

THE ROY HART CANON

On the concept of the ***Canonical Singing Lesson after Roy Hart***.

Enrique Pardo

The concept of the *Canonical Singing Lesson after Roy Hart* is a formulation that I have been using for a few months now, and that resolves my often conflicting relationship with the “Roy Hart Teacher” diplomas, and then certifications, that have been proposed by the executives of the Roy Hart Centre, especially in its institutionalization and in its operation as a personal development franchise, with which I have never felt at ease.

The following paragraphs refer to the master classes in voice pedagogy that Linda Wise and I are conducting in Paris and [ONLINE](#) - and to the prospect of obtaining, as an annex to the *Pantheatre Artistic Certification*, the *Roy Hart Pedagogical Certification*. It addresses a particular case in the hope of informing further those who wish to know more about our take of the *Roy Hart Certification*.

In this article I refer to Michaëlla Gallozzi, an artist who has been working with us and other Roy Hart teachers for more than 10 years. Her professional specialty is clown artist. She also teaches it.

We have often discussed with her the use of the red nose. At one point I told her that maybe she could include the red nose teach in her voice teaching. However, I encountered resistance in some of my Roy Hart colleagues (presumably because of what I would call, precisely: “*canonism*”). Michaëlla has been following our pedagogy master classes in Paris assiduously, but she is clear that she does not wish to apply for the Roy Hart Certificate. She is there to enrich her own pedagogical outlook. On the other hand, she has a piano in her home, and it clearly intimidates her, though she has recently decided to 'domesticate' it (even taking piano lessons). Here are my comments to Michaëlla.

First, and of particular relevance here, I told her a few weeks ago that I would like to organize a ‘Gallozzi’ master class, for her to present her work as a clown-artist and talk to us about it (including movie extracts if she has favorites, like Guilietta Masina, Fellini's wife, in *La Strada*; Michaëlla, to whom, in fact, she looks like!) It will be for March 2021, Grand Event.

Meanwhile, she has been participating in the cycles of pedagogical master classes in Paris, where the three main teachers in training are: herself, Didier Monge and Pierre-François Blanchard - our most experienced collaborators in Paris, with Daniela Garcia, who obtained the Roy Hart diploma some years ago. As I indicated at the beginning of this document, I am currently emphasizing the *Canonical Lesson after Roy Hart*.

In a recent master class, Michaëlla gave a singing lesson 'in her own way', and what we witnessed was a "shamanistic" event: impressive and *totally uncanonical*. She worked, I would say, as closely as possible to her student's body, needs and attitudes, in a form of accompaniment that was clearly a matter of *sympathy* (in the original Greek sense of *magic*). She expressed herself through inspired, enthusiastic possession-like initiatives, gesticulating and using her voice in a very expressive way, without ever unduly usurping the voice presence of her student. She radiated support and encouragement. (I often say that in this type of pedagogical context, the performance attitude in question is mostly the teachers.) It can also be said that the 'canonical lesson' is, by contrast, rather neutral and detached; hence my use of the Lacanian qualification, and the importance I give to psychoanalytic and transference discernment.

My conception of a singing lesson, especially "after Roy Hart", is the reworking of a pedagogical practice and philosophy that the teacher must make her own. The rules (and especially the canons) are made to confirm the exceptions (this is one of my favorite maxims - copyrighted ☺ .) The canon is left behind, overtaken, individualized, assimilated - even *idiosyncratic*. Yet, having said that, in order to use Roy Hart's name, we feel that one must ethically prove the mastery of the canon; this is in the very nature and requirement of an *official* certification. It is the objective of what I call, for someone with Michaëlla's experience, an in-depth *briefing*. There is a paradox in this expression since "briefing" comes from "brief"; I use it in the sense of going straight to the heart of the matter.

It is also evident that the prestige of the Roy Hart certificate can be of great professional value; for instance, in the United States and many other countries, it can help obtain university positions.

The Pantheatre certification, on the other hand, implies a direct artistic approach, without a regulatory protocol, which is original, equally demanding but, of course, *not canonical*. The aim is artistic creation: for us, an artistic performance cannot be based on a model, a blueprint, a canon; I would say that, artistically, there is an onus on *non-canonism*... The Pantheatre training requires other forms of demands and rigor – which are artistic and related to *psychological creativity*, and which lead to public performances.

The canon is a form of essentializing in order to develop a high degree of psychological and musical sensitivity for pedagogical purposes. If Michaëlla wants to go directly to "shamanic glory", I will very gladly accompany her. Linda too. I think that what transpires in her performance, in her gestures, voice, singing, in everything she did during that session, was outstanding - and she must take it on board artistically. I even think that this is the magic cauldron in which her next "performance" is already brewing. More than a year ago she presented a work in progress in this direction, with the inclusion of images of the last self-portraits of the French painter Bernard Buffet as a dying macabre clown. I was impressed by the enterprise.

If Michaëlla wants to experiment with the red nose, she must, both artistically and pedagogically. And, of course, we will analyze and comment on it. Otherwise, we go through

the canon first. She decides if she wants to include what I call the Roy Hart pedagogical “annex”.

Enrique Pardo, Paris, December 3, 2020

P.S. Wednesday, December 2, 2020: we saw an extraordinary epiphany: Francisca Gonzalez, 16 years old daughter of Annie Murath, director of *Pantheatre Chile*, won the first prize in Chile’s national schools singing contest. We called Annie straight away: we were all amazed by Francisca’s performance! Mind you, aged three, Francisca was already watching attentively her mother's lessons with Linda! A third generation has appeared...