

## EDUCATION

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

<b>VOICE &gt; Laura Holm</b>	
<b>MODERN INSTRUMENTS</b>	
<b>WOODWINDS</b>	<b>FLUTE &gt; Christel Rayneau</b>
	<b>OBOE &gt; Ilyes Boufadden, Sébastien Giot</b>
	<b>CLARINET &gt; Nicolas Baldeyrou, Alexandre Chabod, François Tissot</b>
	<b>BASSOON &gt; Victor Dutot</b>
<b>SAXOPHONE &gt; Pascal Bonnet</b>	
<b>BRASS</b>	<b>FRENCH HORN &gt; Anne-Sophie Corrion, Guillaume Darricau</b>
	<b>TRUMPET &gt; Noé Nillni</b>
	<b>TROMBONE &gt; Nicolas Drabik</b>
	<b>TUBA &gt; David Zambon</b>
<b>POLYPHONIC INSTRUMENTS</b>	<b>PIANO &gt; François Chaplin, Laurence Disse, Michaël Guido, Francis Vidil, Marc Vitantonio</b>
	<b>PIANO ACCOMPANIMENT &gt; Caroline Esposito</b>
	<b>ORGAN &gt; Jean-Baptiste Robin</b>
	<b>PERCUSSION &gt; Mei Li Chuang, Renaud Muzzolini</b>
	<b>HARP &gt; Françoise de Maubus</b>
	<b>GITAR &gt; Caroline Delume</b>
<b>STRINGS</b>	<b>VIOLIN &gt; Masha Lankovsky, Geneviève Laurenceau, Saskia Lethiec, Véronique Rougelot</b>
	<b>VIOLA &gt; Gilles Delière</b>
	<b>CELLO &gt; Raphaële Sémézis, Damien Ventula</b>
<b>DOUBLE BASSE &gt; Claire Mélisande Lebrun</b>	
<b>HISTORICAL INSTRUMENTS</b>	
<b>BAROQUE VIOLIN &gt; Patrick Cohën-Akénine</b>	
<b>BAROQUE CELLO AND BASS &gt; Tormod Dalen</b>	
<b>VIOLA DE GAMBA, VIOLONE &gt; Natalia Timofeeva</b>	
<b>RECORDER, BAROQUE BASSOON &gt; Isaure Lavergne</b>	
<b>BAROQUE FLUTE, MUSETTE DE COUR &gt; François Lazarevitch</b>	
<b>BAROQUE OBOE &gt; Jean-Marc Philippe</b>	
<b>PERIOD CLARINET &gt; Christian Laborie</b>	
<b>NATURAL HORN &gt; Anne-Sophie Corrion, Guillaume Darricau</b>	
<b>NATURAL TRUMPET, CORNETTO &gt; Amélie Pialoux</b>	
<b>SACKBUT &gt; Claire McIntyre</b>	
<b>SERPENT &gt; Patrick Wibart</b>	
<b>HARPSICHORD, BASSO CONTINUO &gt; Blandine Rannou</b>	
<b>ORGAN &gt; Jean-Baptiste Robin</b>	
<b>PIANOFORTE &gt; Daria Fadeeva</b>	
<b>PERIOD HARP &gt; Nanja Breedijk</b>	
<b>LUTE AND THEORBO &gt; Benjamin Perrot</b>	
<b>HISTORICAL PERCUSSION &gt; Michèle Claude</b>	
<b>DANCE</b>	
<b>CLASSICAL DANCE &gt; Fiona Danckwerts, Alexis Renaud, Nathalie Wilk</b>	
<b>CONTEMPORARY DANCE &gt; Véronique Gémén-Bataille, Marina Martinez Boismene</b>	
<b>DRAMATIC ARTS</b>	
Stanislas Sauphanor, Manuel Weber	
<b>MUSICAL CULTURE</b>	
<b>MUSIC THEORY &gt; Myriam Saab</b>	
<b>ANALYSIS AND RESEARCH &gt; Ziad Kreidy</b>	
<b>MUSICAL NOTATION &gt; Gildas Guillon, Florestan Labourdette, Jean-Baptiste Robin</b>	
<b>COMPOSITION &gt; Jean-Baptiste Robin</b>	

## PRATICAL INFORMATION

### REGISTRATION:

- Cycle of Professional Orientation Music, Lyrical song and classical and contemporary Dance ;  
- Preparatory Cycle for Higher Education Music and Lyrical song  
→ From 15 March to 15 April, 2026

Cycle of Professional Orientation / Preparatory Cycle for Higher Education Music Theory, Musicology, and Composition  
→ From 15 March to 31 August, 2026

Cycle of Professional Orientation Preparatory Cycle for Higher Education Dramatic Arts  
→ From 15 March to 31 August, 2026

### AUDITIONS:

From Monday 4th May to Saturday 14th May, 2026, except :

Cycle of Professional Orientation Dance : Saturday 13th April, 2026

Cycle of Professional Orientation / Preparatory Cycle for Higher Education Music Theory, Musicology, and Composition : September 2026

Cycle of Professional Orientation Preparatory Cycle for Higher Education Dramatic Arts :  
End of September / early October 2026

## CONTACTS & INFORMATIONS

### Conservatoire à Rayonnement Régional de Versailles Grand Parc

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[www.versaillesgrandparc.fr/conservatoire](http://www.versaillesgrandparc.fr/conservatoire)

avec le soutien de :



**VersaillesGrandParc**  
communauté d'agglomération  
6 avenue de Paris - CS 10922  
78009 Versailles Cedex

# Cycle of Professional Orientation Preparatory Cycle for Higher Education

2026-2027



[versaillesgrandparc.fr/conservatoire](http://versaillesgrandparc.fr/conservatoire)



## 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 (instrument) :**

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.