

ADMISSIONS

LICENCE: 'MUSIC, PERFORMANCE AND HERITAGE'

Admission is based on a competitive entrance examination (Baccalauréat and Diploma of Musical Studies [DEM] or equivalent diploma are obligatory).

Enrolment in the Licence programme

→ French and European candidates: between 20 January and 20 March 2016 at www.admission-postbac.fr

→ Foreign candidates (outside the EU): between 15 November 2015 and 22 January 2016

- French residents: on the University of Versailles Saint-Quentin-en-Yvelines website

<http://www.uvsq.fr/la-demande-d-admission-prealable-dap--298173.kjsp>

- Non-French residents: on Campus France www.campusfrance.org/fr

MASTER'S: 'MUSIC, PERFORMANCE AND HERITAGE'

Admission is based on a competitive entrance examination.

Prerequisites:

Musical level: Performer's licence, DNSPM, Bachelor's or equivalent. Students holders of a licence or an equivalent foreign university degree.

Admission conditions:

Admission involves two steps

→ Eligibility: examination of the candidate's application

→ Admission: musical test before a jury, presentation of a one-hour programme including solo parts and chamber works of varied styles.

Inscriptions in Master:

Applications must be filed directly online on the University of Paris-Saclay website: <https://www.universite-paris-saclay.fr/fr/formation/admission>

For non-EU foreign students, this must be completed on Campus France: www.campusfrance.org

Entrance competition between 9 and 13 May 2016

INFORMATION

→ www.crr.versaillesgrandparc.fr or +33 (0)1 39 66 30 10



CONTACTS

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CONSERVATOIRE À RAYONNEMENT RÉGIONAL DE VERSAILLES

In partnership with

the University of Versailles Saint-Quentin-en-Yvelines,
the University of Paris-Saclay
and the CRD de la Vallée de Chevreuse

Advanced training*
for performing musicians

2016 - 2017

LICENCE
MASTER'S

MUSIC, PERFORMANCE
AND HERITAGE

 Voir la version française sur

 Ver la versión española en

www.crr.versaillesgrandparc.fr

* Training falling within the LMD outline (licence [bachelor's], master's, doctorate) and accredited by the Ministry of Higher Education and Research

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PERIOD INSTRUMENTS

Baroque violin > Patrick Bismuth, Patrick Cohen-Akénine
Baroque cello, Bass violin > Ophélie Gaillard, Emmanuel Jacques
Viola da gamba, Violone > Emmanuelle Guigues
Recorder > Pierre Boragno
Baroque transverse flute, Bagpipes > François Lazarevitch
Baroque oboe > Guillaume Cuiller
Early clarinet > Eric Lohro
Natural horn > Claude Maury
Natural trumpet, Cornett > Amélie Pialoux
Sackbut > Claire McIntyre
Harpsichord, Basso continuo > Blandine Rannou
Organ > Jean-Baptiste Robin
Pianoforte > Daria Fadeeva
Early harp > Nanja Breedijk
Lute and Theorbo > Benjamin Perrot
Early percussion > Michèle Claude

MODERN INSTRUMENTS

Voice > Gaël de Kerret
Woodwinds Transverse flute > Christel Rayneau Oboe > Pascal Saumon Clarinet > Philippe Cuper, Manuel Metzger Bassoon > Alexandre Ouzouloff Saxophone > Vincent David
Brass Horn > Claude Maury Trumpet > Christian Pollin, Elisabeth Nouaille-Degorce Trombone > Guillaume Cottet-Dumoulin Tuba > David Zambon
Polyphonic instruments Piano > François Chaplin, Edda Erlendsdottir, Michaël Guido, Pascal Romano, Francis Vidil Organ > Jean-Baptiste Robin Percussion > Mei Li Chuang, Pascal Pons, Lionel Postollec Harp > Françoise de Maubus Guitar > Caroline Delume
Strings Violin > Patrick Bismuth, Alexandre Brussilovsky, Masha Lankovsky, Saskia Lethiec, Jezdimir Vujicic Viola > Jacques Borsarello Cello > Ophélie Gaillard, Raphaële Sémézis, Damien Ventula Double bass > Sylvain Le Provost

Tuition represents 1,350 hours of classes spread over 3 years. It is organised into three parts:

- **Fundamental teaching**
(dispensed by the Conservatory; on average, 6 hours per week)
 - Main instrument
 - Second instrument
 - Music ensemble practices (chamber music, conducted ensembles)
 - Ornamentation and improvisation
 - Contemporary creation
- **Complementary artistic teaching**
(dispensed by the Conservatory; on average, 4 hours per week)
 - History of music
 - Musical analysis
 - Writing and early counterpoint
 - Vocal practices (Gregorian and madrigal)
 - Rhetoric and declamation
 - Dance (Renaissance and Baroque)
 - Practice of image and sound, new multimedia technologies

- **Humanities**
(dispensed by the University; on average, 5 hours per week)
 - French literature
 - Political and cultural history (from the Middle Ages to the present day)
 - Initiation into the teaching profession
 - Initiation in research
 - Musicological English

Tuition represents 495 hours of classes spread over 2 years, to which are added a training programme and the realisation of a personal artistic and scientific project.

Courses are given by the University and Conservatory and are based on partnerships (Philharmonie de Paris, Théâtre du Châtelet, Centre de Musique Baroque de Versailles, Théâtre de Saint-Quentin-en-Yvelines...)

It reinforces skills and know-how in the field of artistic expression:

- Principal instrument
- Chamber music
- Musical analysis
- Conducting ensembles
- Organology

It offers an opening in research and cultural professions:

- Initiation in research
- Knowledge of heritage institutions
- Cultural policies
- Cultural law

It leads to the writing of a thesis and the realisation of a personal project in a professional situation.

The study of a principal instrument and its repertoire constitutes the main line of training offered, at both the licence and master's levels. In both cases, it is in fact advanced training for the performing musician.

→ **At the licence level**, this instruction aims at enabling the student to master his or her instrumental playing in full awareness of the stylistic and organological challenges peculiar to the repertoires broached. The course of studies for the licence includes the practice of two instruments, at least one of which must be a period instrument.

→ **For the master's**, in addition to the objectives of instrumental improvement as defined between the professor and student, the object of the instrument course is to accompany the student in his or her research project; the expertise of the instrument's professor is arranged with that of the research director designated by the university.

