



# HARP NOTES

Newsletter of the Australian Therapeutic Harpists Association

## Calendar of Events:

✦ **All face-to-face events are dependent on the status of the Covid-19 Pandemic.**

### IHTP-AU Module 2 online

- March 20-22, & 26-28. 2021

### 'The Art of Therapeutic Harp' retreat - NSW.

- April 9 - 11. 2021

### Harp at the Dock, Victoria

- March 13, 2021
- April 17, 2021

See inside newsletter for further details of events.

## Recent graduates.

Helen Punch - CPMP

Ella Scott - IHTP

*Congratulations!*



## President's Report

Hello fellow harpers,

Well this year has been a very strange one indeed but we are nearly at the end and Xmas is looming fast. Thanks to each and every one of you for abiding by the Health Department recommendations around COVID over the past eight months because now it looks like, at this point, that we may all be able to meet with family and friends over the Xmas period and get back to some normal living once again.

Since our last HarpNotes Newsletter, the ATHA has held an AGM. This was held via Zoom on the 17th October 2020. Thank you to everyone who attended this meeting. Following a Presidents Report and a Treasurers Report, positions on the ATHA committee were declared vacant and a new ATHA committee elected. This committee comprises of -

President - Christine Middleton

Vice-President - Anna Muller

Secretary - Catherine Lyons-Nash

Treasurer - Kerry Viner

Committee Members - Vimukti Warr, Nicky Lock, Carol

Booth, and Jenni Sawell.

It was determined that membership subscriptions would stay the same this financial year and with the formal part of the AGM completed, the ATHA committee presented to Peter Roberts an ATHA Honorary Membership for his untiring and dedicated work as a thanatologist and therapeutic harp practitioner in Australia. Peter gladly and gratefully accepted this honorary status, stating that he was impressed with the committee for all their work in such a short time. Peter was then presented with a special certificate and one of our ATHA badges.

At our last meeting for the year, the new ATHA committee set some priority areas to focus on for the year 2021, these being -

ATHA Mentor Register

ATHA Internship Program

Harp at the Docks Program

Recognition of Prior Learning (RPL) applications

Webinars for ATHA Members

Research Opportunities

ATHA Marketing



Another major ATHA initiative this year has been the development of an ATHA Training Program Recognition document. Currently, ATHA recognises all harp therapy training approved under the National Standards Board for Therapeutic Musicians (NSBTM) which includes the recently launched Australian International Harp Therapy Training Program led by Director Vimukti Warr.

Our first applicant to apply was the Therapy Harp Training Program (THTP) based in New Zealand. Following a lengthy review, completion of documents and updates requested and received from THTP, the ATHA unanimously voted in favour to recognise that the THTP program fully met the training standards of the ATHA. What this means is that all graduates of the THTP program are eligible to apply for full membership of ATHA. We are pleased to welcome the THTP as a recognised Harp Training Provider of ATHA and look forward to a mutually supportive working relationship into the future.

Don't forget to join our facebook page "Australian Therapeutic Harp Community" and to check our Web page [www.atha.org.au](http://www.atha.org.au) regularly to keep up to the date with what's happening around Australia and beyond and to connect with the therapeutic harp community.

Finally a big thank you to the hard working ATHA committee members who were all returned for the year 2021 - Anna Muller Kerryn Viner, Catherine Lyons-Nash, Nicky Lock, Carol Booth, Vimukti Warr, Jenni Sawell. Each one of these committee members bring thoughtful and constructive ideas to the monthly meetings and are the reason that the ATHA association is progressing in such a professional manner.

Wishing you all a safe and happy Xmas.

Christine Middleton (President)

Australian Therapeutic Harpists Association

## Storytelling with the Harp

By Christine Middleton

Recently, Catherine Lyons-Nash, Shirley Allot and I participated in a series of online Zoom Workshops on “Storytelling with the Harp”. Rebecca Harrison is a harpist, storyteller and freelance writer, living with her folk musician husband David Harrison near Oslo, Norway. I had read about her offering “Storytelling with Harp” workshops for small groups over Zoom in the Fall edition of the Folk Harp Journal.

The six workshops were focused on structuring a story using taste, smell, sight & touch. A simple story was provided to us and we worked as a group on expanding the story using taste, smell, sight and touch, creating the characters and then memorising the story using creative storyboards. Finally we were required to create harp sounds to accompany the story. It's amazing what sounds you can get from a harp – horses hooves (tapping on the soundboard), creaking gates (dog clips pinned to harp strings), eerie sounds (pen scraping on a string as the levers are lifted up and down).



On the last session we presented our stories....Shirley was the local publican, I was a Harp Angel in a cemetery and Catherine was a Cemetery Gate. You can watch Catherine's excellent presentation “Graveyard Gate” here –

<https://youtu.be/ZxoMIX1g-S4>

If you would like to participate in a “Storytelling with the Harp” workshop, you can find further information below on Rebecca's website below.

<https://www.harpstories.com/workshops>

[harpstories.com](https://www.harpstories.com)



## A Student's Perspective

- by Rachel Gellert.

As a Therapy Harp Training Program (THTP) student, I'm still finding my feet in the world of therapeutic harp. I have been fortunate to undertake my practicum at our local hospital.

Each week I play for a mix of patients; some who are receiving treatment for the first time, and others who receive treatment multiple times per week. I find the latter group particularly rewarding to play for, as I am developing the ability to modify what I'm playing more easily according to changes I observe each time I visit.

Over the last year, I had the privilege of playing for a long-term patient twice a week.

He was a man of few words, though his brief comments expressed his clear appreciation of music. As I would prepare to leave, he'd whisper 'Lovely', 'That moves me', or 'The music gets you'.

I soon realised that 'Amazing Grace' was his favourite piece, so would finish each session playing a simple arrangement of the hymn.

One week I was unable to go to the hospital to play. On my next visit I approached the patient's bed, noticing that his eyes were closed and I assumed he was asleep.

As I sat down quietly, his eyes snapped open and he gruffly muttered, 'You didn't come last week. I missed you' then promptly closed his eyes. On a few occasions he was moved to a higher care area. I would look at the space around his bed and wonder if there was room for me to play for him. The nurses always encouraged me on these occasions; standing guard outside his room, so that I had space to play (with my harp in his room and my chair in the passageway!) and he could still receive the benefit of the music. I was grateful at these times that the staff made accommodations for this to happen, obviously sensing how important it was to him.

With Covid-19 restrictions in place, I was unable to go into the hospital for four months, but was grateful to be allowed to return in June. I continued to play for the patients and looked forward to playing for this patient, again finishing each session with Amazing Grace.





I'm not sure if he was aware of what was to come, but as I finished playing for him one day, he said 'That was worth hanging around for'. I said my usual goodbye and moved onto another ward.

As I approached his treatment area the following week, one of the nurses came to tell me that he had passed away the previous week, a couple of hours after I had played for him.

She asked me if I wanted to 'go and have a break' to take in the news, but I felt I needed to play for the patients (and staff) who had known this man for many years.

I played as a tribute to the patient who had passed away and felt the power of the music as I played for those who were grieving.

This experience of playing for someone in their last days has broadened my understanding of the impact of therapeutic music.

Having intentionally tried to implement ideas and understand theory as I have progressed through my course, I have been interested to observe how my playing has changed, and how this has impacted the patients I play for.

But...I feel that this experience has made it real for me. I'm still learning as I progress through my studies, but I'm understand more fully now what a privilege and blessing it is to be able to use music to minister to those who need healing.

# Joy to the World

Arr. Louise Bell

*for Harp*Music by G. F. Handel  
Adapted by Lowell Mason

F Dm G G7/F

7 C C/G F/A C/E C/G F/A

11 C/E C G

15 C F/A C/E C/E G7/F C

*A big thank you to Louise Bell for providing this music for us to learn and play for Christmas.*

Thanks Louise for this Harpy Christmas card!



Bernadette O'Rourke's daughter Alice made these harp Macaroons for her birthday.





## The Harp - a memoir.

By Alison Ware

This was originally published in the International Harp Therapy Journal in 2019. I had been working on a book of stories for my memoir and attended a writing class to get some ideas on how to structure it. As a exercise we were encouraged to write in 50 sentences or less what our memoir/story was about. It was a challenging yet productive exercise. Here it is !

My Thanks to Christine Middleton for encouraging me to submit it to Harp Notes

### **The harp - A Memoir**

The harp is an ancient instrument associated with magic and mystery.

It is said to have been a gift to our world from the gods bringing healing, transition and transformation.

The souls of our troubled world needing music to express laughter, lullaby and lament.

When I first sat down at the harp there was an instant recognition of coming home.

I remember the delight I felt as I sat down and pulled the harp towards me.

All my senses became engaged.

The wood felt smooth and cool under my fingers.

The soundbox weighed heavily on my shoulder.

The beeswax polish smelt fragrant in the warm room.

I felt uplifted by the clear bell like sound as I tentatively plucked a string.

The resonance and vibration enveloped me. I was 35, drifting and restless, looking for direction and purpose, unbeknownst to me that day started me on a path that followed my great grandmother - also a harpist and nurse.

I trained as a hospital harpist and now find the harp has become an extension of myself.

It is my familiar and become a place of comfort.

The first thing I reach for to settle, soothe, calm or focus myself.

My family say I have become a harp tragic- seeing harp shapes in clouds, in gnarled eucalyptus trees and geometric buildings.

I am drawn to the sound.

I can detect a single chord pattern played in a crowded orchestral piece.

When I play my inner world is reflected outward.

The music amplifies my inner chord.

If I am angry I play discordant and staccato, my fingernails scraping the nylon strings.

If I am sad the music becomes low, slow and the room becomes quiet.

I work in a busy hospital visiting patients experiencing physical, emotional or spiritual pain.

What can music bring to this setting?

It can transform and change the soundscape of a busy, loud medical facility.

It can provide rest for the weary and solace for those grieving through loss and change.

I see a new mother relax, shoulders drop and with a deep sigh her hungry new baby suckles.

I see joy as a elderly woman who no longer speaks or remembers what day it is suddenly recognises a tune, and says “my mother used to sing that song” and joins in the chorus.

I play softly and watch as a patient settles , their breathing deepen and they fall asleep.

The question for a therapeutic harpist, is the harp playing Alison or is Alison playing the harp?

Every day my work is different, dependent on who refers or calls for my service.

Today I play at a baby memorial

I see eight small white coffins in a row in the front of the chapel

I smell the fragrant candle wax

I watch the mourning families struggling to make sense of their loss.

There are tears in the new funeral directors eyes

I feel his anguish in my gut.

Music can bring beauty into unexpected places.

A nurse lingers at the doorway while I am playing. The patient invites her to come in, sit down and listen. The nurse who is caring for the patient is now being cared for by the patient.

Most of my work is with the dying.

When I play at this time I am sitting, watching, waiting and keeping vigil.

Is death a medical event with spiritual applications or, a spiritual event with medical applications?

In its own time, the work of the music is done and the sound and life moves into silence.

This work has challenged how I live my life.

My bucket list of extravagant adventures has been emptied.

It has been refilled with simple things.

A cup of tea made just the way I like it, hot, strong, no sugar and a dash of milk.

Eating a whole bag of Miss Peacocks truffles, trying not to drop the flowing caramel onto my book.

Spending time with family knowing it is precious and finite.

At the end of each day I am tired, fulfilled, no longer restless and searching for my vocation.

I am home.

Alison Ware -Creative Arts Therapist, Clinical Musician CCM, CHM CTHP





## A short story of a 'harp playing experience' in an Age Care facility.

By Ella Scott - in WA.

When I began playing my harp at an Age Care Facility in Carlisle, 2 years ago "P" was able to move around on a walking frame and participate in the Church Services, she had the most beautiful smile. Slowly she has become wheelchair bound and folds over almost double, she needs assistance for eating. She has begun making crying noises sounding like a 2year old. (The Chaplain has commented that she wonders if she is in pain and that we are missing it.) To- day as I was leaving, I heard "P" crying and one of the other Residents yelling shut-up. I took the harp over to "P" and began playing. At first it did not have any effect, possibly it may have slightly increased the crying. But she did calm a bit. Then I moved the harp to her left side to get a better view of her face. I changed to the harp to all leavers down, "E flat major". After a while she raised her head and gave me some brief, lovely eye contact and let her head drop down again. However, she continued crying, but the other resident stopped yelling at her as she also likes the harp. I moved to glissing, playing some "E" notes in the base. She seemed to like this better. I noticed a slight spasm in her body as if something released. I continued playing. "P" seemed to like glissing best ... it took about 30 min, but she did calm down and fell asleep. My moving my position helped me as I could then see the other residents and note that a few of them had fallen asleep in their chairs after their lunch. They like the harp playing and I am fortunate that I am one of the few 'Volunteers allowed back in the facility after the COVID Lockdown. The Chaplain came by and gave me the thumbs up sign.

## My Therapeutic Harp Journey.

By Carla Whiteley

Life is a journey. there are no roadmaps for the journey that unfolds daily and when one is on a musical journey, it never ends. There are often times we stand at the crossroads of life, wondering which path to take.

I was placed at a crossroad on this journey of life and felt strongly led to the idea of Therapeutic Music via the Harp. I had only ever played wind instruments and was not really very familiar with the bass clef, but hey, I figured, what could be so difficult about learning to play the harp. Several people had told me that it was easier than playing the guitar..... even if there were many more than 6 strings to tune. I had played music since I was a child and had been a music teacher for many years, so no problem thought I.

When I mentioned my dream to a friend, an artist, she excitedly asked me when I would be able to play for her next exhibition. Oh, I said happily, give me 6 months

So, let me share some of my journey, how I arrived at the point of wishing to learn to play the Harp and how I continued the journey onto studying Harp Therapy.

My personal music journey began, when, as a small post war European child, my parents, with not much spare cash, decided to sacrifice some money out of their tight budget to send me to music lessons and have me learn the recorder.

I loved playing and as an older child with a very much younger sister, music gave me a space to be in. It gave me confidence when we migrated from The Netherlands, to Australia, and I found that, although I did not excel at any sport, I could play Music when many others could not.

The inevitable teenage years arrived, and with it, the desire to play the guitar, not just rhythm and blues, but Classical Guitar. This stood me in good stead when I went to Teachers College where I was told by one of the Music Specialist that I had a “natural flute embouchure”, so my musical journey continued, not on the classical guitar but on the flute, and the inevitable AMEB flute exams.

Just as an aside, when I pondered the idea of purchasing a harp to my husband he looked aghast, questioning how I would ever find the time to learn a new instrument. I happened to have been reading the Book of Genesis, the first book of the bible and lo and behold came upon this Genesis 4.21 ” And his brother’s name was Jubal, he was the father of all who play the flute and the harp”. So there we have it, I thought, already being an accomplished flute player, the harp and flute belong together.

Life’s journey continues, teaching and then marriage. Children arrived on the scene, I stopped being a classroom teacher and spent the next 12 years at home being a house mum. But music remained by my side as a loyal companion, seeing me through the joyful moments of my life as well as some very dark days. When our youngest daughter was at school, an opportunity arose for me to teach Music part time, and at a later date I was able to return to University to study for a Bachelor of Arts Music at Deakin University.

During the next phase of my life several major events occurred to bring a change in the direction of my musical journey.

I came across an article in the Age newspaper, that caught my attention, about a Therapeutic Harp player called Peter Roberts who had trained as a thanatologist in the USA. Thanatology is the art of playing the harp for those who are dying. I kept returning to this article in my mind.

Our children began to leave home and one of our sons moved to study at the University of the Southern Cross, in Coffs Harbour, Northern NSW. He was living in Thora and not far from his abode, there was, in Bellingen, a Celtic Harp Maker, Danny Warner. I visited his show room on one of our trips up north and fell in love with the Harp. The family had given me some money for my birthday and I bought my first Harp, a 31 stringed levered Celtic Harp.

Shortly after I bought my harp my father, who was suffering from advanced dementia, was moved into care. He loved music and I would arm myself with some CD backing tracks, a CD player and my flute and would regularly play at the care facility for him and the other residents. The residents loved hearing the familiar tunes I chose, one could see the joy on their faces, but I always felt that, as lovely as the flute music was, there was more that music could do in this environment. I was looking for something that was uplifting as well as more soothing and restful. I had for many years, in my life as a professional flautist and teacher, been strongly aware of the power of music and its effects on listener's emotions, which now became very evident to me as I interacted with the residents in the facility where my father was. I saw how familiar tunes and the gentle sound of the flute would connect with elderly folks, especially in care. However, I realized the flute would not suit all situations for comfort or care.

I was having some harp lessons by this stage and came across Christina Tourin's book called "Illuminations". It made me realise that I did not want to play just for those who were palliative, what I really wanted was to bring joy, peace and comfort to the living, as well as peace and comfort for those who were at the end of their life. It was at this point that I realised what I was journeying towards. I wanted to share the gift of music that had been given to me but not to do this as a performer but as an instrument of peace and joy. It was 2005.

15 years ago Music Therapy was available to be studied in Australia, but not much was known about Therapeutic Music, let alone how to study it and become qualified in the field. I had been inspired by Peter Robert's story, but recognized the fact that I would not be able to, financially and with family commitments, travel to the USA, live there for two years and study.

Researching on line I discovered the International Harp Therapy Program was offering an online program. and to my delight was accepted as a student. I think I might have been the first in Australia studying that program in 2005. The course was different then, as one had to travel to complete the two face-to-face modules. At that stage one of our daughters was living in the USA and I reasoned that I could combine travelling to see her and fulfil the requirements of the face-to-face modules.



The course has changed greatly since those early days, and is continuing to evolve but the underlying philosophy has remained the same, to bring peace and healing via the medium of the wonderful resonance of the strings of that ancient and magical instrument, the harp. It took me close to three years to qualify as a Certified Therapeutic Harp Practitioner.

Upon completion of the IHTP, I enrolled in the all online CCM, Certified Clinical Musician course.

So, my musical journey has led me to the place where I am able to share my gift of music with those in need, via the medium of the Harp. My dream had been to work in the local hospital, but my journey has me led elsewhere, and I am now employed by four different Aged Care Facility Providers sharing the gift of music. I play what I call 'A Multi-Instrumental Diversional Concerts' using harp, flute, ukulele, recorders and poetry reading for residents, reconnecting them with their past. After the concert I have the privilege to sit with my harp at the bedside of the frail, ill, depressed and palliative residents and have watched the magic of the harp calm residents with dementia, increase the breathing level of those on oxygen and give comfort and peace to the dying and their relatives. At one facility I also play the harp in the dementia specific area during the sundowner's time, playing familiar tunes and quiet music and watch the peace and tranquility that settles in the area. There are many stories there but these can be shared at a later time.

Did I play for the art exhibition? Yes, I did but certainly not 6 months after purchasing the harp. It was more like 3 years before I felt confident enough to "perform".

My journey is not finished. I am continuing with lessons as there is always so much to learn. I continue to want to improve my playing, to be the best I can be for those in Aged Care.

Allow me to quote Allen Attwood, a well know journalist with the Melbourne Age. He commenced piano lessons as an adult. Ysolde, his teacher, was brutally candid when she told him 'If you want instant gratification, eat chocolate. Don't take up a musical instrument. Alan desired to play the Moonlight Sonata within 22 months. 5 years into his piano lessons he has still not been to the moon and back.

No matter from where you commence, on this journey of therapeutic harp, there will always be more to learn. It doesn't happen overnight.

All of us have moments where we meet the divergence of roads and have to make a choice. I had come to a point where I had to choose whether to continue in my career as a music teacher or pursue what??? Having been a musician nearly all my life I questioned where the gift of music would take me next, but in the words of Robert Frost 'Two roads diverged in a woodland- I took the one less travelled by, and that has made all the difference' and for that I am grateful.

Carla Whiteley: TPTC. BA Music, CTHP,CCM, August 2020.

## IRISH HARP DAY in SYDNEY

By Jenni Sawell

Ireland's beloved National Emblem was celebrated in style this year, at the Royal Botanic Gardens in Sydney. Along with a small group of other harpists from the Sydney Harp Ensemble, I had the privilege of taking part in this special event.

In true Ireland style, it was a grey rainy day in Sydney when we gathered at the gardens on 16<sup>th</sup> October! So our presentation took place in the beautiful Calyx building, a spectacular circular glass building designed to host floral displays, and one of the highlight features of the gardens. With the largest flower garden wall in Australia as a beautiful backdrop, we played to an audience of around 80-90 people, the maximum Covid restrictions would allow.

The event marked the 350<sup>th</sup> anniversary of the birth of famous Irish Harp composer Turlough O'Carolan. A number of his well-loved tunes were of course included in our repertoire.

I was also honoured to be invited by the Irish Consulate General to give a presentation on Harp Therapy. I began playing in Angel Mode, weaving stories from the bedside into my music. I changed keys and modes several times throughout my presentation, to demonstrate the effects of each of these on the listener. The music worked its magic, not only captivating the audience, but by so powerfully demonstrating exactly what Harp Therapy is all about.

Our group's performance was recorded and sent to Ireland to be incorporated into their National Harp Day video event, which is available on this link: <https://youtu.be/s2hqVzs2ZUY> A segment of our program can be viewed at 19- 31 mins in.

The closing highlight of the day was when afterwards, we were loaded into a buggy with our harps, and transported to the other side of the gardens for a photo shoot in front of the Harbour Bridge and Opera House. With our harps set in Angel mode, we glissed, laughed and bounced along, as we waved to all the bewildered passers-by!





## THERAPY HARP TRAINING PROGRAM

*Compassion based online Healthcare Certification*

Share your passion and transform the lives of others, train to minister healthcare music at the bedside, in Hospice /Hospital or even the Yoga studio!

Internationally accredited course that enables you to train at your own speed in the comfort of your home with affordable fees.

Contact the Director, Marion Titmuss, for personal support regarding enrolment into the vibrant and caring community of harpists, singers and flute players that are proud to be part of the THTP family.

### *Contact information*

 [marion@therapyharp.com](mailto:marion@therapyharp.com)

 [@TherapyHarpTrainingProgram](https://www.facebook.com/TherapyHarpTrainingProgram)

 [www.therapyharp.com](http://www.therapyharp.com)





# HARP AT THE DOCK

You are invited to a series of exciting workshops to be held throughout 2021 at The Docklands Library, Melbourne. Learn simple tunes, develop new skills, meet other harpists and share the joy of our chosen instrument.

These workshops are open to all ages and skill levels. Harps are available for hire if required.

Bookings essential.  
Contact Christine Middleton at  
[christine.mi@bigpond.com](mailto:christine.mi@bigpond.com)  
or call 0419 526 550.

## HARP AT THE DOCK 2021

### SATURDAYS

13<sup>th</sup> March

8<sup>th</sup> May

5<sup>th</sup> June

18<sup>th</sup> July

7<sup>th</sup> August

11<sup>th</sup> September

2<sup>nd</sup> October

13<sup>th</sup> November

11.00am-2.30pm

**COST: \$65**

**\$45 (ATHA members)**

HARP AT THE DOCK  
is an initiative of the  
Australian  
Therapeutic Harpists  
Association (ATHA)

**[www.atha.org.au](http://www.atha.org.au)**

ATHA is a non-profit  
organisation

# The Art of Therapeutic Harp **Weekend Retreat**

From 17.00 Friday 9<sup>th</sup> April – 13.00 Sunday 11<sup>th</sup> April, 2021

HARTZER PARK, 23 Eridge Park Rd, Burradoo (just past Bowral)

Join us in the beautiful Southern Highlands for a weekend away with Alison Ware, Australia's most respected therapeutic harpist.

Alison will run workshops exploring the wonderful world of therapeutic music on the lush and tranquil grounds of Hartzer Park, Bowral (about 2 hours south of Sydney).

There will also be time to explore the grounds, to socialise, play or walk the labyrinth.....

These workshops are designed for harpists of all levels and abilities. You do not have to be trained in therapeutic music. And even if you are, then this may be the perfect opportunity to time out for yourself, reflect, or develop your own skills.

We look forward to welcoming you all.

As Hartzer Park was originally a convent, accommodation is single rooms with the shared bathrooms. Each room has a bed, desk and sink with linen provided.

This weekend does have a limited capacity. Therefore, it will be on a **first-come-first-served basis**.

Alison will present several workshops that will cover various topics of therapeutic playing. These include:

- An overview of therapeutic harp
- Expanding creativity with art & music
- Ideas on how to adjust a piece of music therapeutically
- The art of therapeutic harp

Provided:

- Accommodation onsite
- All food **(optional)**

There are 2 options available:

- Option 1 : course, accommodation, all food = **\$430.00**
- Option 2 : course and accommodation only = **\$360.00**
- Safe storage for your harp
- Parking

- **Please note:** \* Participants are expected to attend the whole weekend.  
\* These workshops are appropriate for people aged 18 years +.

**See the end of the newsletter for registration form.**



***Harpbazaar.com.au***

*Strings, music, accessories and gifts for every harpist.*

## **Harp for sale.**

Great opportunity to purchase a beautifully crafted Triplett Christina Therapy harp.

This Christina Therapy Harp has a warm sweet tone and a light touch. It has 25 strings (nylon) with standard string spacing, full Camac levers, cherry wood and is in excellent condition. It has been gently used to play sacred music. The harp comes with a robust carrying case, tuning key and more.

The 'Christina' was designed by Triplett Harps in consultation with Christina Tourin, director of the International Harp Therapy Program to benefit both the player and the listener: in a therapeutic setting you're able to see over the harp to look at clients due to the way the neck of the harp is joined into the body. This harp comes with an ergonomically designed lap bar specifically designed for the Christina, to provide stability and ease of playing whilst sitting. For standing, it has a comfortable shoulder strap with strap-lock fitting buttons attached to the harp. It also has an high quality German electronic pick-up for amplification.

To buy this harp new in Australia currently costs \$3,650 for harp, case and tuning key.

Offering this much loved harp to the Therapeutic Harp Community before advertising more widely.

Reasonable Price: \$ 2,350.00

Special for Therapeutic Harpists: \$2,000.00

Model: Christina Therapy Harp

Harpmaker: Triplett Harps in San Luis Obispo, CA, USA

Strings: 25 or 26 nylon monofilament with wound nylon strings in bass

Octaves Range: "C" below middle up 3 1/2 octaves to "F"

Tuning Pins: Through pins

String Spacing: Standard graduated

Camac Levers: Full set (all strings)

Height / Weight: 34" (86.4 cm) / 8 lbs (3.8 kg) - excluding case and levers

Hardwood / Finish: Cherry / natural

Ergonomically shaped carved Tuning Key: Cherry, fitted

Delux Purple Padded Cordura Nylon & Fleece Carrying

Case: Included

Additional extras included:

Shaped Lap Bar: Cherry (valued at \$115)

Shoulder Strap (valued at \$38)

Strap-lock fitting onto buttons: (valued at \$115)

Electronic pickup: Schaller Oyster: (valued at \$150)

Korg Chromatic CA-1 Tuner: (valued at \$39.95)

Enquiries: Ruth Shepherd ph +61 458 928 352

Email: [ruthshepherdsoundhealing@hotmail.com](mailto:ruthshepherdsoundhealing@hotmail.com)



*International**Harp Therapy Program*  
*Australia*

## *Module 2 ESM 2021*

**Due to unpredictable travel conditions, for the first time ever the Module 2 ESM Program will be hosted Virtually.**

**Weekly short classes with Christina Tourin:  
Saturdays from January 16 ~ March 13**

**Weekend 1 ESM Intensive: March 20 ~ 22  
Weekend 2 ESM Intensive: March 26 ~ 28**

**Current students, and Graduates taking a Refresher course, are all asked to attend from 16th January. These classes are part of the ESM training and are included in the cost.**

**For pricing and more information please contact  
[admin@harptherapycampus.com.au](mailto:admin@harptherapycampus.com.au)**







A Christmas gift for a friend?  
Or to treat yourself?



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Please email [music@louisebell.com.au](mailto:music@louisebell.com.au)  
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[music@louisebell.com.au](mailto:music@louisebell.com.au)

# Harps and Harps

Making your dreams reality

## Press Release

Harps and Harps have added another light weight fully carbon fibre harp to complement their popular 36 string carbon fibre harp.

This new Therapy 26 string harp is very unique in its shape which is designed to fit comfortably on your lap without a strap or lap bar. This shape also provides an extra large soundboard for exceptional sound. It has a comfortably slightly rounded flat back for use on the chest of a bed ridden patient.



Standard finish is your choice of any automotive paint and comes with full Truitt levers. Weight is approximately 4 kg. Cost \$6,475 and is also available as an optional double strung harp.

To listen to this harp being played by Rowena Thomas, check out this YouTube clip. Accompaniment by Yuki. <https://youtu.be/AXAyB8SqRSY>

Harps and Harps

**Brandden Lassells** Harp maker

abn 68 653 691 315

Tel: (07) 4125 8393 Mob: 0419 692 286 [brandden@harps.com.au](mailto:brandden@harps.com.au) [www.harps.com.au](http://www.harps.com.au)  
33 Rokeby Rd, Booral PO Box 7668 Urangan (Hervey Bay) QLD 4655 Australia



Tim Sheed, Portarlinton, is available for Harp Repairs, Restringing,  
Levers and Harp Hire.

Contact Tim on 0438861271

Harp Making Workshop planned for Feb 2021



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*Many thanks to all contributors to this edition of 'Harp Notes'.*

Enquiries about ATHA can be directed to;

Christine Middleton - President. [christine.mi@bigpond.com](mailto:christine.mi@bigpond.com)

Anna Muller - Vice-President [harplink@icloud.com](mailto:harplink@icloud.com)

Catherine Lyons-Nash - Secretary [clyonsnash@hotmail.com](mailto:clyonsnash@hotmail.com)

Kerryn Viner - Treasurer. [beached@me.com](mailto:beached@me.com)

# REGISTRATION FORM FOR THE ART OF THERAPEUTIC HARP WEEKEND

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CONTACT NO: \_\_\_\_\_

EMERGENCY CONTACT DETAILS: EMAIL: \_\_\_\_\_

## **OPTION A: = \$430.00**

Includes - Course fee - \$180.00,  
- Single room (2 nights) + catering - \$250.00

Please advise of any dietary requirements. Vegetarian/gluten-free/lactose intolerant are \$10 extra

## **OPTION B: (self-catered) = \$360.00**

Includes - Course fee - \$180.00  
- Single room only - \$180.00

Please label all food and drink.

BANK DETAILS: BSB-012-010 Account ANZ – 2163 50034 (Please put down your surname + ATHW) *NO CHEQUES WILL BE ACCEPTED!* A **\$100.00 non-refundable deposit is required.**

**Full payment must be received by March 26<sup>th</sup>, 2021. Contact Verna Lee for assistance.**  
**verna@leebrown.id.au**

HSNSW members discount – members will be reimbursed 15% of the course fee. An info pack will be sent closer to the time.



## *Australian Therapeutic Harpists Association*

### MEMBERSHIP FORM

Membership is for a Calendar Year running from 1<sup>st</sup> July to 30<sup>th</sup> June

#### PERSONAL DETAILS

Title: \_\_\_\_\_ Name: \_\_\_\_\_ Surname: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

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 and if applying for full membership I declare that I will comply with the ATHA Ethics Statement, professional development requirements and hold appropriate professional indemnity insurance. If requested to do so I will supply evidence of my professional development activities and insurance.

I give consent to being photographed at any ATHA event and accept that photographs may be displayed in advertising, on the website or on social media. (ATHA will use due discretion when displaying such photos).	Yes / No
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Signature \_\_\_\_\_ Date: \_\_\_\_\_

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

Full Member	Graduate of approved therapeutic harp training program	\$90
Associate Member	Students undertaking an approved harp training program	\$45
Friends of ATHA	Anyone interested in the practise and promotion of therapeutic harp	\$30

Donation	Donations are very welcome to support the work of ATHA Thank you for supporting the work of ATHA	\$
Membership is from 1 July to 30 June. Due date of payment is 1 July.		Total

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

Bendigo Bank  
 Australian Therapeutic Harpists Incorporated  
 BSB: 633000  
 Account No: 163189897

**\*\*Remember to put your SURNAME in the payment description when transferring monies for easier identification**

Membership fee        \$ \_\_\_\_\_

Donation                \$ \_\_\_\_\_

**TOTAL PAYMENT**        \$ \_\_\_\_\_

**WHEN COMPLETED**, please scan or photograph the completed form and forward to the Membership Secretary [membership@atha.org.au](mailto:membership@atha.org.au) or 0419 526 550.