

**This transcript is: 1 hour 18 minutes long.**

**03.02**

Hi I'm Brenda Emmanus and welcome to Dance Passion.

You join us live here at studio Wayne McGregor at the Queen Elizabeth Olympic Park here in East London.

Now, this amazing space is the home of company McGregor and we'll have exclusive access to their rehearsals later today, but it's also used by dancers and companies from across the UK.

Now, dance passion is a celebration of dance in all its forms and we'll have live-streams and more information about the day on [bbc.co.uk/dance](http://bbc.co.uk/dance).

Now, all day we'll be bringing you exclusive content and I'm delighted to say that we're joined by Candoco Dance Company, who caused the storm last year by being the first contemporary dance company to perform on Strictly Come Dancing.

Now, Candoco have invited us to observe their company class with disabled and non-disabled dancers as they prepare for a day's work on a new piece with their choreographer Theo Clinkard.

Now, this rehearsal will be lead by Candoco's dance rehearsal director, who is Susanna Recchia and live music will be performed by Ronen Kozokaro, so please join us and enjoy this behind-the-scenes look at their work.

**04.29**

**Susanna:**

Okay, so we're going to begin on the floor. So we're going to begin lying either on your back or your front, your side any surface that you like.

We're just going to take a moment to actually settle, breathe.

If it's comfortable for you, close your eyes and really taking a moment to actually notice what's going on for you right now, sensing the floor underneath you.

Noticing the quality of your breath.

Actually having the sense of connecting to your inner landscape... inner landscape of your body. You can be in movement, or stillness. Just following what your desires are right now.

**06.03**

And really the intention is to connect to the breath to wake up the inner volumes in our body to connect to the inner landscape... the volume of the pelvis, the volume of the ribs, the volume of the skull.

### **06.38**

There's no rush. We can just take our time to just to feel how every breath is a reminder that we can expand, find space and every out breath is a reminder that we can soften, we can sense weight, we can sense ground.

### **07.35**

It's kind of connecting to all the micro-movements that happen in our system. The movement of the breath and a little stretches or opening and a little weight shifts kind of honouring... the complexity of, even just breathing.

### **08.29**

So while beginning, we want to want to have a sense of actually becoming available for moving, becoming available for opening, closing... maybe becoming available for fuller breath, or more sensation, more information that we receive through moving.

### **09.08**

And whatever you do, I don't want to compromise breath, really want to allow breath to be fully there with us while moving.

### **09.35**

So, in your own way just finding ways of how we can let the inner landscape, to lead our action. A weight shift, a portion to the floor, transfer weight.

### **10.16**

For now we're really just concentrating on our own body, our own breaths, not necessarily interacting or paying attention to what else is happening around us.

### **10.43**

Right, and just keep connecting to the rhythm that you feel like you want to work with at the moment. Do you need more time? Do you need more slowness?

### **11.27**

So where tension, in terms of action can really go to transferring a weight, distributing weight, rolling through the surfaces, maybe even rocking or making the inside landscape more active or more energised/energetic.

So weight shifting, rolling, rocking.

### **12.23**

And again, checking in with your breath, how's your breath? So we don't hold, we don't have to hold. **\*Susanna takes a deep breath\*** Sound is available if you need out breath **\*Susanna takes another deep breath\*** Letting go of anything you might not need.

**13.00**

And again, in your own way, just see how we can create more energy for yourself. How do we create heat in your system?

**13.19**

No right, no wrong, just entering into more action to prepare for the day, to prepare for the rest of the class.

**13.45**

So, how do I create heat in my own body? How do I generate energy? How do I generate action, movements? And the breath is there, the breath is our companion for this exploration.

**14.08**

Rolling, rocking, transferring weight.

**14.30**

Softening, releasing the jaw, the jaw can be relaxed.

**14.51**

And as it is already happening, we just want to become a little bit more aware of the outer layer of the skin. If it's useful, do like, trace your own skin, kind of like becoming a little bit more aware of what surrounds you. Front body, back body.

**15.49**

And as it is already happening, just notice if we can bring our eyes, our vision. How do we include space, while breathing, while shifting.

**16.19**

Breathing, creating heat. Sensing space.

**16.55**

Reminding ourself of articulation, breath.

**17.38**

And bringing again, attention to yourself and physically, notice, what do you need? What do you need in terms of action? Now that we are more upright, that we have more sense of space, yeah just what you need to get the energy going, whatever that might be.

It might be that you need more stability, that you need more speed..and this is for you, for you to prepare for the day. Do you need more support?

**18.24**

One more minute, just sense what else you might want to generate.

**19.21**

And slowly we're going to simplify what it is that we are doing.

**19.41**

Until we find some stillness for ourselves. Take your time you don't have to stop straight away.

**20.08**

Nice, okay. Thank you! So we're going to move in this direction travelling that way for now, so just when you get to Ronen, just be around him not in front of him so you can see what else is happening in the room. Shall we recap the words that we worked on yesterday?

So, close, open, twist, spiral, roll, pause and reset. So, just one thing make sure that for yourself the phrasing is clear, so whatever you like, whether you're working with those words improvisationally or through continuing setting and that's also the process that can continue so if you want to add, that can happen now. But for yourself this feeling, I'm starting, I'm posing, I'm resetting, I'm beginning. So you create phrases for yourself. That's all.

**21.22**

Shall we do for the time, there's enough space I think to go four and then five.

**\*background music starts\***

**21.44**

And really connect to this more physically rather than, you know, don't think that you have to make clever choices, it's more connecting to the physicality of those words. Open, close, twist, push.

**24.46**

So, we're gonna do it one more time. Maybe twice, each group. We're gonna go with a beat, so that then we can kind of continue working on whatever it is that you are working with in relation to these words. That we want to also be a little bit more aware of the musicality that we, you know, any poses, any breaks, any stops, any acceleration that you might want to include in your travelling.

Thank you!

**25.22 - Dance starts****25.35**

Nice, and we want to continue working on space, in terms of articulation. Connecting to form.

Nice, yeah, great!

**26.36**

Yeah one more time, just eyes, you can include vision.

**27.36**

Nice. Can we do just one thing with a partner? Just to, erm, so, if someone goes, so we do exactly the same task but we just add one person being around the other and if you notice that the eyes are not there or if you notice for example that there's no attention in the hands it's just that you can have light touch. Kind of like little reminders. Nothing big, nothing special but like, if you notice that there's a lot happening in the spine but not much in the elbows. Yeah? Just to distribute energy through the body. We use a partner to help us with that.

Shall we do the same? Yeah, it's nice.

**28.27 dancers move again.****29.13**

And we're just gonna swap rolls.

**30.47**

Good. Okay.

Let's travel through space and maybe Ronen we can start without music, just to go for there... just to work a little bit with listening between each other. Without music, the travelling through space and then...

**Ronen:** I think this is the one where we slowly build up and then it goes mad.

**Susanna:** Yeah! Yeah, exactly.

Okay, so, little travels through space and really take everyone in yeah? Really take people in. Take details in, see if we can animate the white cube.

**31.35**

So, kind of like tuning in with each other, just notice if you can actually see, feel, what other people are...

**31.54**

And breath is there. The three-dimensional self is there. Kind of tuning in with the composition of mind, in terms of working with distances, proximities.

**32.15**

Kind of tuning in with composition of mind. So, like, distance, like where you are in space really.

**32.32**

So, travelling, accelerating, pausing.

**33.07**

And sometimes joining and then leaving the partner. Sometimes consciously joining.

**33.37**

Slowly, slowly, just make your body available for any gesture, any jump, any shift. Keeping the composition on mind active.

**34.50**

Keep your eyes open.

**35.15**

Keeping movement active in you.

**35.58**

So see if you can keep going for three more minutes. You want to work on stamina. Three more minutes.

**36.21**

Using the whole space.

**37.43**

So, slowly we're going to bring attention to ourselves. Returning to the individual somehow without paying attention to what else is happening and just notice physically, what happened? Like just what's left in your system? If you have more energy to go on. What movement? What actions? What quality? What tone of your muscles is there?

Both in terms of sensation but also in terms of form. What form is left in your, in your system? What actions?

**38.51**

And we're going to take one step further just to close the eyes to see what sensations are left in your system. If there is one part of yourself that is more present, just listening to what's left. So, closing the eyes just sensing.

**39.25**

And taking an extra minute just to notice what's the tone of our muscles? Do you feel light? Heavy? Pushy or falling? What's the tone of your muscles, the texture of your tissues?

**40.03**

And what happens if staying with a sensation is just going to open the eyes again just to see what changes, if anything changes.

**40.29**

Can we take a minute or so just to complete this dance? No rush to end, no rush to finish. It's more settling or emptying or resolving.

**40.57**

And when you're done just notice, okay, it's the end for you.

**41.12**

Good, okay. Is everyone okay? Yeah?

So I was thinking maybe if we divide into groups, so that we kind of recap the phrase first. So just take a couple of minutes for yourself to remember, remind and maybe also like the things that we were working on yesterday about the timing.

If you need a sip of water just, yeah.

**42.25**

So a few minutes just to recap, and then we're gonna divide into groups.

**43.23**

So we do it both ways. Facing forward and facing back.

**43.53**

So there's just one thing, just one more information that might be useful I don't know? But like to play with the thing that we've just done in terms of like solo-ing and noticing your tone. If you're curious to see what's the, you know if you can keep that, that can inform your set phrase. That also can be something that you can play then if you want. Okay? So we don't have to jump out from sensation once we go into set material.

Let's do the first group and we'll do it twice. Once facing this direction and one facing that direction.

**44.47**

So I'll give you four counts in.

**44.49**

5, 6, 7 and...1

**47.23**

So, we're going to do it again. Shall we do it twice facing this direction? I think it's better.

So, organise yourself in a way now that we've all done it once, but I felt like everyone was crushed that way, so I think we have to start in this direction so that we can actually travel.

Four counts to change place and then do it again.

One, two, three four. Start again.

**48.15**

5, 6, 7 and...1

**51.01**

Good! Let's do it one more time. Just see if at any point, what for you needs to be subtle and what actually needs to be big. I feel some moments can actually be more expansive. Even some can be more working on the degree of action. So some can be small and detailed and not to kind of forget the clarity or articulation. So like where you're reaching, where your eyes are, like details.

**Mickaella:** I'm confusing your movements

**Susanna:** 1, 2, 3 and 4

**Mickaella:** Ah, 1, 2, 3 and 4

**51.57**

**Joel:** If you run for four do your own thing for four and then you start.

**Susanna:** Yeah but some people have like er, details.

**Mickaella:** So, first part you have Toke's phrase and then four of our own?

So we have 8 counts, 2 to change between rather than 4.

First group, here we go!

Thank you Ronen.

**52.34**

5, 6, 7 and...

**55.15**

Nice, good, great! Let's all come together for a little cool down.

Let's make a circle.

Just taking a moment to find stillness for yourself.

We're just going to take arms to the side and up. Just to take a deep in breath. Then just exhale, just crossing the arms so that you open the back, and then rolling down.

And just go wherever you feel like you want to go in terms of depth of stretching, bending the knees.

Then we're just gonna reverse the process so just going to roll down crossing the arms to open them. So it's just reversing the action. Crossing, so that we can open.

Kind of pushing down a little bit through our hands, our under surface of our arms. And twice more.



Crossing the arms. Gripping the head. Adding any little stretches or adjustments that you might want or need.

Then roll up to reverse that process. Crossing the arms.

Soft chest.

And one last go.

You can pause at any point during that journey down. If there is a little part that needs your attention just take time to...satisfy that need. Reverse and cross the arms.

A little rise or balance for anything that helps you to feel that ok, that's up and down, forward, back, side and lengthening through the spine. Reaching the heels down. Good.

Thank you, thank you Ronen.

**END**

**Brenda:**

You're watching dance passion live from Studio Wayne McGregor in East London. We'd like to say a huge thank you to all the dancers from Candoco Dance Company, their rehearsal director Susanna Reccia and musician Ronen Kozokaro for the exclusive behind-the-scenes access to their company workshop. We wish them well with all that they're doing from now on.

Now later on will be bringing you rehearsals from Studio Wayne McGregor but there's stuff going on all day and you can keep in touch by simply going to [bbc.co.uk/dance](http://bbc.co.uk/dance).