitted.

#### **3.5.2 Group (Choir, Rondalla, Traditional Music Ensemble)**

One (1) clear photocopy of each member-performer's NSO-issued birth certificate must be submitted. For the Choir Competition, the conductor should submit one (1) photocopy of his/her NSO-issued birth certificate.

### **4. SPECIFIC GUIDELINES PER INSTRUMENT**

Additional and specific guidelines, rules, and regulations are indicated under listings of the different Instruments.

### **5. INCOMPLETE APPLICATION PACKETS WILL NOT BE PROCESSED.**

### **6. COMPETITION VENUE**

Contestants who qualify for the Regional Center Competition (Semi-Finals level) may choose the venue which is most convenient for them, not necessarily the venue designated for their particular region. They should then inform their NAMCYA Regional Coordinator of their choice of location if this differs from the designated venue.

### **7. JUDGES' PREROGATIVE**

Judges at the Regional (Video) level reserve the right to advance directly to the National Finals any contestant(s) they deem fit to do so.

### **8. PRIZES AND AWARDS**

8.1 No prize, award, distinction and/or recognition is considered granted unless so stated on an official certificate generated by and from the NAMCYA Secretariat and originally signed in ink by the Program Director and the Secretary-General.

8.2 The NAMCYA reserves the right to grant only the prizes, awards, distinctions, and/or recognitions that the Boards of Judges, with the approval of the Secretary-General, deem fit.

8.3 Any prize, award, distinction and/or recognition may be withdrawn if it is determined that the recipient(s) of any such prize, award, distinction and/or recognition has/have deliberately or otherwise, submitted erroneous information at any time or level of the competition cycle.

### **9. INTELLECTUAL PROPERTY RIGHTS**

Contestant-applicants shall assume responsibility 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.

#### **10. INQUIRIES**

Inquiries, clarifications, and other communications may be coursed through the NAMCYA Regional Coordinators or directly to the NAMCYA Secretariat at tel.: (632) 836-4928, (632) 836-4929, email: namcya@gmail.com, website: namcya.weebly.com.

For matters requiring the documented and signed response of the Chairperson, and/or the Secretary-General, communications may be transmitted by fax: (632) 832-3701, or e-mail: namcya@gmail.com.

#### **11. AMENDMENTS AND REVISIONS**

Provisions in the 2013 NAMCYA Handbook may be revised, modified, and/or otherwise amended as the NAMCYA Secretariat deems necessary. Any such revision and/or amendment will then be communicated to the concerned parties.

### **The Competition Timetable**

Deadline for receiving Application Packets at the NAMCYA Secretariat Office is on or before 5:00 p.m. on the following dates:

- **July 31, 2013** for French horn, Choir, Marimba, Piano, Rondalla, Tuba and Violin competitions
- **October 1, 2013** for Traditional Music Ensemble competition

September 14, 2013	Regional Center IV Competitions
September 21, 2013	Regional Center III Competitions
September 28, 2013	Regional Center I Competitions
October 5, 2013	Regional Center II-A Competitions
October 12, 2013	Regional Center II-B Competitions

November 19 – 24, 2013

NAMCYA Week: National Competitions and Awarding of Prizes, Concert of Winners  
Cultural Center of the Philippines

Tuesday, November 19, 2013

Opening Ceremonies - Tanghalang Aurelio Tolentino

Piano Competition - Tanghalang Aurelio Tolentino



Wednesday, November 20, 2013

French horn and Tuba Competitions - Tanghalang Aurelio Tolentino

Thursday, November 21, 2013

Marimba and Violin Competitions – Tanghalang Aurelio Tolentino

Friday, November 22, 2013

Rondalla Competition – Tanghalang Aurelio Tolentino

Choir Competition– Tanghalang Nicanor Abelardo

Saturday, November 23, 2013

Traditional Music Ensembles Showcase - Tanghalang Aurelio Tolentino

Sunday, November 24, 2013

Concert of Winners - Tanghalang Nicanor Abelardo

### **NAMCYA 2013 Competition Chairpersons**

Choir, Category A	Mr. Jude Roldan
French Horn, Category C	Mr. Rodel Colmenar
Marimba, Category C	Ms. Aimee Mina Dela Cruz
Piano, Category C	Mr. Anthony Say
Rondalla, Category B	Atty. Orlando Ocampo
Traditional Music Ensembles, Category A	Ms. Lilymae Franco Montano
Tuba, Category C	Mr. Rodney Ambat
Violin, Category A	Mr. Jorge Joy Sababan

**ADDITIONAL AND SPECIFIC GUIDELINES, RULES AND  
REGULATIONS  
CHOIR, Category A**

**1. ELIGIBILITY AND MEMBERSHIP**

- 1.1. The competition is open to all children's choirs OF EQUAL VOICES based in a school, church, and/or community, whose members must be at least 9 years old by July 31, 2013 but not more than 14 years old by November 22, 2013. Date of birth should be between November 23, 1998 and July 31, 2004 (dates inclusive).
- 1.2. Membership is limited to minimum of twenty (20) and maximum of thirty (30) singers, one (1) accompanist and one (1) conductor. Any additional accompanists and/or instrumentalists as may be required by any of the pieces should come from within the choir.
- 1.3. Conductors and singers can perform with one choir only in all competition levels - Regional, Regional Center and National.
- 1.4. Conductors must be at least 18 years old as of July 31, 2013.
- 1.5. Accompanist may play for more than one choir during the Regional and Regional Center Competitions. However, in the National Competitions, he/she can play for one choir only.
- 1.6. Awards in other local and international choral competitions have no bearing on the artistic standards of the NAMCYA. Therefore, choirs which have previously won in other competitions are eligible to compete in the NAMCYA as long as all the pertinent rules and regulations are complied with.

**2. ADDITIONAL GUIDELINES AND REQUIREMENTS**

- 2.1 Aside from the requirements in the Application Packet listed under the General Rules, three (3) copies of the accomplished *Submitted Repertoire List* form (sample below), containing choice songs for each level including the Obligatory and Contest pieces (see *Par. 2, Repertoire Requirements* below) shall be submitted on letter-size paper using the following format:

SUBMITTED REPERTOIRE LIST (*letter-size paper; please write or type entries clearly*)

<Name of choir> \_\_\_\_\_ Region \_\_\_\_\_

COMPETITION LEVEL	TITLE	COMPOSER/ARRANGER	DURATION (MM:SS)
Regional	1. <Choice piece>*	1.	1.
	2. <Choice piece>*	2.	2.
Regional Center	1. <Title>	1. Lucio San Pedro	1.
	2. <Choice piece>*	2.	2.
	3. <Choice piece>*	3.	3.
National Finals	1. <Title>	1. Benjamin Britten	1.
	2. <Choice piece>**	2.	2.

\* Three (3) copies

\*\* Five (5) copies

Submitted by: \_\_\_\_\_

Conductor's signature over printed name

2.2 Copies of the pieces to be submitted should have the following information written on each title page:

2.2.1 Name of choir;

2.2.2 Competition level in which the song will be performed - Regional, Regional Center or Finals.

2.3 One (1) clear copy of the conductor's NSO-issued birth certificate.

2.4 Three (3) copies of the complete list of choir members certified by the designated conductor or group leader (as indicated on the Application Form) with corresponding date of birth, voice classification and specimen signature, using the following format on letter-size paper:

## LIST OF CHOIR MEMBERS

<Name of Choir> \_\_\_\_\_

Address: \_\_\_\_\_ Region \_\_\_\_\_

Name of conductor: \_\_\_\_\_ Date of birth (yy-mm-dd): \_\_\_\_\_

<u>Name</u>	<u>Date of birth (yy-mm-dd)</u>	<u>Voice Classification (S1/S2/A1/A2)</u>	<u>Signature</u>
-------------	---------------------------------	---	------------------

1. ....	....	...	....
2. ....	....	...	....
3. ....	....	...	....

Certified correct: \_\_\_\_\_  
Signature over printed name of conductor/group leader

**Non-submission and/or falsification (whether deliberate or accidental) of any or all of the above requirements will constitute a valid reason for disqualification.**

2.5 It is understood that NAMCYA shall not be held liable for any untoward incident(s) which may involve participants who are minors and are in the custody of their group leader(s) during the course of the competition.

### 3. REPERTOIRE REQUIREMENTS

#### 3.1. Regional (Video) Level

Two (2) songs from the choir's existing repertoire, preferably contrasting in style and character. At least one (1) of the two pieces should be performed a capella - originally intended for and written with no instrumental accompaniment.

*Three (3) clear copies of each song shall be submitted together with the Application Packet.*

#### 3.2. Regional Center Competition Level

3.2.1. Obligatory piece by National Artist Lucio D. San Pedro in commemoration of his 100th birth anniversary. Any one (1) of the following taken from the *NAMCYA Commissioned Works for Children's Choir 1979-1982 Series*:

- *Hossanna (1981)* for children’s choir with piano accompaniment
- *Umawit Kang Masaya (1980)* for children’s choir with piano accompaniment

*The soft copy of the Obligatory Piece, in PDF or JPEG file format, is available at the NAMCYA Secretariat Office upon request.*

3.2.2. One Philippine choral work in at least three parts (SSA), preferably (but not necessarily) representative of the folk or indigenous music of the region where the choir comes from, and not included in the repertoire of the previous level.

3.2.3. One (1) piece of the choir’s own choice, not included in the previous Regional (Video) level.

*Three (3) clear copies of nos. 3.2.2 and 3.2.3 shall be submitted together with the Application Packet.*

### 3.3. National Finals Level

3.3.1. The contest piece for the National Finals Level shall be announced and distributed simultaneously to the Finalists’ conductor on October 12, 2013.

3.3.2. Any one (1) from the following songs taken from “A Ceremony of Carols” by Benjamin Britten in commemoration of his 100th birth anniversary:

- *Wolcum Yole!* with piano accompaniment
- *This Little Babe* with piano accompaniment
- *Deo Gracias* with piano accompaniment

Above songs may be purchased individually or as a set from the following sites:

<http://www.jwpepper.com>  
<http://www.sheetmusicplus.com>  
<http://www.boosey.com>  
<http://www.fabermusicstore.com>

3.3.3. One (1) original work (composition or transcription) by a living Filipino composer (at the time of submission of the Application Packet) with at least three (3) parts (SSA), different from any pieces performed at the Regional (Video) and Regional Center Competition Levels. Suggested repertoire below. Only pieces with documented permission from composers and/or publishers will be allowed.

*Five (5) clear copies of no. 3.3.3 including documented proof of permission shall be submitted together with the Application Packet.*

**Suggested Repertoire by living Filipino composers and contact details:**

*Papanok A Lakitan* (SSAA) arranged by Nilo Alcala

*Ollono* (SSA and Bamboo instruments) arranged by Nilo Alcala

- <http://niloalcala.weebly.com>
- [nilo\\_alcala2@yahoo.com](mailto:nilo_alcala2@yahoo.com)

*Pater Noster* (SSAA) by Alejandro Consolacion II

*Salve Regina* (SSAA) by Alejandro Consolacion II

- <http://ajconsolacion.weebly.com>
- [adconz@yahoo.com](mailto:adconz@yahoo.com)

*Non Nobis* (SSAA) by Joy Nilo

*O Magnum Mysterium* (SSA) by Joy Nilo

- <http://www.holymeasures.com>
- [jtnilo@gmail.com](mailto:jtnilo@gmail.com)

*Orde-e* (SSA) by Maria Theresa Vizconde-Roldan

*Inday sa Balitaw* (SSA) by Maria Theresa Vizconde-Roldan

- Philippine Folksongs for Treble Voices, Volume 1 available at NAMCYA Office
- [mtvizconderoldan@yahoo.com](mailto:mtvizconderoldan@yahoo.com)

3.4. Transposed and/or any other version/s of the obligatory and contest pieces are not allowed.

3.5. Choral and instrumental requirements of the scores must be strictly observed.

**4. PERFORMANCE PARAMETERS**

4.1. Choirs must perform in simple and presentable attire with no identifying marks, e.g., school or residence indications.

4.2. All songs shall be performed in any order, memorized and without scores.

4.3. Any requests for change(s) in repertoire after the submission of the Application Packet shall be made in writing by the Conductor/ Group Leader and received by the NAMCYA Secretariat (7) calendar days after the Regional Center competition in which the requesting choir participated in, provided : (1) the requesting party is a qualified Finalist, and (2) any change(s) in repertoire shall pertain only to the National Finals Level. The written request, together with five

(5) copies of the replacement piece and corresponding permission/authorization to perform said piece, shall be addressed to the Chairman of the Choir Competition, Mr. Jude Roldan, through the NAMCYA Secretariat. The Chairman shall respond in writing and the Conductor shall be notified thereof. Unauthorized substitutions/replacements is/are strictly prohibited and may constitute reason for the choir's disqualification.

- 4.4. The judges will consider the level of difficulty of the performed pieces in their deliberations.
- 4.5. Choreography and/or movements which form an integral part of the basic structure of the composition(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.
- 4.6. Only live performances using non-electronic instruments may be employed as accompaniment, e.g. piano, guitar. 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. Electronic keyboard may be allowed in the Regional and Regional Center Levels, only if a serviceable piano is not available. At the National Finals Level, only the piano provided onstage may be used.
- 4.7. At the National Finals Level, total performance time must be minimum of eleven (11) minutes and maximum of fifteen (15) 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 undertime and/or overtime.

## 2013 NAMCYA APPLICATION FORM CHOIR CATEGORY A

Name of Choir: \_\_\_\_\_

Address: \_\_\_\_\_ Region: \_\_\_\_\_

Conductor: \_\_\_\_\_  
*Last Name* *First name* *MI*

Group Leader: \_\_\_\_\_  
*Last name* *First name* *MI*

Official Designation of Group Leader: \_\_\_\_\_

**Contact numbers:** \_\_\_\_\_ **Email address(es):** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- We hereby certify that all the information submitted in the Application Packet is true and correct.
- We promise to abide by all Guidelines, Rules and Regulations of the Competition.
- We understand that any prize, award, recognition and/or distinction may and will be rescinded and revoked if any information submitted is found to be false.

Group Leader: \_\_\_\_\_ Conductor: \_\_\_\_\_  
*Signature* *Signature*

Date: \_\_\_\_\_

Noted by NAMCYA Region \_\_\_\_\_ Coordinator: \_\_\_\_\_

Date: \_\_\_\_\_ *(Signature above printed name)*

### Checklist for CHOIR, Category A:

1.  Two (2) copies of video in DVD (mpeg-2) format.
2.  One (1) photocopy of BDO deposit slip representing payment of Registration Fee.
3.  Three (3) copies duly accomplished Application Form, all originally signed.
4.  Three (3) identical colored group pictures, size 4"x6", with the group's name written in ink at the back.
5.  One (1) colored photo size 2"x2" of each performing member, with name and group written at the back.
6.  Four (4) identical colored photos of the conductor, size 2"x2" with name and group written at the back.
7.  Three (3) copies of the complete list of choir members in the prescribed format.
8.  One (1) clear photocopy of NSO-issued birth certificate of conductor and each choir member.
9.  Three (3) copies of the Submitted Repertoire List in the prescribed format.
10.  Three (3) clear copies of each of the 2 choice pieces for the Regional (Video) level.
11.  Three (3) clear copies of each of the 2 choice pieces for the Regional Center level.
12.  Five (5) clear copies of the choice piece for the National Finals.





- Only piano accompaniment is allowed. Electronic keyboard may be allowed for Regional and Regional Center Competitions but only if a serviceable piano is not available. Piano instrument will be provided during the Finals level.
- The Submitted Repertoire List for all levels may not be changed, altered or otherwise modified after the Application Packet has been submitted and received by the NAMCYA Secretariat.

#### **4. Repertoire and Performance Requirements**

##### 4.1 Regional (Video) Competition Level:

Contest Piece

##### 4.2 Regional Center Competition Level:

Two (2) contrasting movements from the chosen concerto (see List below)

##### 4.3 National Final Competition Level:

4.3.1 Concerto, same as the chosen piece performed in the Regional Center level

4.3.2 Contest Piece

#### **Prescribed Repertoire List**

##### Contest Piece:

Villanelle – P. Dukas

##### Concerto:

- Concerto no. 4 in E flat Major - W.A. Mozart
- Concerto No. 1, Op. 11 - R. Strauss
- Concerto for Horn in F, Op. 8 - F. Strauss



# ADDITIONAL SPECIFIC GUIDELINES, RULES AND REGULATIONS MARIMBA, Category C

## 1. ADDITIONAL REQUIREMENTS

1.1 In addition to the requirements stated in the General Rules, one (1) copy of *Certificate of Formal Training* from the contestant's current Marimba teacher specifying the number of years under that teacher's tutelage, should be included in the Application Packet.

1.2 Three (3) copies of the *Submitted Repertoire*, containing chosen repertoire for each level including the Obligatory piece (see Repertoire Requirements below) shall be submitted on letter-size paper using the following format:

SUBMITTED REPERTOIRE			
<i>&lt;Name&gt;</i>			
	<i>Last Name</i>	<i>First Name</i>	<i>MI</i>
COMPETITION LEVEL	TITLE	COMPOSER/ARRANGER	DURATION (MM:SS)
Regional	1. 2.	1. 2.	1. 2.
Regional Center	1.<title>	1.	1.
National Finals	1.<title of concerto> 2.<Obligatory piece>	1. 2.	1. 2.
Submitted by: _____			
<i>Contestant's signature over printed name</i>		<i>Teacher's signature over printed name</i>	

## 2. AGE ELIGIBILITY

Not less than seventeen (17) years old on July 31, 2013 but not more than twenty-five (25) years old on November 21, 2013; date of birth is between November 22, 1987 and July 31, 1996, dates inclusive.

### **3. PERFORMANCE PARAMETERS**

- 3.1 All pieces must be memorized and performed without scores at all competition levels.
- 3.2 At the Regional Center level, should NAMCYA not be able to provide the instrument, the contestant must use his/her own instrument.
- 3.3 Playing time for each competition level is indicated in Par. 4 below.
- 3.4 Published and unpublished transcriptions for Marimba may be included in the repertoire for the Regional (Video) and Regional Center levels only, as long as the requirements are fulfilled.
- 3.5 At the National Finals level, contestants who choose to perform on his/her own instrument may do so provided the instrument should be in good condition, tuned in accordance with standard tuning and should be at least 4.3 octaves.
- 3.6 Should the contestant choose to perform on his/her own instrument, he/she is solely responsible for transportation to and from the venue, handling, storage, acquisitions of permits and passes for ingress and egress, and shall be answerable to all corresponding costs thereof. Furthermore, the NAMCYA Secretariat, the Cultural Center of the Philippines, and any and all entities involved in the competition shall not be held liable for any damage which shall be incurred for the duration of the competition proper.
- 3.7 The contestant must provide his/her own accompanist.
- 3.8 Only live piano accompaniment (non-electronic/non-electric) is allowed; piano will be provided at the Regional Center level and the National Finals.
- 3.9 The performance sequence in the National Finals is left to the discretion of the contestant.
- 3.10 Any request for change in repertoire after the submission of the Application Packet should be made in writing by the contestant and received by the NAMCYA Secretariat (7) calendar days after the Regional Center competition in which the contestant participated in, provided that any change in repertoire should pertain only to the National Finals Level. The written request, with corresponding piece enclosed, shall be addressed to the Chairperson of the NAMCYA Marimba competition through the NAMCYA Secretariat. The Chairperson shall respond in writing and the contestant shall be notified thereof. Unauthorized substitutions will not be allowed and may constitute reason for the contestant's disqualification.

**3.10 The Board of Judges reserves the right to directly advance a contestant from the Regional (Video) level to the National (Final) Competition level.**

**4. REPERTOIRE**

Competition level	Repertoire
Regional (Video). <i>Time limit: 4 – 8 minutes playing time</i>	<ul style="list-style-type: none"> <li>• One (1) piece from List A</li> <li>• One (1) piece from List B</li> </ul>
Regional Center (Semi-finals). <i>Time limit: 6 – 10 minutes playing time</i>	<ul style="list-style-type: none"> <li>• One (1) piece from List C</li> </ul>
Finals. <i>Time limit: Maximum 17 minutes playing time</i>	<ul style="list-style-type: none"> <li>• Concerto from List D</li> <li>• Obligatory piece: Habanera Filipina No. 2</li> </ul>

**List A:**

- **Hora Staccato** – Grigoras Dinicu-Jascha Heifetz; arr. by Morris Goldenberg
- **Carnival of Venice Fantasy for Marimba:** Variations I-III - Linda Maxey
- **Tambourin Chinois** - Fritz Kreisler; arr. by Geo Hamilton Green
- Any short piece for two (2) mallet-playing with equivalent difficulty; please submit three (3) clear photocopies of the score with contestant’s name on the title page.

**List B:**

- **Leyenda:** Allegro - Isaac Albeniz; arr. by Linda Maxey
- **Frogs** by Keiko Abe
- **Dream of the Cherry Blossoms**, pp. 2-4 - Keiko Abe
- Any short piece for four (4) mallet-playing with equivalent difficulty; please submit three (3) clear photocopies of the score with contestant’s name on the title page.

**List C:**

- **Two Mexican Dances for Marimba** - Gordon Stout
- Any piece for four (4) mallet-playing with equivalent difficulty, not previously performed in the preceding competition level; please submit three (3) clear photocopies of the score with contestant’s name on the title page.

**List D:**

- **Concertino for Marimba** - Niel de Ponte
- **Concertino for Marimba:** Two (2) contrasting movements - Paul Creston
- **Concerto for Marimba:** Two (2) contrasting movements - Robert Kurka
- **Concerto for Marimba:** Two (2) contrasting movements - Ney Rosauo
- Any Concerto for marimba with equivalent difficulty; please submit five (5) clear photocopies of the score with contestant's name on the title page.

Obligatory Piece: **Habanera Filipina No. 2** - Vallejo-Romero; transcribed and edited for marimba by Aimee Mina-De la Cruz

**Copies (PDF or JPEG format only) of suggested competition pieces are available upon request at the NAMCYA Secretariat. Only one (1) title from each list will be given out for each contestant. Scores distributed by NAMCYA are strictly for NAMCYA competition use only.**





**ADDITIONAL AND SPECIFIC GUIDELINES, RULES,  
AND REGULATIONS  
PIANO, Category C**

**1. ADDITIONAL REQUIREMENTS**

1.1 In addition to the general requirements in the Application Packet, the duly accomplished Submitted Repertoire List should be enclosed using the following format on letter-size paper:

SUBMITTED REPERTOIRE LIST			
<i>&lt;Name&gt;</i>			
<small>Last Name</small>	<small>First Name</small>	<small>MI</small>	
COMPETITION LEVEL	COMPLETE TITLE	COMPOSER	DURATION (mm:ss)
Regional	1. <i>&lt;Baroque&gt;</i>	1.	1.
	2. <i>&lt;Sonata: movement&gt;</i>	2.	2.
Regional Center	1. <i>&lt;Sonata&gt;</i>	1.	1.
	2. <i>&lt;Etude&gt;</i>	2.	2.
	3. <i>&lt;Title of piece&gt;</i>	3.	3.
National Finals	1. <i>&lt;Contest piece&gt;</i>	1.	1.
	2. <i>&lt;Title of piece&gt;</i>	2.	2.
	3. <i>&lt;Concerto: movement&gt;</i>	3.	3.
Submitted by: _____			
<i>Contestant's signature over printed name</i>		<i>Teacher's signature over printed name</i>	

Non-compliance or falsification of the NAMCYA Piano Competition requirements shall be sufficient grounds for disqualification.

The Submitted Repertoire List may not be changed, altered, modified after July 31, 2013 without prior written consent from the Chairperson of the Piano Competition through the NAMCYA Secretariat. This change, alteration or modification is a privilege if at all granted, and not a right.

1.2 Contestant must submit three (3) clear photocopies of each piece for the Regional and Regional Center levels as enumerated on the Submitted Repertoire List with the following information written in ink on each title page:

- 1.2.1 Name of contestant
- 1.2.2 The competition level in which the piece will be performed: Regional or Regional Center.

## **2. AGE ELIGIBILITY**

Contestant must at least be 20 years old by July 31, 2013 but not more than 25 years old on November 19, 2013; i.e. date of birth is between November 20, 1987 and July 31, 1993 (dates inclusive).

## **3. PERFORMANCE**

3.1 Inclusion of the contestant's choice piece which is not in the Suggested Repertoire List (Par. 6) may be allowed provided: (a.) It is of the same or higher level of difficulty, (b.) Change or substitution of piece applies to the National Finals repertoire only, and (c.) Written approval is granted by the Chairman of the Piano Competition through the NAMCYA Secretariat.

The contestant will be allowed substitution/ change/ amendment of repertoire only once during the course of the competition and only for the National Finals repertoire.

3.2 Written request for approval of new repertoire, substitution, and/or replacement for the National Finals level shall be signed and acknowledged by the contestant and the contestant's teacher/coach as indicated on the Application Form. Five (5) clear copies of the new piece should be enclosed with the request. All documents pertaining to the request for approval of new repertoire, substitution and/or replacement must be addressed to the Chairman of the NAMCYA Piano Competition through the NAMCYA Secretariat, and received at the NAMCYA Secretariat Office on or before 5:00 p.m. on October 21, 2013.

3.3 A contestant who, at any competition level, performs a piece or pieces not included in the Submitted Repertoire List without the written consent/approval of the Chairman of the Piano Competition shall be disqualified.

3.4 A Filipino piece with the same level of difficulty may be substituted for either one, but not both, of the Romantic or 20<sup>th</sup> Century piece. Please see the Suggested Repertoire List (Par. 6).

3.5 The Sonata and Concerto must be by different composers.

3.6 At the Regional Center level, the Board of Judges may, at any time and for whatever reason, during the course of the contestant's performance on stage, interrupt and ask him/her to proceed to the next piece, movement, or section, if any, or exit from the stage.

3.7 Contestant must bring his/her own accompanist for the concerto at the National Finals level.

3.8 Contestant may select his/her program sequence for the different competition levels, except for the *Concerto* at the National Finals which must be the finale.

3.9 Total playing time for the Regional Center level should not be more than 30 minutes. For the National Finals level, total playing time of the first two pieces should not be more than 20 minutes. Timing starts at the beginning of the first piece and ends at the last bar of the last timed piece. Penalty for overtime is five (5) points per minute or a fraction to be deducted from the final score.

3.9 Contestants who qualify for the National Finals shall submit five (5) clear copies of their Finals repertoire as listed in the Submitted Repertoire List, excluding the contest piece, to the NAMCYA Secretariat Office on or before November 5, 2013. The name of the contestant should be written clearly on each title page. Only copies sent via postal mail, courier or hand-delivery shall be duly acknowledged. Transmission through electronic mail or fax is not allowed.

**4. REQUIRED REPERTOIRE** (*Pls. refer to Par. 6 for suggested repertoire.*)

<b>Competition Level</b>	<b>Repertoire</b>
Regional Competition	<ul style="list-style-type: none"> <li>• Baroque Repertoire (For Suite, Italian Concerto, Toccata: choose two contrasting movements) from No. 6.1.</li> <li>• One movement of a Sonata chosen from No. 6.2.</li> </ul>
Regional Center Competition <i>(Total playing time should not be more than 30 minutes)</i>	<ul style="list-style-type: none"> <li>• One complete Sonata, same Sonata performed in the Previous competition level</li> <li>• One virtuoso Etude from No. 6.3.</li> <li>• One Romantic or 20<sup>th</sup>Century or Filipino piece from No. 6.4, 6.5 or 6.6.</li> </ul>
National Finals <i>(Playing time of the first 2 pieces should be not more than 20 minutes)</i>	<ul style="list-style-type: none"> <li>• Contest Piece, No. 6.8.</li> <li>• One Romantic or 20<sup>th</sup>Century or Filipino piece not performed in the previous round, from No. 6.4, 6.5, or 6.6.</li> <li>• One complete Concerto from No. 6.7.</li> </ul>

**6. Suggested Repertoire List**

6.1 Baroque: Substantial work by J. S. Bach or Händel

- J. S. Bach - 4- or 5-voiced Prelude and Fugue from *The Well Tempered Clavichord*, Book 1 or 2.
- J.S. Bach - *Toccatas, French Suites, English Suites, Partitas, Italian Concerto, Chromatic Fantasy and Fugue, French Overtures, Capriccio on the Death of a Beloved Brother*
- J.S. Bach - Transcriptions by Busoni, Tausig, Liszt
- G. F. Händel - *Keyboard Suites*

## 6.2 Complete Sonata

- Haydn - Hob. XVI: 20,23,32,46,48,50,52
- Mozart - K. 280, 281, 284, 310, 330, 331, 332, 333, 457, 533, 570, 576
- Beethoven - Any Sonata except Op. 14 nos. 1 & 2, Op. 49 nos. 1&2, Op. 79
- Schubert - D.537, 664, 784, 845, 850, 894, 958, 959, 960
- Clementi- Op. 7 no. 3, Op. 13. no. 6, Op. 25 no. 5, Op. 40 no. 2, Op. 40 no. 3, Op. 50 no. 3.
- Any Romantic Sonata by Chopin, Liszt, Brahms, Weber, Grieg, Tchaikovsky, Rachmaninoff.
- Any 20<sup>th</sup> century Sonata by Berg, Bartok, Prokofiev, Scriabin, Ginastera, Hindemith, Ives, Kapustin, Barber.

## 6.3 Virtuoso Etude

- Chopin - Any Etude except Op. 10 no. 3, Op. 10 no. 6, Op. 25 no. 7, & *Posthumous*.
- Liszt - *Trancendental* or *Paganini*.
- Scriabin, Rachmaninoff, Mendelssohn, Mozskowski, Ligetti, Saint-Säens, Stravinsky or Debussy.

## 6.4 Romantic work, or group of works from a composer's set (e.g. 3 pieces from Schumann's *Kreisleriana*) with playing time of at least 5 minutes

- Chopin - *Ballades, Scherzi, Fantasie in f minor, Barcarolle, Polonaises*.
- Liszt - *Mephistopheles Waltz, Spanish Rhapsody, Hungarian Rhapsodies, Années de Pèlerinage, Harmonies Religieuses*.
- Schubert - *Wanderer Fantasy*
- Brahms - *Variations, Klavierwerke Op. 116 -119*.
- Schumann - *Fantasiestücke, Fantasie in C, Carnaval, Kreisleriana, Papillons, Davidsbündlertänze, Symphonic Etudes, Faschingsschwank aus Wien, Abegg Variations, Noveletten, Nachtstücke, Humoreske*.
- Mendelssohn - *Variation Sérieuses*.
- Rachmaninoff - *Variations, Moment Musicales*.
- Albeniz - *Iberia*
- Granados - *Goyescas*

## 6.5 20<sup>th</sup>-century work, or group of works from a composer's set (e.g. 2 pieces from Ravel's *Le Tombeau de Couperin*) with playing time of at least 5 minutes

- Prokofiev - *Variation Fugitives, Toccata, Four Pieces Op. 4*
- Bartok - *Out of the Door Suite, Suite Op. 14, Allegro Barbaro*
- Barber – *Excursions*
- Stravinsky - Three movements from *Petrouchka*.
- Ravel - *Jeux d'Eau, Gaspard de la Nuit, Miroirs, Le Tombeau de Couperin, Valse Nobles et Sentimentales*.

- Debussy - *L'isle Joyeuse, Images Book 1 or Book 2, Pour Le Piano, Estampes*
- Scriabin - *Vers la Flamme, Allegretto Appassionato*
- Messiaen - *Île de Feu 1 and 2*

#### 6.6 Filipino compositions

- Buencamino, Francisco – *Kumintang, Ang Larawan, Mayon*
- Buenaventura, Alfredo – *Emotions No. 3*
- Cayabyab, Ryan – *Toccata*
- Custodio, Bernardino – *Pauli-uli, Ritual Dance, The Juggler*
- Federizon, Ruben – *Toccata*
- Rodis, Jose – *Rippling Waters*
- Santos, Ramon – *Abot Tanaw III, Pal-ok*
- Toledo, Chino - *Altered Images*

#### 6.7 Concerto

- Mozart (except Nos. 1-4)
- Beethoven
- Chopin, Liszt, Tchaikovsky, Rachmaninoff, Schumann, Macdowell, Grieg, Mendelssohn, Brahms, Saint-Saëns.
- Bartok, Prokofiev, Gershwin, Kabalevsky (1 or 2), Ravel, Scriabin, Katchaturian.
- Abelardo
- Hernandez - *Fantasie Concerto in d-minor*
- Buencamino - *Mayon Concerto* (3 movements)

6.8 Contest Piece. [Soft copy (PDF, JPEG format) available upon request from the NAMCYA Secretariat.]

- Tupas, Benjamin – *Toccata*



# ADDITIONAL AND SPECIFIC GUIDELINES, RULES, AND REGULATIONS

## RONDALLA, Category B

### 1. Eligibility and Membership

- 1.1 The competition is open to all school, church, family, or community rondalla.
- 1.2 Age eligibility: Not less than 12 years old by July 31, 2013 and not more than 17 years old by November 22, 2013; should be born between November 23, 1995 and July 31, 2001, dates inclusive.
- 1.3 Rondalla membership should be minimum of ten (10) to maximum of twenty (20) performing members, and one (1) conductor.
- 1.4 Conductor and members shall perform with only one group at all levels of the competition.

### 2. Application and Registration

In addition to the common Application Packet inclusion requirements, the following shall also be submitted:

- 2.1 Five (5) complete sets of clear copies of the three choice pieces for the Regional (Video) Competition and Regional Center Competition labelled with name of the group and Competition level on the title page.
- 2.2 Five (5) copies of the Submitted Repertoire List (Regional and Regional Center levels only) with the full names of composers/arrangers and playing time or duration of each piece in minutes and approximate seconds using the following format on letter-size paper:

SUBMITTED REPERTOIRE LIST – CHOICE PIECES			
<u>&lt;Name of Group&gt;</u> _____		Region _____	
COMPETITION LEVEL	TITLE	COMPOSER/ARRANGER	DURATION (MM:SS)
Regional	1.<Choice piece: title>	1.	1.
	2.<Choice piece: title>	2.	2.
Regional Center	1.<Choice piece: title>	1.	1.
Submitted by: _____			
Conductor's signature over printed name			

2.3 Five (5) copies of the complete list of rondalla members, with corresponding date of birth, instrument played and specimen signature, certified by the designated group leader indicated on the Application Form, using the following format on letter-size paper:

LIST OF MEMBERS			
<u>&lt;Name of Rondalla&gt;</u> _____			
Address:_____			Region _____
Name	Date of birth (yy-mm-dd)	Instrument	Signature
1. ....	...	...	...
2. ....	...	...	...
3. ....			
Certified correct:			
_____		_____	
Signature over printed name of conductor		Signature over printed name of group leader	

Falsification, non-compliance and/or non-submission of the above requirements (*Pars. 1 and 2 and all sub-paragraphs*) shall automatically result in disqualification of the group-contestant.

### 3. Repertoire Requirements

#### 3.2 Regional Competition (Video)

Two (2) choice pieces from the group-contestant’s existing repertoire, preferably contrasting in style.

#### 3.2 Regional Center Competition

3.2.1 Choice piece: One (1) piece by a Filipino composer or any light classic by a non-Filipino composer; and

3.2.2 Contest piece 1

#### 3.3 National Finals Competition

3.3.1 Contest Piece 1

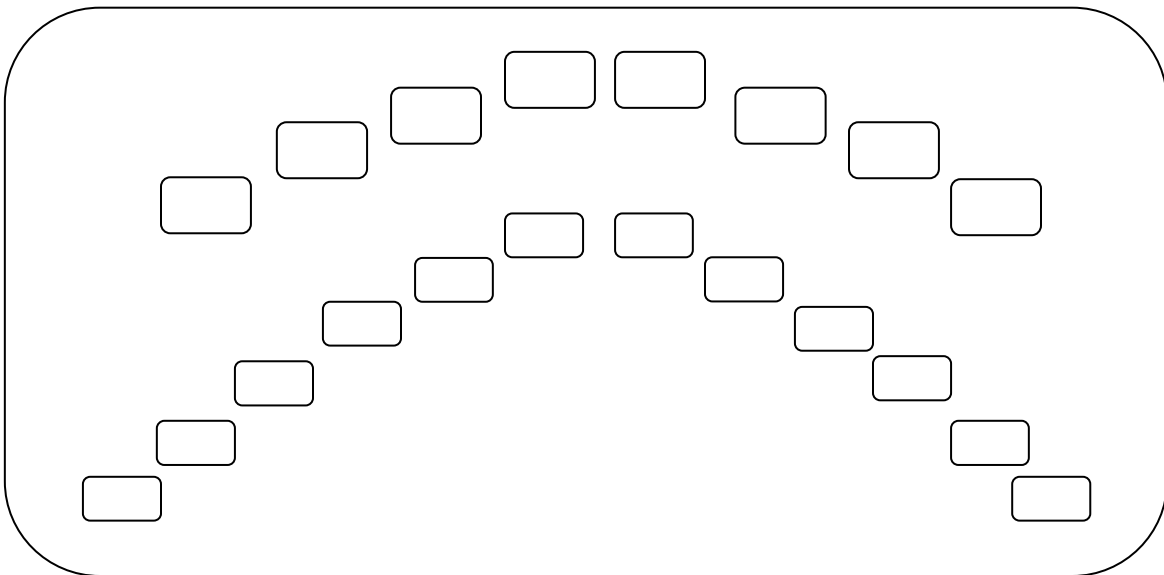
3.3.2 Contest piece 2

Contest pieces 1 and 2 shall be readily available in PDF or JPG format and simultaneously issued on August 12, 2013 to group-contestants who have qualified for the Regional Center Level.



#### 4. Performance

- 4.1 Choice pieces must be arranged for at least four (4) parts.
- 4.2 Transposition and/or any other version of the contest pieces shall not be allowed.
- 4.3 All pieces shall be performed from memory and without scores.
- 4.4 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.
- 4.5 The Judges shall consider the level of difficulty of the submitted choice pieces in their deliberations.
- 4.6 The stage seating plan is fixed as illustrated; only minor adjustments such as distance between seats shall be allowed.



## 2013 NAMCYA APPLICATION FORM RONDALLA CATEGORY B

Name of Rondalla: \_\_\_\_\_

Address: \_\_\_\_\_ Region: \_\_\_\_\_

Conductor: \_\_\_\_\_  
*Last Name*
*First name*
*MI*

Group Leader: \_\_\_\_\_  
*Last name*
*First name*
*MI*

Official Designation of Group Leader: \_\_\_\_\_

**Contact numbers:** \_\_\_\_\_ **Email address(es):** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- We hereby certify that all information submitted in the Application Packet is true and correct.
- We promise to abide by all Guidelines, Rules and Regulations of the Competition.
- We understand that any prize, award, recognition and/or distinction may and will be rescinded and revoked if any information submitted is found to be false.

Group Leader: \_\_\_\_\_ Conductor: \_\_\_\_\_  
*Signature*
*Signature*

Date: \_\_\_\_\_

Noted by NAMCYA Region \_\_\_\_\_ Coordinator: \_\_\_\_\_

Date: \_\_\_\_\_ *(Signature above printed name)*

### Checklist for Rondalla:

1.  Three (3) copies duly accomplished Application Form, all originally signed.
2.  Three (3) identical copies of group photograph size 4"x6", coloured, with name and group's name written at the back in ink.
3.  One (1) copy 2"x2" colored solo photograph of each performing member, name and group's name written at the back in ink..
4.  Four (4) identical copies of Conductor's photograph 2"x2", coloured, with name and group's name written at the back in ink.
5.  Three (3) copies List of Members in prescribed format.
6.  Three (3) copies Submitted Repertoire List in prescribed format.
7.  Three (3) clear photocopies of each of the 3 choice pieces in the Submitted Repertoire List.
8.  Two (2) copies video in DVD (mpeg-2) format.
9.  One (1) photocopy of BDO deposit slip representing payment of Registration Fee.
10.  One (1) clear photocopy of NSO-issued birth certificate of each performer

# **ADDITIONAL AND SPECIFIC GUIDELINES, RULES, AND REGULATIONS TRADITIONAL MUSIC ENSEMBLE, Category A**

## **1. Performance**

The Traditional Music Ensemble competition tradition should be conceptualized according to this year's theme: "**Ang Musika para sa Kinabukasan: Sigaw ng Papuri at Panalangin ng Pag-asa**". The sub-theme should be used as a guide for choosing or envisioning a specific musical performance context.

Each participating group may perform a local tradition from their cultural community or baranggay that best represents prayer and praise or signs of hope for tomorrow. The selected tradition may be a celebration, ritual, ceremony or similar communal activity that largely involves musical performance.

To help maintain the integrity of the presentation, loyalty to the tradition, and accurate interpretation of the showcased piece, this must be prepared under the guidance of an acknowledged local culture bearer (master, elder, teacher, expert, artist or leader) who will act as the main informant or consultant for the ensemble.

1.1 The performance may include singing, playing musical instruments, movement and spoken text.

1.2 The performance duration should not exceed 10 minutes, including entrance and exit.

1.3 Traditional attire is recommended.

1.4 The use of pre-recorded music, sound, voice or images is not allowed.

1.5 Simple and portable stage props may be used provided these are vital to the performance. Avoid excessive use of spectacle and elaborate costumes. Masquerade or body painting is not allowed except when used in the context of performance practice and approved by the local informant.

N.B. A cultural community means a social group identified by an ethnic heritage, a common language and a set of cultural practices. A *baranggay* refers to a socio-political group, not necessarily having a common ethnic background or language, but participating in some common traditional cultural practices. **It is thus understood that participation is not limited to "indigenous" groups such as those commonly identified as cultural minorities, but open to those from the lowland or urban communities as well.**

## **2. Eligibility and Membership**

2.1 The competition is open to all existing school, church, or community ensembles whose members are:

2.1.1. Currently enrolled in elementary school, AND

2.1.2. Not less than 7 years old on July 31, 2013 but not more than 12 years old by November 24, 2013; date of birth should be between November 25, 2000 and July 31, 2006, dates inclusive.

2.2 Ensemble membership should be between four (4) to fifteen (15) performing members, one (1) Director and/or Group Leader, and one (1) Assistant Director.

2.3 Three (3) copies of the complete list of performing members certified by the designated Director and Group Leader (as indicated on the Application Form) with corresponding date of birth, role and specimen signature, using the following format on letter-size paper:

LIST OF MEMBERS			
<i>&lt;Name of Group&gt;</i>			
Name	Date of birth (yy-mm-dd)	Role (Singer, dancer, instrumentalist)	Signature
1. ....	.....	...	.....
2. ....	.....	...	.....
3. ....	.....	...	.....
Certified correct:			
_____		_____	
<i>Signature over printed name of Director</i>		<i>Signature over printed name of Asst. Director</i>	

### 3. Application and Registration

In addition to the general requirements included in the Application Packet, participating ensembles must submit a written ANNOTATION [*format given below*] which contains the following information:

- a. A brief description of the presentation.
- b. Title(s) of piece(s), song(s) or dance(s) included.
- c. Names of instruments used with a brief description.
- d. Transcription of sung or recited texts with English translation.
- e. Name of main informant/consultant and brief biography.

### 4. Audio-Video Recording Mechanics

- The audio-video recording must be done in a space that approximates the shape and dimension of a live on-stage performance. Care must be taken to find an environment

with lighting conditions adequate for video recording (daytime recording and 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 will be used in the recording.
- Before the performance, the leader will announce the name of the group and the title of the performance as they appear on the application form. Thereafter, the performance begins and continues without interruption until the end.
- A copy of the footage in its raw form will be submitted; editing, subtitles, visual or sound enhancements are NOT allowed. Video submitted should be in **DVD Mpeg2** format only.

*The next four (4) document pages may be photocopied.*

**This four (4)–page ANNOTATION should be TYPEWRITTEN on letter-size paper and submitted to the NAMCYA Secretariat Office together with the Application Packet SUBJECT TO THE DAY, DATE, TIME AND MODE OF DELIVERY indicated in the GENERAL GUIDELINES. Additional pages may be attached if necessary.**

**Philippine Traditional Music Ensemble (Category A)**  
**Sub-Theme: “*Sigaw ng Papuri at Panalangin ng Pag-asa*”**  
*(Annotation p.1 of 4)*

***Title of Presentation:***

***Community:*** (Include a brief description of your community in not more than 50 words.)

***Language Group*** (if applicable):

(Annotation p.2 of 4)

***Description of the Presentation:***

(Give the necessary background information on the tradition being presented and how it relates to the sub-theme “*Sigaw ng Papuri at Panalangin ng Pag-asa*”, in not more than 200 words).

(Annotation p. 3 of 4)

***Title(s) of musical number(s) included, and song texts and translations*** (if applicable):



*(Annotation p. 4 of 4)*

***List of Instruments and brief description*** (if applicable):

***Name of Local Informant/Consultant*** (This refers to the person who acted as the main source of information for this presentation. Include a brief biography describing the person's expertise or knowledge of the tradition, not more than 50 words.)

**2013 NAMCYA APPLICATION FORM**  
**TRADITIONAL PHILIPPINE MUSIC ENSEMBLE, CATEGORY A**

Name of Group: \_\_\_\_\_

Address: \_\_\_\_\_ Region: \_\_\_\_\_

Director: \_\_\_\_\_  
*Last Name First Name MI*

Asst. Director: \_\_\_\_\_  
*Last Name First Name MI*

Group Leader: \_\_\_\_\_  
*Last name First Name MI*

Official Designation of Group Leader: \_\_\_\_\_

**Contact numbers:** \_\_\_\_\_ **Email address(es):** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- We hereby certify that all the information submitted in the Application Packet is true and correct.
- We promise to abide by all Guidelines, Rules and Regulations of the Competition.
- We understand that any prize, award, recognition and/or distinction may and will be rescinded and revoked if any information submitted is found to be false.

Group Leader: \_\_\_\_\_ Director: \_\_\_\_\_  
*Signature Signature*

Date: \_\_\_\_\_

Noted by NAMCYA Region \_\_\_\_\_ Coordinator \_\_\_\_\_ Date: \_\_\_\_\_  
*(Signature & printed name)*

**Checklist for TRADITIONAL MUSIC ENSEMBLE:**

1.  Two (2) copies of video in DVD (mpeg-2) format.
2.  One (1) photocopy of BDO deposit slip representing payment of Registration Fee.
3.  Three (3) copies duly accomplished Application Form, all originally signed.
4.  Three (3) group pictures, size 4"x6", colored, with the group's name written in ink at the back.
5.  One (1) colored photo, size 2"x2" of each performing member, with name and group written in ink at the back.
6.  One (1) colored photo each, size 2"x2" of the Director, Asst. Director, Group Leader.
7.  Three (3) copies of the complete list of members in the prescribed format.
8.  One (1) clear photocopy of NSO-issued birth certificate of each performing member.
9.  Three (3) copies of the Annotation in the prescribed format.

## ADDITIONAL SPECIFIC GUIDELINES, RULES AND REGULATIONS TUBA, Category C

### 1. Application and Registration

In addition to the general requirements in the Application Packet, the duly accomplished Submitted Repertoire List should be enclosed using the following format on letter-size paper:

SUBMITTED REPERTOIRE LIST		
<Name> _____	Instrument _____	Region _____
CONCERTO: <TITLE> _____	COMPOSER: <NAME> _____	
REGIONAL CENTER REPERTOIRE: <movement> _____		
	<movement> _____	
Submitted by: _____	_____	
	<i>Contestant's signature over printed name</i>	<i>Teacher's signature over printed name</i>

### 2. Age Eligibility

At least eighteen (18) years old by July 31, 2013, but not more than twenty-five (25) years old by/on November 20, 2013; date of birth should be between November 21, 1987 and July 31, 1995, dates inclusive.

### 3. Performance

- All pieces to be performed should be chosen from the Prescribed Repertoire List below for all levels of the Competition.
- All pieces must be memorized and performed without scores.
- Contestant must bring his/her own instrument and accompanist.
- Only piano accompaniment is allowed. Electronic keyboard may be allowed for Regional and Regional Center Competitions but only if a serviceable piano is not available. Piano instrument will be provided during the Finals level.

- The submitted Repertoire List for all levels may not be changed, altered or otherwise modified after the Application Packet has been submitted and received by the NAMCYA Secretariat.

#### 4. Repertoire and Performance Requirements

##### 4.1 Regional (Video) Competition Level:

- 4.1.1 Contest Piece

##### 4.2 Regional Center Competition Level:

- 4.2.1 Two (2) contrasting movements from the chosen Concerto (see List below)

##### 4.3 National Final Competition Level:

- 4.3.1 Concerto, same as the piece performed in the Regional Center level
- 4.3.2 Contest Piece

#### **Prescribed Repertoire List**

##### Contest Piece:

- **Serenade No. 12** for Solo Tuba (unaccompanied) - Vincent Persichetti

##### Contestant's choice of Concerto:

- **Concerto for Bass Tuba** - Ralph Vaughan Williams
- **Tuba Concerto** - Edward Gregson



**ADDITIONAL AND SPECIFIC GUIDELINES, RULES AND  
REGULATIONS  
VIOLIN, Category A-2**

1. Application and Registration

In addition to the general requirements specified in the Application Packet, the Submitted Repertoire List with the following prescribed format on letter-size paper must be enclosed:

SUBMITTED REPERTOIRE LIST			
<i>&lt;Name&gt;</i>			
	<i>Last Name</i>	<i>First Name</i>	<i>MI</i>
COMPETITION LEVEL	TITLE	COMPOSER	DURATION (MM:SS)
Regional	1. <i>&lt;Title of Etude 1&gt;</i> 2. <i>.&lt;Title of Etude 2&gt;</i>	1. 2.	1. 2.
Regional Center	1. <i>&lt;Title of Sonata&gt;</i> <i>&lt;Movement&gt;</i> <i>&lt;Movement&gt;</i> 2. <i>&lt;Concerto: movement&gt;</i>	1.	1.  2.
National Finals	1. <i>&lt;Title of Concerto&gt;</i> 2. <i>&lt;Showpiece&gt;</i>	1. 2.	1. 2.
Submitted by:			
_____		_____	
Contestant's signature over printed name		Teacher's signature over printed name	

Non-compliance or falsification (whether deliberate or otherwise) of the NAMCYA Competition requirements shall be sufficient grounds for disqualification.

2. Age Eligibility

Not less than 9 years of age by/on July 31, 2013 but not more than 12 years of age by/on November 21, 2013; date of birth should be between November 22, 2000 and July 31, 2004 (dates inclusive).

### 3. Repertoire and Performance Requirements

3.1 Any and all requests for change(s) in repertoire after the submission of the Application Packet should be made in writing and received by the NAMCYA Secretariat (7) calendar days after the Regional Center competition in which the contestant participated in, provided that any change(s) in repertoire should pertain only to the National Finals Level. The written request, together with five (5) clear copies of the alternate piece, if not included in the Repertoire List below, shall be addressed to the Chairman of the Violin Competition through the NAMCYA Secretariat. The Chairman shall respond in writing and the contestant shall be notified thereof. Unauthorized substitutions will not be allowed and may constitute reason for the contestant's disqualification. The alternate piece must have the same or higher technical and expressive demands as those in the Repertoire List.

3.2 Contestants who perform works not listed in the Submitted Repertoire List without the written consent of the Violin Competition Chairman through the NAMCYA Secretariat shall be disqualified.

3.3 All pieces are to be performed from memory and without scores, except for the Etude and Sonata.

### 4. Competition Repertoire Requirements

#### 4.1 Regional Level (Video)

4.1.1 Two (2) Etudes chosen from the Repertoire List below.

#### 4.2 Regional Center Level

4.2.1 Two (2) contrasting movements from the same Sonata, e.g. F major or D minor by Händel or any other Sonata of comparable or higher technical and expressive demands

4.2.2 One (1) movement from a Concerto chosen from the Repertoire List below.

#### 4.3 National Final Level

4.3.1 Showpiece chosen from the Repertoire List below.

4.3.2 All remaining movement(s) of the Concerto chosen and performed in the previous Regional Center Level (Par. 4.2.2).

## **Repertoire List**

1. Etude\*
  - Wohlfahrt: Op. 45, Bk.II
  - Kayser: Op. 20, Bk. II
  - Any Etude of comparable or higher technical and expressive demands.
  
2. Sonata\*
  - Händel: F Major or D minor
  - Any Sonata of comparable or higher technical and expressive demands.
  
3. Concerto\*\*
  - Accolay
  - Seitz (any of the student Concerti)
  - Vivaldi (Concerto or Seasons)
  - Any other concerto of comparable or higher technical and expressive demands.
  
4. Showpiece\*\*
  - Kasilag: Bahay Kubo
  - Molina: Hating Gabi
  - Balsamo: Untitled piece to commemorate Lucio D. San Pedro's birth centennial  
[Contact information: jediskywalker23@musician.org]
  - Any piece of comparable or higher level of technical and expressive demands.

\* Please include three (3) clear copies of each title in the Application Packet with contestant's name and corresponding competition level written on each title page.

\*\* Please include five (5) clear copies of each title in the Application Packet with name and corresponding competition level written on each title page.



## 2013 NAMCYA APPLICATION FORM VIOLIN, Category A-2

Name: \_\_\_\_\_  
Last First M.I.

Date of birth: <day>\_\_\_\_\_ <month>\_\_\_\_\_ <year>\_\_\_\_\_ Male Female

*Please indicate which address the contestant will represent:*

Current Address: \_\_\_\_\_ **Region** \_\_\_\_\_

Home Address: \_\_\_\_\_ **Region** \_\_\_\_\_  
*(if different from current address)*

Contact numbers: \_\_\_\_\_ **Email address(es):** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- I hereby certify that all the information in the Application Packet is true and correct.
- I promise to abide by all Guidelines, Rules and Regulations of the Competition.
- I understand that any prize, award, recognition and/or distinction may and will be rescinded and revoked if any information submitted is found to be false.

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Parent/Legal Guardian:** \_\_\_\_\_ **Date:** \_\_\_\_\_  
*Signature & printed name*

**Teacher/Coach:** \_\_\_\_\_ **Date:** \_\_\_\_\_  
*Signature & printed name*

**Noted by:**  
**NAMCYA Region** \_\_\_\_ **Coordinator** \_\_\_\_\_ **Date:** \_\_\_\_\_  
*Signature & printed name*

### CHECKLIST:

1.  Three (3) copies of the duly accomplished Application Form, all originally signed.
2.  Two (2) copies of video in DVD (mpeg-2) format.
3.  One (1) photocopy of BDO deposit slip representing payment of Registration Fee.
4.  Three (3) identical copies, size 4"x 6" colored photograph of the contestant, name and instrument written at the back.
5.  One (1) copy, size 2"x2" colored photograph of the contestant, name and instrument written at the back.
6.  One (1) clear photocopy of NSO-issued birth certificate.
7.  Three (3) copies Submitted Repertoire List in the prescribed format.
8.  Three (3) copies each of two (2) Etudes & 2 movements of Sonata (Indicate title if 1<sup>st</sup> movement is not included) to be performed at the Regional and Regional Center levels. Each copy should be labeled with contestant's name on the title page.
9.  Five (5) copies each of the show piece and Concerto, each labeled with the contestant's name on the title page.

## **NAMCYA BOARD OF OFFICERS**

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Mauricia D. Borromeo	<i>Treasurer</i>
Renato B. Lucas	<i>Secretary-General</i>
Luz Corazon R. Roque	<i>Program Director</i>

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Luz Corazon R. Roque  
Sr. Maria Anunciata A. Sta. Ana, SPC

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Lorna D. Dino, Ph.D.	<i>Assistant Secretary, (OIC) Undersecretary for Programs and Projects, Department of Education (DepEd)</i>

### **NAMCYA Secretariat**

Juanito D. Bernabe	<i>Office Manager</i>
Artemio A. Tolibas	<i>Office Assistants</i>
Victoria R. Cabubas	
Romualdo R. Cabubas	

## REGIONAL DIRECTORS AND COORDINATORS

### REGION I – ILOCOS REGION

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Mobile No. 0915-4039-669  
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### CORDILLERA ADMINISTRATIVE REGION

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QuezonCity  
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Telefax No. 928-0104 / 928-0079  
Mobile No. 0918-6494-070  
[ncr@deped.gov.ph](mailto:ncr@deped.gov.ph)  
[manny\\_15@yahoo.com](mailto:manny_15@yahoo.com)

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[fenguero@yahoo.com](mailto:fenguero@yahoo.com)

### REGION IV-B – MIMAROPA

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Fax No. 637-3093  
Mobile No. 0918-7168-654 (Mrs. Montes)  
[eed\\_mimaropa@yahoo.com](mailto:eed_mimaropa@yahoo.com)

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DepED RO, 4500 Legaspi City  
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### REGION VI- WESTERN VISAYAS

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Mrs. Mildred L. Garay CESO III,  
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## 2012 NAMCYA NATIONAL WINNERS

### CHOIR CATEGORY C

U.P. Los Baños Choral Ensemble  
1<sup>st</sup> Prize Winner  
University of Cordilleras Chorale  
The New UMAK Chorale  
2<sup>nd</sup> Prize Winner  
Tarlac State University Choir  
3<sup>rd</sup> Prize Winner

### DANCE SENIOR BALLET

Pimentel, Lobreza L.  
1<sup>st</sup> Prize Winner  
Sorongon, Kenneth Marc G.  
2<sup>nd</sup> Prize Winner  
Magbitang, Ma. Regina A.  
3<sup>rd</sup> Prize Winner  
Simbiling, Mark Christopher S

### GUITAR CATEGORY B

Astronomo, Ziv B.  
2<sup>nd</sup> Prize Winner  
Alvarado, Paul Gene C. II  
3<sup>rd</sup> Prize Winner  
Dabalos, Ephraim Gen L.  
Honorable Mention

### PIANO CATEGORY A-2

Cortero, Nicole Marie P.  
2<sup>nd</sup> Prize Winner and  
Gantimpala ng Tagapangulo  
Saavedra, Roland Vincent L.  
3<sup>rd</sup> Prize Winner  
Chong, Jet Stephen C.  
Special Jury Prize

### RONDALLA CATEGORY A

Obmasca, Nikki Zen A  
1<sup>st</sup> Prize Winner  
Gaco, Jomlowe Andres D  
2<sup>nd</sup> Prize Winner  
Diyal, Katrin Kaye R.  
3<sup>rd</sup> Prize Winner

### RONDALLA CATEGORY B

Sebumpan, Jamaika Mozelle B.  
1<sup>st</sup> Prize Winner  
Rosales, Janna Sheena R.  
2<sup>nd</sup> Prize Winner  
Quirit, Nelson Jr. J.  
3<sup>rd</sup> Prize Winner

### VOICE

Go, Criselda Marie L.  
3<sup>rd</sup> Prize Winner  
Benipayo, Angelica Rose M.  
Porbolan, Princess Lerma B.  
Mayoral, Richelyn D  
Honorable Mention

### NATIONAL WINNERS FOR TRADITIONAL MUSIC ENSEMBLE

Bentangan High School Cultural Ensemble – XII  
Datu Jose A. Libayao Memorial National High School - XI  
Dep ED Bulacan Performing Arts Group - III  
Dilong National High School Ethnic Ensemble – CAR  
New Society National High School Ensemble - XII  
YapYapan (Talubin NHS) Cultural Dance Troupe – CAR