

ADIEMUS

Choreographers:	Music: Klaus Hallen Pops 2, Track 11. Contact choreographer for edited music.
Annette & Frank Woodruff	Footwork: Opposite except where indicated (<i>W's footwork in parentheses</i>)
Rue du Camp, 87	Rhythm: Waltz Difficulty: Average (<i>see footnote p.3</i>)
7034 Mons, Belgium	Phase: V+2 (Rumba Cross, Fallaway Ronde & Slip) + 2 (Syncopated Vine, High Line & Slip)
Tel: 00 32 65 73 19 40	Release date: May 2009 Teaching tip: Turning Locks, Rumba X
Fax: 00 32 65 73 19 41	Time & Speed: Shortened to 2:40 @ unchanged speed
E-mail: anfrank@voo.be	Sequence: Intro – ABC – Bmod - Amod – B - Ending

INTRODUCTION

1 - 2		Wait;;	CP DLW wt 2 meas;;
3	1--	Promenade Sway;	Sd & fwd L twds DLC, stretch R sd gradually to look over the jnd ld hnds usg full meas;
4	---	Change to Oversway;	W/o chg wgt relax L knee keepg R leg xtnd w/ slight LF upper bdy trn & stretch L sd both w/ hd well to L (<i>W relax R knee & w/ LF upper bdy trn slowly change hd from R to L usg full meas</i>);

PART A

1	123	Fallaway Ronde & Slip;	Rec R trng bdy to SCP as ronde L ft CCW (<i>W ronde R ft CW</i>), XLib & rise trng LF (<i>W trn LF on R toe</i>), slip bk R (<i>W slip fwd L</i>) to CP DLC;
2	12-(12&3)	Double Reverse;	Fwd L comg LF trn, sd R cont LF trn, spin LF on ball of R bringing L beside R w/ no wgt & keepg knees flexed (<i>W bk R com LF trn on R heel, cont trn on R heel & cl L/sd & bk R contg trn, XLif</i>) to CP DLW;
3	123	Hover Telemark;	Fwd L, sd & fwd R trng RF leavg L leg in pl, fwd L compg ¼ RF trn (<i>W bk R, sd & bk L trng RF & brush R to L, fwd R</i>) to SCP DLW;
4	123	Maneuver;	Fwd R trng RF, sd L in front of W, cl R (<i>W fwd L, fwd R, cl L</i>) to CP DRC;
5	123	Overspin;	Trng upper bdy RF bk L pvtg ½ RF & leavg R in frt, fwd R heel to toe btw W's ft contg RF trn, rec sd & bk L compg ¾ RF trn (<i>W trng upper bdy RF fwd R btw M's ft pvtg ½ RF, bk L contg trn & brush R to L, contg RF trn sd & fwd R</i>) to CP DRW;
6	1&23	Left Turning Lock to SCP;	Bk R with R sd ld /lk Lif, bk R trng 3/8 LF, sd & fwd L (<i>W fwd L w/ L sd ld /lk Rib, fwd L, fwd & sd R</i>) to SCP LOD;
7	12&3	Viennese Cross;	Thru R, fwd L trng LF/ sd R contg LF trn, XLif (<i>W thru L trng LF to CP, sd & bk R trng LF/ sd L contg LF trn, cl R</i>) to CP RLOD
8	123	Hover Corte;	Bk R, trng LF sd & fwd L LOD leavg R leg in pl, compg ½ LF trn rec R (<i>W fwd L, trng LF sd & fwd R & brush L to R, fwd L</i>) to BJO DLW;
9	123	Back Whisk;	Bk L, bk & sd R, XLib (<i>W fwd R, fwd & sd L, XRib</i>) to SCP DLW;
10	12&3	Running Open Natural;	Thru R stg RF trn, cont trn sd & bk L/bk R w/ R sd ld, bk L (<i>W thru L, fwd R/fwd L, fwd R</i>) to BJO DRC;
11	1&23	Right Turning Lock;	Bk R w/ R shldr ld stg RF trn/lk Lif, cont trn sd & fwd R btw W's feet to LOD, sd & fwd L (<i>W fwd L w/ L shldr ld stg RF trn/lk Rib, cont trn sd & bk L, sd & fwd R</i>) to SCP DLC;
12	123	Weave 3;	Fwd R DLC, fwd L stg LF trn, contg trn sd & bk R (<i>W fwd L trng LF, sd & bk R to CP, contg LF trn sd & fwd L LOD</i>) to BJO DRC;
13	12&3	Back Back Lock Back;	Bk L, w/ R sd ld bk R/ lk Lif, bk R;
14	123	Impetus to SCP LOD;	Bk L w/ RF bdy trn, cont trng on L heel & cl R rising to toe, fwd L (<i>W fwd R outsd ptr pvtg RF, sd & fwd L contg RF trn arnd M & brush R to L, fwd R</i>) to SCP LOD;

15	12&3	Syncopated Vine;	Thru R, sd L/XRib (<i>W XLib</i>), sd L to SCP LOD;
16	123	Maneuver;	Fwd R trng RF, sd L in front of W, cl R (<i>W fwd L, fwd R, cl L</i>) to CP RLOD;

PART B

1	12&3	Back to Tipple Chasse;	Bk L comm RF trn, w/ R sway cont trn sd R/cl L, sd R twd WALL (<i>W fwd R comm RF trn, w/ L sway cont trn sd L/cl R, sd L twd WALL</i>) to CP LOD;
2	1&23	Rumba Cross;	Fwd & sd L starting RF trn/XRib contg to trn RF, bk L pvtg RF 1/2, fwd R (<i>W bk & sd R starting RF trn/XLif contg to trn RF, fwd R between M's ft pvtg RF 1/2, bk L</i>) to CP LOD;
3	1&23	Rumba Cross Underturned to a.....	Rpt meas 2 Part B but pvt only 3/8 to end CP DLC;
4	12-	Drag Hesitation;	Fwd L, stg LF trn sd R, contg LF trn draw L to BJO DRC;
5	12&3	Back Back Lock Back;	Bk L, w/ R sd ld bk R/ lk Lif, bk R;
6	123	Outside Change to SCP	Bk L, trng LF bk & sd R, contg LF trn sd & fwd L (<i>W fwd R, fwd L, fwd R</i>) to SCP LOD;
7	123	Thru to High Line & Slip;	Thru R, sd & fwd L w/ bdy rise lookg ovr jnd ld hnds, trng LF slip bk R (<i>W thru L, sd & fwd R w/ body rise lookg ovr jnd ld hnds, swlgl LF on R slip fwd L</i>) to CP DLC;
8	12&3	Turn L & R Chasse to BJO;	Fwd L stg to trn LF, contg LF trn sd R/cl L, sd & bk R to BJO RLOD;
9	123	Outside Change to SCP;	Rpt meas 6 & 7 Part B;;
10	123	Thru to High Line & Slip;	
11	12- (12&3)	Double Reverse;	Rpt meas 2 Part A;
12	12-	Change of Direction;	Fwd L, fwd R trng LF 1/4, draw L to R to CP DLC;

PART C

1	123	Telemark to SCP;	Fwd L com LF trn, sd R contg LF trn, sd & slightly fwd L cong LF trn (<i>W bk R com LF trn, cont trng on R heel & cl L risg to L toe, sd & slightly fwd R</i>) to SCP DLW;
2 - 3	123 1&23	Hover Cross with Overturned Syncopated Ending;;	Fwd R in frnt of W begin RF trn, sd L cont trn, fwd R (<i>W fwd L sm stp, fwd R between M's ft heel to toe pvt 1/2 RF, contg trn sd & bk L</i>) to SCAR DLW; fwd L on toe/ rec R trng LF, sd L cont LF trn, fwd R ckg to BJO DRC;
4	123	Impetus to SCP;	Bk L w/ RF bdy trn, cont trng on L heel & cl R rising to toe, fwd L (<i>W fwd R outsd ptr trng RF, sd & fwd L contg RF trn arnd M & brush R to L, fwd R</i>) to SCP DLC;
5	1&23	Syncopated Whisk;	Thru R / L hip trng twd ptr cl L to CP, sd R, w/ slight bdy trn to R XLib (<i>W thru L/ R hip trng twd ptr cl R/sd L, w/ slight bdy trn to R XRib</i>) to SCP DLC;
6 - 7	123 123	Weave;;	Fwd R, fwd L stg LF trn, contg trn sd & bk R to fc DRC (<i>W fwd L trng LF, sd & bk R contg LF trn to CP, sd & fwd L LOD contg LF trn to BJO</i>); bk L LOD, bk R trng LF trn, sd & fwd L (<i>W fwd R outsd ptr, fwd L to CP contg LF trn, sd & bk R</i>) to BJO DLW;
8	123	Curved Feather Overturned;	Staying in BJO thruout fwd R stg to trn RF, contg RF trn sd & fwd L, contg trn fwd R (<i>W bk L stg to trn RF, bk R bhd L contg to trn RF w/ strong R sd ld, bk L contg trn</i>) ckg to BJO RLOD;

PART B Modified

1	12&3	Back to Tipple Chasse;	Rpt meas 1 – 8 Part B;,,,,,;
2 - 3	1&23 1&23	Rumba Cross 2X;; to a	
4	12-	Drag Hesitation;	
5	12&3	Back Back Lock Back;	
6	123	Outside Change to SCP	
7	123	Thru to High Line & Slip;	
8	12&3	Turn L & R Chasse to BJO;	

9	123	Impetus to SCP;	Rpt meas 4 Part C;
10	12-	Thru to Promenade Sway;	Thru R, sd & fwd L twds DLC, stretch R sd to look over the jnd ld hnds;
11	---	Change to Oversway;	Rpt meas 4 Intro;

PART A Modified

1	123	Fallaway Ronde & Slip;	Rpt meas 1-5 Part A;;;;;
2	12- (12&3)	Double Reverse;	
3	123	Hover Telemark;	
4	123	Maneuver;	
5	123	Overspin;	
6	1&23	L-Turning Lock;	Bk R with R sd ld /lk Lif, bk R trng 3/8 LF, sd & fwd L to BJO DLW;
7	12&3	Forward Forward Lock Forward;	Fwd R, fwd L/lk Rib, fwd L;
8	123	Maneuver;	Rpt meas 16 Part A;

Repeat Part B

ENDING

1	123	Open Reverse Turn;	Fwd L com LF trn, trng LF sd R, bk L compg 3/8 LF trn (<i>W bk R stg LF trn, cont trn sd L, fwd R outsd ptr</i>) to BJO RLOD;
2	123	Hover Corte;	Rpt meas 8 & 9 Part A;;
3	123	Back Whisk;	
4	12-	Thru to Promenade Sway;	Rpt meas 10 Part B Mod;
5	---	Change to Oversway;	Rpt meas 4 Intro;

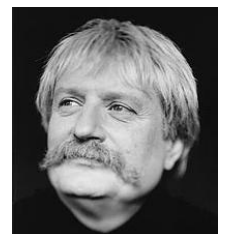
N.B. Whenever possible the syncopation has been adjusted for best fit to music. Teachers & dancers however should feel free to use standard syncopation or “how they hear it”.

Adiemus is the title of a series of albums by British composer **Karl Jenkins**.

Each *Adiemus* album is a collection of song-length pieces featuring harmonized vocal melody against an orchestral background. There are no lyrics as such: instead the vocalists sing syllables and 'words' invented by Jenkins. The language of *Adiemus* is carefully stylized so as not to distract the listener's attention from the pitch and timbre of the voice - for example, syllables ending in consonants are rare.

The core concept of *Adiemus* is that the voice should be allowed to function as nothing more than an instrument. The word *Adiemus* itself resembles a Latin word meaning 'We will draw near', though incorrectly formed; Jenkins claims to have been unaware of this.

Jenkins' harmony is derived from gospel and African music, decorated with functional dissonances such as suspensions and with greater freedom of movement between loosely related key areas. The underlying mood of *Adiemus* is energetic and uplifting, complemented by pieces with what Jenkins describes as an ecclesiastical mood. Many listeners identify the sound of *Adiemus* with New Age or Celtic music.



Klaus Hallen

Unlike some dance CDs which use the version by the original artist Klaus Hallen's orchestra plays the piece of music in strict-time accompanied by the vocals of an impersonator. The quality of the vocals is not only excellent but often surprising in its ability to so closely match the original artist.