



# **International Harp Therapy Program An Education Certification Program**

*Student Handbook*

*“A harp player for every hospital & hospice”*

**Affiliate Student Edition**

**January, 2023**

3<sup>rd</sup> Edition

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# Welcome!

Welcome to the International Harp Therapy Program!

2023 marks our twenty-ninth year and the expansion of the International Affiliate IHTP Programs. We are privileged to work with students and graduates from 28 countries now serving on 5 continents! As we go forth to the future, we now are offering training in 5 countries to meet the needs of therapeutic harp players around the globe. We refer to these centers as our Affiliate International Harp Therapy Programs. (AIHTP) This new development comes as a result of growth and awareness that the IHTP's leadership in the field is reaching out with exceptional leaders who are carrying the program forth. We are returning to attendance programs that bring together the community of learners with the added bonus of the work of Kevin Roddy, who has made it possible for the program to reach far beyond our shores. Combining the best of technology and in-house learning, we now offer the harp player a variety of options to reach their educational goals.

The International Harp Therapy Program is an accredited member of the National Standards Board for Therapeutic Musicians (NSBTM), the professional body of therapeutic music programs in the USA. Visit: <http://nsbtm.org>

## Greetings from the IHTP team:

**Christina Tourin** - founder and course director

**IHTP Core Curriculum Instructors:** Judith Hitt, Barbara Crowe, Richard McQuellon and Christina Tourin (see bios at: <http://harptherapycampus.com/campus-2/instructors/> )

**Program Contributors, past and present:** Deborah Noland, Jeff Volk, Joshua Leeds, Sarajane Williams, Richard Groves, Jeanne Martin, Amy Kanner, James Peterson, Don Campbell and Marianne Gubri.

**International Affiliate program leaders and organizers** include:

USA: Karen Soronow - Program Manager, Jocelyn Obermeyer - Module 1 Coordinator

Italy: Marianne Gubri - Director

Northern Europe: Liesbeth Schroen - NL Director and team Margaret Forrest (NL),

Lies Joosten (NL), and Alix Colin (BE);

Australia – Vimukti Warr and Louise Bell – Co-directors

Asia: Carmen Lee - Director

**Mentors** are listed on: <http://harptherapycampus.com/campus-2/instructors-2>

and on their individual websites in their own languages.

## **IHTP Goal**

A harp player for every hospital and hospice!

## **IHTP Motto**

*What's willing to meet me!*

## **IHTP Mission**

The International Harp Therapy Program trains practitioners to assist patients in healing or transitioning in a supportive and comforting environment. Utilizing interactive therapeutic harp music, the practitioner is able to evoke and recognize each patient's resonant tone. Practitioners provide bedside therapeutic music, and may also engage the patient with interactive music-making when appropriate. This combination of active and passive elements offers each recipient his or her own musical journey – a cradle of sound for every individual. Skilled Certified Therapeutic Harp Practitioners can provide physical and emotional comfort and release to patients and family members.

## **Code of Ethics**

The Code of Ethics (CoE) statement is stated in its entirety below. The form is available for registered students in the Digital PDF Workbook. Students are asked to read, agree, sign, and follow the *Code as a student in the program*. The CoE statement is available to you in Module 1A Section 1.

As recipient of the International Harp Therapy Program Certificate, I agree to represent the IHTP and abide by the Code of Ethics.

- I agree to foster trust, ensure confidentiality, and show respect **in my work and interactions with others**.
- I will never knowingly misrepresent the extent of my professional training.
- I believe in the dignity and worth of every person, and respect the rights of others to hold values and opinions that differ from my own.
- I will establish and maintain high standards and strive to give my best.
- I will not discriminate in professional relationships because of race, ethnicity, language, religion, marital status, gender, sexual orientation, age, ability socio-economic status or political affiliation.
- I will maintain professional confidentiality as defined by IHTP course instructors.
- As a Certified Therapeutic Harp Practitioner **and as a student in the program**, I will observe the regulations, policies, and procedures of my employers.

- I will strive to increase my own knowledge and skills, and will do my best to stay abreast of current research within the profession.
- I have met and will adhere to the standards of the International Harp Therapy Program.
- I will participate in professional development gatherings and conferences for continuing education.
- As a CTHP, I will act in a professional manner at all times, and will represent to the best of my ability, my profession, and myself.
- I will give credit to the contributions of the Teaching Staff and Experts and their gifts and talents to the profession.
- I will honor the copyrighted materials of the IHTP and its instructors as well as the personal discussions of my classmates.
- I will care for myself physically and emotionally in ways that will assure I am at my best when working as a CHTP.

*Signed and Dated* – Students sign this document at the beginning of their studies.

## **National Standards Board for Therapeutic Musicians (NSBTM)**

The NSBTM is the accrediting body for therapeutic music programs and has granted accreditation to the International Harp Therapy Program. Graduates of NSBTM accredited programs are given the generic title “Therapeutic Musician.”

The NSBTM’s mission statement is “To define a body of knowledge and applications of that knowledge that represents competent practice for therapeutic musicians, and to create and maintain educational standards for diploma programs and continuing education programs that offer training for therapeutic musicians.”

The NSBTM defines Therapeutic Musicians as professionals who “use the intrinsic healing elements of live music and sound to provide an environment conducive to the human healing process.” The NSBTM defines healing as “movement toward mental, physical, emotional and spiritual wholeness.”

The accreditation standards on the NSBTM Web site provide the framework of the IHTP curriculum. Take a moment to familiarize yourself with the standards you will be following as a student in the IHTP, as well as when you are a certified practitioner, at: <http://www.nsbtm.org/training-and-professional-standards/accreditation-standards/>

As a part of the required NSBTM standards, you must play therapeutic music for clients in an approved setting for a minimum of 45 hours with 100 patient visits.

Note: Therapeutic Music programs, *not individuals*, are accredited by the NSBTM. IHTP Program graduates are granted certification by their Program's administrator at the end of successful study. Only accredited therapeutic music programs may use the NSBTM logo on their Web sites. Graduates of these programs *may not use* the logo on their professional Web sites. For more information, visit the NSBTM Web site.

Once you are graduated and certified by the IHTP, your professional title is "Certified Therapeutic Harp Practitioner" (CTHP). The NSBTM's practice is to use the generic term "Certified Therapeutic Musician" for graduates of the programs that it accredits.

## **Program Tracks**

We offer two Attendance Study weeks for those who want to learn in-person. Some Affiliates are also able to offer a remote viewing of our Module 1. Our Module 2, also known as the Experiential Specialty Module (ESM), is a required attendance module. Some Affiliate Programs have adopted a digitally required course content that can be found in the Affiliates student portal. Other Affiliates are translating this material into their own language.

We offer Module 1 and Module 2 Attendance Programs through our Affiliate Programs: They are 5-7 days and are held in the following countries: USA; Hong Kong; Australia; Netherlands/Italy/UK.

We also offer our Module 2 Certification Experiential Specialty Module (ESM) for graduates of similar programs who wish to study Resonance and Interactive Therapeutic Harp. Module 2 certification is required for IHTP students and Other Program Graduates ("OPGs") involved in hospice work.

## **The Purpose of this Handbook**

This handbook has been designed as a "Go-To" reference source to answer questions about program policies and procedures. Please keep it handy! Please contact your Affiliate Program Leader for questions you may have that are not covered here.

## IHTP Guiding Principles

Students, faculty and staff strive to:

- bring to each client the intention of caring and acceptance and the purpose of service with live harp music;
- be diligent in studying music, sound and medicine so that the application of your practice is professional, sensitive and knowledge-based;
- recognize the client's resonant tone and utilize interactive techniques to engage the client *when appropriate*;
- support each client in a healing or transitioning environment by creating a "cradle of sound;"
- be a representative of the International Harp Therapy Program, and uphold program and professional ethics;
- engage in lifelong learning by participating in professional development activities via Continuing Education Units (CEUs) to enrich and expand one's knowledge of music and medicine; and
- be respectful of all complementary healing modalities in healthcare environments.

## IHTP Student Expectations

The Affiliate Directors, Christina Tourin, the IHTP Team, Mentors, and Program Graduates are all very committed to your learning. We fully support you on this path you have chosen! The IHTP has grown and evolved over the years, and now, follows many of the same standards and expectations of colleges and universities. Applicants to the program must submit two recordings, the IHTP application form, and an application fee. A letter of reference may be asked by some Affiliates and the amount for the application fee will depend on the Affiliate. Applications at some Affiliates may be reviewed by a committee. If the offer of a seat in our program is accepted, the student pays tuition, in-person training, and turns in required work on schedule. Instructors and mentors work with students, evaluate submitted work, and provide feedback for improvement. Your mentor may ask you to re-submit a musical piece after listening to it based on the criteria established in the curriculum. Students are given three years to complete each



of the two Modules, though some students finish more quickly. Modest extension fees will be implemented after 3 years.

Acceptance into the International Harp Therapy Program and the payment of tuition *does not guarantee that you will graduate and be certified.*

Your tuition entitles you to access all learning materials, including audio and video lectures, and work with your Mentor, who is an IHTP graduate and Certified Therapeutic Harp Practitioner. You learn and implement the IHTP methods of practice as you go along. You learn how to create individualized music for specific clients/patients in healthcare environments. You also learn how to take care of yourself through self-care. Your mentor is there to guide you and answer any questions you may have. You also have access to other IHTP students and graduates on our Facebook page, which is quite active, and timely.

Other student responsibilities include:

- The method of payment for your tuition is dependent upon your Affiliate Program. Most programs will accept personal check or money order and some will accept credit cards or PayPal payments.
- [purchasing the following texts](#). Students have asked whether they can borrow the Creative Harping Video series from a friend. We ask that students purchase their own copies of these videos (or their streaming equivalents), as the income generated from the sales helps to support the Program and many continue to refer to text and continue working on developing new patterns of music.
- attending and participating in conference calls; see the Schedule posted on your Affiliate Program's Website.
- completing the assigned reading of texts and other written material in each lesson, completing and submitting all assigned papers, Book Reviews, and recordings as outlined in the Module Sections. We recommend that you create and follow a schedule to ensure your work is submitted on time. Allow your mentor 24-72 hours to respond to your work.
- developing your improvisational skills using the *Creative Harping Video Series* and completing the Music Development activities in each Section, and submitting audio files of your music to your mentor in a timely manner. For further training if you feel you need more assistance with the Video Series, you may sign up for

Christina's Tutorials (for a small additional fee).

- We recommend that you work with your mentor to set a plan for regular submissions of book reports, reflection papers and music submissions. The purpose of regular music submissions is to receive regular evaluations, guidance, and valuable feedback. If your music submission needs work, your mentor will provide specific actions to take and will ask you to re-record and re-submit it.
- Mentors are looking for your ability to keep an even tempo, to play smoothly, and to use expressive transitions when improvising. It is not about how many patterns you can play, or speed, but about the flow of the music. Your music is not a performance. Remember, "Less is more." This means that you can simply play the melody with the right hand, and add an occasional bass note or simple left-hand pattern to the melody.
- You must be able to demonstrate the ability to play your harp in the following modes: Dorian, Aeolian, Mixolydian, Locrian, Ionian, Angel (Pentatonic), Middle Eastern, and the modulations as taught in the Celtic Circle lesson.
- When your mentor has determined that you have satisfactorily finished the required work for a particular Module Section, you can then access to the next Section.
- Expect to spend between 45-60 hours per Module Section reading, writing, recording, and studying;
- *Harp practice time is not academic time.* Recommended *minimum* practice time is 30 minutes per day, 5 days a week, - 2 ½ hours per week minimum;
- Regular contact with your mentor *is absolutely essential* to ensure that you understand what is required of you, and to stay on schedule;
- Notify your mentor immediately if any of your contact information (email address, mailing address, and/or telephone number) changes - you may login and change this information yourself, as well as reset your password if you misplace it;
- *You are responsible for all materials that you produce and submit to your mentor. You MUST maintain your own backup system, and keep ALL of your work in a safe place.* You will confer with your mentor as to how you will upload copies of

your work so that you and your mentor can easily access them.

- Your tuition pays your mentor for 15 hours of work with you. If you need more mentor time, you must arrange to pay your mentor directly, according to his or her own fee schedule for the additional time that you need. Your mentor will let you know if/when your balance of hours is low. Plan your 15 hours with your mentor accordingly!
- Maintain confidentiality of your clinical experience and materials. It is essential (and required by law) that names of clients and healthcare staff members not appear in any document - written or electronic - as a student of the IHTP. You may change names when relating an event - a good practice is to include a very common name enclosed in quotation marks, e.g., "Jane," "John," etc. You may also use generic terms: 'physician,' 'nurse,' 'patient,' and if more than one is involved in your write-up, 'patient 2,' 'nurse 2.' You must always ask and secure a client or resident's permission to take and use their photograph. Here is a [sample model release](#) from the Professional Photographers of America. The rules, regulations and laws of the [Health Insurance Portability and Accountability Act](#) (HIPAA) - apply to healthcare professionals in the United States, as well as to you!
- Demonstrate practical knowledge of how to work in a medical facility during your internship (e.g., policies, procedures, etc. particular to that facility);
- Maintain a practice of healthy self-care. Working in healthcare environments can be uniquely stressful. It is important that you take care of yourself by eating well, keeping yourself hydrated, and getting enough rest and sleep.
- It is also important to engage in outside physical activities, events with community groups, commune in natural settings, and other ways to keep your mind and spirit engaged to reduce and eliminate stress. Do not go to a facility if you are or suspect you are ill, for example, if you have a fever, sore throat, cough, rash or diarrhea. Wear a mask when near clients with precautions (posted on their room door), and follow all health directives from medical staff.
- Lastly, successfully complete all course work in a timely fashion with the goal of graduating within 3 years. You may finish earlier if you wish - It's all up to you!

If you feel there is a conflict with your mentor, or that you have been treated unfairly, you may petition the IHTP administration or Affililate Director of Mentors for a committee of other mentors to review your work. The decision made by the committee is binding

and final. We will do all we can to help you achieve the standards set forth for our graduates.

## Mentor Responsibilities

- Your mentor is your primary contact as a student in the IHTP.
- S/he is there to provide guidance and advice as you move through the Program. Your mentor will review Reflection Papers, Book Reviews, and Quizzes. S/he will provide valuable feedback and advice on your music pieces. *Your mentor maintains strict confidentiality concerning all of the work you submit.*
- Your mentor will give clear and specific guidance on your progress. Should you need to resubmit a music piece, your mentor will provide clear instructions on how to improve it.
- You and your mentor will assess your strengths and interests *prior* to arranging for your Internship.
- Your mentor is there to help guide you through the program and graduate on time. However, s/he is not a personal counselor, life coach, information technology specialist, or your private music teacher. Contact your mentor if you feel your studies are not going well, or you are experiencing personal challenges that will interfere with your studies.
- Your tuition pays for 15 hours of mentor time over your time in the program. Your mentor maintains a record of his/her time spent reading and responding to your emails, reading and evaluating your written work, listening and providing feedback on your musical submissions.

One example of using mentor time wisely is to send an email in advance with the question(s) you need answered, so s/he has sufficient time to do research if needed, and respond.

It is important that you send your work to your mentor in a timely manner so that s/he has adequate time to evaluate it and return it to you, and to allow for extra time if you need to resubmit a recording.

## Tuition and Refunds

Students have various payment options from their Affiliate program. Please refer to the tuition section of the Affiliate Program's website for more information. Other Program Graduates (OPGs) will find the information for their tuition on the Affiliate Program website.

A student may request a tuition refund of 60% (and complete withdrawal from the program) *within 30 days of payment*. No refund requests will be considered after this date.

## Student Status Designations

Each student in the IHTP holds one of the statuses below:

1. A *Currently Enrolled Student* (includes new students to therapeutic music and Other Program Graduates) is one who is progressing on schedule.
2. An *Inactive student* is one who has not maintained contact with their mentor after repeated attempts for contact by the mentor. Inactive students who later want to continue in the program must reapply to the program as a new student. If the student is accepted, full tuition fees must be paid again.
3. A *Returning* student is one who previously withdrew from the program in good standing, and has requested reinstatement. A reinstatement fee will be assessed (beginning at US\$100 or equivalent Affiliate currency) based on the student's prior performance and tuition paid.

## Good Standing

"Good standing" is defined as a student's demonstrated, overall commitment to the program, compliance to the policies, procedures, and guidelines set forth in the Affiliate Student Handbook, as evidenced by:

- regular communication with the mentor;
- submission of coursework on or before the announced due dates;
- compliance with policies and procedures of the healthcare facilities in which the student interns; and
- normal progression through the program.

## Honor Code

The International Harp Therapy Program shares a wide spectrum of knowledge, experience, and original research in curriculum materials. A great deal of what you will learn comes from the personal lives of instructors, other students, patients, and healthcare professionals.

Please respect this by maintaining an honor code. Do not email or print or produce in any form, copies of the IHTP curriculum, including text, recordings, videos, or audio files to friends or associates. All material is copyrighted, and disseminating it is a breach of confidentiality, professional integrity and a violation of the law.

As an IHTP student, you have agreed to and accepted this Honor Code as part of the application process, and your ongoing commitment to the Program.

And a reminder: as an IHTP student, you become a representative of the program. By being in the program, you have granted permission to the IHTP that any photos taken of you in group situations be used for educational and promotional purposes only.

## IHTP Study Program Course Content

Please refer to Student Digital Portal for detailed requirements. In brief:

There are two Modules and an internship in total of the IHTP Study Program. The approximate time to finish each Unit - reading, writing Book Reviews and Reflection Papers, viewing videos, completing Quizzes, and recording music to share with your mentor - is approximately 45-60 hours academically per Module Section over six months – or 8-10 hours per month. *This time estimate does not include the time spent learning required music pieces, practice time at the harp and theory of music.*

## Outline of Course Offerings

### Module 1:

- Video Lectures: History of Therapeutic Music, Music and Medicine, Alexander Technique; Magic of Water – Intention; Healing Sounds; Cymatics;

- Reading Assignments from the textbook and required readings plus 'elective' books and a Reflection Paper after Module 1, including the Attendance Days.
- Music Development on Creative Harping Lessons 1,2,3,4,5,6,7,8, (Finding the Mode, Dorian, Aeolian, Mixolydian, Modified Locrian, Ionian, Pentatonic (Angel), and the Middle Eastern Mode
- Topics: Self-Discovery through Transactional Analysis; Empathic Listening, Neuro Linguistic Programming (NLP); Acoustics – Physics of Sound; Anatomy; Hospital Etiquette and Procedures; Liability Insurance; Professional Ethics; Convergence – Modalities of How Music is offered – i.e. Music Therapy, Music Thanatology, Therapeutic Music, Sound and Healing; Grant Writing; Marketing and Administrative Skills; The Death and Dying Process; the Grieving Process; and Psychoacoustics.

## Module 2:

- Reading Assignments in the textbook and required readings plus 'elective' books and a Reflection Paper after Module 2 (ESM) Attendance Days.
- Music Development on Creative Harping Lessons #9 The Chinese Five Elements and #10 Lesson on Modulations and the Celtic Circle.
- Topics: Inclusive Attention; How to Find Resonant Tone; Applying Resonant Tone; HeartMath; Resonance and Double Resonance Training; Ancient Roots of Therapeutic Harp Work, Intro to Music and Aromatherapy, Research on Music and the Brain; Interactive work with the harp, Rainbow of Sound Harp Circles; working with Children with Disabilities; Cancer Support Groups, Hospice work, , Rehabilitation Centers; How to create interactive programs for groups; Planning and implementing your Internship; and Assembling your Portfolio.

## Student Categories

New students are accepted yearly at the discretion of the Affiliate Program Leader. If students have been accepted and there is not a quota to warrant the class gathering, the student will begin the skills course. They are given materials to work on that will be required in addition to the attendance program until there are enough students to hold the class.

1. *Students who are preparing* are those who are studying harp to get their playing to an acceptance level. This may be done through a private teacher or through [Christina's Tutorials](#). During this time they are preparing their applications for admission.

### **Prospective Students are encouraged to:**

- a. contact your IHTP Affiliate Office (USA, NL, Italy, Hong Kong, Australia) for the name(s) of harp teachers familiar with the IHTP (or IHTP Skype

- teachers,) IHTP students, or Certified Therapeutic Harp Practitioners in their local area (prospective students are responsible for the expense of hiring a teacher;
- b. purchase the first three *Creative Harping Video Series* videos (either in DVD or streaming format);
  - c. study the three lessons independently if they are an Advanced Beginner, Intermediate, or Advanced player.

To complete the music portion of the application, the prospective student is asked to:

- i. Choose and play one tune from the Aeolian lesson, and segue into an improvisation, keeping in the same tempo, mode, and time signature.
- ii. Submit a recording of a piece of your choice.

The submission does not need to be perfect! We realize for many, this is the first time they have worked with improvisation, and for some, the first time they have recorded themselves and have shared the file with others. The Admissions Committee will determine if the student has sufficiently grasped the concepts presented in the initial lessons. The student may be asked to re-record a music submission after feedback is given.

The Admissions Committee is looking for a student's potential in their playing. Simplicity is key. Embrace smooth playing and flow. Make sure your harp is in tune, and follow the guidelines above regarding left and right hand playing. We are looking for heartfelt playing.

**Other IHTP student categories include:**

2. *Currently enrolled students* in the IHTP program are those who are currently working toward certification with a mentor and are moving through each Unit according to schedule.

3. *Other Program Graduates* ("OPGs") are advanced students seeking IHTP certification *who are currently certified* as a Music Thanatologist (M-Th), Certified Clinical Musician (CCM), or certified in another NSBTM-accredited therapeutic music programs. An OPG may also be a Board-Certified Music Therapist.

OPG students work with a mentor on an advanced level. The work required of them differs from regularly enrolled students. Contact your Affiliate Leader for more



information (see page 31).

- a. Read the *Cradle of Sound* and submit two paragraphs for each reading assignment beginning in Module 1A. They will submit their paragraphs for Module 1 and will submit a cumulation of *Cradle of Sound* paragraphs as a single part of their Portfolio. Read and submit a Book Report on the compulsory Transactional Analysis book.
- b. Attend an ESM (Experiential Speciality Module) in person.
- c. Complete 35 Internship hours in a healthcare facility using resonance training, or other pre-approved activities.
- d. Submit the Creative Harping Video Series improvisations as follows:
  - Section 1, Dorian or Aeolian;
  - Section 2, Mixolydian, Locrian and Ionian;
  - Section 3, “Angel” mode and Middle Eastern;
  - Section 4, 1 minute each for Mixolydian, Aeolian, and Ionian improvisations *if the mentor determines they are needed*;
  - a four-minute Celtic Circle composition in the key of G; your own resonance, or your key of choice; and
  - five pieces from *Illuminations*, designated as Elemental songs (Your Dorian recording of “Scarborough Faire” or “The Chanter” satisfies the Metal Element).
  - two additional pieces: “Over the Rainbow” and “Clair de Lune.”
- e. Review the content in each online Module Section. OPGs do not have to complete Quizzes in Module 1; however, *they are responsible for completing the Resonant Tone/Celtic Circle Quiz and the Double Resonance Quiz in Module 2 (including animprovisation based on a double resonance situation presented in Question 11)*
- f. Other Program Graduates are responsible for two Reflection Papers. The first one, after Module 1 on their Review of the Module 1 Student Portal or audited video’s/attendance of Module 1 will be submitted to their Mentor. This will include an introduction and discussion of any ideas or information in the IHTP materials and how they relate to their previous training. The second required Reflection Paper will provide the opportunity for the Other Program Graduate to document their experiences and insights after the mandatory ESM Resonance training module.
- g. In addition to completing work required by the IHTP, which includes the creation of an IHTP Digital Exit Portfolio, the OPG *must include their certification document from his/her previous therapeutic music program as evidence of successfully completing the program.*
- h. Create one 45 minute interactive program for a specific-needs group.
- i. Only Other Program Graduates who have successfully completed another therapeutic music program *and hold a certificate from that program* may request a waiver from recording and submitting the 33 Genre tunes.

4. Refresher Student - Graduates of the IHTP who wish to review their previous training may take any of the following for Continuing Education Unit (CEU) Credit. Contact the Affiliate Program Leader for more information.

Possibilities are:

- An Attendance Module 1 or Module 2 program offered worldwide
- the Module 1 IHTP Attendance Program. The student will be required to submit a final paper discussing new insights gained as a result of the Refresher.
- Refresher Students are not assigned a mentor, nor are they required to submit the Quizzes.
- A 3-4 page Reflection Paper is due:
  - after the Attendance Module 1;
  - after Attendance Module 2
- CEUs will be granted after receipt of your paper according to the CEU schedule. For more information, see the “CEU Information” at the <https://www.playharp.com/international-harp-therapy-program/> website or contact: Hannah: [harptherapyceus@gmail.com](mailto:harptherapyceus@gmail.com)
- Refresher students are encouraged to attend periodic conference calls.

## Basic Computing Technology Skills Required

You will want basic computer skills in order to record and upload your music to your mentor. Here is a list of what you should consider necessary in order to effectively communicate with your mentor.

1. Connect to the Internet/World Wide Web;
2. Use a Web browser of your choice;
3. Send and receive email messages;
4. Download, view and save a document from a Web page to a local device (desktop computer, laptop, tablet, or smartphone);
5. Watch videos created in YouTube, Vimeo, and other video platforms. Note: you may need to install Adobe Flash Player - <http://get.adobe.com/flashplayer/>
6. Record, edit, and upload files to a remote site for the mentor to access (we offer storage capability for your written and sound files).

You may need to ask for assistance from family members, friends, or professional technical assistance should you have questions about the device you are using for your IHTP studies.

## IHTP Document Formats

All materials on the IHTP PDFs can be used by all major computer operating system platforms: MacOS/iOS, Windows, Android, and Linux. All IHTP text documents are in the “Portable Document Format,” or PDF.

## How to record, edit, and send music

Nearly every desktop computer manufactured since 2008 has a built-in Webcam and microphone that offers video and audio recording capabilities. Smartphones (including Apple iPhones, Windows phones, and phones using the Android operating system) now offer superior recording technology, and simple ways to record, edit, and send files anywhere.

“Audacity” is an open-source free program for all major computer platforms, and can be easily downloaded from the Web. We recommend this program, as it is fairly easy to use and it has been around for many years, and is continually supported. With it you can easily record and edit sound. <http://www.audacityteam.org/download/>

Once you have recorded your piece and move the file to your computer desktop, we suggest that you learn how to edit it - for example, you might want to remove sounds before and after your piece (such as rustling of paper, scraping chair noises, snoring dogs, etc.) and have silence before and after your piece. Since you will be doing a fair amount of recording, it is good to develop this habit and practice early on of making your pieces sound professional.

There are many audio recording file types, two of which will be mentioned here - .wav and .mp3. Unlike Windows written documents with a.docx extension that can only be read on a Windows machine, .wav and .mp3 can be used on any computing system.

A .wav file is an uncompressed file, meaning it has the richest quality of sound, and it is the format that compact discs use. However, .wav files are very, *very* large. You can record in .wav on your own machine if you wish, but when you send a file to your mentor, you must convert it to a size that can be easily sent over the Internet. The Audacity program mentioned above does this quite easily. You basically want to send it as an Mp3 file. Your recordings should be no longer than 3-4 minutes with the improvisation.

You may also create an account to a service like Soundcloud - <http://soundcloud.com>, upload your music files there, and send the links to them to your mentor. And you can always upload the .mp3 file to your account on our server.

Almost all audio programs on all devices allow a user to convert a large sound file to a smaller one through a compression procedure. .mp3 files are much smaller and can easily be sent via email. We suggest that you record your files using the .mp3 format. mp3 files sound remarkably like .wav files - there is no noticeable difference in quality. We recommend that you keep .mp3 file size under 10MB if at all possible. If you need a converter program, a good one is [Switch.com](http://Switch.com)

## Conference Call Technology

We look forward to hearing you on our periodic conference calls! Most students connect directly, and successfully, to our [Zoom.us](http://Zoom.us) platform using their desktop computers or smartphones. International students are encouraged to use Zoom or Skype. Be sure that you have funds in your Skype account before making the call.

Occasionally a student may experience technical issues hearing the call, or being heard. Rather than take up valuable time trying to resolve technical issues during a call with as many as 50 students connected simultaneously, we suggest that *you test your computer before the call* to check for problems. Our online classroom software will usually send you reminders when the call will happen with instructions on what you need to do to be able to view and listen.

If you are experiencing problems with your Internet Service Provider or other issues unrelated to our online classroom software during the call, you will be able to access a recording of the call afterwards.

Prior to the Conference call, you can easily check your microphone preference and sound volume by searching for the “preferences” tab on your computer’s settings.

## Viewing Videos

Your Tablet (eg. iPad), may not be able to view certain older videos produced with Vimeo. As the majority of our students use desktops or laptops and view these videos successfully, we ask that you use a desktop or a laptop to view videos if you are experiencing problems with your Tablet.

Some of video and audio segments throughout the program were recorded in less-than-optimum conditions, but their content is both very interesting and valuable. We suggest using headphones if the audio is difficult to hear.

To ensure that your device plays videos without difficulty, we suggest that you close all other programs when viewing videos.

View videos at off-peak times - Internet service in your locale varies during the day and night. Videos may take time to download.

For older videos, do not expand the viewing area to full-screen. You may experience a volume decrease and screen blur, or the video may disappear completely.

## **Support for *Creative Harping DVD/Streaming Series***

If you have purchased the *Creative Harping Video Series* as DVDs or streaming video, and want to access the Support Papers containing music and other information for each of the videos – for the hard copies, the code you will need is on the back of the box:

<https://www.playharp.com/ch-support-papers/>

## **Troubleshooting**

In the past, the IHTP attempted to provide troubleshooting assistance and instructions on any problems that students experienced, from formatting a document to how to record tunes, how to download documents, etc. for every major operating system, and often for multiple versions of a single operating system (e.g., Windows 95, Windows 98, Windows 7, 8, 9, 10, etc.)

*We now ask that the student take on the responsibility of maintaining your own computing device. As part of the “Terms and Conditions” in the application form you complete to become an IHTP student, you will agree (or have already agreed) to this. This program requires that you have some knowledge of how to access various videos and how to record yourself online, and you must have basic online skills to successfully complete it.*

Your mentor may not have the same computing system as you have. S/he *may* be able to help you - it doesn't hurt to ask! However, mentors are not obligated to provide any technical support. If your issue is more complex, and *deals directly with your own computer and Internet connection and not the IHTP Website*, we ask that you find support for your device from your Internet service provider, family, friends, or others in your locale to resolve problems.

## **Conference Calls**

Periodic conference calls consist of informative lectures, presentations, special speakers and group discussions. You are strongly encouraged to attend and participate in these calls and to socialize with your classmates in the Program.

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Not all of the Affiliate Programs will hold Conference calls as some of the programs meet 1 weekend per month, however, for the Affiliate programs that are meeting once or twice per year; this is a great way to keep in touch. They are also available as recordings you can listen to later if you are unable to make the call.

You will be notified by email for an upcoming conference call. The email message will contain: the date and time of the call according to your local time zone; the number for you to call in at the scheduled time, and your personal PIN number to enter to gain access to the call. Please enter the call five minutes before it begins.

See your Affiliate Program Campus site "Schedule" page for dates of the conference calls.

## Creative Harping Music Development

This video series is vital to your development as a therapeutic musician and demonstrates basic harp technique and how to create improvisations in the modes.

- Please purchase the *Creative Harping Video Series*, available at the Emerald Harp Web site. The current cost is US\$425.00 for the set. The first lesson and the accompanying support papers are available free on the <https://www.playharp.com/shop/> site. You may also purchase it as a stream or hard copy for currently US\$25.00 to complete your set for future use <https://www.playharp.com/ch-support-papers/>

This series may be purchased as streaming videos - take advantage of the lower cost of streaming video, and no postage fees! Be aware, however, that *you must be online* to view streaming videos. © Support papers are downloadable for your private use only.

For those who need extra help, Christina offers a TUTORIAL course where she guides you step by step on the improvisation patterns. By signing into the <https://www.playharp.com/tutorials> program, you receive a 50% discount on the Creative Harping DVD Series.

- Begin by working through each DVD with harp in hand, and play along with Christina. Practice each lesson until you have a good working knowledge of the content. Your submission should be less than 4 minutes long and address the mode/tuning in each DVD. Think of these as personal lessons with Christina. Plan a minimum of 30 minutes practice on the harp, 5 days a week. Remember that your practice time is in addition to your time spent on Unit lessons!

- The first *Creative Harping Series* video, Find the Mode (#1) shows you how to determine the mode of a tune. Study this well for it is the key to all the following lessons. After you have viewed the video (and feel free to view it as often as needed) you then complete the “Find the Mode” quiz in Unit 1. This first Lesson is available for free online: <https://www.playharp.com/creative-harp-series-introduction-01-streaming/>  
The code for the support papers for the first lesson is: 01FM (first two are numeric, second 2 are alpha).  
<https://www.playharp.com/ch-support-papers/>
- Record one of the songs in the DVD lesson. Follow it with an improvisation based on the same tempo, mode and rhythm of the song. Your submissions are to be no longer than 4 minutes and no shorter than 2 minutes.
- Strive to utilize at least 2-3 left-hand patterns interchangeably in your improvisation. You do not need to return to the tune at the end of your improvisation.
- Strive for an even tempo and good improvisation. Smooth transitions and use of varying left-hand patterns are important. Use as many Left Hand (LH) patterns as you feel comfortable with after your study. Avoid using LH patterns that will affect the flow of your music. We are not looking for perfection, or complexity in either the LH accompaniment, or the Right Hand (RH) melody. We are looking for smoothness and flow. Your mentor can provide valuable guidance here.
- You are required to record and submit one tune and an improvisation for each of the following *Creative Harping Video Series* DVDs: Dorian (#2); Aeolian (#3); Mixolydian (#4); Locrian (#5); Ionian (#6); Angel/Pentatonic (#7); Middle Eastern (#8); and the Ancient Celtic Circle of Music (#10). There are no submissions for #1 or #9. Treat the Dorian lesson as your practice guide for submitting your Aeolian piece/improvisation for your application process.
- The Chinese Five Elements (#9) songs are [pieces from \*Illuminations\*](#) If you are a beginning harp player, consult [Appendix B](#) for the *Color My World Series* tunes, designated for the various Elements for balancing energy that can be substituted for the *Illuminations* songs.
- While you are studying a particular Section, aim to record music submissions and submit to your mentor as early on as possible, in case you need to re-submit after your mentor has provided constructive feedback.
- Your mentor will evaluate and critique each of your music submissions. We strongly recommend that you keep on schedule with your modal recordings in Module 1. It is

possible that your mentor will determine that your piece needs additional work, and that you redo the submission according to the feedback s/he provides.

- The Celtic Circle of Music submission requires only improvisations on the Mixolydian, Aeolian, and Ionian modes and *not the modal tunes themselves* - however, you may put in the tunes if you want. Your submission should be *at approximately six minutes long*. Make transitions flow, such that we hardly notice the change from *Suantraighe* (soothing and restful) to *Goltraighe* (sorrowful and melancholic); to *Geantraighe* (graceful and expressive). This is not to sound like an exercise but playing for someone who is attentively listening or resting comfortably. The Celtic Circle is often used in conjunction with massage and aromatherapy sessions. Impress and treat your mentor!

- To best understand what we are looking for, watch Christina's demonstrations:

<https://player.vimeo.com/video/18492719>

SKYPE Instruction Available. You or your mentor may discover that additional supplemental music instruction and development would be helpful. You may contact the IHTP practitioners below, who are also professional teachers.

You are responsible for the cost of private music lessons. The teacher you hire will provide his or her fee per lesson.

1. Susan Zevenbergen - [myharpsdelight@gmail.com](mailto:myharpsdelight@gmail.com)
2. Martha Lawrance - [harpheals@gmail.com](mailto:harpheals@gmail.com)
3. Rachel Christensen - [rachelabc@charter.net](mailto:rachelabc@charter.net)
4. Marianne Gubri - [info@mariannegubri.com](mailto:info@mariannegubri.com) (Italian, French, English)
5. Lies Joosten – [lies@arpalisa.nl](mailto:lies@arpalisa.nl) (Spanish, English, dutch)
6. Margaret Forrest – [harpmargaretf Forrest@gmail.com](mailto:harpmargaretf Forrest@gmail.com) (English, dutch)
7. Louise Bell – [music@louisebell.com.au](mailto:music@louisebell.com.au)
8. Carmen Lee - [harptherapist@gmail.com](mailto:harptherapist@gmail.com)

## General Music Development

We highly recommend that you spend at least a minimum 30 minutes a day, five days a week. More time spent will produce optimum results in less time.

Your mentors are the quality control experts of your music. When you graduate, you will represent the IHTP and be expected to produce an acceptable level of music for your clients. Remember that the mentor is looking for flow, variation in your left-hand patterns, and phrasing of the melody in your right hand (explained below).

Each submission must be specific to the mode studied. Record one of the songs on the



Creative Harping Series DVD (refer to the Support Papers for the written music), and follow it with an improvisation using the same tempo, mode and rhythm. Utilize at least 2 left-hand patterns in your improvisation. You do not need to return to the tune. We are not looking for perfection; rather we are looking for even tempo, good improvisation, smooth transitions and simple, stable left-hand patterns. Your mentor will be listening for the above elements in your submissions, and can provide guidance.

*We strongly suggest* that you put in enough time to develop your music, and turn in your work early on in your Unit study in case you need to redo your selection again.

Below are some suggestions on how to approach creating your improvisations with each mode. All of your modal submissions should be played as if you are with someone at the bedside. Watch this video of Christina demonstrating what she wants students to do for your submissions - <https://player.vimeo.com/video/18492719>

Since the Dorian mode is the first required submission, you may be hesitant to jump in and improvise. We suggest that you just do it, and not worry about perfection. Your mentor is well aware of what to expect. "Less is more."

The Aeolian mode will be easier after your experience with the Dorian mode. Your mentor will begin to look for your musicality - your flow. It is very important to begin to develop an easy flow. At this stage, have 2-3 alternating patterns in your left hand. Students sometimes create complex left-hand patterns that affect the flow of the melody in the right hand. As you become more familiar about what notes in the right hand interact with your left-hand patterns, you will begin to develop phrasing in your music. You will discover that if your right hand is busy with the melody, your left hand will be sparse - conversely, when your left hand is busy, your right hand will be sparse. This will be the song and improvisation that you will add to the application for the program. We are giving you the opportunity to practice on the Dorian first.

The Locrian mode (modified on an Aeolian bass) should be very sparse, and very slow.

The Mixolydian mode is relaxing. How do you feel when you play it and hear it yourself? Now is the time to begin to listen closely, and more finely tune your work.

You will find that you will play the Ionian mode much of the time, and your mentor will be listening for your best effort.

For the "Angel" mode, select only one tune. Glissandos should be smooth and follow a circular pattern. Begin the descending glissando with your thumb, and follow the contour of the harp's harmonic curve. Doing so prolongs the glissando and emphasizes its beauty! Glissandos should not overpower the song.

Follow this link to the Angel Mode harp set up: <https://vimeo.com/532061828>

Middle Eastern Mode – Christina has prepared a short video that demonstrates how to approach this particular submission: <https://player.vimeo.com/video/21306471>

## Reflection Papers and Book Reviews

Throughout the program you will be asked to write short and concise papers about your reactions and thoughts on program texts, videos, and lectures. The purpose of these papers is to reflect on how the information has changed your perspective, and how you might incorporate this knowledge into your practice. It is not a summary of the content.

### **Please format your Reflection Papers as follows:**

1. Include your name, the date, and email address at the top of each page;
2. Title of paper;
3. Provide a short “abstract” - one or two concise sentences that describe the paper’s content;
4. For font size, please use Times New-Roman, Arial, or Verdana, 11 or 12 point, and space your sentences using 1.5 or double spacing;
5. Please provide an analysis of the content you are reading. This means reading the content with a critical eye, making connections with what you read, your life experience, and what you are currently experiencing as a developing therapeutic musician. We are not looking for content summaries, as a child might do in a “book report.” We want to see you in your writing! Provide any relevant evidence to support your ideas and conclusions.
6. If you create arguments in your writing, acknowledge the opposing view, and justify and support your ideas with sufficient evidence and detail. Take personal responsibility for the opinions you state, e.g.: “in my opinion...” We would prefer that you back them up with evidence!

Please review and proofread your paper before submitting. These papers are considered professional documents. Check spelling and grammar.

*Please do your best to convert all textual information you write in the form of papers or Book Reviews to the PDF format - All word processing programs can easily convert documents from their ‘proprietary’ formats - e.g., “.docx,” “pages,” etc. to PDF.*

Your mentor will read your papers, and may comment on them or ask you a follow-up question or two. Papers are not 'graded;' rather, the mentor is more interested in your growth and use of IHTP ideas, concepts, and procedures from what you have read.

## Book Reviews

Each Affiliate Program will have their own required reading list of which some of the books are absolutely required - (students prior to this date can view their required reading list on their Affiliate Program's website. Always required are the following:

1. **Harp Therapy Cradle of Sound ("CoS")\*** - Christina Tourin. This is the central text of our program. You will be writing an ongoing review of assigned sections from this text throughout the program.

\*Cradle of Sound reviews are done differently from the other required and elective readings. Each Unit is composed of three subsections - A, B, and C - and each contains a packet of assigned readings from the CoS.

You are asked to write a 1/2 page summary of what you found useful from each of these subsection reading packets - totaling about a page and a half of written text per Unit from you. You will combine your writings from the three subsections and submit as one document at the end of the Unit.

2. **TA today: A new Introduction to Transactional Analysis, (Second Edition) - Ian Stewart and Van Joines** - required written review, You may include insights from this book in your Unit 2 Reflection paper.
3. **Your Affiliate Program will have other required books** – please refer to their websites.

Other highly recommended books are as follows:

4. **A Transpersonal Model of Music Therapy Deepening Practice\*\*** - Barbara Crowe (This book is only available through Amazon at the moment)
5. **The Heart of the Matter\*\*** - Anne Bewley
6. **From Behind the Harp\*\*** - Jane Franz (This book is available as an online Kindle book or in hardcover from Amazon)

A minimum of one page for your review is expected - we are more interested in your reactions and personal insights to the book, and how you might use the information in your own harp therapy practice.

Your Affiliate Program will set the number of “required” and “elective” books. Please refer to their requirements.

You will also be working with three required music packages in the program:

*Illuminations Healing Music Book/CD* (Available in PDF download form to save s/h)  
 Color My World: <https://www.playharp.com/shop/> - consisting of collections of 110 songs with the following themes: Songs of 1) Strength and Courage; 2) Faith and Gratitude; 3) Love and Beauty; 4) Tranquility and Stillness; 5) Nature and Healing; and 6) Hope and Inspiration. Songs are printed on easy-to-use cards that can be attached to your harp for various hospital/hospice situations. We take NO music stands into the hospital/hospice rooms. This series enables you to have music conveniently ready in your pocket!

All of the above can be purchased at the [www.PlayHarp.com](http://www.PlayHarp.com) store. You will receive a discount if you purchase the books as a set: <https://www.playharp.com/learn-play/healing-music/>

In your written reviews, we do not want a summary of a book’s content - rather, we are mostly interested in what you have learned from the text and how you might apply it in your harp therapy practice. What was a valuable takeaway for you? What did you learn? What do you now consider important or useful that you didn’t know before? Book Reviews are read, but not graded by your mentor and are acknowledged on your Unit Checklists. Your mentor may comment on your Review.

## Internship

The IHTP requires a total of 80 hours of work in the field to be considered for graduation and certification. Your Mentor is crucial in the Internship process and your proposal has to be approved by your Mentor.

The NSBTM requires 45 hours playing at the bedside with 100 patient visits. Other Program Graduates (OPGs) of NSBTM Approved Programs have already satisfied this requirement in their previous programs, and are only required to do 35 Internship hours in the IHTP Module 2 classification.

Non-OPG students are required to complete 80 internship hours over the course of the two Modules. IHTP requires you to complete the NSBTM 45 hours of bedside visits and 35 hours to be done after you have completed the Module 2 ESM (Experiential Special Module) and can therefore apply the resonance training. The 35 hours (hours outside the NSBTM requirements) may be used to play for sentient beings at animal shelters, group work, or at the bedside focusing on Resonant Tone from the Module 2 ESM training. *Some* of these hours may also be applied in directed independent study (this could include doing a research study on the effects of music on the body in the facility you are in, translating IHTP materials into another language, or other pre-approved projects).

Other Program Graduates (OPGs) will spend 35 hours on directed, and documented musical development studies focusing on Resonant Tone.

Begin the discussion about your internship with your mentor early on to give you the time you need to find an appropriate and satisfying internship by selecting the right facility for you. You may already have a good relationship with a local facility (hospital, hospice or nursing home, etc.) in area you live.

The earliest you can begin your internship is at the end of Module 1 while you are preparing for Module 2 (eg. the 45 hours and 100 patient visits). The remaining 35 hours is reserved for after Module 2. Internship at a Hospice or NICU (neo-natal intensive care unit) is reserved for after the Module 2 ESM as resonant tone is needed.

## **How to Approach a Facility for your Internship**

Work with your mentor to determine an appropriate facility in your locale that matches your interests. Contact the facility and ask to speak with the person who oversees activities or volunteers. Explain what you offer by describing the benefits of harp therapy and what you can do in their facility. The person who will directly oversee your work as an intern in the facility is your *site supervisor*.

Your site supervisor should be a nurse, doctor, caregiver, chaplain, or volunteer/r activities coordinator who will connect you with the facility clientele, help you develop an attendance schedule, monitor your progress, be your liaison with facility administration, approve your charted time, and at the end, evaluate your work. Keep all copies of your work at the facility for your Portfolio.

Your internship hours are provided to the facility free of charge. Once you are certified,

a fee would then be appropriate. As you work at this facility, remember that you may be auditioning for a future professional position there! Most often, you are covered under their insurance as a volunteer while you are working on your internship.

Note: Sometimes it is best to call it your “Independent Study” as some facilities view “Internship” in the realm of going through medical schools to train doctors.

## Assembling Your Portfolio Recordings

Your Portfolio is built as you upload required recordings to the IHTP Server, and will include the following:

- A.** A three-minute representation of your best playing - your choice of music.
- B.** Three tunes each from the eleven genres = The tunes you select and record in the .mp3 format must *contain the essential melody* and the *most important refrain of the piece*. Maintain a steady rhythm. (*Color My World* cards are great for this).
- C.** Select, record and submit one corresponding tune to each of the Chinese Five Elements from *Illuminations*, plus three additional recordings.
  - “Clair de Lune” - Christina Tourin’s arrangement is available on page 132 of *Illuminations Healing Music*. A suggested fingering of her arrangement is here: <https://player.vimeo.com/video/46765484> (You may use another arrangement of this tune if you wish).
  - “Over the Rainbow” - you may use Christina’s arrangement, or your own;
  - The Celtic Circle of Music improvisation only (somewhere around 10 mins modulating through the 3 strains of music) that you submitted in Module 2 in a key of your choice.

Regular students must complete sections **A, B, C** and **D**.

Other Program Graduates must complete sections A, C, and D only.

You will eventually want to have your selections memorized. Remember you have the freedom to add your own musical ideas and creativity to these tunes via improvisation. If you have difficulty memorizing, or find the above selections too demanding, you may wish to purchase *Color My World* music cards that clip to the harp. They serve as “training wheels” while learning the melody. Music stands are too cumbersome at the bedside and are discouraged. The practitioner’s attention must be on the patient, not on written music.

View a list of suggested songs from different genres from *Color My World* in Appendix B.

## Assembling the Exit Portfolio

As you upload your work to the IHTP server, your Portfolio will be automatically created, saving you a great deal of work at the end of your program! More information is available through your Affiliate Program Director, and detailed instructions will be available on the Website.

Instructions will be given in your Student Digital Portal. You can submit your portfolio by USB drive, drop box, hardcopy or by any other means that your Program Director offers to you.

The Portfolio you have just created is for yourself, and for IHTP files. However, you may wish to develop a slightly different Portfolio for potential employers. For example, you may decide to exclude the items in the “IHTP Written Work.” This decision is yours to make. We also encourage you to create and develop a Web site to make potential employers aware of your work and services.

## Information for newly certified practitioners

Once you have graduated from the IHTP and are certified with the professional title “CTHP - Certified Therapeutic Harp Practitioner” you now enter an exciting new phase of your profession.

The National Standards Board for Therapeutic Musicians accredits the IHTP. As a graduate of our program, you are now certified as a Therapeutic Musician.

You will join the other CTHPs listed through the **Institute for Healing through Sound & Music– (IHSM)** <http://www.therapeuticmusician.org/> – which has been adopted by the NSBTM – National Standards for Therapeutic Musicians. Your listing is your responsibility - please keep it up to date. More information will be available to you on the site as a Graduate.

As graduates, you have the following responsibilities to your employer as well as to your continuing education.

*Liability Insurance* is a *must* for working IHTP graduates. There is a US reliable source for liability insurance - ABMP - Associated Bodywork and Massage Professionals - <http://www.ambp.com> It is best to call (800) 458-2267 (rather than apply online). Your policy will be listed under “Sound Therapy” and you will receive a discount if you are a subscriber to the *Harp Therapy Journal* (<http://www.harptherapyjournal.com/>)

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## Continuing Education Units (CEUs)

Health care professionals in all fields are required to earn CEUs for professional growth and development, and to maintain licensure or certification in their specific field.

You must obtain **20 CEUs** every **two years** to be in compliance with the NSBTM and maintain your certification. More detailed information is available from your Affiliate Program leaders or their website.

## IHTP Websites

- <https://www.playharp.com/international-harp-therapy-program/> – the main site for the IHTP.
- <http://playharp.com> – this is the main site for all of Christina’s work and programs, including her schedule, biography, and offerings. PlayHarp.com includes information on how to start playing harp. Discover the Rainbow of Sound/*Color My World* program, how to start a harp career in schools, community groups, and special needs facilities, and everything you need to know about harp circles.
- <http://www.harpterapycampus.eu/index.php/en/> - the European Affiliate site is in English, Dutch, French and German.
- <https://www.millearpeggi.com/arpaterapia> - the Italian Affiliate
- <https://www.harpmoney.com> – the Hong Kong Affiliate
- <https://www.atha.org.au/international-harp-therapy-program-australia> - the Australian Affiliate
- <https://www.harpterapyusa.com/2023-training.html> - the USA Affiliate



## Contact information

Christina Tourin, Founder/Director IHTP, may be reached at: [harprealm@gmail.com](mailto:harprealm@gmail.com)

### AFFILIATE PROGRAM LEADERS

Liesbeth Schroen, Director The Netherlands/Europe – may be reached at:

[IHTPEurope@gmail.com](mailto:IHTPEurope@gmail.com)

Carmen Lee, Director Asia – may be reached at: [HarpTherapist@gmail.com](mailto:HarpTherapist@gmail.com)

Marianne Gubri, Director Italy – may be reached at: [info@millearpeggi.it](mailto:info@millearpeggi.it)

Vimukti Warr, Director AU – may be reached at: [vimuktiwarr@gmail.com](mailto:vimuktiwarr@gmail.com)

Karen Soronow, US Program Manager – may be reached at:

[seasprite\\_kms@yahoo.com](mailto:seasprite_kms@yahoo.com)

## APPENDIX A - Health Care Practices and Protocols

Information on Hospital Etiquette and the instructions for disinfecting your harp and strings is found in the *Cradle of Sound - Harp Therapy Manual*, on pages 353-354.

Two main methods of disinfecting instruments are currently used: Benzalkonium Chloride towelettes or Ultraviolet (UV) light. (Caution: if using UV light, be careful not to bring the light source close to your eyes)

For a review of all health care protocols involving you and your harp in a clinical setting, please read “Harp Therapy in the Clinical Setting: Ethics, Etiquette, Blood Pressure, Oxygenation, and Hospital Equipment in the *Cradle of Sound - Harp Therapy Manual*, pages 349-366.

## APPENDIX B - *Color My World* songs

Songs of Love and Beauty	Songs of Strength and Courage
<ol style="list-style-type: none"> <li>1. Ode to Joy - Ludwig von Beethoven</li> <li>2. That's Amore - Jack Brooks and Harry Warren</li> <li>3. You are my Sunshine - J Davies and C. Mitchell</li> <li>4. Now I Walk in Beauty - (Hopi Prayer/G. Smith - Round)</li> <li>5. Love, Love, Love - (Round)</li> <li>6. Jubilate Deo (Michael Praetorius - Round)</li> <li>7. Rise Up O Flame (Christophe Praetorius - Round)</li> <li>8. Start Up the Day With Love (Words - Satya Sai Baba - Round)</li> <li>9. Gathered Here - Round</li> <li>10. Liebestraum - Franz Liszt</li> <li>11. Believe Me If All Those Endearing Young Charms (words by Thomas Moore)</li> <li>12. Aura Lee - (Love Me Tender) Words: W. W. Fosdick Music: George R. Poulton</li> <li>13. Simple gifts - Shaker Tune</li> <li>14. Cherubim - Christina Tourin</li> </ol>	<ol style="list-style-type: none"> <li>1. Michael Row Your Boat Ashore - African American Spiritual</li> <li>2. Canoe Round - Margaret Embers, early 20thC</li> <li>3. For Health and Strength - Old English Round</li> <li>4. Surprise Symphony - J. Haydn</li> <li>5. Shepherd's Hey - English Morris Dance Tune</li> <li>6. Swedish Dance - Swedish Traditional Tune</li> <li>7. Jensukkudansen - Norwegian Scottish Canon</li> <li>8. Brian Boru's March - Irish Traditional</li> <li>9. Cutting of the Fern - Scottish Traditional</li> <li>10. Scotch Cap - Scottish Traditional</li> <li>11. Spencil Hill - Irish Traditional</li> <li>12. Water is Wide - English Traditional</li> <li>13. Avenging and Bright - Irish Traditional</li> <li>14. Marche Militaire - F. Schubert</li> <li>15. Alla Danza (Water Music) - G. F. Handel</li> <li>16. Toreador Song - G. Bizet</li> <li>17. Farandole - G Bizet</li> <li>18. Rights of Man - Scottish Traditional</li> <li>19. Cridhe - Christina Tourin</li> <li>20. The Rowan Tree - Scottish Traditional</li> </ol>
Songs of Hope and Inspiration	Songs of Nature and Healing
<ol style="list-style-type: none"> <li>1. Sing, Sing Together - English Traditional Round</li> <li>2. This Little Light of Mine - Gospel Tune by Harry Dixon Loes - 1920</li> <li>3. Ringing Out The Old - French Traditional Round</li> <li>4. Morning - Edvard Grieg</li> <li>5. The Dawning of the Day = Thomas Connellan - 17th Century</li> <li>6. Bunnesan (Morning Has Broken) - Bunnesan - hymn tune, originally associated with the carol, "Child in the Manger by Mary M. Macdonald (1789-1872) English words by Eleanor Farjeon were set to the tune in 1931.</li> <li>7. Finlandia - Jean Sibelius, 1899</li> <li>8. Moonlight on the River Gota - Swedish Tune</li> <li>9. Canon - Johann Pachelbel</li> <li>10. Andante - Wolfgang Amadeus Mozart</li> <li>11. Largo - Antonin Dvorak</li> <li>12. Swan Lake - Pyotr Ilyich Tchaikovsky, 1876</li> <li>13. Waltz of the Flowers - Pyotr Ilyich Tchaikovsky, 1892</li> <li>14. You'll Never Walk alone - Rogers and Hammerstein, 1945</li> <li>15. Musetta's Waltz - Giacomo Puccini, 1896</li> <li>16. Reflections - Christina Tourin</li> <li>17. Winter from the Four Seasons - Antonio Vivaldi, 1723</li> <li>18. Hope - Used by permission of Daniela Tauchmann</li> <li>19. Un P'tit Rayon de Soleil - Used by permission of Alix Colin</li> </ol>	<ol style="list-style-type: none"> <li>1. This Land is Your Land - W. Guthrie 1940</li> <li>2. Oh How Lovely is the Evening - Traditional German Round</li> <li>3. The Chimes of St. Paul's - Traditional</li> <li>4. In the Bleak Midwinter</li> <li>5. The Blue Danube - J. Strauss 1866</li> <li>6. Autumn - A. Vivaldi, 1723</li> <li>7. Spring - A. Vivaldi, 1723</li> <li>8. Morning has Come - Traditional Round</li> <li>9. Neesa - Native American Seneca Trad. Round</li> <li>10. Apple Trees in Bloom - Traditional Round</li> <li>11. To a Wild Rose - E. MacDowell 1904</li> <li>12. Cuckoo - German Folk Song</li> <li>13. The Cuckoo Bird Has Come - French Folk Song</li> <li>14. Sing, Nightingale - Danish Folk Song (Round)</li> <li>15. the Foggy Dew - Irish Lament 1931</li> <li>16. Mist Covered Mountains of Home - Scottish 1856</li> <li>17. Sheep May Safely Graze - J.S.Bach, 1713</li> <li>18. Jo's Vale - Christina Tourin</li> <li>19. Harbor Cove - Christina Tourin</li> <li>20. Mother Nature - Nath Hirsch (used with Permission)</li> </ol>

Songs of Tranquillity and Stillness	Songs of Faith and Gratitude
<ol style="list-style-type: none"> <li>1. Mighty Lak a Rose - Stanton &amp; Nevin 1901</li> <li>2. Brahm's Lullaby - Johannes Brahms 1868</li> <li>3. Through Shadows Dark - Australian Aboriginal Lullaby</li> <li>4. The Sandman Comes - Old German Melody</li> <li>5. Schlaf, Kindlein Schlaf - Old German Melody</li> <li>6. A La Rorro Nino - Spanish Lullaby</li> <li>7. Deta Deta - "The Moon is Coming Out" Japanese</li> <li>8. All The Pretty Little Horses - Appalachian Lullaby</li> <li>9. Too-Ra-Loo-Ra-Loo-Ral - Irish Lullaby, J.R. Shannon, 1914</li> <li>10. Flow Gently Sweet Afton - Scottish, Robert Burns, 1791</li> <li>11. Sleep Baby Sleep - Dutch Lullaby</li> <li>12. Suo Gan - Welsh Lullaby 1800</li> <li>13. All Through The Night - Old WEIsh Air, J. C. Hughes</li> <li>14. Orjankukka - Wild Rose - Finnish</li> <li>15. El Noi de la Mare - Catalan Lullaby</li> <li>16. Restful Sleep - Markey Sandhop (used by permission)</li> <li>17. Acalanto - Brazilian Lullaby</li> <li>18. Seal Lullaby - Christina Tourin</li> </ol>	<ol style="list-style-type: none"> <li>1. Coire en Easa - Medieval</li> <li>2. Gloria - Canon, Round</li> <li>3. He's Got The Whole World - Spiritual by Obie Phillis - Cherokee Indian</li> <li>4. Let Us Give Thanks - M. Tierra</li> <li>5. Hashivenu - Jewish Round Lamentations 5:21</li> <li>6. Om Mani Padme Hum - Buddhist Chant</li> <li>7. Gathered Here In The Mystery - UU Call to Worship - Phil Porter</li> <li>8. O Great Spirit - Native American</li> <li>9. Amba Bhavani - Sanskrit Bhajan</li> <li>10. Lokah Samastah Sukhino Bhavatu - Sanskrit Bhajan</li> <li>11. Dona Nobis Pacem - Latin Traditional Canon</li> <li>12. The Old Rugged Cross - George Bennard 1873-1958</li> <li>13. How Great Thou Art - Swedish Folk Song, words by Carl G. Boberg, 1859</li> <li>14. For The Beauty Of The Earth - Foliott W. Pierpoint 1835-1917</li> <li>15. Amazing Grace - Traditional, Text by John Newton 1725-1807</li> <li>16. I Believe - composed by Drake, Graham, Shirl and STillman</li> <li>17. Panis Angelicus - composed by St. Thomas Aquinas/Cesar Franck</li> <li>18. Ave Maria - J. S. Bach, Ch Gounod</li> <li>19. Abide with Me - Henry Monk, tune; Henry Francis Lyte - words</li> <li>20. Anam Cara - Christina Tourin</li> </ol>

## APPENDIX C - IHTP Repertoire Study at a Glance

*The Seven Required Pieces* - The first five song sets below address the Five Chinese Elemental modes. Select one from each set so you will have music to play and balance energies (you will learn about this in DVD Lesson #9 - The Chinese Five Elements. work on your selections at any level presented in *Illuminations* - you may make your own arrangements and create embellishments of these tunes.

1. "Little Dove" OR "Unite" (Earth Element) - Ionian Mode, played with moderate tempo, and light;
2. "Harbor Cove" OR "Tranquility" (Water Element) - deep Aeolian mode, played slowly;
3. "Shadow Spirit" OR "Annwvyn" (Wood Element) - light Aeolian mode, played flowingly;
4. "Diamonds from Heaven" OR "Cherubim" (Fire Element) - Major Mode - Ionian, or sometimes Mixolydian played up tempo, and rather quickly.
5. "The Chanter" OR "Scarborough Faire" (Metal Element) - Dorian mode tunes for grounding
6. "Clair de Lune" (Page 132 in *Illuminations*) - here is the suggesting fingering for this arrangement: <https://player.vimeo.com/video/46765484> (or another arrangement of this tune of your choice)
7. "Over the Rainbow"

These pieces have structure but are unfamiliar (except "Clair de Lune," "Over the Rainbow," and "Scarborough Faire") and serve the basic human elements.

Beginning students who need easier songs to meet the music development requirement may study the Color My World DVD Series, and learn any of these songs below to use in place of the above.

### **Water Element - Songs in the Deep Aeolian Mode**

"Harbor Cove" - Green Series  
 "Tranquility" - Yellow Series  
 "Seal Lullaby" - Blue Series  
 "Hashivenu" - Purple Series

### **Wood Element - Songs in a Lighter Aeolian Mode**

"Now I Walk in Beauty" - Pink Series  
 "Gathered Here" - Pink Series  
 "Swan Lake" - Yellow Series  
 "All The Pretty Little Horses" - Blue Series  
 "Cutting of the Fern" - Orange Series  
 "Orjankukka" - Wild Rose - Blue Series  
 "Apple Trees in Bloom" - Green Series  
 "Mother Nature" - Green Series

“Foggy Dew” - Green Series

**Fire Element - Songs in Upbeat Mixolydian or Ionian Modes**

“Simple Gifts” - Pink Series

“Jubilate Deo” - Pink Series

“Cherubim” - Pink Series

“This Little Light of Mine” - Pink Series

“Shepherd’s Hey” - Orange Series

“Swedish Dance” - Orange Series

“Jensukkandansen” - Orange Series

“Jo’s Vale” - Green Series

“Spring” - Green Series

**Earth Element: Songs in a relaxed calm Ionian Mode**

“Liebestraum” - Pink Series

“Believe Me If All Those Endearing Young Charms” - Pink Series

“Aura Lee” - Pink Series

“Finlandia” - Yellow Series

“Moonlight on River Gota” - Yellow Series

“Canon” - Yellow Series

“Andante” - Yellow Series

“Largo” - Yellow Series

“Waltz of the Flowers” - Yellow Series

“Winter” - Yellow Series

“Hope” - Yellow Series

“Un P’tit Rayon de Soleil” - Yellow Series

“Mighty Like a Rose” - Blue Series

“Brahm’s Lullaby” - Blue Series

“Schlaf, Kindlein Schlaf” - Blue Series

“Too-ral-loo-ral-loo-ra” - Blue Series

“Flow Gently Sweet Afton” - Blue Series

“Sleep Baby Sleep” - Blue Series

“Suo Gan” - Blue Series

“All Through the Night’ - Blue Series

“Restful Sleep” - Blue Series

“Acalanto” - Blue Series

“Water is Wide” - Orange Series

“Cridhe” - Orange Series

“Rowan Tree” - Orange Series

“In The Bleak Mid-Winter” - Green Series

“Autumn” - Green Series

“To A Wild Rose” - Green Series

“Sheep May Safely Graze” - Green Series

“Dona Nobis Pacem” - Purple Series

“For the Beauty of the Earth” - Purple Series

“Amazing Grace” - Purple Series  
“I Believe” - Purple Series  
“Panis Angelicus” - Purple Series  
“Ave Maria” - Purple Series  
“Abide With Me” - Purple Series  
“Anam Cara” - Purple Series

**Metal Element - These are songs in the Dorian mode or lend to the feeling of Strength and structure**

“Mist Covered Mountains of Home” - Green Series  
“Spencil Hill” - Orange Series  
“Scotch Cap” - Orange Series  
“Brian Boru's March” - Orange Series  
“Alla Danza” - Orange Series  
“Rights of Man” - Orange Series  
“Michael Row Your Boat” - Orange Series