



Mākslu izglītības kompetences centrs
Nacionālā Mākslu vidusskola
Emīla Dārziņa mūzikas skola

Reg. Nr. 3337303586
Kalnciema iela 12, Rīga, LV-1048,
telephone 67612332, e-mail: pasts@nmv.gov.lv
www.nmv.gov.lv

REGULATION

In Riga

25.11.2025.

*Issued in accordance with
AECC NSA paragraph 12.1.3., part II of the Regulation*

1ST ĢEDERTS RAMANS BALTIC STATES COMPOSITION COMPETITION

I GENERAL POINTS

1. This regulation prescribes the procedure for the 1st Ģederts Ramans Baltic States Composition Competition (hereinafter – Competition).
2. The competition is organized in honor of Latvian composer, educator, and sound director Ģederts Ramans.
3. The competition participants are students from music education institutions in Latvia, Lithuania, and Estonia who are studying the subject “Composition” in music schools or vocational music secondary school education programs (hereinafter referred to as Participants) from 15 years of age (the age determination cut-off date for participants is April 29, 2026 (including)).
4. For the competition, participants submit their contemporary classical music compositions (*contemporary art music*).
5. The competition takes place in person at the Arts Education Competence Center “National School of Arts” Emīls Dārziņš Music School (hereinafter – EDMS), in the Emīls Dārziņš Concert Hall, Kalnciema Street 12, Riga, Latvia, on April 29 and 30, 2026.
April 29 – opening of the competition, jury masterclasses, rehearsals.
April 30 – in-person competition, award ceremony.
6. The aims of the competition are:
 - ✓ to promote the creative and professional activities of young composers;
 - ✓ to develop musical expression and obtain professional evaluation;
 - ✓ to motivate young people to pursue a career in music;

- ✓ to strengthen the cooperation and exchange of experiences among the Baltic States' music education institutions;
 - ✓ to honor the Latvian composer, educator, and sound director Ģederts Ramans.
7. The competition is organized by EDMS in collaboration with the Emīls Dārziņš Music School Support Association.
 8. Official languages of the competition are Latvian and English.
 9. Email for information: edms.konkursi@nmv.gov.lv

II COMPETITION PARTICIPANTS AND CONDITIONS

10. The competition participants are students from music education institutions in Latvia, Lithuania, and Estonia who are studying the subject "Composition" in vocational music secondary schools from 15 years (the age determination cut-off date for participants is April 29, 2026 (including)) and professional secondary education programs (hereinafter referred to as Participants).
11. Each participant is allowed to participate with only one composition.
12. Conditions for creating a composition:
 - To create an original musical composition that reflects creative expression and technical skills. The composition may include any genre of contemporary classical acoustic music except choral music, music for vocal ensembles, and the standard song genre (verse-chorus). The composition must be newly composed and should present the current musical aesthetics and skills of the composer; the composition must not have been awarded in other competitions nor published in publicly accessible media.
 - To respect the technical and artistic criteria of composition, such as harmony, melody, rhythm, form, instrumentation, innovative techniques, ideas. The composition should be created with the thought of its performance on stage.
13. Duration of the composition must be up to 7 minutes (7'00").
14. For the first round of the competition, the score of the composition must be submitted in digital format (PDF – either created in a notation program or in a scanned handwritten version).
15. Participants are responsible for the performance of their composition on the day of the competition. The composition is performed by the peers of the composer, without the involvement of professional performers.
16. The competition organizers provide pianos, chairs, and music stands; for the use of other instruments available at the school, you must contact and agree with the competition organizer in advance (edms.konkursi@nmv.gov.lv).

III COMPETITION PROCEDURE

17. The competition takes place in two rounds:
 - Round I (application deadline on February 27): selection of submitted scores (remotely); results of Round I are announced by March 20.
 - Round II: performance of the selected pieces in person on April 30 at Emīls Dārziņš Concert Hall in Riga, Latvia.
18. Participants perform in order of birth date, starting with the youngest.
19. Round II of the competition is open to the public.
20. Registration for Round II of the competition in person takes place at EDMS on April 29 or 30, 2026.

21. April 29, 2026:
 - opening of the competition, opening concert;
 - lectures on composition by jury representatives and other professionals in the field.
22. April 30, 2026:
 - Round II in person;
 - award ceremony.

IV EVALUATION AND AWARDING

23. Both rounds of the competition are evaluated by a jury of professional composers from all three Baltic states: Gundega Šmite (Latvia), Ülo Krigul (Estonia), Rytis Mažulis (Lithuania). *More information about the jury members can be found on pages 6–10.*
24. The competition jury evaluates the performance of the participants on a 100-point scale according to the following criteria:
 - originality and creativity of music (0–25 points) – evaluates ideas and individuality;
 - clarity of form and structure (0–20 points) – evaluates the development of musical thought and the logic of the composition;
 - use of other musical means of expression (0–15 points);
 - orchestration or instrumentation (0–15 points) – evaluates the choice of instruments and the quality of their use;
 - accuracy and readability of musical notation (0–15 points) – assess the quality and clarity of the score;
 - performance quality (0–10 points) – evaluates the interpretation and technical execution of the piece.
25. The maximum score that a participant can be awarded by one jury member is 100 points. The final score for the participant is obtained by dividing the sum of points awarded by all jury members by the number of jury members.
26. The students of the jury committee members do not participate in the competition.
27. All competition participants receive a certificate of participation in the competition.
28. The competition jury has the right to award multiple 1st, 2nd, and 3rd places in each category, not award any of the places, and grant certificates of recognition and special prizes.
29. Prize fund:
 - ✓ **1st place** – paid participation in the International Young Composers Masterclasses in Madona in the summer of 2026;
 - ✓ **2nd place** – opportunity to create a composition for the Emīls Dārziņš Music School Symphony Orchestra;
 - ✓ **3rd place** – inclusion of the composition in the electronic sheet music catalog of the Latvian publishing house “Musica Baltica” (the only specialized sheet music publisher in Latvia).
 - ✓ Several special prizes are also planned, including the creation of a new composition in collaboration with professional Latvian performers.
30. The jury's decision is final and cannot be disputed.

V APPLICATION PROCEDURE AND PARTICIPATION FEE

31. The participant's application form and the notation file of the composition must be submitted by February 27, 2026, 23:59.
 - The application form and the notation file (acceptable file format - PDF) must be submitted electronically: <https://forms.gle/5wp2oU9zikkCt2gG9>
32. Organizers have the right to reject late applications.
33. Participation fee: 20 EUR.
34. Participation fee must be transferred to the account of Emils Darzins music school Support society by February 27, 2026, with the following details written out:
Participation fee for the Ģederts Ramans Baltic States Composition Competition, Competitionant's name, surname, school.

Account details:

Emīls Dārziņš Music School Support Association
Kalnciema 12, Riga, LV-1048
Registration No. 40008255973
BANK: A/S Swedbank
CODE: HABALV22
ACCOUNT: LV35HABA0551046013665

35. Applicants who have not paid the participation fee are not approved to participate in the competition.
36. The paid participation fee cannot be refunded.
37. The list of participants nominated for Round II of the competition will be published on the EDMS website www.edmskola.lv/konkursi on March 20, 2026.

VI COMPETITION RULES

38. An applicant becomes a participant in the competition after fulfilling all the competition regulations, requirements and transferring the participation fee by the specified deadline.
39. Travel and accommodation expenses are covered by participants of the competition.
40. On arrival for Round II, the participant of the competition must show a valid identity document.
41. By submitting the application form, the participant or his or her legal guardian confirms that they have read the regulations of the competition.
42. In case of non-compliance with the rules, the organizers have the right to disqualify the participant from the competition.
43. The revenue from the participation fees is used to cover the organizational expenses of the competition and the prize fund.

VII PROTECTION OF PERSONAL DATA

44. The participants of the competition or their legal representatives are hereby informed that the processing of their personal data in the context of the competition is based on their consent, which is necessary for the processing of such data for the evaluation of the participants. Consent can be revoked at any time without prejudice to the lawfulness of the processing carried out prior thereto.

45. The participants in the competition are informed and agree that the information they provide may be used in the publicity materials of the organizers.
46. The organizers of the competition have the right to make the information indicated in the application and its annexes public (except passport data) about the participants and their photographs, as well as to make the results of the competition public.
47. The participants agree that when the results of the competition are made public, information about the winners of the prizes (first name, surname, school, country, result, place won/special prize) and their teachers (first name, surname, country) will be published.
48. Participants agree that EDMS practices photography and filming in its organized events in connection with various activities organized by the educational institution and events involving children and young people in order to show and reflect the events and history of the educational institution, including in the form of images or photographs. Photographs and/or audio recordings and videos of the participant may be posted on the EDMS website and on the EDMS *Facebook* or *Instagram* profiles. Only those involved in the evaluation of the competition will have access to the videos of the participants.
49. The organizer of competition, AECC NSA EDMS (the controller), is responsible for the processing of participants' personal data in accordance with the applicable data protection legislation, including the General Data Protection Regulation and other legislation governing the privacy of individuals, including the principles and legal justifications referred to in the school's privacy policy.
50. Personal data obtained by the organizer in connection with the competition will only be processed for the purposes and publishing of the competition and will be stored for as long as is necessary until the objective is achieved in accordance with the law and the privacy policy developed by the institution that is available at <https://nmv.lv/dokumenti/>.
51. The data will be stored for one year from the date of publishing the competition results. The justification for the duration of storage is for the evaluation of the competition and its results in the project aftermath reports of the competition.

Headmaster of AECC Emīls Dārziņš music school

signature*

Iveta Lāce

*DOCUMENT SIGNED WITH A SECURE ELECTRONIC SIGNATURE AND CONTAINS A TIMESTAMP

COMPOSER ĢEDERTS RAMANS



Ģederts Ramans (1927–1999) was a versatile, peculiar character in Latvian music who actively contributed by adding new colors to the palette of Latvian classical contemporary music with nine rich, unusual symphonies, works in the concert genre, choral and children's music, also shaping and strengthening the foundations of Latvian pop and jazz music, and working in the field of sound engineering. Ramans' special merit was his long-term pedagogical work at Emīls Dārziņš Music School and Latvian Music Academy, inspiring and nurturing several generations of composers, to whom he was a dear and valuable teacher.

Emīls Dārziņš Music School is starting a new tradition – an opportunity for music school students who are learning composition both as a potential future profession and as a supplementary subject to meet and get inspired by each other.

As Ģederts Ramans' musical activities had quite a wide range, this competition is organized to allow the evaluation of creative qualities from multiple perspectives, while setting the main goal as the criteria of creative originality and technical perfection of the musical material's presentation.

One of the essential goals of the competition is also the opportunity for composition students and their teachers to regularly gather in the Baltic States (every 2 years), gain mutual impressions, exchange experiences, and create new local and international dialogues with potential for creative collaborations in the future.

(photo from www.lmic.lv, description by A. Dzenītis)

JURY

GUNDEGA ŠMITE (LATVIA)



Gundega Šmite (Latvia) studied composition with Prof. Pēteris Plakidis at the Jāzeps Vītols Latvian Academy of Music, obtaining a Master's degree. As a part of the Erasmus+ program, she studied at the Sibelius Academy of Music in Finland in Prof. Veli-Matti Puumala's class. Gundega Šmite has developed her composition skills by participating in composition masterclasses *Acanthes* in France with Fabio Nieder, Salvatore Sciarrino, Oscar Strasnoy, Philippe Hurel, and Unsuk Chin. She also obtained a doctorate in arts, defending her dissertation “New Concepts of Music and Text Interaction in Latvian Composers' Choral Music.” In 2025, she also

earned a degree in health sciences with a specialization in music therapy at Riga Stradiņš University.

Since 2011, Gundega Šmite has led the Composition department at International Young Musician Masterclasses (Ogre, Sigulda) and Composition Masterclasses in Madona. Since 2008, Gundega Šmite has been an invited lecturer at the Jāzeps Vītols Latvian Academy of Music. From 2009 to 2012, she served as the Chairperson of the Board of the Latvian Composers' Union and the artistic director of the New Music Festival “Arena”.

She was awarded with the Latvian Grand Music Award (2019) in the category “Work of the Year”. Gundega was nominated for the first Choral Music Award in 2023 for her innovation in the choral music genre, but became the laureate of this award in 2024, receiving it for the diptych “Sun Songs” for choir and organ.

The composer's chamber music, symphonic music, and choral music are regularly performed both in Latvia and abroad. She has collaborated with performers such as the Latvian, Berlin, Swedish Radio Choirs, BBC Singers, Stockholm Saxophone Quartet, Latvian National Symphony Orchestra, *Les Percussions de Strasbourg*, *BIT20* Ensemble, among others. Several times, the composer's music has been used to represent Latvia at the international contemporary music festival “World Music Days” (ISCM).

Since 2022, literary creation has become a significant part of Gundega Šmite's creative activities. The books “Greek Suite” (2022) and “Concert in Stories” (2024), published by “Jānis Roze's Publishing House”, have been included in the list of nominees for the Latvian Literature Annual Award. Meanwhile, “The Wonderful World of Opera” (2023) has received the Special Award of the International Jānis Baltvilks Prize.

LECTURE DESCRIPTION

Lecture title: **New Concepts of Music and Text Interactions in Gundega Šmite's Music**

Within the lecture, it is intended to introduce new concepts in the interaction between music and text that have developed since the second half of the 20th century. Various

examples from Gundega Šmite's musical creations will be analyzed, reflecting different types and principles of interaction between music and text.

(photo from G. Šmite's personal archive, description – G. Šmite)

ÜLO KRIGUL (ESTONIA)



Ülo Krigul (Estonia) was born in Tallinn. He is a member of the Estonian Composers' Union since 2003, and since 2019, a resident composer at the Estonian Philharmonic Chamber Choir. His works have been performed at Estonian festivals, as well as in Germany, Austria, the Czech Republic, Latvia, Ukraine, and others. Ülo Krigul's music is dynamic, with expressive imagery and playful contrasts. The style reflects influence of jazz, post-minimalism, and sonorism. Currently, he is most interested in a compositional approach where chords and their relationships are perceived as geometric shapes or visual images.

He studied at Tallinn Music High School (composition with Alo Põldmäe), and later at the Estonian Academy of Music with Raimo Kangro, René Eespere, and Tõnu Kõrvits. Ülo also studied at the University of Music and Performing Arts in Vienna with Detlev Müller-Siemens.

In addition to composing, he actively participates in organizing music events – he has been involved in organizing the jazz festival *Jazzkaar*, served as the producer and artistic director of the Estonian Music Days festival, among others. The composer is also active as a keyboard player in various ensembles, such as *Compromise Blue* and *Contus Firmus*. In 2019, he was the resident composer of the Estonian Philharmonic Chamber Choir.

Awards:

- 2nd place in the *Artur Kapp* Contemporary Organ Music Competition (2003)
- The orchestral piece *JenZeits* got him the European Composer Award (2005) and also won 1st place at the *International Composers' Rostrum* in Paris (2007).
- Estonian National Culture Foundation Debut Award (2005)
- Heino Eller Award (2006)
- Estonian Cultural Contribution Award (2006, 2007)
- Prince Pierre of Monaco Music Composition (2014)
- The work "*Vesi ise*" for mixed choir received 2nd place at the *International Rostrum of Composers* in Wroclaw (2016).
- Estonian Music Council Award (2016)
- Lepo Sumera Award (2021)

LECTURE DESCRIPTION

Lecture title: **Composer as a Modular System**

Providing examples from both his own and colleagues' works, Ülo Krigul will explain the concept of contemporary composition as an integrated system for sound generation, amplification, filtering, and modulation. Moreover, these same principles apply to areas beyond sound and music. We tend to communicate in the same way as a composition is structured – with our perception, experience, thoughts, and ideas.

(photo from Ülo Krigul's personal archive, description – Ülo Krigul)

RYTIS MAŽULIS (LITHUANIA)



Rytis Mažulis (Lithuania) studied composition under Prof. Julius Juzeliūnas at the Lithuanian Music Conservatory (now the Lithuanian Academy of Music and Theatre), graduating in 1983. Since 1989 he has taught at the same institution and served as Head of the Composition Department from 2006 to 2014. From 1998 to 1999 he studied at the Akademie Schloss Solitude in Stuttgart.

Mažulis has received numerous awards, including the Tyla (“Silence”) Prize and Lithuanian Culture Fund Prize (1988), several Lithuanian Composers’ Union awards for best vocal composition, and the Lithuanian National Prize for achievements in culture and the arts in 2004. His works are regularly performed at major contemporary music festivals beyond Lithuania. These include Nyūd in Tallinn, Musikhøst in Odense, Deutschlandfunk in Cologne, Prague Spring, the Norrtälje Chamber Music Festival in Sweden, De Suite Muziekweek in Amsterdam, Minimalisms and MaerzMusik in Berlin, Klang Raum in Stuttgart, 53. Arbeitstagung des Instituts für Neue Musik und Musikerziehung in Darmstadt, Melos-Ethos in Bratislava, the Huddersfield Contemporary Music Festival, Images Sonores in Liège, ISCM World Music Days in Vilnius. His compositions have also been played at concerts in Warsaw, Gdańsk, Düsseldorf, Stuttgart, London, and elsewhere.

His music is often described using terms such as “minimalist maximalism,” “complicated simplicity,” or “dynamic stasis.” The composer is sometimes able to implement his ideas with the limits of a single half-tone, holding a small microscopic part of a sound by means of an expanse of infinite density. His music is characterised by stylistic purity, an integrity in the fabric of the music, concentric forms of the compositions in the shape of a 'wheel' and a symmetry that has its basis in contrapuntal (most often canon) technique. Rytis Mažulis often writes for ensembles of equal voices or keyboard instruments; in the case of the latter, such compositions are performed live or realised on a computer, treating it as a kind of “super piano”. His works often resemble hypnotic sound rituals that alter the listener’s sense of time and space. Rytis Mažulis's works are like hypnotic sound rituals, in which it is easy to lose one's sense of time and space. The Belgian recording company Megadisc Classics became

interested in this particular aspect of Rytis Mažulis's work and released four CDs of just his compositions between 2004 and 2010.

(photo Dmitrijus Matvejevas, description Rytis Mažulis – Music Information Centre Lithuania)

LECTURE DESCRIPTION

Lecture title: **Rytis Mažulis Principles of Composition**

The lecture will cover the following topics:

1. Modality – concepts and models of sound sequences, including microintervals.
2. Canon technique – types of canons: perpetual (canon perpetuus), spiral (per tonos), proportional, mensural (prolatio), ellipse canon, fractal canon.
3. Figurative single-page scores – principles of unconventional notation.
4. Microinterval structures – concept of even division, elements of Just intonation.
5. Computerized piano music – polytemporal ideas and dense textures.
6. The mix of natural and digital sounds (“humanized computerized music”).
7. Models of music time organization (large-scale long-duration works).
8. Symmetrical forms – the idea of concentric or palindromic structures.
9. Latest trends in the deformation of rigid structures.

Fragments of scores and audio recordings from compositions will be played: *Canon solus* (1997), *Twittering Machine* (1986), *Cum essem parvulus* (2001), *Sybilla* (1996), *Clavier of Pure Reason* (1994), *Talita cumi* (1999), *ajapajapam* (2002), *Form is Emptiness* (2006), *puja* (2004), *Eskhatos* (2022), *Entrope* (2023), *Belaikis / Timeless* (2024), *Circulatio* (2024).