

# EDUCATION

The study of a primary instrument and its repertoire is the axis of this course of study.

<b>VOICE</b> > Laura Holm	<b>BAROQUE OBOE</b> > Jean-Marc Philippe
<b>MODERN INSTRUMENTS</b>	<b>PERIOD CLARINET</b> > Eric Lohro
<b>WOODWINDS</b>	<b>NATURAL HORN</b> > Anne-Sophie Corrion
<b>FLUTE</b> > Christel Rayneau	<b>NATURAL TRUMPET, CORNETTO</b> > Amélie Pialoux
<b>OBOE</b> > Mathilde Lebert, Ilyes Boufadden	<b>SACKBUT</b> > Claire McIntyre
<b>CLARINET</b> > Philippe Cuper, Alexandre Chabod, Carlos Ferreira	<b>SERPENT</b> > Patrick Wibart
<b>BASSOON</b> > Victor Dutot	<b>HARPSICHORD, BASSO CONTINUO</b> > Blandine Rannou
<b>SAXOPHONE</b> > Nicolas Arsenijevic	<b>ORGAN</b> > Jean-Baptiste Robin
<b>FRENCH HORN</b> > Anne-Sophie Corrion	<b>PIANOFORTE</b> > Daria Fadeeva
<b>BRASS</b>	<b>PERIOD HARP</b> > Nanja Breedijk
<b>TRUMPET</b> > Henri Deléger	<b>LUTE AND THEORBO</b> > Benjamin Perrot
<b>TROMBONE</b> > Nicolas Drabik	<b>HISTORICAL PERCUSSION</b> > Michèle Claude
<b>TUBA</b> > David Zambon	<b>DANCE</b>
<b>POLYPHONIC INSTRUMENTS</b>	<b>CLASSICAL DANCE</b> > Corine Tristan
<b>PIANO</b> > François Chaplin, Laurence Disse Michaël Guido, Francis Vidil, Marc Vitantonio	<b>CONTEMPORARY DANCE</b> > Véronique Gémis-Bataille, Marina Martinez Boismene
<b>ORGAN</b> > Jean-Baptiste Robin	<b>JAZZ</b>
<b>PERCUSSION</b> > Mei Li Chuang, Lionel Postollec	<b>SAXOPHONE</b> > Sylvain Beuf
<b>HARP</b> > Françoise de Maubus	<b>JAZZ PIANO</b> > Damien Argentieri
<b>GUITAR</b> > Caroline Delume	<b>JAZZ VOCALS</b> > Sandrine Deschamps
<b>STRINGS</b>	<b>JAZZ DOUBLEBASS</b> > Jean Bardy
<b>VIOLIN</b> > Masha Lankovsky, Geneviève Laurenceau, Saskia Lethiec, Nathan Mierdl, Véronique Rougelot	<b>JAZZ DRUMS</b> > Frédéric Delestré
<b>VIOLA</b> > Gilles Delière	<b>DRAMATIC ARTS</b>
<b>CELLO</b> > Raphaëlle Sémézis, Damien Ventula	Malik Faraoun et Manuel Weber
<b>DOUBLE BASSE</b> > Claire Mélisande Lebrun	<b>MUSICAL CULTURE</b>
<b>HISTORICAL INSTRUMENTS</b>	<b>MUSIC THEORY</b> > Myriam Saab
<b>BAROQUE VIOLIN</b> > Patrick Cohèn-Akénine	<b>ANALYSIS AND RESEARCH</b> > Ziad Kreidy
<b>BAROQUE CELLO AND BASS</b> > Tormod Dalen	<b>MUSICAL NOTATION</b> > Jean-Baptiste Robin, Florestan Labourdette, TBD
<b>VIOLA DE GAMBA, VIOLONE</b> > Natalia Timofeeva	
<b>RECORDER</b> > François Lazarevitch	
<b>BAROQUE FLUTE, MUSETTE DE COUR</b> > François Lazarevitch	

## PRATICAL INFORMATION

### REGISTRATION:

Cycle of Professional Orientation Music (except Jazz and Dramatic Arts) and Dance Preparatory Cycle for Higher Education Music and lyrical song  
→ From 4 March to 5 April, 2024

Cycle of Professional Orientation / Preparatory Cycle for Higher Education Music Theory, Musicology, and Composition  
→ From June to the end of August 2024

Cycle of Professional Orientation Preparatory Cycle for Higher Education Dramatic Arts  
→ From 4 March 2024

Cycle of Professional Orientation Jazz  
→ From 4 March 2024

### AUDITIONS:

From Monday 22<sup>nd</sup> April to Tuesday 7<sup>th</sup> May, 2024, except :

– Cycle of Professional Orientation Dance : Saturday 22<sup>nd</sup> April, 2024

– Cycle of Professional Orientation / Preparatory Cycle for Higher Education Music Theory, Musicology, and Composition : September 2024

– Cycle of Professional Orientation Preparatory Cycle for Higher Education Dramatic Arts: End of September / early October 2024

– Cycle of Professional Orientation Jazz : Monday 27<sup>th</sup> May 2024

## CONTACTS & INFORMATIONS

### Conservatoire à Rayonnement Régional de Versailles Grand Parc

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avec le soutien de



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## CYCLE OF PROFESSIONAL ORIENTATION PREPARATORY CYCLE FOR HIGHER EDUCATION

2023-24

Conservatoire à Rayonnement Régional  
de Versailles Grand Parc



## COP (CYCLE OF PROFESSIONAL ORIENTATION)



The **Cycle of Professional Orientation** is designed to guide the studies of young musicians, dancers, and actors who foresee a professional direction in their education. The Cycle leads to the Diploma of Musical, Choreography or Theater Studies (DEM-DEC-DET).

Admission is based on audition.

The Cycle is completed in two years.

→ **Studies are grouped into three modules:**

- **Primary module of individual lessons**
- **Module of ensembles**
- **Module of complementary cultural studies**

Optional disciplines and courses may be proposed.

Some courses are organized as weekly lessons over one or two years, others are grouped into sessions.

→ **Evaluation of each discipline consists of grades over the course of the year and a final evaluation.**

→ **Guidance and orientation:**

The plan of study is defined at the beginning of the year at a pedagogical interview with an advisor. Equivalence for previous studies will be examined by a committee.

The Diplomas of DEM, DEC, and DET are awarded after validation of the different Pedagogical Units (UE). Throughout the period of studies various performances and masterclasses are organized by the Conservatory.

## CPES (PREPARATORY CYCLE FOR HIGHER EDUCATION)

The **goal of this cycle** is to allow the student to develop his or her artistic autonomy, and to prepare a professional project resulting in a successful admission to a program of Higher Education in Performance.

Admitted students will be able to benefit from student status.

**Admission is based on an audition that comprises:**

- **For Musical Disciplines:** a performance, an interview about the candidate's motivations; and a test of musical culture. The jury is composed of the Director or representative of the conservatory, a specialist in the field, and a musician ulterior to the establishment.

- **For Music Theory, Musicology, and Composition:** a presentation of the students work or a specific test, an interview about the candidate's motivations. The jury is composed of the Director or representative of the conservatory, a specialist in the field, and a musician ulterior to the establishment.

- **For the Dramatic Arts:** a theatrical interpretation, a free personal discourse, one or two short exercises proposed by the jury done collectively with a group of candidates, and an interview about the candidat's motivations.

The entire course of studies consists of a minimum of 750 hours (over three years) of courses in addition to workshops by artists in the field preparing students for what is required in schools of Higher Education.

The plan of study is defined at the beginning of the year at a pedagogical interview with an advisor. Equivalence for previous studies will be examined by a committee.

**For Music:**

Studies are divided into **four modules** for orchestral instruments, classical voice, polyphonic instruments and period instruments:

- **The Dominant** consisting primarily of technique and repertoire of the speciality
- **Ensemble Practice** (orchestras, speciality ensembles, chamber music, vocal scenes)
- **Musical Culture** (music theory, music history, analysis, composition, solfege)
- **General Culture and Personal Development** (organology, masterclasses, workshops, auditions to schools of Higher Education)

**For the Dramatic Arts:**

Studies are divided into **three modules** :

- **Fundamental teaching** consisting of technique and repertoire in the speciality
- **Complementary studies and Culture of the Theater** (writing workshops, alexandrins...)
- **Complementary training** workshops lead by performing artists, periodic representations supporting the aquisition of fundamental skills.

The evaluation of this cycle is done on a periodic basis by the teachers and supervised by the responsible director.

