

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.

Note to Graduates

- As graduates from accredited programs, to maintain your accreditation you are required to achieve a number of Continuing Education Units (CEUs). Both of the above groups are eligible for inclusion into CEU submissions

Memberships are now Due

- It's that time of year again! Payment details and options were emailed out on July 8th by our Treasurer, Christine Middleton.



Welcome to the 2025 Winter edition of the ATHA newsletter. I'd like to thank all those who contribute to Harp Notes. This edition is coming out later than usual due to its being held over until after our ATHA gathering... and what a gathering it was! A BIG THANK YOU goes out to Christine Middleton and Jenny Burchill for all their hard work in bringing together such a wonderful event.

Included in this edition are words and reflections by members, music, a membership form, and of course, another useful, informative article from the "Harp Workbench" by Brandden.

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

Go well.
Glenda Underhill

News from our Members

From NSW

Carol Booth

ATHA Discussion Group

The ATHA Discussion Group has continued to meet regularly.

In March, we were privileged to experience a highly professional presentation on 'Healing Presence', facilitated by Rae Lloyd-Jones and Clare Steward. This prompted insightful discussion during which participants shared how they prepare themselves to be fully present with the harp. We discussed how a mindful approach enables the harpist to project a tranquil and healing presence.

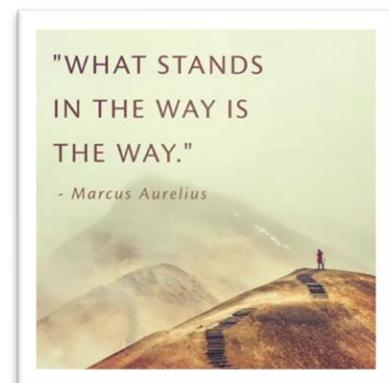
In April, the discussion was on 'getting started,' during which Clare shared the key milestones of her journey—from her initial steps before owning a harp to becoming a qualified and paid therapeutic harpist.

Valuable insights were exchanged, including a memorable quote from Marcus Aurelius, thoughtfully shared by Clare.

In May, we were fortunate to be treated to an enchanting and immersive experience led as Helen Morison, who took us to 'The Quiet Zone'. Helen skilfully combined the soothing sounds of the harp, the resonance of singing bowls, and soft percussion instruments, creating an atmosphere of peace and relaxation.

In June, Christine Middleton facilitated a comprehensive discussion on the topic of "Employment Opportunities for Harpists." The discussion provided insights into pathways available within the field and offered practical guidance for those seeking to develop their careers as therapeutic harpists. Feedback from participants that the session was inspiring and motivating.

Don't miss the next ATHA discussion group which will be on 15th July when Rae Lloyd-Jones will lead us on the important topic 'Documenting our work'.



The Harmonising Harp

*Modal music for
therapeutic harpers
by Louise Bell*



- I'm creating a new collection to enhance our therapeutic harping
- Over 20 original compositions!
- Major Modes: I've composed ~ and transposed ~ two pieces for each of the 7 modes, one in keys of A, Bb, C, D; the other in keys of Eb, E, F, G ~ crafted specifically for those ranges, and versatile for perception and reflection of resonant tone (14 pieces)
- Minor Modes include Phrygian Dominant & 4th Octave Overtones
- Tunes in 3 different Pentatonic scales
- Varied arrangements ~ Easier and Intermediate versions, as well as Leadsheets: simply play the right-hand melody + the big letter with left hand, or create your own chord voicings
- Improv chord guides will extend playing time and liberate melody
- Includes theory of scales, modes and chords, with colourful charts • Bonus styles: Jazz, Blues, Latin!
- Can be played on harp or piano
- Simpler than the pieces in *Modal Magic* louisebell.com.au/shop-1

I'll let you know as soon as it's available for purchase

Email: music@louisebell.com.au

© Louise Bell 2025

Clare Steward***Bringing light in the toughest times***

Hello fellow harpists ☺

I'd love to share with you the attached link and following story.

During the course of my work one Thursday morning in the palliative care unit at Mt Druitt Hospital, a group of Western Sydney Local Health District (WSLHD) Executives and Health Media made a visit to this wonderful facility. This was actually to celebrate Nurses Week, not palliative care specifically.

While this visit was taking place, I was going about my morning, moving from room to room playing for patients and their families. As I sat in one shared room, playing for two older ladies, I 'felt' people in the doorway and looked over to see the Executives standing and watching, mouths open in surprise to see a harpist at the bedside ☺. I smiled to myself, but kept on with my visit.

As I played, I could hear the shutter of a camera and glimpsed the photographer kneeling in the hallway, taking photos (the black and white shot featured in the attached). Another smile to myself – what is happening?!

Long story short, this group was very keen to talk with me and learn more about the who, what, where, how and why of what I do at the Unit. The attached article, photos and video interview are what came of this encounter, all very much on the spur of the moment that morning at Mt Druitt. These are now available to view at WSLHD's website thepulse.org.au and on YouTube.

I am very thankful to the lovely representative from Health Media who made this experience very easy going for me and for the encouragement and support of everyone I met that day.

Mt Druitt Supportive and Palliative Care Unit is an outstanding facility and I am extremely proud and privileged to work as part of this team.

I hope you will have a look at the link <https://thepulse.org.au/2025/06/03/video-palliative-care-harpist-brings-light-in-the-toughest-times/>

Editor's note

Please, please click on the above link. I have several times.

This is such a wonderful article.

It is what ATHA is all about.

And the video and photos are truly stunning.

From Tasmania

Helen Morrison

I'll share here a few exciting events and opportunities that I have participated in over the past few months.

In March, Tasmanian music teachers were treated to a **Vitality Day** run by the AMEB (Australian Music Examinations Board), held in the ambience of the UTAS Hunter Street Art School (an old jam factory).

After an inspiring performance by a young piano student on the cafe grand piano, the participants enjoyed talks by several leading music educators. These included Daphne Proietto who presented a session to us over Zoom on her passion: teaching music to children with autism. She is an expert in this field and her determination to give her students the very best in musical opportunities was really heartwarming to see. It takes a special person to be able to give in this way, and it was wonderful to hear about Daphne's lifetime of work as a music educator.

Another standout session was local TSO trumpeter Mark Bain discussing his 'Performance Under Pressure' program. It was good to hear about ways to practice, and how that can mitigate some of the nerves that can come up when playing for others. <https://www.performanceup.com.au/>

Travelling back to Hobart from visiting my Dad in Portland VIC in April, I treated myself to an overnight stay in Warrnambool. It coincided with **Minky van der Walt**, a Hobart allied health professional and music therapist, offering a one hour online music immersion for relaxation. I was so happy to be able to relax and hear her beautiful guided meditation while listening to the music she selected, including one of my all-time favourites, Arvo Pärt's *Spiegel im Spiegel*.

THTP graduate Rachel Gellert (VIC) was in Hobart for surgery, and she contacted me to see if I would be interested in playing harp for her, post-surgery. I said yes, of course! Rachel and her husband were staying nearby at her cousin's house, (a musician friend of mine!), and it was lovely to offer some peaceful music to help Rachel heal and recover.

Alison Ware in her workbook talks about **Solitary Artist Dates** as a way to broaden our understanding of the world around us, to make connections and to experience our culture more deeply. As a part of this work I've been enjoying the following experiences over the past few months:

Meditate and Create Art Therapy sessions with Karen Gilbert at the Ceremonial Art Healing Centre in Hobart <https://cahc.com.au/>

These weekly sessions are a great way to carve out some time to create in an environment that is more about the process than the end result. Doing this work has led to some other exciting creative collaborations in the music world.

Tasmanian Symphony Orchestra water-themed concert for the Dark Mofo festival with conductor Robert Ames (London). A special program featuring composers including Max Richter and Phillip Glass.

Folk music nights: singer/ songwriter Joey Leigh Wagtail (QLD), Euphémia (Réunion Island), Kate B (QLD) on harp, ukulele, vocals.

The Mendelssohn Octet – a beautiful piece of music, much loved but rarely played live.

My goal is – listen, look around and be curious! I ask myself to notice what I like, perhaps what I don't like, and I think about what qualities of the work I could take into my own practice.

Therapy Harp Training Program news: It's exciting to announce that Gillian, Alison and Vasudha, all of Victoria, have graduated from THTP in the past few months. Their work in their respective communities is very special and wide-ranging. We look forward to hearing more about their harp journeys soon. We have also had a number of new students enrol in the course and it's exciting to see them getting started in the field of harp therapy. www.therapyharp.com

I have some exciting projects coming up - including playing for:

When The Winds Begin To Sing – a meditative listening experience.

I am offering this session in collaboration with harpist and singer Georgina Richmond. The session will feature harps, singing bowls, gentle percussion and some very special Celtic songs. The venue is the Hobart Breathing Space on Saturday 2 August. Bookings <https://www.trybooking.com/DCZEJ>

If you are in Hobart it would be great to see you there.

Downshift Music project launch - Sunday July 6.

A nipaluna/Hobart-based project seeking to spark conversations about climate change through acoustic music. This event will feature highlights of When the Winds Begin to Sing and we look forward to supporting this important work in the community. Instagram [downshift_music](https://www.instagram.com/downshift_music)

Thanks for reading!

From Victoria

Wendy Snook

Here is an article about my harp therapy work in the Palliative Care Unit at Cabrini Malvern Hospital, Victoria published for Palliative Care Week. I have permission to share it with the ATHA. (I noticed that despite me telling them I was a harp therapist, or a therapeutic musician, they called me a 'Music Therapist' in the article and in a Power Point slideshow, because they also have a Music Therapist (who plays guitar) there at Cabrini).

The Cabrini Malvern Director for Mission, Margaret Stewart, told me she has sent the article to Cabrini International. Margaret is also on the Eastern Palliative Care Service Board. So hopefully there will be more opportunities for harp therapists in future.

Music: a great healer in times of need

Music can bring comfort, peace and healing

Music: a great healer in times of need

Music can bring comfort, peace and healing, and so too can compassion. On 4 South, our palliative care ward, both music and compassion are used every day to support patients and families as they navigate end of life.

This week is National Palliative Care Week, a time to recognise the work of our palliative care team and those who support it.

Last month, as our Harp Therapist Wendy played a gentle tune on her harp, the mother of a patient sat down, closed her eyes, and said she just wanted to sit for a moment and let the music fill her soul. The music brought temporary peace and comfort to the grieving mum. That's a common occurrence on 4 South, Wendy said, for both patients and families.

"I learned pretty early on when I started playing the harp that there's something about the sound that affects our bodies in a positive way for our wellbeing and our healing," Wendy, a cancer survivor herself, said.

"It's a great privilege to be with patients and families during difficult times, to provide healing and peace."

Wendy's presence on the ward is a true gift — one supported by a kind donation to the Cabrini Foundation — and one that supports healing. Manager of Social Work Courtney Agland said this type of therapy provides far more than just comfort.

"This type of therapy uses the unique properties of the harp to bring comfort, healing, and peace to individuals," Courtney said. "Our patients and their families have provided feedback highlighting how harp therapy has benefited them emotionally, aided with pain relief, improved sleep, promoted relaxation, and supported their spiritual well-being.

"We are very grateful to have received the generous donation from Julie in memory of her husband Roger, who was a music lover, to support our music therapy program."

Wendy is just one of the people who supports Nicola Lowrie and her 4 South team to provide extraordinary care. So too is Pastoral Practitioner Alexandra Wilde, who last week gave a patient the "best day" of her life.

"The family of a terminally ill patient requested a living wake for their mother, Evelyn, who was expected to pass away soon," Alexandra said.



"Within 24 hours, with the support of a number of people from around Cabrini, we were able to get everything organised and had about 40 people turn up to celebrate Evelyn's life, which she told me was the best day of her life.

"Evelyn died the next day with her family at her bedside, at peace."

[Read more about Palliative and Supportive Care services at Cabrini.](#)



Bernadette O'Rourke

A gift of Music

I had a request from a loved one, who was unwell, for a recording of some harp music that she could listen to.

Lots of nervous thoughts crossed my mind...I don't have the right equipment...will probably not be 'good enough' for her, in my opinion.

I compromised and offered to convert her name and birthdate into notes for some music improvisation. She was happy with this, knowing it would be good practice for me, hence feeling SHE was somehow helping ME by her request.

I used the method of Joel Andrews as used in his therapeutic harp recordings and harp meditations.

He notes in "A Harp Full of Stars", 1989, that these letter-pitch equivalents have been used for 250-300 years by composers such as J.S.Bach, Haydn, Brahms and Ravel.

I sat and played the appropriate notes, observing which ones were repeated in my relative's name and birthdate. I didn't feel confident to make up my own little phrases of music (though I have done this for others in the past). Choosing from pieces I currently play in hospital corridors and in aged care settings, I recorded myself on my phone, playing short versions of three pieces that contained the notes I wanted.

With no expectations, I sent off the recordings ...didn't ask for feedback.

I forgot about this until this lady was dying and her husband asked at the bedside where he could find the recordings. He put the phone by her pillow...it was lovely to see her close her weary eyes and snuggle in; all the lines of worry and pain instantly gone, for now.

The pieces of music, by the way, Edelweiss, Fly Me to the Moon and (amusingly, but they were the correct notes) Saturday Night at the Movies.

(Joel Andrews, Harpist, 25/05/1928-20/03/2019)

The 2025 ATHA Gathering



Christine Middleton

From Thursday 12th June until Saturday 14th June 2025, a Harp Gathering, hosted by the Australian Therapeutic Harpists Association (ATHA) was held at the Masonic Hall in Belgrave, Victoria. More than 40 harpists travelled from all over Australia to attend the two-day event which featured workshops from some of Australia's leading therapeutic harp practitioners.

With temperatures around 13 degrees over both days, fortunately the Masonic Hall was warm and welcoming. A number of harp-inspired merchandise stalls were set up around the hall and included for sale, harps, music books, accessories, jewellery, novels, CD's etc. There was also plenty of tea, coffee and refreshments such as dips, cakes, cheese platters, chocolate, and more with many of the attendees contributing, which was greatly appreciated.

Following a "Meet 'n' Greet" at the Masonic Hall on the Thursday evening, the first day of activities commenced on Friday morning with the first presenter being Catherine Lyons-Nash, IHTP graduate and ATHA President. Catherine presented an interesting workshop titled "Crafting a Sound Bath".



Catherine preparing us to be bathed in relaxing sound

She discussed how a therapeutic musician could craft an immersive experience with a few affordable, transportable and easy-to-learn instruments.

Catherine treated us all to a calming meditation using some of these instruments such as Koshi Chimes, Glockenspiel and Native American Flutes. Catherine's sound bath was the perfect opening to the harp gathering, relaxing and grounding everyone.

The second workshop of the day was a Zoom presentation by Bowral based Louise Bell, IHTP Graduate, Teacher and Composer. Louise facilitated a Harp Circle with a workshop titled "The Harmonising Harp" – Modal music for therapeutic harpers. Louise presented three lovely easy pieces of music that will be included in her soon to be released, collection of over 20 original compositions she is currently creating to enhance therapeutic harping. More information on Louise's upcoming collection can be found on page 3, and generously one of her original compositions included can be found on page 15 in this edition of Harp Notes.

The final workshop of the day was presented by Verna Lee, CMCP Student and Teacher. Verna gave a very interesting, engaging and dynamic presentation on "Simplifying Music & Breaking it Down for Therapeutic Purposes".



Verna enthralling and inspiring



Peter with Christine at the Cameo theatre

After a quick pack up, it was a short walk down to the Belgrave Village to have dinner at the Blacksmith Café followed by a wonderful evening at the Cameo Theatre, Belgrave to watch "From Music into Silence" This documentary featured the deeply moving personal story of Peter Roberts on his journey to become a thanatologist and his ongoing career to bring comfort and ease to those at the end of their lives.

Peter and Farshid Aklaghi, Producer and Director, provided an excellent Q & A session at the conclusion of the film with plenty of questions from the attending audience directed at both of them. The film and the accompanying soundtrack captured his story in a beautiful and sensitive way and we all came away truly inspired.

Saturday morning saw Jenni Sawell, IHTP graduate and ATHA Secretary, guide the attendees with an excellent workshop on “Pentatonic Modes”. Her workshop was simply explained and demonstrated, which was greatly appreciated by all the harpists. Many of us, including myself, have struggled to understand fully, the theory and application of this topic. Everyone thoroughly enjoyed playing in the *Angel Mode*. In addition to demonstrating the modes, Jenni also provided a lot of interesting information on different settings and ways that the modes can be utilised.



Jenni explaining, demonstrating and demystifying, Pentatonic Modes



Jenni receiving a “musical cellular massage”

Next up was Helen Punch, CMCP Graduate.

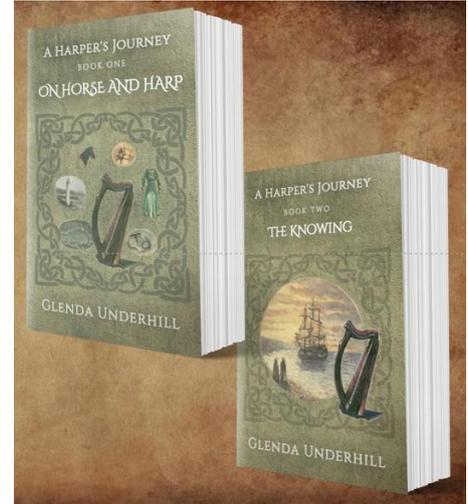
Helen gave a Workshop titled “Vibro-Acoustic Therapeutic Music” (VATM)

Commonly described as a “musical cellular massage”.

VATM uses sound waves utilising the harp to gently vibrate the cells of the body. The effect is to both stimulate and relax the mind and the tissues of the body. Helen then proceeded to demonstrate how VATM is administered with Jenni Sawell and Peter Roberts volunteering to try out this modality.

Both reporting a sense of deep relaxation, and expressed their experience as being shifted into a dream-like state.

The third Workshop on the day was by Glenda Underhill, CMCP/IHTP graduate, performer and novelist. Glenda has published two novels "A Harper's Journey" Book 1 & 2 and is currently working on Book 3. Her books are set in 17th Century Ireland and centre around Orla, an Irish woman of middle years, who takes on the harp during the Cromwellian period where harpers and harps were considered symbols of resistance. Heavily influenced by therapeutic harp, these beautifully written books take you into Orla's world; her love of the land, the music and the people she plays for. Glenda's presentation titled "Writings on the Harp" covered topics such as Why write, Who to write about, When, Where and How to Write, tools, etc. A very stimulating and interesting workshop.



The last and final workshop of the harp gathering "Interactive Use of Therapeutic Harp" was by Gwenda Davies, Music Therapist, IHTP student and teacher. Gwenda has an interest in harp circles, as a way for students to explore the freedom of playing from self-awareness, the stillness of presence, the rhythmic pulse of the breath, and the emotions from the heart stimulating imagination. Harpists in the hall were divided into pairs and shared interchangeable roles of therapist and client with a call and response approach. A most interesting interactive experience for everyone in the room



The Harp Gathering in Belgrave was an outstanding success. Everyone who attended was totally engaged with all the workshops, the merchandise holders were well patronised, and the venue was perfect for the event.

I would like to thank all of you who made the journey from far and wide, some having travelled from Perth, Queensland, NSW, Regional Victoria and metropolitan Melbourne. Thank you to Carla Whitely and Anke Arkestyne for billeting and looking after some of the interstate travellers so well.

Thank you also to all the presenters, Catherine Lyons-Nash, Louise Bell, Verna Lee, Jenni Sawell, Helen Punch, Glenda Underhill and Gwenda Davies, who, without exception, presented professional, engaging, interactive, varied, interesting and inspiring presentations.

Finally, big thanks to Jennifer Burchill, ATHA committee member, who did an enormous amount of running around looking at venues and engaging with service providers and ensuring that everything was organised smoothly.

Hope to have you all join us at our next Harp Gathering for more fellowship, music and inspiration.

As Treasurer and Membership Secretary of the ATHA committee. I was very happy to sign up six new interested attendees as members of ATHA

FEEDBACK

“Thanks for organizing a fabulous event over the weekend. As an “outsider” I found the group incredibly friendly and inclusive, so I made new friends and contacts and learnt a lot!! Well done to you and your team.” (Wendy Batey, WyYung)

“A fantastic couple of days. Thanks for organising. Great to see everyone” (Deirdre Crawley, Trafalgar)

“Thank you a million times over for organising the wonderful Therapeutic Harp Workshop. So many amazing people caring and sharing in an environment of compassion and love. Big hugs to you all” (Faith Brown, Lakes Entrance)

“I wanted to send a big thank you to you both for all the work you did in arranging the AHTA gathering ...and all that went into arranging the film night.

What a success, and what a lovely group of people. I thoroughly enjoyed myself and look forward to re-connecting again” (Peter Roberts, Geelong)

“It was an excellent gathering overall. Thank you for organising it. I appreciated meeting the other therapeutic harpists face to face, sometimes for the first time! The Belgrave Masonic Hall location was good for the movie showing and local eateries, etc.” (Wendy Snook, Cranbourne Nth)

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 keep my harp safe with high temperatures and heavy rain?

Preserving your harp involves two major environmental concerns: temperature and relative humidity. Both are important.

Temperature. Never leave your harp in a parked car on a warm day, full stop. Even in the shade and the windows cracked open, the temperature inside a parked car can easily reach 50 degrees Centigrade. Many of the glues used to hold your harp together can begin to soften at this temperature. At this condition, joints can start to pull apart. The glue may harden when your harp is taken to a cooler environment, but the strength will likely be compromised. A joint exposed to this warm air might give way immediately or sometime in the future. To be safe, a good rule of thumb is to never leave your harp in an environment where you would not be comfortable. If you would be comfortable, then it should be OK for your harp.

Some people are concerned about low temperatures and cracking the lacquer/polish. This is very rare. The only thing is that cold temperatures often go hand in hand with low humidity, which can put your harp at risk of cracking.

Humidity. The wood in a wooden instrument (or any wooden object) will react to the moisture in its environment. The wood gains or loses moisture until it is in equilibrium with the surrounding air; if it is dry, the wood will shrink, and if it is moist, it will expand. The term Relative Humidity (RH) is a percentage of the amount of moisture in the air compared to the maximum amount of moisture the air can hold at that temperature. Besides the naturally occurring RH, we need to be aware of air-conditioned air, which tends to have a low RH. So, if your harp is exposed to an air-conditioned space during the warm months, there is a chance that the RH could be below the recommendations for the harp. The ideal RH is generally between 40% and 60%. The only way to know if your harp's environment is in the ideal range is to measure it with a device called a Hygrometer, which can measure the RH near your harp. Although not usually a problem in temperate Australia, you should not keep your harp near heating ducts or fireplaces as they can have dry, low RH air.

If your harp's environment is too dry, you can use a humidifier to humidify the entire space using a room or house humidifier. The other option is to keep your harp in its case and use a case humidifier to keep the air moist enough.

Too high of an RH is not usually a problem, but the swelling of the thinner wood in the soundboard could expand and buckle.

Remember to keep your harp out of high heat and parked cars, and use a hygrometer to verify that the RH is between 40% and 60%.

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

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A gift of music from Louise Bell

Promenade

C Ionian ~ 1st Mode of C Major

Strolling

Intermediate

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system (measures 1-4) has chords C, Dm, C/E, and F. The second system (measures 5-8) has chords G/B and F/A. The third system (measures 9-12) has chords C, Dm, C/E, F, G, and Am. The fourth system (measures 13-16) has chords G and F, and is marked 'D.C. al Coda'. The fifth system (measures 17-20) has chords G, Am, F, and C, and is marked 'rit.'. The piece ends with a double bar line.

Improv: C, F, G, Dm, Am

***MEMBERSHIP FORM**

Membership is for a Calendar Year running from 1st July 2025 to 30th June 2026

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

Australian Therapeutic Harpists Association 2023. If you'd like to contribute to future editions, please send to glenda at harptranquility@gmail.com