



Republic of the Philippines  
**Department of Education**

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25 JUN 2019

DepEd MEMORANDUM  
No. **081**, s. 2019

**2019 NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS**

TO : Bureau Directors  
Regional Directors  
Schools Division/City Superintendents  
Regional and Division Special Events Coordinator  
Public and Private Elementary and Secondary School Heads  
All Others Concerned

1. The National Music Competitions for Young Artists (NAMCYA) Foundation Inc., in cooperation with the Department of Education (DepEd), National Commission for Culture and the Arts (NCCA), Cultural Center of the Philippines (CCP), and the Commission on Higher Education (CHED), announces the launching of the **2019 National Music Competitions for Young Artists (NAMCYA)**, which culminates during the national Music Week with the theme *Alab ng Musika* from November 26 to December 1, 2019 at the CCP Complex, Roxas Boulevard, Pasay City. This is pursuant to Administrative Order No. 23, s. 2011 entitled **Creating a Steering Committee on National Observances**.

2. Pursuant to Presidential Proclamation No. 25, s. 1998, the last week of November of each year is designated as the National Music Week in which the NAMCYA Competitions are the main focus of the celebration.

3. The regional directors (RDs), assisted by their regional and schools division coordinators, are designated as heads of the NAMCYA Regional Committees to oversee the identification, selection and training of participants in their respective areas. The NAMCYA Secretariat shall undertake national coordination.

4. The concerned regional coordinators for cultures and the arts (RCAC) in the Regional Center Competitions are requested to identify and select more than 150 participants (students, teachers, SPED, ALS and NIS) public and private secondary schools requiring to participate in the various workshop on the first day as well as the competitions, closing and awarding ceremonies including the concert of winners on the second day to be eligible for the certificates of participation and appearance. Teachers in Music, Performing Arts, and Social Sciences subjects, and Music, Arts and Physical Education and Health (MAPEH) supervisors, are expected to attend the Regional and National Final Competitions and the workshop on Traditional Music.

5. The amount of Seventy Thousand Pesos (P 70,000.00) for meals (breakfast, a.m. snacks, lunch and p.m. snacks), for the workshops participants and Ten Thousand Pesos (P 10,000.00) for contingency provided by the External Partnerships Service-Special Events Unit (EPS-SEU) will be downloaded directly to the host division.

6. The travel allowances and per diem of the DepEd National Secretariat members during the Regional and National Competitions shall be charged against Building Partnerships & Linkages Program (BPLP) Fund, subject to its availability, and to the usual accounting and auditing rules and regulations.

7. The DepEd Secretary will serve as ex-officio member of the NAMCYA Board of Trustees, while the EPS-SEU will serve as the DepEd National Secretariat/Coordinator. The

RD's shall attend, monitor and oversee both the Regional and the National Final Competitions.

8. Expenses to be incurred by the NAMCYA regional coordinators, supervisors, teachers and participants shall be charged to local funds, regional/schools division/school Parent-Teacher-Community Association (PTCA), school board funds (SBF) and other sources and grants, subject to the availability of funds and the usual accounting and auditing rules and regulations. This includes the following activities:

- a. Elimination round of the competition;
- b. Semi-Final round of the competition;
- c. Selected regional coordinators meeting (May 14, 2019)  
(Region X-Division of Cagayan De Oro City, Region VIII – Division of Tacloban City, Region I – Division of La Union, Region IV-A – Division of Lucena City, National Capital Region (NCR) Division of Manila); and
- d. National Final Competitions.

9. Enclosed in this Memorandum are the Mechanics of the Competition, Competition Guidelines, Timeline, Categories, 2019 Calendar of Activities, workshops and concerts details of which are indicated in the attachment.

10. Teachers shall receive appropriate service credits as stipulated in DepEd Order (DO) No. 53, s. 2003 entitled **Updated Guidelines on Grant of Vacation Service Credits to Teachers**, and DO 84, s. 2003 entitled **Addendum to DepEd Order No. 53, s. 2003 (Updated Guidelines on Grant of Vacation Service Credits to Teachers)**, while nonteaching personnel should attend programs and activities on **official time only**.

11. For more information, all concerned may contact the **NAMCYA Secretariat**, Folk Arts Theater, CCP Complex, Roxas Boulevard, Pasay City at telephone nos. (02) 836-4928; (02) 836-4929, mobile phone no. 0949-993-2592 or through email address: [namcya@gmail.com](mailto:namcya@gmail.com) or visit website address: <http://www.namcya.com>

12. Immediate and wide dissemination of this memorandum is desired.

  
**LEONOR MAGTOLIS BRIONES**  
Secretary

Encls.:

As stated

Reference:

DepEd Memorandum No. 083, s. 2018

To be indicated in the Perpetual Index  
under the following subjects:

CELEBRATIONS AND FESTIVALS

CONTEST

LEARNERS

SCHOOLS

**National Music Competitions for Young Artists**  
**COMPETITION GUIDELINES**  
(rev. 2019)

**I. ELIGIBILITY**

- A. The Competition is open to all Filipino citizens.
- B. Age Brackets (except Traditional Music)

Standard Categories (formerly Adult/Senior categories) – at least 19 years old and not more than 30 years old during the National Finals Week

Youth/Junior Categories – (at least 13 years old)\* not more than 18 years old during the National Finals Week *\*for group categories*

Children's Categories – 12 years old and below during the National Finals Week

**II. CATEGORIES**

**SOLO CATEGORIES**

- PIANO
- STRINGS

*\*violin and lower strings (Viola, Cello, Double Bass)*

- VOICE

- GUITAR

- WINDS

*\*Upper (Flute, Oboe, Clarinet) and Lower (Bassoon)*

- BRASS

*\*Upper (French Horn, Trumpet) and Lower (Trombone, Tuba)*

- SOLO RONDALLA INSTRUMENT

*(banduria, laud, octavina, mandola)*

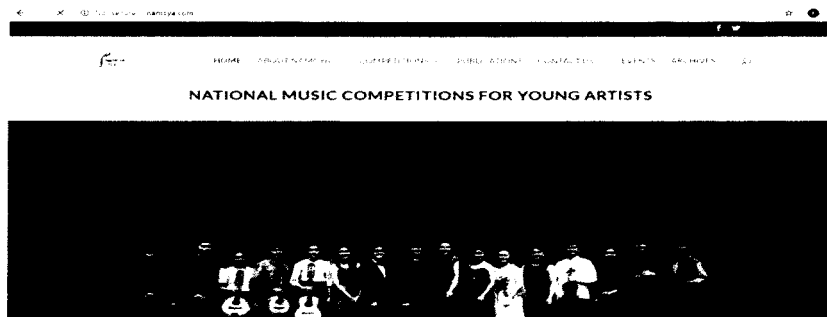
**GROUP CATEGORIES**

- RONDALLA (Youth and Children)
- CHOIR (Choir, Youth and Children)
- TRADITIONAL MUSIC ENSEMBLE
- CHAMBER MUSIC ENSEMBLE (Special Competition)

**III. APPLICATION, GENERAL REQUIREMENTS**

- A. Application must be submitted **online** via [www.namcya.com](http://www.namcya.com).
- B. Forms, such as application and repertoire, as well as specific competition timeline can be accessed via [www.namcya.com](http://www.namcya.com).
- C. By submitting the online form, the participants confirm agreement to the competition guidelines.
- D. The following Requirements should be sent as an attachment in one **.zip** file, or uploaded in a Google Drive or Dropbox link, sent via email to [info@namcya.com](mailto:info@namcya.com):
  1. Filled out online application form ([www.namcya.com](http://www.namcya.com)).
  2. Audition Video

- a. Submitted via Youtube unlisted link or Google Drive/Dropbox link indicated in the application form.
  - b. Required video format is mp4, one camera set-up.
  - c. Video should be recorded within the year of the competition.
  - d. Video should be without cuts within each song, no editing/zooming/panning, and no audio enhancements.
3. High-resolution Photo
    - a. Solo Categories - Passport size photo (300 dpi).
    - b. Group Categories – 4R group photo and Passport size photo (300 dpi) of each group member including the conductor.
    - c. Save each photo as an individual file in this format: firstname.lastname.jpg
  4. Scanned copy of birth certificate of each competitor.
  5. Scanned copy of the deposit slip for the registration fee.
  6. Repertoire form for each Category and Competition Level.
- E. Clear hard copies of the music sheets should be submitted via mail post or hand-carried to the NAMCYA Secretariat on the specified date indicated in the competition timeline.
1. Three (3) copies of the Elimination Repertoire
  2. Three (3) copies of the Semi-finals Repertoire
  3. Organized, stapled and labelled with name/group, region and specific level of competition
- F. For Other Registration Information, Kindly check the website [www.namcya.com](http://www.namcya.com)



- G. The Secretariat will not entertain incomplete and late applications and may be grounds for disqualification
- H. All inquiries and clarifications should only be coursed through the NAMCYA Secretariat.
- I. Any request for changes in the submitted list of members, repertoire, and performance sequence will only be accommodated 2-weeks prior to the scheduled level of competition and must be sent via email to the competition chairperson through the NAMCYA secretariat.
- J. Unauthorized changes will be grounds for disqualification.

#### **IV. COMPETITION RESULTS, PRIZES, AND AWARDS**

- A. First, Second, Third Prizes shall be awarded in each category upon the discretion of the jury.
- B. A maximum of six (6) groups for the Traditional Music Ensemble will be chosen and declared as National Winners.
- C. A maximum of three (3) groups for the Chamber Music Ensemble Category will be chosen and declared as National Winners.

D. Cash Prizes are as follows

	<b>SOLO CATEGORIES</b>	<b>GROUP CATEGORIES</b>
1st Prize	Php 40,000.00	Php 60,000.00
2nd Prize	Php 30,000.00	Php 40,000.00
3rd Prize	Php 20,000.00	Php 30,000.00
Special Prize	Php 20,000.00	Php 30,000.00

E. Special Prizes may be given at the discretion of the jury.

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

## **V. INTELLECTUAL PROPERTY RIGHTS**

- A. Contestants shall be responsible for obtaining performance rights and/or written permission/publisher-approved pieces from composers, arrangers, and/or music publishers at all levels of the Competition, unless the work is unpublished and obtained from IMSLP.
- B. All NAMCYA-commissioned works and Contest Pieces are protected by copyright.
- C. All rights to audio and video recordings of the competition belong to the NAMCYA.

## **VI. LIABILITY**

The NAMCYA assumes no liability to all forms of emergency during the course of the NAMCYA competitions and events.

## **VII. SUBSIDY**

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.

## **VIII. PERFORMANCE PARAMETERS**

- A. All competitors shall perform in appropriate and presentable attire.
- B. All pieces must be performed memorized and without scores in all levels of competition (Refer to category guide). For groups, the conductor may or conduct with or without the score.
- C. Choreography and/or movements which form an integral part of the music will be permitted.
- D. Competitors must provide their own accompanist in all levels of the competition.
- E. Only live music instruments may be employed as accompaniment. Use of any recorded accompaniment or "minus-one" is not allowed.
- F. An accompanist may play for multiple competitors at any point in all levels of the competition except for parallel competitions.

# ALAB NG MUSIKA

## 2019 NAMCYA COMPETITIONS

### TIMELINE and CATEGORIES

January 30, 2019	Release of Guidelines (via <a href="http://www.namcya.com">www.namcya.com</a> )
June 30, 2019	Deadline of Applications
August 5-9, 2019	Video Eliminations

**Semifinal Round: Group categories (Choir and Rondalla) and Solo Rondalla Instrument category**  
*\*Schedules and venues may be subject to change*

August 31 (Saturday)	Mindanao Cluster: Cagayan De Oro City, Misamis Oriental
September 7 (Saturday)	Visayas Cluster: Tacloban City, Leyte
September 14 (Saturday)	Metro Manila Cluster: TBA
September 19 (Saturday)	Northern Luzon Cluster: San Fernando, La Union
September 28 (Saturday)	Southern Luzon Cluster: Lucena City, Quezon

**Semifinal Round: Solo Instruments**  
*(all events will be in Metro Manila)*

November 12 – 13, 2019	University of Santo Tomas
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#### **NAMCYA Finals Week (November 20-25)**

*(all Competition events at the Cultural Center of the Philippines, Pasay City)*

November 26 (Tuesday)	Opening Ceremonies, Piano and Junior Guitar
November 27 (Wednesday)	Strings and Voice
November 28 (Thursday)	Solo Rondalla Instrument, Rondalla Ensemble
November 29 (Friday)	Traditional Music Ensemble Concert, Choirs
November 30 (Saturday)	Concert of Solo Winners
December 1 (Sunday)	Concert of Group Winners, Closing Concert

#### **SOLO CATEGORIES**

PIANO

STRINGS

*\*violin and lower strings (Viola, Cello, Double Bass)*

VOICE

JUNIOR GUITAR

WINDS

*\*Upper (Flute, Oboe, Clarinet) and Lower (Bassoon)*

CHILDREN'S SOLO RONDALLA INSTRUMENT

*\*Banduria, Laud, Octavina, Mandala*

#### **GROUP CATEGORIES**

YOUTH RONDALLA

CHOIR (Choir and Children)

TRADITIONAL MUSIC ENSEMBLE

CHAMBER MUSIC ENSEMBLE (Special Competition)

# ALAB NG MUSIKA

## 2019 COMPETITION CATEGORIES

### SOLO CATEGORIES

PIANO

STRINGS

\*violin and lower strings (Viola, Cello, Double Bass)

VOICE

JUNIOR GUITAR

WINDS

\*Upper (Flute, Oboe, Clarinet) and Lower (Bassoon)

CHILDREN'S SOLO RONDALLA INSTRUMENT

\*Banduria, Laud, Octavina, Mandola

### GROUP CATEGORIES

YOUTH RONDALLA

CHOIR (Choir and Children)

TRADITIONAL MUSIC ENSEMBLE

CHAMBER MUSIC (Special Competition)

## I. CATEGORY GUIDELINES AND REPERTOIRE REQUIREMENTS

### PIANO CATEGORY

1. The competitor shall prepare the following repertoire for each specific level of competitions.

#### **VIDEO ELIMINATIONS** (Performance time should not exceed 20 minutes)

- a. One (1) Prelude and Fugue by Johann Sebastian Bach
- b. One (1) Virtuoso Etude
- c. Romantic or 20<sup>th</sup>/21<sup>st</sup> century work

#### **SEMI- FINALS** (Performance time should be 50-60 minutes)

- a. Baroque Piece
- b. One (1) Complete Three-movement Sonata from the Classical period
- c. One (1) major work from the Romantic period
- d. One (1) 20<sup>th</sup>/21<sup>st</sup> century work (not played in the previous round)

#### **NATIONAL FINALS**

- a. Complete Concerto
- b. Obligatory Piece (Preferably Filipino)

2. A work already performed in previous levels of the competition may not be repeated on any of the subsequent levels.



## **STRINGS CATEGORY (violin and lower strings - viola, violoncello, and contrabass)**

1. There Sonatas and Concertos must be works of different composers.
2. The competitor shall prepare the following repertoire for each specific level of competitions.

### **VIDEO ELIMINATIONS**

- a. 1<sup>st</sup> movement of the concerto that will be played for the National Finals

### **SEMI- FINALS (Performance time should be 50-60 minutes)**

- a. 1<sup>st</sup> and 2<sup>nd</sup> movement from any work by Johann Sebastian Bach
- b. 2 contrasting movements from the Baroque or Classical period

### **NATIONAL FINALS**

- c. Complete Concerto (played during the Video Eliminations)
- d. Obligatory Piece (Preferably Filipino)

## **VOICE CATEGORY**

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

## **JUNIOR GUITAR CATEGORY**

1. The competitor shall prepare the following repertoire for each specific level of competitions.
2. Programming will be a factor in the competition

### **VIDEO ELIMINATIONS**

- a. Two (2) contrasting pieces (one slow, one fast)
- b. One (1) Etude

### **SEMI- FINALS**

- a. One (1) Baroque
- b. One (1) Free Choice

### **NATIONAL FINALS**

- a. Two (2) Period Music
- b. Two (2) Free Choice (may include choice piece from Semi-finals)
- c. Obligatory Piece (Preferably Filipino)

## **WOODWINDS CATEGORY (flute, clarinet, oboe, bassoon)**

1. The competitor shall prepare the following repertoire for each specific level of competitions.

### **VIDEO ELIMINATIONS**

- a. 1<sup>st</sup> and 2<sup>nd</sup> movement of a Concerto by W.A. Mozart, with cadenza if applicable.

### **SEMI- FINALS**

- a. One (1) Sonata from Romantic to Modern period

### **NATIONAL FINALS**

- a. Concerto from Classical to Modern period
- b. Obligatory Piece (Preferably Filipino)

## **CHILDREN'S SOLO RONDALLA INSTRUMENT CATEGORY (banduria, laud, octavina)**

1. The competitor must be accompanied by one (1) guitar player only.
2. Pieces must be arranged for two (2) parts – soloist and guitar accompaniment.
3. The competitor shall prepare the following repertoire for each specific level of competitions.

### **VIDEO ELIMINATIONS**

- a. One (1) piece chosen by the competitor

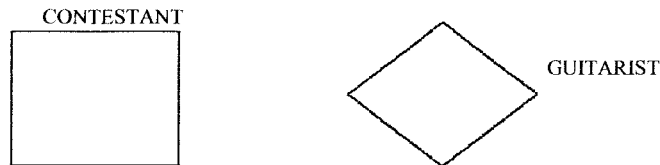
### **SEMI- FINALS (Performance time should not exceed 8 minutes)**

- a. One (1) Filipino piece and One (1) Foreign piece

- b. Both pieces must be different from the Video Eliminations

**NATIONAL FINALS**

- a. One (1) piece performed from the Semi-finals
  - b. Obligatory Piece
4. The stage seat plan is fixed as shown below. Only minor adjustments (distance between seats) and only such as will be allowed by the Judges shall be permitted.



**YOUTH RONDALLA CATEGORY**

1. The competition is open to all school, church, family or community rondalla
2. Membership is limited to a minimum of ten (10) and maximum of twenty (20) performing members, and one (1) conductor.
3. Conductor and members shall perform with only one (1) group in all levels of competition.
4. All pieces must be arranged for at least four (4) parts
5. Transposition or any other version of the obligatory piece is not allowed.
6. The group shall prepare the following repertoire for each specific level of competitions.

**VIDEO ELIMINATIONS**

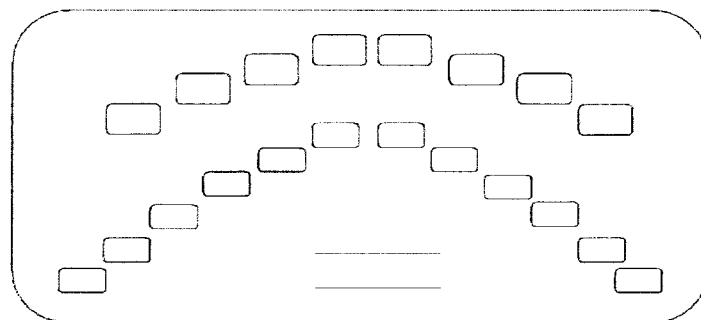
- a. One (1) piece from the group's existing repertoire

**SEMI- FINALS** (Performance time should not exceed 10 minutes)

- a. One (1) Filipino piece and One (1) Foreign or Classical piece
- b. Both pieces must be different from the Video Eliminations and preferably in contrasting styles

**NATIONAL FINALS**

- a. One (1) piece performed from the Semi-finals
  - b. Obligatory Piece
5. Only minor adjustments (distance between seats) and only such as will be allowed by the Judges shall be permitted.



## **CHOIR CATEGORIES – (CHOIR AND CHILDREN'S)**

1. The competition is open to all school, church, cultural, civic or community choirs whose members fulfil the citizenship and age requirements.
  - a. Mixed Voices: The choir must include Soprano, Alto, Tenor, and Bass parts. The four parts may be sub-divided according to the dictates of the piece.
  - b. Equal Voices: The choir must either be an All-female or All-male choir.
2. Membership is limited to a minimum of sixteen (16) and a maximum of twenty-four (24) singers, one (1) accompanist, and one (1) conductor. Additional instrumentalists required in any of the pieces must come from within the choir.
3. Conductor and members shall perform with only one (1) group in all levels of competition.
4. The group shall prepare the following repertoire for each specific level of competitions.

### **VIDEO ELIMINATIONS**

- a. Two (2) pieces from the group's existing repertoire in contrasting styles.
- b. At least one (1) should be sung in A capella – original intended for and written with no accompaniment.

### **SEMI- FINALS** (Performance time should not exceed 10 minutes)

- a. One (1) original composition or arrangement of a non-Filipino composer
- b. One (1) Philippine choral work in the original language, preferably from the choirs region
- c. One (1) choice piece, which has not been performed during the video eliminations.
- d. At least two (2) should be sung in A capella – original intended for and written with no accompaniment.

### **NATIONAL FINALS**

- c. One (1) Original composition by a living non-Filipino composer that has not been performed in previous levels of the competition.
- d. One (1) Original work (composition or transcription) by a living Filipino composer that has not been performed in previous levels of the competition.
- e. Obligatory Piece
- f. At least one (1) should be sung in A capella – original intended for and written with no accompaniment.

## **TRADITIONAL MUSIC CATEGORY**

### **Description**

The Traditional Music Ensemble Concert Evaluation 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 should include singing, speech, the use of instruments, body movement/s, and traditional attire. The concept of 'traditional' is based on the notion that these *expressive forms* are performed as part of everyday life and/or during special events in the community, and thus are part of the 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 **one or more** young member of the community (no more than 18 years old).

### **Performance**

- 1) Given the limitations of time, each contingent must prepare a performance that **does not exceed 15 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)
- A. 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. (Only movements which form an integral part of the music will be permitted.)
- 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

- 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 during the National Finals Week
  - 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 Leader 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 requirements

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.

## Supplemental requirements

Please make sure that the following are submitted together with the compulsory requirements:

- 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 and accompanying translation of the text in Filipino or English, literally or verbatim.
  - f. 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.

## CHAMBER MUSIC CATEGORY

1. The competition is open to Instrumental ensembles with a minimum of 3 and a maximum of 15 players, except piano ensembles.
2. Ensemble could range from any standard classical ensembles – Piano Trio, String/Wind/Brass/Percussion Ensemble, 'Chamber' Rondalla, other mixed ensemble of up to 15 players.
3. The competition is divided into two Rounds:
  - Preliminary Round (video elimination) 30 minutes of Free Program
  - Final Round (Live Performances) same program from the previous round
4. Programming is a major criteria
5. The jury has the right to interrupt any performance that exceeds the 30-minute time limit
6. The jury will pick three (3) National Winners from the Final round.
7. The three (3) National Winners will perform their winning program during the National Finals Week at the Cultural Center of the Philippines.