

## *Pantheatre Professional Training Roy Hart Voice Teacher Diploma*

Direction : Enrique Pardo and Linda Wise  
In conjunction with the *Roy Hart International Artistic Centre*  
[www.roy-hart-theatre.com](http://www.roy-hart-theatre.com)

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Updates on : [www.pantheatre.com/pdf/2-formation-pro-diploma-gb.pdf](http://www.pantheatre.com/pdf/2-formation-pro-diploma-gb.pdf)

### Index pages

1. [Principles](#)
2. [Practical](#)
3. [Enrique Pardo – aims / vision](#)
4. [Notes and references \(in the making\)](#)

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## Principles

The Pantheatre professional training programme may include (on request) the obtaining of the Roy Hart Voice Teacher Diploma.

Pantheatre's voice teacher training is conceived for persons with experience in the areas of performance, psychology and / or pedagogy and who wish for an in depth engagement with the philosophy of the voice of Roy Hart - according to the vision and practice of Enrique Pardo and Linda Wise – (hereafter “the directors”).

The procedure for obtaining the diploma with Pantheatre, in agreement with the Roy Hart Centre (CAIRH) is composed of two stages:

1. Voice training, voice performance and cultural studies. Regular work: collective and individual classes, workshops, study seminars, individual and group supervision dialogues. The completion decision is made in agreement with the directors.
2. Pedagogical mentoring and supervision by the directors towards obtaining the Roy Hart Voice Teacher Diploma.

Each of these two stages is **the equivalent** of a two-year commitment or of 400 hours of practice and tutorials. The actual time depends to a very large extent on each individual, his or her experience, aptitude and assiduity.

Second stage: to enter the second stage and Diploma training participants must

- Present their candidature to become a Roy Hart voice, teacher, including
  - a C.V.
  - a letter of motivation
  - a detailed list (teachers, dates, places, number of hours) of workshops, lessons, ateliers, seminars in which they have participated (with Pantheatre or with Roy Hart teachers).
- Once the candidature is accepted by the directors these documents will be sent to the Roy Hart Centre with a presentation of the candidate, for registration.
- During the diploma second stage, participants are advised to meet and work with different Roy Hart teachers and meet different approaches.

- In consultation with the directors, the trainees will choose at least two approved Roy Hart teachers' trainers (outside of Pantheatre) as complementary supervisors (for workshops / series of lessons / ateliers / studies).
- Trainees will be invited to teach in projects organized by Pantheatre.
- This second stage may also have a strong accent on creation and performance.

The procedure to obtain the diploma (after completion of the second period) is as follows:

The directors, in agreement with the trainee and the two complementary supervising teachers, decide together to request the awarding of the diploma from the Conseil d'Administration (Executive Board) of the CAIRH, or from a committee named by the Conseil to that purpose. In the case of non-agreement, an appeal may be made to the College of Active Members of the CAIRH.

The professional use or reference to the diploma obtained through Pantheatre must indicate the name of the directors with the mention "Pantheatre/Roy Hart".

## Practicalities

- The Pantheatre training program takes place in Paris from October to April.  
see [www.pantheatre.com/2-workshops.html](http://www.pantheatre.com/2-workshops.html)
- Individual classes with Linda Wise are by appointment.  
email to Linda Wise [linda@pantheatre.com](mailto:linda@pantheatre.com)
- Classes with Enrique Pardo are in small groups by reservation.  
Booking chart: [www.pantheatre.com/pdf/ep-cours.pdf](http://www.pantheatre.com/pdf/ep-cours.pdf)
- Enrique Pardo directs weekly laboratories, and cultural studies seminars (two a month)  
[www.pantheatre.com/4-etudes-culturelles.html](http://www.pantheatre.com/4-etudes-culturelles.html)
- The training can continue in Malérargues (Roy Hart Centre, Southern France) from May to September, through single or group residences, or by participating in workshops or projects.

residences : [www.pantheatre.com/2-malerargues-fr.html](http://www.pantheatre.com/2-malerargues-fr.html)

projects : [www.pantheatre.com/2-workshops.html](http://www.pantheatre.com/2-workshops.html)

Festival : [www.pantheatre.com/gb/2-MT-gb.html](http://www.pantheatre.com/gb/2-MT-gb.html)

Roy Hart Centre workshops : <http://www.roy-hart-theatre.com/site/fr/workshops/>

## Newsletter

[www.pantheatre.com/4-newsletter-fr.html](http://www.pantheatre.com/4-newsletter-fr.html) inscription : [www.pantheatre.com/contact.php](http://www.pantheatre.com/contact.php)

## Bibliography

[www.pantheatre.com/gb/6-reading-list-gb.html](http://www.pantheatre.com/gb/6-reading-list-gb.html)

Blog – consult the cultural studies blog : <https://enriquepanblog.wordpress.com/>

[www.pantheatre.com](http://www.pantheatre.com)

## Enrique Pardo

### *Transmission / Aims / Vision*

Why do we wish to include the possibility to obtain the *Roy Hart Voice Teacher Diploma* within Pantheatre's Professional Training Program? Why a teaching diploma? Why "Roy Hart"? Several reasons as far as I am concerned.

- Personal ones to begin with. I am in my seventieth year and it is time to draw some conclusions on my artistic journey. Roy Hart was the first influential figure in my discovery of theatre. I met him when I was twenty four; I was under thirty when he died.

- Today, what I teach is, of course, “Enrique Pardo”, within my own artistic outlook, shaped by multiple influences and affinities of which, especially, James Hillman, but also Rafael Lopez-Pedraza, Jerzy Grotowski, Eugenio Barba, Dominique Dupuy, or, more recently, Anna Grieve, Romeo Castellucci, Peter Kingsley, Xavier Papaïs.
- Today, I teach what I research, to paraphrase Gilles Deleuze. However it took me a long time to take in and assimilate the Socratic / initiatory model inherited from Roy Hart. At one point, around forty, I actually thought of training as a psychoanalyst – mainly searching for cultural studies that included psychology. It was James Hillman - himself an analyst and former director of studies of the C.G. Jung Institute in Zurich - who dissuaded me: “It is ideas that need therapy, much more than people – and it is artists like you who can do the work.” I made mine this aim. Pantheatre is its context, within which I included and *re-visioned* Roy Hart’s teaching.
- I have been involved in the devising of many performances and training projects. I have also devoted considerable time to cultural and philosophical studies – the keynote being the *Myth and Theatre Festival*, founded in 1985. More recently, I also returned to Roy Hart’s philosophy, its sources and its relationship to the ‘revolutionary’ spirit of 1968. I also wanted to pay him an updated historical and philosophical homage. There is still no doctorate written on him: admittedly the task is arduous, as it is with any great ‘sophistic’ figure that has left little or no written documents.
- To finish, some words on the “Roy Hart” context of today, and especially on that extraordinary property, Malérargues, in the South of France, where the *Roy Hart International Artistic Centre* is based. Pantheatre, created in 1981, is also based there which can sometimes create confusion, especially when the name *Roy Hart Theatre* is used. In 1989 the members of the group decided not to use the name *Roy Hart Theatre* as an artistic label. That *theatre* belonged to Roy Hart. The principle has not always been adhered to. It was actually quite exceptional for a director of that period to have given his own name to his company. On the other hand, when teaching *singing*, which is how Roy Hart defined his voice work, it is not only fair but correct to mention his name as reference figure, especially when the euphemism “extended voice registers” is used: Roy Hart’s work was much, much more than that!
- For all these reasons Linda Wise and I opted for the inclusion of the *Roy Hart Voice Teacher Diploma* as a possibility within Pantheatre’s training program. I also feel I owe it to the artists who train with me and for whom such a diploma can be a profession asset – including projects in Malérargues. We offer this option knowing very well that Roy Hart clearly said he did not teach a method, much less a technique. Such denials belong, in my opinion, to major pedagogical traditions: in his case, probably to his Talmudic heritage. In mine, more to Baroque casuistics ... Now, there is a good doctoral theme!

Enrique Pardo, Paris, October 7, 2015

Updated December 30, 2016

## Notes et références (en cours de rédaction)

- Lettre *Fondements Pédagogiques*. Linda Wise, 1998 [www.pantheatre.com/1-linda-wise-fr.html](http://www.pantheatre.com/1-linda-wise-fr.html)
- Bibliographie Panthéâtre / Roy Hart [www.pantheatre.com/6-liste-de-lecture-fr.html](http://www.pantheatre.com/6-liste-de-lecture-fr.html)
- **BLOG** Enrique Pardo & *PanBlog* (archives) [www.pantheatre.com/blog.html](http://www.pantheatre.com/blog.html)