East Bay Recorder Society

GIG BOOK

Revised Second Edition

TUNEFUL MUSIC

for PUBLIC PERFORMANCE *and* PRIVATE ENJOYMENT

Compiled and arranged by

Eileen Hadidian

with contributions from

Frances Feldon

Richard Geisler

Fred Palmer

Made possible by a grant from

ARS

American Recorder Society

CONTENTS

Acknowledgements iii

Music index iv

Preface vi

Music selections
Duets 1
Trios 17
Quartets & Quintet 57

Appendices
A. Sources of music used for these arrangements 109
B. Other sources of printed music for additional repertoire 110
C. Bibliography and resources 112

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Richard Geisler (Deceased. Former director, American Recorder Orchestra of the West)

Fred Palmer, music director, Mid-Peninsula Recorder Orchestra

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MUSIC INDEX

DUETS			
Lauda Jesu Christo-Pastourelle	14th c. Italian	AB	2
	13th c. French	A/TB	
Suite in G Major	John Playford (1651)	AT	
Grimstock			5
All in a Garden Green			5
Broome			6
Joan's Placket			6
Newcastle			7
Woodycock-Lull Me Beyond Thee	Playford	S/TB	8
Ma Belle Si Ton Ame/Tourdion	17th c.-16th c. French	TB	10
Erev Shel Shoshanim- Iti Mil'vanon-Dodi Li	Traditional Jewish		
		AT	14
TRIOS			
Suite in G Major	John Playford (1651)		
		ATB	
Grimstock			18
All in a Garden Green			19
Broome			20
Joan's Placket			20
Newcastle	Playford		22
Suite in D Minor		ATB	
Childgrove			23
Daphne			24
Scarborough Fair			25
Woodycock			26
Lull Me Beyond Thee	17th c.-16th c. French		27
Ma belle Si Ton Ame/Tourdion	G.F. Handel	ATB	28
Suite in C Major from *Watermusic*		ATB	
Fanfare			32
Lentement			34
Air			36
Coro			37
Alla Hornpipe			38
London Trios	F. J. Haydn	ATB	44
# 1 (Andante)			
# 4 (Allegro)			

Traditional Suite		ATB	
'Tis the Gift To Be Simple	American		50
Be Thou My Vision	Irish		51
Amazing Grace	American		52
Dona Nobis Pacem	Anonymous		53
Shenandoah	American		54
The Water is Wide	Traditional		54
Wild Mountain Thyme	English		55
Morning Has Broken	Gaelic		56

QUARTETS & QUINTET

Personent Hodie	Piae Cantiones, 1582	SATB	
Score			59
Parts			62
Ojos Claros y Serenos	Francisco Guerrero (arr. Richard Geisler)	TTTB	66
Mon Coeur se Recommande à Vous	Orlando di Lasso (arr. Richard Geisler)	SATB	68
What Then Is Love but Mourning	Philip Rosseter (arr. Richard Geisler)	SAATB	70
Mounsiers Almaine-Phillips Pavin	Thomas Morley (arr. Fred Palmer)	SATB	73
Sanctus from Missa *O Magnum Mysterium*	Tomas Luis de Victoria (arr. Richard Geisler)	SATB	76
O Temps Divers	Orlando di Lasso (arr. Richard Geisler)	SATB	78
Reflexion from	Louis-Antoine Dornel	SATB	
the *VI*ème *Concert de Symphonie*	(arr. Fred Palmer)		
Score			80
Parts			84
Overture in F Major	Georg Philip Telemann	ATTB	
Sarabande-Chasse	(arr. Frances Feldon)		
Score			88
Parts			95
Locus iste	Anton Bruckner (arr. Richard Geisler)	SATB	100
The Humble Heart	George Dewitt Hymnal, 1822 (arr. Fred Palmer)	SATB	102
I Will Bow and Be Simple	Shaker melody, 1847 (arr. Fred Palmer)	SATB	104

All arrangements by Eileen Hadidian unless otherwise noted.

PREFACE

Introduction

Recorder ensembles from the East Bay Recorder Society have been performing for shut-ins and residents of retirement and nursing homes for several years. Members found that not all music selections worked well and that they sometimes lacked skills in connecting with this specialized audience. The chapter needed a common set of music to perform that was geared specifically to senior citizens. This Gig Book was created for that purpose and will, as well, allow recorder ensembles to play for their own pleasure or perform for any occasion with a minimum of rehearsal time.

The book includes repertoire from the medieval, Renaissance, and Baroque periods, as well as traditional music, in two to four parts. Some of the pieces are given in both two- and three-part arrangements. Chord symbols are provided above the bass lines for harp and guitar players. Most of the pieces are organized so that ensembles can play them as long sets.

Background

For centuries people have written about music's power to help in healing body and soul. The effects of music on creativity, learning and health are now widely documented. In the past ten years studies have established impressive data showing the effects of music in various medical situations. Music can reduce anxiety, decrease pain, lower blood pressure, heart rate, and stress-related hormones, increase endorphin levels and enhance the immune system.

How music affects us

Music can be either "stimulative" or "sedative." Stimulative music has an assertive rhythm that encourages reactions: moving, dancing, clapping. It increases heartbeat, pulse, blood pressure, and muscular energy. Sedative music, on the other hand, is slower and more soothing. It has an easy, flowing melody, a slow to moderate tempo, with an even range, and no major changes of rhythm or dynamics. It has a calming effect and reduces anxiety and stress.

Entrainment

When playing for people in rest homes or clinics, the ultimate goal is *entrainment.* The term means synchronizing the music with the person's energy.

When you first play for a roomful of people, they are often restless, preoccupied, sometimes agitated. Start with some fast music that matches their energy; then after about five minutes begin to slow down the music gradually. This draws the listeners into a calmer state. If you are able to observe the listeners as you play, you will notice that their breathing becomes more regular, that they begin to relax and may even close their eyes! That is just fine — it means the music is acting as a good sedative.

In other situations, you come into a roomful of people whose energy is low. In that case, start with slower music which matches their state, then gradually speed it up. You will often notice their bodies become involved, moving to the music.

Always observe the energy of your listeners, before starting to play. Bringing upbeat music right away to people feeling lethargic often doesn't work, whereas if you practice entrainment and match their energy before gradually shifting it, their bodies will follow the change of pace and align to the new rhythm. In the same manner, starting to play slow, relaxing music to a roomful of people who are agitated won't work; whereas if you match their energy, then gradually slow down the music, they will entrain to the slower rhythm.

Instrumentation

- The sound of the lower recorders is much mellower to the ears than higher instruments. Play Alto-Tenor-Bass combinations as much as possible.
- Adding other instruments enhances the texture and creates variety: viola da gamba or cello or the bass line, guitar or folk harp playing chords.
- In the four-part pieces, harpists and guitarists can add their own chords. The pieces that would be enhanced by chordal accompaniment are Monsieur's Almaine, Phillips Pavin, Reflexion, Sarabande and Chasse.

Repertoire development: how to choose music

Much of the repertoire of healing music comes from medieval chant repertoire, Celtic tunes, and music from various world traditions, with their modal melodies and flexible rhythm. Modal scales don't have a sense of drive and direction like major/minor scales. Their range is narrow, usually an octave and a fifth; they weave around a few central notes and seem to have a more calming effect.

- Focus on beautiful melodies, simple harmonies and straight forward rhythms.
- Remember that your purpose is to relax mind and body; the music needs to be comforting, easy on the ear, restful for the brain.
- Avoid overly intellectual, busy, complex music. Bach fugues are very satisfying to play, but people experiencing discomfort often can't engage their brain to follow or understand the music.
- Choose pieces from different cultural traditions: Celtic, American folk and spirituals, Jewish, Middle Eastern, East Asian, as well as medieval, Renaissance and baroque.
- Start with stimulative or sedative music depending on the setting you are playing in. Get your listeners into entrainment mode, pulling them into the music so they can begin to relax and decrease their anxiety, or liven up, depending on your intention.
- Organize pieces according to similar moods, modes, and keys.
- Build long, ten-minute sets in which you can segue from one piece to the next without stopping, in a seamless, elegant way.
- Determine your intention: do you want the music to go fast-slow, slow-fast, or fast-slow-fast? Put together your music sets accordingly.
  EX: Playford's Instrumental Suite in G follows the pattern fast-slow-moderate-fast.
- Recognize the importance of repetition. It is soothing and comforting to have some familiarity, which is achieved by repeating a melody or motif.
- Introduce variation: play a piece several times, each time in a different way.

- Alter the rhythmic treatment of pieces.Take a medieval piece: play it first as a chant, arrhythmically and with a drone underneath, then as a rhythmic dance.
- Build a three to four-part piece by layers, from simple to complex: start with one part, then add another, then a third and a fourth.
- Don't stop between pieces to talk; finish a set before answering questions listeners might have
- Memorize pieces! Free yourself from the music stand! When you are playing from memory, you are much more tuned in to the people in your environment and are responding to them in a more spontaneous way.

Practical advice

- Write up a one-page description of what your group offers.
- Contact the activities director at each senior center or rest home.
- Visit the site to see what the performance space is like.
- Put together one hour of repertoire that flows smoothly, with one break in the middle. Use the process of entrainment for each half.
- Dress nicely; a good presentation is very important, and shows respect for your audience.
- On the day you are playing, introduce yourselves and explain that you will be offering two sets of music with no interruption. Ask people to save applause for the end of each set.
- Leave some time at the end to describe your instruments and answer questions.
- Don't give up! If a door slams in your face, try another. If you don't get a response, try again. I have found that even when I offer something for free as a community service, it sometimes takes three to six months to get a positive response from an administrator.
- Read about healing music and how it works. Consult the bibliography at the end of this book.

Eileen Hadidian
September 2005

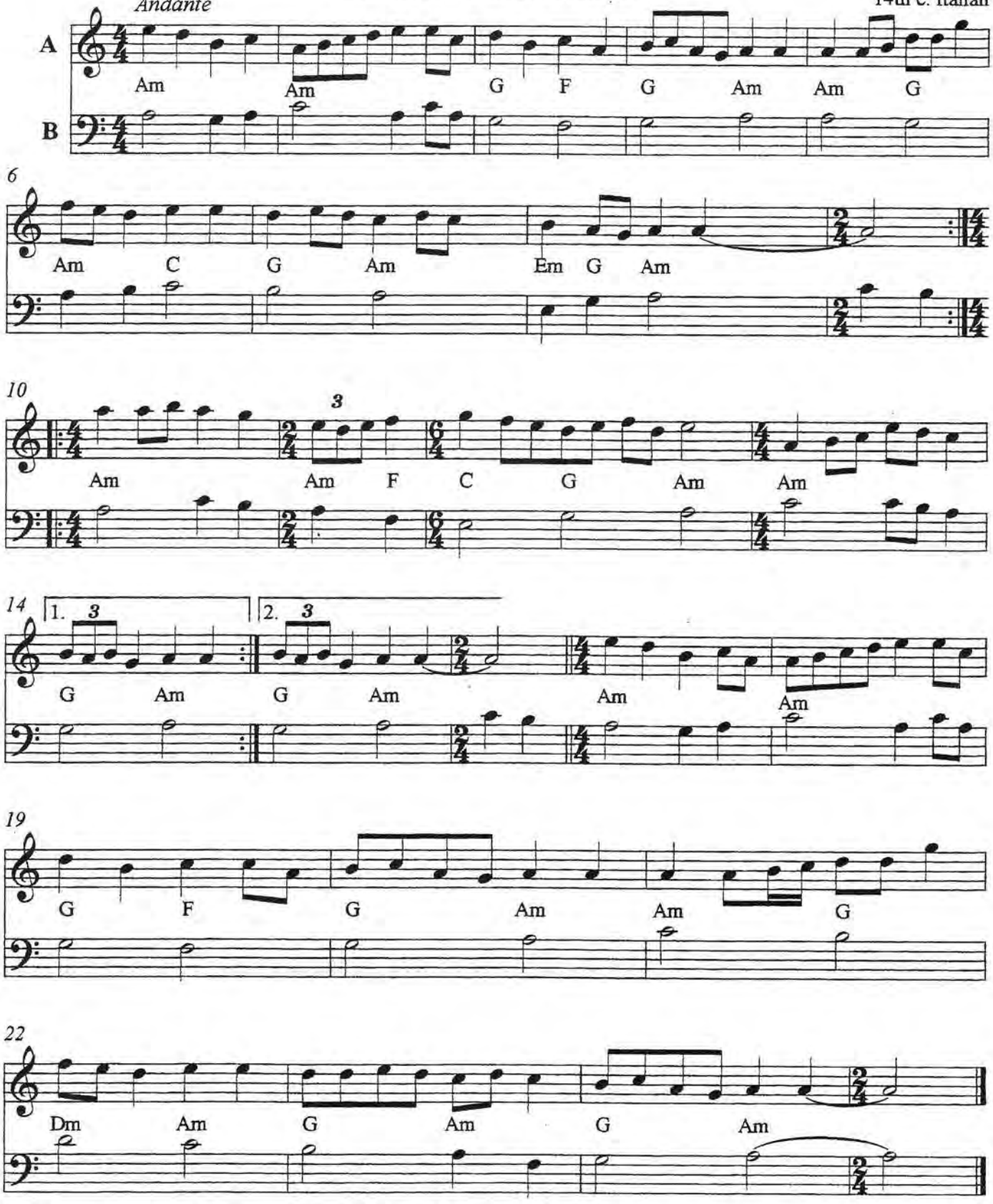
DUETS

Lauda Jesu Cristo Glorioso/Pastourelle

Lauda Jesu Cristo Glorioso

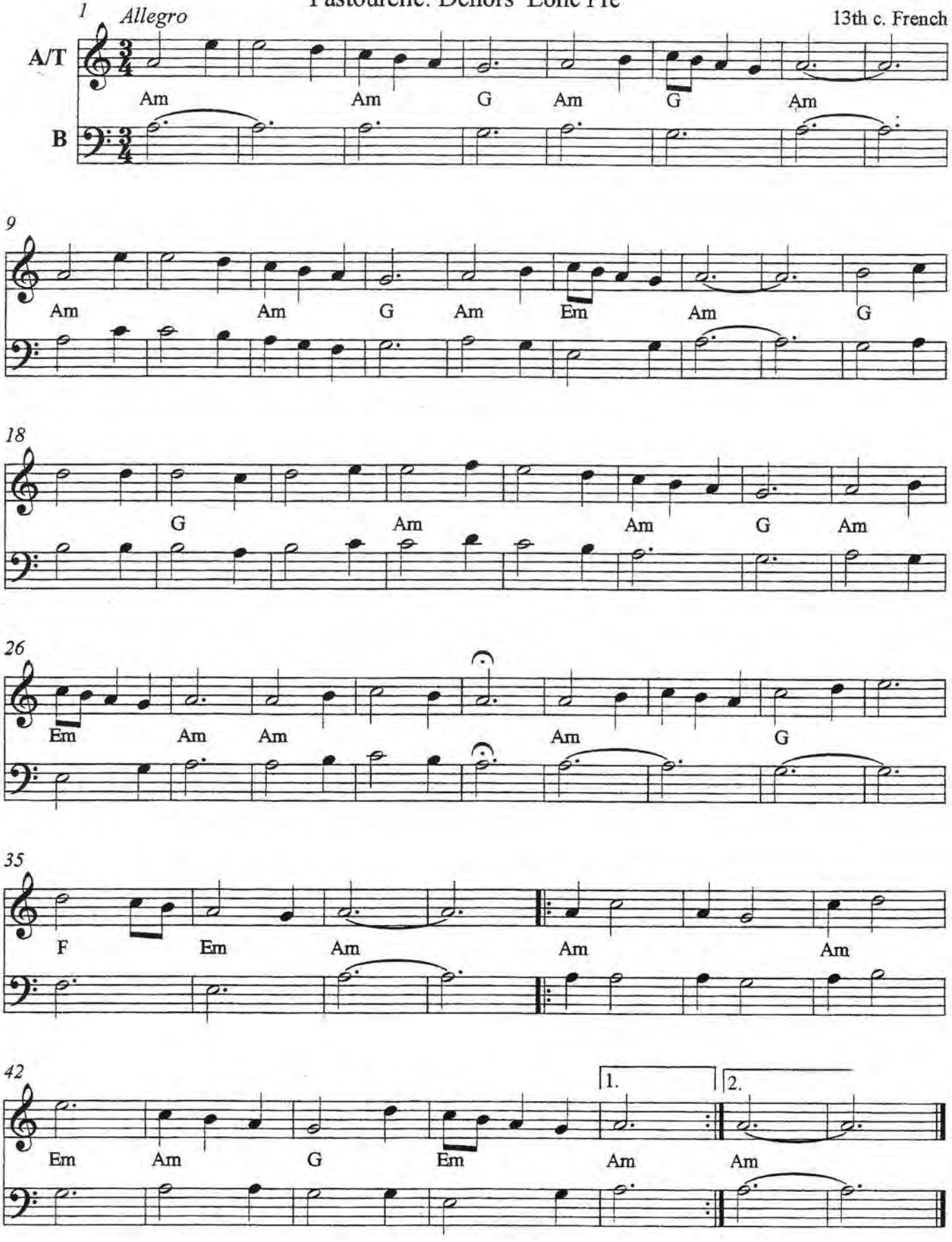
Andante

14th c. Italian



Pastourelle: Dehors Lonc Pré

13th c. French

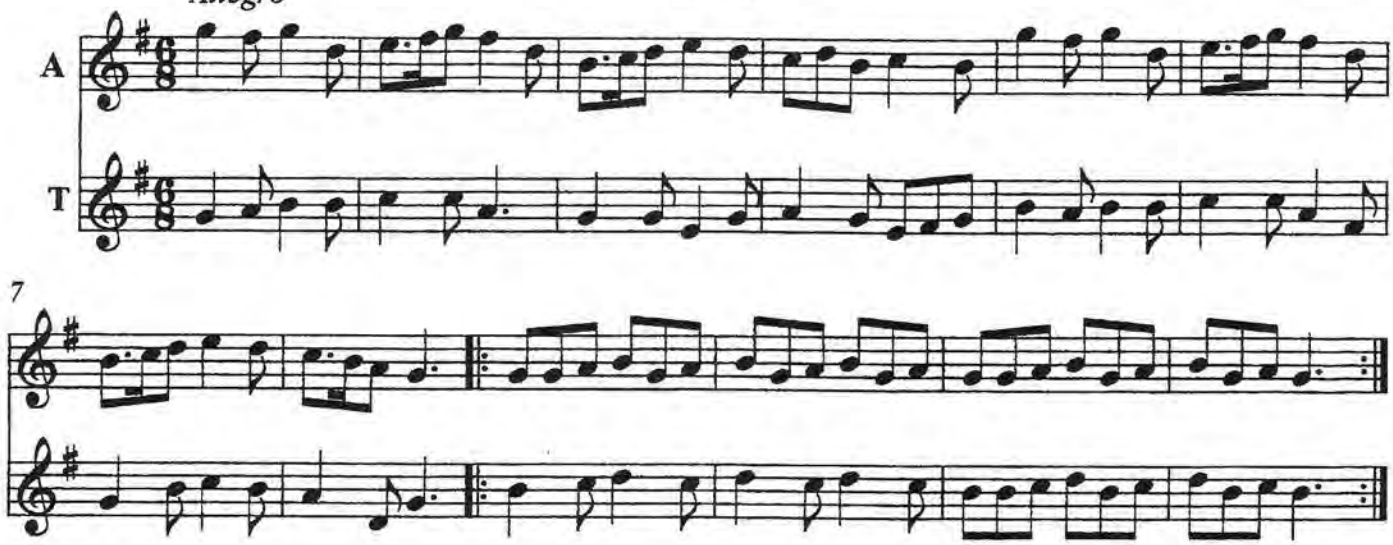


Suite in G Major

John Playford, 1651

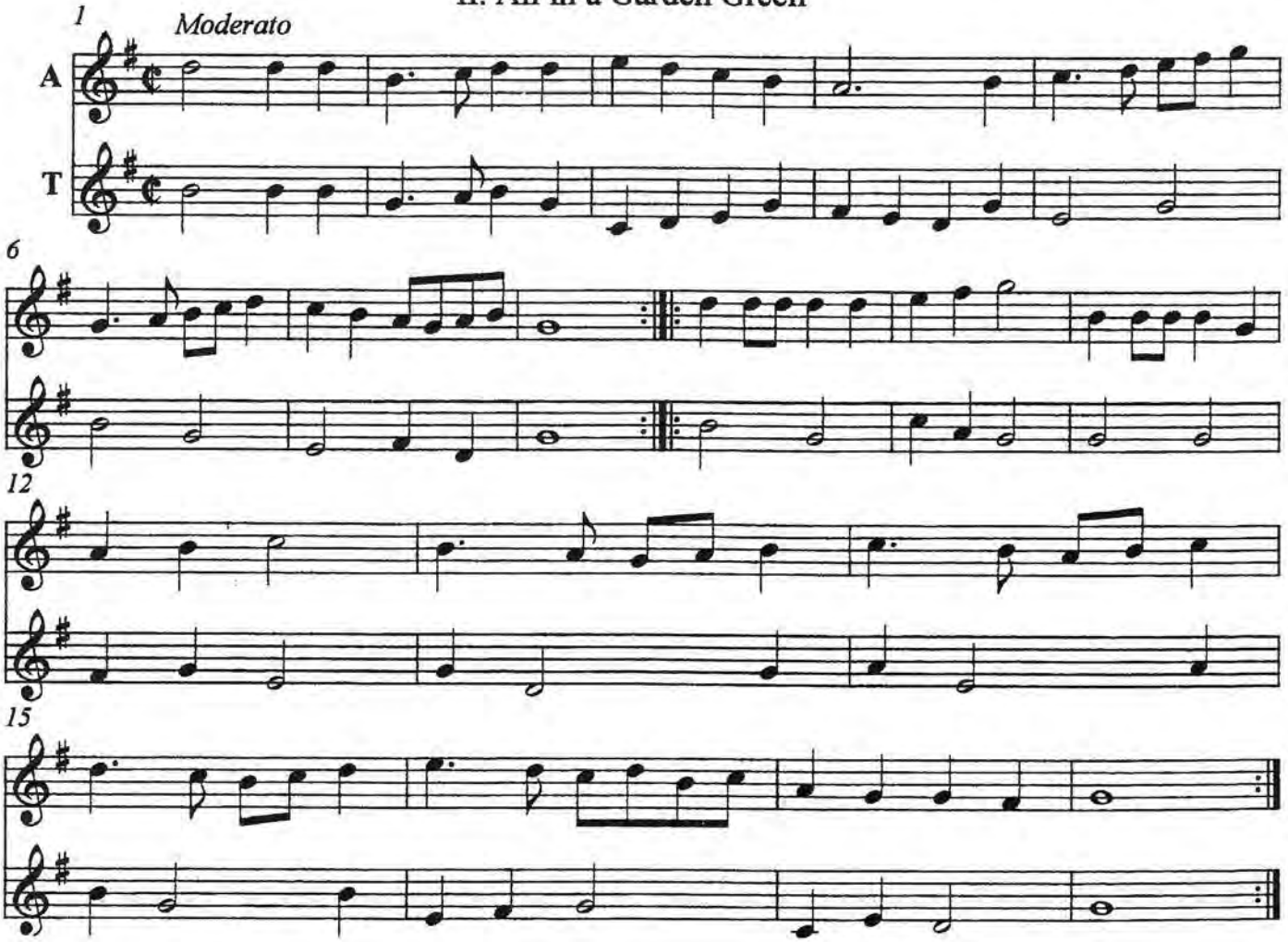
I. Grimstock

Allegro

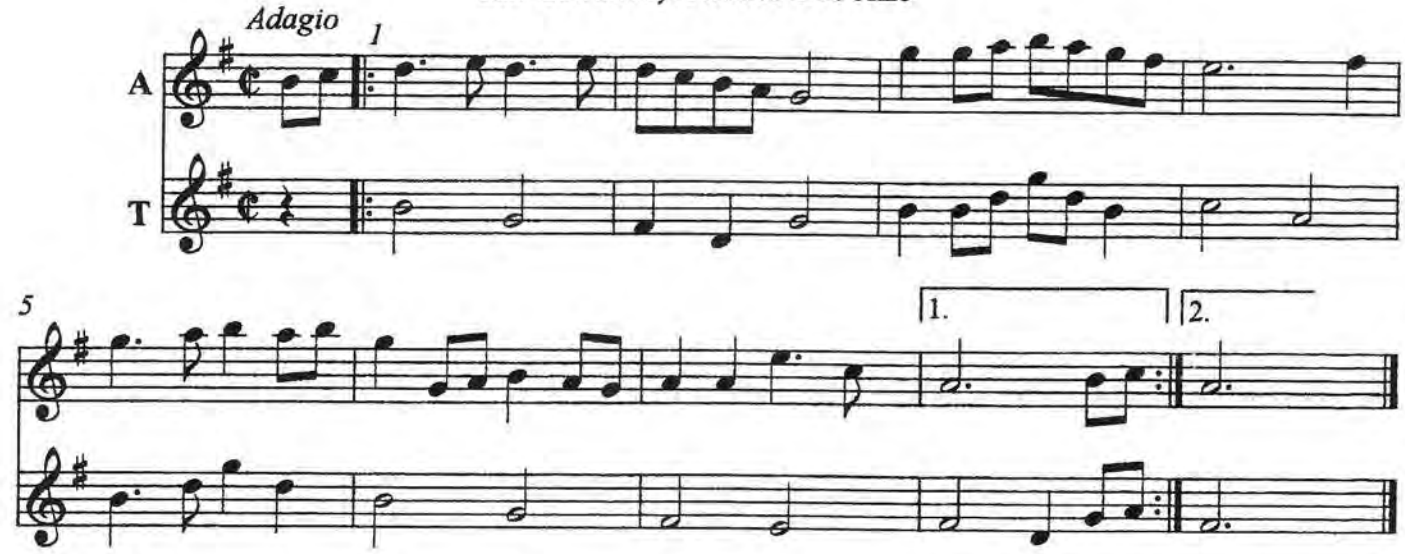


II. All in a Garden Green

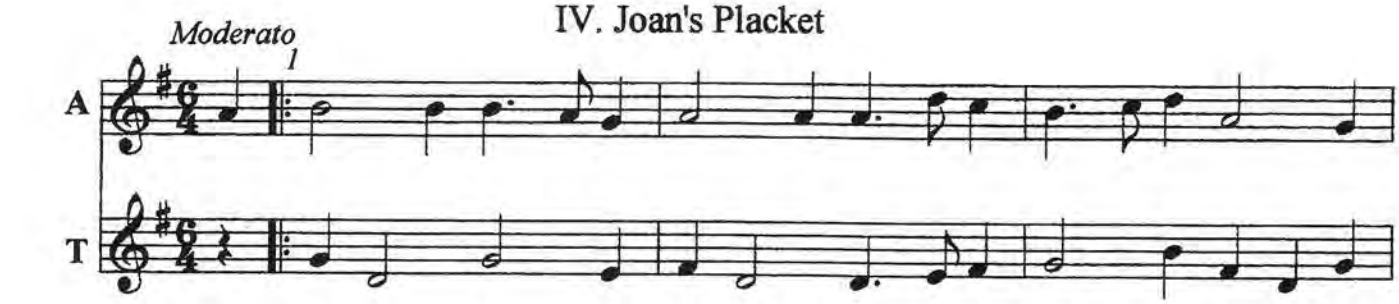
Moderato

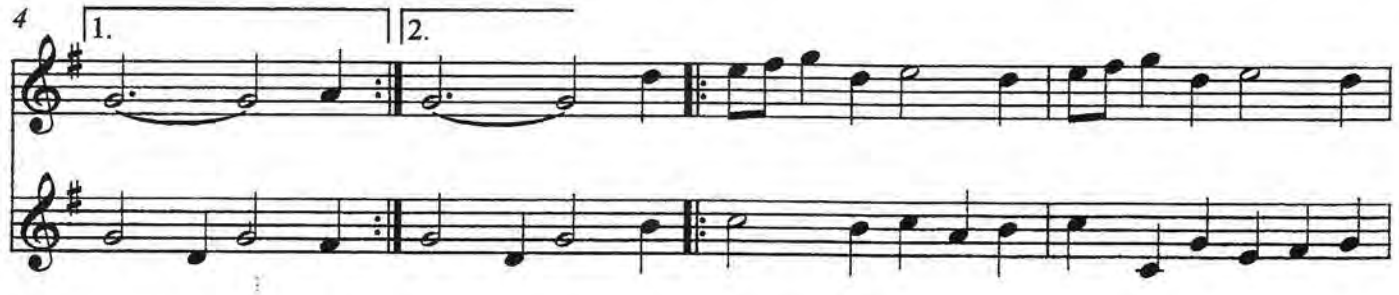


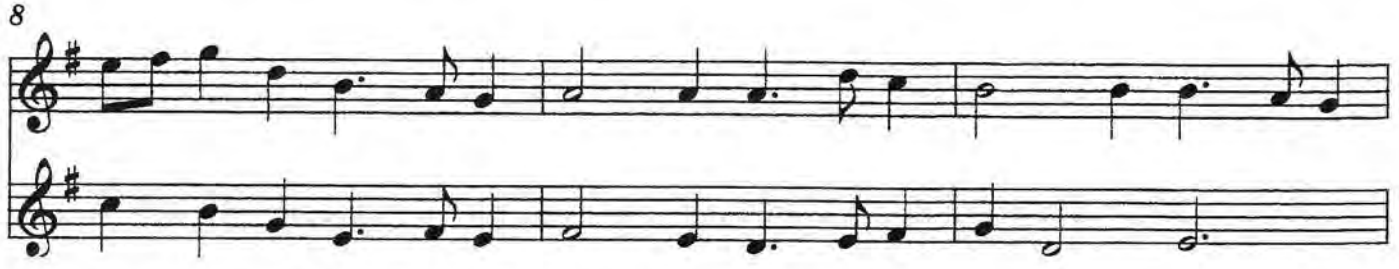
III. Broome, Bonnie Broome

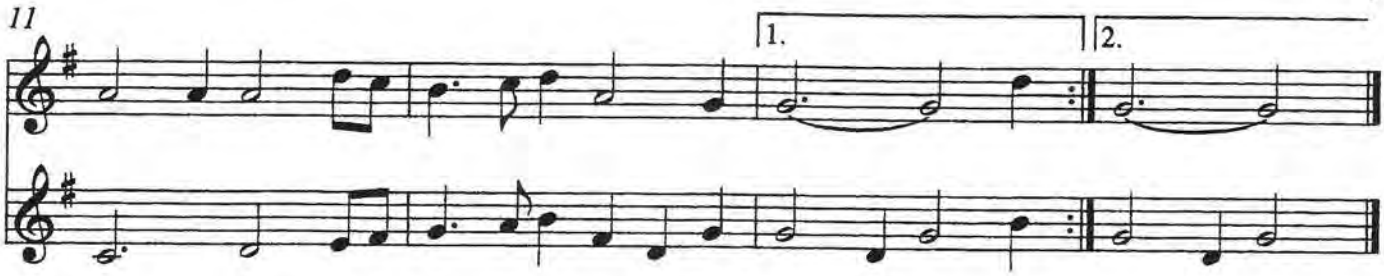


IV. Joan's Placket

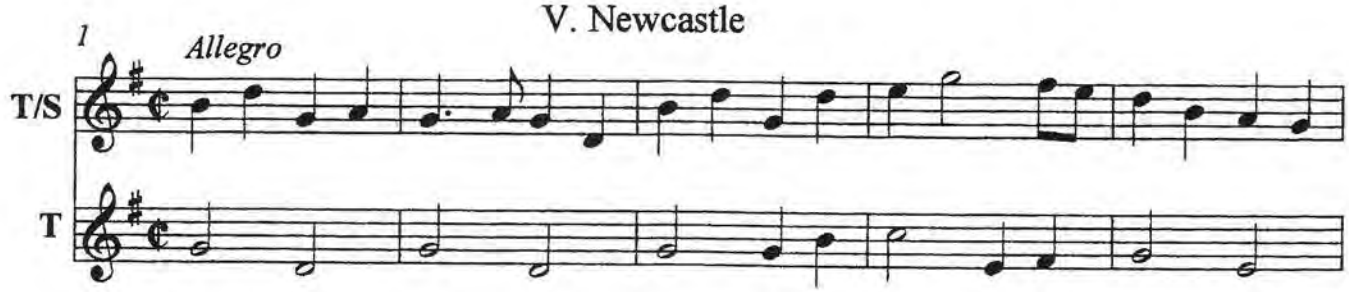


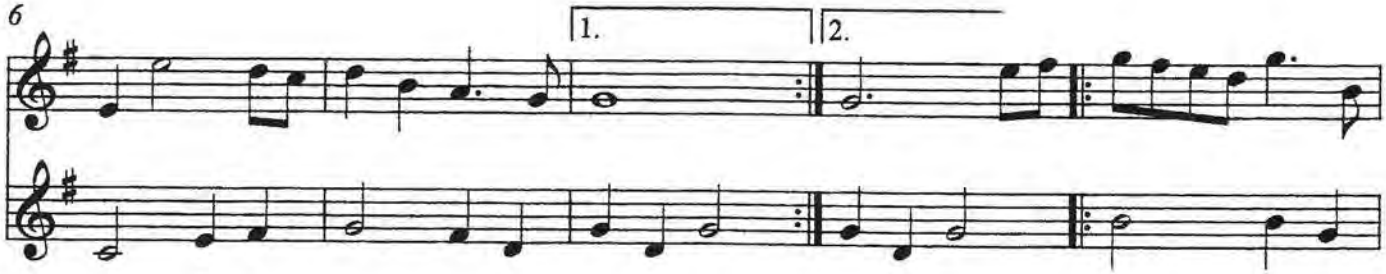


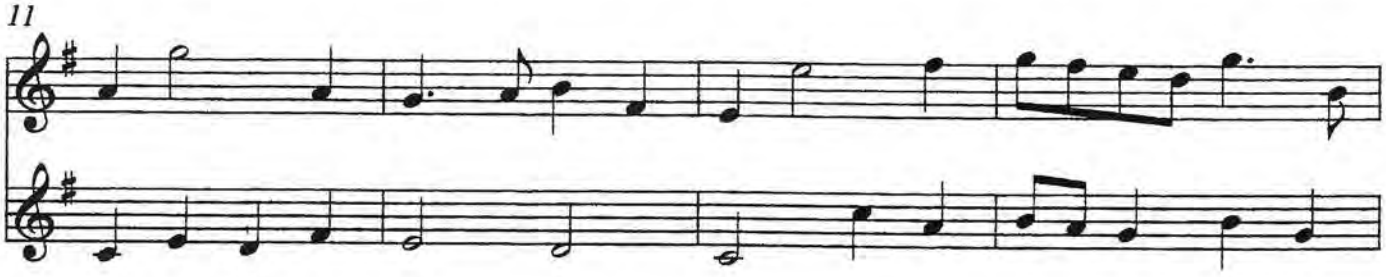


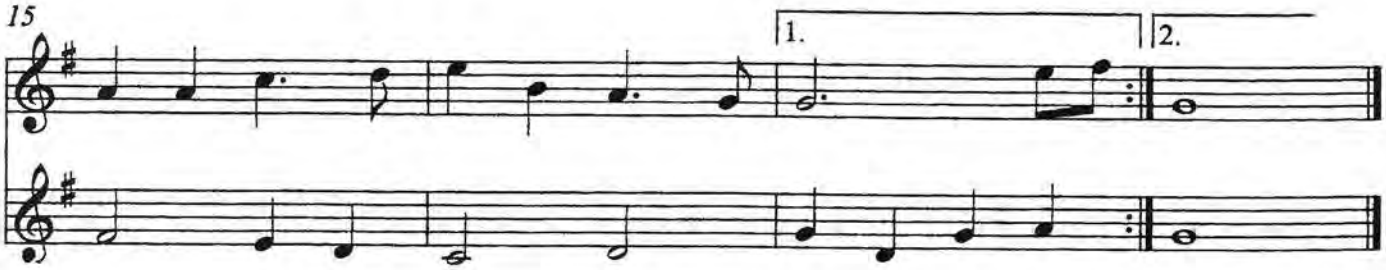


V. Newcastle









Woodycock/Lull me beyond thee

Woodycock

John Playford, 1651

Moderato

S/T

B

Dm Am Dm Am

5

F G A Dm

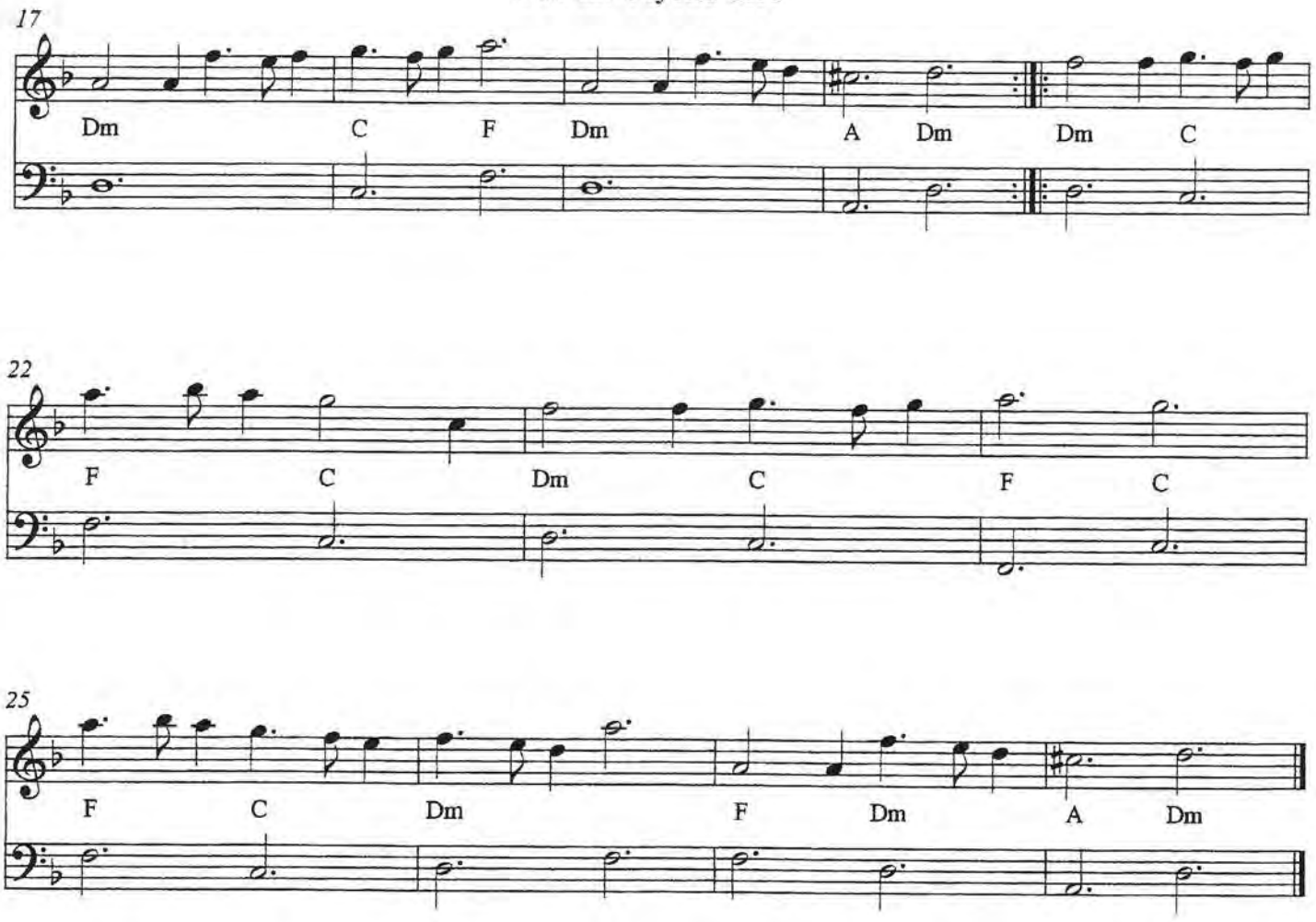
9

Dm Am Dm Am

13

C G Am A Dm

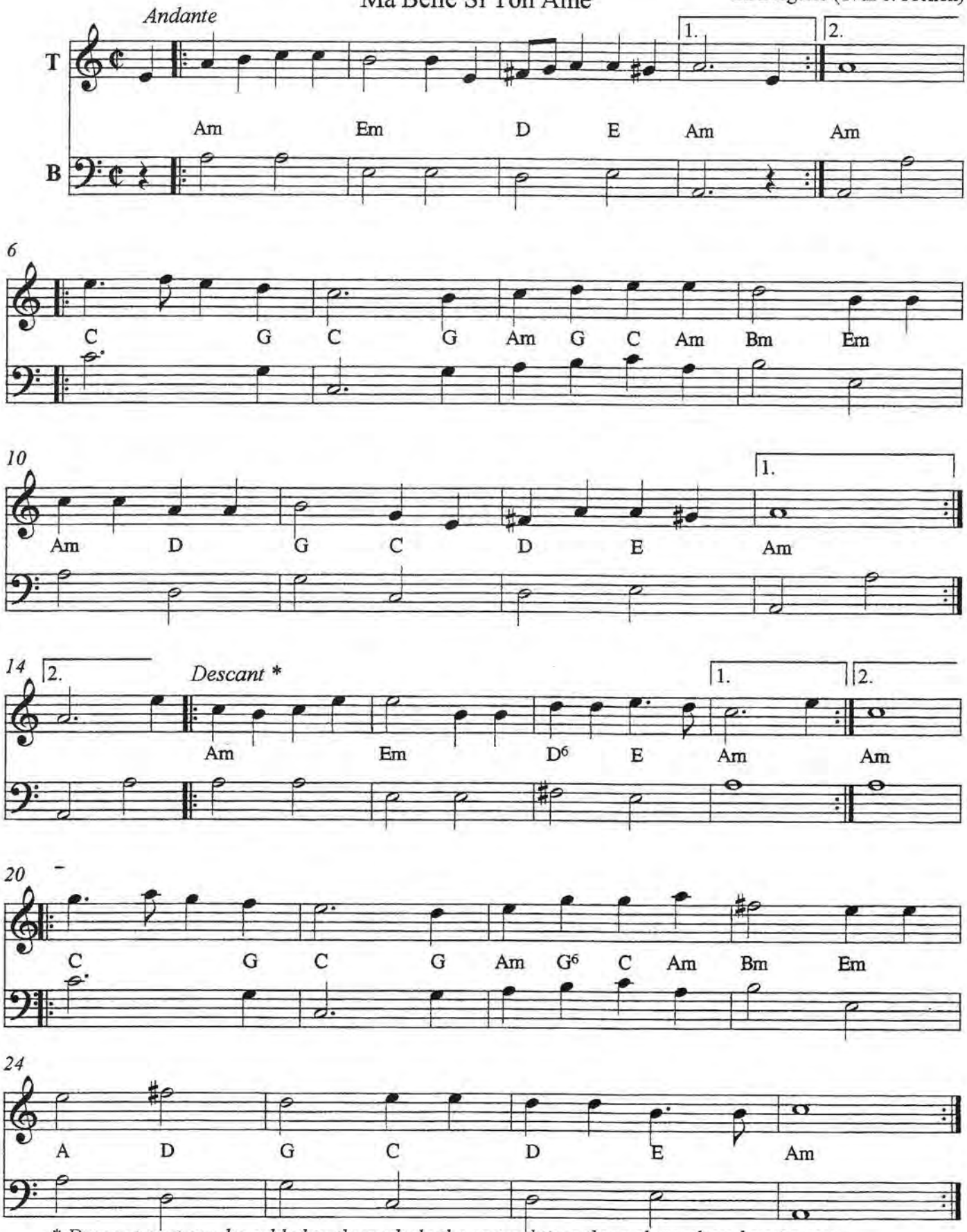
Lull me beyond thee



Ma Belle Si Ton Ame/Tourdion

Ma Belle Si Ton Ame

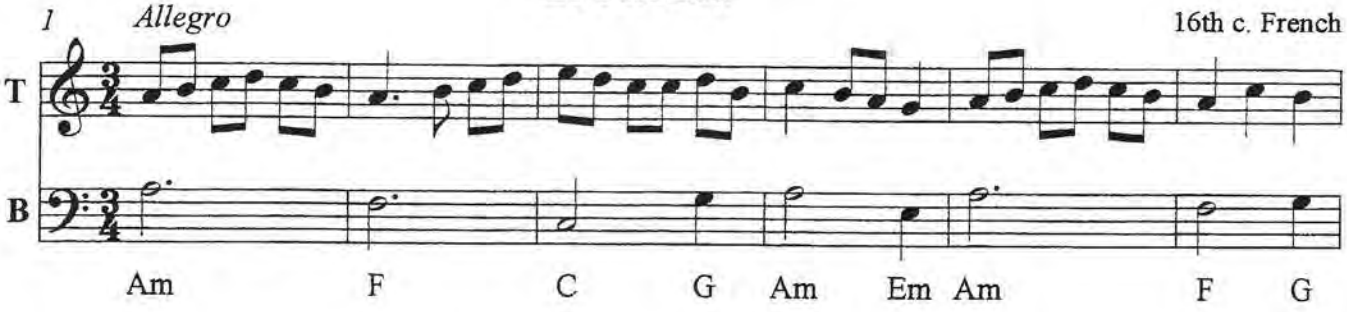
La Bergerie (17th c. French)



* *Descant part can be added to the melody the second time through or played on its own.*

Le Tourdion

1 *Allegro* 16th c. French



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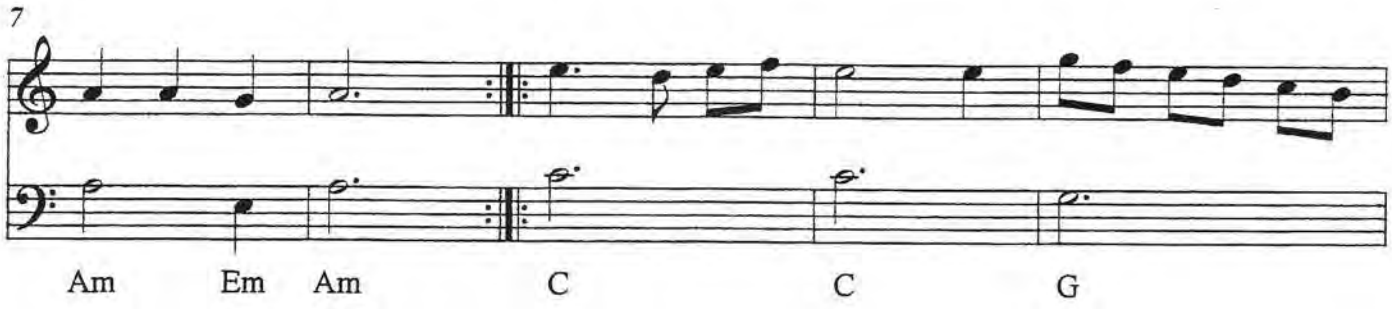

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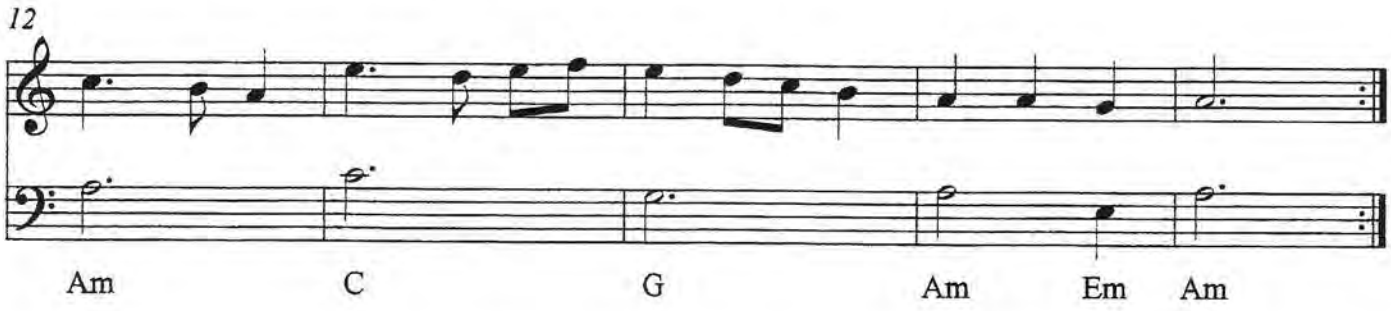
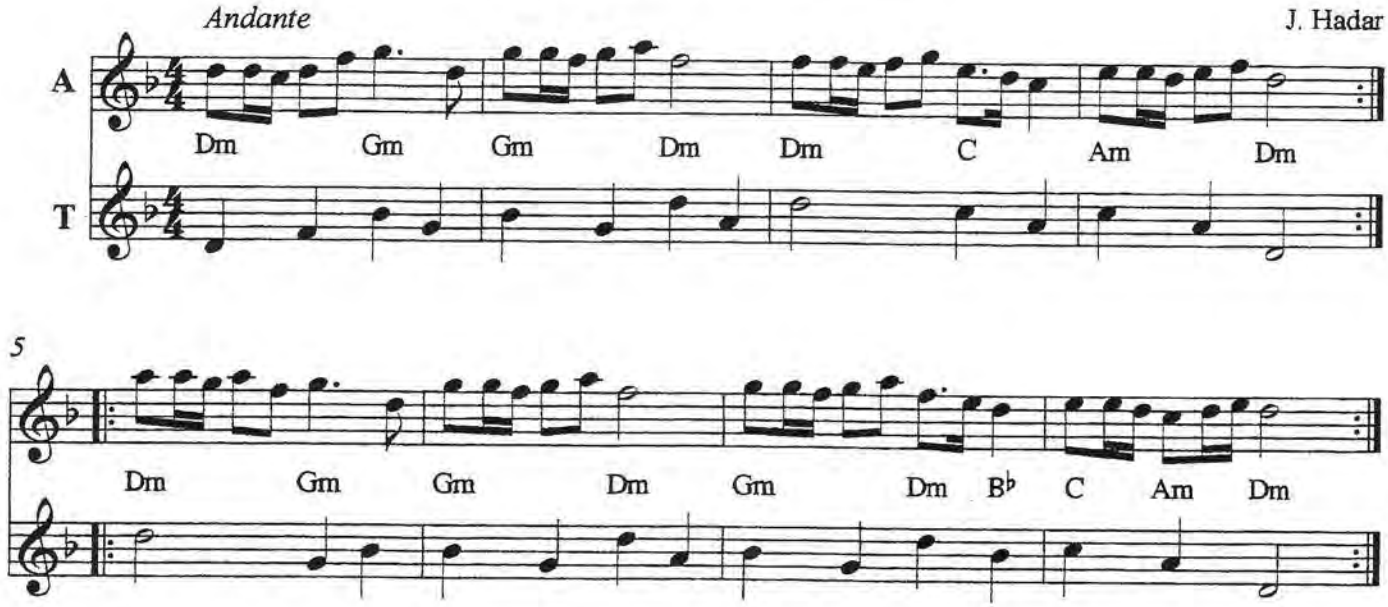


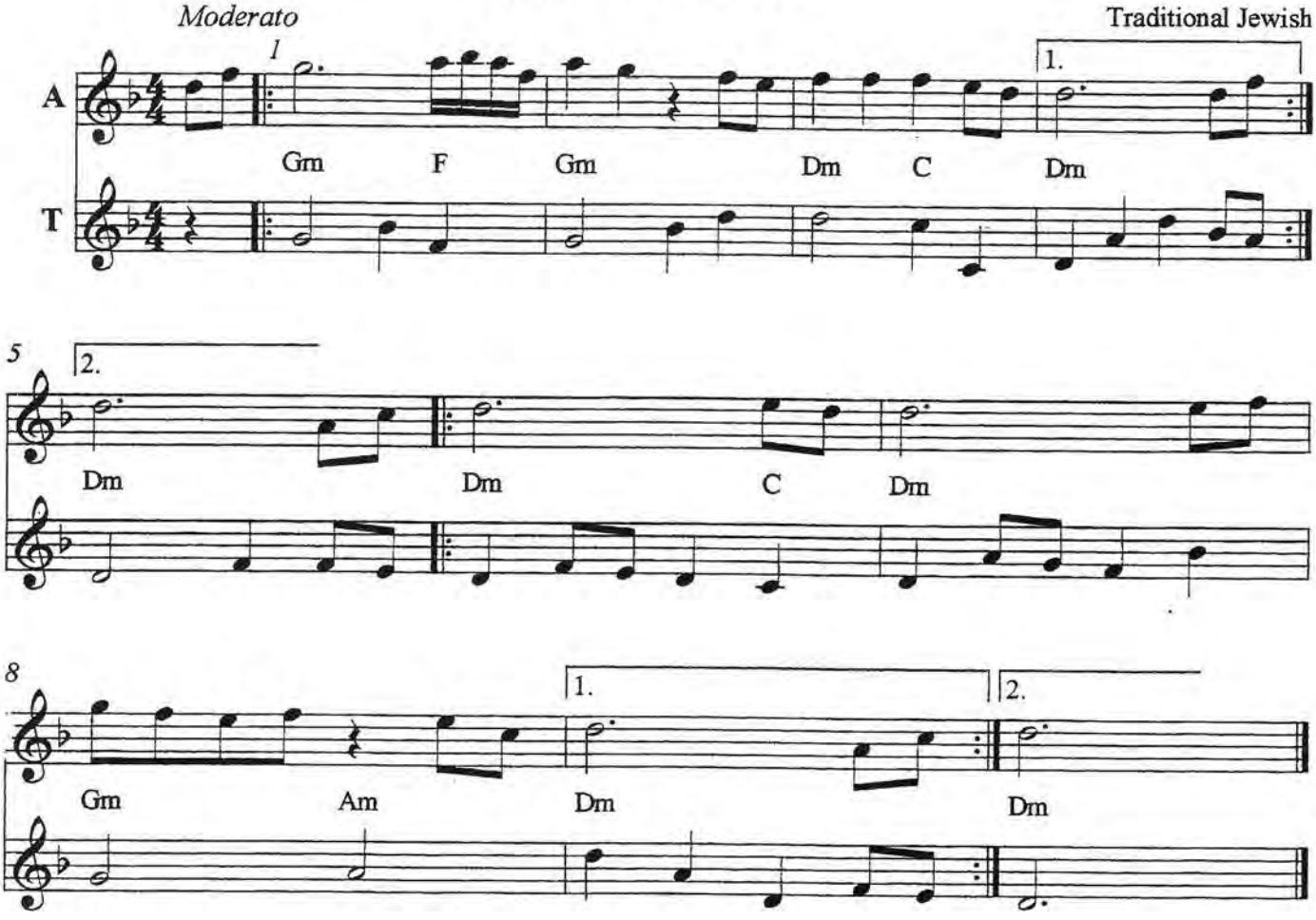
Erev Shel Shoshanim

Andante J. Hadar



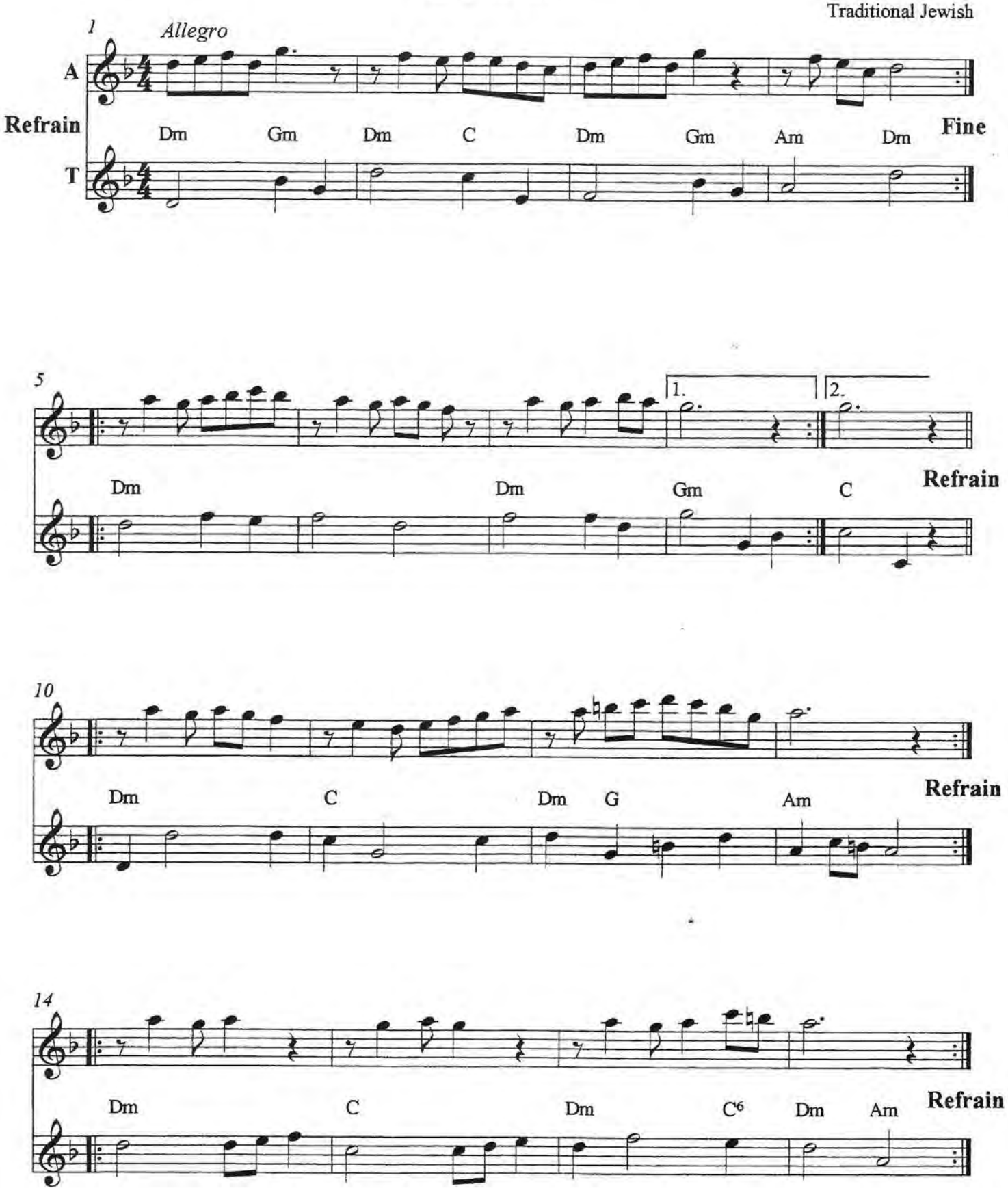
Iti Mil'vanon

Moderato Traditional Jewish



Dodi Li

Traditional Jewish



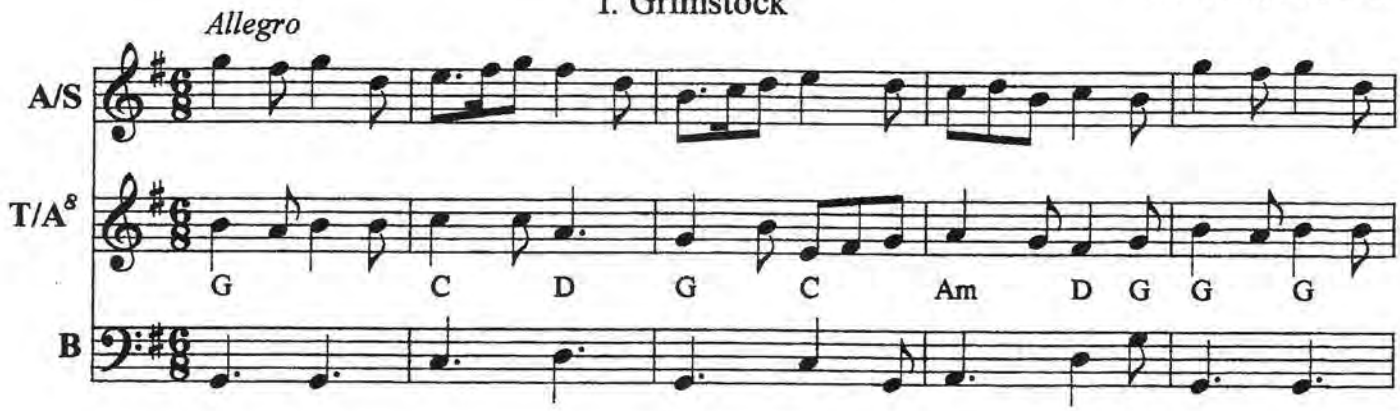
TRIOS

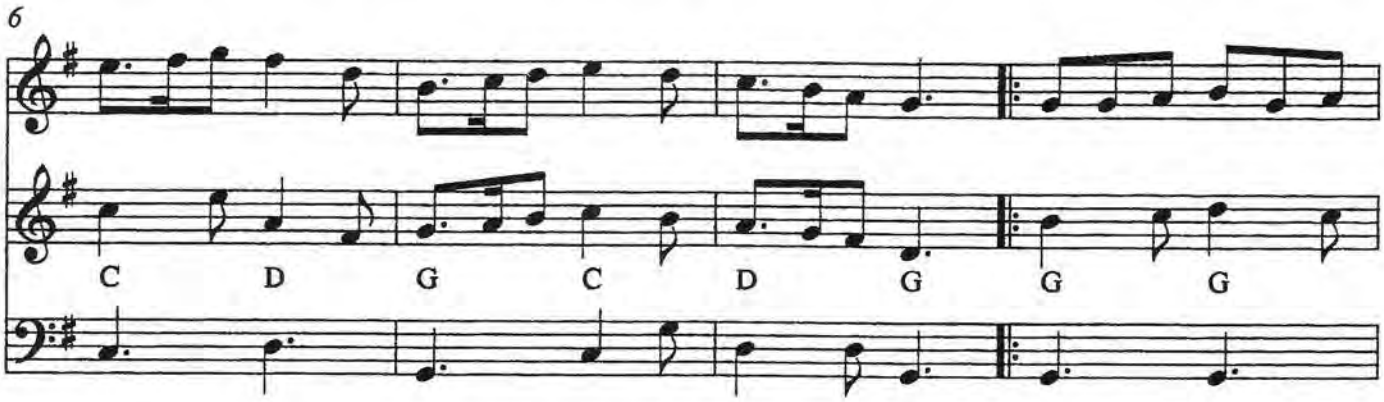
Suite in G Major

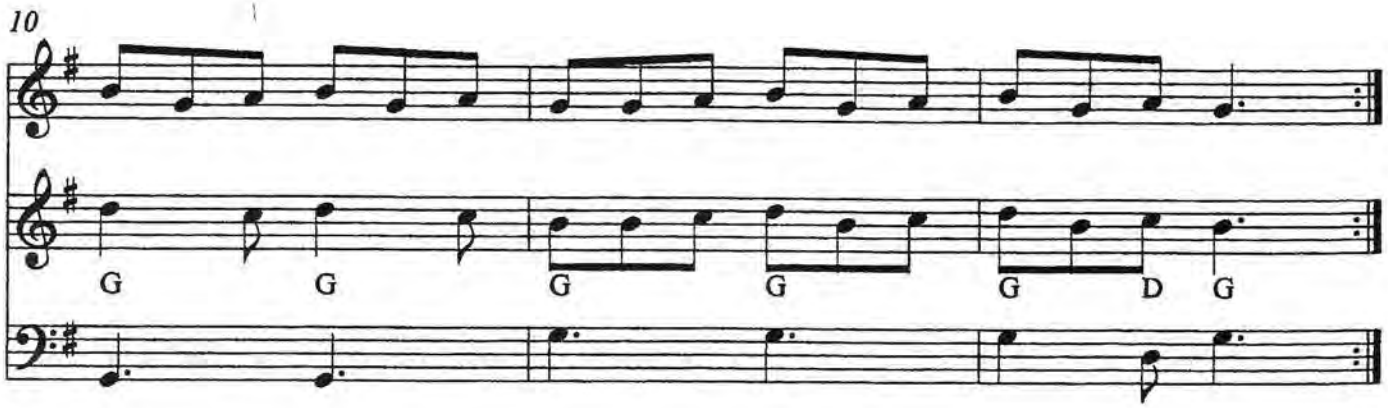
I. Grimstock

John Playford, 1651

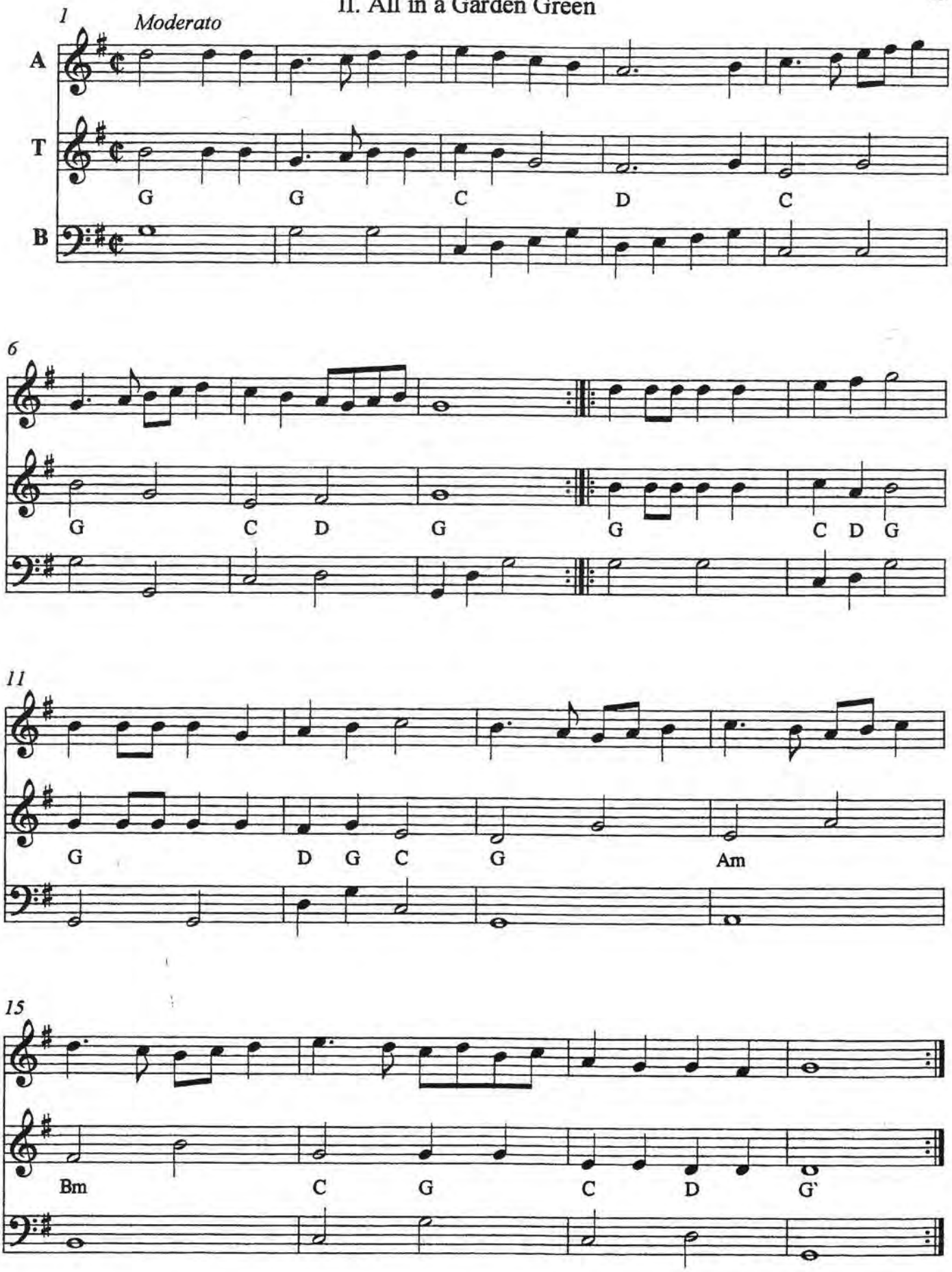
Allegro



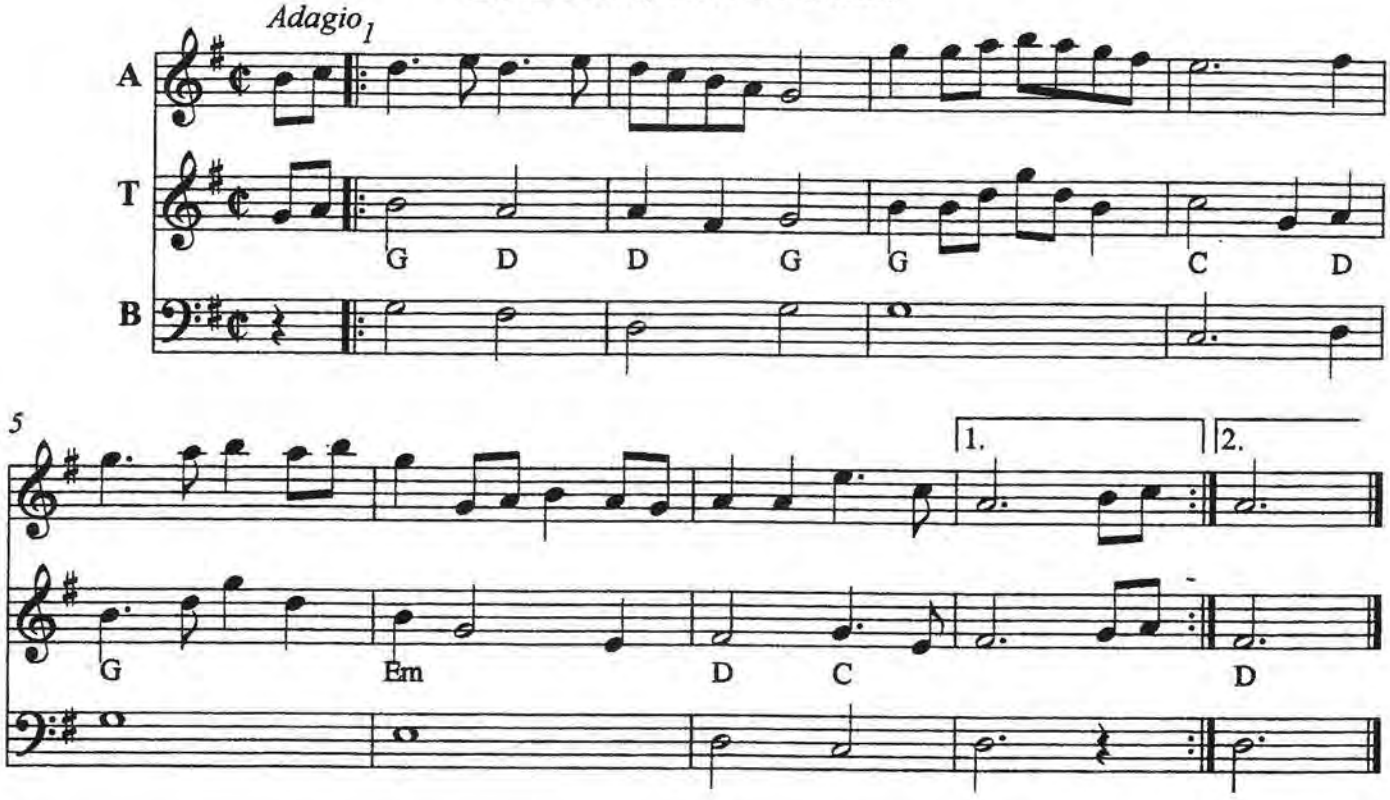




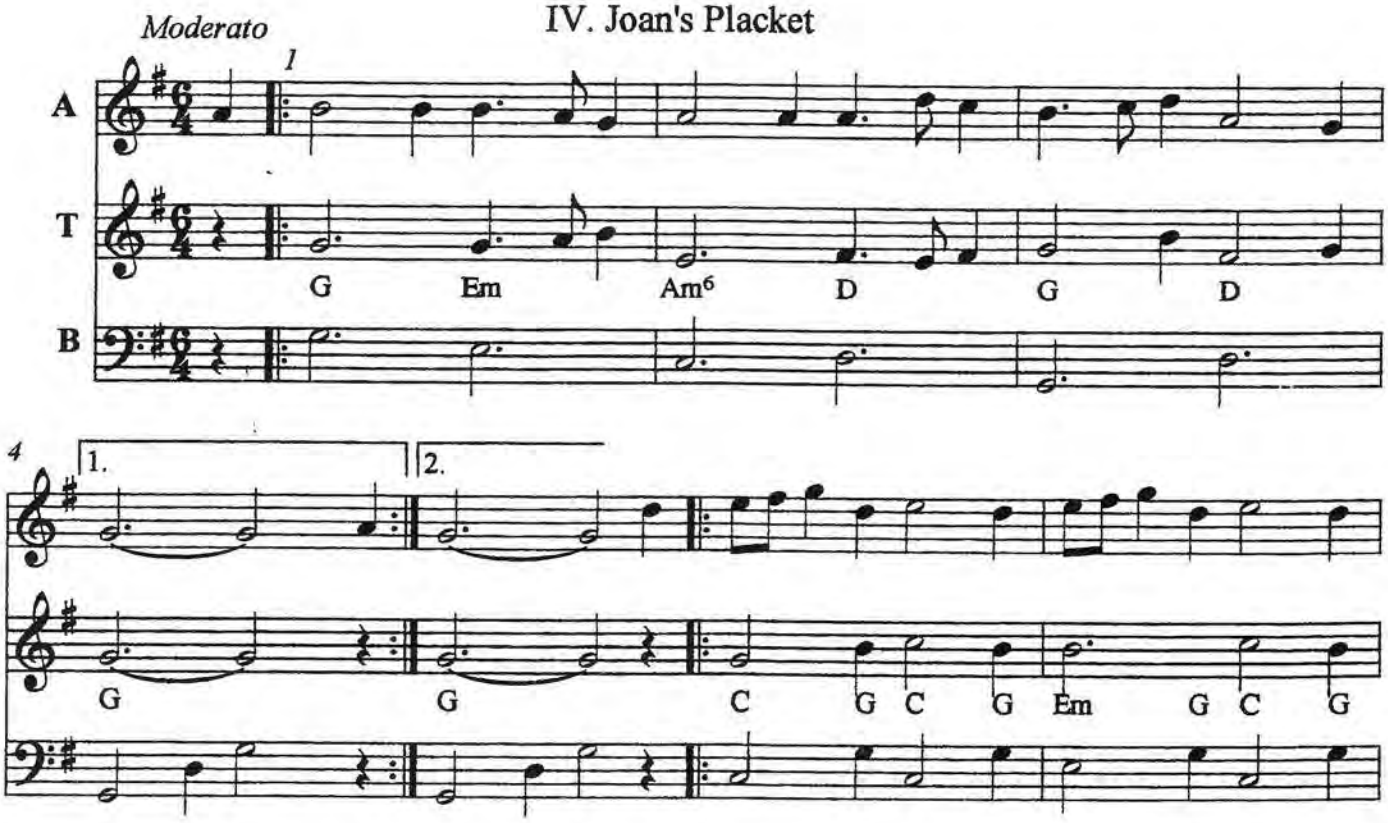
II. All in a Garden Green

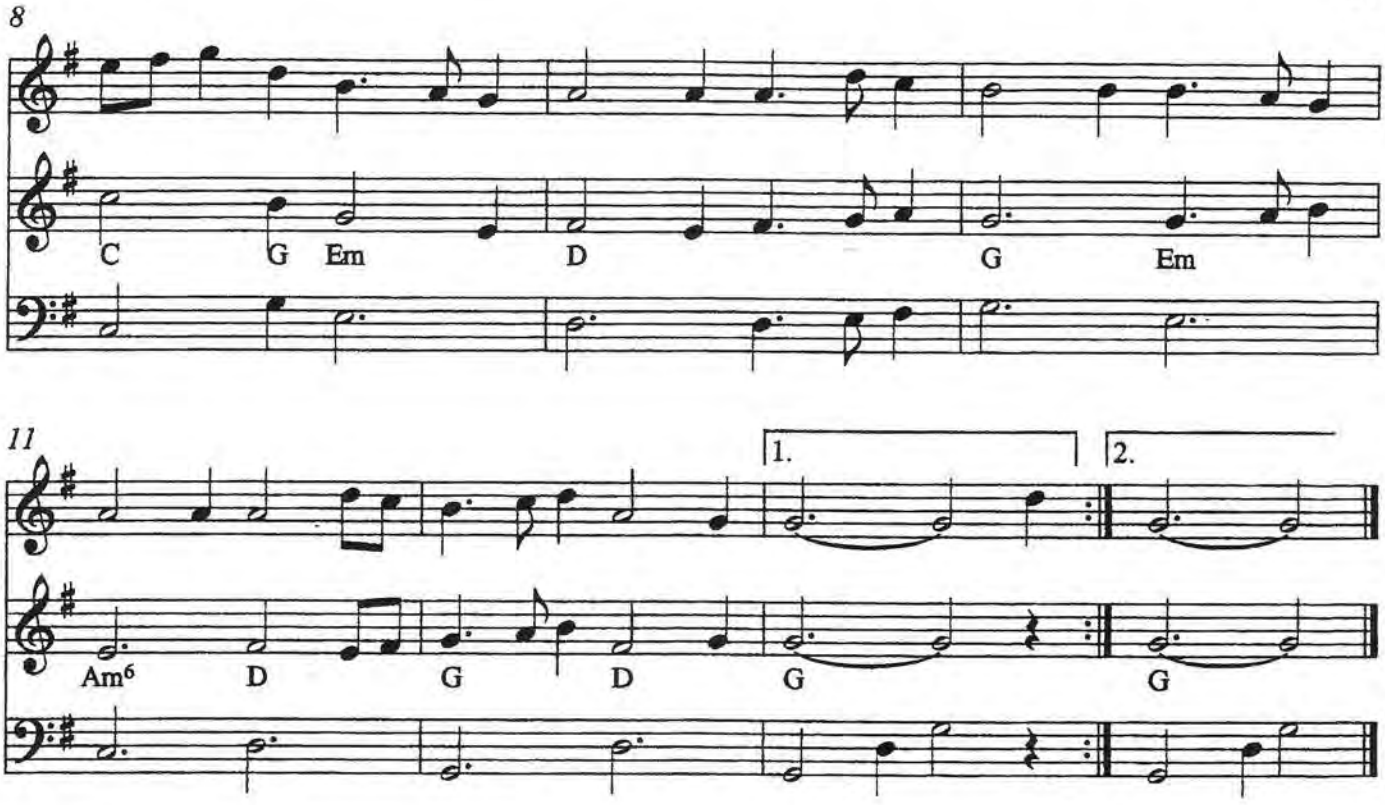


III. Broome, Bonnie Broome

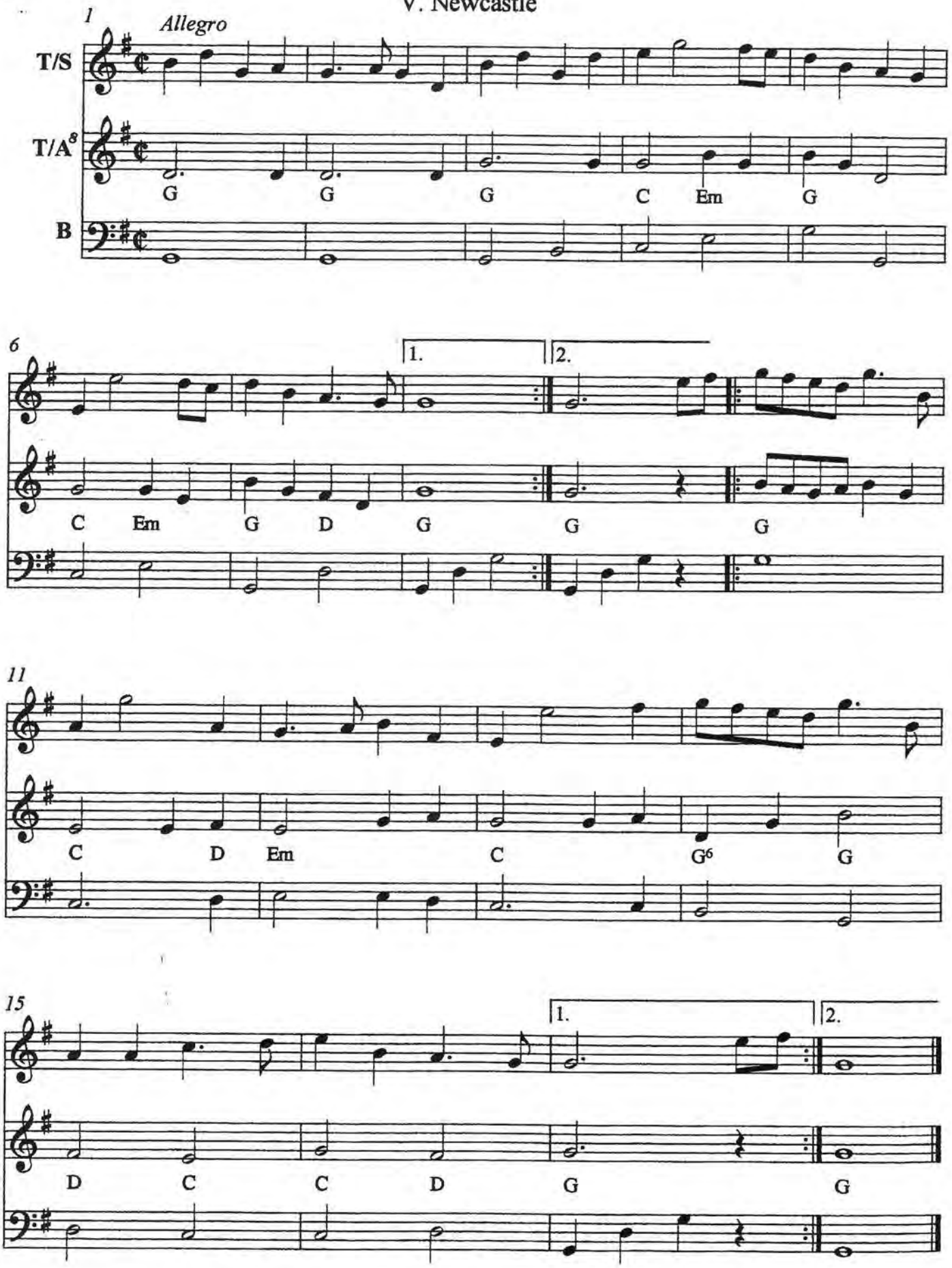


IV. Joan's Placket




8
C
G
Em
D
G
Em
11
1.
2.
Am6
D
G
D
G
G

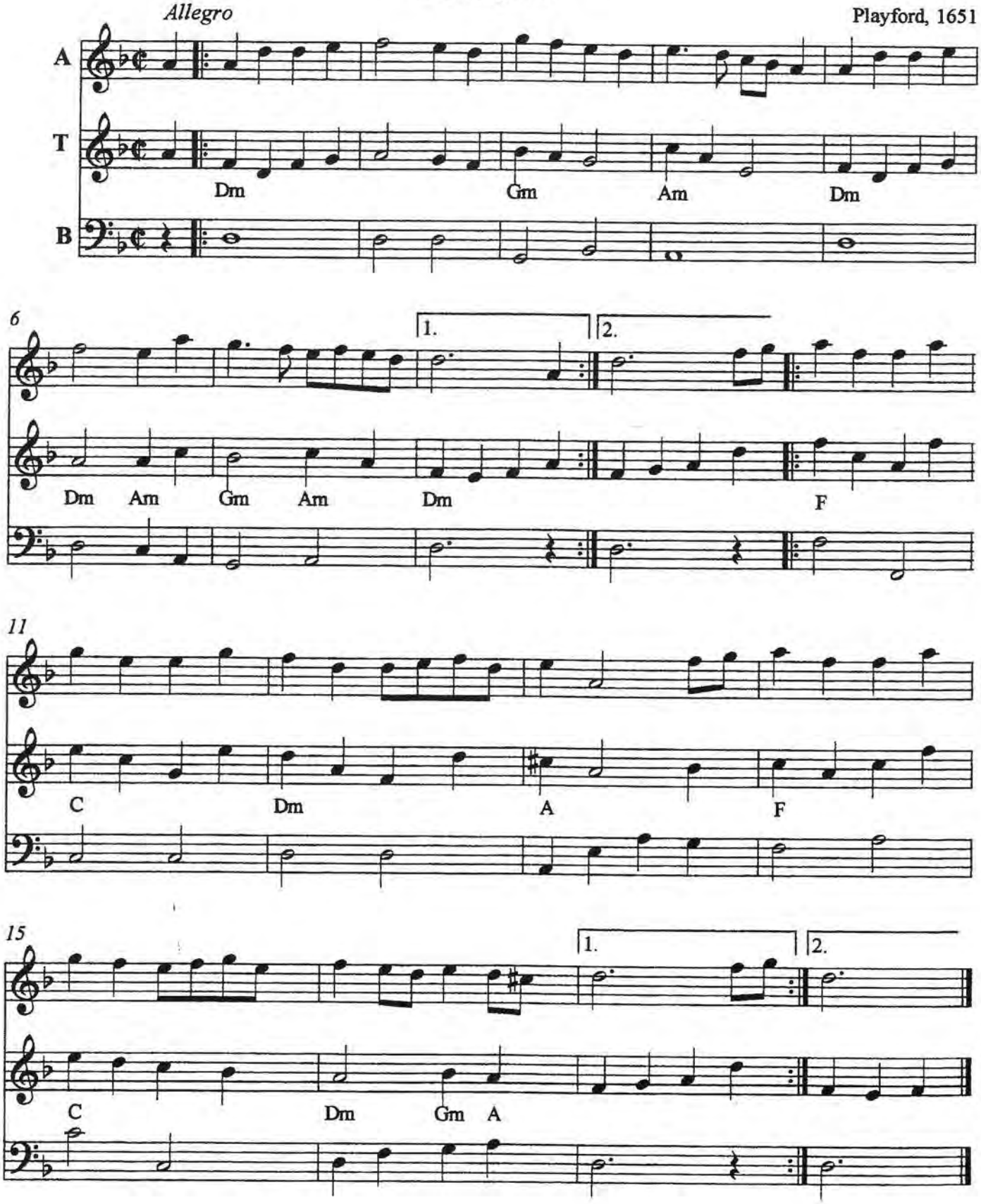
V. Newcastle


1
Allegro
T/S
T/A8
B
G G G C Em G
6
1. 2.
C Em G D G G G
11
C D Em C G6 G
15
1. 2.
D C C D G G

Suite in D Minor

1. Childgrove

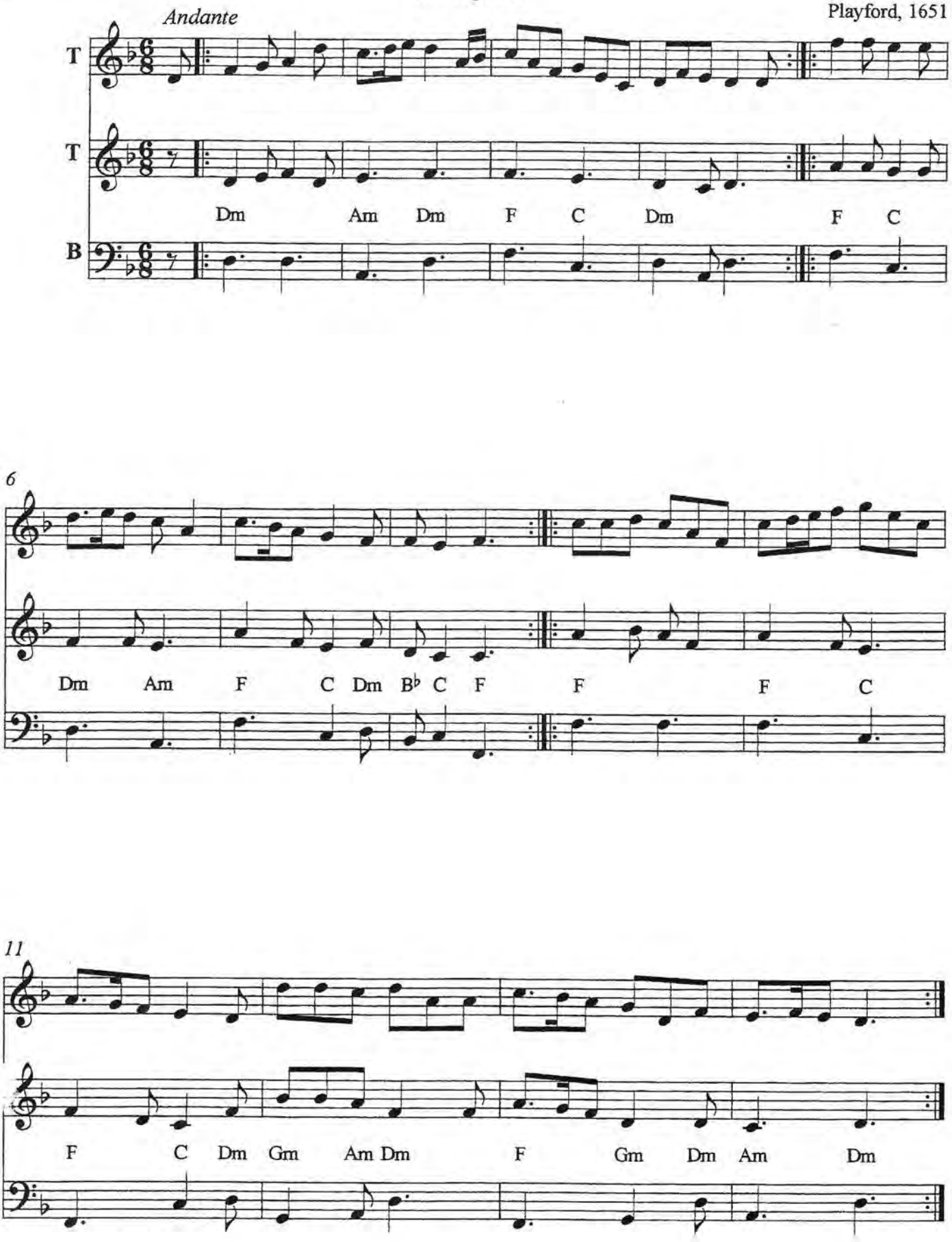
Allegro Playford, 1651



II. Daphne

Andante

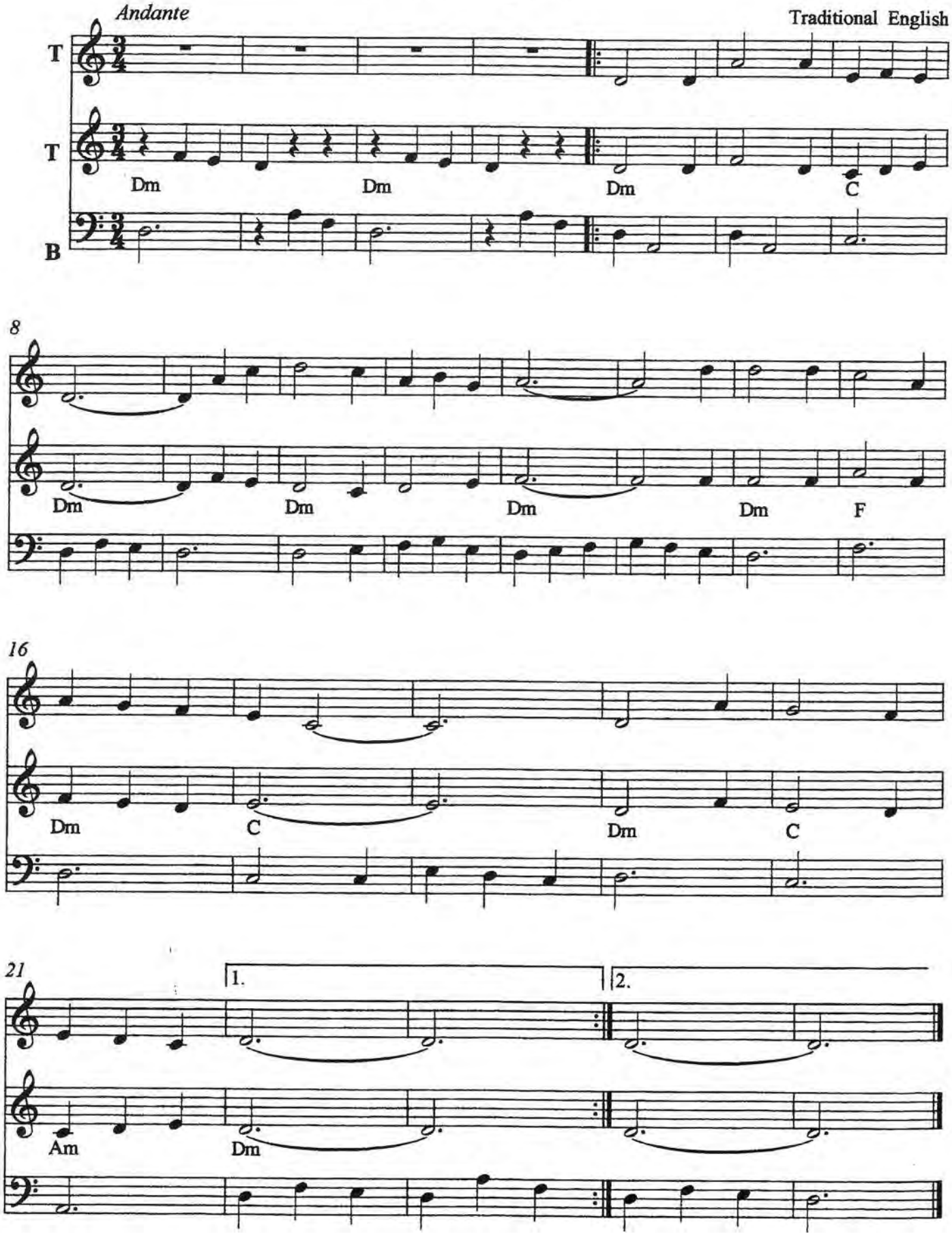
Playford, 1651



III. Scarborough Fair

Andante

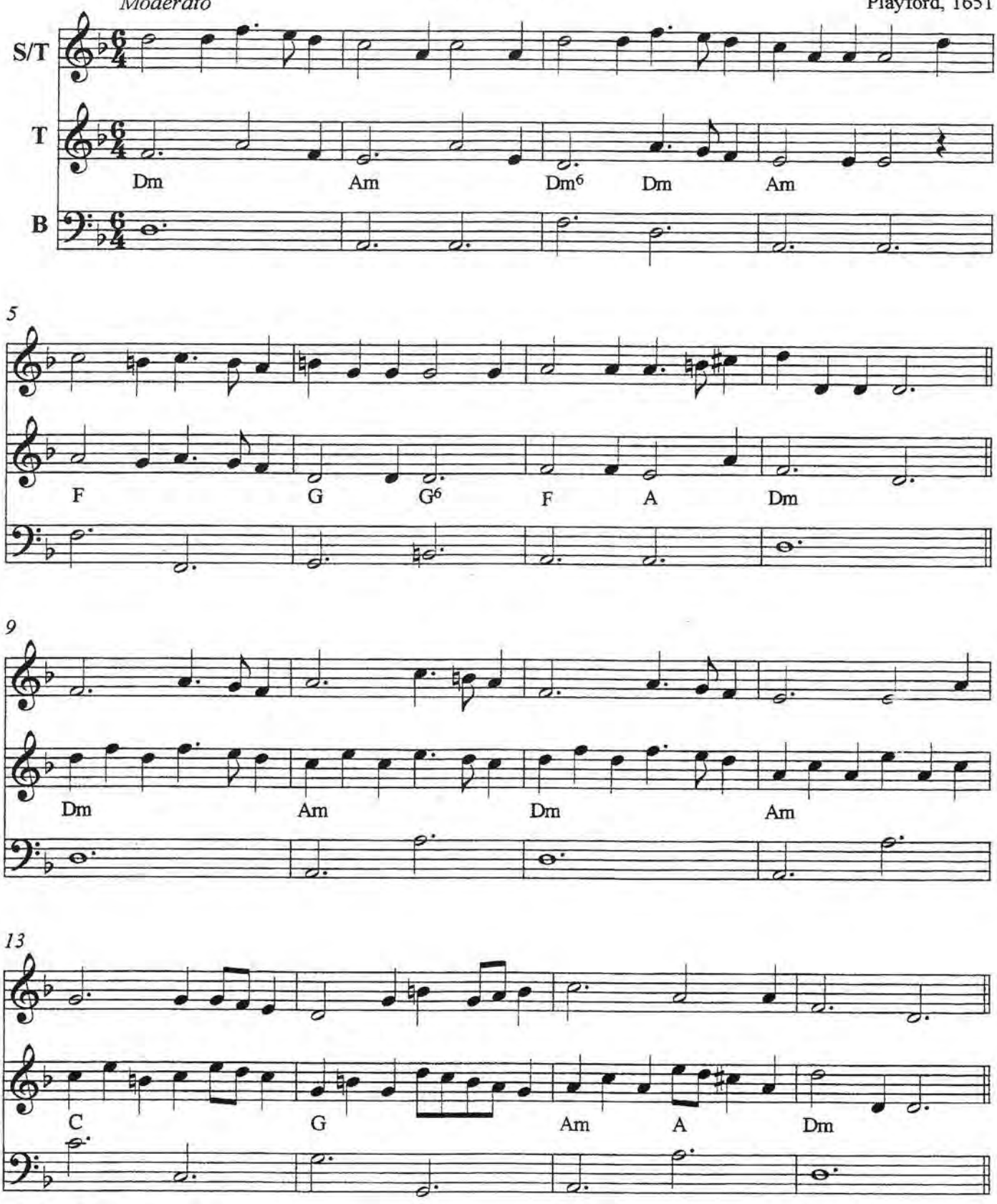
Traditional English



IV. Woodycock

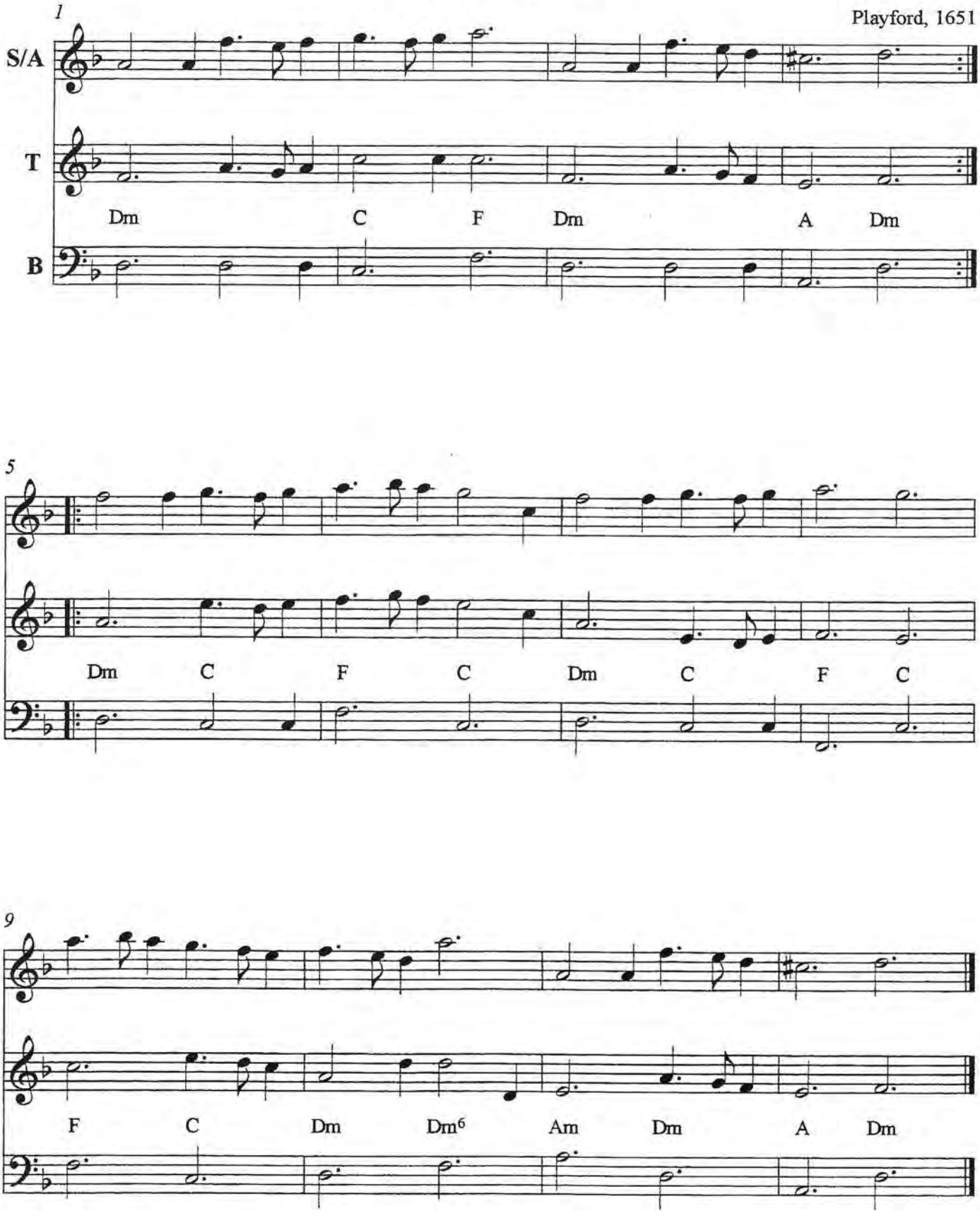
Moderato

Playford, 1651

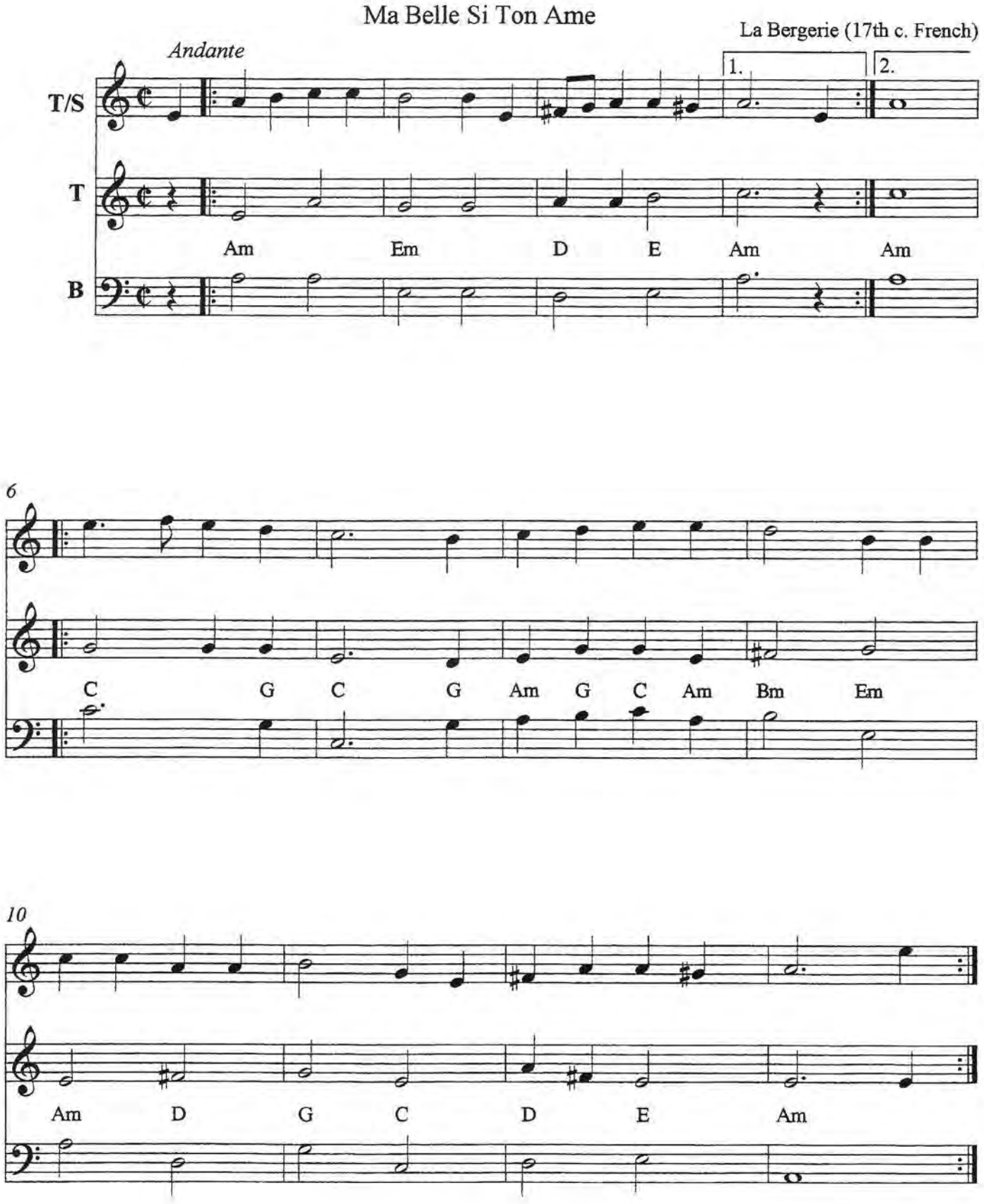


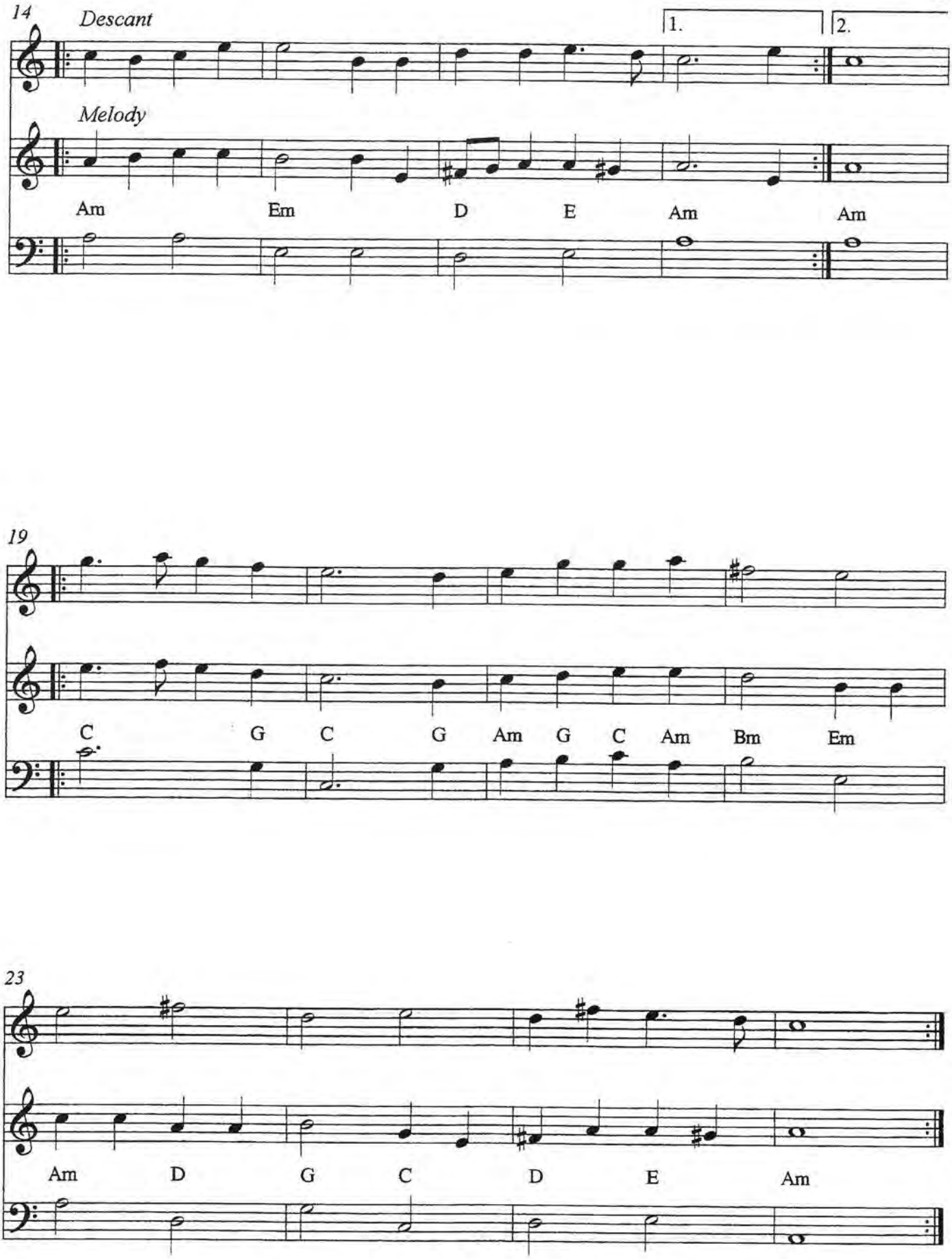
V. Lull Me Beyond Thee

Playford, 1651



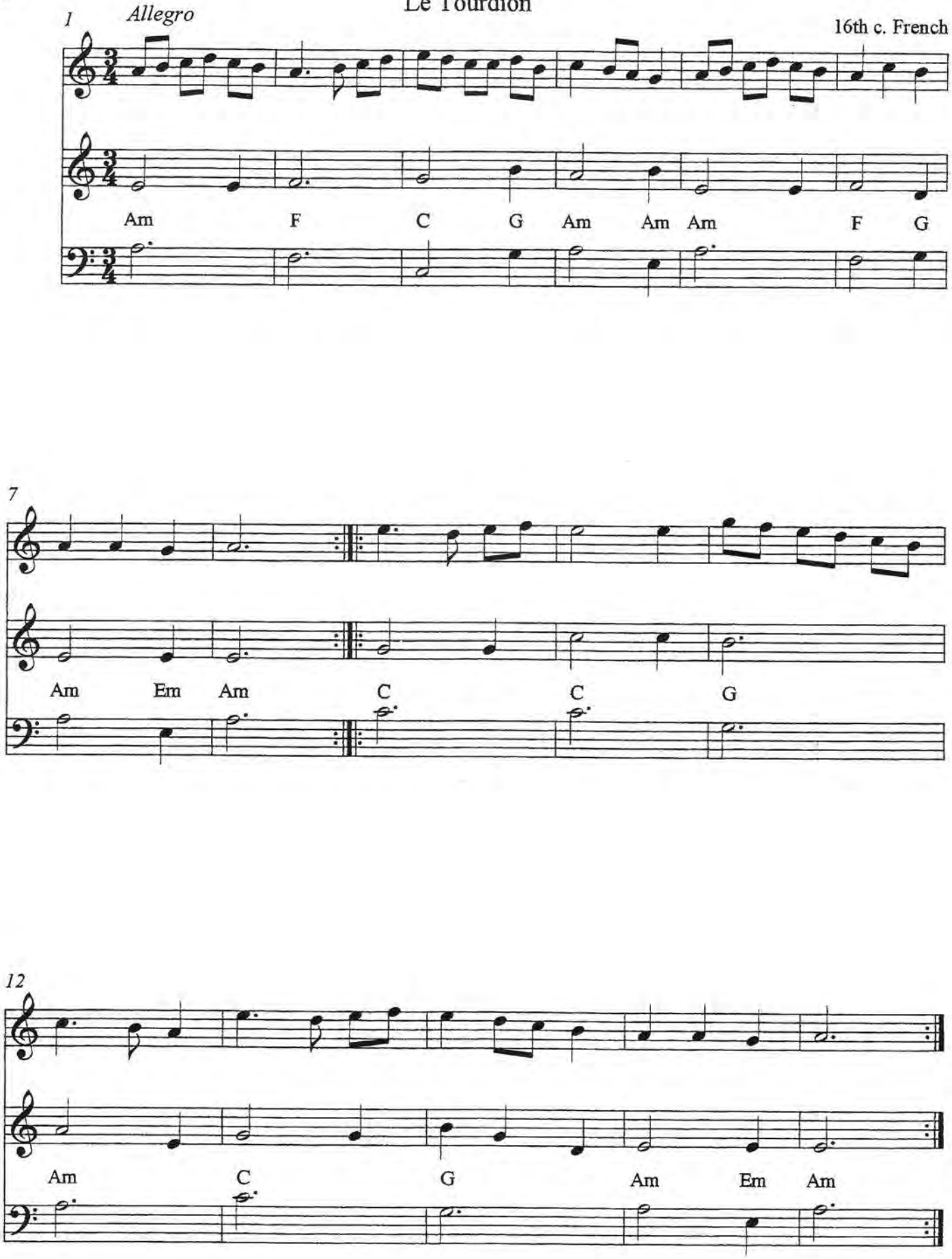
Ma Belle Si Ton Ame/Tourdion




14
Descant
1.
2.
Melody
Am
Em
D
E
Am
Am
19
C
G
C
G
Am
G
C
Am
Bm
Em
23
Am
D
G
C
D
E
Am

Le Tourdion

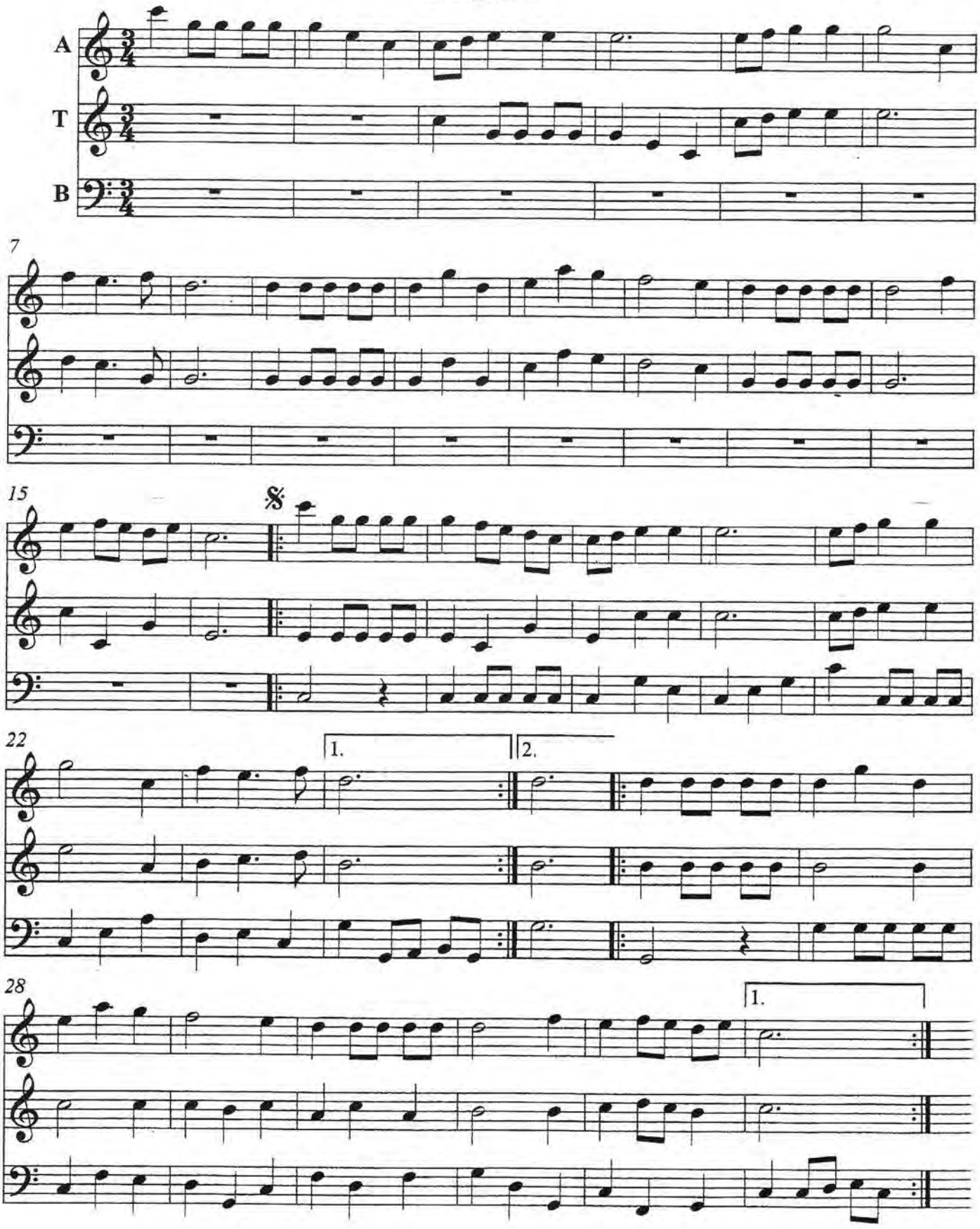
16th c. French

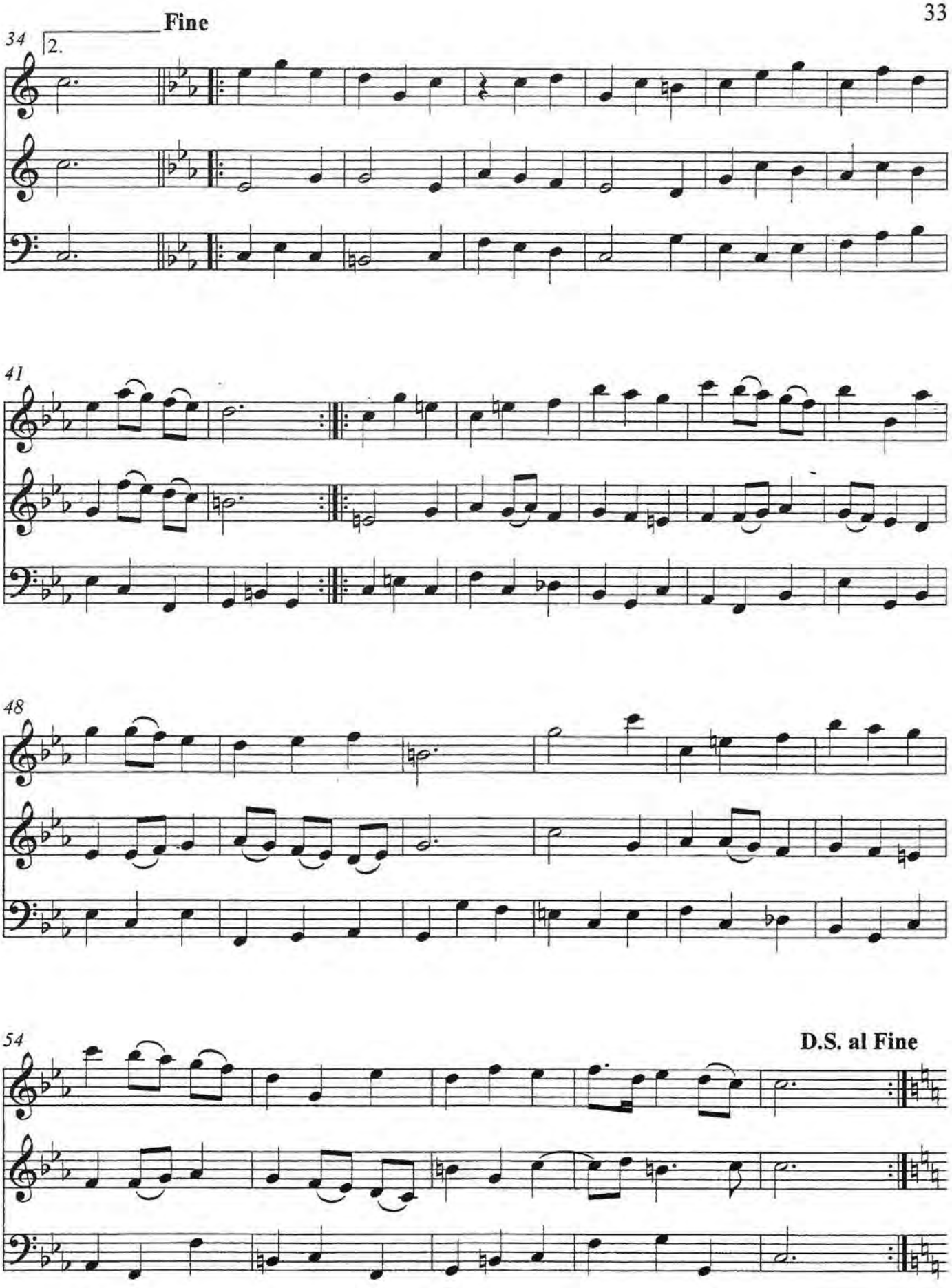


Suite in C major

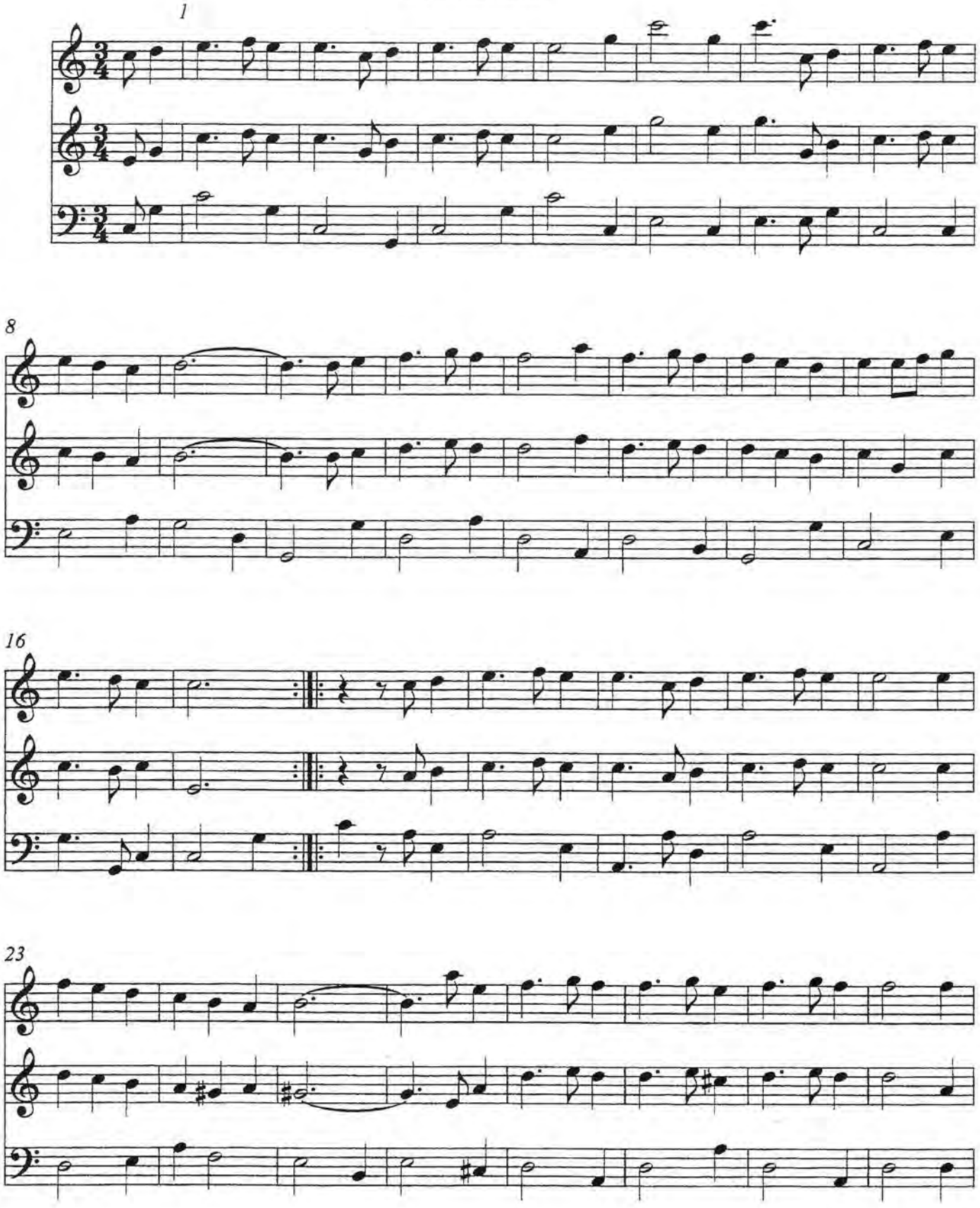
I. Fanfare

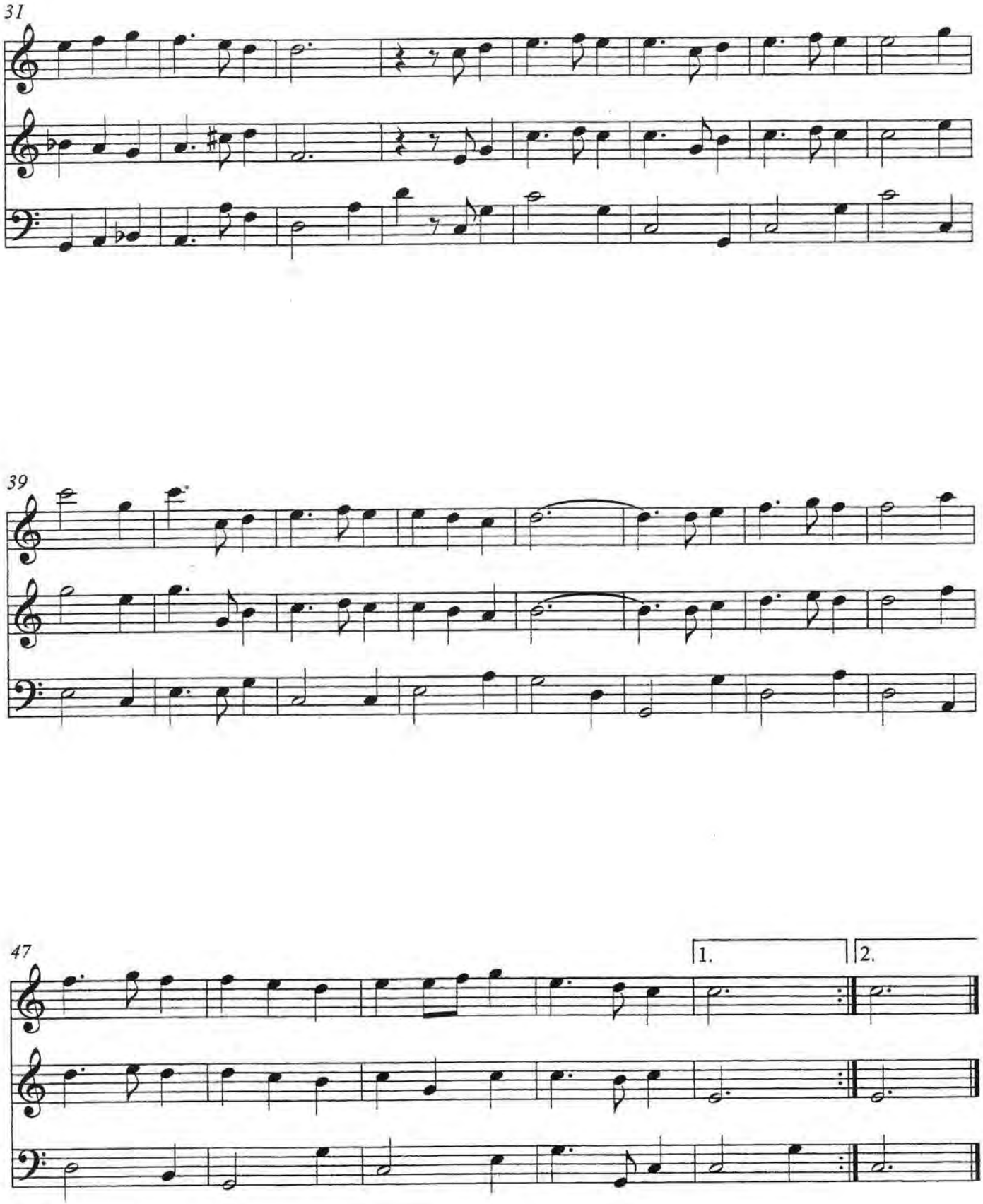
G. F. Handel



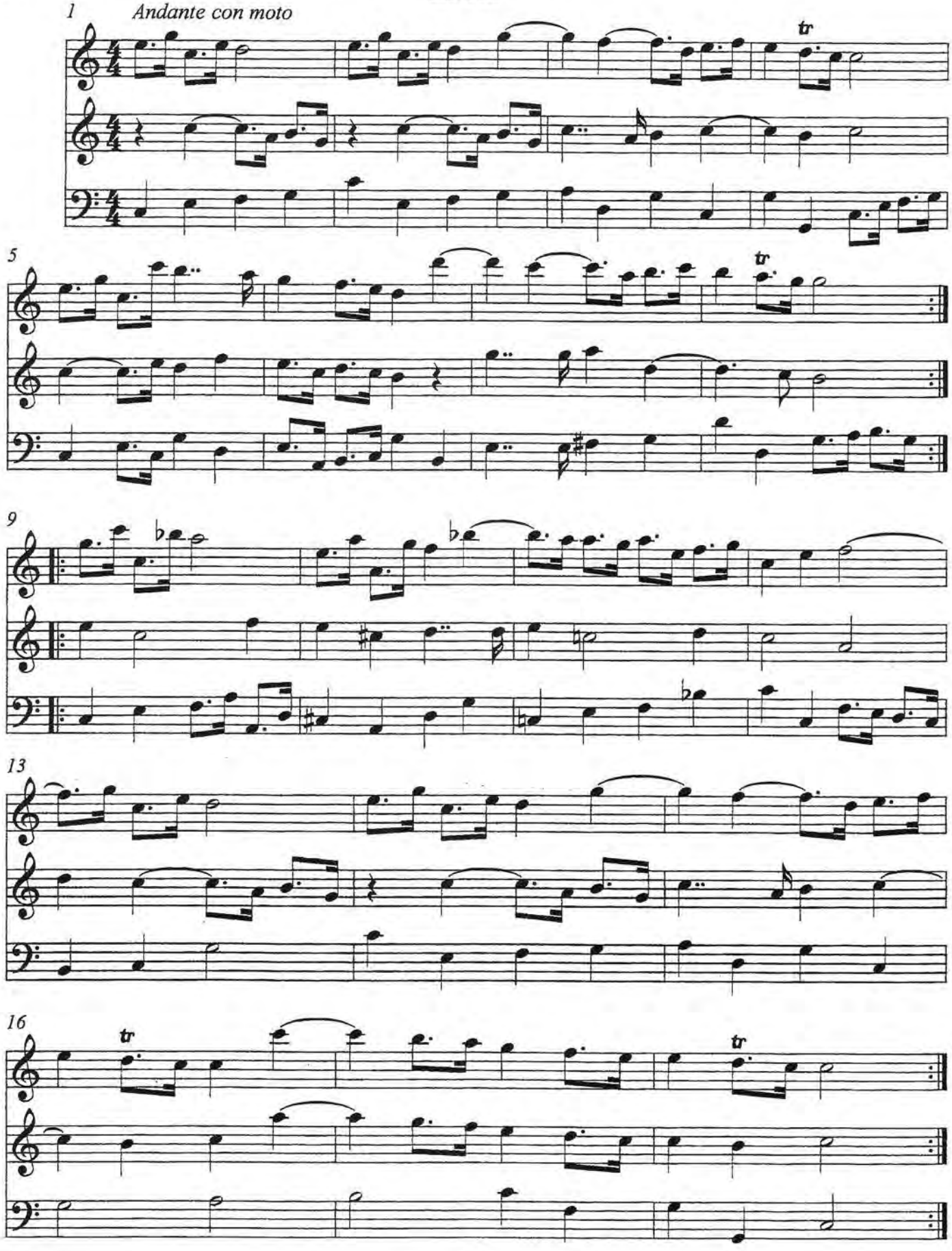

Fine
34
2.
41
48
54
D.S. al Fine

II. Lentement

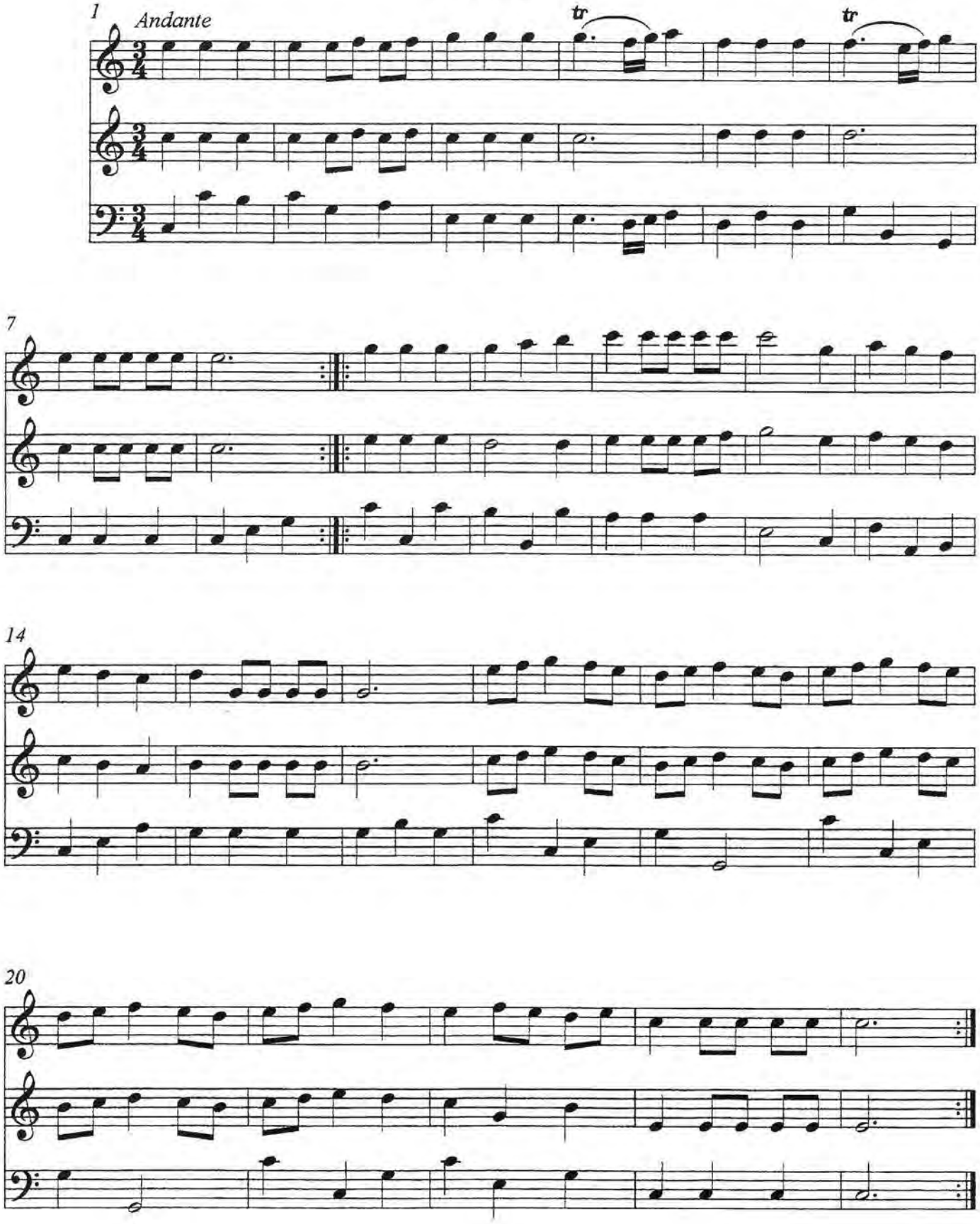



31
39
47
1.
2.

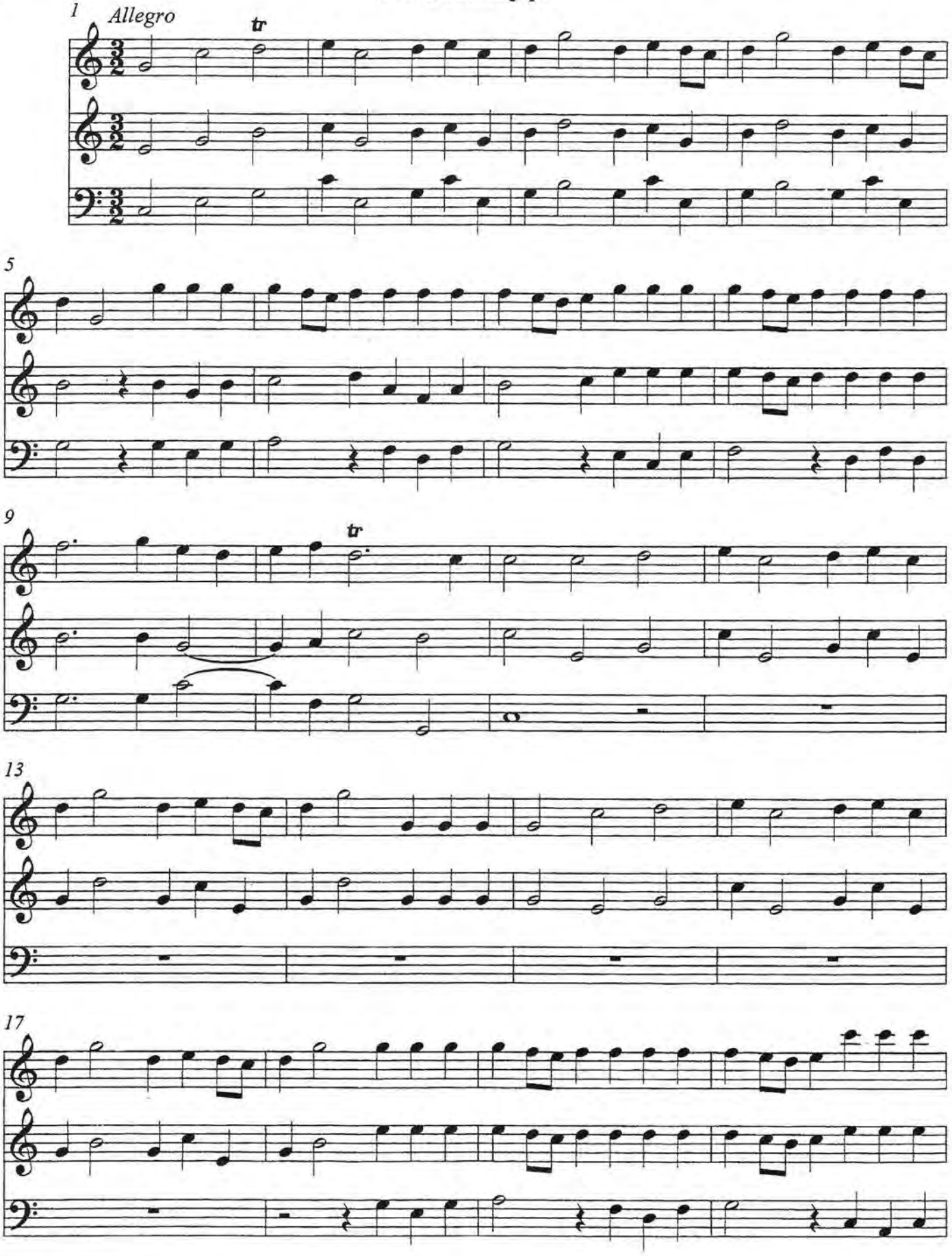
III. Air

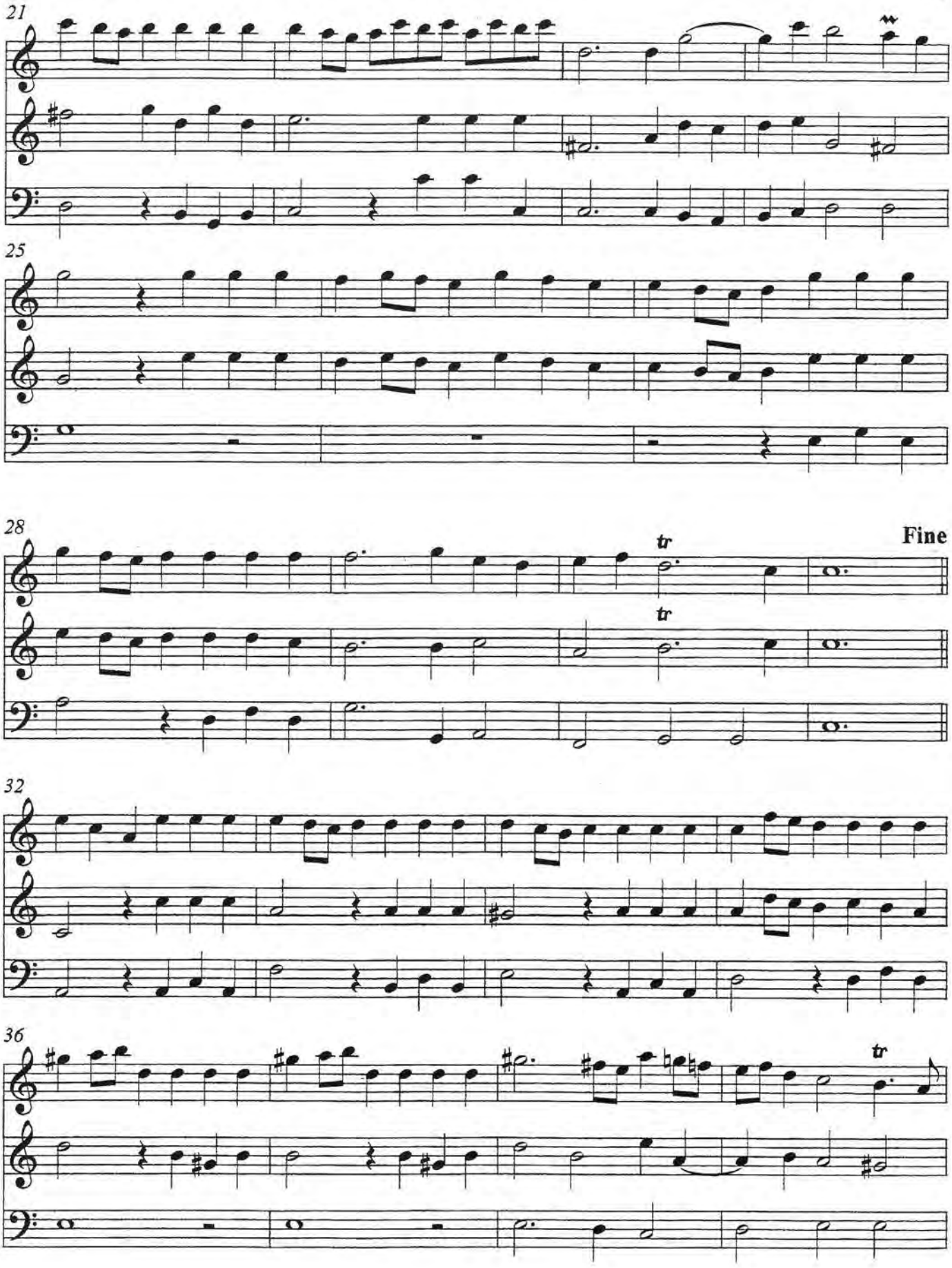


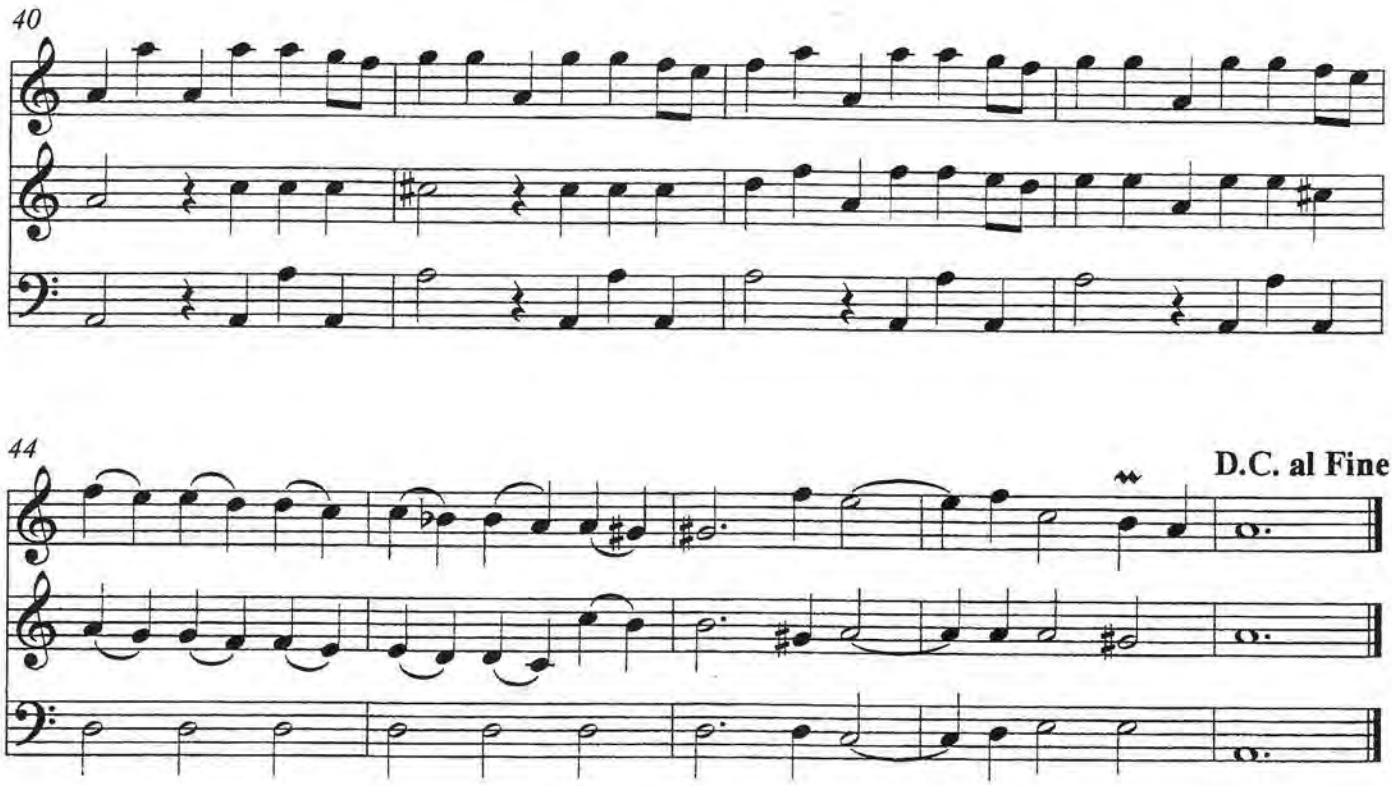
IV. Coro



V. Alla Hornpipe



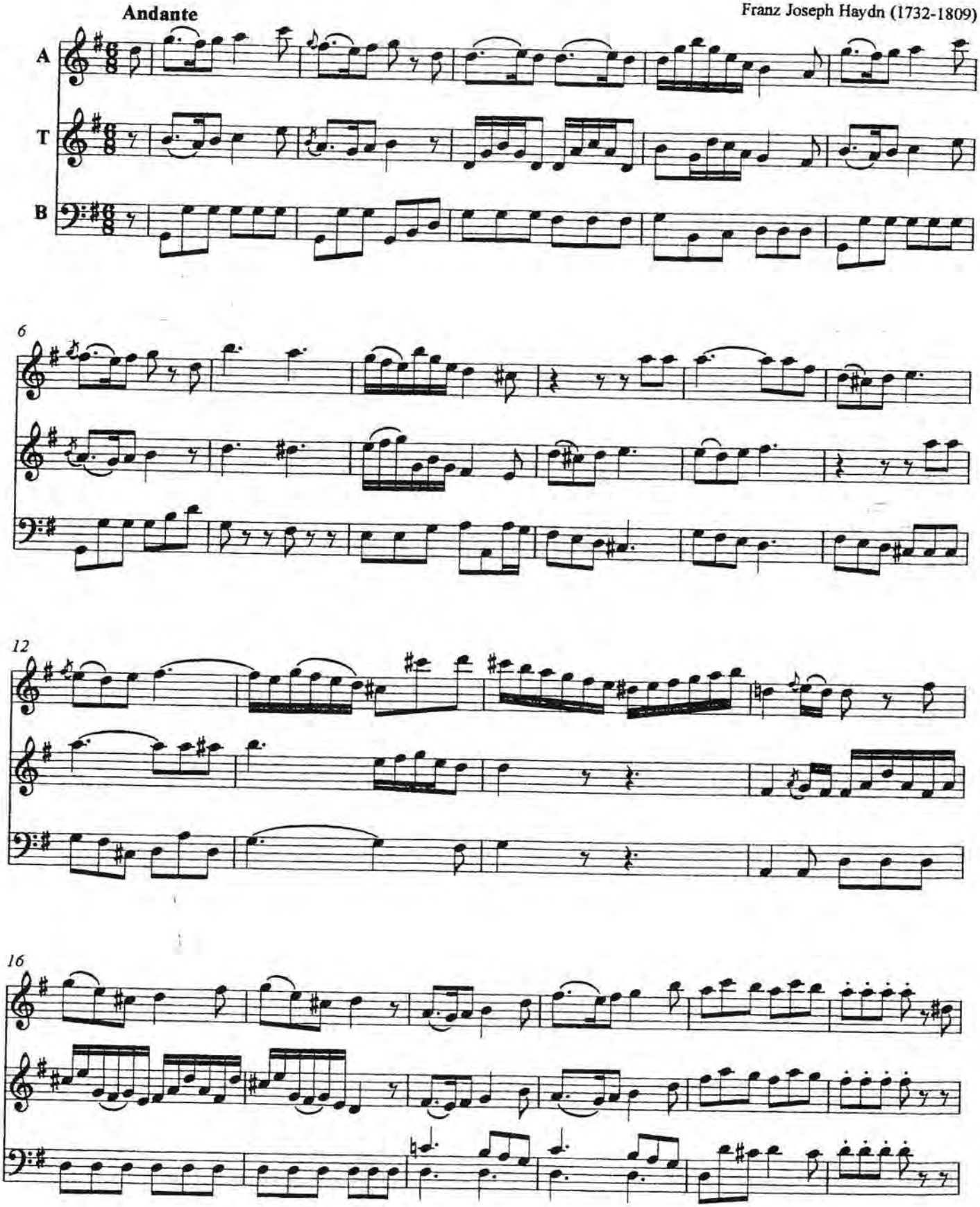

21
25
28
tr
tr
Fine
32
36
tr

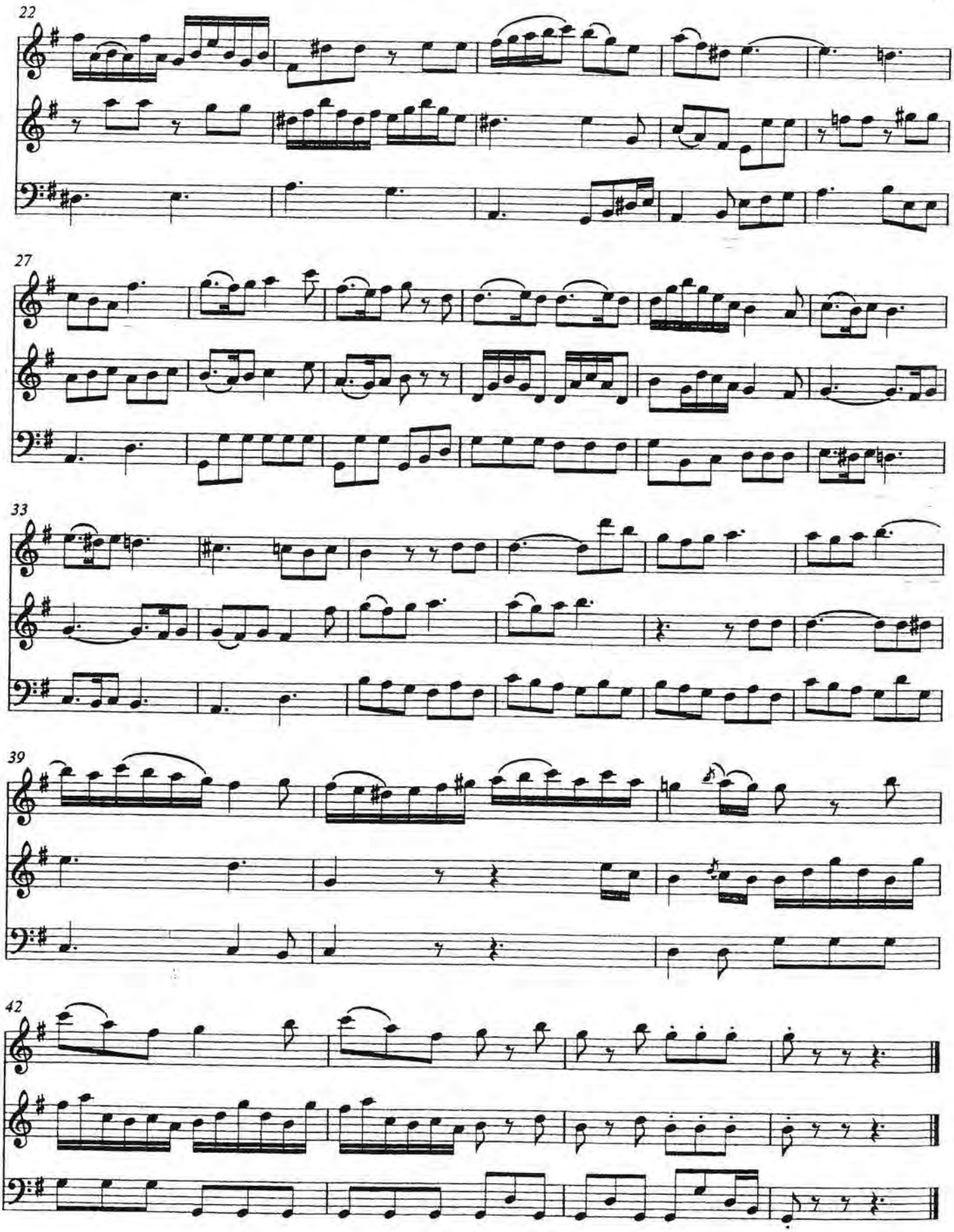

40
44
D.C. al Fine

London Trio # 1

Andante

Franz Joseph Haydn (1732-1809)

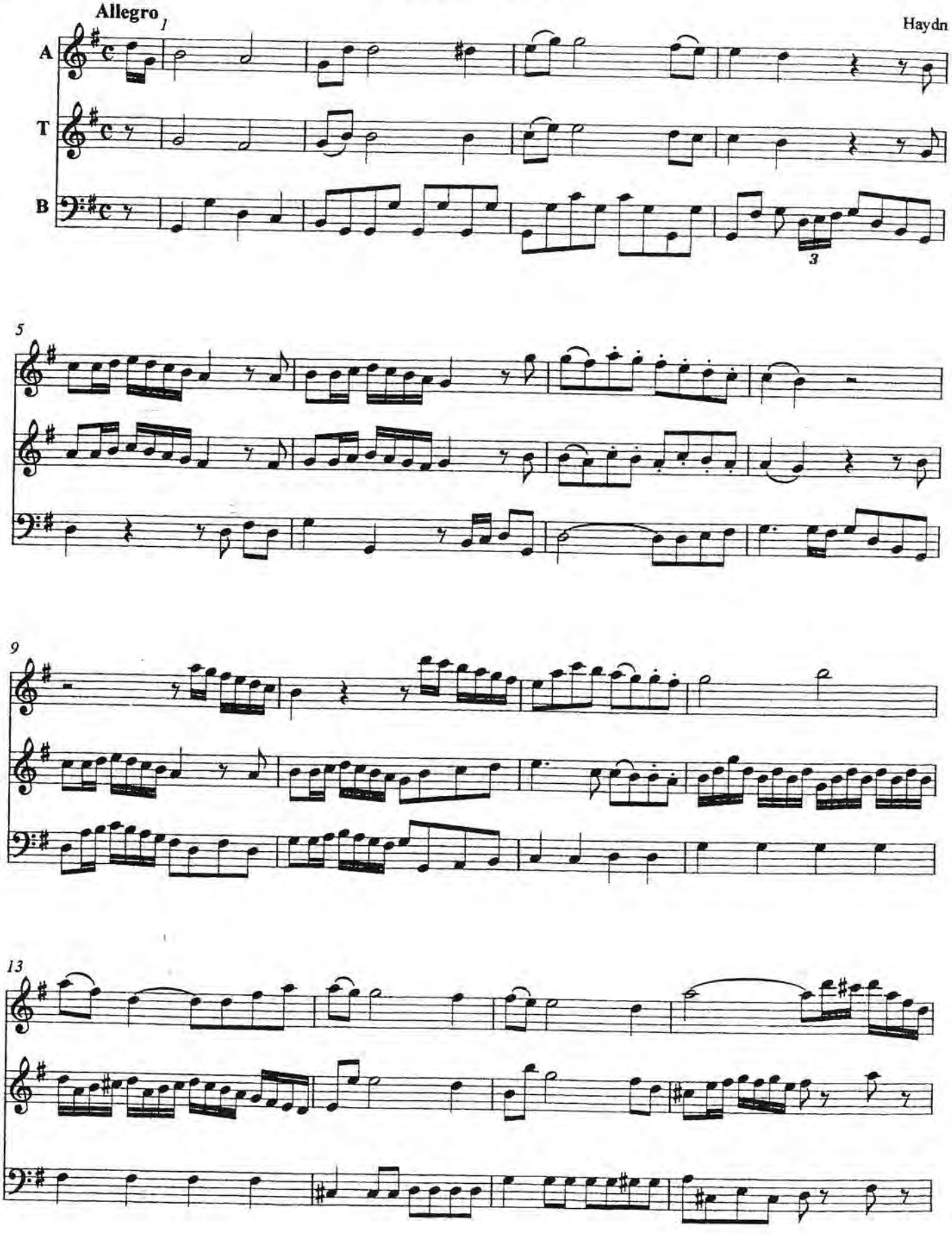


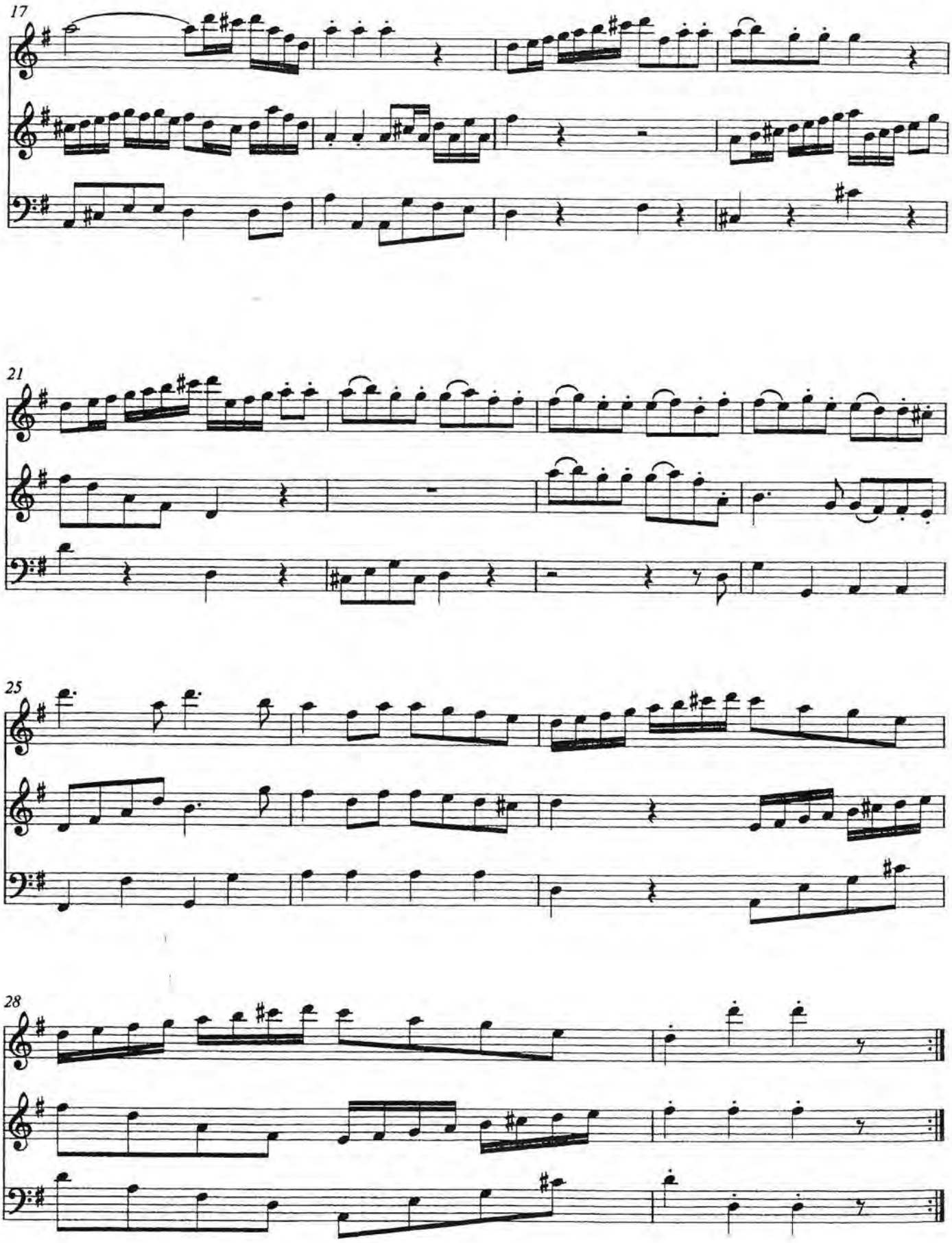

22
27
33
39
42

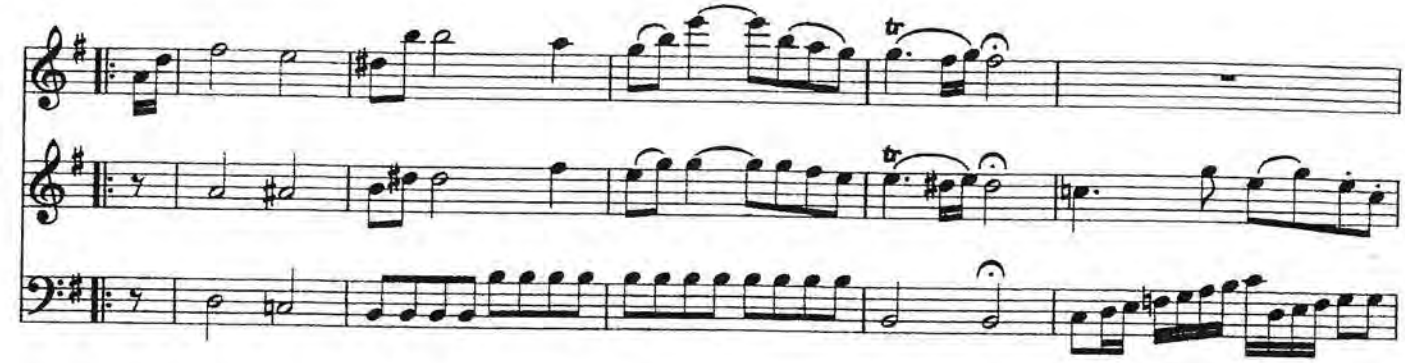
London Trio # 4

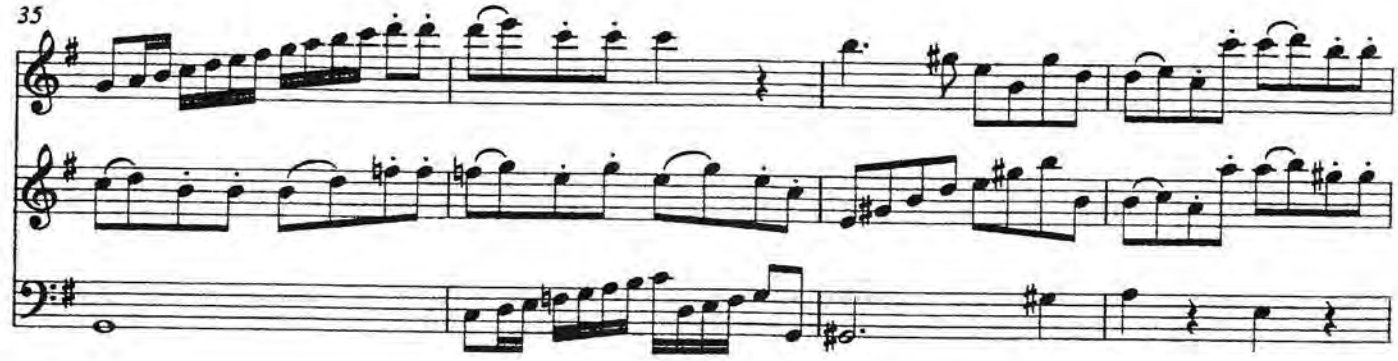
Allegro

Haydn




17
21
25
28

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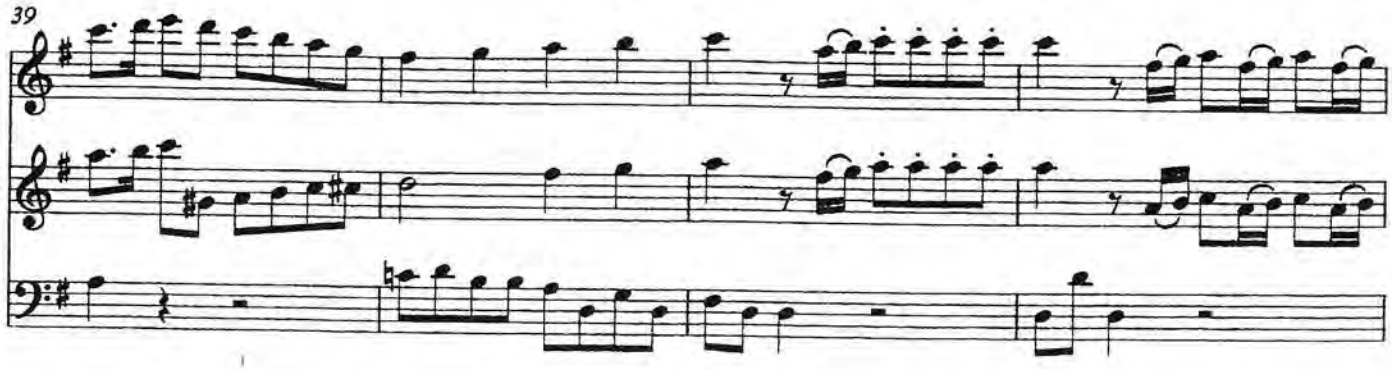
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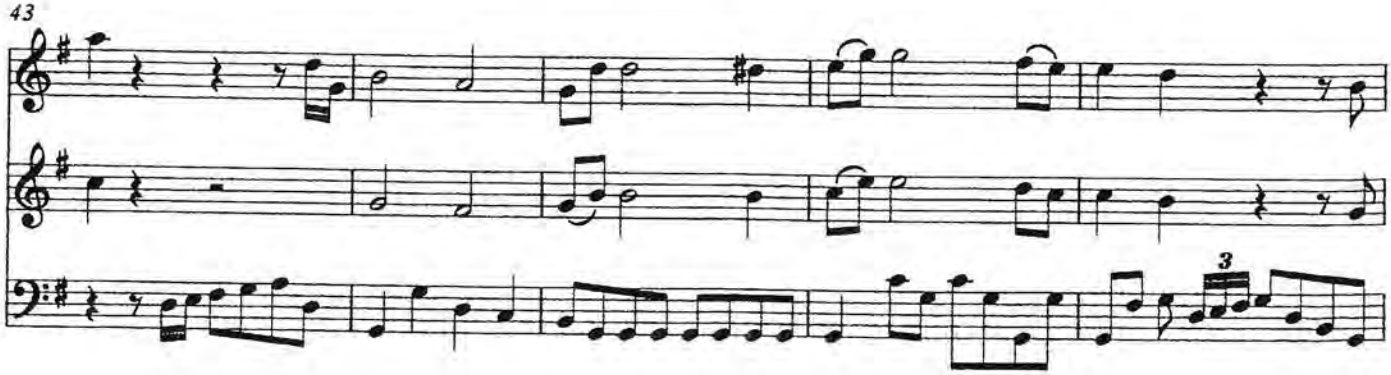
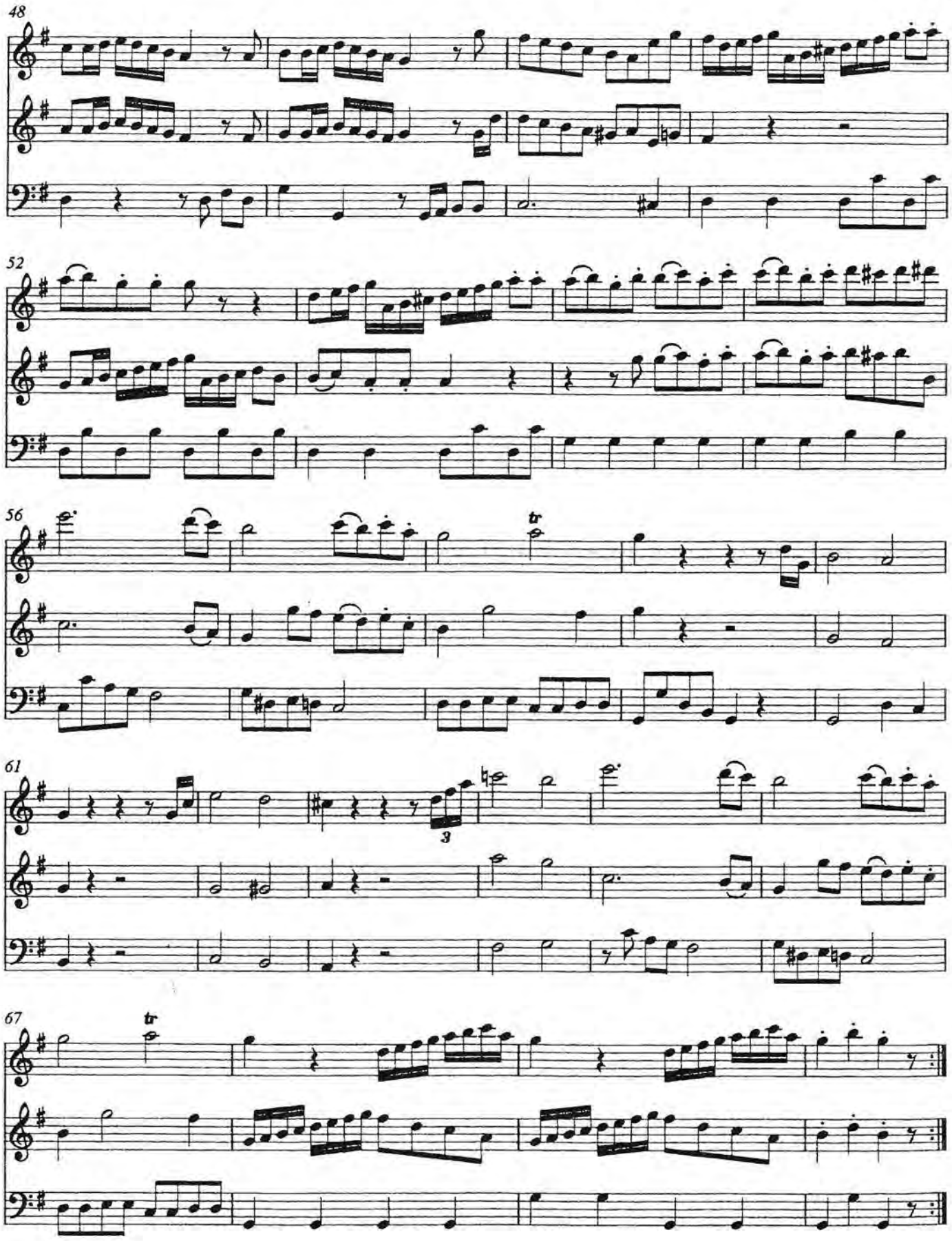

43
3

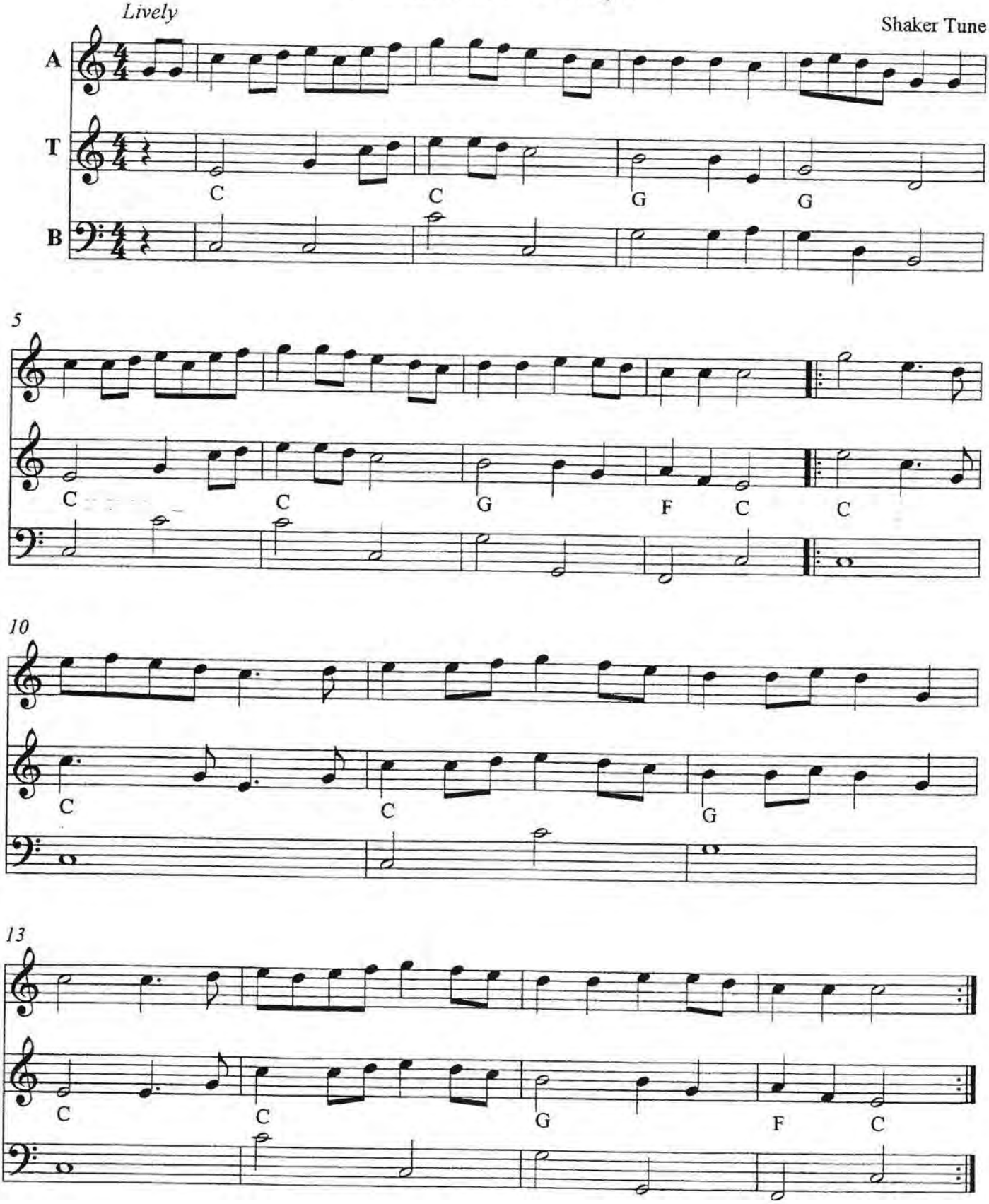

48
52
56
tr
61
3
67
tr

Traditional Suite

I. 'Tis the Gift to Be Simple

Lively

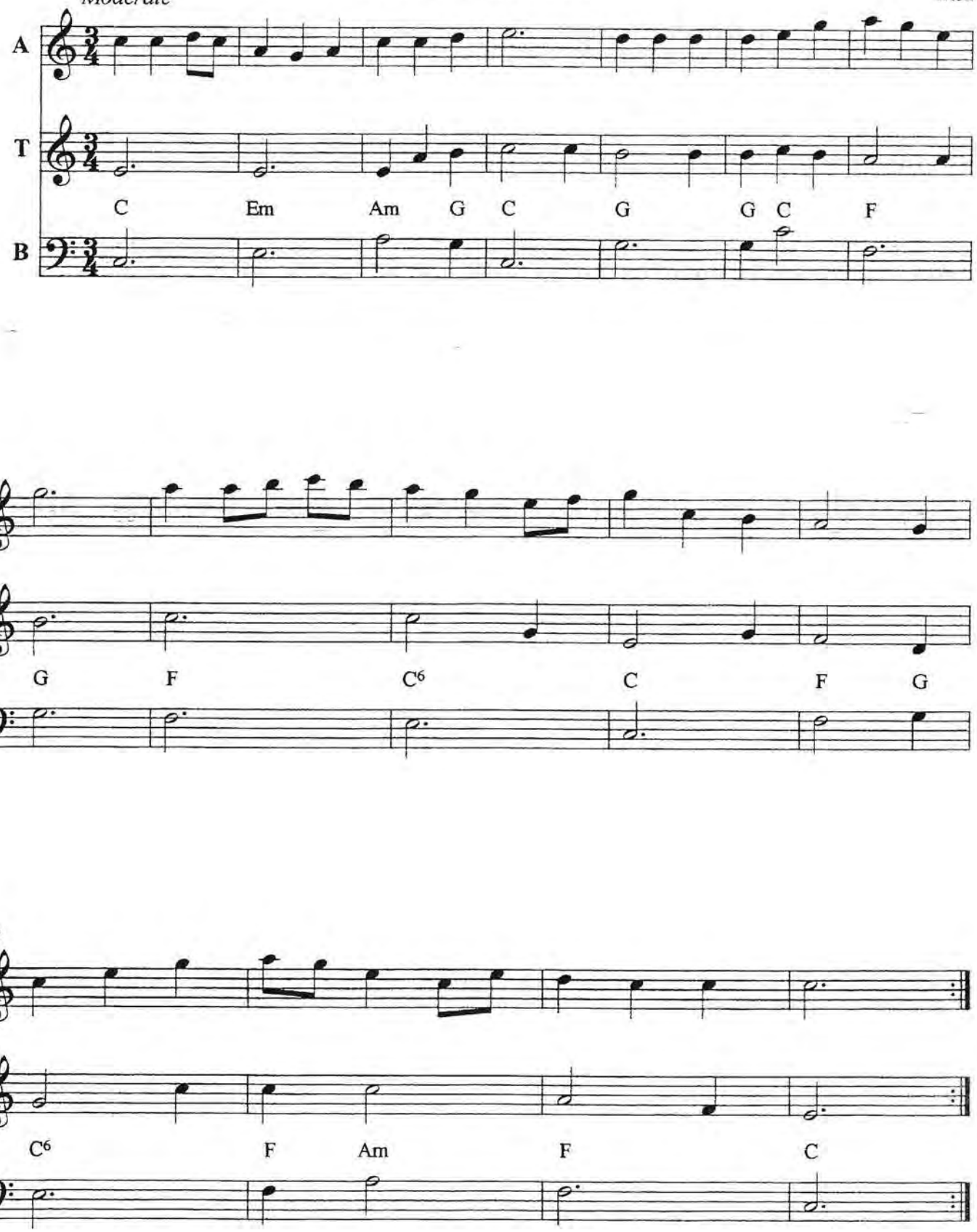
Shaker Tune



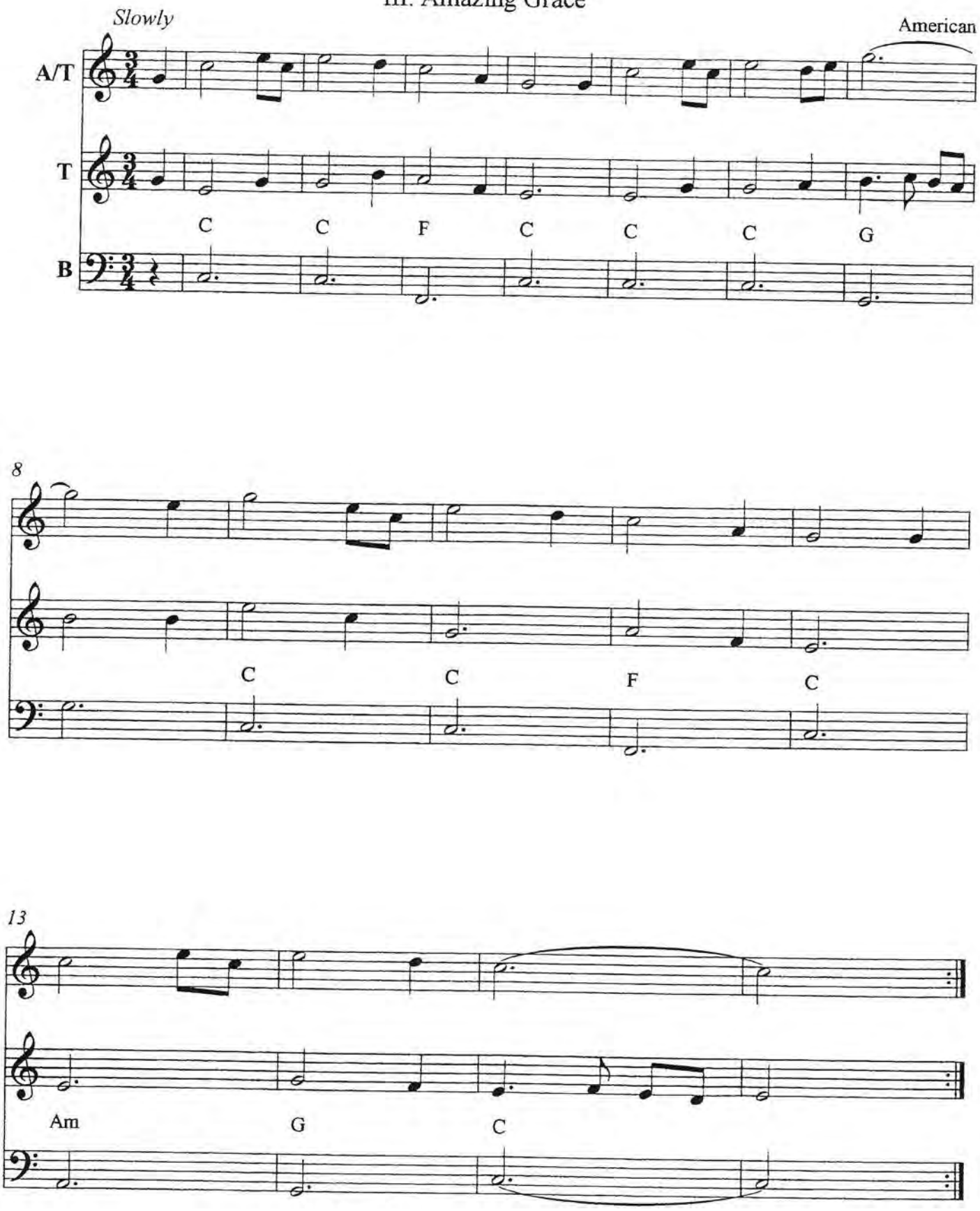
II. Be Thou My Vision

Moderate

Irish

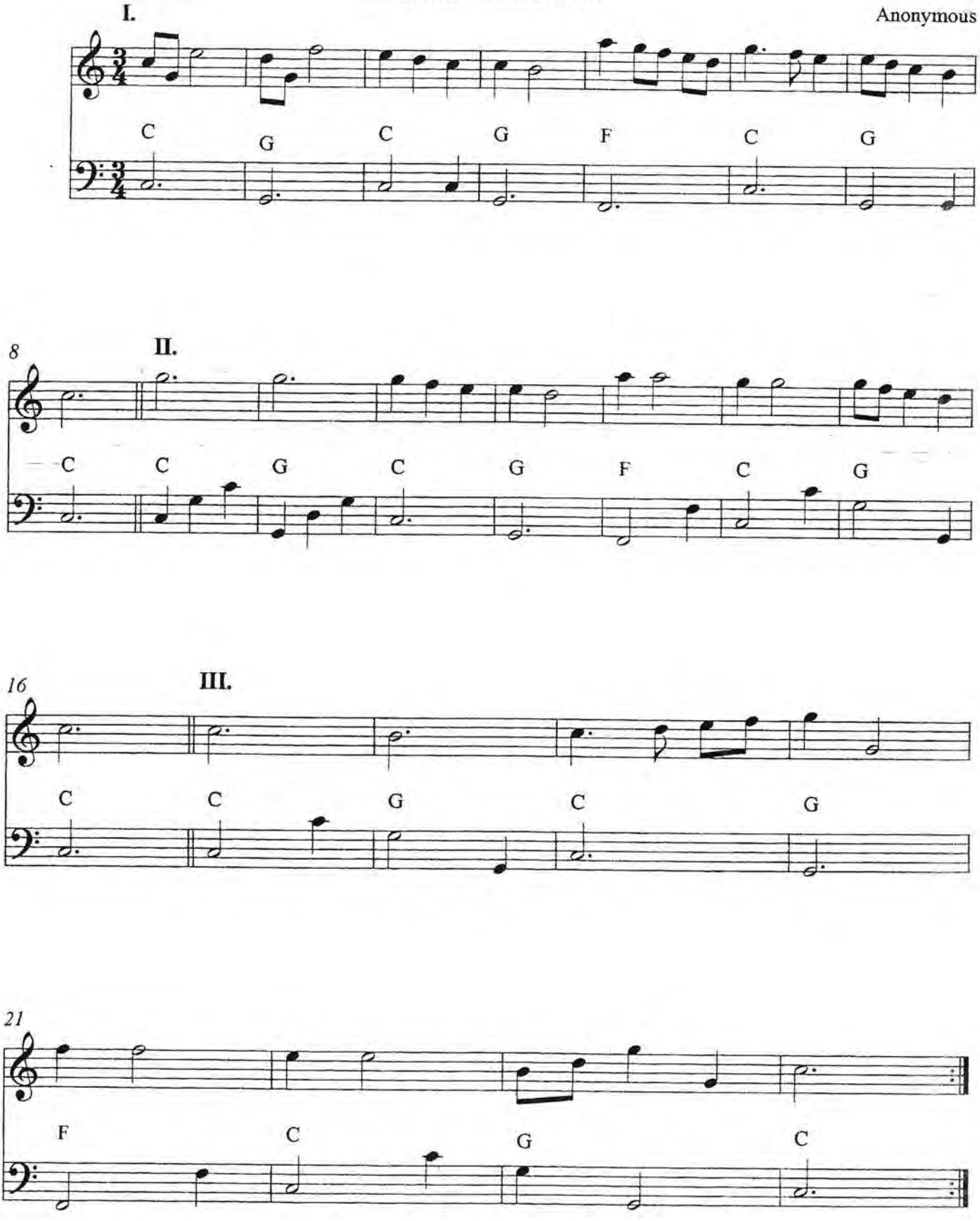


III. Amazing Grace



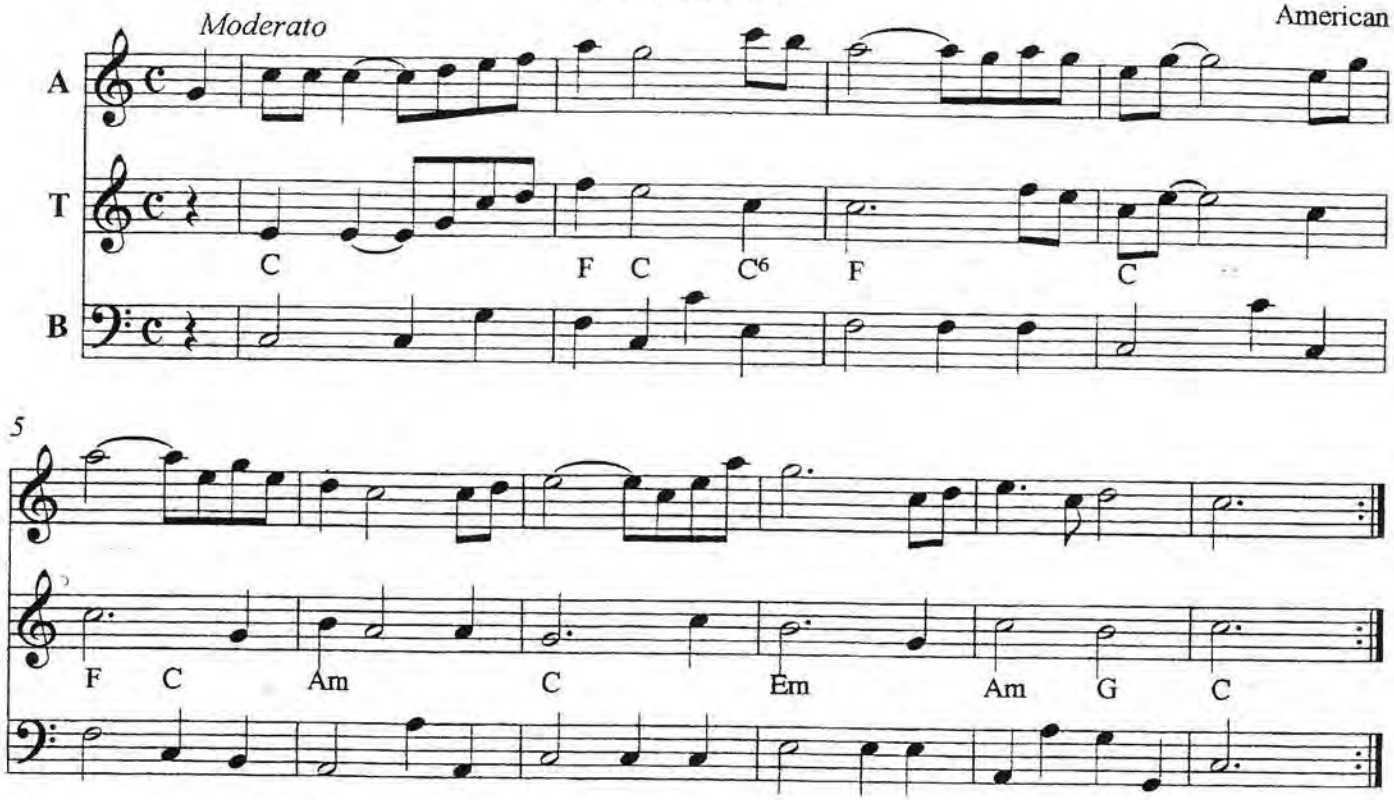
IV. Dona Nobis Pacem

Anonymous



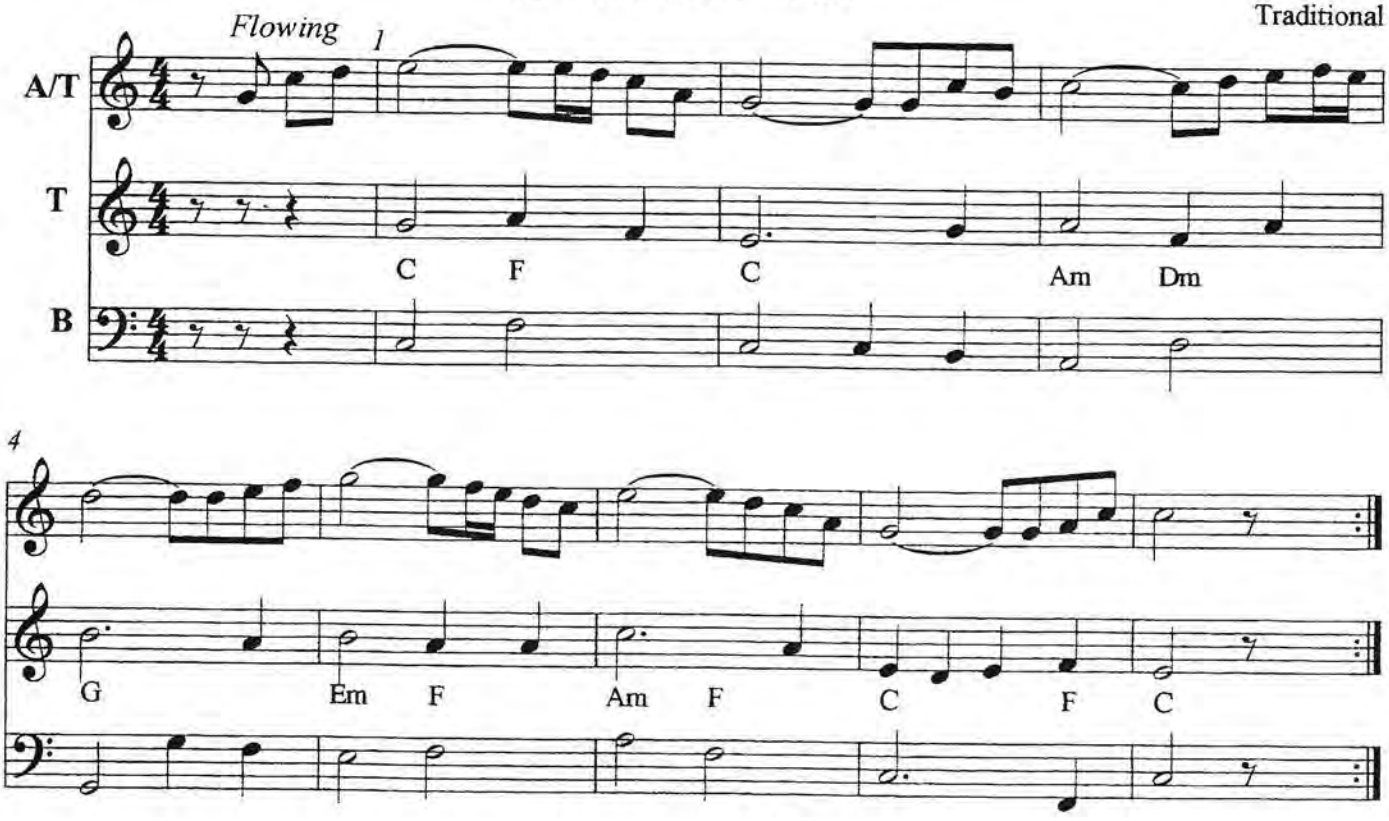
V. Shenandoah

American



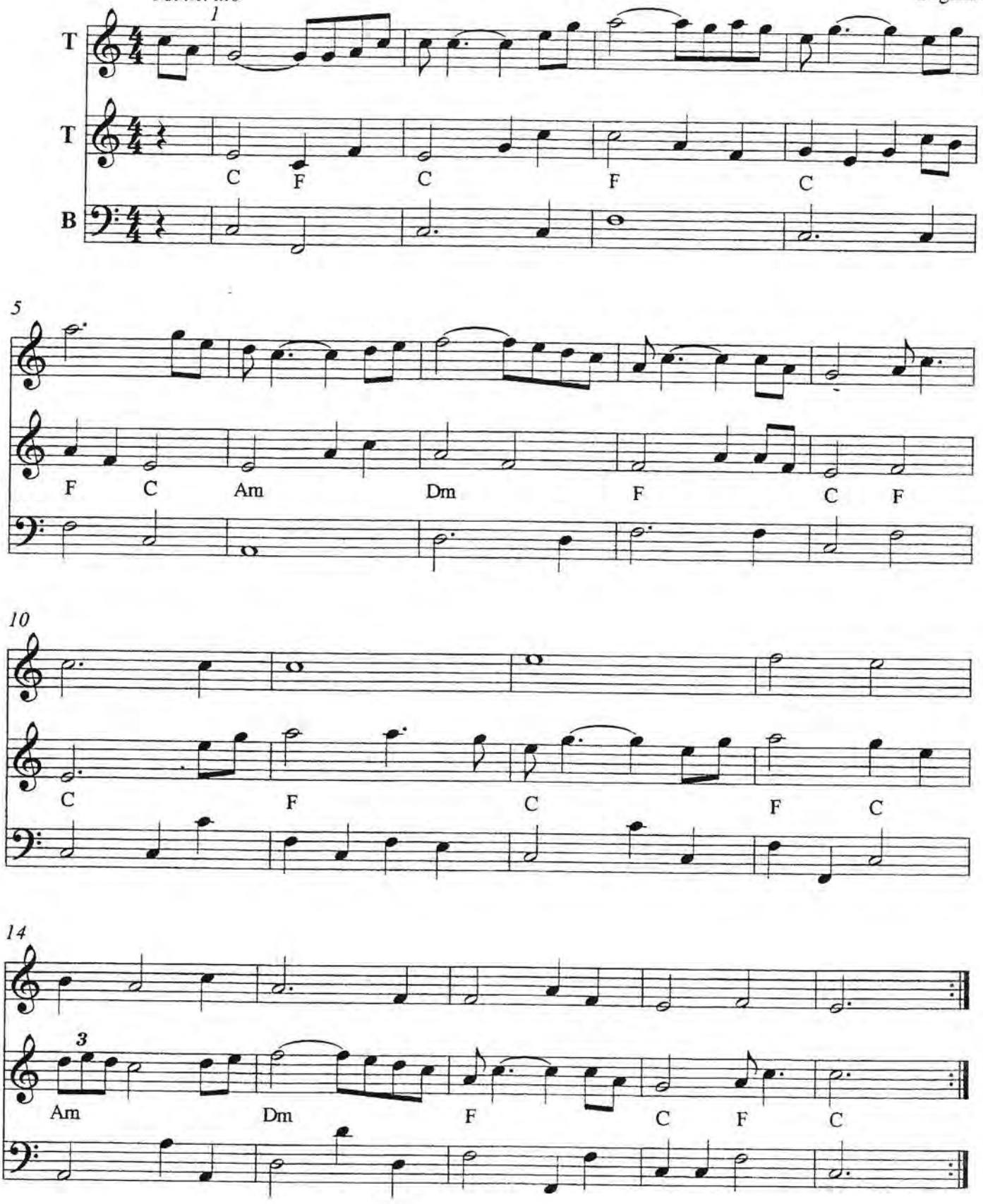
VI. The Water Is Wide

Traditional

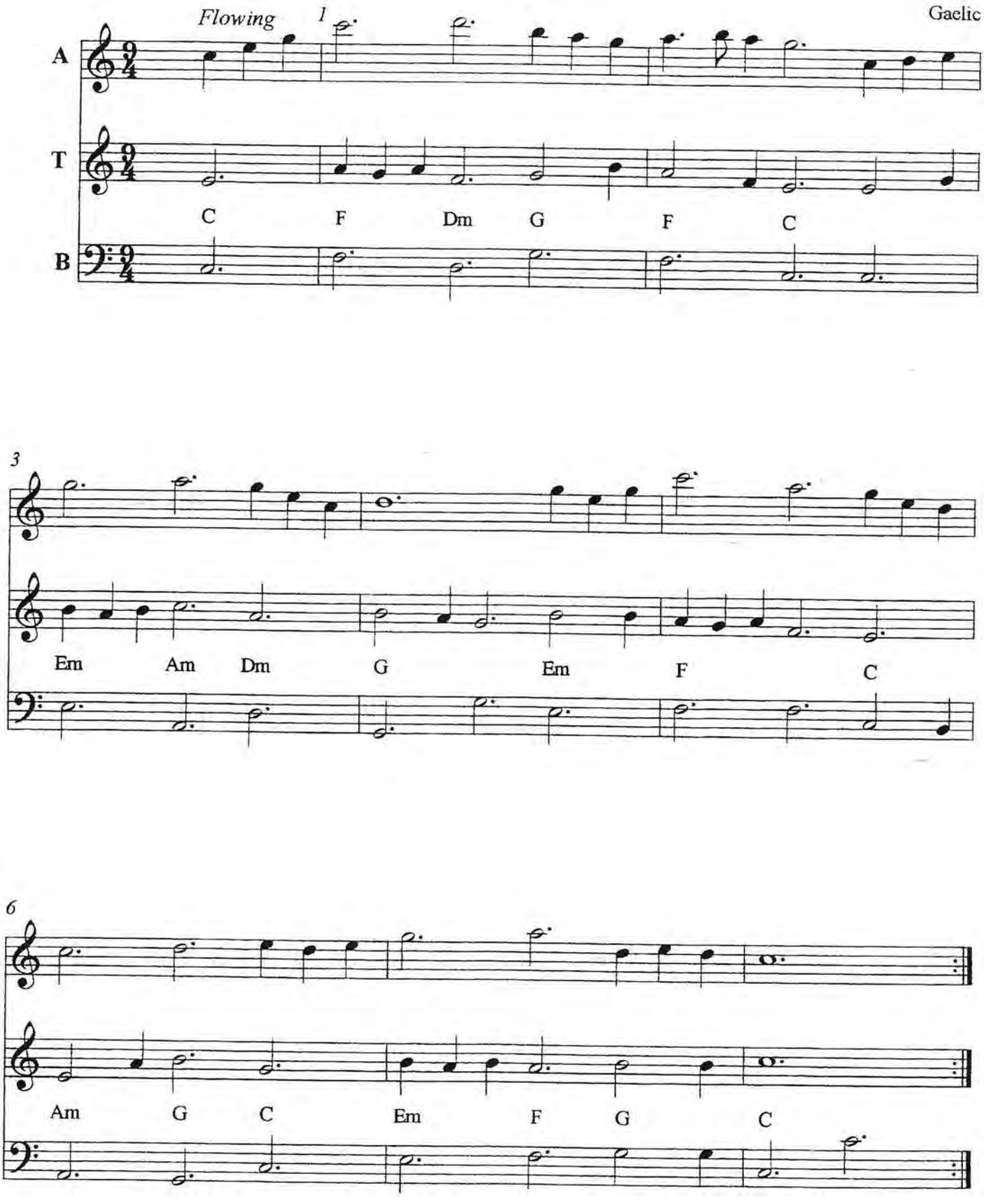


VII. Wild Mountain Thyme

Moderato English



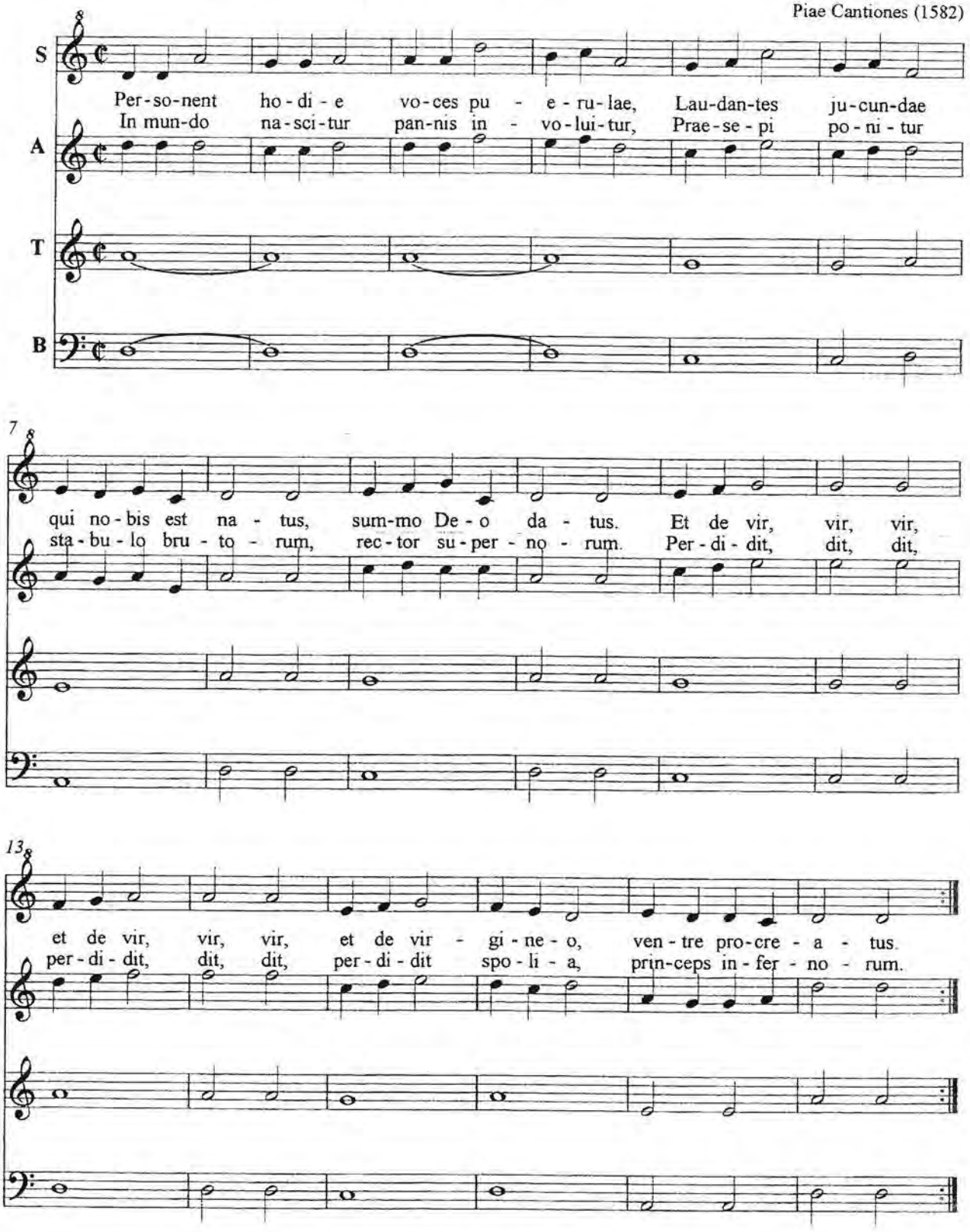
VIII. Morning Has Broken

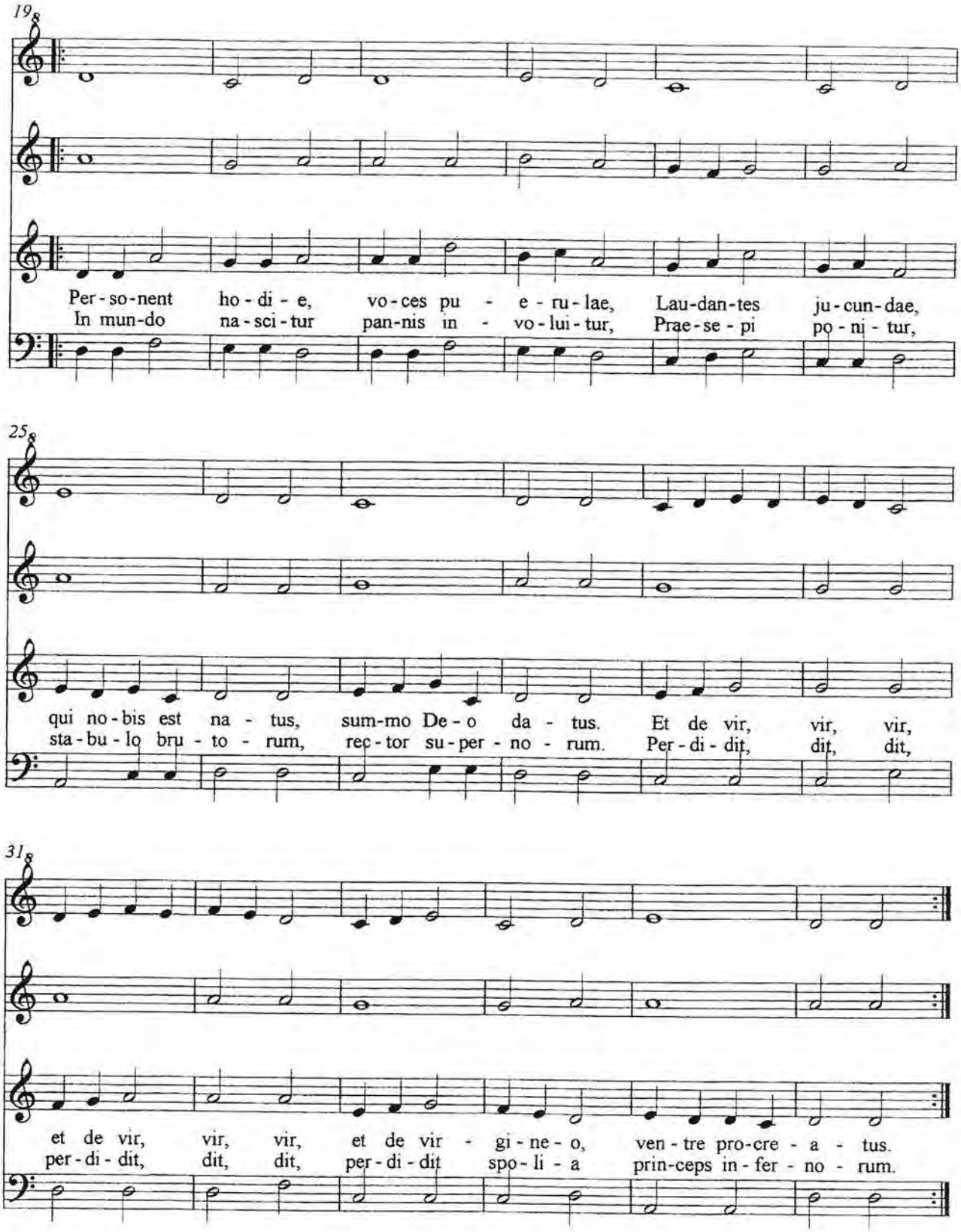


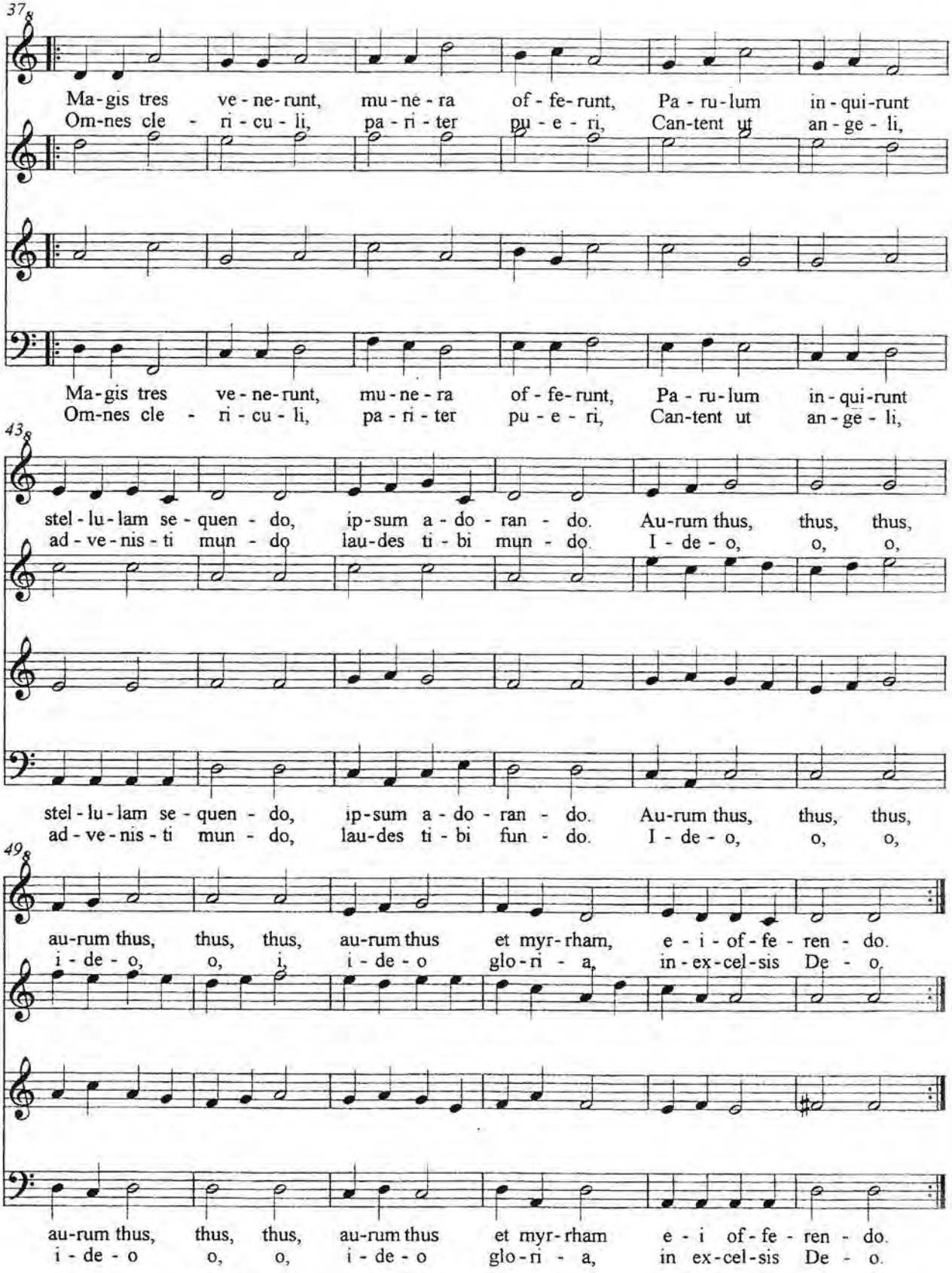
QUARTETS/ QUINTET

Personent Hodie

Piae Cantiones (1582)

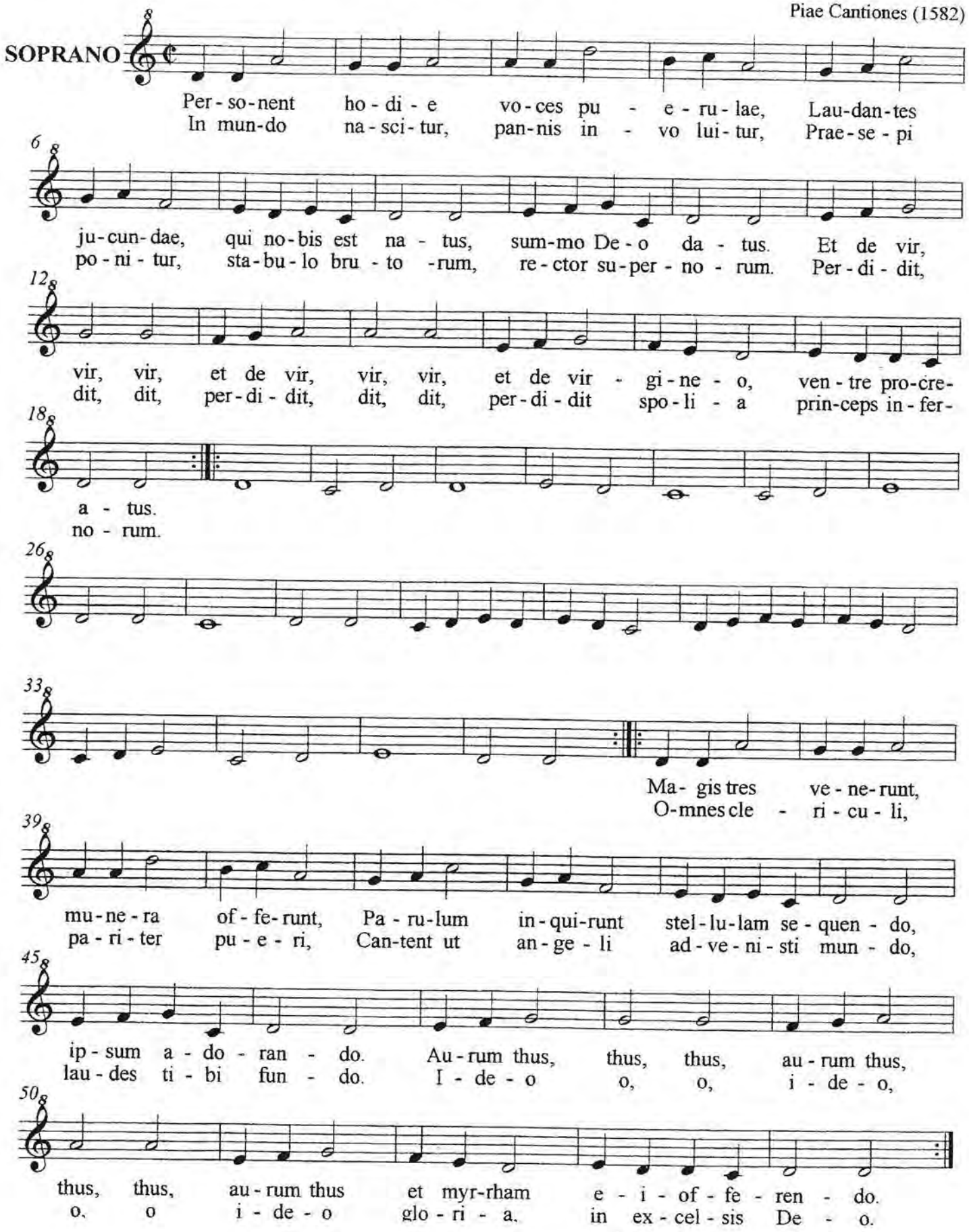



19
Per - so - nent ho - di - e, vo - ces pu - e - ru - lae, Lau - dan - tes ju - cun - dae,
In mun - do na - sci - tur pan - nis in - vo - lui - tur, Prae - se - pi po - ni - tur,
25
qui no - bis est na - tus, sum - mo De - o da - tus. Et de vir, vir, vir,
sta - bu - lo bru - to - rum, rec - tor su - per - no - rum. Per - di - dit, dit, dit,
31
et de vir, vir, vir, et de vir - gi - ne - o, ven - tre pro - cre - a - tus.
per - di - dit, dit, dit, per - di - dit spo - li - a prin - ceps in - fer - no - rum.


37
Ma-gis tres ve-ne-runt, mu-ne-ra of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cle-ri-cu-li, pa-ri-ter pu-e-ri, Can-tent ut an-ge-li,
Ma-gis tres ve-ne-runt, mu-ne-ra of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cle-ri-cu-li, pa-ri-ter pu-e-ri, Can-tent ut an-ge-li,
43
stel-lu-lam se-quen-do, ip-sum a-do-ran-do. Au-rum thus, thus, thus,
ad-ve-nis-ti mun-do lau-des ti-bi mun-do. I-de-o, o, o,
stel-lu-lam se-quen-do, ip-sum a-do-ran-do. Au-rum thus, thus, thus,
ad-ve-nis-ti mun-do, lau-des ti-bi fun-do. I-de-o, o, o,
49
au-rum thus, thus, thus, au-rum thus et myr-rham, e-i-of-fe-ren-do.
i-de-o, o, i, i-de-o glo-ri-a, in-ex-cel-sis De-o.
au-rum thus, thus, thus, au-rum thus et myr-rham e-i of-fe-ren-do.
i-de-o o, o, i-de-o glo-ri-a, in ex-cel-sis De-o.

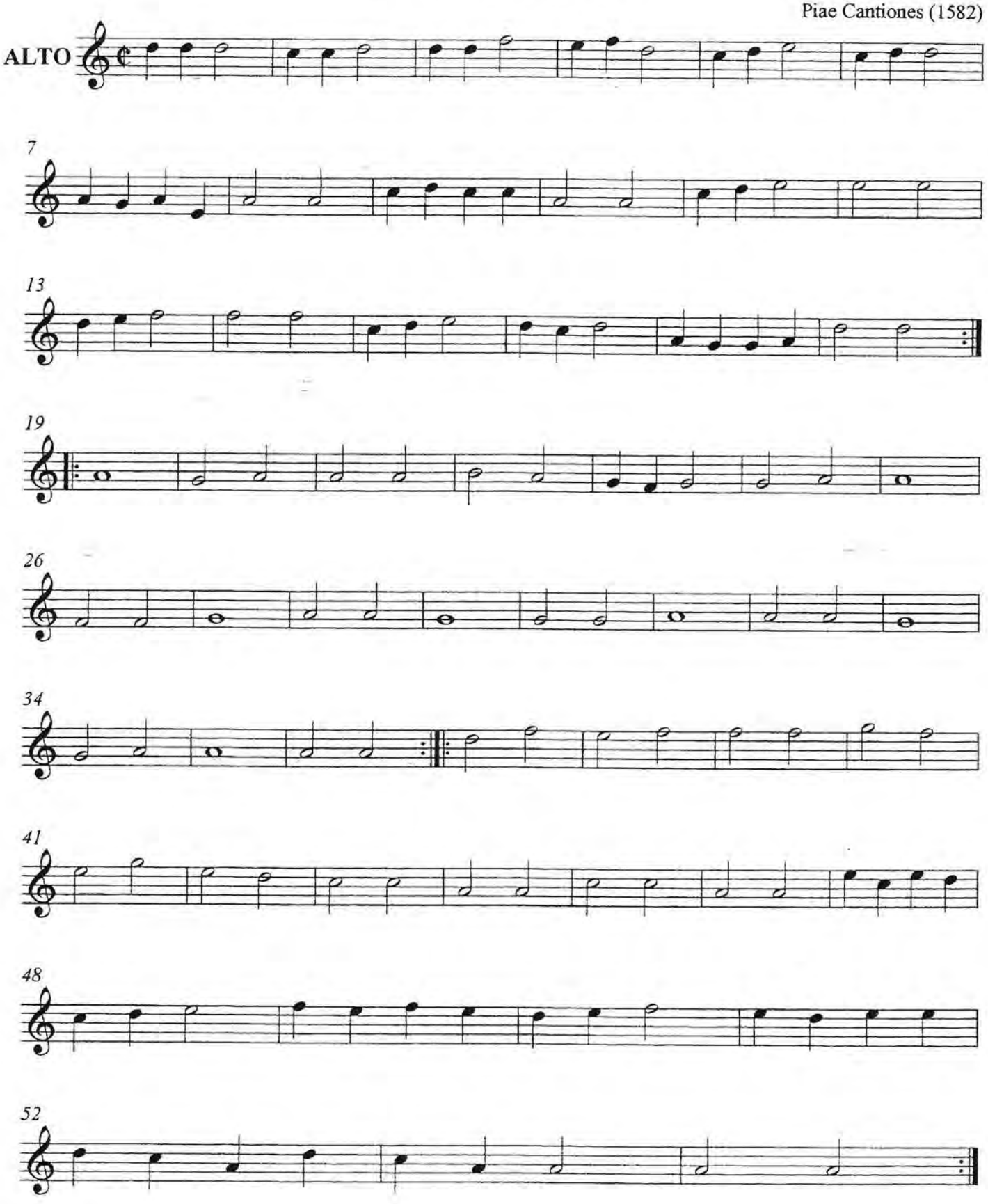
Personent Hodie

Piae Cantiones (1582)



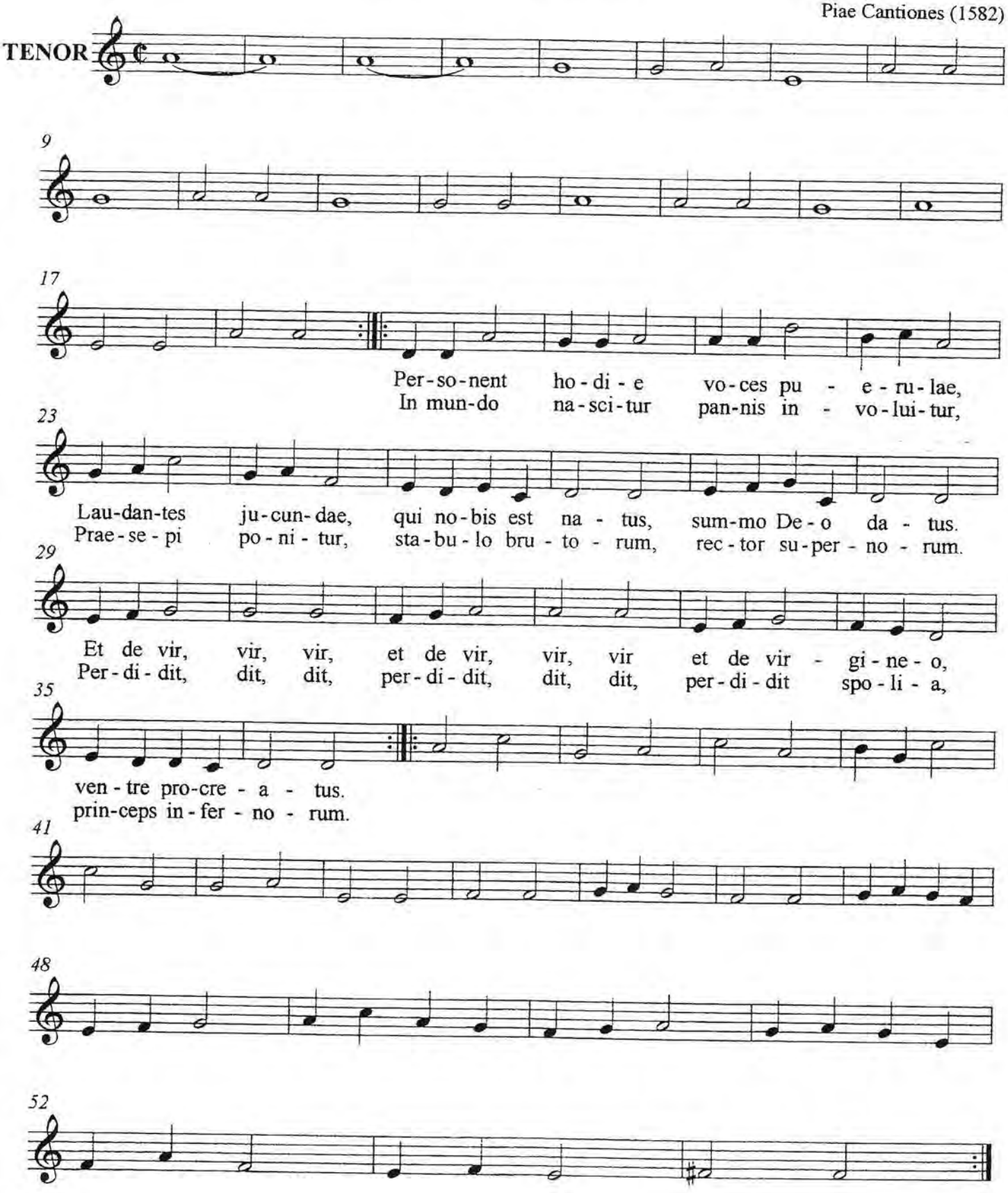
Personent Hodie

Piae Cantiones (1582)



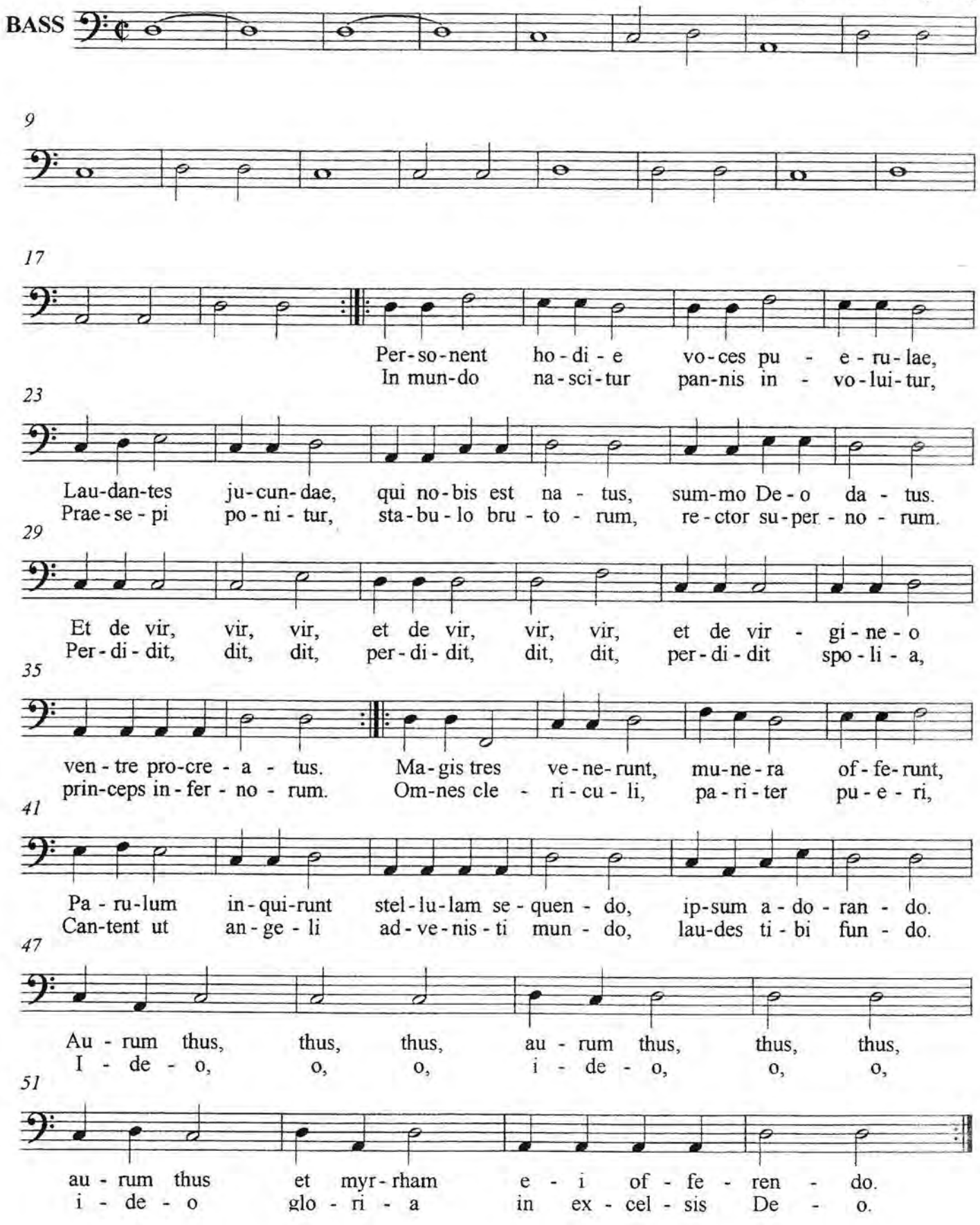
Personent Hodie

Piae Cantiones (1582)



Personent Hodie

Piae Cantiones (1582)

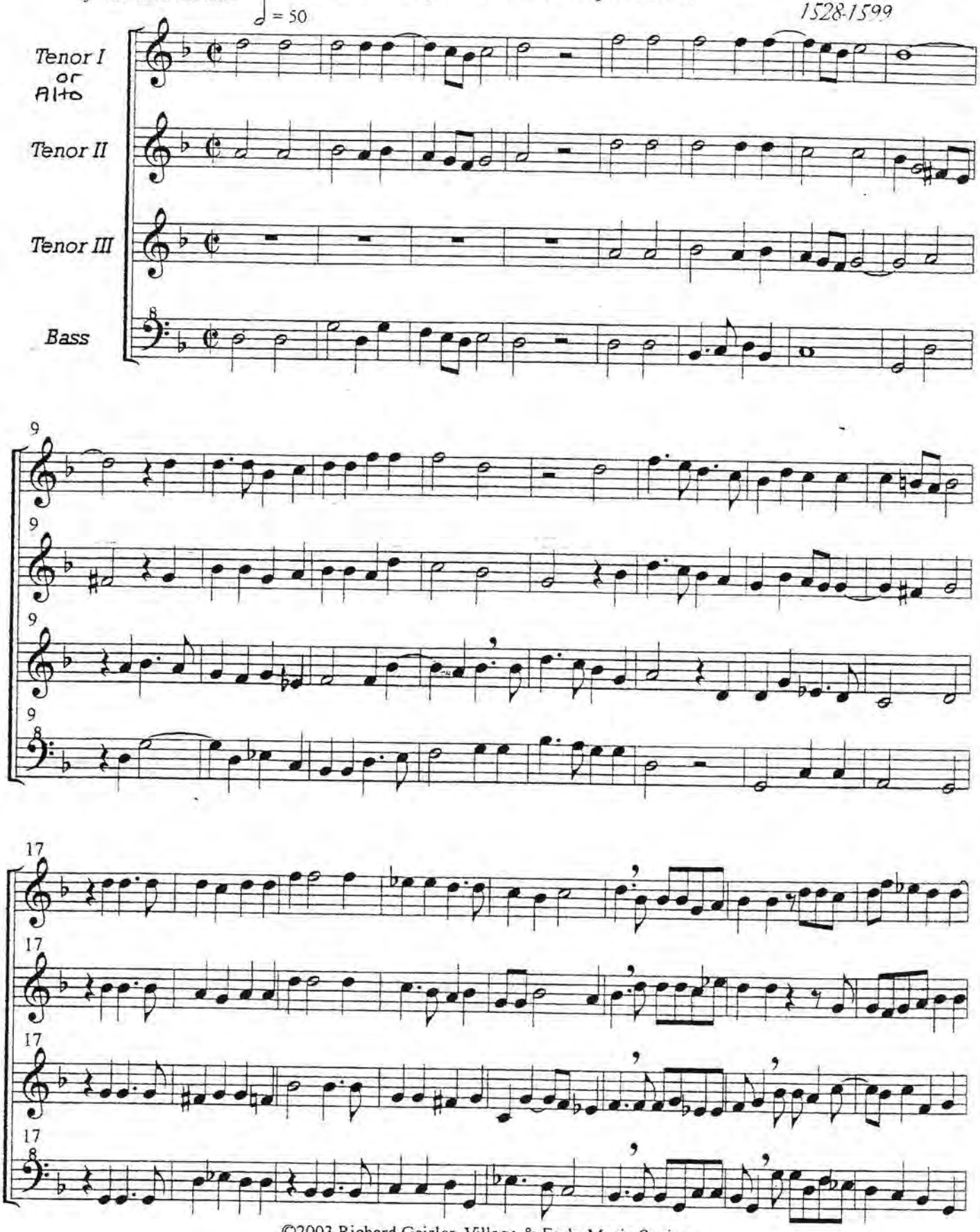


Ojos claros y serenos

Transcribed for recorders
by Richard Geisler

Canciones y Villanescas Espirituales

Francisco Guerrero
1528-1599



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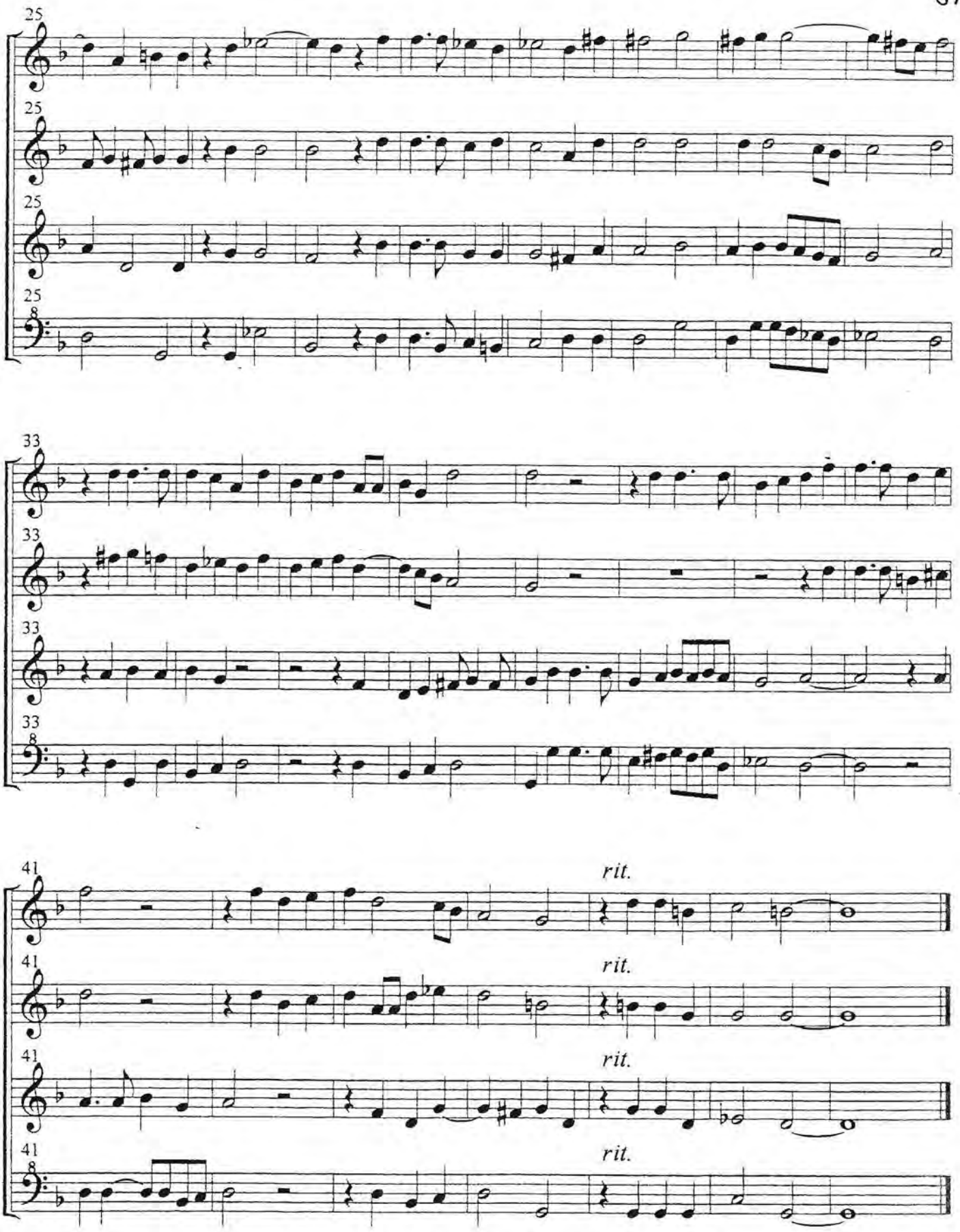
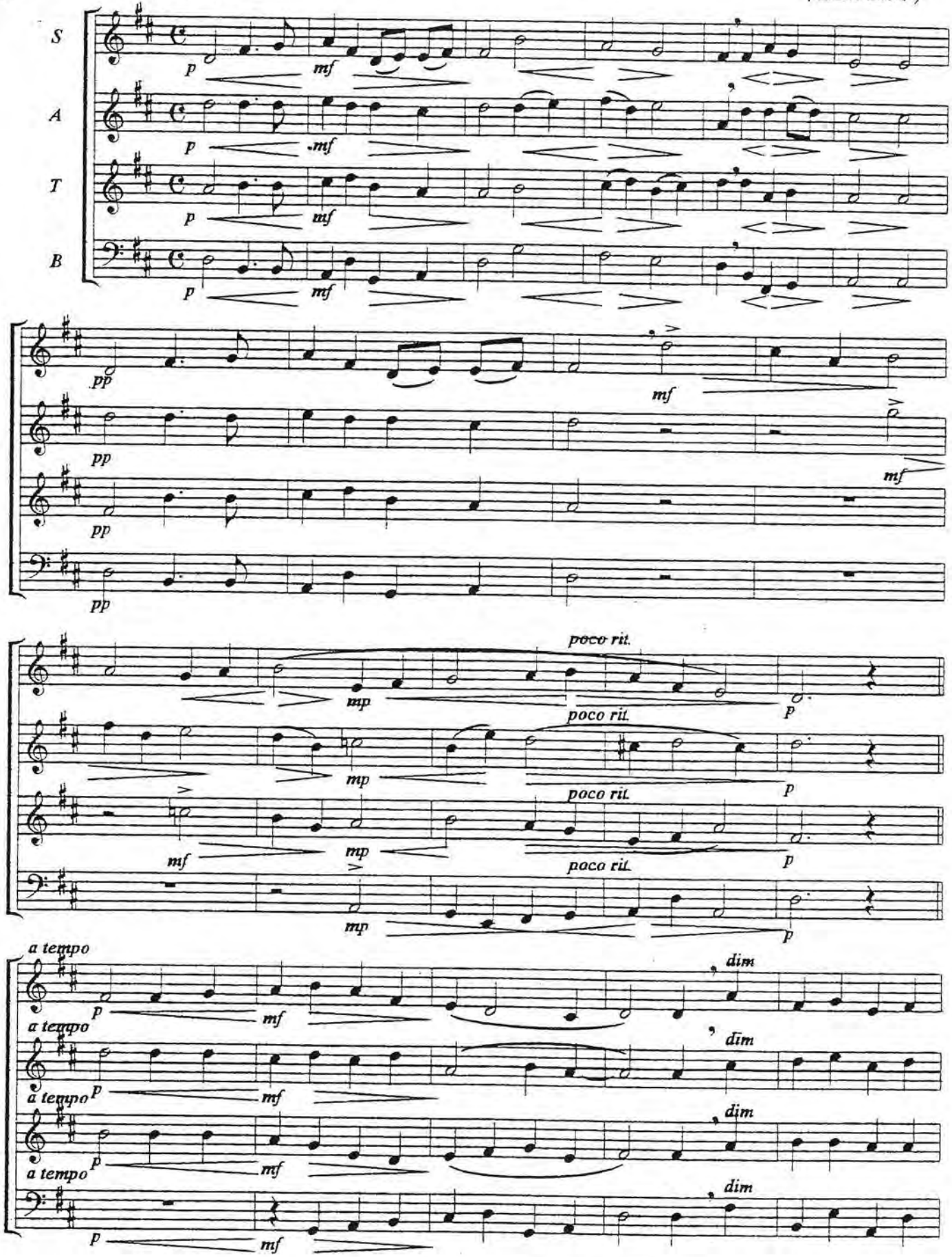

25
33
41
rit.

My Heart Doth Beg

Mon coeur se recommande a vous

Transcribed for recorders by Richard Geisler

Orlando di Lasso (1532-1594)



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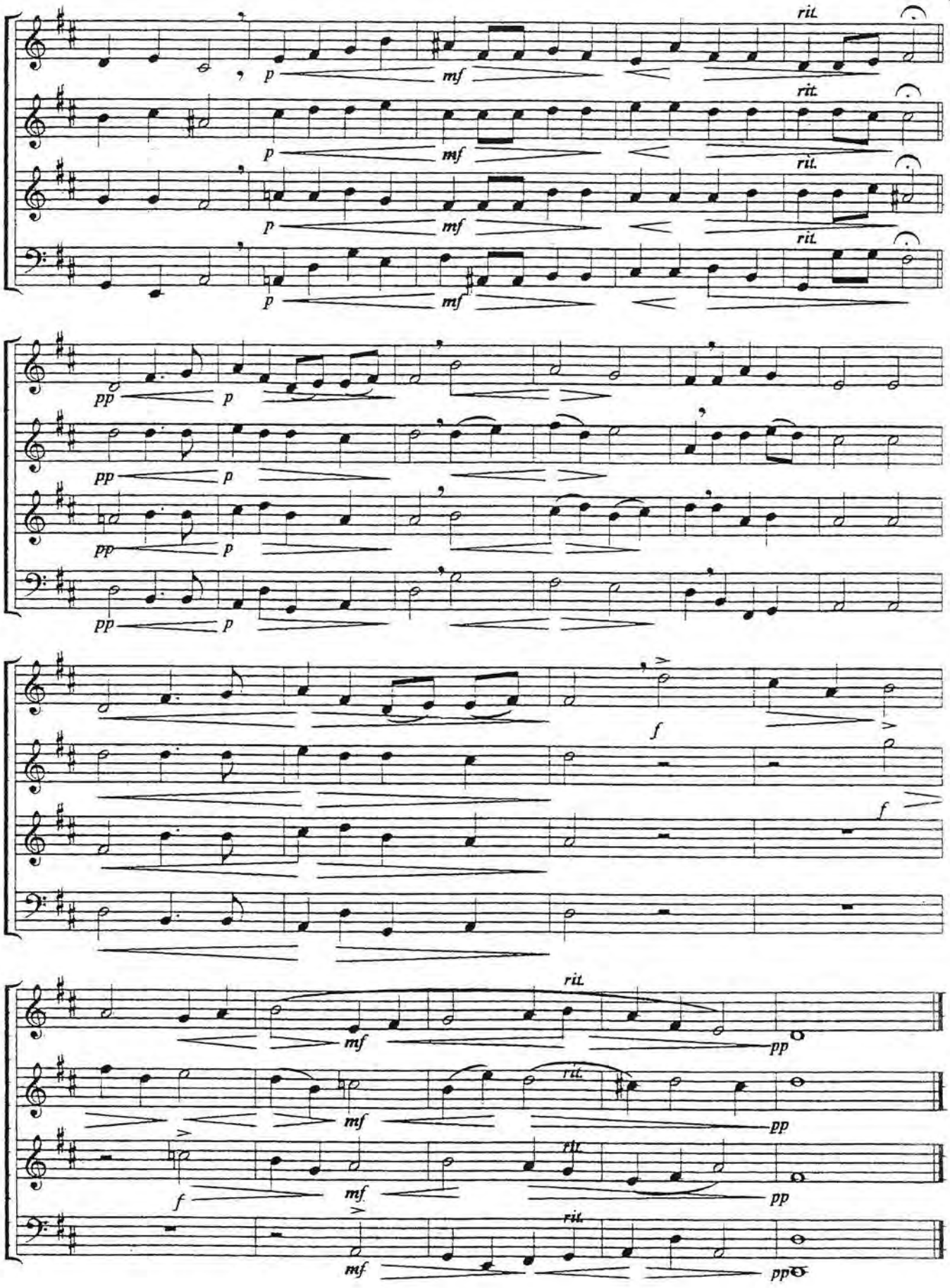
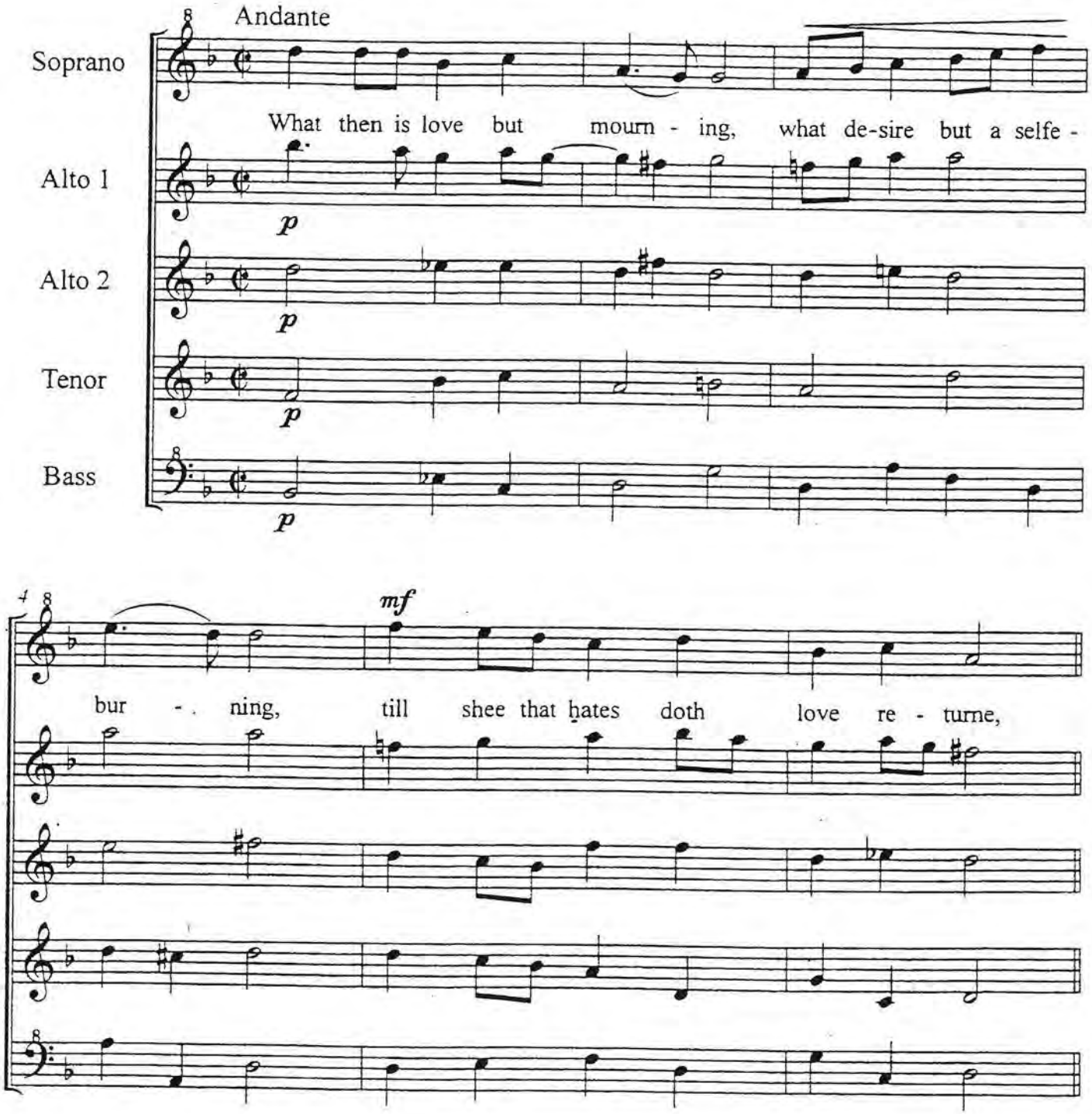

rit.
p
mf
pp
f

What Then Is Love But Mourning

Arranged for recorders
by Richard Geisler

Philip Rosseter
1575-1623



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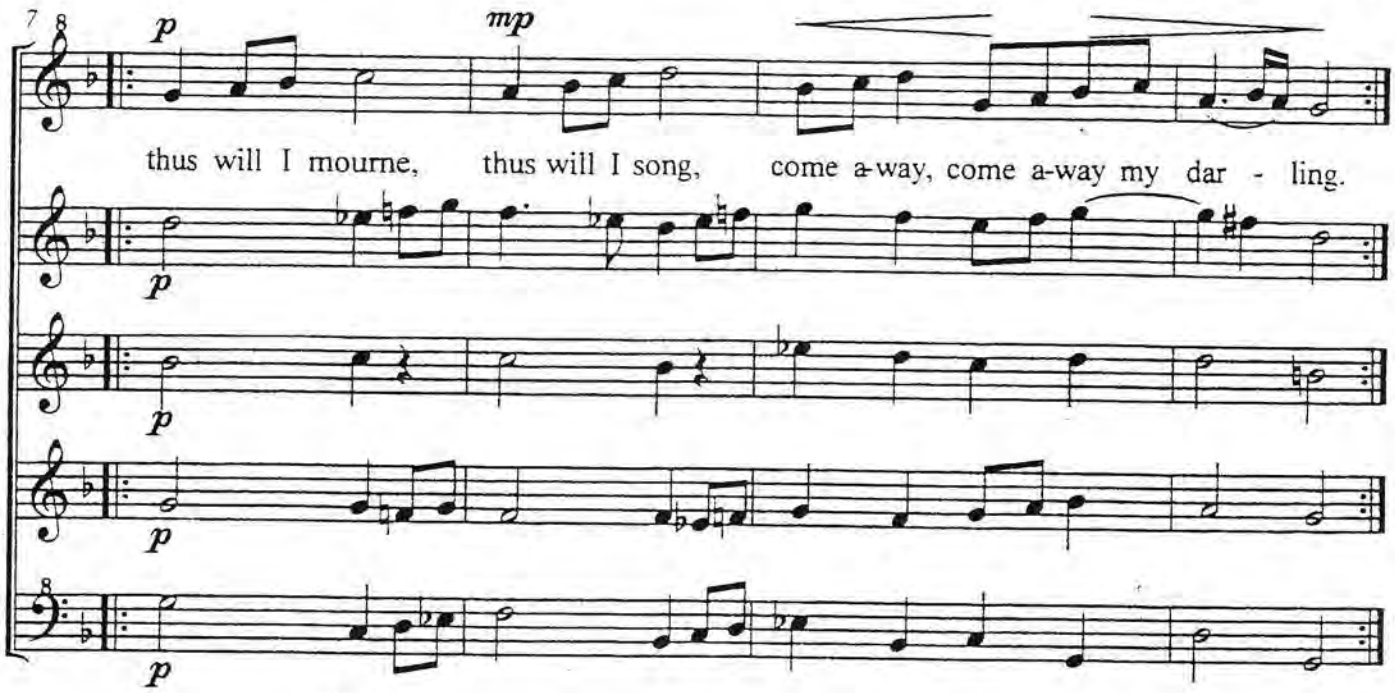


Beautie is but a blooming,
Youth in his glorie entombing;
Time hath a while which none can stay,
Then come away while thus I sing,
Come away, come away my darling.

Summer in winter fadeth,
Gloomie night heav'nly light shadeth,
Like to the morne are Venus flowers,
Such are heer houres, then will I sing
Come away, come away my darling

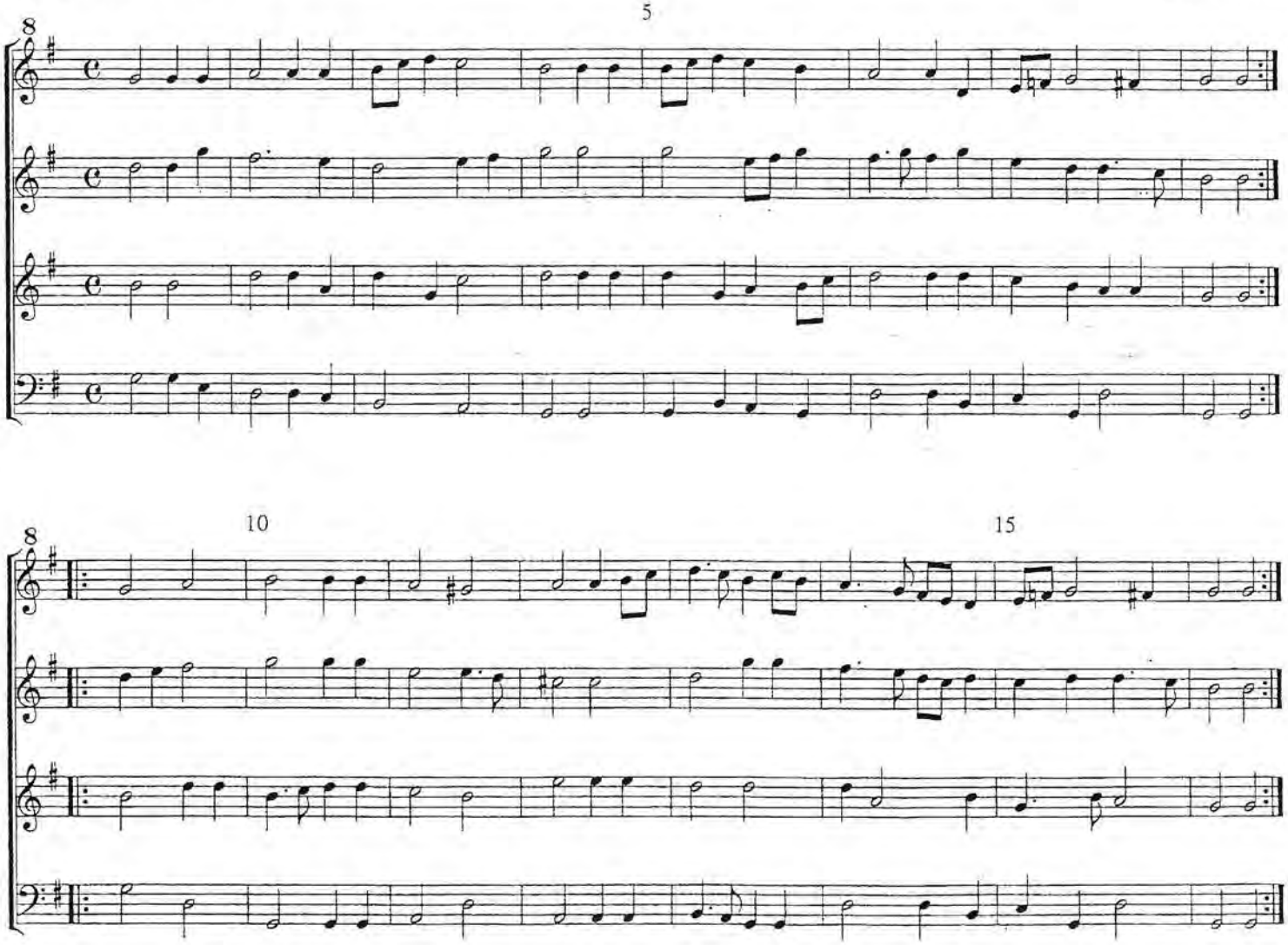
Thomas Campion

MOUNSIERS ALMAINE

From The First Book of Consort Lessons

Arranged by Frederic Palmer

Thomas Morley
(1557-1602)



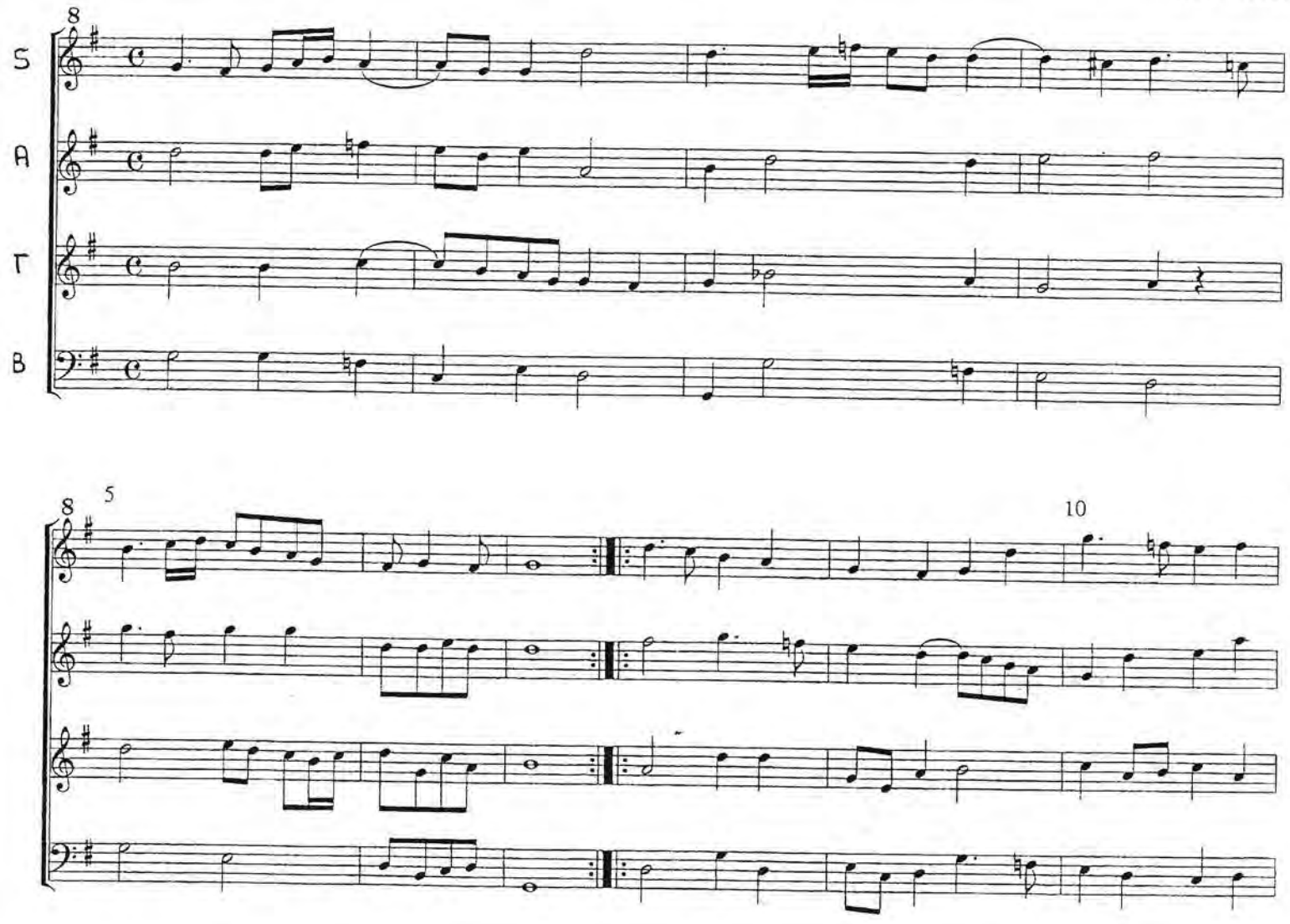
© 1989 by Frederic Palmer

PHILLIPS PAVIN

From The First Book of Consort Lessons

Arrnaged by Frederic Palmer

Thomas Morley
(1557-1602)



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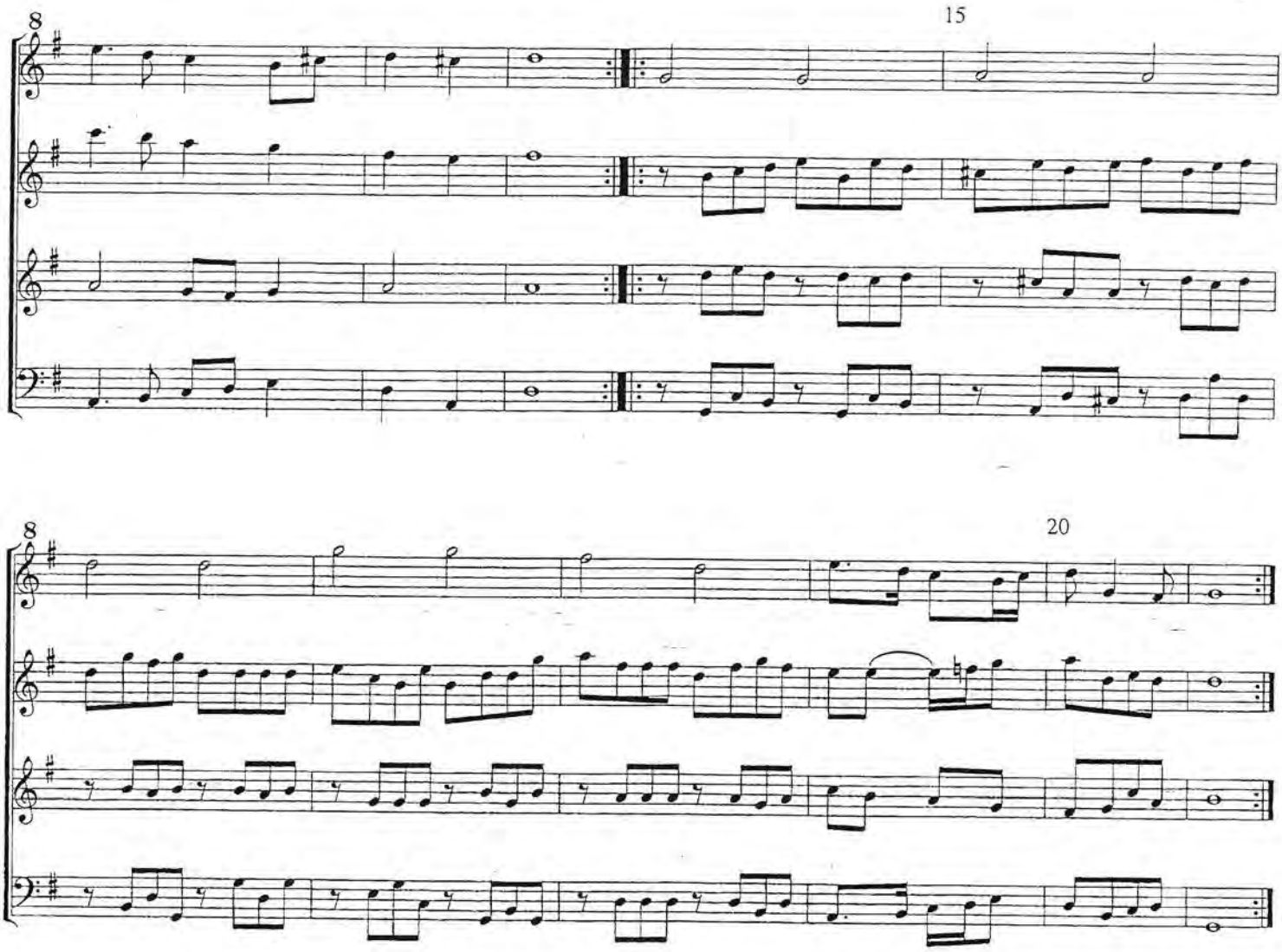
8
15
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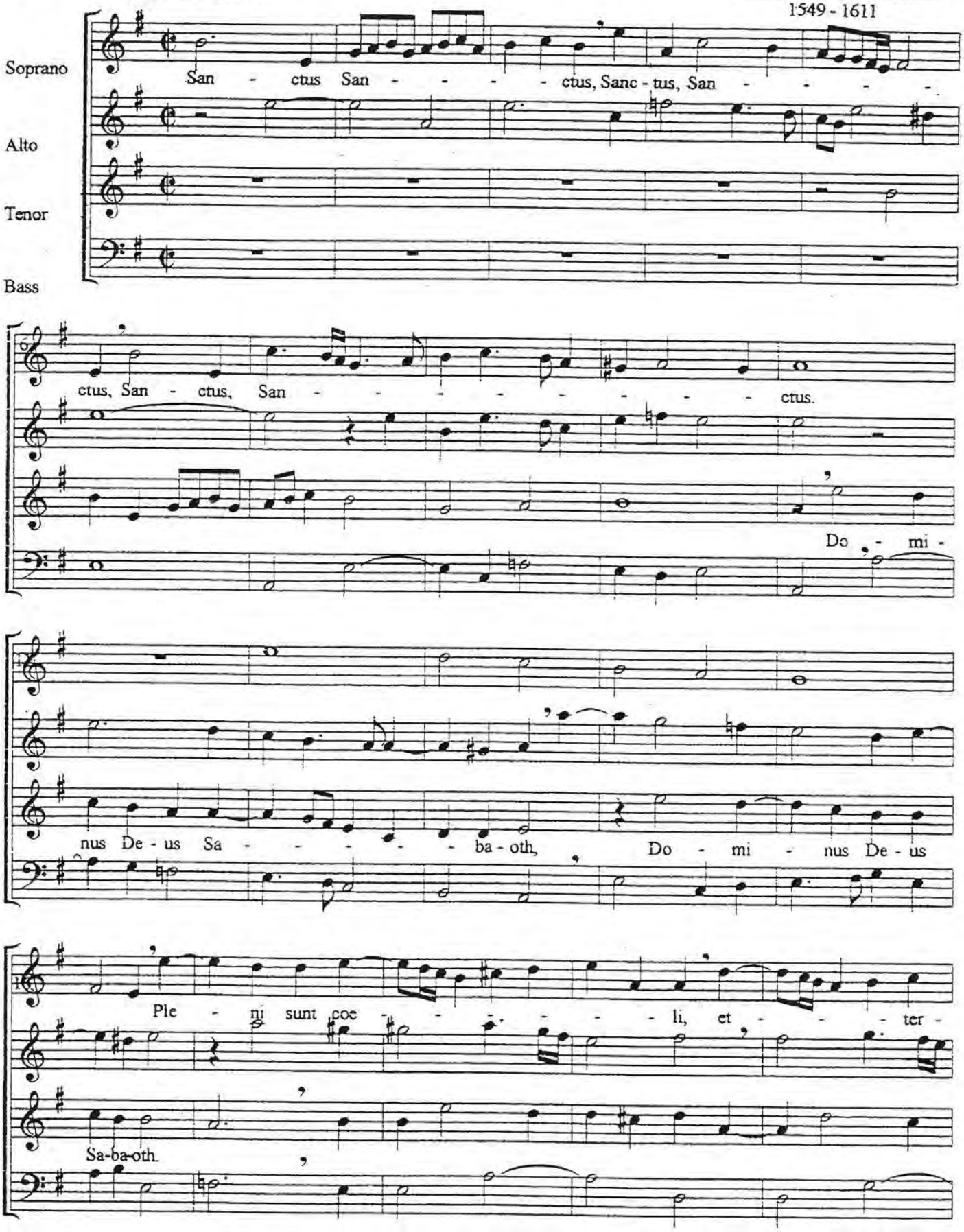
20

SANCTUS

Transcribed for Recorders
by Richard Geisler

Tomas Luis de Victoria
1549 - 1611



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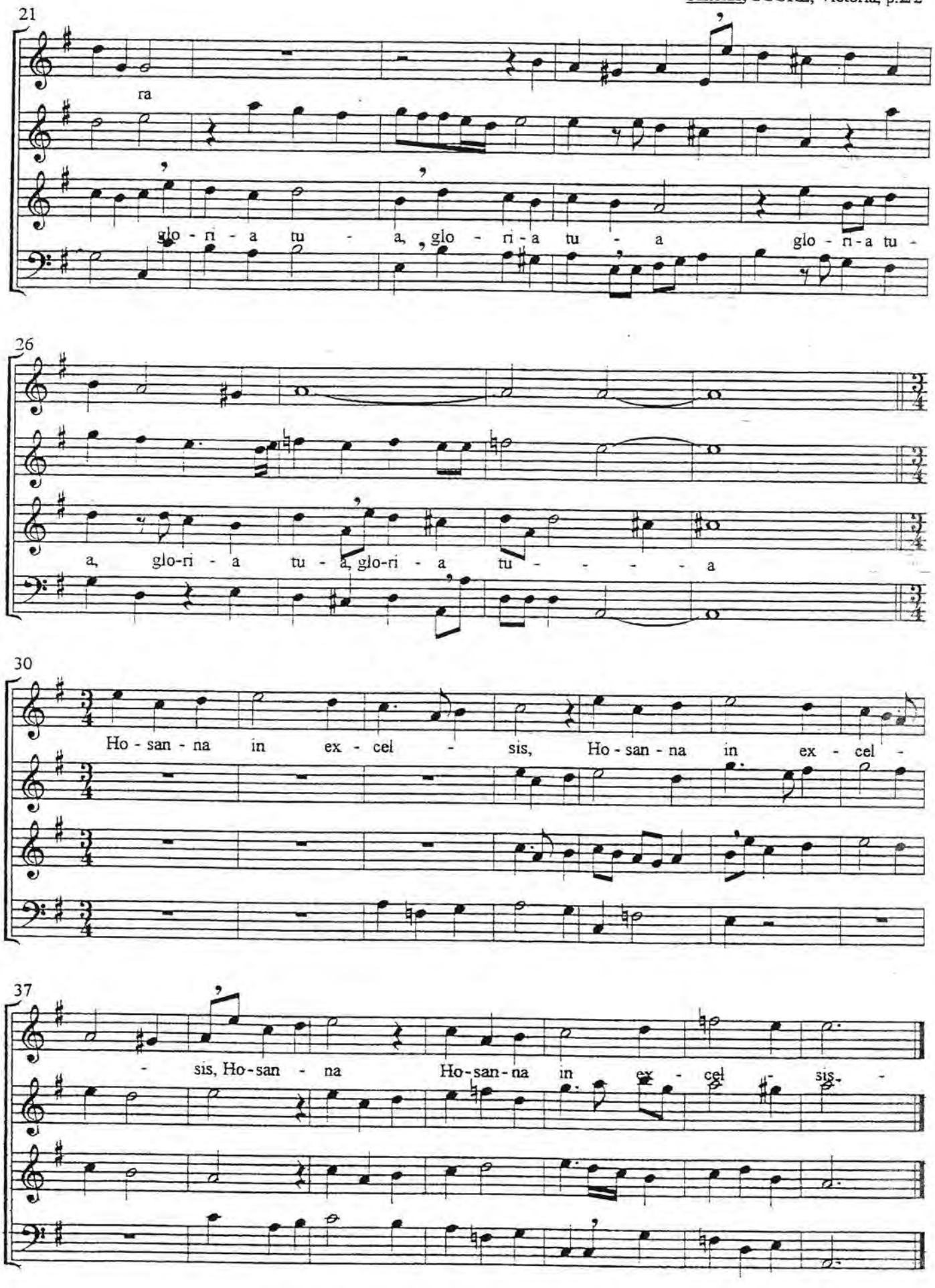
21
ra
glo - ri - a tu - a, glo - ri - a tu - a glo - ri - a tu -
26
a, glo-ri - a tu - a, glo-ri - a tu - - - - - a
30
Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel -
37
- sis, Ho - san - na Ho - san - na in ex - cel - sis -

O Wanton Time

(O Temps Divers)

Transcribed for recorders by Richard Geisler

Orlando di Lasso (1592-1594)

♩ = 72 or slower

SOPRANO

ALTO

TENOR

BASS

sempre legato

O wan-ton time. O time that robs, robsme of be - hold - ing Her whom my troth, her whom my troth pro tects by con- stant vi - gi- lance: I long for you. I long for you! In spite of my stead - fast - ness,

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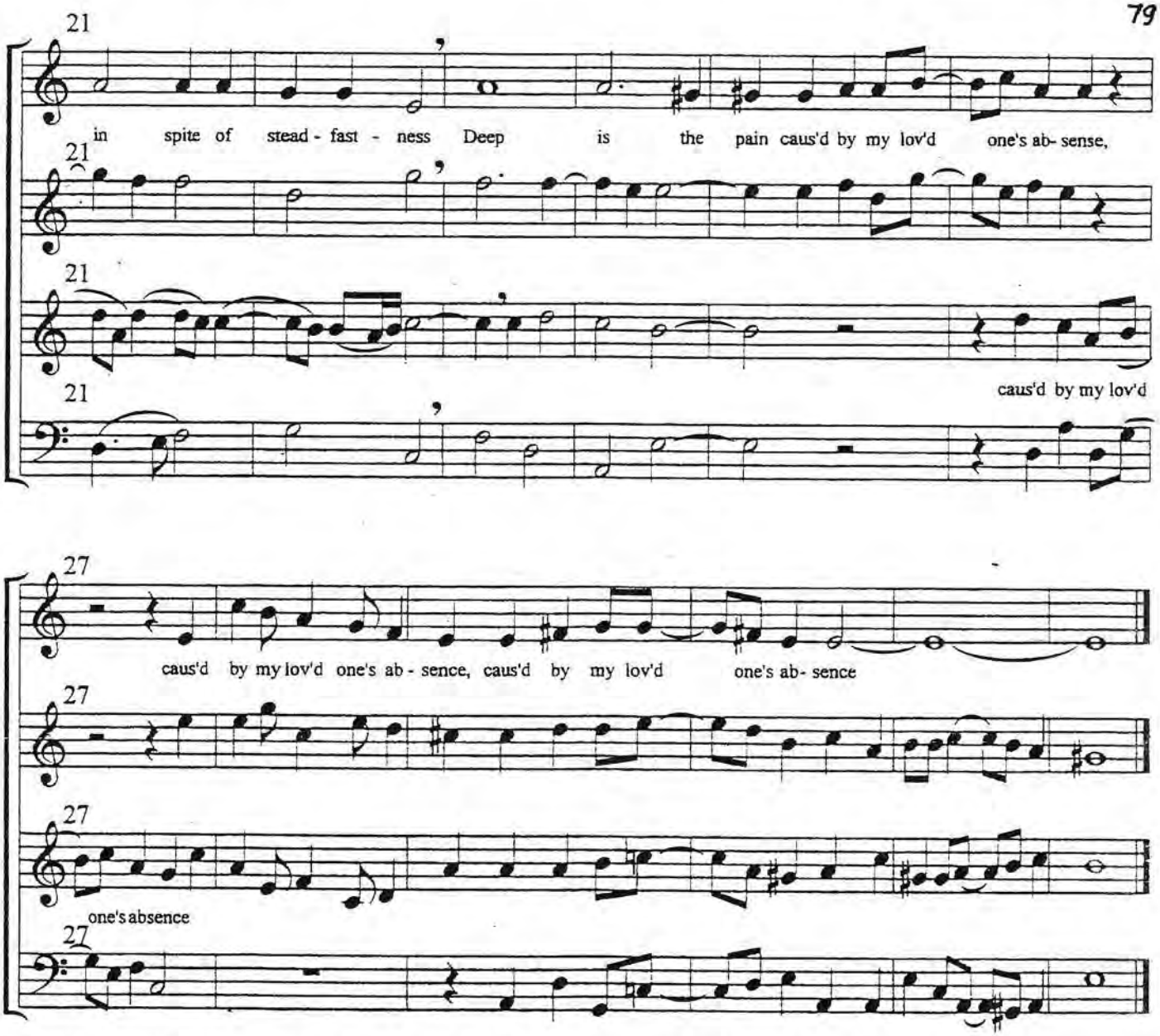


Oh time, oh do take time to play this melancholy madrigal. Do not hurry through it. Play the musical phrases as long legato sighs of longing. The song's sadness has much beauty.

O wanton time, O time that robs me of beholding
O temps divers, O temps diverse qui me defend devoir
Her whom my troth protects by constant vigilance:
Celle ou ma foi rend sa ferme defense:

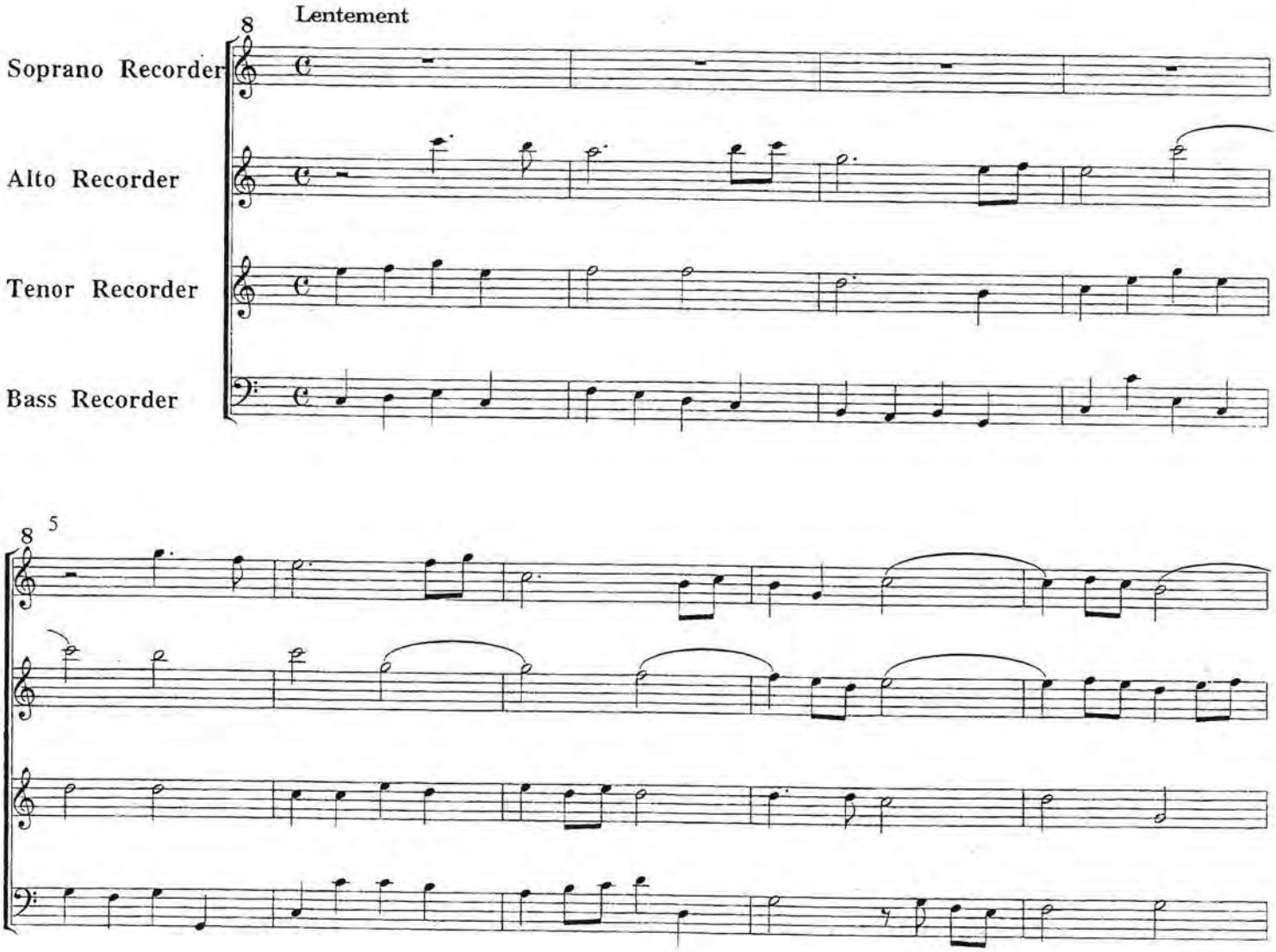
I long for you, I long for you! In spite of my steadfastness
Je meurs par foi, je meurs par foi! Car malgre mon vouloir,
Deep is the pain caused by my loved one's absence.
Il n'est ennui que d'amoureuse absence.

Reflexion

From the VIéme Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)



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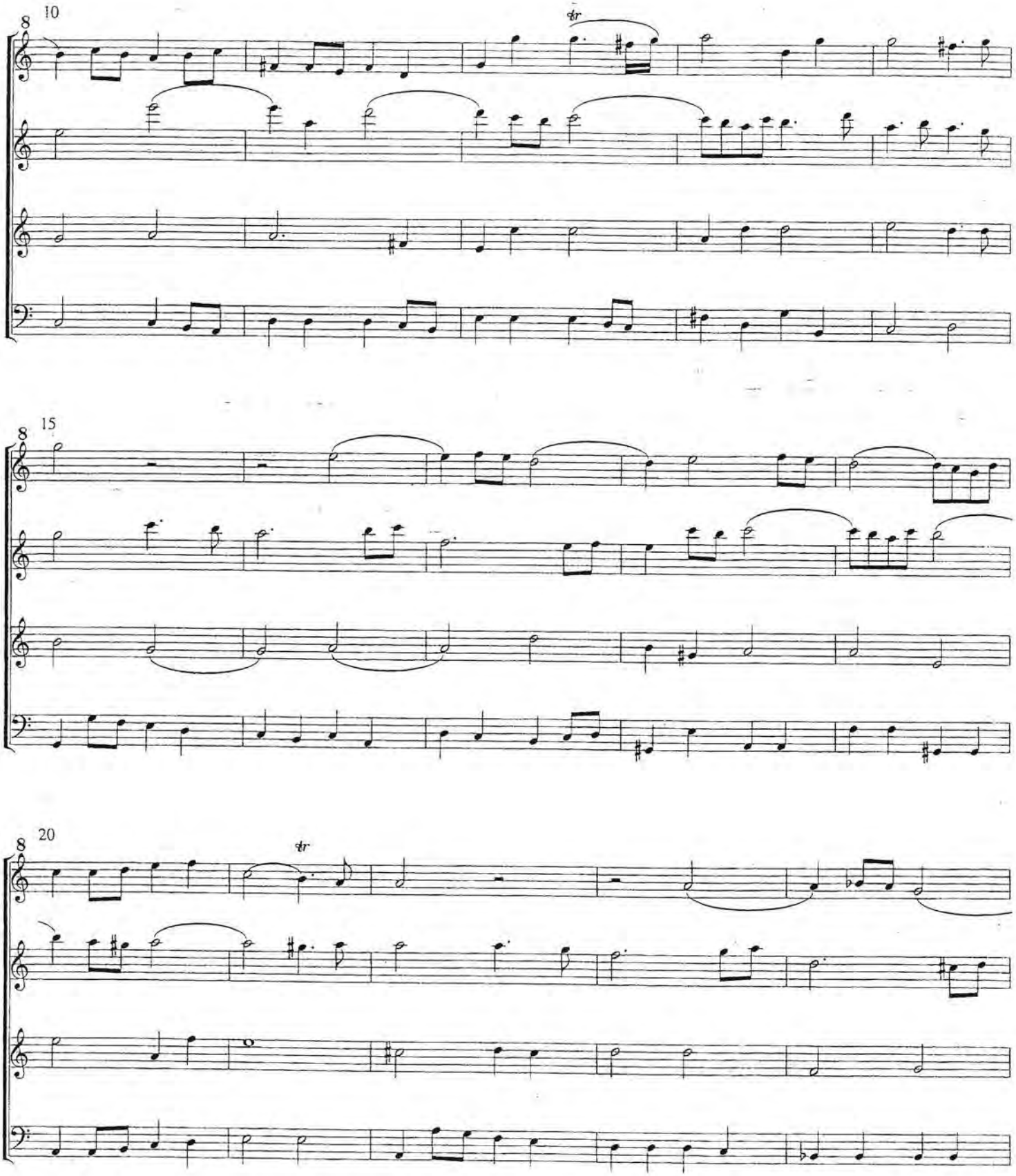
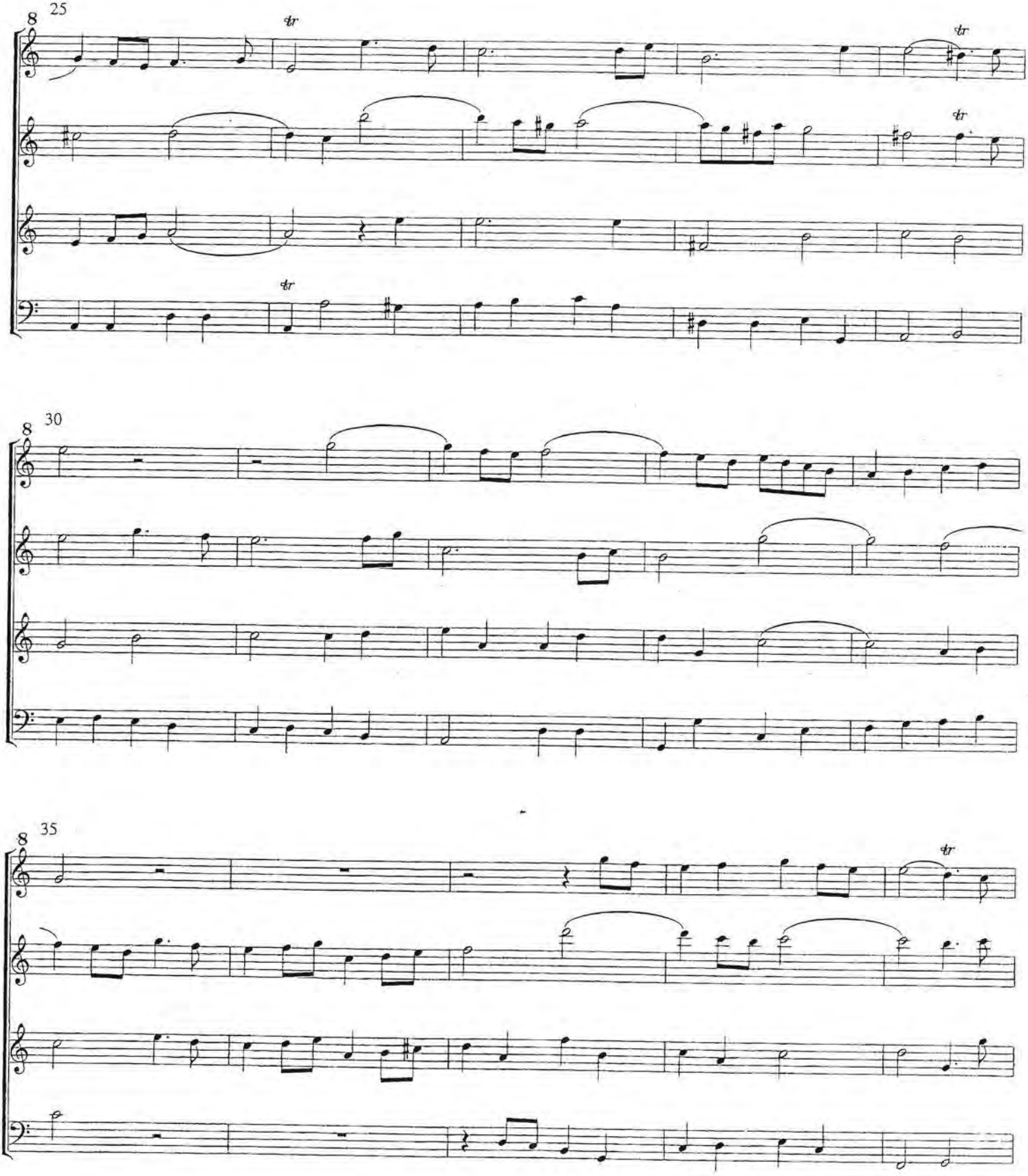

8
10
tr
8
15
8
20
tr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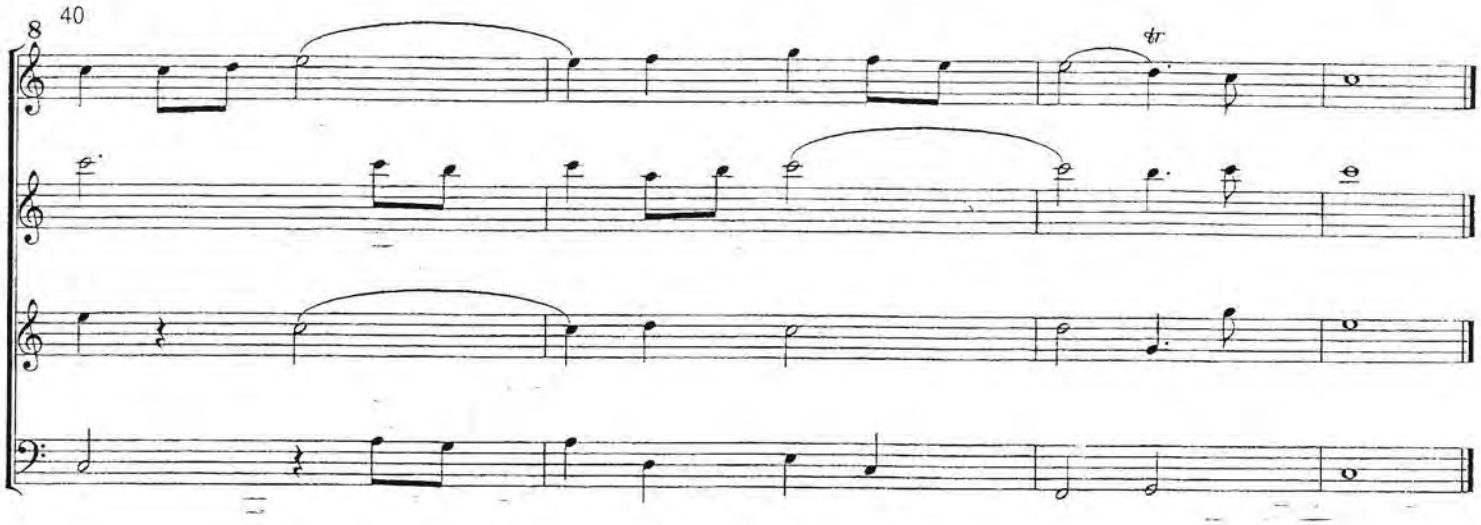
tr
tr
tr
tr
30
35
tr


40
8
tr

SOPRANO RECORDER

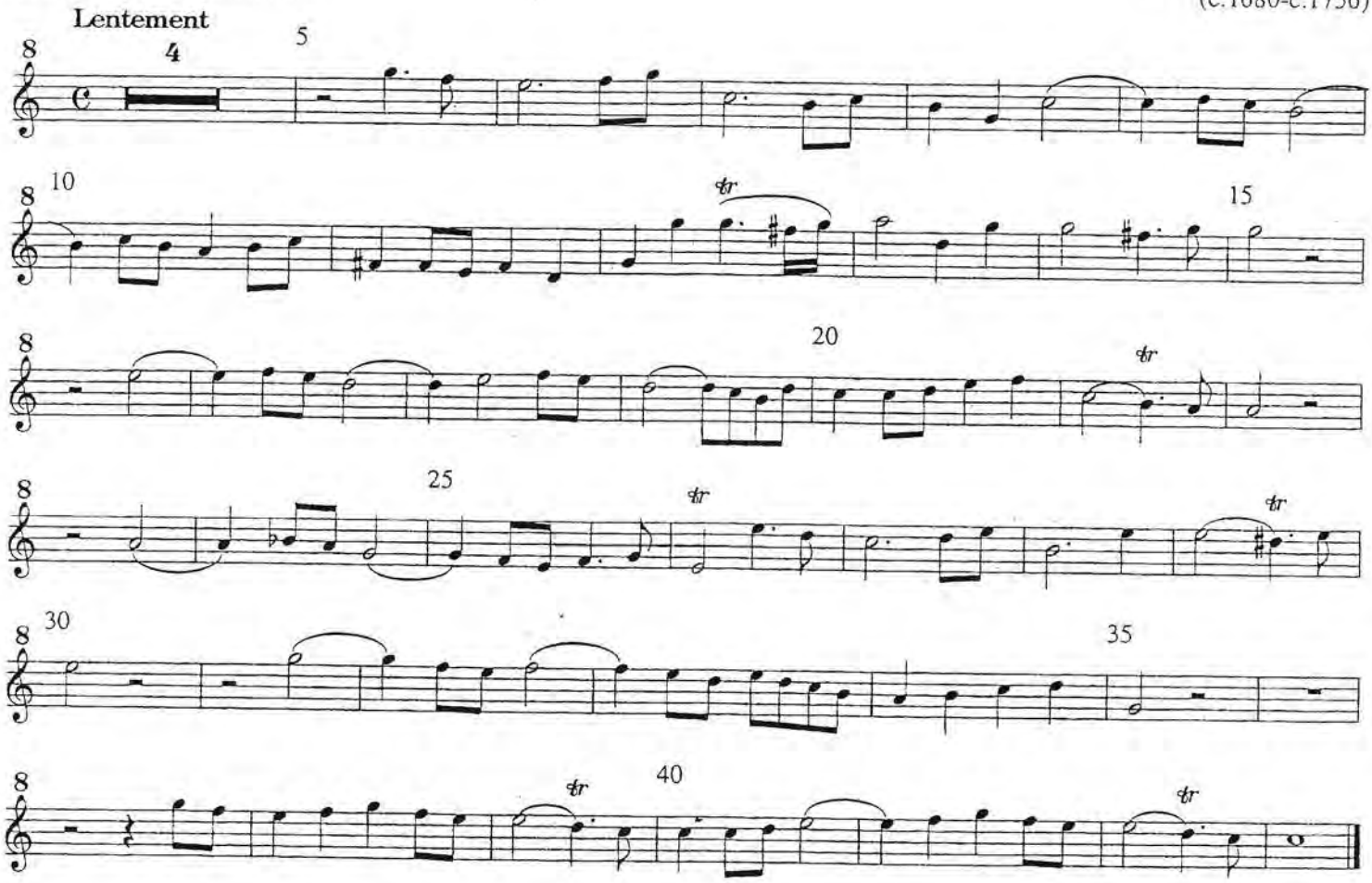
84

Reflexion

From the VIéme Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)



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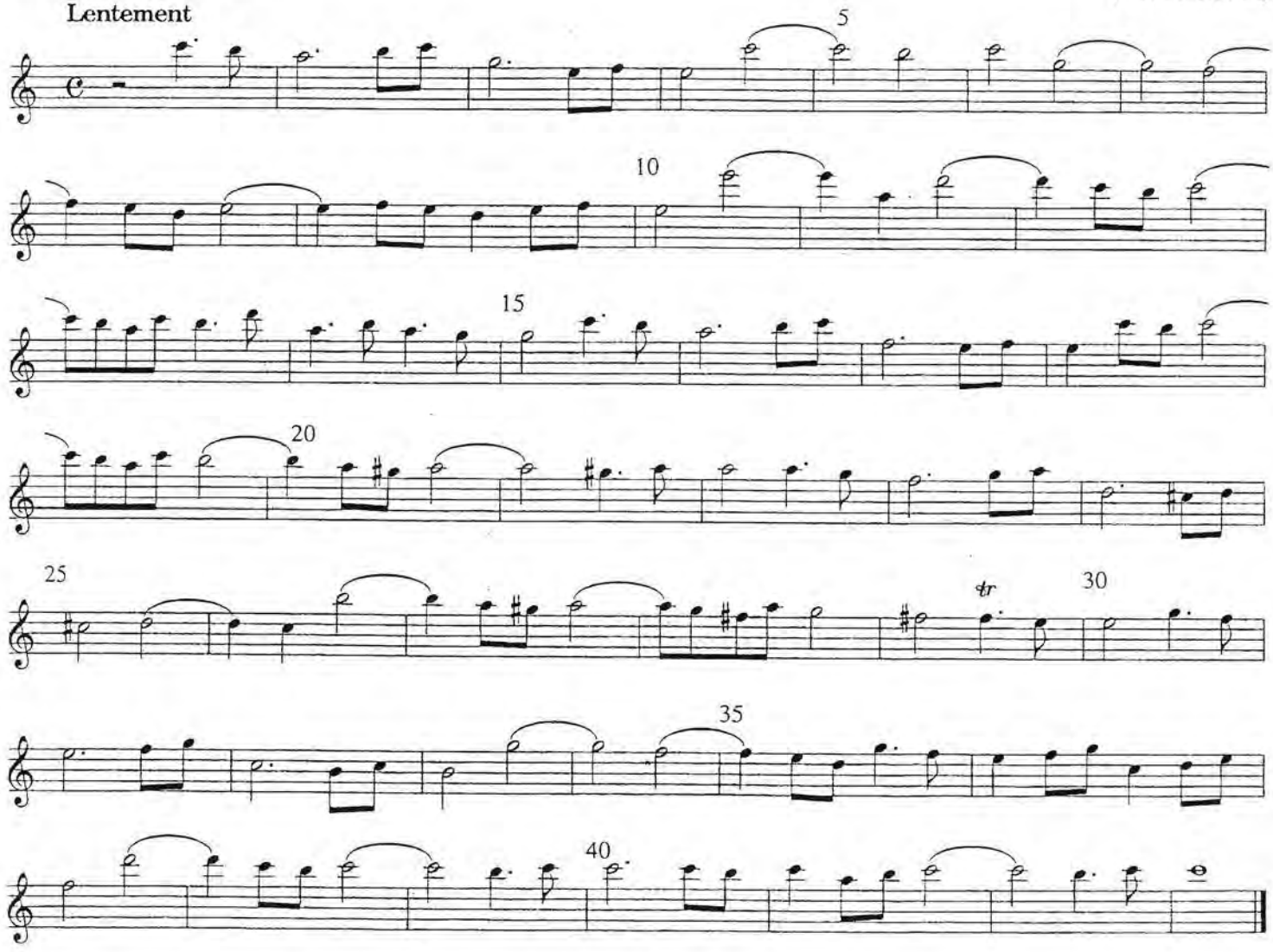
Reflexion

From the VIéme Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement



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Reflexion

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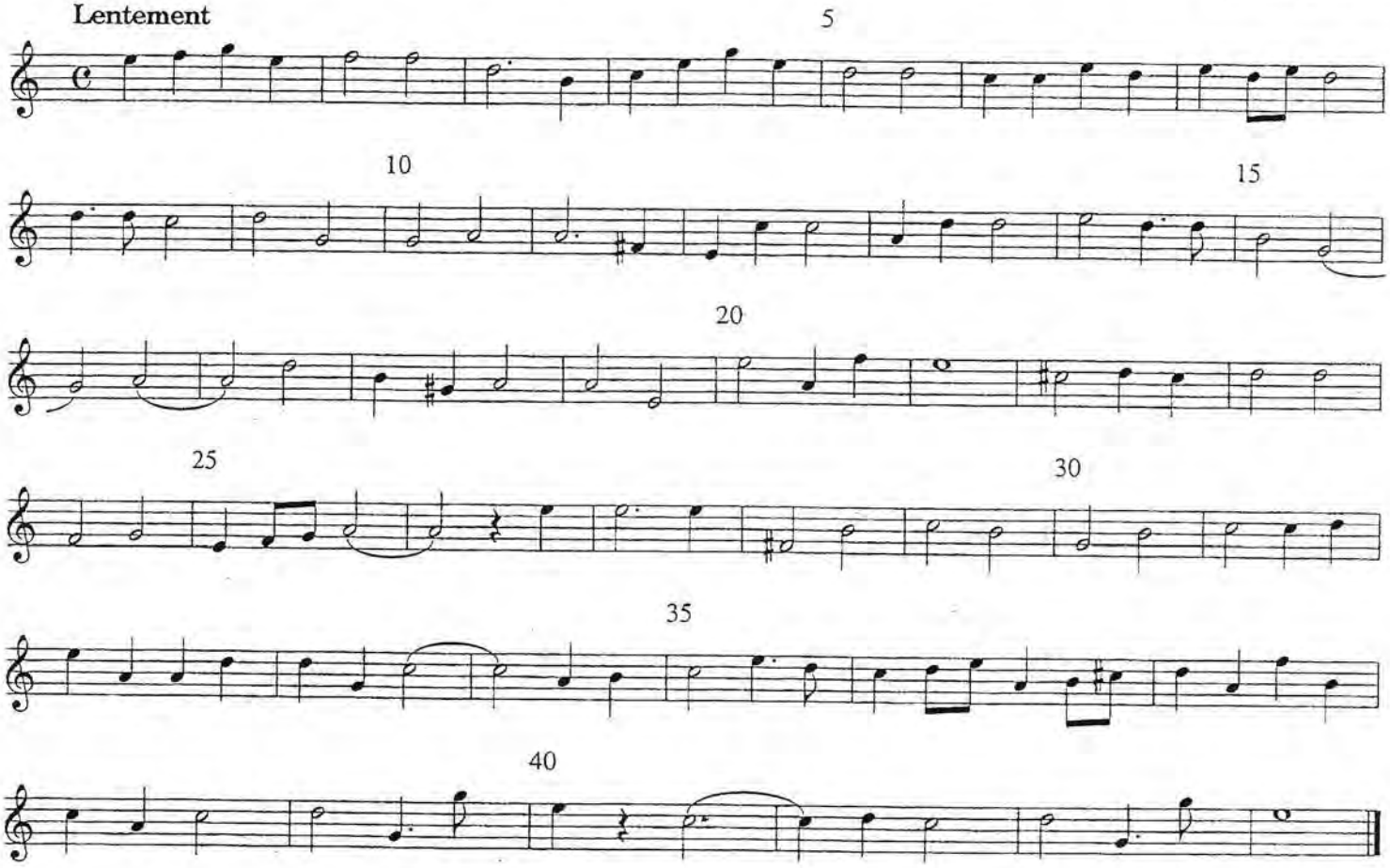
Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement



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Reflexion

From the VIéme Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

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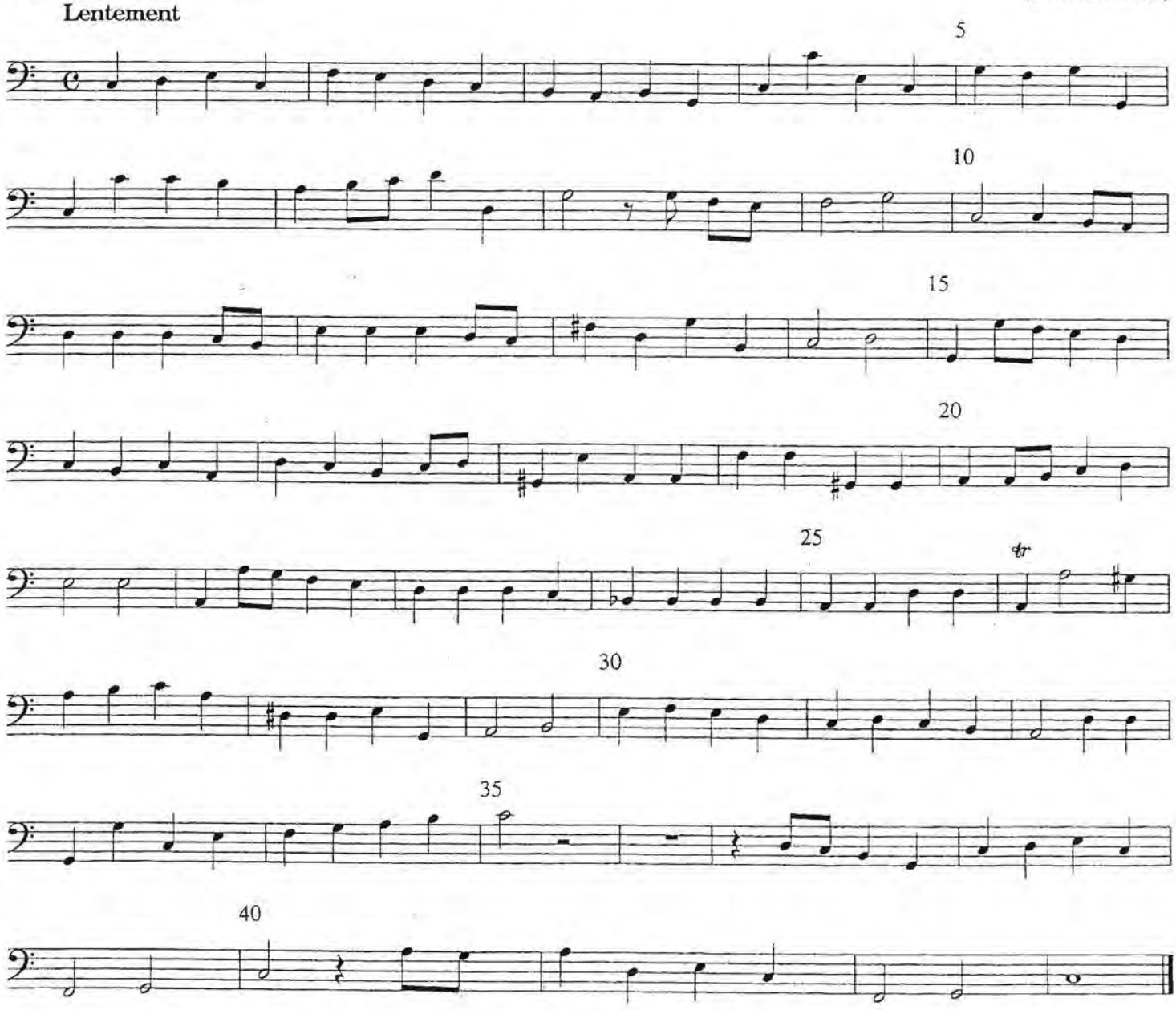

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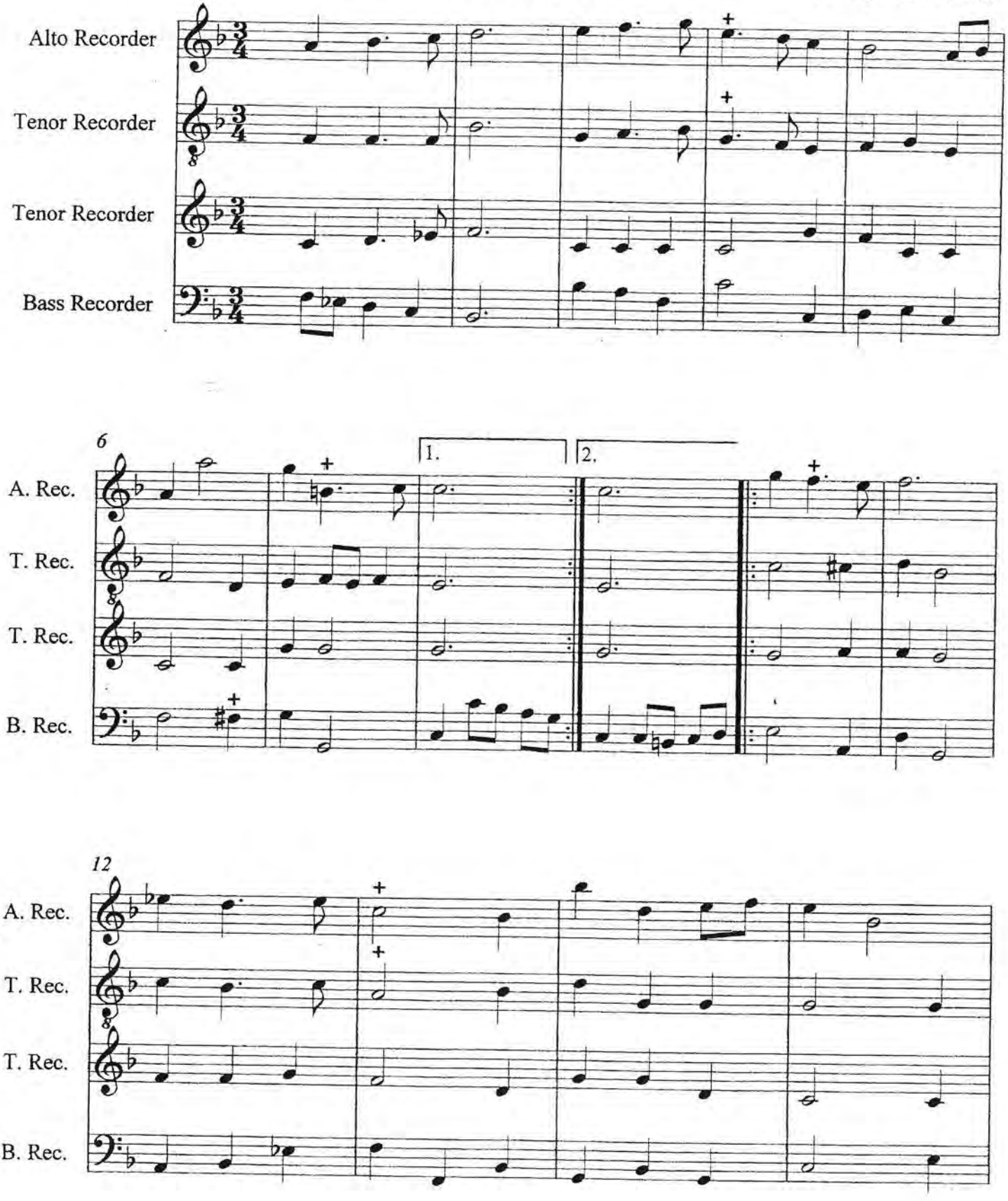
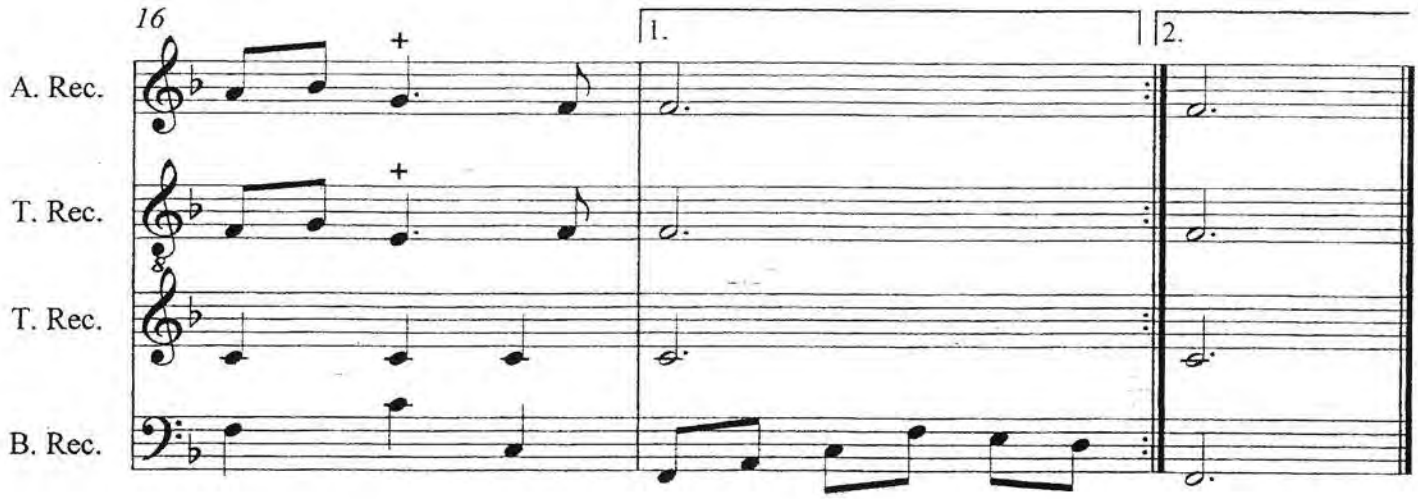
3. Sarabande
from Overture in F Major

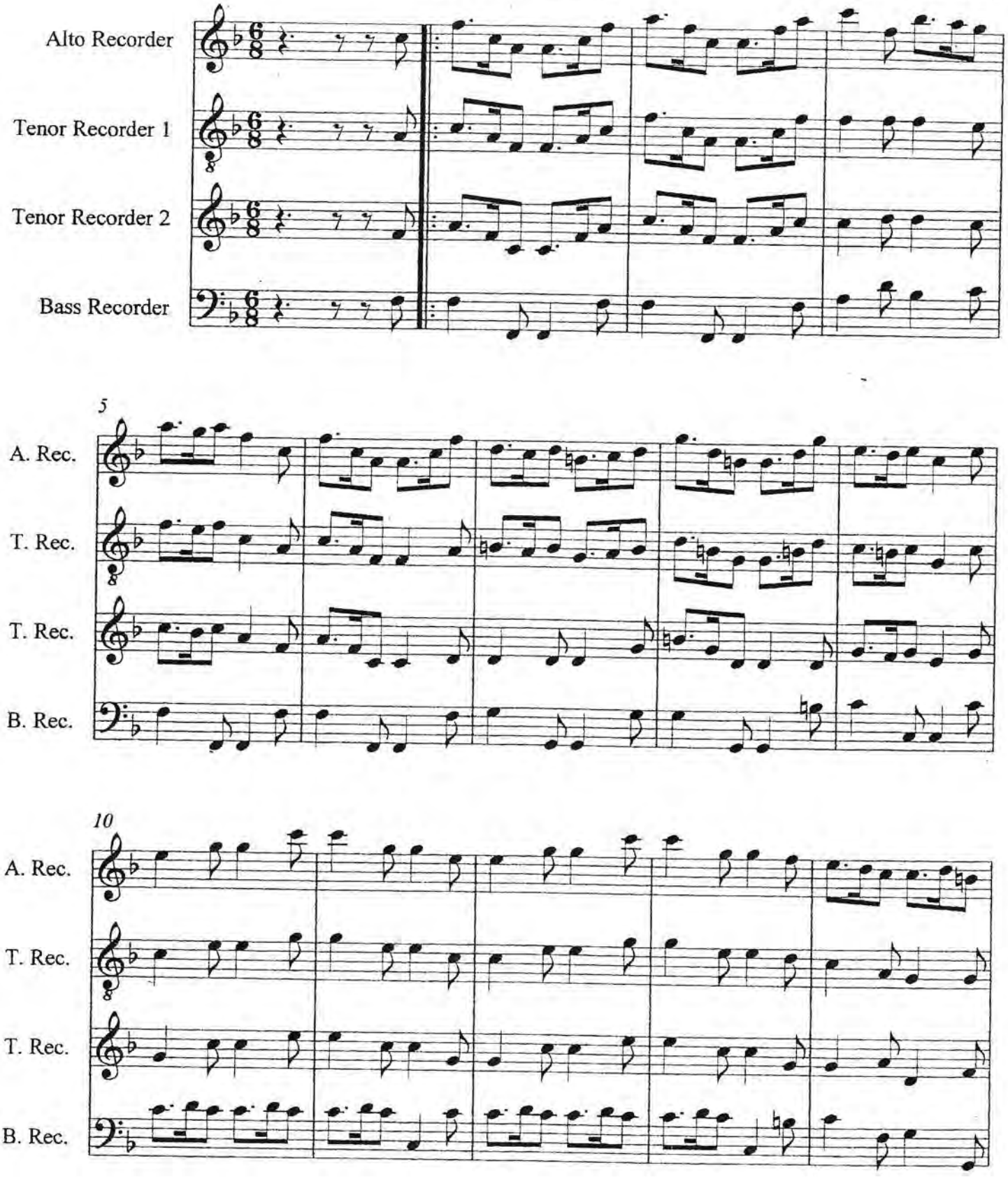
By Georg Philip Telemann
Arr. by Frances Feldon

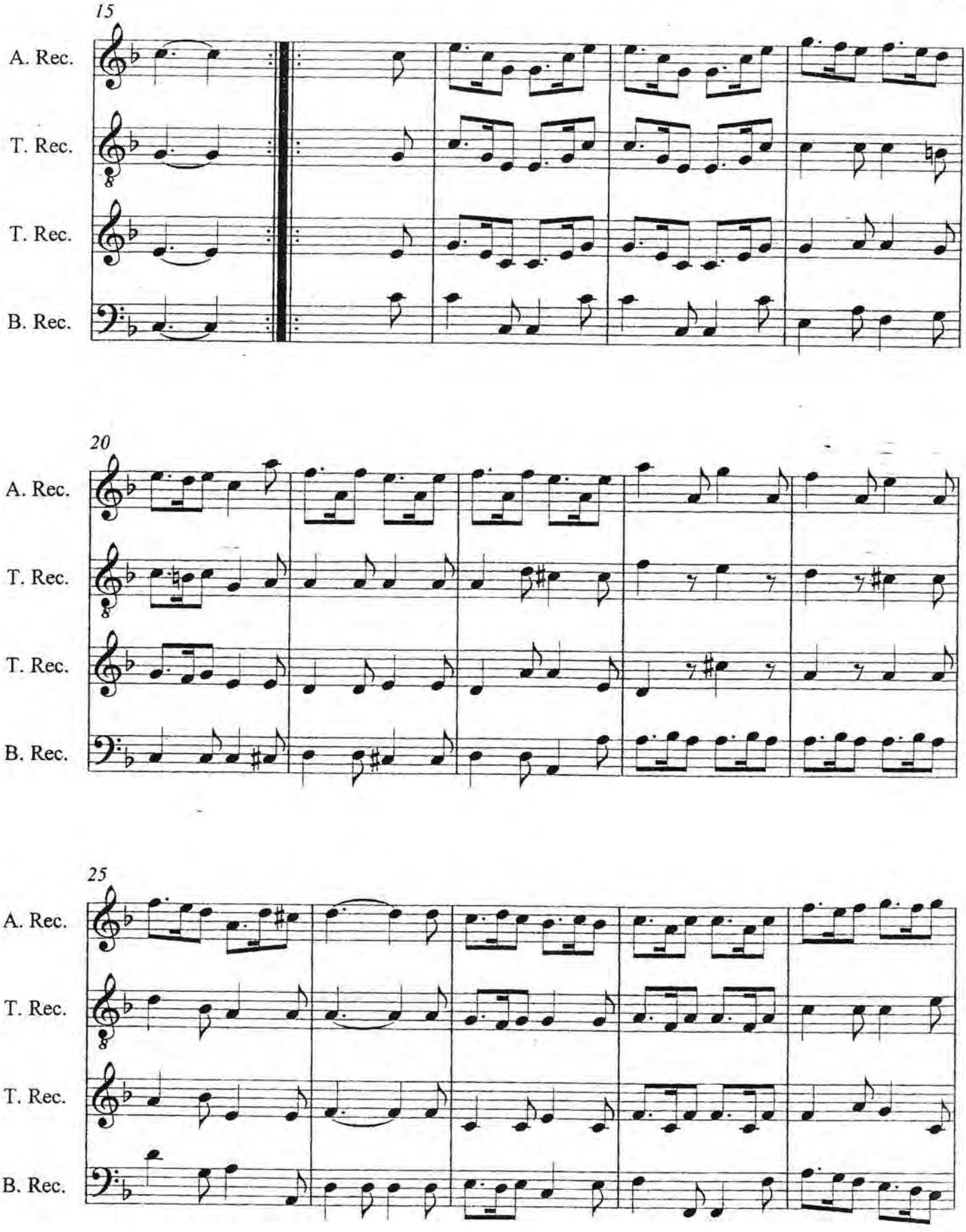


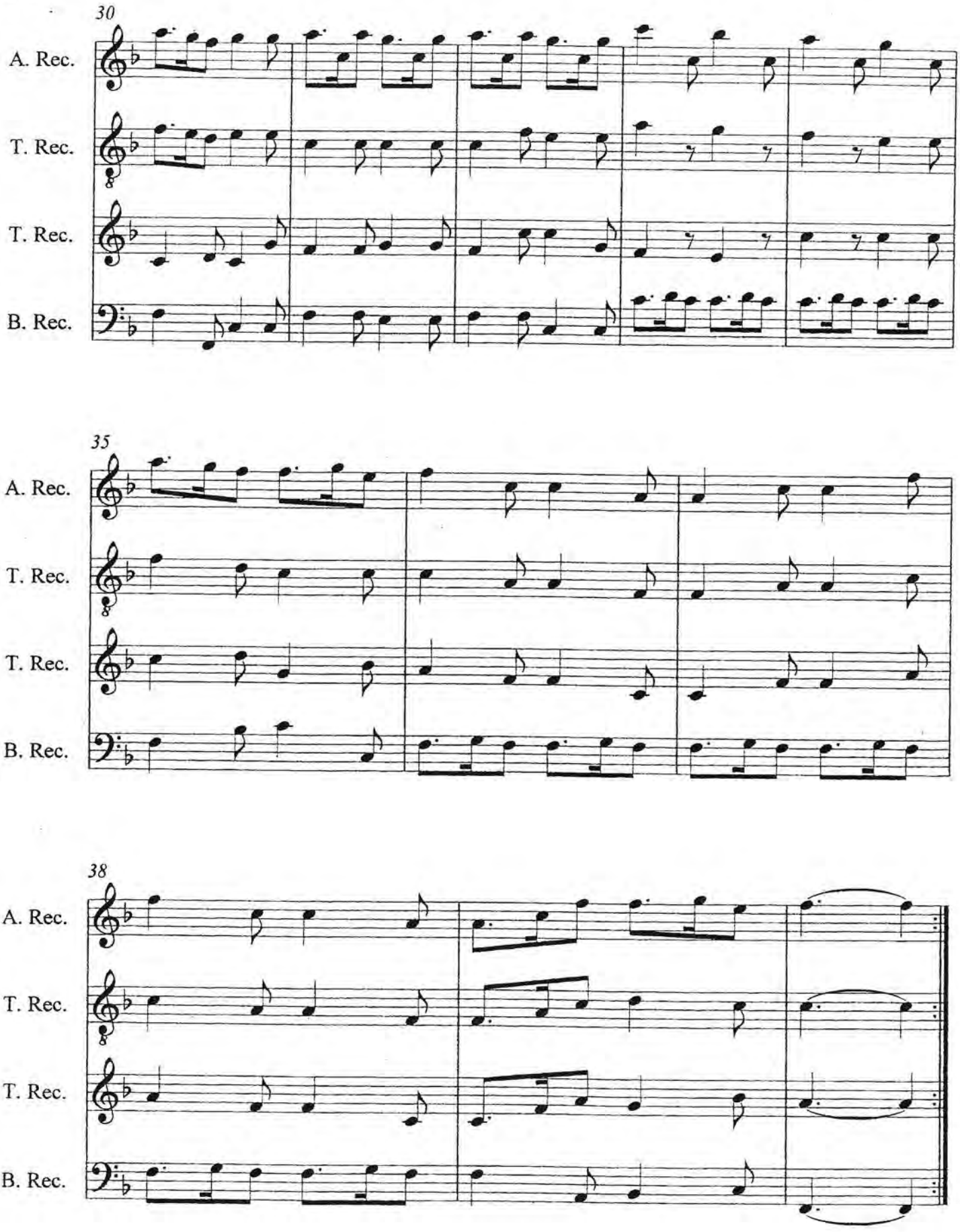

16
A. Rec.
T. Rec.
T. Rec.
B. Rec.
1.
2.

7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



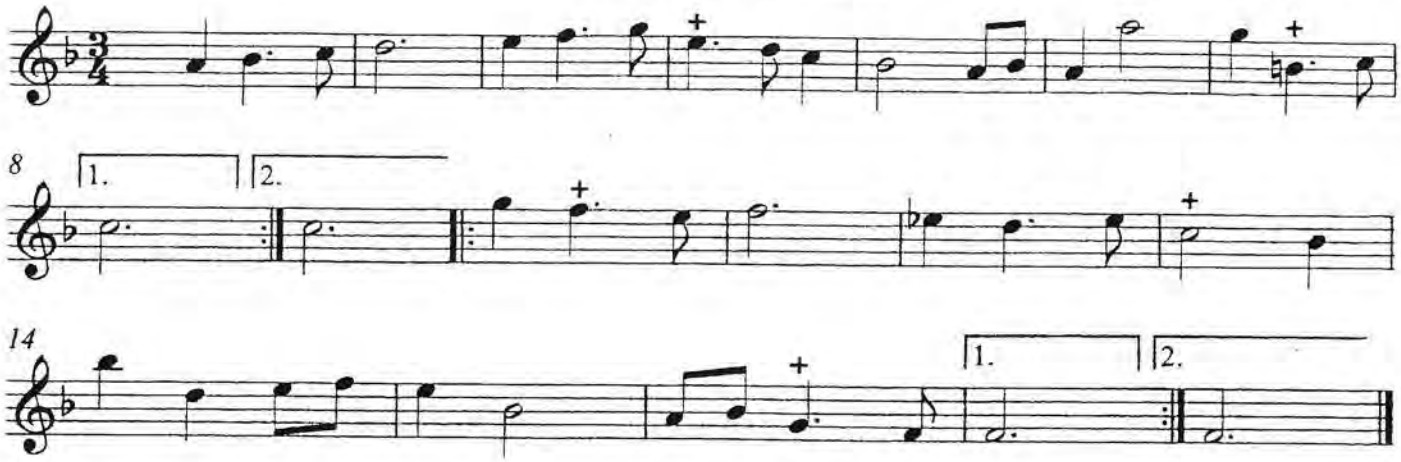

15
A. Rec.
T. Rec.
T. Rec.
B. Rec.
20
A. Rec.
T. Rec.
T. Rec.
B. Rec.
25
A. Rec.
T. Rec.
T. Rec.
B. Rec.


30
A. Rec.
T. Rec.
T. Rec.
B. Rec.
35
A. Rec.
T. Rec.
T. Rec.
B. Rec.
38
A. Rec.
T. Rec.
T. Rec.
B. Rec.

Alto Recorder

3. Sarabande
from Overture in F Major

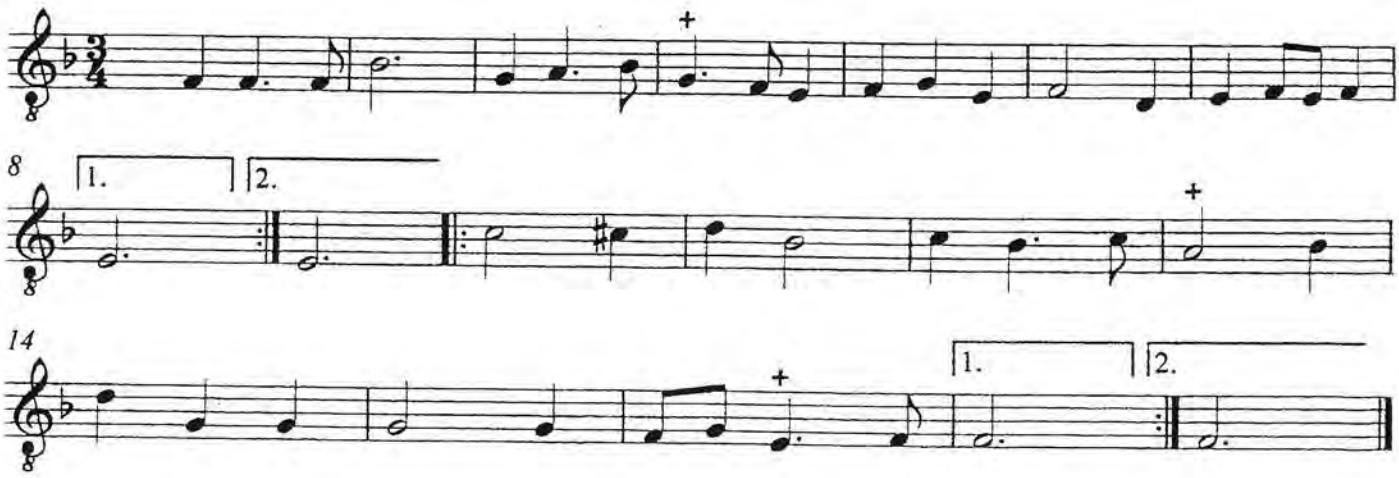
By Georg Philip Telemann
Arr. by Frances Feldon



Tenor Recorder 1

3. Sarabande
from Overture in F Major

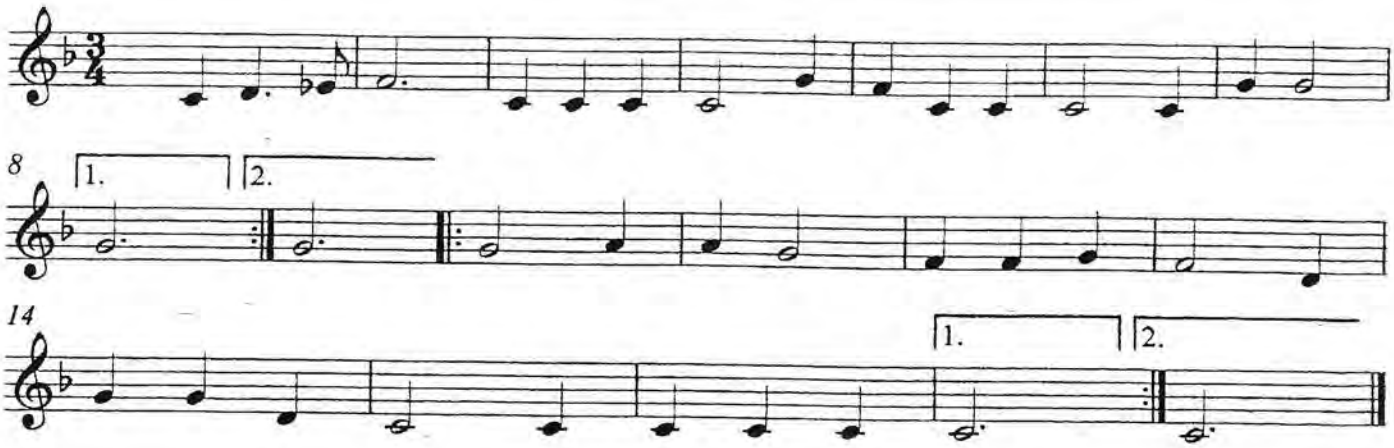
By Georg Philip Telemann
Arr. by Frances Feldon



Tenor Recorder 2

3. Sarabande
from Overture in F Major

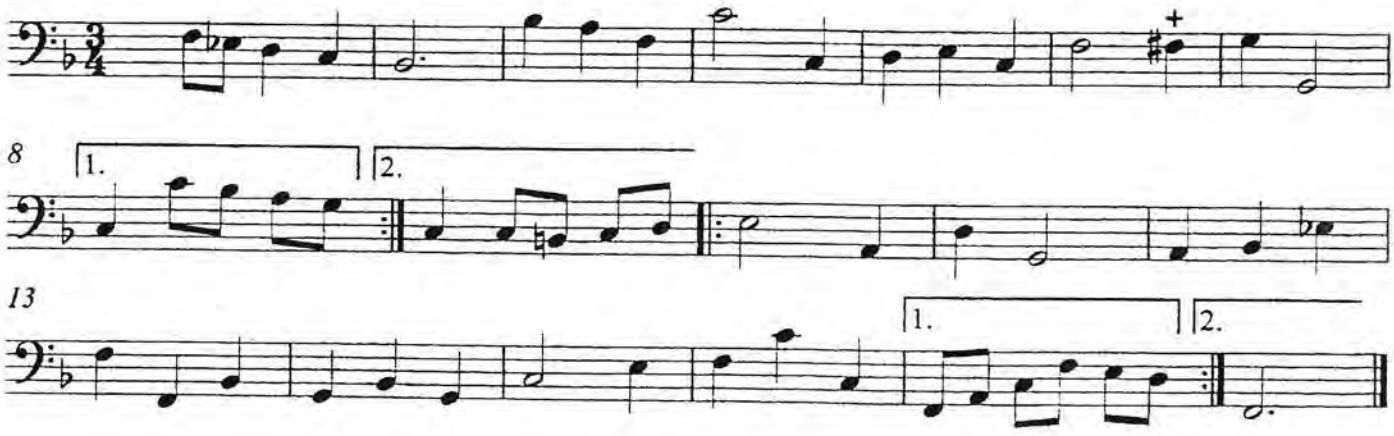
By Georg Philip Telemann
Arr. by Frances Feldon



Bass Recorder

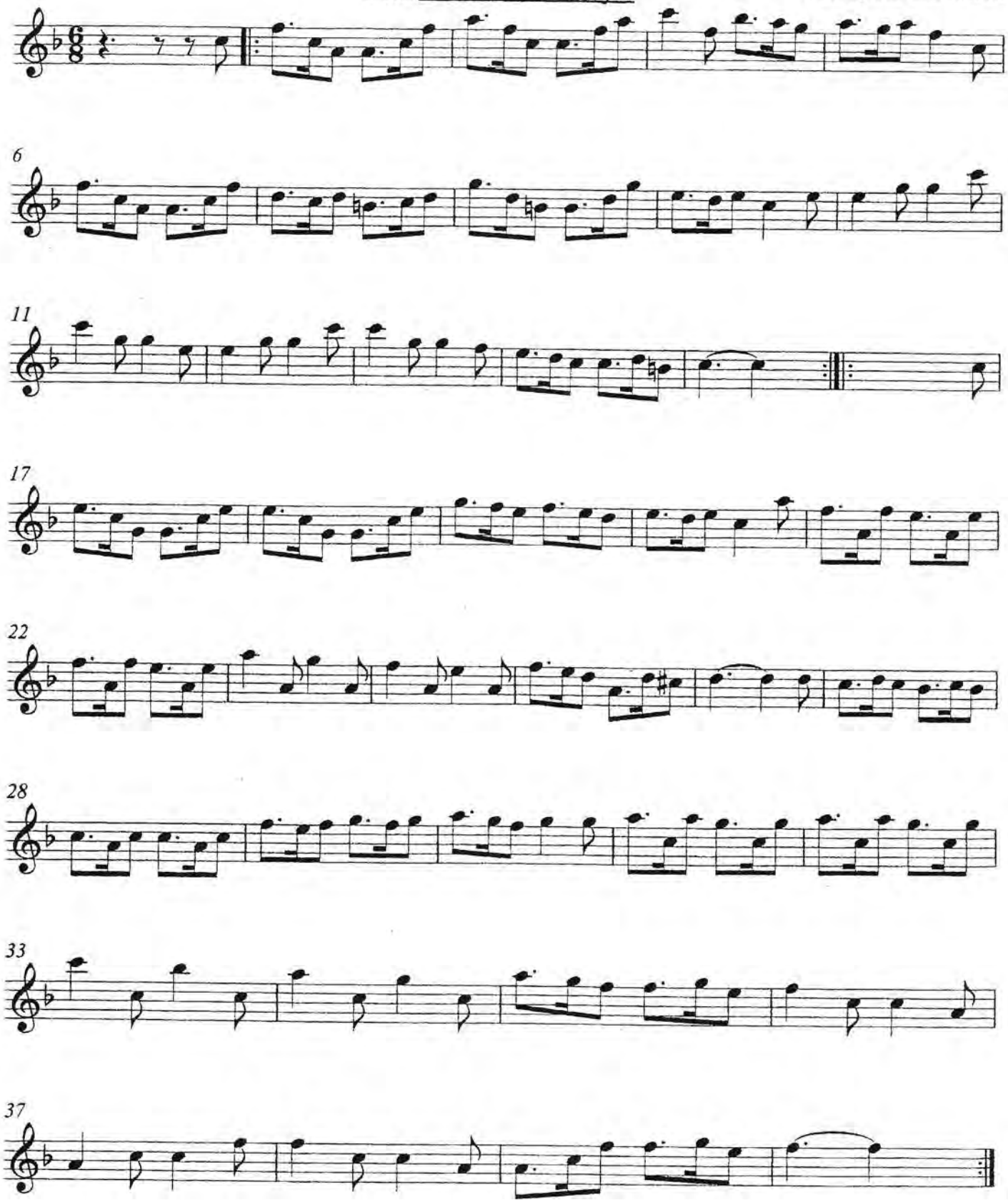
3. Sarabande
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldonp



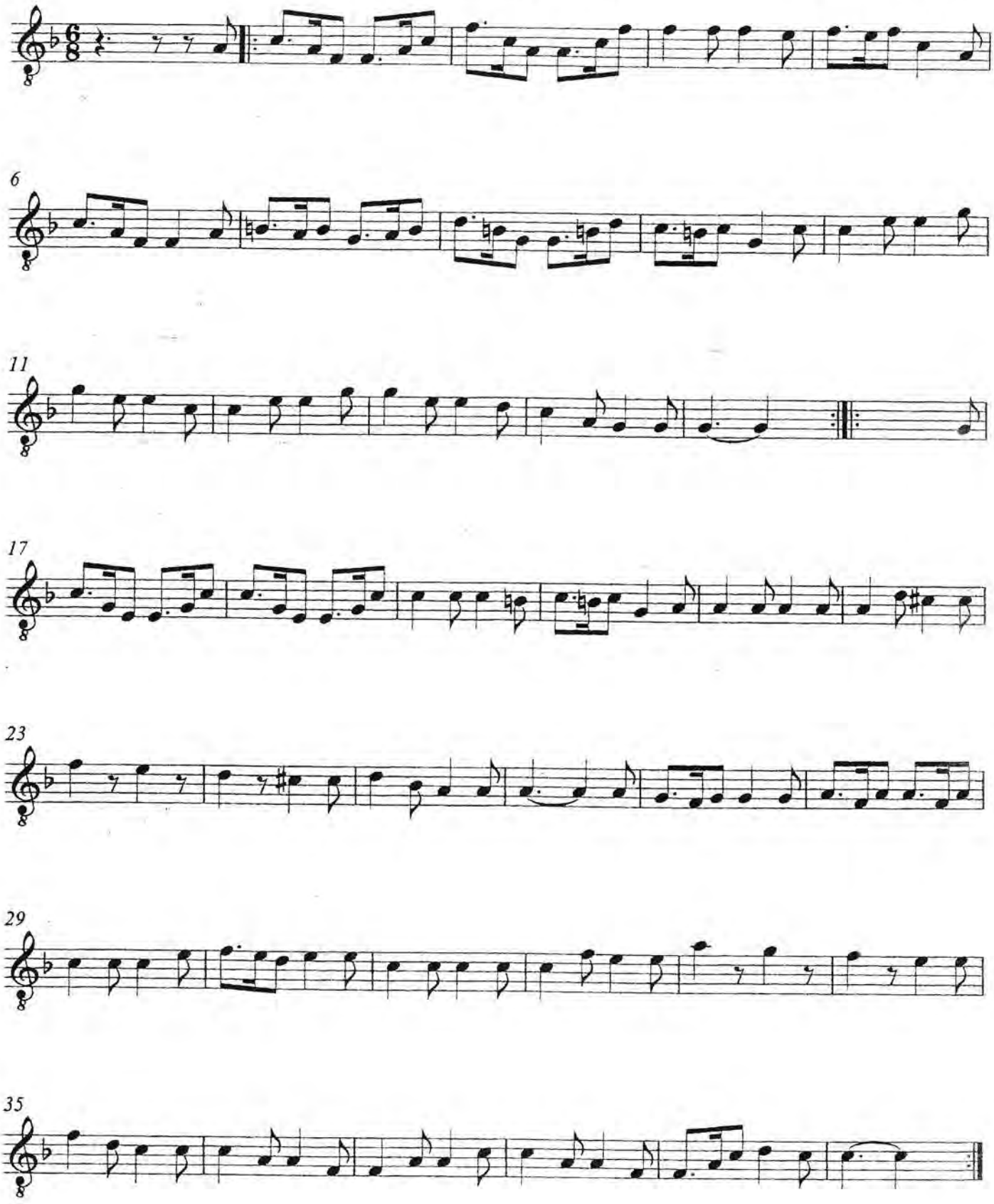
7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



7. Chasse
from Overture in F Major

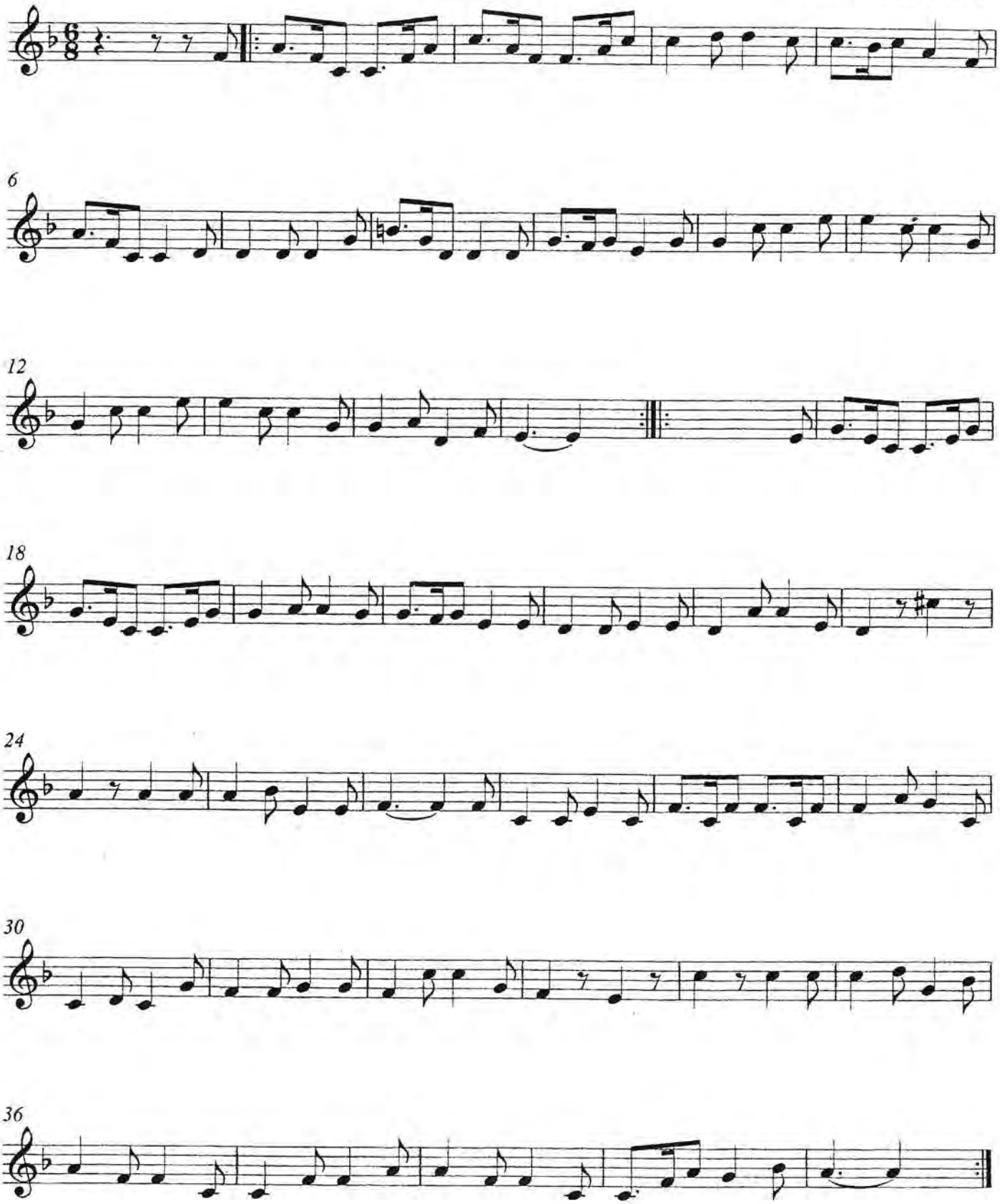
By Georg Philip Telemann
Arr. by Frances Feldon



Tenor Recorder 2

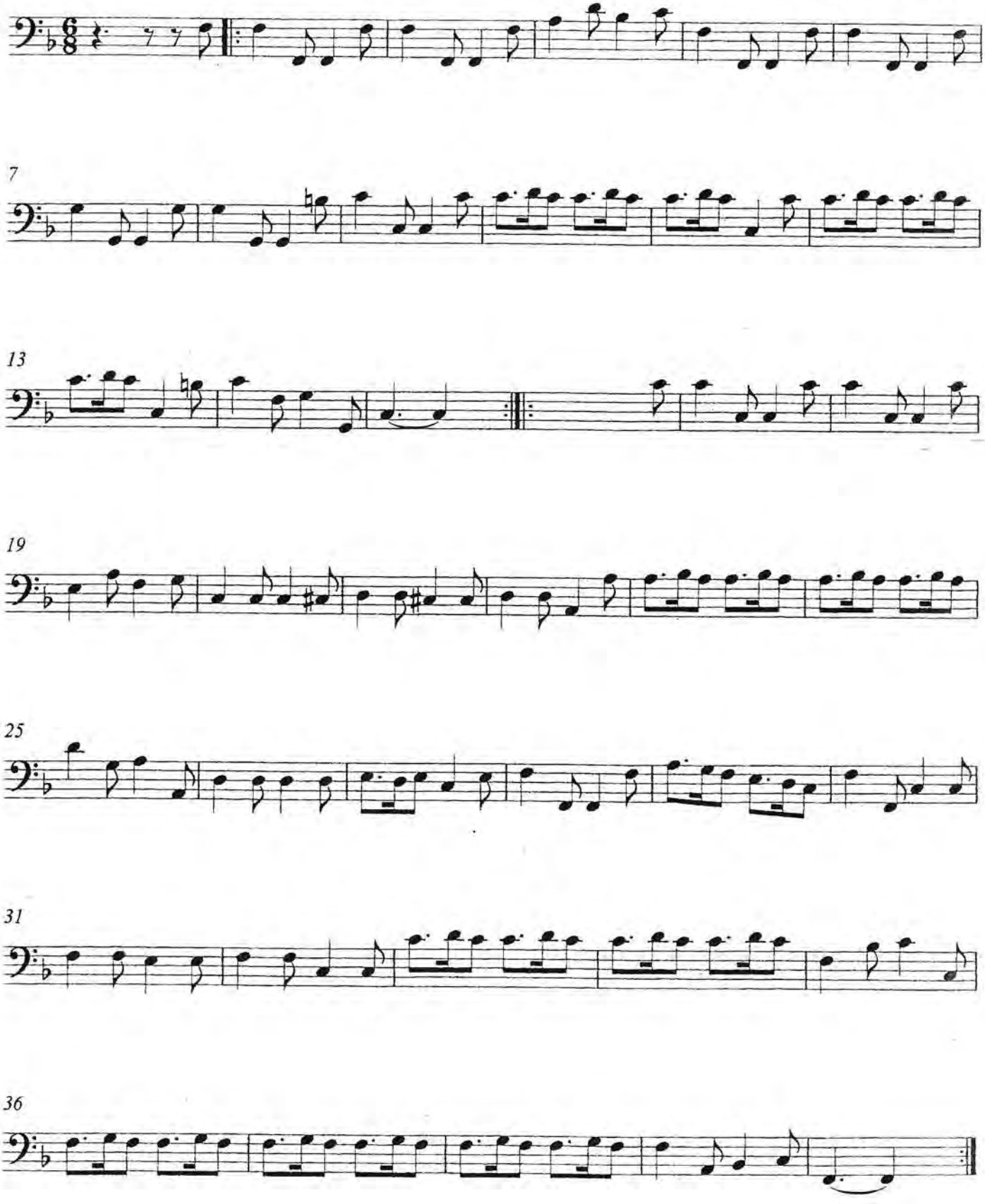
7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

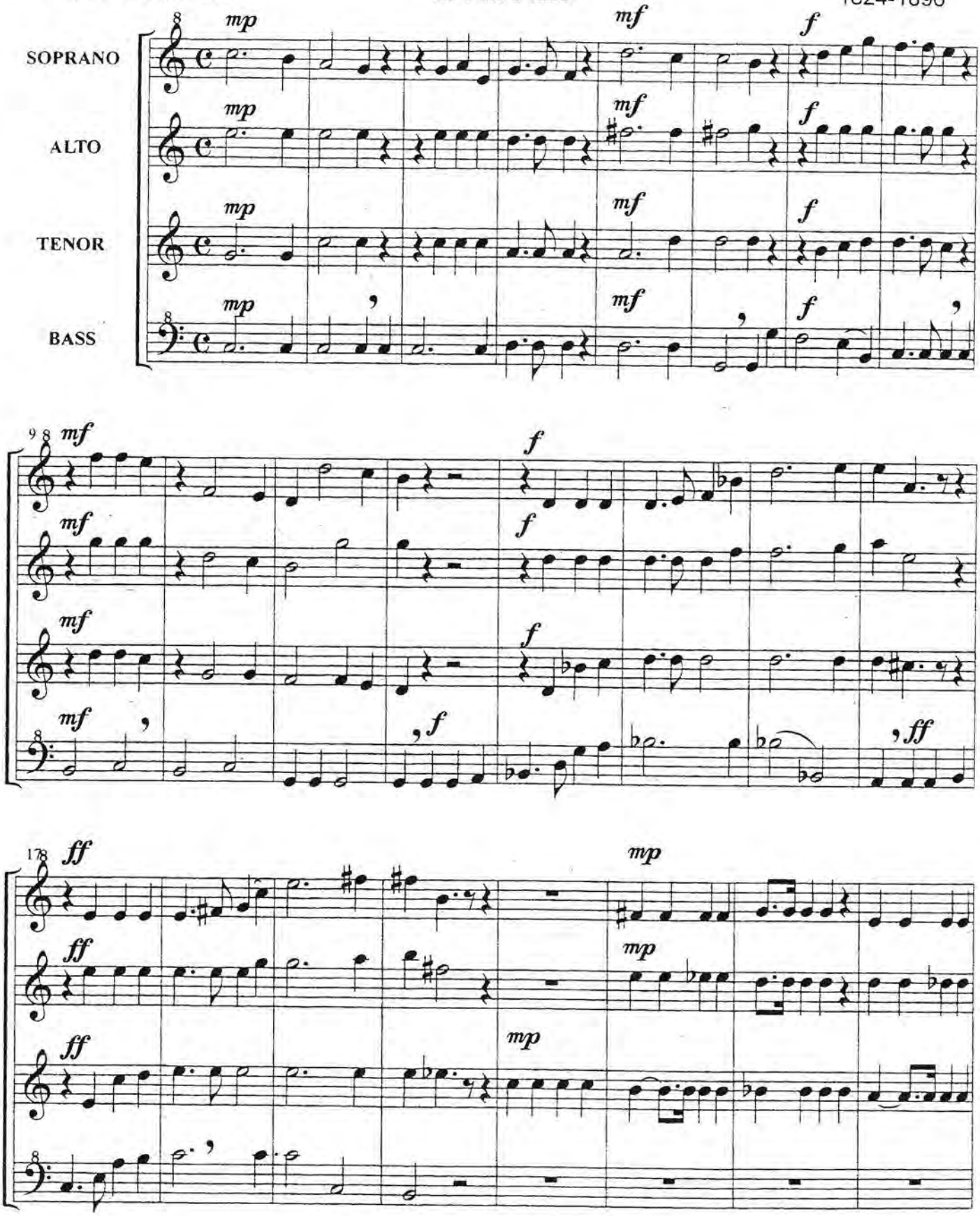


LOCUS ISTE

In This Place

Transcribed for recorders by Lorna Joy Swain

Anton Bruckner
1824-1896



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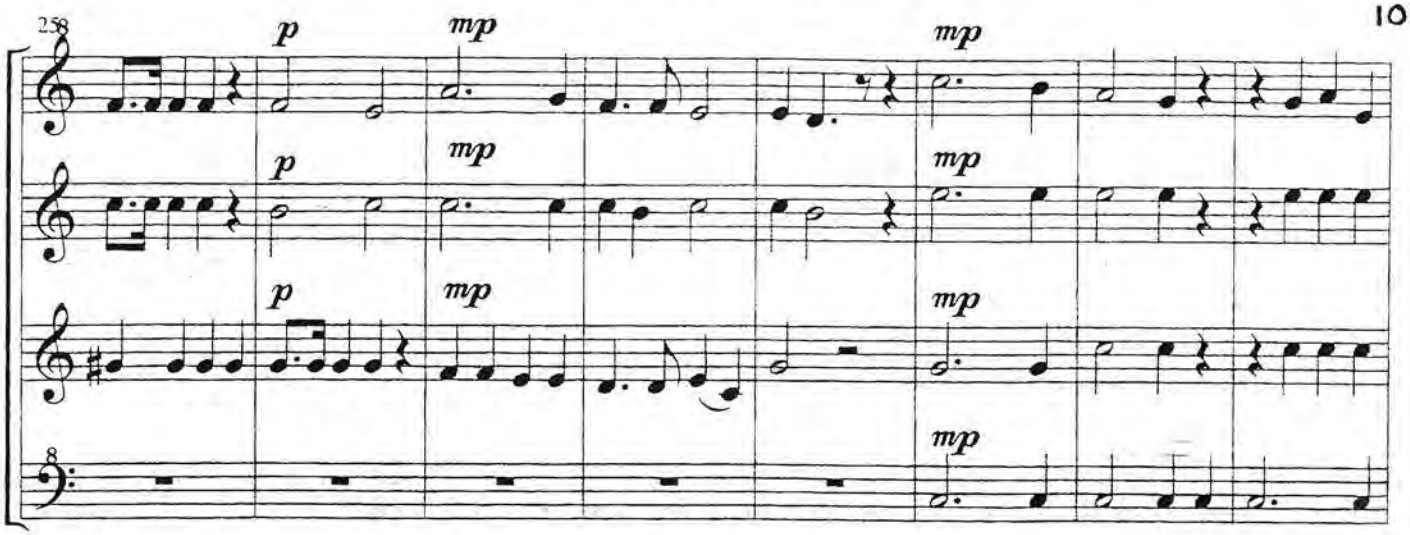
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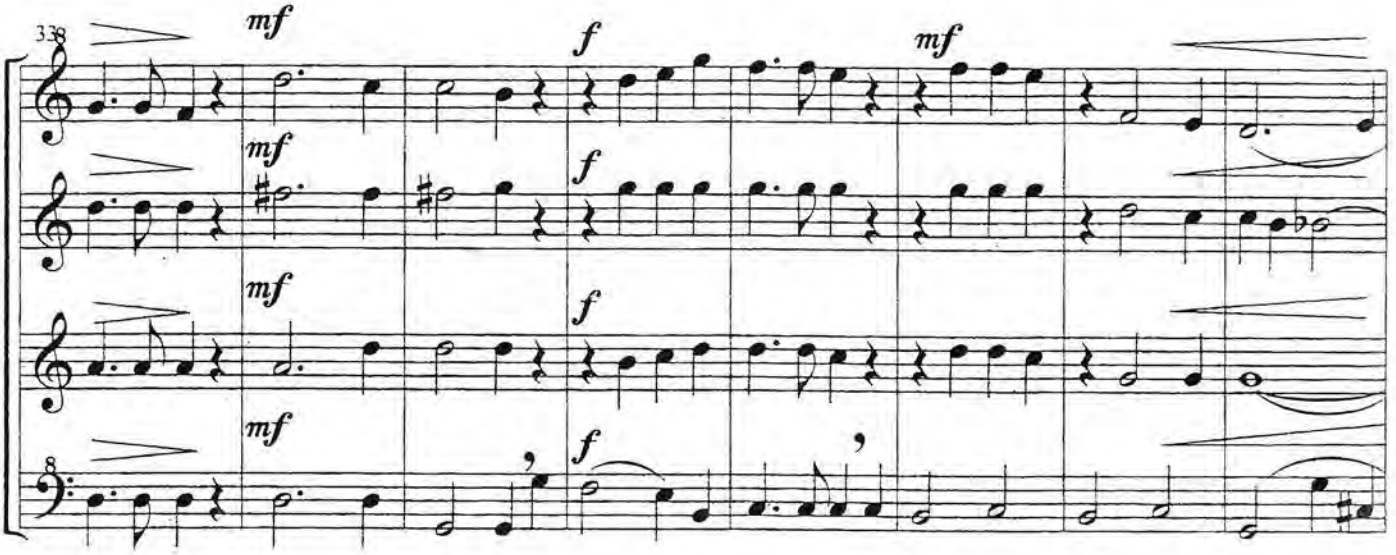
mp


338
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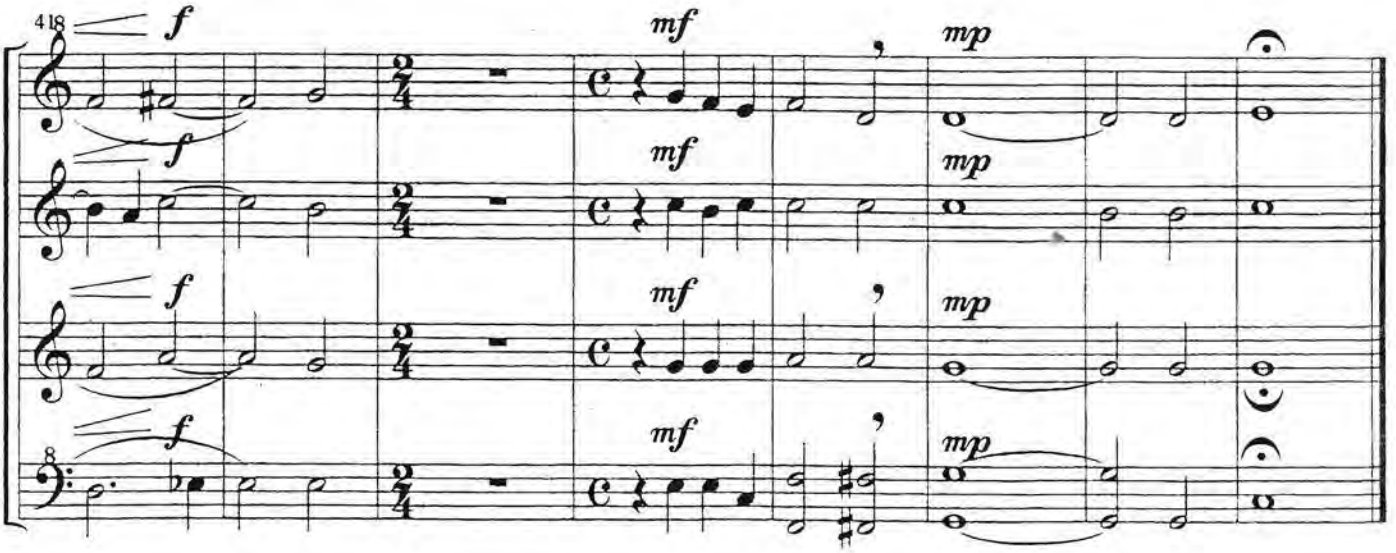
f
mf
mf
f
mf
mf
f
mf
f


418
f
mf
mp
f
mf
mp
f
mf
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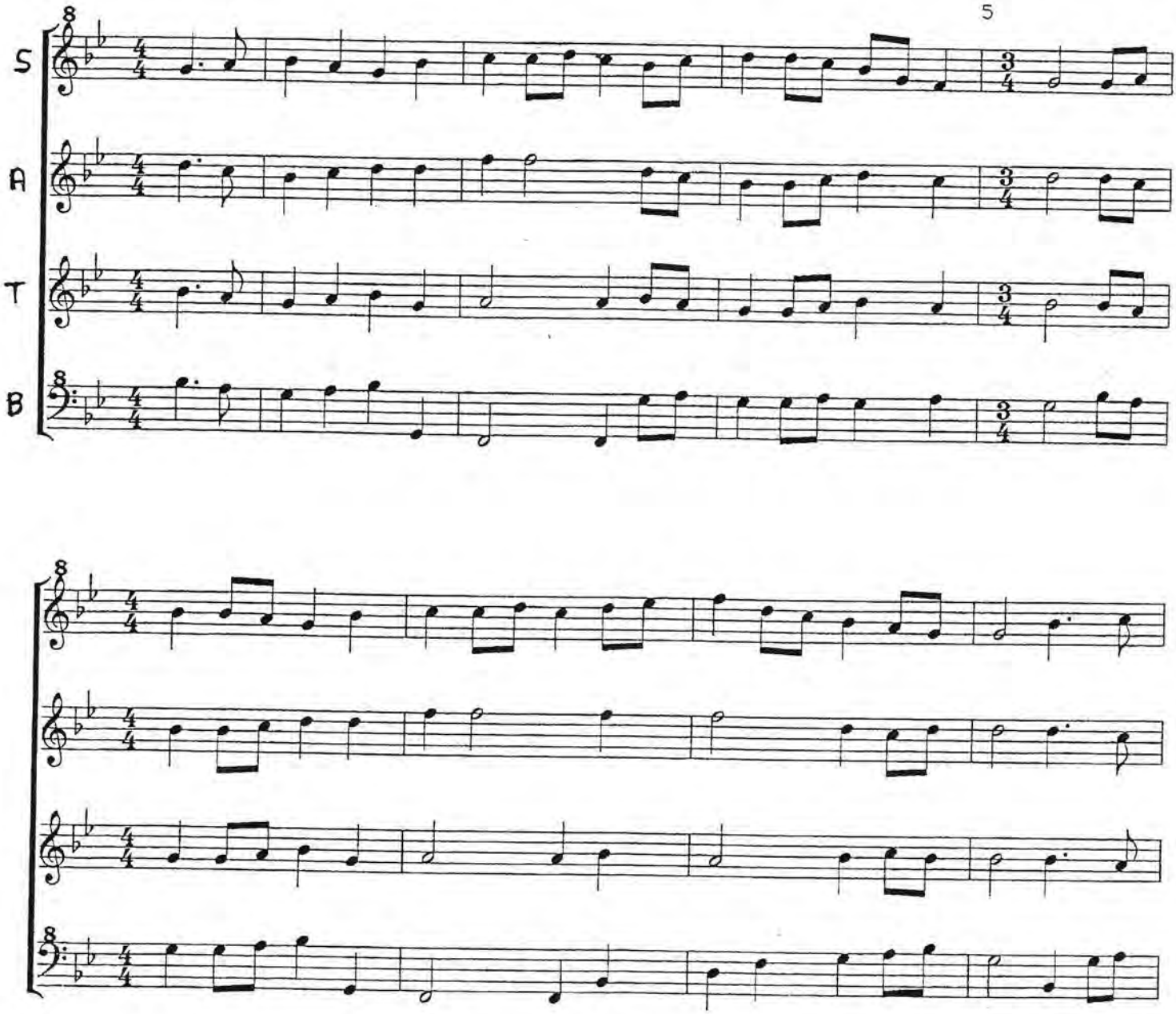
f
mf
mp

The Humble Heart

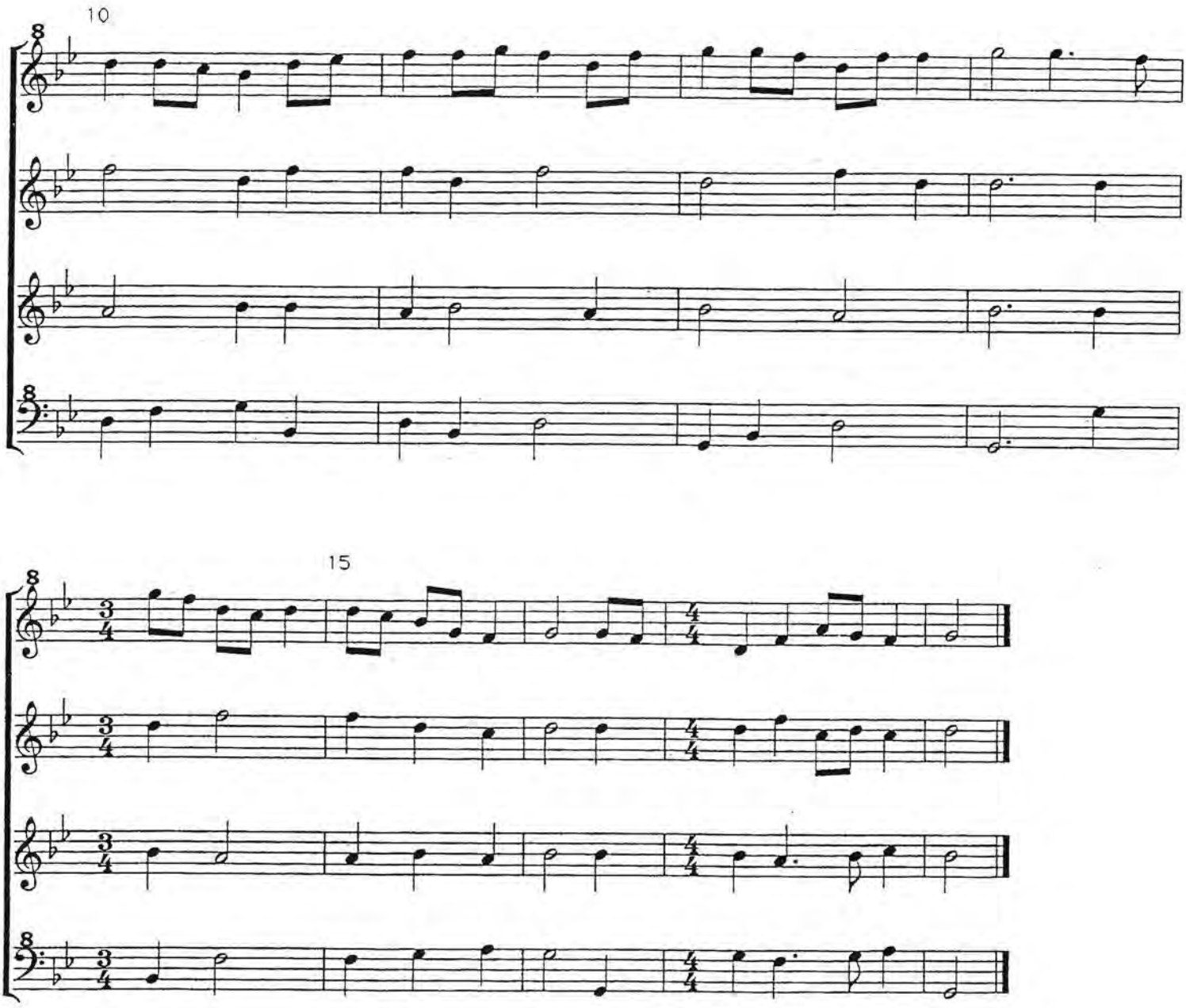
George DeWitt Hymnal

Arranged by Frederic Palmer

New Lebanon, 1822



© 1988 by Frederic Palmer

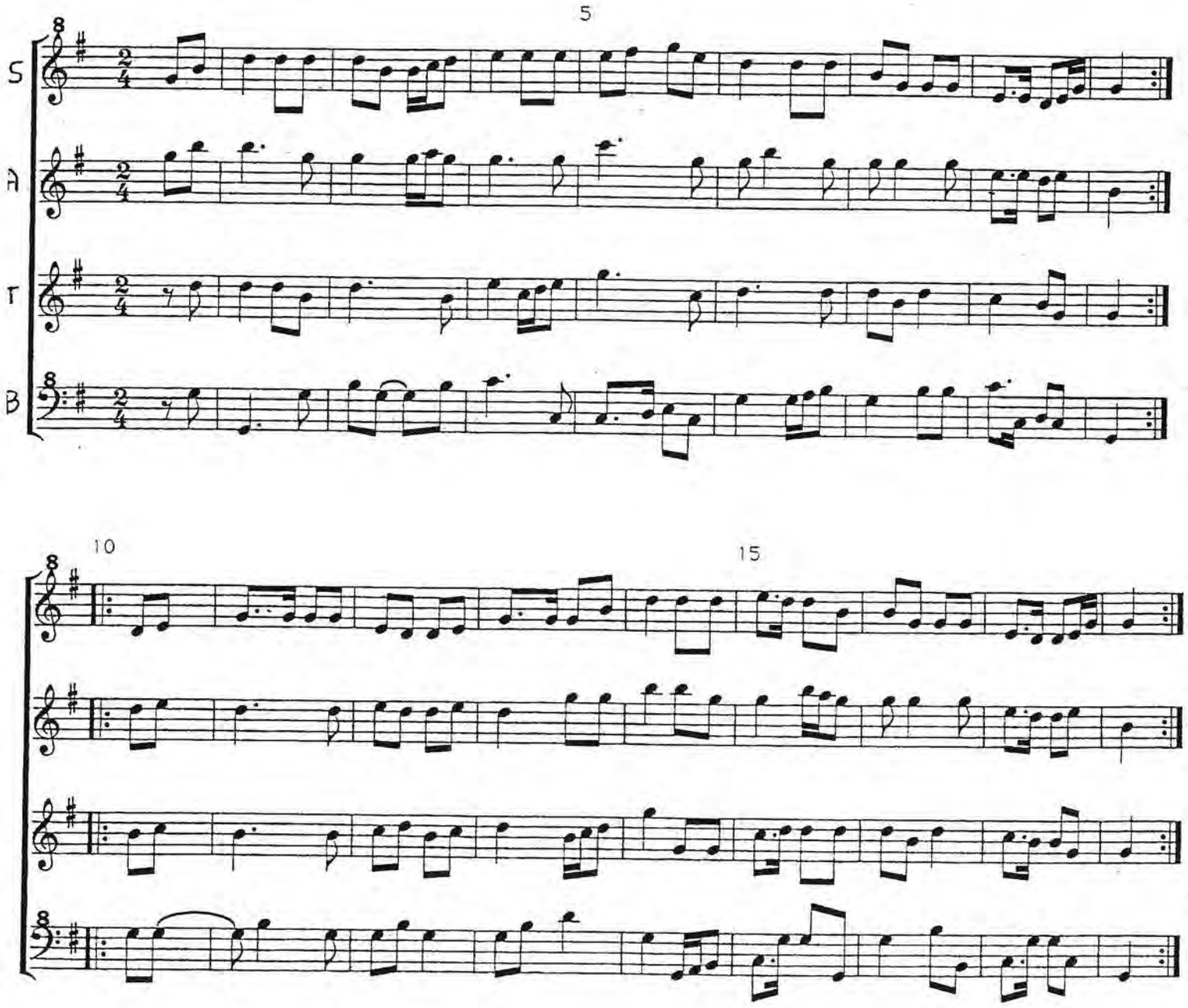

10
15

I Will Bow and Be Simple

Shaker Melody

Arranged by Frederic Palmer

New Lebanon, 184



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APPENDIX A

Sources of music used for these arrangements

Georg Frideric Handel. *Festive Music* (arr. by Walter Bergman).
NY: Hargail Music Press, 1970.

- - - - - - - - - - - - - - - *Handel Album* (arr. by Walter Bergman).
London: Schott Editions, 1949.

Franz Joseph Haydn. *London Trios for two flutes & cello.*
NY: Edwin Kalmus.

Wolfgang Amadeus Mozart. *Ariette from Così Fan Tutte* (arr. by Philippe Gaubert).
Paris: Editions Leduc, 1927.

Piae Cantiones, 1582. Facsimile Edition.
Helsinki: Edition Fazer, 1967.

The Complete Country Dance Tunes from Playford's Dancing Master (1651-ca. 1728).
Edited by Jeremy Barlow.
London: Faber Music Limited, 1985.

Traditional pieces: passed on through oral tradition, or learned from friends.

APPENDIX B

Sources of printed music for additional repertoire

Pierre Attaignant, *14 Chansons.* London Pro Musica LMMPC1.	ATTB
Johann Sebastian Bach, *Air & Gavotte from Orchestral Suite #3.* Moeck MZ762/763.	AATB
Johann Sebastian Bach, *Air & Gigue from Suite #3.* Echo Editions, BR1.	AATB
William Byrd, *Sellenger's Round* (ed. Roy Sansom). x,y Press.	SATB
Andrew Charleton, *Treasury of Irish Airs.* Provincetown PBE31.	SATB
Arcangelo Corelli, *Two Trio Sonatas* (ed. Charlie Nagel). Cheap Trills Editions.	ATB
Louis Antoine Dornel, *Sonata op. 3, no. 7* (ed. Charlie Nagel). Cheap Trills Editions.	TTB
Juan del Encino, *Five Villancicos.* London Pro Musica LPMEML145.	Variable
Stephen Foster, *Various songs.* Echo Editions.	Variable
George Gershwin, *Various settings.* Arcadian Editions.	SATB
George Frederick Handel, *Concerto.* (4 movements from Concerto Grosso Op.6 no. 3). Oriel Editions OL136.	SATB
James Hook, *Trio in D* (ed. Fritz Spiegel). Oxford University Press.	AAT
James Hook, *Six Trios for 3 Flutes* Rubank Editions.	ATT

Wolfgang Amadeus Mozart, *March of the Priests from The Magic Flute.* Schott ST11783.	SATB
Turlough O'Carolan, *The O'Carolan Collection.* Arcadian AP110 & AP153.	SATB
Johann Pachelbel, *Canon in D.* Loux Publishers LMP18.	TTTB
Playford Dances, Volume I (ed. Bernard Thomas). London Pro Musica Edition, LPM 102.	SATB
Michael Praetorius, *Dances from Terpsichore,* Volumes I & III (ed. Bernard Thomas). London Pro Musica Editions, LPM DM 11 & DM 13.	SATB
Henry Purcell, *First set of pieces from The Faerie Queen.* Schott ST11798 & 11799.	SATB
Quartet-Book (ed. Isle Hechler). Moeck Editions, No.2073. Johann Sigismund Kusser: *Bourée, Menuett, Gavotte.*	SATB
Quartets for Recorders, Book II: *Renaissance dances.* Universal Editions UE 17120.	SATB
Quartets for Recorders, Book IV: *Famous pieces from the Baroque.* Universal Editions UE	SATB
Georg Philip Telemann, *Seven Wedding Dances.* Consort Editions CM1046.	SATB
Luis Venegas Henestrosa, *Cancion a 4.* Moeck MZ347/348.	SATB

APPENDIX C

Select Bibliography

Books

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Bolen, Jean Shinoda. *Close to the Bone: Life Threatening Illness and the Search for Meaning.* New York, NY: Scribner, 1996.

Bonny, Helen & Savary, Lou. *Music and Your Mind. Listening with a New Consciousness.* New York, NY: Harper Row, 1973.

Borysenko, Joan. *The Power of the Mind to Heal.* Carson, CA: Hay House, 1994.

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---------- *Music, Physician for Times to Come.* Wheaton, IL: Quest Books.

---------- *The Mozart Effect.* New York, NY: Avon Books, 1997.

Gardner-Gordon, Joy. *The Healing Voice. Traditional & Contemporary Toning, Chanting & Singing*. Freedom, CA: The Crossing Press, 1993

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Gaynor, Mitchell, MD. *Sounds of Healing – a Physician Reveals the Therapeutic Power of Sound, Voice and Music*. New York, NY: Broadway Books, 1999.

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New York, NY: Paraview Press, 2002.

Storr, Anthony. *Music and the Mind.*
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Programs and Websites

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Website

Healing Muses was founded from personal experience in 1999 by Eileen Hadidian, a professional flutist and recorder player who was greatly strengthened by music during her battle with cancer. In 2001 Healing Muses incorporated as a 501(c)(3) nonprofit organization. Healing Muses brings soothing music to Bay Area medical centers to those in need without direct cost to patients. The musicians who serve as Healing Muses have demonstrated the ability to embody therapeutic presence.

Eileen also noted the following two organizations in her original edition of this Gig Book:

The Music for Healing and Transition Program
(which trains and certifies music practitioners to bring live music to the bedside of the ill and dying)
P.O. Box 127
Hillsdale, NY 12529
Website

Townsend Letter for Doctors & Patients
(The Examiner of Medicine Alternative)
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