



Dance workshops

Présentation

Here is a very complete description that you can read or fly over. Do not hesitate to contact me to discuss your needs and choices. I work with recorded music, or with live musicians, with or without a dance partner depending on the situation.

Whatever the subject, I will combine **learning or going deeper in a repertoire, dancing technique, the relationship between music and dance, and pleasure**. If the number of participants allows it, dancers will receive **individual feedback and corrections**.

For whom? / Level of difficulty

The workshops hereunder are aimed at dancers of different levels:

- (*) = Absolute Beginners
- (**) = Medium level dancers wishing to expand their repertoire or go deeper in a (type of) dance
- (***) = Advanced dancers looking for specific tools, or to (re)discover / explore a specific dance

The use of several stars – for example * / ** – means this workshop can be opened to several types of public at the same time without causing progression problems to some, or frustration or others.

Topics (and levels)

As I train and specialize continuously, this list is in constant evolution. Do not hesitate to ask me for other subjects, and I will tell you if I feel I can transmit them properly.

"General" folk dancing

- Introduction to dances of the folk ball (*) / Animations / Short intro before a ball, ...
- Musicality: various subjects for dancers of various levels. Quite flexible depending on the length of the workshop. This can also be part of another workshop on a specific topic.

Couple dances

- Scottish: basics (*), figures (**), rhythmic variations (**/***)
- Latin variations for the scottish (**/***) (= techniques and figures borrowed from Latin American dances; can be a rather fun workshop)
- Mazurka: basics (*), figures (**), rhythmic variations (**/***), irregular mazurkas (**/***)

- Folk Waltz: basics (*/**), figures (**/**), rhythmic variations (**/**)
- Irregular waltzes (**/**) (understanding the music, basic steps, variations)
- Irregular rhythms all over! (**/**) (Irregular mazurka, uneven scottish, irregular waltzes, mazurka-waltz ... & variations)
- A mix or selection of some of these themes, according to the needs of participants / organizer

All kinds of waltzes

- Workshop “The waltz of yesterday and today” – a journey through the waltz from Vienna to today (slow waltz, Musette, Sweden, Latin America ...) (** / ***)
This workshop is suitable for a weekend or a longer period of time. It can also be taught in one day, with a selection of the content. I can bring a live musician for longer formats.
- Workshop “The 3 times of the waltz: Technique, Musicality, Variations” (** / ***)
Suitable for a weekend, or longer. I can bring a musician for the parts musicality and variations.

Bourrées

I regularly train in different parts of France and with various dance teachers, as bourrées are one of my favourite topics.

- Introduction: the different types of bourrée (2t and 3t straight bourrée, Auvergne, ...) (** / ***)
(Can be seen as preamble to a specific workshop, or as a theme in itself)
- *Bourrées droites*:
 - Discovery (*/**)
 - Going further, specific techniques, working on style (**/**)
 - Choreographies for *bourrées droites* (in 2 or 3 t) – medium difficulty (**) or higher difficulty (***)
- *Bourrée auvergnate*:
 - Discovery (*/**)
 - Going further, specific techniques, working on style (**/**)
 - Going even further, various forms of the dance, *frappés* ... (***)
 - Collective *bourrées auvergnates* (**/**)
This can also be included in one of the preceding themes, depending on length of workshop.

Dances from South-West France

- Sud-Ouest: Basic steps and physicality & Rondeau en couple (*/**)
- Sud-Ouest: Rondeau en couple, Ronde du Quercy, Rondeau en chaîne & variations (**/***)
- Sud-Ouest: Rondeau en chaîne & games & variations (**/***)
- Sud-Ouest: Branle d'Osseau en chaîne (***) & rhythmic variations (***)
- or a different combination of basic steps, attitude & dances, depending on length of workshop

Mixers

A mixer is a collective dance in which dancers continually change partners, allowing everyone to meet everyone. The best known in the folk ball are the Circassian circle and the jig, but there are so many others! Often treated “sloppily” in the ball, working on one’s **technique** can considerably improve the **comfort and therefore the pleasure** in these dances.

- Easy mixers & technique (*/**)
- Going further in your mixers & more figures and technique (**/***)

Dances of the Bal Musette

- Short workshop (min 2h) which will only cover the waltz musette, the java, plus 1 - 2 other dances (* / ** / ***)
- Longer workshop with more dances, techniques, and variations (* / ** / ***)

I sometimes work with a **musette orchestra**, and we offer different formulas based on the following:

- Workshop dances of the Bal musette (with or without live music)
- Concert of “chansons réalistes” (French songs from the 1880s til the end of World War II)
- A bal musette (with or without dance animation, with or without live music)

Enhancing general dancing skills – sensory and physical development

- Internal dynamics (*/**/***)
- Couple dynamics (*/**/***)
- Dynamics of the group and of the dance floor (*/**/***)

These 3 workshops are intended for dancers of all level. Indeed, these are topics & exercises a dancer can approach, and repeat at any time in their development. The first part (internal dynamics) has lots of exercises on the floor. They can be seen independently or as three parts of the same workshop (minimum 2 days).

Length of workshops & formats

Generally, I suggest a minimum of 4 hours a day, and the ideal time is about 5 - 6 hours with a good break. It is possible to offer very specific workshops of +/- 2 hours (also for the format “workshop in several parts” mentioned below). Two workshops in the same week(end) allows work on more difficult themes, and/or going much deeper in a subject, if the majority of participants follow the two parts.

Some of these workshops may be viewed as **series**, where one can discover at **regular intervals** (several days in a festival, monthly, yearly ...) new or more and more complicated things (bourrées & choreographies, Sud-Ouest, rhythmic variations for scottish or mazurka, variations and diverse forms of the waltz ...). This pre-requires a regular group of dancers.

Most subjects also work well as **workshop in several parts** (distributed over a weekend, for example). Participants have the time to assimilate (and possibly practice during ball night) a first layer, before continuing on the following day. This format also allows me to offer a **level (* / **) workshop followed by a level (** / ***)** and participants can choose to follow one or both parts, according to their level.

Elena Leibbrand: short presentation & assets

- Over 20 years of regular dance practice
- Folk dancing teacher since 2012, workshops in Europe since 2012
- Speaks 4 languages fluently (En, Fr, De Nl) and has good notions of Spanish
- Elena can teach alone or with an experienced dance partner

Administrative information & organisation

Detailed description of the content and level of each workshop can be provided (some may need to be translated into English by a native speaker). You can download [photos and videos](#) here.

Logistics

Transport: I live near Brussels, which is very well connected via train and plane (Brussels-Zaventem); and I am close to Brussels-Charleroi airport. In Belgium, I can travel by car.

Accommodation: Merci de me loger dans un vrai lit, et de me garantir le sommeil nécessaire pour fournir un bon travail en journée.

Dietary requirements: If possible, I avoid gluten, dairy products and meat. But I adapt easily.

Technical rider

You will find information about my technical needs on my website.