

HARP NOTES

Newsletter of the Australian Therapeutic Harpists Association

Calendar of Events:

ATHA AGM

- Saturday 30th October 2021

IHTP-AU

- Prep school commencing in October 2021.
- February 2022 course intake opens October 2021.

ATHA Social Group

- Meets online third Tuesday evening of each month.

ATHA Improv Magic

- Meets online 1st Monday of each month.

NSW Therapeutic Harp Weekend - 2022

New Zealand HarpFest

- 3rd-6th February 2023, Auckland NZ

***See inside for all details*.**

Recent graduates.

Rachel Gellert - THTP

Congratulations!



President's Report

Hello all,

Welcome to the Ninth edition of Harp Notes and thanks once again to Kerryn for the many hours she puts in to collate our informative and interesting newsletter.

Well it's been a topsy turvy kind of year to date....particularly with the numerous lockdowns throughout the country which has restricted many of us from playing our harps to those in need. I think we all agree that a visit from a harpist to those isolated in hospitals, aged care facilities and other public places, would be so deeply appreciated. I have a vision that one day we will be seen as an "essential" rather than "non-essential service" within the community.

On a brighter note, three cheers to our ATHA Secretary Catherine Lyons-Nash and Vimukti Warr for facilitating the ATHA "Improv Magic" and "Social Chat" sessions via Zoom respectively. Both of these initiatives have seen an average of 12-18 participants each month. If you haven't caught up to date with these two sessions, then "Improv Magic" is held on the 1st Monday evening of each month and "Social Chat" is held on the 3rd Tuesday evening of each month. Lots of interesting workshop presenters and discussion topics.

On a less brighter note, “Harp at the Dock” 2021 has been postponed until 2022 and if the restrictions continue at the Docklands Library then “Harp at the Docks” will be presented in a Zoom format. More info to follow.

The ATHA committee continues to meet regularly. A big thank you to Catherine Lyons-Nash, Kerry Viner, Vimukti Warr, Jenni Sawell, Carol Booth and Glenda Underhill for bringing their thoughtful and constructive ideas to the monthly meetings. Committee member Nicky Lock resigned recently due to prioritising of her many commitments and Glenda Underhill from Mildura, was welcomed onto the Committee. Glenda’s experience on committees and her rural perspective are attributes that will bring further depth to the future work of ATHA.

A Final reminder that our next AGM is coming up via ZOOM on Saturday 30th October. Glenda is organising a Harp Workshop with the “Skyboat Song” and we will be finishing with a lovely relaxing harp meditation. BYO drinks & nibbles. We’d love to see you there.

Stay Safe. Stay Well

Christine Middleton (President)



Exciting announcement for the therapeutic harp world!

The Therapy Harp Training Program has a new Director!

Helen Morrison (B.Ed Mus) of Hobart, Tasmania is delighted to let you know that she has been appointed the new Director of the Therapy Harp Training Program (THTP).

Former THTP Director Marion Titmuss of New Zealand has developed and taught this excellent course over several years with a successful cohort of graduates from around the world working in the increasingly important field of therapeutic music. Marion is moving on to create new life experiences and adventures and she leaves a lasting legacy of excellence in therapeutic music training.

Helen is a music educator, Australian Therapeutic Harpists Association (ATHA) member and Vice President of the Harp Society of Tasmania. She runs a successful music studio teaching harp, piano and cello to all ages. Her work in therapeutic music dates back more than a decade and is grounded in her love of the harp, its beautiful resonance and ability to provide a calming atmosphere.

Helen's journey in therapeutic music has led her to play in various settings, including aged care, correctional facilities and relaxation workshops. In 2014 she presented in the therapeutic harp stream at the Sydney World Harp Congress.

Marion and Helen are working closely together to create a smooth handover. Changes will gradually be made and be assured that current and new students are, as always, the key focus of the program.

THTP's recent accreditation by ATHA is the assurance that this is a quality course with good support and positive pathways for graduates.

For any queries please send an email to the link on <https://www.therapyharp.com/>

Kind regards,
Helen Morrison

ATHA State Rep Reports

The past few months have been very quiet, due to a number of states being in strict lockdown. Unfortunately, most of us have been unable to attend our places of work. A few members have had the privilege of still being able to play, whilst having to don full PPE gear! What a challenge!

Whilst we have been unable to work in person, many of us have been enjoying the regular Zoom sessions, catching up with each other in the Improv Magic Sessions and Social Chat groups.

We have received messages of thanks to Vimukti, Catherine, ATHA, and all the presenters for these sessions and social chats. They are very inspiring and supportive.

NSW

I am excited to announce that plans are well underway for a Therapeutic Harp Weekend gathering in NSW next year!! The gathering will be held in the historic town of Hill End, over three days, and will run like a mini conference. There will be several different presenters, on a range of topics, from improvising to Sound Therapy, and using harp with voice and other instruments. It promises to be a rich and fulfilling weekend for all who attend. Details will be advertised next year... Watch this space!

Jenni Sawell

SA

Therapeutic harp is assured of an ongoing presence at Flinders Medical Centre since Arts in Health at FMC recently purchased a harp for use in the hospital and hospice. This means Lyn and Ilona do not need to bring their own harps into the hospital which makes getting to and from work much easier. It also affirms the benefit of therapeutic harp music for patient healing and staff well-being. We have purchased a Dusty Strings Ravenna 26 string harp. Lyn is still adjusting to less strings (in comparison with harp of 36 strings), but this is a work in progress. The smaller harp still does its magic for the benefit of people nearby.

Lyn Johnson

TAS**The Quiet Zone Sessions – Harp and Relaxation**

The Quiet Zone is an initiative of Helen Morrison (music educator) and her colleague and fellow ATHA member Kathy Stephenson (counsellor).

These sessions are to help people create a sanctuary of calm and peace in an increasingly busy and stressful world.

Participants are invited to join in guided relaxation activities which are supported by the sounds of live harp music, singing bowls and gentle percussion. The activities include a grounding body scan, guided meditation, expression through art and movement, and participation in creating a soundscape with poetry.

A 90-minute session will be held at the beautiful Hobart Breathing Space on Friday October 15 from 5.30pm.

Past participants have said how much they enjoyed the blend of guided meditation with the harp and that the music aided their relaxation and creativity.

We acknowledge that these are difficult times that we live in and we feel very fortunate to be able to plan a face-to-face session that promotes health and wellbeing in the community.

Wishing everyone all the best.

-Helen Morrison

Therapeutic Harp during Lockdown.

I asked the Director of Nursing if it was ok if I could still come and play the harp for the residents in lock down time. The answer was 'please come it keeps us sane'. At the entrance I was met with the nurse who controls the Covid protocols, she was happy to see me. I got a blue plastic apron, a visor and a mask. My temperature was taken then I sanitised my hands. It took me ten minutes to transform into an alien. Because of the plastic I had to take off a lot of clothes. You sweat in minutes.

I forgot to take the plastic film off the visor which protect it from scratching. I was wondering why all was so hazy until one nurse stopped me in the corridor and took the film off, at that moment everything became clear. My residents laughed when I told them it was me.

Playing became a bit awkward because the visor got caught between the strings. So I learned to not look at the strings. One resident told me even the five minutes lifted him up he was soooo happy if I played for him. He died a week later I was so sad.

You forget the awkward protecting gear when residents are so positive.

I play there twice a week for two hours and I am so loved by the staff and the residents. It took a while, but now the harp is a healing instrument that is so much part of the nursing home.

The Director of Nursing once came into the dementia room where I played to silence the nurses who were talking loud with each other. 'Shush' she said, listen to that beautiful harp. I was so humbled by that experience.

I play alternate months - the next month Bernadette and Gai are taking over. This works perfectly for all of us. We are very grateful that we can do this work.

Hopefully the lockdown will lift soon.

Anke Arkesteyn



When restrictions and lockdown started here in Melbourne, Victoria, early last year, it was a confusing time. My therapeutic harp offerings were nearly all in aged care settings.

Most contacted me to cancel my visits, kindly hoping I could return when safe to do so.

Others had a different perspective.

'We are allowed to have essential services - please tell us you will still come!'

In fact they increased the frequency of the visits.

I would sit in the dining room, where residents were seated with more space between them than usual. I played while they had their meal, tricky of course due to kitchen noise and plates clattering, and some stayed a little longer afterwards to continue listening.

I had my temperature taken on arrival, filled in and signed a form to say that I had not visited any active COVID sites, to the best of my knowledge in the last 14 days.

I had to put a fresh mask on, the residents did not, I was to discourage group singing and not permitted to touch anyone or have them touch me or the harp.

Sometimes that was impossible, particularly when I would play Happy Birthday to those who had a birthday that week and the staff brought in a cake.

Sometimes a grateful birthday resident couldn't help patting the harp as they passed.

I was sad not being allowed to visit my sweet friend, with Alzheimer's disease, in another aged care facility. Her family lived overseas.

Staff were happy to try harp music 'visits' for her with their lap top.

This was too confusing and unsettling for my friend, she got too upset and didn't understand me not being there.

She was very fussy about food.

I used to deliver a hot apple pie to the front door for staff to give her.

She proudly told people it was from a Scottish shop (McDonalds ?) with such excellent service that you could drive your car right up to the window to purchase.

The day came when I was no longer permitted to send warm food and all items had to be in a container that could be sprayed.

My friend slept a lot and her life slipped away. I was allowed to visit, in full PPE, in her last hours.

Heartbreaking.

Eventually all work with the harp ceased for a few months. Disease numbers went right down and a few facilities were happy to have the harp visits in the dining rooms again.

On my return to one venue I was so sad to learn of many cases of COVID and several deaths.

The staff and residents were tired and those who had been affected by the disease had reduced energy, hearing, sense of taste and smell for many weeks.

During a brief break in restrictions, I was contacted by a family looking for someone to help their parents, in particular the elderly mother, adamantly against having help, who had some dementia.

They were also sad that she had stopped her daily habit of singing when she spoke and playing the piano.

I offered to visit, with the harp, to see if the mother would play the piano for me. I have continued to visit and offer harp regularly. In strict lockdown the family consider me a therapeutic carer. I abide by the same conditions the family members who do care visits expect of each other, to wear a mask, to be doubled vaxed (which I am) or to have a test before seeing their parents.

More recently I share in a harp job roster at one venue with two other therapeutic harpers. We wear a mask, long sleeved plastic apron and a face shield.

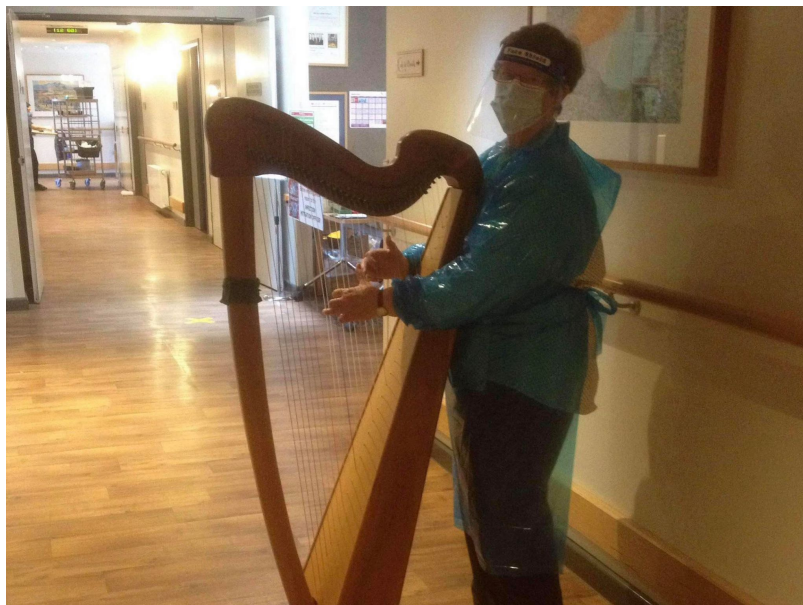
Tricky because it can get hot, the face shield sometimes reflects lights and hits the harp all the time when I play.

We know this arrangement can change with each lockdown.

We understand that although they consider us essential, each venue carefully interprets the aged care industry suggested codes of practice. Each is trying to do their best for their residents, staff and families.

I am grateful for these opportunities, to have one or two short harp jobs a week and at the same time I am acutely aware that other therapeutic musicians would very much like to be working.

Bernadette O'Rourke



Harp Workbench

By Brandden Lassells

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 to solve a harp buzzing? and also a question about a slipping tuning pin.

It turns out that to discover the cause of a buzz can be very difficult and time consuming. The first suggestion is to move your harp to another room or location, a number of times what seems to be a buzz in your harp is actually some nearby object vibrating in sympathy with your harp whether it be a music stand or something on a nearby shelf. Make sure that if you are wearing jewellery, that it is not vibrating. If you have a pick up installed this can often be the source, so make sure that the jack and the ring of the jack are tight and reach inside and make sure that the sleeve behind the jack is tight. Also, verify that any of the electrical wires are not vibrating against some part of the harp.

The next culprit can be strings. Check to make sure that there are no string tails inside your harp which are vibrating against the soundboard. Likewise, any string tails near the tuning pin. Check for any loose nuts, bolts or other parts, especially bolts holding on the feet. Try pressing on any other internal braces while plucking the string. Try pressing on various parts such as the levers one by one to see if you can stop the buzz. Check eyelets for any broken or cracked eyelets.

On a pedal harp, If a string only buzzes when all the discs are in the open position, make sure that when the discs are in the open position, that no string can touch the pins of the disc. If there is a buzz with the disc engaged, do the disc pins firmly engage the string? If either of these situations are causing a buzz, a regulation is needed.

On a lever harp, is a string is buzzing when the lever is not engaged? If so check to see that the string is approximately centred between the parts of the lever that engage the string and not touching any parts of the lever. If the string buzzes when the lever is engaged, most likely the lever is not engaging the strings with significant pressure to prevent a buzz. For either of these situations, the bridge pin needs to be adjusted. Some levers have a hook which captures the string when the lever is engaged. If your lever has these, make sure that it is not loose and that it applies enough pressure on the string.

Slipping tuning pins. If you have a common tapered tuning pin that is slipping, that is it tends to slip instead of holding the tension of the string, it needs to be tightened. The tapered tuning pins are like a wedge that fit into a tapered hole. The further the pin is pushed into the hole, the tighter it will be. To do this, brace the string side of the neck with one hand while applying back and forth pressure on the other side of the pin with the tuning key. Some harps, notably from Dusty Strings and some harps from Pakistan have threaded tuning pins. These pins rely on a tight fit and a micro thread to hold. Pushing this type of pin in will cause the treads to strip and then the pin will slip.

Questions and comments for future “Harp Workbench” column of this newsletter can be addressed to the editor, Kerry at; beached@me.com or to Brandden. Brandden Lassells is 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

Article No.3 - Where to now?

By Carla Whiteley

I commenced my first reflection with the quote that “Life is a journey”, and shared with you all some of the journey that led me to study Therapeutic Harp. As I mentioned my great desire was to work in the local Hospital, but this did not eventuate.

Therapeutic Harp in Australia, when I graduated, was still in its very early days. There was some understanding in various circles of Music Therapy, but most found it difficult to get their heads around the idea of Therapeutic Music. Even today, after working in the field, many still consider the work I do as entertainment, and not therapy as such.

Gradually doors opened for me and I found myself playing in Aged Care. It was not what I had planned, but as someone recently said to me “Life is what happens while you are busy making plans”. The doors opened, mainly through recommendations and referrals, and I walked through, so to speak.

I was fortunate that, as well as having learnt the harp, I was also able to play the guitar, ukulele, flute and recorders. My work grew to where I found myself performing what I refer to as “Therapeutic Diversional Concerts” where I play the harp, as well as my other instruments, and read poetry and sing familiar songs with the residents, around a theme, be it Australia Day, St Patrick’s Day, Weather, Travel etc. I have built up a total of 29 programs which ensures that I do not repeat the same music week after week. I then spend time with residents in their rooms. They may have newly arrived and are feeling depressed or they maybe ill, feeling unwell, depressed or are palliative.

I am now employed by 4 different Aged Care Facilities. I perform Therapeutic Diversional Concerts, as well as bedside harp.

As with most things in our society, life has been somewhat turned upside down and for most of last year and early this year these Aged Care Facilities closed their doors and are now gradually opening up again to receive Therapeutic Music. The existence of Covid in our midst now requires one to often play masked, which is doable when playing the flute, but a challenge never the less.

So, what does it require when one works in these residential aged care places?

One has to be flexible. Things do not always work according to plan especially when one is working in the dementia specific areas. There are moments when I have to stop to help a resident who maybe trying to stand without their walker and there are no staff to give support or I might have to wheel a resident to the nurses’ station as they need to go to the toilet.

Accountability is paramount. It is a privilege, not to be taken lightly, to enter into the room of a resident, close the door, leaving a notice on the door making it clear to staff that you are within and if necessary, would they enter quietly please. I personally believe that it is vital to document all your activities within a facility. Often staff do not see what you are doing and how the residents react. It is up to me to write up the experience and send it onto the appropriate staff. This not only lets them

know the affect that the music has on the residents in their care, but it helps for me to record my work so that management and lifestyle staff are able to build up a folder of my work which can be presented to the auditors when they come to the facility.

It is important to have a wide repertoire as I am often asked to play specific music for residents as they become more familiar with me. I have found it helpful to have downloaded my print music, into folders on a tablet, which enables me to access the tunes and songs I might be asked to play. The repertoire is constantly building and a great deal of work is required to maintain the tunes to a reasonable level.

Attending a facility regularly allows one to build up relationships with the residents and become familiar with their particular likes. Having been in some of the facilities for more than 10 years, as a Therapeutic Musician, one journeys with people in their life and it is often a great privilege to then be with them at the end of their time here on earth. There is, of course, the down side to this, as one must be prepared to be facing the reality of constant loss.

When one works in hospitals there is also the reality that we may play for those who depart this world, but we also have the joy of seeing babies in NICU thrive and leave the hospitals as well as the recovery of long-term patients, and cancer patients moving into remission.

In Aged Care there is much joy and often laughter, but the reality of life is such that most of the residents are at a stage of life where they require daily help and face the sure and certain knowledge that eventually they will leave this world.

The harp and music brings comfort, peace and joy and as such, for me it continues to be a privilege and joy to be there with people whom I have grown to love. I do what I love, and love what I do, sharing music and bringing peace and calmness during this stage of life's journey for people.



Therapeutic Harp for animals.

Article from the RiotACT

<https://the-riotact.com/musics-charms-soothe-the-savage-beasts-at-the-national-zoo/461576>

Music's charms soothe the savage beasts at the National Zoo

[Dominic Giannini](#) 15 May 2021



Harpist Alison Ware plays to Ruffed Lemurs at the National Zoo. Photo: Dominic Giannini.

From *Madagascar* to the orchestra, the lemurs at the National Zoo get front row seats to harpist Alison Ware every fortnight as she strikes a chord with the animals.

Alison performs for the animals as part of the zoo's enrichment program, with the soothing tones of the harp reducing the anxiety and stress animals in captivity can experience.

"Research shows that music is wonderful for animals," she said.

“It helps relax them, it is soothing and helps provide comfort. The animals have really enjoyed me playing here.”

Like any good performer, Alison adapts her routine on the day depending on how the animals react to her music, just as she would in her role as a clinical musician at the Canberra Hospital.



Ruffed Lemur at the National Zoo gets up close to Alison Ware's harp. Photo: Dominic Giannini.

“It is a different way of applying music and with the animals, we adjust the music to what we see,” she said.

“I don't necessarily come in with a set repertoire; I will sit quietly and watch the animal and then try a particular key or chord.

“I'll know if that is right by some of their reactions, so I am adjusting the music to the animals and what they need at that time.”

As for her biggest fan? That would be Jake the lion, who turns out to be a lover of classical music.

“He will come down and sit and listen, and then put his face to the sun and settle,” Alison said.

“The typical response we see from the animals is curiosity, and then they'll move around, settle and fall asleep.”



Ruffed Lemur at the National Zoo gets up close to Alison Ware's harp. Photo: Dominic Giannini.

Primate keeper Georgia Clark, who has been working at the zoo for the past nine years, said the music gets an excellent response from the primates who come over and sit as close as they can to listen.

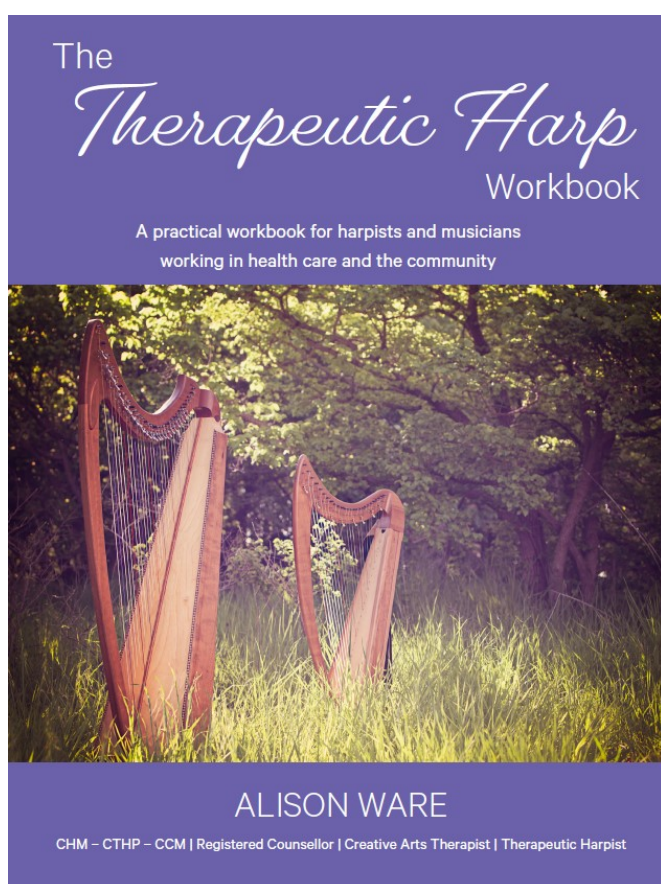
"We find it has quite a calming effect on most of them. It is an important part of our enrichment program at the zoo," she said.

The enrichment program helps keep animals at the zoo engaged and includes special treats and toys and food puzzles so they learn how to forage and earn their food like they would in the wild.



Harpist Alison Ware plays to monkeys at the National Zoo. Photo: Dominic Giannini.

Therapeutic Harp Workbook



The Therapeutic Harp workbook is an Australian offering that is a practical guide to Therapeutic Harp.

Drawing on 14 years of clinical experience working in Australian Healthcare facilities Alison provides guidance and suggestions for all musicians wanting an insight into the deeper aspects of playing in a therapeutic style within health care and community environments.

By using case studies, practical strategies, journaling and art activities, this workbook will assist and further develop your understanding of therapeutic harp. Topics include what is therapeutic harp; finding a training program; self-care; professional practices; musical development; artistry and explores the spiritual aspects of playing music at the bedside of the ill. Also included are inspirational stories from other Australian therapeutic harp practitioners.

The Therapeutic Harp workbook encourages you to dream big as you create and develop a new way of offering your music.

This book is available in hard copy and e-book from on-line booksellers or by contacting Alison at info@harpicare.com.au



Recently I had the honour of being invited to speak at this 'Women in Classical Music Symposium'.

I was invited on the basis of me being a Therapeutic Harpist, and it gave me a wonderful opportunity to present what we do to an audience of mostly classically trained musicians. The other presenters were all well acclaimed in their fields. There were composers for movies and theatre, world class performers, and the founder of Melbourne Digital Concert Hall to name a few.

About 50 - 60 participants attended this Zoom session, from all over Australia. Audience members were invited to ask questions of the panellists, and a lot of interest and discussion was generated during my presentation. I only had about 10 minutes to speak, so it was a challenge to present succinctly all that we do in our role as Therapeutic Harpists!

But I enjoyed it, and feel honoured to have had this opportunity to spread the word amongst musicians and members of the community, about the wonderful and sacred work we do. What a blessing!

- Jenni Sawell

Have a burning question for Jenni? Send it through when you register your attendance!

Jenni Sawell is a Certified Therapeutic Harp Practitioner. Incorporating 'on-the-spot' harp into therapy work, Jenni performs 'in the moment' music, including classical tunes, celtic/folk music, and improvisations to create meaning, relief, joy and wonder, using a lever harp. Jenni also regularly performs at all kinds of events in Sydney.

I feel so fortunate to be able to welcome Jenni to the symposium, who has forged an amazing career working at the intersections of performance, composition, and aged care/palliative care.

Register your attendance: sylvielouisefwoods@gmail.com
 RSVP by Monday 2nd August, 2021

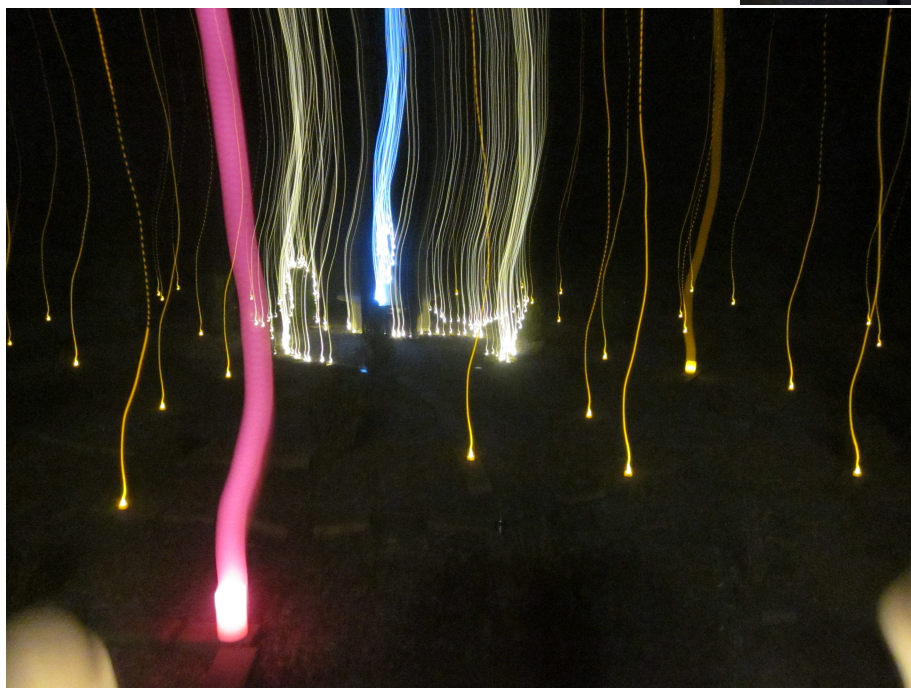
The Art of Therapeutic Harp

By Verna Brown

In April, 14 of us descended upon the beautiful Hartzer Park in Bowral to start a weekend on “The Art of Therapeutic Harp” with the lovely Alison Ware. Although some of us weren’t versed in the art of therapeutic harp, Alison made the workshops enjoyable and understandable, helping us realise the joy and benefit of playing therapeutically.

We played for each other, we talked (a lot!), we listened and we made such a wonderful connection with our harps and with each other.

Hartzer Park is a convent that was used to train nuns. It’s grounds are incredibly peaceful and lush, almost timeless. The nuns that still live there showed a great interest in what we did. In fact, we found out later, that when we walked their labyrinth, they were praying for us after a couple of them came down towards the end to join our circle. Playing for each other was a challenging AND wonderful experience for all of us. Emotions came up but the support was unwavering. So, even if most of us never get to train as a therapeutic harpist, each of us can attest to the wonderful healing qualities that come from listening to one.



Some Soul-Searching.

By Kerryn Viner

I few months ago, Vimukti asked me to lead the conversation in the ATHA Social Chat group. It seemed like the perfect opportunity to talk about the struggle I'd been having regarding my Therapeutic Harp work, and see how others felt. So it was a bit of a laying bare session, but I wanted to share with my fellow harpists – about how hard it can be, that it isn't always uplifting and enlightening... or was that just me? Perhaps I didn't really belong in this field?

So I have written about it too, and at risk of exposing the flaws in my person, my personality, and my soul, I've written it down – but now with some answers.

I was relieved when Covid came and stopped me from doing my therapeutic harp work.

I wasn't enjoying it - I was even starting to dread my harp-playing days about which of course I felt guilty and confused. I kept pushing the feelings aside and showing up, waiting and hoping for my feelings to change. Because of the Covid situation in Victoria it was a full year before I went back to playing my harp in a therapeutic way. For most of that time I thought I would probably never want to go back. I barely touched my harp at home.

It took me those 12 months to work out what was wrong.... but eventually I realised that my expectations were too high, and at times I was being arrogant and trying to impose myself on a situation.

I put so much pressure on myself. I felt that the ultimate aim was to play end-of-life vigils or at least one-on-one for patients. I felt I had failed if that didn't happen. I was also trying to prove that I could be successful and build a career out of playing. I thought every encounter should be magical and spiritual and tried to achieve this – but this is something you can't force to happen.

Now I've let everything go - I have no expectations. I'm just grateful to be there. I'm happy to play in the foyer if that's required. I'm happy to play where the curtains are pulled closed, at the nurse's station, or in the back corner of the ward. I'm not looking for earth-shattering or enlightening moments to come about from every encounter, I'm not supposing I can make that much difference to someone's life. BUT if I can make one person's day better for a minute, or bring them a moment of peace, then that's all I need for it to be worthwhile. And most of the time I probably don't know when that happens, or to whom that happens, unless that person comes to tell me, which they often do. It might be the most unlikely of person walking through the foyer on their way to pick up their loved one, or grab a coffee, a member of staff or carer, or it could actually be someone receiving end-of-life care – it doesn't matter as each moment is just as important. Everyone is suffering and dealing with something.

When I returned with my new approach, things were so much better. I was so relaxed, and so many positive things have occurred each time. But at the heart of this is that I've stopped trying so hard. I have no expectations, I have no 'intention' other than to try and be present to where I am and the music I am playing.

Now I'm so disappointed that I've barely been playing as I'm not allowed into the facilities when other visitors aren't allowed, as per DHS guidelines.

The most recent time I have played my harp is at my Dad's lockdown funeral – and that was a very tough gig.





International

Harp Therapy Program

Australia

Forthcoming Events

- * **Prep School with Louise Bell** ~ introduction to the Lever Harp. Selected Modes: theory, repertoire, improv. Video lessons and pdfs emailed weekly from October. We also offer several live Zoom chats. *9 lessons: first one is free!*
- * **IHTP-AU** ~ the application process for the **February 2022** intake opens on October 15. Info sessions: October, November, January
- * **Online study** is enhanced by attendance programs in person or via Zoom. **Module 1** ~ dates TBC. Presented by Vimukti and Louise with special guest speakers.

For all enquiries please email **Vimukti Warr**
info@harptherapycampus.com.au

Please also visit
harptherapycampus.com.au



Notice of Annual General Meeting of the Australian Therapeutic Harpists Inc.

Dear ATHA members and Friends of ATHA,

The purpose of this letter is to advise you of the intention to hold the Annual General Meeting of the Australian Therapeutic Harpists Inc. via ZOOM (a LINK and a reminder will be forwarded to you two days before the AGM) at:

4pm on Saturday 30th October 2021

4pm - Melbourne, Sydney, ACT, Tasmania

3pm - QLD, 3.30pm - SA, 1pm - Perth.

AGENDA

1. Committee's report – Presented by President, Christine Middleton
2. Treasurer's report – Presented by Treasurer, Kerry Viner
3. Election of Committee – (Carol Booth, AGM Chair)
4. GENERAL BUSINESS
 1. Determination of Annual Subscriptions
5. "Skyboat Song" Harp Workshop – presented by Glenda Underhill
6. Harp Meditation
7. Drinks/ Nibbles and Networking BYO

We thank you for your support throughout the year and we encourage you and other interested members of the community to join us on this afternoon to thank our office bearers for 2021 and to appoint a new committee. All Office-bearer positions within the Society will be declared vacant and written nominations received will be announced.

A Nomination Form, and an Agenda Item Request Form are both attached along with a copy of the minutes from the last AGM. Treasurer's report and President's report will be tabled at the meeting.

Please return the nomination form to president@atha.org.au before Thursday 14th October 2021

Please support the Australian Therapeutic Harp Association by attending via ZOOM so that we may continue to support therapeutic harpists across Australia.

We look forward to seeing you there.

Yours sincerely,

Christine Middleton, President.

AGENDA ITEM REQUEST FORM

Meeting date: _____

Agenda item title: _____

Person presenting agenda item: _____

Attachment Details

Attachment No	Details

Purpose of report

Summary of key issue/s

- _____
- _____

Comments

Recommendation/s

Australian Therapeutic Harpist Association

Notice of nomination for a position on the committee of the Australian Therapeutic Harpists Inc. 2021-2022

Please return this nomination form to president@atha.org.au before Thursday 14 October 2021.

All positions will be declared vacant at the Annual General Meeting and separate elections will be held for each position. Nominations can only be made by full members of the Australian Therapeutic Harpists Inc. who are over 18 years of age.

51 Nominations

(2) An eligible member of the Association may —

(a) nominate himself or herself; or

(b) with the member's consent, be nominated by another member.

Committee positions: President, Vice President, Treasurer, Secretary and Ordinary Member

(a) I wish to nominate for the position of _____

Name _____

Signed _____ Date _____

(b) I wish to nominate _____

for the position of _____

Name of proposer _____

Signed _____ Date _____

Acceptance of nomination by nominee: I accept the above nomination and agree to serve on the Committee in the position for which I was nominated.

Signed _____ Date _____



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for every harpist.*

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"Therapeutic Harp Workbook" by Alison Ware in stock

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

Linky Muller - Vice President. harplink@icloud.com

Catherine Lyons-Nash - Secretary clyonsnash@hotmail.com

Kerryn Viner - Treasurer. beached@me.com

*Australian Therapeutic Harpists Association***MEMBERSHIP FORM**

Membership is for a Calendar Year running from 1st July to 30th 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
--	----------

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	\$35

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 or 0419 526 550.