

Pantheatre and Roy Hart Professional Training and Certifications

Update : October 6, 2020

General Presentation

Linda Wise and Enrique Pardo consider that the transmission of their own work, that of Pantheatre and that of Roy Hart, requires practice, theoretical studies and personal supervision, so that applicants can make their own both the artistic and pedagogical work. In their approach to transmission, there is a strong artistic emphasis on performance.

For these reasons, Pantheatre offers TWO professional training programs and certifications, with different options towards their realization depending on personal preferences, and options of time, finances or geography of each applicant. Both programs include live workshops and classes (in France or in other countries) as well as online classes, master classes and conferences.

Pantheatre Certification

The Pantheatre certification is fundamentally artistic and cultural, and is based on the practices of choreographic theatre, vocal performance, and singing interpretation. It inherently includes the psychological approach and ideas of James Hillman (1926 - 2011), as well as the practice and philosophy of the vocal work taught by Roy Hart (1926 - 1975).

This certification includes the creation and presentation of performances, a strong theoretical involvement (critical and archetypal studies), as well as the pedagogical use of the work transmitted, adapted by each artist.

Roy Hart Certification

As part of the Pantheatre Certification, it is possible to request the Roy Hart Teacher Training (officially : *Teacher Certification by the Roy Hart Centre*). For this application two bases are required:

- To be in advanced training with Pantheatre.
- To have a solid knowledge of the philosophical foundations of Roy Hart's voice work, and of different contemporary developments of his pedagogical principles.

The training to obtain the 'Roy Hart' certification consists of two stages:

1. General training in voice, singing, voice performance, choreographic theater and cultural studies Work in master classes, workshops, courses, internships and laboratories, as well as cultural studies and supervised dialogues.
2. Roy Hart pedagogical training with Linda Wise and Enrique Pardo as main mentors. The pedagogical practice of voice, the supervision dialogues and, in principle, a performance project and a written thesis, can be carried out with collaborators of Pantheatre who have obtained the Roy Hart certificate; other Roy Hart Centre teachers can also be included.

IMPORTANT : each of these two training periods is equivalent to a two-year commitment. The actual duration of these periods depends on each individual, their previous experience and expertise and on their assiduity.

The Pantheatre certification is awarded by Pantheatre's two directors, together with the artists / teachers involved in the training.

The Roy Hart certificate is regulated by the Roy Hart Centre (France), and proceeds in agreement with the applicant, Pantheatre and the Roy Hart Centre, and eventually three other mentors certified by the Roy Hart Centre. (See the Center's protocol - on request).

A reminder of the two important official changes that were approved in August 2017

1. The official title is "Roy Hart Center Certified Teacher"
2. The certification does not use the notion of "voice teacher". It was felt that Roy Hart's legacy goes far beyond teaching a vocal technique.

Deontology / Notes by Enrique Pardo

My position regarding the "Roy Hart Voice Teacher" certification, which is the usual name used by most teachers and the general public, is as follows.

First: the idea of an institutionalization of Roy Hart's teaching is relatively recent (just ten years) and is based on the model of the individual singing lesson - which is both a psychotherapeutic and musical model: teacher and student alone with a piano for one hour. This model, which I call "canonical", is the reference on which the certification corroborated by the Roy Hart Centre is based. It also includes group classes, but this we consider to be a matter for each artist and their pedagogical and artistic preferences.

That said, when I met Roy Hart (from 1968 until his death in 1975), he taught almost exclusively in group therapy (analysis) sessions, through spoken group exchanges. The vocal work done by his close collaborators was supposed to act as a facilitator and psychosomatic 'motor' for these meetings. His teaching was, therefore, fundamentally interpretative (hermeneutic). A 'Roy Hart' teacher should be able to take into account these psychological facets as a fundamental part of the work that calls itself *Roy Hart*.

It should also be noted that Roy Hart did not speak of a "voice lesson" but of a "singing lesson": it was a philosophical and militant choice. It is in this sense that I speak of the "canonical model" of the singing lesson - and consider that it must include the study of its philosophical and psychological foundations.

Two notes commenting the recent official proposal for the Roy Hart Center's certificate (April 2020) - obtainable on request.

- First, my opposition to bringing back the use of the title *Roy Hart Theatre*. Since the early 1980s I consider myself to have been in the lineage of Roy Hart - but not of the *Roy Hart*

Theatre. That was HIS theater. This was the reason I created Pantheatre. I also stand by the official decision made in 1989 not to use the title *Roy Hart Theatre*.

- In the recent official APPRENTICESHIP PROGRAM of the Roy Hart Center, there is a section titled *Learning Models*, which states the following:
 “The Roy Hart Theatre tradition is based on the principle of transmission through close personal mentoring similar to the models of learning found in the skilled trades, oriental musical and martial arts, and agricultural knowledge transmission.”

I commented as follows: “My own transmission of Roy Hart's work is at the intersection of performance art and psychoanalysis (in the broadest sense.)”

Let me explain. In my autobiography (circa 1990) I wrote: “The model of the individual singing lesson, as practiced by Roy Hart's close collaborators at the time I met and worked with him (1968 to his death in 1975), was very close to the psychoanalytic model of *transference*. After Roy Hart's passing, and uncomfortable with some of the implications, particularly the potentially ambivalent use of therapy, I stopped teaching for several years (even though teaching was the only way to make a living from this work at the time!) I began long dialogues with psychotherapists - which was for me like a third education - and led me to meet with James Hillman and Rafael Lopez-Pedraza, as well as Charles Boer, Paul Kugler, Ginette Paris, Nor Hall, Sonu Shamdasani and the circle of archetypal (post-Jungian) psychology that was to inspire my work and that of Pantheatre. This was in the late 1970s and early 1980s. Today, along with my collaborators, I insist, without leaving aside the quest for personal self-knowledge, that it is our modes of perception and appreciation, our political and cultural ideas that need therapy (cultural analysis and criticism). Hence the emphasis on the mytho-poetic and intellectual challenges, in a work that is otherwise very physical and imaginative.

Of course, there is plenty of craftsmanship in the practical work, but even here the accent is mainly cultural and meta-psychological. Hence the importance I give to “psychological creativity”. The models cited in the *Apprenticeship Program* are mostly technical (agriculture?!). The fact that psychology is not included seems to me a huge omission. In addition, Roy Hart was explicitly opposed to having his work described as “technical” or “specialized”.

Here I would add something else: Roy Hart was an amazingly charismatic guru; I even say, “an ethical genius”. With him, the mention of “close personal mentoring” falls way short, and there is professional danger in wanting to imitate him, knowing all along that mimesis is essential (and inevitable) in pedagogy. In psychoanalysis, mimesis (and charisma) are part of the transfer and counter-transfer dynamics. The tact and experience of these dynamics are, for me, the most important aspect in the training of a ‘Roy Hart’ teacher and, for me, in any advanced artistic teaching.

I also add that, in saying that the psychoanalytic model is one of the bases of my teaching, I do not pretend to be a clinical professional, or a healer. In this I follow the thinking of James Hillman (Carl G. Jung's main successor as far as I am concerned) - but also the thinking of Roy Hart, from what I saw and lived with him. He used to say, with characteristic Talmudic humor: 49% therapy, 51% artistic. The problem is that the use of his work, today, at the Roy Hart Center is almost entirely for personal development and well-being - and not artistic. This even poses a problem of deontology.

It should also be noted that Roy Hart did not speak of a "voice lesson" but of a "singing lesson": it was a philosophical and militant choice. It is in this sense that I speak of the "canonical model" of the singing lesson - which must include knowledge and experience of its philosophical and psychological foundations.

A value judgment. Roy Hart's proposal, "singing", is simple, direct and 'genius': to sing is to enact the performatic transformation of a feeling, an idea, a fiction. It is also about exploring i.e. "singing" the dark shadows of humanity: limitations and resistances. In the poem that Roy Hart took as his manifesto, (*Biodrama*, by Serge Béhar, 1972) it is written: "I aggressed my body in order to get closer to you.

I did not meet Roy Hart's teacher, Alfred Wolfsohn (1896 - 1962) and I do not include here historical references to his roots in German Romanticism, and in the psychosomatics of the early twentieth century. To delve deeper, one would have to include their Talmudist legacies (both were Jewish and, in the case of Roy Hart, the model of Georg Gurdjieff (1866 - 1949).

One conclusion: Roy Hart's idealism is an integral part of my own work. And although it has been more than forty years since his death, and I have traveled extensively artistically and philosophically, Roy Hart's singing lesson remains fundamental; I even feel an obligation to convey its essence and practice to my collaborators and those for whom ideas and ideals matter as much as practice.

Enrique Pardo, Paris, updated October 6, 2020.

PS. Establishing a "Roy Hart" institutional scheme was not and still is not an easy enterprise. Those interested, can consult the archives of Pantheatre on this question (by request): they include my first editorial version of 2015, and a portfolio of articles and exchanges, some of them highly controversial. See also my BLOG, topic [ROY HART and/or VOICE](#).

I am grateful to Annie Murath and Gonzalo Pinto : their thorough interrogation helped me define these points.
And to Linda Wise: "We put our heads together".