

HARP NOTES

Newsletter of the Australian Therapeutic Harpists Association

Calendar of Events

ATHA Tune a Month

- Meets online first Tuesday evening of each month.

ATHA Discussion Group

- Meets online third Tuesday evening of each month.

National Therapeutic Harp Gathering

The ATHA Committee have begun planning for a National Therapeutic Harp Gathering to be held in Portarlington from the 13th – 15th June 2025.

Bellarine Sea Angels workshop with Helen Morrison

November 30, 2024 (See Helen's state report for details)



Welcome to the 2024 Winter edition of the ATHA newsletter. Once again, we have a newsletter full of interesting, exciting content, and membership renewal.

Members have been busy over the Autumn months, and invite us, through their contributions, to share in their outings and experiences.

My highlight was playing for our local palliative care memorial service. You can read more on this in my article.

Ever consistent, Brandden has provided another informative and helpful Workbench article.

I hope you find this edition informative and engaging. If you'd like to contribute to future editions, please contact me at harptranquility@gmail.com

Special

Creative Australia Funding Campaign for **MARY DOUMANY**

by Christine Middleton

Described as "one of Australia's truly multi-faceted, creative gems", singer-composer-harpist Mary Doumany, of whom many of us have had the privilege to be part of her workshops and concerts, was diagnosed in 2023 with a very rare ovarian cancer, and is currently seeking support to help her complete two projects. The treatment for her ovarian cancer is brutal & she is unable to perform (ie, earn a living). However, she is still composing widely acclaimed amazing work.

Facebook Message posted by Mary on her Birthday

"I'm taking the occasion of my birthday to tell you about my funding campaign on the Australian Cultural Fund. Two wonderful colleagues encouraged and assisted me to seek support to create two large scale compositions. With the time I have left, I want to create works at home.

<https://artists.australianculturalfund.org.au/.../mary...>

It is 12 months almost to the day, since I began chemotherapy for ovarian cancer. It is inoperable, unfortunately. Chemo has not worked and different drugs are now part of my treatment, which will continue indefinitely. Anyone who has had cancer, will have some understanding of this, although as we all know, every case is unique.

I have incredible friends and colleagues. Your love sustains me.

Thankyou all.

And if you didn't know until now, please excuse me....It took a lot of courage to write this today....
xxx"

ATHA's response

At our last Australian Therapeutic Harpists Association committee meeting, it was decided, on behalf of all ATHA members, to donate \$300 to the Australian Cultural Fund to help Mary continue her beautiful music. The message that accompanied the donation to Mary on behalf of ATHA was – "The Australian Therapeutic Harpists Community are thinking of you at this time Mary. May our love and care for you give you strength and courage on your journey"

Mary is a unique voice in the Australian music landscape. Brisbane-born and now based in Ballarat, Mary is regarded as one of the prime movers in the world of experimental and improvised harp. In her 45 years as a professional musician she has been equally at home in jazz, classical and experimental music, collaborating with artists as diverse as Paul Grabowsky, Slava Grigoryan, David Hirschfelder, Joe Chindamo and Cat Hope. She has also performed with the Sydney and Melbourne Symphony Orchestras, featured on motion picture soundtracks (including "Shine" and "The Truman Show") and headlined at the World Harp Congress in Sydney 2014 (co-director and curator) and in Hong Kong 2017.

Mary has two current projects:

1. "Alice in Freefall" is a multi-movement electronic/acoustic work that Mary wishes to transcribe for harp and piano in collaboration with fabulous Australian pianist Tamara-Anna Cislowska (who describes Mary as "the Mistress of Eclecticism"). "Alice in Freefall" is related to Mary's diagnosis of ovarian cancer. Like Alice, Mary is a woman thrown down the rabbit hole into an unknown place with no sure destination. Mary has already transcribed one movement, "Fjord", for harp and piano and you can hear this beautiful, wistful piece, which is part of the ABC Classics disc "Duet, Volume Two, Tamara-Anna Cislowska and Guests", by clicking the "Watch on YouTube" spot on the picture of the CD cover below.

2. "The Pillars of the Temple" is a work for harp and string quartet that Mary is writing in collaboration with Australia's top harpist, Alice Giles AM. It will explore the quartet as a movable entity in space around the stationary harp. Mary has worked with Alice before and together they have created a mesmerising solo harp work "Harp Body, Her Body" performed and filmed in Sydney in 2021. [Watch a clip of it here](#)

If you would like to make a personal donation to Mary, [here is the link](#)

[Mary's FaceBook page](#)



Membership Renewals

Being an active ATHA member enables us all to support people like Mary.

It's that time of the year again. Here's a friendly reminder from Christine Middleton, our current treasurer.

ATHA Membership is due on the 1st July 2024. Membership entitles you to take part in our free bi-monthly harp Zoom workshops: "A Tune-a-Month" facilitated by me, Christine Middleton, and our "Discussion Group" facilitated by Carol Booth. You will also receive our quarterly HarpNotes Newsletter, and a discount on workshops, concerts & gatherings. **You'll find the Membership Form at the end of the newsletter.**

I look forward to having you renew your membership.

Thank you again for supporting the work of the Australian Therapeutic Harpists Association.

From NSW

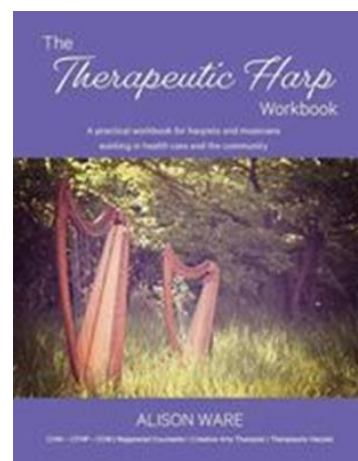
Anne Horton

Harpkeepers' Book Club update

What a wonderful time we had with Alison Ware who joined us for our May meeting to discuss her workbook: "The Therapeutic Harp Workbook". Available as an eBook or Paperback

My main take home points were:

- * We are our instrument and we play how we are.
- * Dealing with the pain we encounter is multi-faceted. Some invaluable tips include:
 - * Know your boundaries and learn how to say "no"
 - * Structure your day
 - * Align yourself with a recognised team (eg: Alison has aligned herself with the hospital's pastoral team)
 - * Clinical supervision (to help you debrief and where needed, reframe things)
 - * Find a "Champion" who will refer others to your service.
 - * Ask yourself, "What would happen if ...?" (dare to be creative and take risks)
 - * Follow your passion
 - * Flexibility is key
 - * How you play is more important than what you play
 - * When we play our harps we soften a space, changing the soundscape and the very atmosphere
 - * The need Alison has found to emphasise love, compassion and healing presence.



Thanks so much for taking the time to join us Alison!

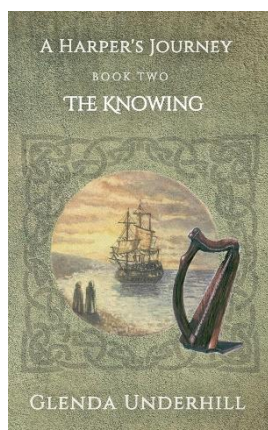
For those who are interested to join the Harpkeepers' Book Club: Please forward your email address to me at annehorton@gmail.com and I will add you to the mailing list.

We meet via zoom on the fourth Friday of every third month (ie: February, May, August, November).

We have a global attendance (usually 12-20 people), which explains the slightly unusual meeting time of 7.30am (for those of us in Australia) - but this tends to work well as we can be finished bright and early and get on with the day.

Our next meeting will be in August, 2024:

7.30am (AEST ie: Sydney time), Friday, 23 August, 2024



Our book for August, 2024 is: "A Harper's Journey. Book Two. The Knowing" by Glenda Underhill.

We will have the great pleasure of the author, Glenda Underhill, joining us for this meeting.

Glenda's book can be purchased via Amazon using the following link: [A Harper's Journey: Book Two - The Knowing](#)

This is the sequel to Glenda's factional book, "On Horse and Harp" which we discussed in 2023. In this sequel, through the eyes of "Orla" who started playing the harp later in life, Glenda explores the powerful and treacherous role of being a harper in 17th Century Ireland. The harp reveals Orla's strengths and vulnerabilities and challenges her fears, doubts, beliefs and emotions.

Can anyone relate?!

I hope you can make it to our August meeting - it would be wonderful to see you there!

All the very best and Happy Harpkeeping!

PS: If you have any suggestions for future books we could look at, please forward your ideas to me before the next meeting in August, especially if there is the possibility of inviting the author to join us!

From Tasmania

Helen Morrison

Soundwaves Harp Group

In March I started a new group for Hobart-based adult harp students. Around half a dozen harpists are attending and we are meeting once per month for six months at a nearby community centre. We have seven pieces we are working on, including traditional tunes, original compositions and arrangements with parts for different levels. It is exciting to see the group working together, developing skills and supporting each other in their learning. We are working towards a performance experience for family and friends at our final session in September.

Therapy Harp Training Program www.therapyharp.com

It's exciting to see the commitment and progress by all students. People work at their own pace through the course and our regular Zoom meetings are a good way to connect with other students. Two recent graduates, Annette from Qld, and Katherine from NSW, are excited to be certified and heading out into the community with their harps.

A THTP graduate from 2023, Dr Beatrice Krauss (US), recently co-presented an excellent webinar I was able to tune into called Where Words Fail, The Music Speaks hosted by Roots and Roads – Community Hospice Foundation, Arizona <https://rootsandroads.org/>. Bea's work with veterans in hospice was highlighted in this talk. She has also been recently successful in having her research published. Part of this was presented for her final study at THTP. Her article is titled 'To Calm and to Commend: Veterans' Musical Preferences Anticipating End of Life'. Check out Bea's Facebook page for the link to the article. <https://www.facebook.com/beatrice.krauss.1>

Winter Harp Harmonies, Sheffield TAS, June 1st Winter Harp Gathering for the Harp Society of Tasmania.

At this workshop I presented a variety of left-hand patterns to play when reading from a lead sheet (the music that only has melody and chord symbols). The day included sharing my collection of singing bowls and other soft percussion instruments in an inclusive group setting, and finished with a short performance of our music from the day.

Boundaries talk

Carol Booth and I recently co-hosted an ATHA discussion group session on boundaries in the therapeutic harp space. There was excellent input from all attendees and I think we came away with lots of good ideas about how to manage our boundaries at work.

One quote that stood out from the book The Compassionate Practitioner by Jane Wood, was that boundaries don't have to be a wall, think of it more like walking along the foreshore; we don't know where the beach ends and the sea begins as it is always moving and changing. In our work as therapeutic musicians we are working with people, and it's the human aspect that creates the fluidity of the situation, requiring compassion and flexibility.

Free music[Edinburgh Harp Festival](#)***Harps and Harmonies - Bellarine Sea Angels workshop coming up***

On November 30, 2024 I will be hosting a day of sessions for Christine Middleton's Sea Angels on the beautiful Bellarine Peninsula, VIC.

The day will include a workshop of creative music making with fun, easy tunes, a THTP student workshop, and House Concert. A packed day full of harps, music, friends and food. I look forward to seeing you there.

[RSVP to Christine Middleton](#)

Helen and Christine getting ready for an exciting Sea Angels session on November 30, 2024

Victoria

Gillian Turner

Music For Cats: An initiative of a Vet Practice on the Bellarine Peninsula

On Wednesday 1 May, I met with vet Georgi and volunteer coordinator Jay [name changed for security] at the venue where a number of cats are housed and cared for. The space includes cats that are boarding and others that, for a range of reasons, are under special care.

I was first approached by Jay to discuss the idea of bringing music into the space to offer care and comfort for cats that are anxious after trauma or illness.

Georgi had selected the cats we would focus on, and we chose three sites. The first was directly opposite the enclosure of a highly anxious 'partially hiding' cat – Cat A for our study. The second location was further down at the end of the enclosures near Cat B (but still within sight of Cat A enclosure). Georgi brought one cat out to meet me and the harp – Cat C. The third location was inside the designated play space for all cats. This final area was an opportunity to watch the responses of healthy, active animals.

I chose to improvise based around C above middle, and a steady rhythm of gentle arpeggios, silences, single plucked strings and rapid changes using only the right hand on higher notes. This session was not intended to be a highly documented one. Rather, we were exploring any reaction however subtle, from the chosen cats, to a wide range of sounds and rhythms.

The outcomes were various and exciting. Cat A, after days of partly hiding behind or alongside his sleeping space, made an appearance to look out. Jay observed and photographed this amazing bravery, and suggested that he may have been checking for the source of the sounds. Cat B – was initially uncertain but showed a relaxed attentive ear position and calm seated posture. Watching a

black cat in shadows was not the easiest observation for Jay and me! Cat C - an elderly animal, was anxious and uncertain about being handled in her sleeping blanket/pod. She was held gently by Georgi throughout the few minutes of music, and we observed a changed state with relaxed ears and general body posture, and she began purring. Georgi suggested that part of her relaxation could likely be ascribed to her realising that she was not about to be given her daily medication, something she disliked. Perhaps being warm, cuddled and having music was a much better option!

Jay and I were locked inside the play area with two freely roaming cats. We had a great time watching their antics and waiting for them to come to the harp. They did, and seemed comfortable and relaxed about the whole situation.

For security reasons, most of the cats in care cannot be photographed. The beautiful animal in the photo is Rocco, who was happy to meet me and the harp. This is only a small start to what may become a regular session with the cats.

I am most grateful to Georgi and others in the Vet Practice for inviting me to assist with the project.



Glenda Underhill

Palliative Care Memorial Service

Two weeks ago, I played at our local palliative care memorial service. I have been playing at this service every year since 1998, aside from 2020 and 2021 due to Covid. Each year when the Sunraysia Community Health Service contacts me to ask whether I'm available, I unhesitatingly offer myself up. I do so, because I consider this to be one of the privileges of being a harp player, in that I am invited to provide some solace through the beauty of my harp to people who are suffering a deep sadness from their loss.

Many of the attendees come to me as we share afternoon tea, and offer their thanks for my music, and frequently tell me about their departed loved ones. The harp has an ability to strip away barriers between people, enabling intimate connections to spontaneously occur. I believe there are very few, who are afforded opportunities such as this; to interact with such open-hearted trust... truly I am unfailingly filled with the wonder of it.

My only disappointment of playing at this service, is that the list of the dying never gets any shorter.

I did have a tiny inward chuckle to myself when two young staff members, new to the organisation and having never attended the memorial service, approached me, saying, "We weren't sure how a harp would fit into this service... you did really well". Clearly, the power of the harp was a thing, not before experienced by either. I just smiled and thanked them.

Deirdre Crawley

I've been out and about. I went to a concert where "Harmoni -US" performed. They are Rick Sinclair, Wendy Batey and Terri Eskdale. They've been performing together since 2012, after meeting at a market in Paynesville where Rick and Wendy were busking. Rick plays guitar. Terri is a multi-instrumentalist. In HarmoniUS she plays harp and the full range of recorders. Wendy plays the Paraguayan harp, enjoying its versatility. Wendy has been a long-time advocate for the harp, inspiring and offering support to fellow harpists.



I also attended a concert and workshops led by Andy Rigby on a weekend visit to Bairnsdale.

In a workshop, Andy covered technique, and taught us the "Heart of Jeweller's Row". A lovely piece. In the evening, Andy did a house concert, and the following day, he held a zoom session under the umbrella of Harper's Bazaar with a few more pieces.

From Western Australia

Catherine Lyons-Nash

Legacy Lantern Ceremony



I play fortnightly in the palliative care ward at Kalamunda Hospital in Perth. I was asked to volunteer at a Legacy Lantern Ceremony co-run by the hospital and Kalamunda Compassionate Communities, and supported by the City of Kalamunda.

The event was held beside the beautiful lake at Stirk Park in Kalamunda, surrounded by plane trees in their autumn blush. After a dry spell lasting several months, the heavens had just begun to open, and the ceremony went ahead between some decent rain showers.

People from the local community were given a lantern on which to write messages and the names of loved ones, and draw pictures. A tealight candle was placed in each lantern. A ceremony of remembrance was held, then the lanterns were lowered onto the lake while I played slow, pentatonic music. People quietly watched the lanterns as they floated around the lake, pushed by the gentle breeze. At the end of the event, the lanterns were retrieved from the lake and returned to their owners, who reflected that they had appreciated and enjoyed the ceremony.

'Compassionate Communities Australia is part of a global



movement of communities working to improve

how we care for one another, especially during illness, death and challenging times.' Their mission is '...to create a space where individuals can live well until their last breath, surrounded by the care and support of their community.' They encourage the community to gather around people in need of help, particularly people who are nearing the end of their life, which in turn provides

that person's family, friends and carers with a support network. You can learn more about Compassionate Communities [here](#)



Helen Punch

World Labyrinth Day Walk

The Bunbury Garden Labyrinth celebrated the 'World Labyrinth Day Walk' on 4 May 2024. This year the meditative walk was facilitated by Buddhist Nun Venerable Chokyi and her fellow nuns from Tara Meditation & Learning Centre. It is such a beautiful experience to play harp at this event and also walk the labyrinth.





“Bunbury Garden Labyrinth – a Place for Hope, Harmony & Community – was created over a five--year period, inspired initially by conversations on how we grow ourselves, each other & our communities through the difficult places we find ourselves in. What we absolutely know (tenderly & with the benefit of hindsight often) is that these times do in fact come to us all.

As you may be aware, in every culture, on every continent, over 1000's of years (particularly in difficult times), labyrinths

have been created to bring together the community. A labyrinth invites us to quiet contemplation. It is a cross-cultural, non-denominational sacred space. It is a path we can walk alone while being alongside others. As we walk the inevitable twists and turns, we are ultimately brought to the centre, to our own centre. Our breath slows, & the relaxation response means we are able to be present with ourselves & our surroundings. Moving quietly, step by step, as we make our way back out, along the very same path we came in on, allows space to pause, remember & authentically respond to what is going on in our lives, rather than simply react in stress. It invites a way through chaos & complexity. We are able to feel life's hope & possibilities and gather our resources for the onward journey. We are able to walk alongside others harmoniously, even as we differ and disagree.”

Tune -a-Month

As many of you are aware, one of ATHA's supporting activities is to offer, monthly, the opportunity to increase repertoire through the sharing and teaching of a piece of music. It is hoped that at least some of these can be shared through our newsletter.

In this edition we are fortunate through the generosity of the composers and/or arrangers that we are able to share, not one, but two lovely pieces of music. The first, “Contemplation” is an original piece written in the Eb tuning, by our own current ATHA secretary, Jenni Sawell, and the second is an arrangement of an older song in Am, “The Grenadier and the Lady” by Janet Hince.

Please, remember, (if known), it's good manners to always acknowledge the composer or arranger of a piece that you play.

Another important consideration. There are many very old pieces of music that are not subject to copyright. But please note that if you have a piece of music you'd like to share that is not beyond copyright statutes, to avoid any copyright infringement, written permission must accompany the music.

Contemplation

Aeolian Meditation in Cm

Jenni Sawell

© 2023

Contemplatively, with feeling





The Grenadier and the Lady

Traditional English arranged by Janet Hince

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system shows the initial key signature of one flat (B-flat) and the time signature. The second system begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The third system continues with the same key signature. The fourth system shows a key signature change to one flat (B-flat). The fifth system continues with the same key signature. Chords are indicated by letters (Am, Em, F, C, G) above the staff. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and bar lines.

Janet Hince's heart was claimed by music at a young age, but she didn't begin living her dream of playing the harp until she was in her fifties. She loves to create and play arrangements that leave space for the harp strings to sing and for the harp vibrations to begin their journey across the Cosmos.

The Grenadier and the Lady—Page 2 of 4

22 Am F G

26 Am G F Am

30 Am G F Em

34 F Em F Am

*As I was a walking one morning in May
 I spied young couple a-making of hay.
 Oh, one was a fair maid, and her beauty shone clear,
 And the other was a soldier, a bold grenadier.*

*"Good morning, Good morning, Good morning," said he.
 "Oh, where are you going, my pretty Lady?"
 "I am going for a walk, by the clear, crystal stream,
 To see cool waters glide and hear nightingales sing."*

The Grenadier and the Lady — Page 3 of 4



*They had not been there but an hour or two,
When out of his knapsack a fiddle he drew.
And the tune that he played made the valleys to ring.
"Hark! Hark!" cried the Lady, "Hear the nightingales sing!"*

*"Kind soldier, kind soldier, will you marry me?"
"Oh no, my sweet Lady, that never can be.
I've a good wife at home in my own country.
Two wives and the army's too many for me."*

The Grenadier and the Lady — Page 4 of 4

56 Am F Dm Em

60 Dm7 G Dm Am

64 Dm Em

68 Dm F

72 Dm G Am

ATHA Discussion Group

Lyn Johnson's shared reflections

Singing with the Harp

Discussion group on 29th April was facilitated by Carol with the topic 'Singing with the harp'. Carla, Jenni and Louise spoke of their experiences and insights in this work. Some of the points covered include;

- Memorise the words of the song before playing so that you don't need to read the words and the music simultaneously
- To find your singing range, sing a note that is comfortable, then sing up and down from that point to find your lowest and highest tones.
- Sing the melody while playing the melody, or sing to the chords of the melody. Some harpists found that people were less inclined to join in without the melody line as a guide
- If the notes become too high for your voice, drop your voice an octave
- Alternatively, Louise shared a quick method of transposing the melody into another key more suitable to your voice range. Write the scale of the new key directly above the scale of the current key so you can clearly see the substitute notes. For example, when transposing from C to G (majors), C becomes G, D becomes A etc. Make sure you have the correct key signatures.
- Sometimes the audience members begin singing spontaneously when they know the words to the song
- Voice can be used as a drone; eg match your voice with a participant's voice, find that pitch on the harp, then hum or sing as a drone in that key while improvising around the key on the harp.
- Carol shared a useful website for meditative singing; https://www.taize.fr/en_article338.html

Jenni encouraged us to face our vulnerabilities when singing in public; if feeling anxious, sing anyway. She shared a personal experience to illustrate this and said the audience was very supportive.

Carol encouraged us to practice singing with the harp for a few minutes at each practice session. She found that after a while she felt more comfortable singing. With her new confidence, she 'composed' a song which she shared with the group, showing not only musical talent but her wordsmithing skills as well!

Carol advised that Ruth Shepherd offers zoom lessons on singing with your harp. She can be contacted at ruthshepherdsoundhealing@hotmail.com

Carol Booth

May – 'Professional Boundaries'

The ATHA discussion group met by zoom at 7.30pm on 21st May to discuss 'Healthy Professional Boundaries'.

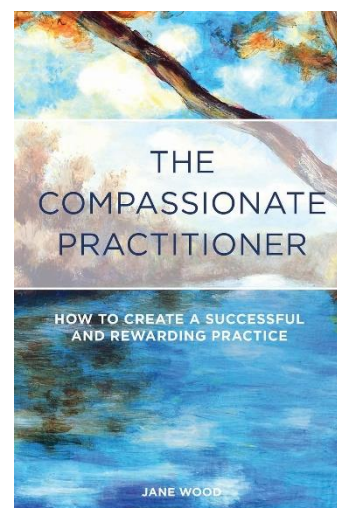
Fourteen people attended the discussion which was introduced by Helen Morrison. Helen compared professional boundaries with personal boundaries and noted that sometimes there is a 'grey zone' where boundaries are unclear.

We referred to a resource sheet from 'Relationships Australia and discussed the importance of ensuring that both the therapist and the client have clear expectations. We considered the importance of being clear about our roles and explored the difficulties that may arise if there are dual roles. The discussion acknowledged that there can be complex nuances 'Sometimes roles overlap...to an observer therapy and a concert can look very similar.'

Nevertheless, we recognise the importance of being very certain and clear about our roles as therapeutic harpists, and if necessary, being assertive to ensure our boundaries are respected.

Participants discussed their experiences. Among the group, there had been many occasions where professional, emotional, and physical boundaries had been breached while working as therapeutic harpists. We explored strategies for dealing with situations which the group members have faced. Some participants were inspirational as they described how they had firmly set boundaries. Others sought the advice of the group for possible strategies to deal with issues they had faced.

Jane Wood, author of *The Compassionate Practitioner* (2014, Singing Dragon available on Amazon and most good book stores) notes that boundaries are a place of dividing, and also a place of meeting. They protect both the client and the practitioner. Much of the discussion focused on challenges which had been faced by those present. However, we also discussed the issue of vulnerability and power imbalance that can be experienced by our clients, and the need to ensure that we do not inadvertently breach the boundaries of those we serve.



The meeting ended with a brief improvisation by Carol and we confirmed that the next meeting will be on 18th June when Glenda Underhill will speak on writing her second book, '*A Harper's Journey: Book Two – The Knowing*'.

Harp Workbench

As a service to the subscribers of this newsletter, Brandden Lassells of Harps and Harps will answer questions you may have pertaining to the making, maintenance or repair of harps.

Question: How do I order a replacement string?

This question may seem very basic, but it is often more involved. For pedal harps and pedal gut-strung lever harps, you can order by octave and note. As a side note, it needs to be harp octaves and not “piano” octaves, which are different. If you are unsure, our website has a chart to assist you, and you can view it or download it. You can find it on this page: <https://harps.com.au/strings-and-accessories/>. The harp octave/piano octave gets confusing as some American non-pedal harp makers use piano octaves, and most chromatic tuners are in piano octaves. This reminds us that we in the harp world are unique in many ways.

Most pedal harp strings are interchangeable between make and model if you know the harp octave and note. The exception is that Camac pedal harp strings are a slightly different gauge for a given note than what Bow Brand supplies but can be interchangeable. Australia's most commonly supplied pedal harp strings are the Bow Brand pedal gut, Bow Burgundy pedal gut (the same but with minor cosmetic defects), and Camac Classic brand gut.

To add to the gut confusion, some gut-strung lever harps use a lighter gauge gut string; they are designated as lever gut or light gut. Again, this is why you must designate the harp's make and model for which you're seeking string.

For nylon strung lever harps, unless you know the gauge, it helps to know the make and model of your harp, as folk or lever harps are not standardised by any means. You then need to list the string number and note. For example, if you need a string for a Kookaburra harp, you might need #12 “D”. This will define the string you need. Your harp should have been supplied with a string list, and then you would know what the gauge or specification of the string is that you require.

For lever harps with wrapped nylon strings, each wrapped string is unique to each harp model and rarely interchangeable, so it is again necessary to list the make, model, string number, and note. Likewise, for metal-wrapped strings, but not quite as crucial as if they are too long, they can be cut as long if they are of a similar gauge. Again, they are unique to each harp.

Listing the make and model of your gut-strung lever harp is essential since many gut-strung lever harps use pedal gut strings.

As you can see, there are numerous reasons to tell the string supplier the make and model of your harp. Other than for standard pedal harps, or if you know the specific specifications, this is the only way to ensure you get the correct replacement string.

Questions and comments for future “Harp Workbench” column of this newsletter can be addressed to the editor, Glenda Underhill harptranquility@gmail.com or to Brandden. Brandden Lassells, the proprietor of Harps and Harps, home of the light weight all carbon fibre harps. Brandden can be contacted on (07) 4125 8393, 0419 692 286 or through his website www.harps.com.au

ATHA Working Group

Christine Middleton

Marketing

The ATHA working group have been discussing over the past few months what aspects of ATHA, and Therapeutic Harp, do we want to promote, and how can the association best support current and future members? Here are some of the ideas that have been discussed. The committee would welcome any comments and input to the ideas and suggestions outlined below. With thanks to ATHA committee members, Rachel Gellert, Nicky Lock and Alison Ware for their input into the brochure design and general discussion.

Promoting ATHA as an Association

Social Media

Facebook/Linked-in/Instagram

Website

Brochures/Business Cards/Cards

CD targeted to facilities

Youtube Videos (Harp for Healing)- Sharing Healing Music

Webinars

Workshops

Therapeutic Harp Conference

Speaking at Harp Conferences

Supporting Harp Therapy Training Organisations

Advertising

Offering Scholarships

Offering Sponsorships

Seeking Funding Opportunities

Philanthropy Australia

Dry July

Volunteer Auxiliaries

Palliative Care Associations

Parkinsons Australia

Cancer Council e.g. Pink Ribbon Day

Developing Resources

“Thriving as a Therapeutic Harpist”

“Presentation” (PowerPoint)

ATHA Promotional DVD

Supporting Research Projects**Supporting Graduates**

Sample Therapeutic Harp Musician Job Description

Qualifications:

- Demonstrates musical proficiency on the harp, using the inherent healing elements of music and sound to enhance the environment for health & wellbeing of recipients.
- Certified by an Australian Therapeutic Harpists Association (ATHA) accredited Therapeutic Harp program.
- Provides own instrument (unless one is provided by the facility).
- Is able to transport, carry, move, and set up own instrument and accessory equipment without assistance.
- Has excellent communication skills
- Is able to accept direction from supervisors if required.
- Is able to work without supervision.
- Is trained to work in a range of different settings including healthcare settings

Duties:

- Play/Sing music at the bedside or other settings. Working with staff to identify those who may benefit from therapeutic music.
- Document sessions if required.
- Maintain confidentiality.
- Take advantage of continuing education opportunities.
- Attend interdisciplinary team and other meetings with staff as appropriate.

Competencies

- Person Centred Focus
- Flexibility
- Teamwork Orientation
- Time Management

General goals of therapeutic music:

To help create a calm environment of care through use of live music in various settings.

Goals for individual therapeutic music sessions:

To meet the needs of individuals by creating a place of rest and revitalization through the use of live therapeutic music. The music played is a service, not a performance, with the focus being on the recipients. It facilitates the movement towards health utilizing the principles of resonance and entrainment, tailored to the recipient's immediate needs. The recipient is supported by the elements of music: melody, rhythm, harmony, and tonal colour. No interaction or response is required.

Supervisory Responsibility

There are no supervisory responsibilities for this position.

Clearances

Has or is willing to obtain Public Liability Insurance, WWC, NDIS & Police Check

Position and Expected Hours of Work

Full or part-time—will be determined by the facility.)

Travel

(Need and expectation for travel will be determined by the facility.)

Preferred Education and Experience

(To be determined by the facility.)

Additional Eligibility Qualifications

(To be determined by the facility.)

Other Duties

Please note this job description is not designed to cover or contain a comprehensive listing of activities, duties or responsibilities that are required of the employee for their job. Duties, responsibilities, and activities may change.

Signatures

This job description has been approved by all levels of management.

Manager_____Date_____

HR_____Date_____

Employee signature below constitutes employee's understanding of the requirements, essential functions and duties of the position.

Employee_____Date:_____

Employment Opportunities for Atha Members

Aged Care/Lifestyle Villages

Hospitals – Private & General

Foundations & Philanthropic Organisations

Hospice

Memorial Services

Palliative Care

Playing in Public areas including Foyers

NDIS

Arts in Health Programs

Cancer Support Centres

NDIS

Funeral Parlours

Yoga

Sound Baths

Animal Shelters

Art Programs e.g. Storytelling

Harp Circles

Wellness Retreats

Festivals

Seniors Music Programs

Meditation

Harp Concerts

House Concerts

Funerals

Weddings

Street Performers

Writer

Harp Circles

Libraries

Teaching

Sample Brochure

THERAPEUTIC HARP MUSIC
CAN

- Uplift, energise and provide joy
- Promote a sense of relaxation and elevate mood
- Encourage mindfulness, stillness and contemplation
- Can assist in pain management
- Reduce isolation and provide social connection
- Allows for rest, refreshment and renewal
- Offers comfort care at end of life
- Promotes feelings of wellbeing
- Have a calming influence on

ABOUT

e.g. Who Am I?

Training

Areas of Interest

PHOTO

NAME

TITLE

Phone

Email

Web address

PHOTO

Settings for live therapeutic
harp include

- Hospitals
- Aged Care
- Hospice
- Neonatal Intensive Care Units
- Memory Care Facilities
- Retirement Communities

What is Harp Therapy?

Harp therapy is a complementary care modality that responds to the immediate conditions of an individual &/or group and their surroundings.

What are the skills of Therapeutic
Harp Practitioners?

Therapeutic Harp Practitioners understand what makes music therapeutic; how to change repertoire to be therapeutic; how to choose music for specific patients needs; improvisation, memorization and continuous playing strategies

"Hear the Music, Feel the Music"

Member of the Australian
Therapeutic Harpists Association



***MEMBERSHIP FORM**

Membership is for a Calendar Year running from 1st July 2024 to 30th June 2025

PERSONAL DETAILS

Title: _____ Name: _____ Surname: _____

Address: _____ State _____ Postcode _____

Email: _____

Mobile Phone No: _____

Application & Declaration

I hereby apply to become a member of the Australian Therapeutic Harpists Association and as such declare that I am committed to the objectives of the Association. I declare that I meet the requirements for the type of membership that I have applied for. If applying for full membership I declare that I will comply with the ATHA Ethics Statement and satisfy the Association's professional development requirements by completing Continuing Education Units (CEUs). If requested to do so I will supply evidence of my professional development activities.

****It is strongly recommended that all members who are practising in the field are covered by appropriate professional indemnity insurance.**

Signature _____

Date: _____

PAYMENT DETAILS: *please circle the payment you will be making*

Full Member	Graduate of approved therapeutic harp training program. Name of Program:	\$45 \$120 for 3 yrs
Associate Member	Students undertaking an approved harp training program. Name of Program:	\$25
Friends of ATHA	Anyone interested in the practice and promotion of therapeutic harp	\$15
Donation	Donations are very welcome to support the work of ATHA. Thank you for supporting the work of ATHA	\$

DIRECT PAYMENT – can be made into the ATHA bank account from your bank, credit union or building society account –

Bank: Bendigo Bank

Name: Australian Therapeutic Harpists Incorporated

BSB: 633000

Account No: 163189897

Reference: Your Surname/Category e.g. Smith/Associate Member

Membership fee \$ _____

Donation \$ _____

TOTAL PAYMENT \$ _____

WHEN COMPLETED, please scan or photograph the completed form and forward to the Membership Secretary
membership@atha.org.au