

cs ma



CONSERVATORIO SUPERIOR
DE MÚSICA DE ARAGÓN

- Master in
Contemporary Music
- Master in
Ensemble Music



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Master Studies

Conservatorio Superior de Música de Aragón

Place: Vía Hispanidad 22, 50009 Zaragoza

Modality: Presencial

ECTS Credits: 60 ECTS

Duration of the Master: One academic year

Contact:

General information about the Master: master.csma@csma.es

Attention to the student: master.csma@csma.es

Director of the Master in Contemporary Music:

Prof. Dr D. Agustín Charles Soler - dpto.composicionydireccion@csma.es

Coordinator of the Master in Contemporary Music

D. Carlos Estopiñán Domínguez - jefatura.coordinacion@csma.es

Director of the Master of Ensemble Music:

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Coordinator of the Master of Ensemble Music:

Prof. Dña. Lluïsa Espigolè Ibañez - dpto.agrupacionescameristicas@csma.es

Telephone: 976 716 980

Structure of the master

(both degrees):

- Number of credits in the degree: 60 ECTS
- Compulsory subjects: 42 ECTS
- Optional subjects: 6 ECTS
- Project End of Master: 12 ECTS

Fees

- 50€ pre-registration
- 100€ opening of administrative file
- 60€ material costs
- The registration fee will depend on the selection of optional subjects, ranging from €2,400 to €2,500. It is distributed according to the following:

SELECTION	PRICE
Subjects with theoretical content	30 €/credit
Subjects with theoretical-practical content	35 €/credit
Practical subjects	45 €/credit
Subjects with practical content and individual character	60 €/credit
External internship credits	30 €/credit
Final Project of Master	35 €/credit

For more information on public prices and scholarships:
ORDER ECD/1997/2017, of 19 December, establishing public prices for Master's curricula for higher artistic education in the Autonomous Community of Aragón.

Registration

1. Registration is done through the website www.csma.es. To do so, you will have to register as a user. Follow the rest of the instructions indicated by the application.
2. To make effective the inscription fee 50€ to the following account number, indicating the **APPLICANT'S COMPLETE NAME**, as well as the **MASTER CSMA concept**.

IBAN (IBERCAJA): ES68 2085 5212 4103 3123 2943

3. Send all documentation by post to the following address:

Conservatorio Superior de Música de Aragón
Vía Hispanidad, 22
50009 Zaragoza

Or by mail to: master.csma@csma.es

Send audio-visual materials through the following means

- Shared via we transfer - free up to 2 GB- to master.csma@csma.es
- Through shared link from Dropbox or Google Drive
- Through a pen sent by mail along with the rest of the documentation.

Deadline for submission: 25 June

Access

It will be necessary to hold **the Higher Diploma in Artistic Education** in the speciality of Composition (Master in Contemporary Music / itinerary composition) or that of the instrumental speciality to which the student is applying (Master in Contemporary Music or Ensemble / itinerary in Performance - Orchestra- Chamber Music). Any of the equivalent ones issued by an institution of the European Higher Education Area is valid.

Likewise, the graduates will be able to accede according to educational systems different from those of the European Higher Education Area, without the need of homologation of their titles, previous verification of their accreditation of equivalent level of formation by the competent educational Administration of the Government of Aragon. Access by this route will not imply, in any case, the homologation of the degree presented by the interested party, nor its recognition for purposes other than those of studying the artistic teachings of the CSMA master's degree.

Access and Admission Tests

First phase:

Instruments

Presentation of a DVD or other audio-visual recording medium with recordings of at least 3 works that fall within the scope of the title, speciality and itinerary to which it is presented.

Composition

Present a maximum of three works written in the last five years, in score format and recording on CD, DVD or other audio-visual recording medium, within the scope of contemporary music.

Second phase:

Interview and defence of your candidature before the selection board appointed for that purpose, on a given day and at a given time. The selection board reserves the right to request a live interview. In order to facilitate and avoid transfers of students who require it, this second phase may be carried out by video-conference, except in the case of having to conduct an instrumental hearing.

Contents

The master's degree courses are structured into four modules:

Module 1. Subjects common to the Master: in which aspects relating to history and analysis referring to the contents of each Master are dealt with, as well as Research Methodology or concerts and recitals related to the speciality and carried out externally. All classes are collective. In those cases in which the students have carried out certain activities justified by means of contracts, this subject may be recognised.

Module 2. Subjects specific to the speciality: Subjects specific to the speciality: practical subjects specifically designed to deepen the specific knowledge of each of the master's degrees. THE STUDENT MUST CHOOSE BETWEEN ONE OF THE TWO ITINERARIES IN EACH OF THE MASTERS.

Module 2 is taught in both individual and group classes and is visited by an international teacher who teaches the Master Group classes.

Module 3. Elective subjects: a set of practical subjects that complement the form of each master's degree. The student must select 6 credits from among those of interest.

Module 4. End of Master Project: allows students to acquire the Master's own competences in the field of research. Once completed, it will be presented in public defence.

Methodology

Type of education: Face-to-face education

Individual and collective instrumental improvement classes depending on the different subjects taught. Lectures from international centres and institutions.

Classes of Orchestral Projects, Ensembles and Chamber Music and collective orchestral passages by speciality or group. These subjects will be taught in the form of meetings of several days, which will be announced sufficiently in advance, so that each student can organize their work.

Collective classes in compulsory and optional subjects linked to specialisation in contemporary music or ensemble music.

The defence of **the End of Master's Work** will be carried out publicly, once the rest of the Master's credits have been surpassed.

Languages of instruction

The official language of the master's degree courses will be Spanish, although some classes may be taught in other languages depending on the professor.

For non-Spanish speaking students, whether from the European Community or from any other country, it is necessary to demonstrate sufficient knowledge of Spanish (B1 minimum) before the defence of the memoire: (Work at the end of a master's degree).

Administrative calendar

- Registration and submission of applications and access materials: 20 May to 10 June 2019
- Selection of candidates: from 11 to 20 June 2019
- Exhibition of list of admitted: June 20, 2019
- Registration: from 1 to 15 July 2019
- If there are vacancies, a second selection period will take place from 1 to 20 September 2019 with registration from 1 to 15 October 2019.

Academic calendar

Teaching schedule:

- Friday from 16 to 21:30 hours
- Saturday from 09 to 20:00 hours
- Sunday from 09 a.m. to 15:00

Calendar:

- First half of November 4, 2019 to February 16, 2020
- Second semester from 21 February to 21 June 2020
- Memoire: (Work at the end of a master's degree): from 29th June to 3rd July 2020

Orchestral projects and Ensembles:

- They will be carried out by meetings, the calendar of which will be communicated before the beginning of the Master, and it will be obligatory to comply with it.

Faculty

Module 1 (Common to both degrees):

- Juan José Eslava Cavanilles
- Alberto Bernal Corral
- Nacho de Paz Sánchez
- Silvia Tripiana Muñoz
- Aniana Jaime Latre

- Javier Liébana
- M^a Isabel Quirós
- Francisco Javier Uriel Gonzalo

Module 2 MASTER IN CONTEMPORARY MUSIC (*Foreseen):

- Luca Antignani*
- Jose Manuel López López
- Michael Beil*
- José Javier Torres Maldonado*
- Nacho de Paz
- José María Sánchez Verdú
- Agustín Charles Soler

Module 2 MASTER IN ENSEMBLE MUSIC (*Forecasted):

Orchestral Projects

- Miguel Rodrigo Tamarit
- Borja Quintas
- Pieter Jansen*
- Vladimir Ponkin*

Chamber Music

- Quiroga Quartet: Aitor Hevia, Cibrán Sierra, Josep Puchades y Helena Poggio
- Marta Gulyas
- Luis Fernando Pérez Herrero
- Pedro Andrés Castaño
- André Cebrián Garea

Orchestral passages

- Cesar Péris Escrich
- Ona Cardona
- Antonio Nuez Cebollada
- Francisco Rodríguez Azorín
- Javier Sapiña García
- Pedro Andrés Castaño
- José Antonio Masmano Villar
- Higinio Arrué
- Rubén Marqués Colomer
- Daniel Perpiñán Sanchís
- Francisco Inglés Monzón
- Tiziana Tagliani Zanetti
- Eusebio Sáez

Module 2 INSTRUMENTAL SPECIALITIES (Foreseen)

- **Harp:** Gabriella Dall'Olio y Tiziana Tagliani Zanetti
- **Accordion:** Stefan Hussong, Mateja Zenzerovic y Ander Tellería Lázaro
- **Guitar:** Kostas Tosidis
- **Percussion:** César Peris, Verónica Cagigao y Guido Rückel
- **Piano:** Luis Fernando Pérez, Miguel Ángel Ortega, Noelia Fernández Rodiles y Lluís Rodríguez Salvà
- **Clarinet:** Francisco Antonio García, Andreas Sunden, Romain Ambroise Guyot y Ona Cardona
- **Flute:** Fernando Gómez Aguado, Antonio Nuez, André Cebrián y Clara Andrada de la Calle
- **Oboe:** Juan Antonio Masmano Villar y Emmanuel Abbühl
- **Bassoon:** Diego Chenna, Higinio Arrue Fortea, Matthias Racz y Hans Agreda Gómez
- **Horn:** Francisco Rodríguez Azorín, Premisl Votja y José Luis Sogorb Jover
- **Trumpet:** Rubén Marqués Colomé y Bassam Mussad
- **Trombone:** Mark Hampson, Daniel Perpiñán y Eusebio Sáez March
- **Tuba:** Sergio Bernardo Carolino y Pedro Andrés Castaño
- **Violin:** Florin Szigeti y Oscar Jordán Tejedor
- **Viola:** Harmut Rohde, Pedrag Katanic y Joaquín Riquelme
- **Cello:** Fernando Arias y Beatriz Blanco
- **Double bass:** Javier Sapiña y Luis Cabrera

Repertoire pianists

- Takahiro Mita
- Hernán Chica Marcos
- Sergio Martínez Hernández

Module 3 OPTATIVES

- Luis Antonio González Marín
- Andrés Jesús Martínez
- Lluís Espigolé
- Alberto Bernal
- Carolina Chico
- Susana Pallarés

Module 4 MEMOIRE: (Work at the end of a master's degree):

- José María Sánchez Verdú
- Luis Antonio González Marín
- Agustín Charles Soler
- Silvia Tripijana Muñoz
- Nora Liliana Pignatelli

Master in Contemporary Music

MODULES	SUBJECT	PERIOD	ECTS
Module 1	Subjects common to the Master		14
	History and trends of the new music	Annual	3
	Analysis of contemporary music	Annual	3
	Methodology and performance of musical research works	Annual	3
	Concerts and recitals related	Annual	5
	Contemporary Ensemble / Contemporary Chamber Groups	Annual	16
Module 2	INSTRUMENTAL SPECIALITIES		12
	Analysis of new trends	First semester	2
	Advanced instrumental resources	First semester	2
	Musical heritage and documentation	Second semester	2
	Cultural management and marketing	Second semester	2
	Advanced recording and playback techniques	First semester	2
	Techniques of self-control, physical frame and scenic presence	First semester	2
	Advanced methodologies and software for electroacoustic composition	First semester	2
Module 4	MEMOIRE: (Work at the end of a master's degree)		
	Work at the end of a master's degree	First semester	2
	Work at the end of a master's degree	Second semester	12

Master in Ensemble Music

MODULES	SUBJECT	PERIOD	ECTS
Module 1	Subjects common to the Master		14 ECTS
	Historical interpretation	First semester	2
	Instrumental resources of the 20th and 21st century	First semester	2
	Musical heritage and documentation	Second semester	2
	Cultural Management and Marketing	Second semester	2
	Recording techniques	First semester	2
	Techniques of self-control, physical frame and scenic presence	First semester	2
Module 4	MEMOIRE: (Work at the end of a master's degree)		12 ECTS
	Work at the end of a master's degree	Second semester	12

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Departamento de Educación,
Cultura y Deporte