

Pedagogical File

FRANÇAIS : <http://www.pantheatre.com/pdf/2-paris-pro-fr.pdf>
ESPAÑOL : <http://www.pantheatre.com/pdf/2-paris-pro-es.pdf>

PARIS Annual Professional Workshop

teaching

PANTHEATRE

ROY HART

Voice Performance / Singing / Choreographic Theatre

Voice Research / Extended Ranges

Voice and Choreographic Theatre

Including

Voice Performance and Roy Hart Extended Ranges Songs and Texts Interpretation

For actors, dancers, singers | An international trilingual (French / English / Spanish) workshop

Takes place at **Studio DTM**, 6 rue de la Folie Méricourt, Paris 11^e M° St Ambroise & Richard Lenoir

Dates and Planning : www.pantheatre.com/gb/2-paris-pro-gb.html

This workshop is also part of long term personal *professional training*. In this case partial participation is possible in consultation with the directors.

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PANTHEATRE

Paris (Oct. To March) Roy Hart Centre, Southern France (Avril à Sept.). Tél. +33 (0)7 70 55 22 56

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www.pantheatre.com

Voice and Choreographic Theatre General Presentation

Pantheatre's Paris Annual Professional Workshop has been running for over twenty five years. It explores the links between vocal expression, singing and actor's work, reconciling especially

TECHNICAL CONTROL and EXPRESSIVE FREEDOM

VOICE, BODY, LANGUAGE

MEANING and EMOTION

Its special interest comes from four main characteristics :

- The artistic challenge of extended ranges **voice performance**
 - In **song** : each participant prepares and performs at least one song with piano accompaniment.
 - In **choreographic theatre**: performance structures that integrate voice work, singing, movement and acting with texts – from solos to ensemble work.
- Its specificity, in terms of vocal training, which includes **Roy Hart extended ranges** techniques, and the experimental applications it offers performers (singers, actors, dancers) – including lyrical singing. This work is done through personal voice lessons, through musical-theatre improvisations and through song.
- The variety of artistic **backgrounds** (actors working with singers, circus performers with dancers, etc..) and **nationalities** (teaching is bilingual French / English, often with Spanish and Italian.)
- **A professional context** of artistic training and research including lectures, critical debates, visits to exhibitions, performances. An opportunity also to work with PANTHEATRE collaborators specializing in voice - movement - text integration.

Participants are selected on audition, or, if this is not possible, on CV and a letter of motivation.

A series of **open-doors sessions** is organized in Paris (see below « Auditions / Open Session ») where the voice and choreographic theatre work is presented, and where candidates are interviewed and auditioned.

Directors / Teachers / Lecturers / Assistant Teachers

For detailed biographies, see: <http://www.pantheatre.com/1-collaborateurs-professeurs-fr.html>

Linda Wise voice and songs performance

Enrique Pardo choreographic theatre and voice performance

with Pantheatre Collaborators

Workshops / Lectures / Round Tables

Besides the regular classes and laboratory sessions, the workshop organizes a series of thematic days, conference demonstrations and round tables. Events and invited guests to be confirmed.

Enrique Pardo and Linda Wise Introduction to PANTHEATRE and to the ROY HART voice work, with a lecture demonstration.

..... Presentation of PANTHEATRE performances (video recordings)

Enrique Pardo Lectures on Greek mythology, mythic image, and their relationship with contemporary performance arts.

FEES / REGISTRATION / PAYMENT

= <http://www.pantheatre.com/gb/2-paris-pro-gb.html>

PLANNING

= <http://www.pantheatre.com/pdf/2-paris-pro-planning.pdf>

OPEN DOORS / AUDITIONS

Auditions / Open Workshops

check <http://www.pantheatre.com/4-portes-ouvertes.html>

Please apply by email pan@pantheatre.com

or Tel 33 (0)1 48 06 32 35 / Mob 07 70 55 22 56

May to September : 33 (0)4 66 85 44 19

Pedagogical File

Three Priorities

This workshop aims for a synthesis of music and language, sense and emotion. Technical exercises are complemented by expressive methods that free the voice in both singing and acting.

3 main lines of work :

I Source and Expansion:

the roots of the voice : extended ranges

II Application:

interpretation : the voice in music and theatre

III Synthesis

the voice in choreographic theatre

I Source and Expansion:

The voice work on extended ranges is based on the *Roy Hart Theatre* heritage, revised and adapted by each teacher.

Voice sessions begin with a progressive physical preparation based on different techniques, which encourage a free and dynamic release of the breath and voice: articulation of the spinal column, pelvis, rib cage, etc. In voice work, special attention is given to each individual's voice in both technical and expressive work, adapting to each participant's professional experience and needs. The aim is for each participant to define and enrich her/his personal and artistic repertory in both group ateliers and individual voice lessons.

II Applications:

The Voice as Interpreter in Theatre and Music

This second objective involves the exploration of the voice in both musical and theatrical contexts. Time will be spent exploring the lesser used colours and dynamics of the voice: timbre, textures and their relationship with sound, singing, text and emotion. The application of extended voice techniques will be encouraged in improvisations and in the interpretation of texts. Song interpretation with piano accompaniment will be worked both in groups and individually.

III "Synthesis" : The Voice in Choreographic Theatre

The integration of all aspects of voice work, including text, in choreographic theatre, directed by Enrique Pardo, will be done mainly through the development of improvisation structures, individual and ensemble, and in coordination with the work developed by the other teachers.

CONTENT / PRINCIPLES

The Voice "Before becoming a controlled musical instrument, or the modulated support of language, the voice is a fabulous means of expression, linked to our innermost impulses. Each sound, from the most ethereal sigh to a wrenching scream, from the highest coloratura to the lowest of growls, must claim its place in our artistic imagination. Although such an approach to voice expressivity is anchored in musical forms of discipline, it is, nevertheless, open to everyone, regardless of any former musical or artistic experience."

1 Vocal Technique

4 sessions of 3 hours weekly will be dedicated to individual vocal training in small groups.

Application and development of the "Roy Hart" approach to the voice:

- The "pure" voice development and awareness of the 'natural' voice of each participant exploration of the different ranges, from singing to the scream.
- Breath the relationship between sound and breath, the role of the larynx, the diaphragm, pelvis and general physiology leading to a fuller understanding of the anatomy of the voice.
- Exploration and awareness of notions such as "placing the voice" exploration of head, chest and body chest resonance. How these technical notions can be explored imaginatively and in the creation of characters.
- The dynamic expression of energy and emotion through the voice: 'power', volume, and authenticity of emotion.
- The melodic voice flexibility, musicality and nuance, with notions of tone, note and rhythm.
- The spoken voice articulation, projection, communication of emotion and meaning with texts and characters.

2 - Singing

- Preparation of the voice for singing: flexibility, timbres, and study of vowels, vocalizations, melodic line, exploration of nuances.
- Rhythm in musical phrasing and theatricality of words. Melodic and rhythmic improvisation.
- The emotional nuance in a musical phrase.
- Interpretation of songs proposed by the teachers or the students, with piano accompaniment. At all moments the musical and vocal level of the participants is taken into account.
- Young singers are guided to listen to and explore different styles - more experienced singers are encouraged to find vocal and imaginative challenges beyond their usual repertoire.
- The public presentation of songs as a soloist is approached both musically and theatrically.

PLEASE BRING at least ONE SONG, learnt by heart and THREE photocopies of the score (one for you, one for Linda Wise and one for the piano accompanist.) You can consult Linda Wise by email on the choice.

Check also <http://www.pantheatre.com/pdf/2-chansons.pdf>

3 – Improvisation

Theatrical or musical improvisation is an art, which requires the cultivation of the imagination. Both require a capacity to LISTEN in the widest sense of the term. These ateliers will encourage the participants to adventure into the most extensive imaginative worlds possible within the limits imposed by the music, space and the immediate interrelationship with the other participants.

Improvisation ateliers will take the following forms:

"Free" form, where vocal expression is especially linked to changes of timbres without reference to musical or rhythmic structures, and without texts.

Musical Improvisation: each participant will explore his or her voice within a musical structure (e.g. gospel, jazz or other), according to his or her own capacities.

Theatrical improvisations linked to texts, with choral and/or choreographic structures.

4 Texts and Language.

Texts will be used at different levels:

First level: semantic and emotional emphasis - identification and subjectivity

Second level: dissociation work between information and voice affect: how to separate and move from talking to the pure voice or singing.

Third level: poetic interpretation dissociating voice, text and movement.

Working Text(s)

- 1 Participants are asked to choose and bring at least one text of some 300 words or more, learnt by heart.
- 2 The work starts with the fantasies and realities of this choice - the text you chose is in many ways your working contract, the challenge you give yourself and bring to the work.
- 3 The choice of text is free: it does not have to be a theatre text. Best in English or French for general comprehension. Avoid texts that are too poetically condensed or linguistically complex. We encourage contemporary texts.
- 4 If you decide to bring more than one working text, be cunning about the contrasts between them. For example: genre (maybe bring a theatre monologue and a piece of prose); dramatics (one, full of exclamations mark, the other, dispassionate); cadence (one, written in short percussive phrases, the other rhetorical,) etc.
- 5 Finally: The better one knows one's text 'by heart', the freer one is... to free the text, to let it play. Also, you will have your hands full while on the floor, so it is essential to be free of memory struggles.

Do not hesitate to consult us on these matters.

These texts will be used in many different contexts, from individual renderings to ensemble work.

Advice on text choices: check <http://www.pantheatre.com/pdf/2-programme-texts.pdf>

5 – Synthesis : Voice / Movement / Texts

Choreographic Theatre

"Enrique Pardo's approach to physical theatre explodes the interpretation of texts by stretching them into choreographic networks: language becomes a poetic partner to image, and no longer its sovereign. Illustration yields to paradox. Texts unfold new versions, including subversions and perversions. The body is caught in complex images, while the voice harvests and expresses the emotion.

The work is sometimes described as "playing the piano with three hands", since it involves parallel training on movement, language and voice, their interconnections and, especially, their disassociations. Not cool chance collage work, but synthesis, involving actor and person. It explores fully the training and poetics of contemporary dance-theatre."

Choreographic Theatre brings together voice, text and physical theatre. While based on exacting group-composition disciplines, it promotes personal expressivity (especially vocal). It also implies rigorous poetic and professional work: the demands of ensemble work frame restrict and qualify the expressive freedom of the (protagonist) actor.

Choreographic theatre includes language through a relentless fight against textual tyranny, in order to avert the kind of domination that binds theatre to declamation, illustration, and demonstration. The aim is a dance of ideas, a dance of text and context - "choreographic", in this sense: the body, caught in complex images, the voice harvesting and expressing emotion." These restrictions create complex metaphorical images, working on paradox and contradiction.

6. - TEORIA

Different theoretical levels are referred to and discussed during the work. There are articles and debates for consultation on the web site, specifically :

- <http://www.pantheatre.com/gb/6-reading-list-gb.html> reading list, references, links, etc.
- <http://www.pantheatre.com/6-archives.html> archives
- <http://www.pantheatre.com/gb/2-lunatic-project.html> on the Lab-Oratoire (A research project.)
- <http://www.mythosandlogos.com/Hillman.html> on the work of James Hillman - whose ideas are one of the foundations of Pantheatre.
- <http://www.pantheatre.com/gb/1-roy-hart-gb.html> on official definitions and historical references

TEACHERS CVs : please check <http://www.pantheatre.com/1-collaborateurs-professeurs-fr.html>

French presentation : <http://www.pantheatre.com/2-paris-pro-fr.html>

Spanish presentation : <http://www.pantheatre.com/pdf/2-paris-pro-es.pdf> ARCHIVO